

Violin Teaching in *Sanggar Merah Putih*: Case Study of Budi Yuntano's Teaching Style

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How to cite: Budiawan, H. & Aulia, N. U. (2022). Violin Teaching in *Sanggar Merah Putih*: Case Study of Budi Yuntano's Teaching Style. *Gondang: Jurnal Seni dan Budaya*, 6 (2): 272-282.

Article History : Received: Jun 19, 2022. Revised: Jun 24, 2022. Accepted: Dec 06, 2022

ABSTRACT

The purpose of this study is to find out how the teaching style used by Sanggar Merah Putih. The uniqueness of this sanggar is that it uses traditional teaching on musical instruments originating from the western, namely the violin. The research method used is a qualitative research method with a case study approach. The data search method for this study, researchers made observations, literature studies, documentation, and also interviews to several speakers including sanggar teachers and students at Sanggar Merah Putih which were carried out offline and also online. The results obtained in this study, Sanggar Merah Putih applied several methods, namely oral methods, demonstrations, and imitations in its teaching. sanggar also applies the technique of memorizing the notation of songs instead of reading the notation. Teachers use number notation and also solmization in their teaching, instead of using block note scores as in the teaching of violin instruments in general. With teaching techniques and methods like this, it is able to make children faster to master their musical instruments. Sanggar Merah Putih plays many songs from various genres, ranging from traditional songs, Country, Irish, Pop, and others.

KEYWORDS

*Sanggar,
Teaching style,
Case studies,
Violin*

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INTRODUCTION

Intonation is one of the most important things in music. Especially in the violin instrument which is a melodic instrument. Violin instruments are stringed instruments that do not have a tone marker (*fretless*). Unlike other string families such as guitars that have fixed tone markers. Likewise, piano instruments have keys with tones that have been arranged in such a way. This significant difference makes the violin categorized as one of the instruments that is technically very difficult to learn.

Learning strategies and methods are the main factors in improving the learning process, learning strategies that are not well arranged allow for results that are not achieved according to the target (Fatimah, 2018). This has to do with violin learning strategies to achieve proper intonation. The process of learning violin instruments can be obtained in various ways, it can be by joining communities, *sanggars*, and course places and even formal schools. This research limits the study to music *sanggars*, especially violins. The definition of *sanggar* used in this study is the definition of *sanggar* as a means used to gather, discuss, learn, and do art. *Sanggar* is widely used by people to meet and get acquainted with new people in search of knowledge.

The word *sanggar* is usually used for traditional Indonesian art associations. However, there is one *sanggar* located in Jakarta, namely *Sanggar Merah Putih* which introduces and teaches violin instruments, which are classical musical instruments

originating from Europe. The beginning of this *sanggar* was formed by children on the banks of the Ciliwung river who dropped out of school and children who did not have enough to study in formal schools. Budi Yuntono, the founder of *sanggar* said that establishing a *sanggar* as a learning tool for anyone who wants to learn the violin or just fill their spare time. This idea was well received by the surrounding community and since 2005 *Sanggar Merah Putih* established in Cawang.

Traditional teaching methods are dominated by oral teaching or dictation directly by the teacher. Often also use demonstration and imitation techniques, where the teacher plays the material first and then is followed by the learners.

In teaching traditional music such as *gamelan*, *angklung*, and traditional instruments, usually the teachers or artists teach their instruments using oral. This oral teaching can be interpreted as teaching by lecture, dictating, and also exemplifying how to play the instrument. This method is one of the traditional methods that has been used for a very long time in the learning process starting from the most basic level to college because the oral method or lectures are very practical and quite efficient (Wirabumi, 2020). This oral teaching was also mentioned by Asri in her research that the traditional oral system means that the teacher imitates the practice of melodic play gradually from piece to piece (Asri MK, 2014). In oral teaching methods, teachers must be able to guide their students into learning situations so that students can master the material given, because speaking or oral is key in communication (Hidayati, 2021).

Another method that is often used is the demonstration method, the demonstration method is a teaching style by demonstrating or performing something in front of students that is done inside or outside the classroom (Dewanti & Fajriwati, 2020). Mulyadi et al. in (Waruhu & Putra, 2021) said that demonstrating and demonstrating a certain process, situation, or object that is being studied to students which is also accompanied by an oral explanation is a way of presenting a demonstration method.

Learning music in the traditional way is also often done in groups. Making the concept of learning in groups makes it easier for educators and students to understand more about the topic being discussed, this was stated by Renshaw 2013 in (Hidayatullah & Tejapermana, 2020). This is also supported by Vivien, Agnes, and Juwita's statement in their research that students who study in groups can absorb material effectively (Restianim, Pendi, & Merdja, 2020). Even in the results of research Supriadi et al. proved that playing music in groups makes the mood and interaction ability of music players increase (Supriadi et al., 2015).

Sanggars or places to learn traditional music often use traditional songs or children's songs that are familiar to hear to increase the attractiveness and enthusiasm of students in learning music or traditional arts. In fact, according to Kodaly as the inventor of the music learning method, it is very important to use folk songs or local culture in teaching materials (Nainggolan et al., 2021). Using children's songs in the process of learning the violin is able to produce new nuances and enrich the repertoire for the violin and increase children's enthusiasm in learning music (Christinus & Pasaribu, 2022).

Sanggar Merah Putih has a unique teaching technique that is similar to learning traditional Indonesian music, where students learn directly in imitation practice without reading score or block notation. This uniqueness occurs because it uses the violin instrument which is a western musical instrument but with traditional teaching with diverse materials. With traditional teaching techniques usually to study traditional instruments, and also generally in music schools always use western music teaching methods in teaching western instruments. According to the author's observations during activities at the *Sanggar Merah*

Putih, the members of the *Sanggar* were able to play various songs with excellent intonation. This is what makes researchers interested in writing research with the title Violin Teaching in *Sanggar Merah Putih*: Case Study of Budi Yuntoto's Teaching Style. Departing from the reasons and uniqueness of the teaching style in the *Sanggar Merah Putih* that has been presented, the question arises in this study, namely how is the teaching of the violin in the *Sanggar Merah Putih*?

METHOD

The research methodology used in this study is qualitative with a case study approach in *Sanggar Merah Putih*. In a qualitative case study, the researcher compiles a study that is carried out in detail intensively, and also in depth about an event, program or activity in a person, group of people, or a larger group to know in detail about the event, In case studies the selected event not past event. but rather an ongoing event. (Rahardjo, 2017). The methods used in data search include interviews, literature studies, documentation, and also observation.

The data search methods that researchers use include observation, literature studies, documentation, and interviews. Observation includes observing how students study at *Sanggar Merah Putih* and observing the learning situation in *sanggar*. At the interview stage, the researcher interviewed the speakers, namely the *sanggar* teacher and also the students in the *sanggar* in order to get accurate information directly from the source. Literature studies are also used for foundation and information based on accurate literature regarding matters related to the issues raised in this study. Researchers also collect data through video documentation, photos, and articles to complete the data needed in the study.

After the transcript data of the results of interviews, observations, and other documents have been considered complete, then the researcher conducts an analysis on the data that has been collected. The process of data analysis in case studies is usually only carried out by the researcher himself because only the researcher himself knows in depth about the problem in study. The process of data analysis is the most important and also the most difficult stage. This is because the data analysis process that determines the acquisition of important information needed in research, in short, failure in data analysis is the same as the failure of the research as a whole. The ability to analyze data is greatly influenced by the researcher's ability in terms of theoretical insights in the field under study, experience, and also a strong interest in producing good research (Rahardjo, 2017).

RESULT AND DISCUSSION

1. Violin Teaching in *Sanggar Merah Putih*

A. Method

Teaching methods in the teaching and learning process are very important because they are one of the foundations for achieving learning goals that can be achieved. The method used by *Sanggar Merah Putih* until now can be said to resemble the teaching method in traditional Indonesian tools, namely using oral, imitation, and also demonstrations. At the beginning of the opening of *Sanggar Merah Putih*, Tono had used the western teaching method using scores from Beriot's book. But after seeing the development of his protégé, Tono admitted that he was dissatisfied and the child was also not excited, so he began to change to a Suzuki book which he transcribed into a number note which he would then verbally mention directly to the student.

After Tono saw significant development in children learning the violin without using scores, Tono began to continue teaching using oral or oral methods where he mentioned his notes directly to the students. Because according to Tono, teaching the violin to beginners, especially children who are just willing to learn but his teaching using scores is a "torture" activity for children. Because the child must focus on many points at once, namely the left hand, right hand, ears, and also the eyes. This was conveyed directly by Tono in his interview

"Karena konsentrasi anak-anak rata-rata kalau udah baca itu pikirannya ada 3 bayangin aja. Dia harus begini (main biola), begini (melihat partitur), sama kuping juga. Buat saya itu sebuah penyiksaan ya. kasihan." (Yuntono, Budi, Interview 2022)

Tono also used the demonstration method in his teaching. This aims to give examples or give students an idea of how to play a technique or even how to play a song. Another purpose is also to make the song feel more familiar when learned. When the teacher gives material to the student, the teacher will mention the notes orally and also demonstrate them in piece by piece. Then the student imitates what the teacher has exemplified, this is called the imitation technique which is also commonly found in the teaching of traditional music.

There is also an interesting method in teaching *Sanggar Merah Putih*, where the teacher always makes learning feel fun, relaxed, and fun but still learning. This is what makes students continue to feel curious about learning the violin. The statement above is supported by one of the students of *Sanggar Merah Putih*, Neila in her interview who said that instead of considering Tono as a teacher, she actually considered that Tono was her friend because she felt that the lessons she had been undergoing so far were relaxed and very fun like she was playing. (Neila, Interview 2022)

B. Technique

Technique is the realization of the actions of a teacher as a form of implementation of the methods he uses. In teaching violins at *Sanggar Merah Putih*, teachers use different techniques according to the situation during the learning process. The technique that teachers often use in teaching the violin is the lecture technique, this technique is an implementation of the oral or oral method. In this technique, usually the teacher conveys the parts on the violin and also the teacher provides information related to matters related to the process of learning the violin in *Sanggar Merah Putih*. However, the use of lecture techniques does not gradually with a long duration, because basically learning the violin in *Sanggar Merah Putih* is an activity that is more practical than theory. Other techniques that teachers use in their teaching include discussion techniques. Usually the teacher will discuss the song to be played, often the child will ask for the song he wants to learn to be taught by the teacher. The teacher allows the child to discuss the song he likes to learn, but the song will be given if it suits the child's ability at that time. Another technique that *Sanggar Merah Putih* applies is the use of demonstration techniques where this technique is an implementation of a demonstration method that exemplifies and practices how to hold and how to play songs in the violin by the teacher.

As a *sanggar* based on memorizing songs rather than reading scores, teachers have their own techniques so that students can memorize the notations they give faster. Usually the teacher will provide this technique also as a refreshing technique so that the learning process is not boring and monotonous. Teachers often tell children to close their own eyes or use a cloth as a blindfold and let them play the violin with their eyes closed so that children are more focused on violin play and not be fooled or lose focus by the surroundings.

C. Notation

Sanggar Merah Putih is a violin teaching does not prioritize reading scores in the learning process. In the learning process, Tono emphasized his priorities, namely position and tune. But when it reaches the process will learn songs. Pupils will be given notation by solmization through oral, not reading. Tono teaches the first do-re-mi-fa-sol-la-si-do scale on the scale A. Teacher teaches where the notes are located on the violin. The notation used in *Sanggar Merah Putih* is the notation of numbers. This aims to make it easier for children to learn and also notation is more familiar because it consists of numbers in general. In addition to mentioning the notation of the song, Tono also often writes number notes in books. One of *Sanggar Merah Putih*'s students in his interview even said that he would rather learn the song of the notes directly mentioned than written and then he read the notes (Yahya, Ahmad Fahriza, interview 2022)

D. Step

The steps in learning are very important to think about. How the teacher arranges what teaching should be given at the beginning of the meeting, the middle, then the next until the learning objectives are achieved. The steps used in *Sanggar Merah Putih* to achieve learning objectives are as follows:

1. Bowing

At the first stage the child learns the violin, the child is not taught to directly hold the violin. The child will be introduced first about the bow and its functions. At this stage will be described the sections on the bow. In this process, students will be taught and demonstrated how to hold a bow according to the rules in order to make it easier to play the violin. The child must be able to hold the bow straight and correctly. Although it does not rule out the possibility that there are differences in how to hold in each child. Then the child must be able to balance holding the bow with the exercise technique "up and down" parallel to the body. The bow is raised until the right hand is parallel to the face, then lowered to the abdomen. This exercise is repeated during several meetings to "patent" the position of the fingers and also the balance of the hands.



Figure 1. Holding bow

2. Violin Holding Technique

When the hand holding the bow is stable already, the student is allowed to hold the violin in their left hand. The teacher also teaches and demonstrates how to hold the violin properly, such as clamping the violin on the chin, holding the violin at the end of his neck. The thumbs on the back of the neck and the other four fingers are on the front.



Figure 2. Holding violin

3. Violin Sliding Technique

After the student holds the bow and violin properly, the pupil is taught how to swipe. Just a long note by not pressing any note on the left finger (open string). Teachers and students in the *Sanggar Merah Putih* used to call it an "empty note". At this stage, students will only slide blank notes on the E and A strings alternating repeatedly according to the tempo in several meetings. At this stage, students must be able to slide only one string without touching or sliding the other strings. In addition to sliding long notes, students are also given other rhythmic patterns to support this process. This process is carried out to make students memorize the position of the bow against the friction of the strings in order to precisely slide one string on each string and so that the student can control the movement of their bow.



Figure 3. Slide the violin

4. Music Notation

When the teacher sees good progress and results in a child who has stabilized to slide the empty strings on the violin smoothly and gently, the student will be taught to press the strings and taught about the notation on the violin. The teacher began to emphasize that for the beginning of learning to assume that string A is Do and string E is Sol. Then the teacher teaches how to do the scale on the violin. As an auxiliary tool, *Sanggar Merah Putih* uses paper labels to help children memorize the position of fingers in the violin.

Once students can memorize the A scale, students will be taught to play simple songs such as Twinkle-Twinkle. The student will be exemplified what the song looks like by the teacher, then the notation will be mentioned piece by piece, then the student imitates what the teacher has mentioned and exemplified.

5. Memorize Song

The teacher emphasizes that the student must memorize the solmization or notes already mentioned by the teacher, if the student does not memorize the first song, the student will not be given the second song. If the first song and the second song have been memorized, then the student will be given the third song, and so on. In fact, teachers often apply a method where students have to close their eyes or close their eyes with a cloth while playing a song so that students can focus on listening to intonation and also memorize the position of the song.

6. Playing in Group

If the student can already play some songs, it will be applied to play in groups with other students. This is applied to increase children's motivation and also teach children to work together to play a song in rhythm.



Figure 4. Playing in group

2. Result Analysis

a. *Sanggar's* Teaching Technique

According to the data presentation above, it is explained that the first thing that is done in learning a violin in *Sanggar Merah Putih* is to introduce the bow and how to hold the bow correctly accompanied by a demonstration method by the teacher. The child is optimized how he holds the bow and how he can control his bow as well as be able to memorize the position of the fingers of the hand on his bow. This process is very well done because it makes students master one technique first before being given another lesson.

At the next stage when the child can hold the bow correctly, the child will be taught how he holds the violin well and according to the provisions. Because if you hold it wrong, the hand will often be sore because the violin rests on the wrong point. This was also conveyed by Rosa in her research that if the technique of holding the violin is wrong, it will have an impact on the violin game which makes players feel easily tired (Christina R. 2017). This is the important role of the teacher where the teacher must be able to explain, set examples, and also evaluate the work of students. After passing the lesson, the child is allowed to swipe the violin but provided that the student must not press any tone on his left finger, this is a process of combining the two previously studied materials. In this process, the student's concentration is trained in how he can slide precisely on one of the strings without sliding the other string even though he has not used much movement on his left hand.

When the student can control the movement of his right hand, the new student will be taught about solmization and also scales. Tono uses the A scale on the A string, this he applied from the Suzuki book which uses the beginning of violin learning using the A scale because it is easiest in terms of fingering for beginners to learn the violin especially in learning in strings A and E. Students are focused on swiping the A and E strings first until he can really control the movement of the right hand and also memorize the angle of the hand if he is going to swipe one of the strings. Although Tono transcribes and uses rhythmic, songs, and also scales used in Suzuki books, Tono does not teach children to read the block/score notes in Suzuki books. Tono provided the material from the transcript through traditional oral methods and demonstrations to students.

Tono also uses a method where he makes learning situations fun with the concept of playing or by guessing. The learning and playing method as applied by this *Sanggar* is an interesting concept for children, especially when learning art (Nur Sekreningsih, M., & Mia Juliana, S. 2021). In the advanced stage when the student is able to play the basic song materials that have been taught, the student will be taught the song at a higher difficulty level so that the student continues to develop. The genres of songs used in *Sanggar Merah Putih* vary, ranging from Pop, Irish, Country, Folksong, National songs, and others. In accordance with the teaching provisions in this *sanggar*, various songs of various genres must be memorized outside the head before they can continue to other songs.

b. Cognitive Activity

Cognitive activity is an activity related to thinking, reasoning processes, and also memory. The simplest goal in cognitive activities is how students memorize and also understand, the process of creation, until at the highest level is the process of students being able to evaluate.

In the teaching of violins in *Sanggar Merah Putih*, cognitive activities are achieved through the process of understanding the material given. The process of understanding involves the material understanding about the parts of the violin and its functions, understanding how scales work, and understanding the purpose and purpose of learning a material. Until the memorization process, from scales to memorizing many songs. Until the creation process, students are often invited how they create simple melodies on the violin, how they arrange existing songs, and how they give their opinions on the material studied.

c. Affective Activity

Affective activity is an activity related to emotional aspects, such as attitude, enthusiasm, morals, and appreciation. The things that reflect the good affection of students

are how they behave and behave both in the classroom and outside the classroom.

The affective activity obtained at *Sanggar Merah Putih* is when students pay attention and appreciate when the teacher demonstrates and explains the subject matter orally. Another activity that can increase the affection of good students is how they work together in playing music in groups. Students are taught how they value their musical friends to play together, this process teaches that when playing music in groups, students must be able to balance themselves against their friends and not stand out on their own. Another process that can support affective activities at *Sanggar Merah Putih* is how students can listen to their friend's music and respond politely to how their friend's game is.

d. Psychomotor Activity

Psychomotor activity is related to motor aspects, physical movements, and the use of skeletal muscles. Psychomotor is the result of the merging of cognitive and affective activity. Where students not only understand and memorize, but students also realize what they have understood into real life.

Sanggar Merah Putih focuses on teaching violin instruments which use motor activities in the learning process. In the process of learning at *Sanggar Merah Putih*, students are taught how to play the violin properly and correctly. Not infrequently also students are invited to be creative to play the violin with the melody in their own violin.

e. Disadvantages and Advantages of *sanggar* Teaching

Every method or technique, be it western teaching methods or traditional teaching, there must be disadvantages and advantages. *Sanggar Merah Putih* uses traditional teaching techniques already through the teacher's experience in teaching. Although the *Sanggar Merah Putih* has now been established for 17 years, the teaching method used in the *Sanggar Merah Putih* is inseparable from its various advantages and disadvantages.

Each school, agency, and also other places of learning must have their own learning achievements. *Sanggar Merah Putih* has a top priority in the learning process, which is to prioritize how students can memorize the position of the fingers and also achieve good tune. This is an advantage in the *sanggar* teaching technique that makes children focus on position and sound first. This technique makes the child more sensitive to tone and can train the right position of the fingers to the accuracy of his tone.

Another advantage of the technique used by the *sanggar* is the training of children's memory. With the technique of memorizing songs and their notations, children are trained in memory. The result of this kind of memorization technique is that children can memorize even more than 20 songs that they can play in their violin. Memorizing songs is also related to the child's expression while playing the violin. If you have memorized the entire song chart, then the child will be able to play more freely without thinking about the notes again and play more flexibly. In addition to children being able to play freely, the advantage of the technique used in this *sanggar* is playing music in groups. Learning music in groups can stimulate sensitivity to the surroundings, how children can work together with others to achieve a goal, in this case, being able to play music together. By learning in groups, students will be able to capture material more effectively (Restianim et al., 2020). Playing music in groups increases the enthusiasm of students to learn again and again. This is in line with the results of the author's interview with several students at *sanggar Merah Putih* who said that he learned the violin because he was interested in seeing many children practicing, they

enjoyed studying in *sanggar* because they had many friends to play together, and also they enjoyed learning to play music together (Yahya, Ahmad Fahriza et al., interview, 2022).

Meanwhile, the shortcomings in the teaching techniques used in *Sanggar Merah Putih* were also conveyed by Tono as the teacher in this *sanggar*. Tono said that the downside is that children are so unfamiliar with block notes, unfamiliar and can't read block notes. Because the *sanggar* uses traditional techniques that use number notes and solmization mentioned orally, do not use scores as teaching materials for violins. But Tono mentioned that he also gives offers to children who want to continue to improve by learning block notes, he will voluntarily teach them. Usually Tono directs children who want to develop in the violin by reading scores when the child starts to enter the 2nd grade of junior high school, because when in that age range, the child already has responsibilities (B. Yuntono, interview 2022).

Another shortcoming in the *sanggar* teaching technique that Tono has experienced as a teacher is when he has to teach children whose memory is below the average of other children and difficult to memorize songs, while the method applied in the *sanggar* is that he must be able to memorize the first song, and then given the 2nd song. This is what makes the child slower to get a lot of songs.

CONCLUSIONS

The technique used in the teaching of *Sanggar Merah Putih* is a teaching technique commonly found in traditional music teaching techniques. Although this *sanggar* studies violin instruments originating from Europe, *Sanggar Merah Putih* does not use block notation as the main reference in the learning process. To support the delivery of material during learning, *Sanggar Merah Putih* uses methods such as demonstrations when the teacher will give examples of how to hold and also play the violin, oral methods when the teacher explains the parts of the violin and also mentions the notation of the song to be learned. Another method used in this *sanggar* is the learning method while playing, the implementation of a fun learning process can make students comfortable learning and not easily feel saturated. Teachers use number notation and also solmization in their teaching, not using block notation as in the teaching of violin instruments in general. With teaching techniques and methods like this, it is able to make children faster to master their musical instruments.

The techniques and methods that have been applied in the *sanggar* until now make children's memory more trained, allow children to play music loosely and flexibly because students have memorized their songs, so children are not fixated on writings alone. However, the methods and techniques used by this *sanggar* make children unfamiliar and unable to read block notation, and for children whose ability to memorize songs below the average of other children is quite an obstacle in the teaching process that makes students slower than others in memorizing songs.

Based on the results of research and discussion, the suggestion proposed is to maintain the characteristics of the *sanggar* in the process of learning music, especially on violin instruments and more to promote the results of children's games to social media. It would be better if *Sanggar Merah Putih* could also introduce learning techniques that are used creatively through social media as an attraction and also new information about other ways to learn violin besides learning through scores.

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