



Sibelius Ultimate Application in Learning Tamtatitu Rhythm Patterns in Phase E Use of Sibelius Ultimate Application in Learning Rhythm Patterns in Phase E

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ABSTRACT

This study aims to determine how the learning process of tamtatitu rhythm patterns using the sibelius ultimate application in grade X or phase E students at SMAN 1 Rambat Tanah Datar Regency. This type of research is qualitative using a naturalistic approach. Based on the results of the study, teachers explored the implementation of forms and notation values as well as tone pyramids using animated videos. In the TAM TATI TU rhythm pattern, there are four kinds of syllables that are interpreted with sixteenth note notation. The rhythm pattern is played right in the tap of a long needle. Silence on each syllable is marked 0. After implementing the rhythm pattern, students are invited to work to play the rhythm pattern and write it on the sibelius ultimate application. The relationship between learning rhythm patterns and the applications used makes students understand better in terms of the practice process. Students feel more able to explore with the application rather than using the latest media and innovations.

INTRODUCTION

Learning is a process of interaction between educators and students whose learning resources are in an environment, either directly or indirectly. In essence, learning seeks to ensure that educators provide knowledge and attitudes that help students in carrying out their daily lives. Learning is a system that has components that are interconnected with each other, these components include: objectives, materials, methods and evaluation (Rusman 2018:95). The learning process of course has a direction and has guidelines or what we often call the Curriculum. Meanwhile, according to Hamalik (2019:36), learning is a process or activity which is not a result or goal but a change in behavior.

The curriculum is a set of plans and arrangements regarding objectives, content and learning materials as well as methods used as guidelines for implementing learning activities to achieve certain educational goals, (UU No. 20 of 2003). The parties involved in curriculum development are the government and elements within the school (principal, committee, teachers and students). According to Ansyar (2017:22), the curriculum is a series that contains a set of subjects and materials that will be studied in the learning process.

The curriculum used in Early Childhood Education (PAUD), Elementary School (SD), Middle School (SMP) and High School (SMA) is the Independent Curriculum. This is stated in Permendikbud No. 262/M/2022 concerning Guidelines for Implementing Curriculum in the Context of Learning Recovery which contains the Independent Curriculum structure consisting of rules related to learning and assessment, the Project for Strengthening the Pancasila Student Profile, as well as teacher workload. The Independent Learning Curriculum is a curriculum where interdisciplinary learning is varied and the learning content is more optimal so that students have optimal competence. There are five elements in the Merdeka Curriculum, namely experiencing, reflecting, thinking and working artistically, creating and having an impact.

The characteristics of the Merdeka Curriculum in character development are through the Pancasila Student Profile Strengthening Project which focuses on essential, relevant and in-depth material so as to build student creativity and innovation in achieving basic competencies such as literacy and numeracy. The stages of student development achievement provide freedom for teachers to carry out learning that is appropriate to the local context and content. According to Haque (2014: 163), this is a meaningful development for its supporters so that this art can continue to survive and be beneficial for the art itself.

The implementation of the Merdeka Curriculum with the 2013 Curriculum has differences based on the basic curriculum, targeted competencies, assessment, learning process, learning tools and curriculum stages. The differences between the 2013 Curriculum and the Merdeka Curriculum according to the Ministry of Education and Culture are (1) In terms of the basic framework, the 2013 Curriculum has a main basic design based on the objectives of the National Education System (Sisdiknas) and National Education

Standards , whereas in the Merdeka Curriculum the main basic design is to develop P Pancasila student profile of students (2) Targeted competencies, 2013 Curriculum in Achieving government content standards provides scope and sequence in the form of core competencies and basic competencies . Core competencies are the level of ability to achieve the graduate competency standards that students must have and include : spiritual attitudes, social attitudes, knowledge and skills, while basic competencies are the minimum abilities and learning that students must achieve for a subject in each each educational unit that refers to core competencies. In the independent curriculum , learning achievements are arranged per high school/equivalent phase consisting of: Phase E (generally equivalent to class X high school and Phase F (generally equivalent to class XI and , strengthen, achieve, skills and increase competence (3) In terms of learning in the 2013 Curriculum the learning approach uses a scientific approach for all subjects, while the Independent Curriculum strengthens differentiated learning according to the stage of student achievement. The learning mix in the Independent Curriculum of intracurricular learning or learning that must be carried out in a school is around 70-80% of lesson hours. Meanwhile, the remainder is co-curricular learning through a project to strengthen the profile of Pancasila students from 20-30% of class hours.

Arts and culture learning includes music, fine arts, dance and drama, the format of which is included in the Merdeka Curriculum. Arts and Culture learning achievements have been stated in the Attachment to the Decree of the Head of the Curriculum Standards and Educational Assessment Agency of the Ministry of Education and Culture Number 008/H/KR/2022 concerning Learning Achievements in PAUD, Basic Education and Secondary Education Levels in the Independent Curriculum. In the implementation of the Independent Curriculum, teachers only teach according to their individual potential, in contrast to the 2013 Curriculum which requires teachers to be experts in all fields of art. If teachers are required to teach only according to their field or expertise, of course an art teacher must have high professionalism and strategies and methods in teaching so that in the learning process students do not get bored because they only teach one field of art.

Learning the art of music at high school level is in accordance with the Independent Curriculum that learning outcomes in Phase E are that students are able to listen well and carefully and are actively involved in the experience of musical sounds. The learning outcomes in Phase F are that students are able to present instrumental or vocal performances in the repertoire according to the musical genre, and students are expected to be able to have specific skills related to instrument mastery.

Music as one of the areas of art studied in phase E has characteristics in the Independent Curriculum in accordance with Minister of Education and Culture Regulation No. 56/M/2022 concerning Guidelines for Implementing the Curriculum in the Context of Learning Recovery, namely including: Broad imagination, development of musicality and freedom of expression. Learning the art of music can help develop students' musicality through various kinds of

musical practices that are both expressive and beautiful, awareness, understanding or appreciation of sound elements and their rules. To achieve good musical musicality, students must master the elements of musical sound and the rules contained in them inside. One of them is mastering rhythm patterns. According to Jamalus (1998:7) rhythm is a series of regular movements and is the most basic element of music. Rhythm is formed from a group of sounds and their long and short silences at varying times which form a rhythmic pattern and move based on the pulse in each measure.

Rhythm is the most important musical element in music theory. Rhythm is often also called rhythm. In this case, Lumbantoruan (2013: 17) states that rhythm is a system that shows the number of movements and the time used in each movement and the relationship between the movements and *the pulse* (basic beat), the rhythm that we perceive and is represented by symbols that we can see. called notation. It can be concluded that rhythm is the duration of notes that form a rhythm which is symbolized in the form of notes.

January 10 , 2023 regarding learning Arts and Culture in the field of Music in phase E 1 (XE1) at SMAN 1 Rangkat , there are several problems that the author found, namely the difficulty of teachers in teaching material about teacher rhythm patterns using conventional methods and assignments in the form of notes. This method is felt to be less effective because students only understand the theory of note shapes and values. Furthermore, in the explanation point about the shape and value of notes, the author found that many students were unable to calculate the number of note values, which should sound like four beats, read as two beats and so on. Students' understanding of practicing rhythm patterns is disrupted because they find it difficult to determine the length and duration of the note that should be sounded. Another problem is the lack of basic musical skills possessed by teachers who do not have an educational background or major in musical arts. If you look at the school facilities, the school has media such as infocus, speakers and even a capable computer laboratory. For innovation in rhythm pattern learning. If viewed from the Learning Goal Flow in terms of skill targets, students must master rhythm, tone and expression. The class chosen in this research was phase E 1 class due to the same teacher's initial research and the same method used. Compared with classes in other phase E, the author found that the students' abilities were the same in terms of the average scores obtained by the students.

One way to learn rhythm patterns that can be taught is the *Tamtatitu pattern* . *Tamtatitu* pattern is a rhythm syllable that includes rhythm syllables for reading notation . In general, we teach only one pattern, such as Tam/Ta, even though the note shapes and note values are up to *the Sixteenth Note* . If you only use one pattern, there is no difference between *Up* and *Down* .

TEORETICAL FRAMEWORK

Music as one of the areas of art studied in phase E has characteristics in the Independent Curriculum in accordance with Minister of Education and Culture Regulation No. 56/M/2022 concerning Guidelines for Implementing

the Curriculum in the Context of Learning Recovery, namely including: Broad imagination, development of musicality and freedom of expression. Learning the art of music can help develop students' musicality through various kinds of musical practices that are both expressive and beautiful, awareness, understanding or appreciation of sound elements and their rules. To achieve good musical musicality, students must master the elements of musical sound and the rules contained in them inside. One of them is mastering rhythm patterns. According to Jamalus (1998:7) rhythm is a series of regular movements and is the most basic element of music. Rhythm is formed from a group of sounds and their long and short silences at varying times which form a rhythmic pattern and move based on the pulse in each measure.

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METHODOLOGY

The type of research used is qualitative with a naturalistic approach. Moleong, (2017:5) stated that qualitative research is research that uses a naturalistic approach to seek understanding or understanding of a phenomenon in a setting with a special context. The procedures in this research are determining the theme, formulating the problem, collecting data, determining the data analysis method and drawing conclusions . Data collection techniques in this research are observation, interviews and documentation . The steps for analyzing data are Data Reduction, Data Presentation and Conclusion Drawing.

RESULTS AND DISCUSSION

1. *Tamtatitu* rhythm pattern using the *Sibelius Application Ultimate*

a. *Tamtatitu* Rhythm Pattern Concept

Rhythm is the repetition of beats or sounds based on a certain pattern in music. Rhythm is also basically formed from the repetition of a sound. Sukuhardi (2017:11) states that rhythm is a regular sound in which there is a sound conflict between the heavy part and the light part. The following are various rhythms in learning music

- 1) Rhythmic rhythm- stress is not attached to the beat
- 2) Metric rhythm- pressure on beat
- 3) Scope rhythm- heavy up pressure
- 4) Polyphonic rhythm- a combination of various rhythms
- 5) Resultant rhythm- a merger of two rhythms
- 6) Rhapsodic rhythm - free but neatly arranged






The following is an explanation of the material regarding the *Tamtatitu* method. This lesson has four syllables, namely TAM, TA, TI, AND TU. Each of

these syllables is played on one beat. These four syllables can be made silent in one or more words. Here are the details:

In *whole notes* , there is a rhythm that has a duration of four beats. at that time we say TAM. In *half notes* , there are a rhythm that has a duration of two beats, then at that time we say TAM. In *a quarte note*, there is a knocking sound of one beat, so at that time we say TAM TAM TAM TAM. At *eight notes* there is a half-beat sound so at that time we say TAM TI TAM TI TAM TI. On *the sixteenth note* there is a quarter beat sound so at that time we say TAM TA TI TU. If there is a break in one syllable, it is marked 0 . If TAM is marked with a rest then the syllable TA TI TU remains. Column number three, if TA is marked with a break then only the syllable TAM TI TU remains. Column number four, if TI is marked with a break, then only the syllable TAM TA TU remains. In the fifth column, if TU is marked with a break, the remaining syllable is TAM TA TI. If TA, TI and TU are marked with a rest then the remaining syllable is TAM. In the second column if TAM, TI and TU are marked with a rest, then the remaining syllable is TA. In the third column if TAM, TA and TU are marked with a rest , then the remaining syllable is TI. The fourth column if TAM, TA and TI, then the remaining syllable is TU.





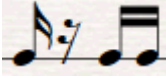
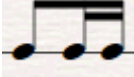
The rhythm pattern TAM TA TI TU, if written in block notation form, each syllable has *sixteenth note notation*.

Table 1. TAM TA TI TU Beam Notation

Symbol	TAM	TA	IT	TU
Block notation symbols				
				





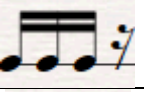

If the TA syllable is rested, then the TA syllable is marked with a *sixteenth note rest*. So write like the table below:

Table 2. TAM TI TU block notation

Symbol Description	TAM	0	IT	TU
Block notation symbols				
				
If there is no break or 0 then it is written				





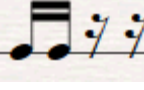

If the syllable TU is rested then the TU notation is marked with a *sixteenth note rest* . So the writing is like the table below:

Table 3. TAM TA TI block notation

Symbol description	TAM	TA	IT	0
Block notation symbols				
If combined				
If there is no break or 0 then it is written				

If the syllables TI and TU are rested then they are marked with a *sixteenth note rest* . So the block notation is written as below.

Table 4. TAM TA notation

Symbol Description	TAM	TA	0	0
Block notation symbols				
If combined				
If there is no break or 0 then it is written				

If the syllables TA and TU are rested then they are marked with a *sixteenth note rest* . So the block notation is written as below.

Table 5. TI TAM notation





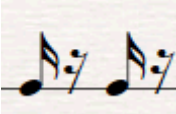





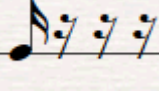

Symbol Description	TAM	0	IT	0
Block notation symbols				
If combined				
If there is no break or 0 then it is written				

Table 6. TAM notation

Symbol Description	TAM	0	0	0
Block notation symbols				
If combined				
If there is no break or 0 then it is written				

b. *Sibelius Ultimate*

The application used is the Sibelius application, this application is used so that students better understand how notation and rhythm sound directly. This application is also used because at the school where the author researches, there are many computer laboratories that can be used to install the application.

Sibelius is software for writing musical notation in the form of musical notes. According to Wibowo (2018) *Sibelius* is music notation software *that* is most often used by composers, musicians and music teachers to make learning notation easier.

Sibelius Ultimate was developed by Jean Sibelius who was a composer from Finland. He was one of the most popular composers at the end of the 19th century and the beginning of the 20th century. His music and intelligence have played an important role in shaping Finland's national identity (Wikipedia).

Furthermore, Wikipedia explains that *Sibelius* had a collection of seven of his symphonies. Like *Beethoven*, each *Sibelius* used each of his works to express a musical masterpiece and develop his personal style. All of these symphonies have been popular and have often been included in orchestra concerts and recorded since they were first performed. According to Ahda (2023: 63), to create a musical composition, the composition is not only based on artistic appreciation, talent, inspiration and so on.

The Sibelius used is Sibelius ultimate. This *software* comes with a variety of things that can be played and can also be used as sound on Sibelius 7. There are more instruments used in *Sibelius* and can be opened on Sibelius 7. The steps for using Sibelius Ultimate are:

- 1) Move the cursor to the *Sibelius software shortcut* (image).
- 2) After directing it, double-click the logo until the program opens on the window screen
- 3) Click the " *New Score*" *menu* located at the top,
- 4) After clicking *new score*, click *blank*
- 5) Then it will appear like this after that press the "I" button on the keyboard
- 6) After pressing the "I" button, something like the following will appear, and click " *percussion and drum*"
- 7) After clicking " *percussion and drum*" select " *Percussion {1 line}*"
- 8) After clicking " select " *Percussion {1 line}*" select " *add to score*"
- 9) *Percussion {1 Line} Normal (default instrument)* will appear and click OK
- 10) Select *View* then click " *Panels*"
- 11) After clicking " *panels*" then click " *Keypad*"
- 12) Click the desired notation, then move the cursor and place it on the line according to the sound you want

2. The process of implementing Tamtatitu Rhythm Pattern Learning using the *Sibelius Ultimate* application

a. Formulate the Flow of Learning Objectives

To prepare the ATP, teachers must read the learning outcomes that have been set by the government. The content of the learning objectives in learning

the art of music in phase E is that students can identify and communicate experiences of exploring musical sounds from various musical sound sources in groups and individually. The elements contained therein are experiencing and reflecting. The target skill in this material is how students create rhythmic patterns. The core topic of this learning is that students explore sound rhythm patterns both independently and in groups.

b. Teaching Module

The core components of the Music Arts Teaching Module in phase E are: (i) learning objectives: the objectives of learning musical arts in applying rhythm patterns are Participants educate able to master rhythmic, pitch and dynamics in accordance with basic music theory. (ii) Learning Activities: steps to teach rhythm patterns using the Sibelius application after which students use the *solfegio application* . (iii) assessment : assessment includes formative assessment by observing students reading notation, applying *Sibelius ultimate* . Summative assessment by providing a rhythm pattern and then playing it together.

c. Teaching Materials

Teaching materials are systematic steps to demand us in the learning process. The steps in learning this rhythm pattern are to display the rhythm pattern with an animated video and then practice using drum sticks. After that, the implementation uses the *Sibelius ultimate application*.

d. Instructional Media

The media used in learning rhythm patterns and this application is using infocus and speakers to show animated videos of how rhythm patterns sound , *drum sticks* to play rhythm patterns and a computer for each student to implement the rhythm patterns into the *Sibelius application*.

e. Learning methods

Learning methods are the methods used to implement learning that has been prepared in real practical activities to achieve learning objectives.

f. Learning Evaluation

Learning evaluation is carried out in the form of a summative assessment by giving questions by playing rhythmic patterns written on the blackboard. In applying this rhythmic pattern, it is created in the *Sibelius Ultimate application* .

The assessments carried out in this learning are formative assessments and summative assessments. In the formative assessment there are three domains, namely: attitude, understanding and performance.

g. Learning Stages

If it is related to the learning process according to Sagala (2017:226). The stage process or learning experience generally consists of three stages, namely the initial stage (pre-instructional), the teaching stage (instructional) and the

assessment and follow-up stage. These three stages must be implemented, if even one stage is not implemented, then it cannot be said that a learning process is taking place. The process of learning the art of music in Learning Objective 1 material consists of 8 hours of lessons or the equivalent of 4 meetings.

3. *Tamtatitu* Rhythm Patterns Using the Sibelius Ultimate Application

a. Attitude

Attitude assessment on rhythm pattern material contains elements of independence (M), mutual cooperation (BR), critical reasoning (BK) and creativity (K). Attitude assessment criteria. In learning *tamtatitu* rhythm patterns using the *Sibelius application*, the independent point is seen from how the students answer questions and carry out their respective tasks well and correctly. At the point of working together, how do students work together to play the rhythm pattern in a unified manner. At the point of critical reasoning, how students receive information well and analyze it during the learning process. And the final point is creative, how students can create and play rhythm patterns.

Attitude assessment instruments consist of 3 types, namely, self-assessment instruments, peer assessment instruments and student attitude observation instruments during the learning process. The assessment scale is that point 4 is rated A, point 3 is rated B, point 2 is rated C and point 1 is rated D.

Tamtatitu rhythm pattern using the *Sibelius ultimate application* in attitude assessment can be concluded that in the independent element, 27 students got A grades or around 75% and 9 people got B grades or around 25%. In the mutual cooperation element, 14 students got an A grade or around 38% and 22 students got a B grade or around 62%. In the critical reasoning element, 27 students got an A score or around 75% and 9 students got a B score or around 25%. In the creative element, 22 students got A grades or around 62% and 14 B grades or around 38%.

Based on the results above, it can be concluded that in the attitude assessment, students are able to carry out learning the art of music well, seen from all elements of the Pancasila student profile.

b. Understanding or knowledge

In this assessment process the teacher gives the task of transferring rhythm patterns into the *Sibelius Ultimate application*. the task becomes formative value. There are two questions given during the learning process. For each question, a value of 50 is given, if the total is 100 points.

Students who get the lowest score of 80 and the highest score of 100. There are 1 students who get a score of 100 or around 2%. 10 people scored 95 or around 27%, 90 scored 14 people or around 38%, 88 scored 5 people or around 13%, 80 scored 6 people or around 16%. If seen from the table as follows:

Based on the results above, it can be concluded that students are able to understand the *tamtatitu rhythm pattern* using the *Sibelius ultimate application*

properly and correctly, judging from the scores obtained by these students in the range of 80 to 100.

c. Performance

In this assessment, the teacher assesses in a non-test form based on activeness in the learning process and the student's ability to play the *tamtatitu rhythm pattern*. The assessment is coded as Very Active (SA), Active (A), Less Active (KA) and Not Active (TA). Based on student performance, 18 students were very active or 50%, 18 people were active or 50%.

CONCLUSIONS AND RECOMMENDATIONS

Tamtatitu rhythm patterns using the *Sibelius ultimate application* is very effective and efficient. This was proven when they were given the task of reading rhythm. The media used in this lesson is to display an animated video for the *tamtatitu rhythm pattern*. The method used in learning *tamtatitu rhythm patterns* using the *Sibelius ultimate application* is the lecture, question and answer, discussion, demonstration and drill method. Learning evaluation is carried out by looking at students' attitudes, understanding and performance.

Tamtatitu rhythm patterns using the *Sibelius ultimate application* are very effective and efficient. Judging from the assessment of students' attitudes, they are able to carry out learning the art of music well, seen from all the elements of the Pancasila student profile, with grades A and B. In terms of knowledge assessment, the grades obtained by these students are in the range of 80 to 100. And finally the assessment of student performance 18 people were very active or 50%, 18 people were active or 50%. From all these assessments, it can be concluded that the students are very active and they are very happy and not bored in the learning process.

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