

Governance Strategy in Extracurricular Music Arts Learning at SMPN 3 Sindangkerta

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Abstract

Music extracurricular activities play a strategic role in supporting the development of talent, creativity, and character formation of students at the junior high school level. However, in practice, the implementation of these activities often faces various obstacles, both in terms of student learning motivation, learning methods, and unstructured governance systems. This study aims to describe the governance strategy for music extracurricular activities at SMPN 3 Sindangkerta, examining the learning methods applied. The study used a qualitative approach with descriptive methods. Data collection techniques included observation, interviews, and documentation studies. The results showed that the governance of music extracurricular activities was implemented through four main stages, namely planning, organizing, implementing, and evaluating. The learning methods applied included practice-based learning, project-based learning, and collaborative learning, which were considered relevant to the characteristics of junior high school students. This study concluded that the implementation of systematic and sustainable governance is essential to improve the quality and sustainability of music extracurricular activities in schools.

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1. INTRODUCTION

At the junior high school (SMP) level, extracurricular activities play a crucial role in supporting student development. These activities not only serve as a means of channeling talents and interests, but also serve to build character, foster creativity, and enhance social skills that may not be optimally acquired through classroom learning. Through non-academic activities, students can express themselves, hone their potential, and gain a more comprehensive learning experience. This aligns with Mulyasa's opinion that extracurricular activities are a vehicle for developing student potential that cannot always be optimally developed through intracurricular activities (Mulyasa, 2013).

The music extracurricular activity at SMPN 3 Sindangkerta is a popular activity among students. This activity provides a space for students to learn various musical instruments, practice teamwork, and express ideas and feelings through musical activities. Regular practice can help students improve their musical skills, self-confidence, and social interaction skills in a collaborative atmosphere. Djohan emphasized that music education plays a crucial role in developing students' sensitivity, creativity, and social skills (Djohan, 2009). However, the students' initial high level of interest has not been fully accompanied by optimal implementation of the activities.

A major problem that frequently arises is that students' enthusiasm for learning fluctuates over time. The high enthusiasm at the beginning of an activity often wanes when students are faced with practice material that demands perseverance, patience, and mastery

of more complex techniques. Furthermore, extracurricular schedules that clash with academic activities also affect consistent student attendance. Sardiman states that learning motivation is the overall driving force within students that generates learning activities and provides direction for those activities (Sardiman, 2014). This low motivation is further exacerbated by the lack of standardized learning methods, making it difficult to clearly measure learning outcomes.

This situation becomes even more complex when compared to the characteristics of junior high school students in early adolescence. During this phase, students experience rapid emotional changes and are heavily influenced by their social environment and peer groups. Hurlock states that early adolescence is a period marked by rapid emotional changes and a need for social acceptance (Hurlock, 2011). Therefore, extracurricular music activities need to be designed to be engaging, flexible, and tailored to students' developmental needs to maintain motivation to learn.

Besides motivational aspects, challenges also arise from the management side of activities. The lack of learning guides or a specific curriculum for extracurricular music activities causes the practice process to proceed without systematic direction. While activity instructors attempt to manage the practice based on personal experience, without clear standards, it is difficult to objectively evaluate student development. Terry explains that effective management requires systematic planning, organization, implementation, and supervision (Terry, 2010).

Based on these various problems, the research topic regarding the management and implementation of extracurricular music arts at SMPN 3 Sindangkerta is important to be raised because this activity has great potential in supporting student development, but has not been managed optimally. This study is needed to identify in depth the factors that influence student learning motivation, the effectiveness of training methods, and the managerial system applied in extracurricular music arts activities. With a directed study, it is hoped that a more systematic, interesting, and appropriate management strategy can be formulated to suit the developmental characteristics of junior high school students, so that extracurricular music arts activities are not only attractive at the beginning, but also able to run sustainably and provide a real impact on improving musical skills, character building, and students' social development.

2. RESEARCH METHODS

The research method used in the governance strategy in music arts learning at SMPN 3 Sindangkerta is a descriptive qualitative research method. Sugiono (2018) explains that qualitative research methods focus on non-numerical data, collecting and analyzing narrative information. This method is used to gain a deep and detailed understanding of the issues and problems to be conveyed. Data collection and analysis techniques tend to be qualitative and emphasize understanding the meaning of the phenomena being studied.

Data collection techniques used were observation, interviews, and documentation studies. Observations were used to directly observe the practice process, interactions between instructors and students, and the implementation of extracurricular activities. Semi-structured interviews were conducted to obtain in-depth information regarding the planning, implementation, evaluation, and obstacles encountered in extracurricular music activities. Documentation studies were used to review supporting documents, such as activity schedules, student attendance lists, and activity evaluation records.

Data analysis was conducted through the stages of data reduction, data presentation, and conclusion drawing. The obtained data were selected and classified according to the research focus, then presented in descriptive narrative form for ease of interpretation. Data

validity was maintained through source and technique triangulation, ensuring adequate validity and credibility for the research results.

3. RESULTS AND DISCUSSION

For extracurricular activities to achieve the desired learning objectives, a systematic and comprehensive governance strategy is required. This governance encompasses four main aspects: planning, organizing, implementing, and evaluating, which are interrelated and inseparable. These four aspects form a unified process that ensures activities are directed, consistent, and high-quality, because "effective management is the process of planning, organizing, mobilizing, and supervising resources to achieve goals efficiently" (Terry, 2010). With good governance, extracurricular music activities are not merely additional activities, but can provide meaningful learning experiences for students.

Through comprehensive governance, extracurricular music activities in schools can be organized more effectively and in accordance with student needs. A clear management strategy helps instructors identify obstacles, maximize existing potential, and develop targeted learning methods. This aligns with Sagala's opinion that "a good learning strategy must be consciously designed, planned, and oriented towards achieving educational goals" (Sagala, 2012). Therefore, implementing a governance strategy is an important foundation for the success of extracurricular music programs. Here are some strategies implemented:

1. Planning

Planning is the initial stage that determines the direction and objectives of extracurricular music activities. At SMPN 3 Sindangkerta, planning begins with an analysis of student needs, including student interest in certain musical instruments, initial abilities, and the developmental characteristics of adolescence. Based on this analysis, instructors develop learning materials in stages, starting from mastering basic techniques, practicing rhythm and tempo, to forming ensemble groups. This is in line with Uno's opinion that "learning planning serves as a guideline for teachers in implementing learning activities so that objectives can be optimally achieved" (Uno, 2011).

In addition to planning learning materials, facilities and infrastructure also play a crucial role in supporting the success of extracurricular music activities. The instructor, along with the school, conducts a comprehensive inventory of musical instruments, evaluates their condition and suitability for use, and develops a routine maintenance plan and the procurement of new instruments when necessary. Adequate facilities significantly impact the comfort and effectiveness of the practice process, while also maintaining student interest and motivation to continue participating.

Planning also includes adjusting practice schedules to fit students' academic activities to avoid fatigue or conflicts with study time. This adjustment is crucial given that junior high school students face a significant study load and require a balance between academic and non-academic activities. With thorough, measured, and realistic planning, extracurricular music activities can be more focused, consistent, and sustainable, thus optimally achieving the goals of developing students' talents, creativity, and social skills.



Figure 1. Compiling learning materials

2. Organizing

The organizing stage aims to organize human resources and facilities so that activities can proceed effectively. Organization at SMPN 3 Sindangkerta is carried out by establishing a clear supervisory structure, starting from the main supervisor, musical instrument group coordinator, to student group leaders. This division of roles is important to create an orderly workflow, because "organizing is the process of dividing work, authority, and responsibility so that goals can be achieved effectively" (Robbins & Coulter, 2012).

The organization of extracurricular music arts activities not only focuses on the division of tasks between instructors and students, but also includes grouping students based on interests, talents, and the type of musical instrument they are studying. In the context of karawitan music, grouping is done according to the role and instruments used, such as the saron, demung, bonang, kenong, kempul, gong, kendang, as well as complementary instrument groups such as the zither and flute. This division aims to enable each student to understand their musical functions and responsibilities more deeply within a unified ensemble.

In addition to grouping instruments, organization also includes arranging the use of practice rooms so that each extracurricular activity can practice effectively without interfering with each other. Appointing a person in charge of musical instruments, both from among the instructors and students, is an important part of maintaining the cleanliness, safety, and suitability of karawitan instruments. With neat and structured organization, the practice atmosphere becomes more conducive, students are accustomed to being disciplined and responsible, and technical obstacles during the practice process can be minimized so that extracurricular karawitan music activities can run optimally.



Figure 2. Grouping students based on their talents

3. Plaksanaan

Implementation is the core stage in extracurricular music arts activities, where all planning and organization are realized in learning practices. At this stage, the instructor

2197 | **Governance Strategy in Extracurricular Music Arts Learning at SMPN 3 Sindangkerta**
(Sigit Maulana)

teaches basic techniques according to the students' interest groups and guides the practice step by step, from simple exercises to playing songs in groups. The instructor acts as a facilitator who provides direction, feedback, and motivation so that students are actively involved in the practice process. This is in line with Djamarah's view that states that "the implementation of learning is a process of interaction between educators and students in achieving learning objectives" (Djamarah, 2010).

Beyond the technical aspects of musical performance, extracurricular music activities also emphasize the development of creativity and collaborative skills among students. Students are not only directed to play musical instruments according to instructions, but are also encouraged to explore musical ideas, experiment with variations in rhythmic or melodic patterns, and actively participate in the process of composing simple arrangements tailored to the group's abilities. Through group discussions, students learn to express opinions, respect the ideas of their peers, and make collective decisions in determining performance concepts, both for routine practice and performances.

The use of supporting media such as metronome applications, video tutorials, and recordings of practice results are utilized to help students understand the material more concretely and interestingly. These media allow students to learn independently, evaluate shortcomings in musical performances, and improve tempo accuracy and ensemble cohesion. With the implementation of flexible, participatory, and fun activities, extracurricular music arts not only plays a role in improving students' musical skills, but also contributes to the development of discipline, responsibility, cooperation, and self-confidence that are beneficial for the overall development of students.



Figure 3. Training Process

4. Evaluation

Evaluation is the final stage, assessing the extent to which the activity's objectives have been achieved. In the music arts extracurricular at SMPN 3 Sindangkerta, evaluation is conducted through process and outcome assessments. Process assessments cover attendance, discipline, participation, and the development of students' basic skills, while outcome assessments are conducted through the annual FLS3N competition or small concert. Arikunto stated that "evaluation aims to determine the level of success of a program and serve as a basis for further decision-making" (Arikunto, 2013).

Evaluation of extracurricular music activities is not only conducted formally at the end of the practice period or before a performance, but also informally through direct feedback during the practice process. The instructor provides verbal guidance, corrections, and appreciation so that students can quickly identify strengths and weaknesses in their musical performance. Furthermore, brief discussions after practice activities serve as a space for shared reflection, where students are invited to share their experiences, challenges encountered, and possible solutions for the next meeting.

The results of the evaluation process are then used as considerations in improving material planning, the selection of learning methods, and the management of practice time to be more effective and tailored to the needs of students. This consistent and comprehensive evaluation helps instructors monitor the development of students' musical abilities while maintaining their motivation and participation. Thus, extracurricular music activities can continue to develop sustainably and have a positive impact, both in improving musical skills and in developing students' character traits such as discipline, responsibility, and the ability to work together.



Figure 4. FLS3N Competition music creativity



Figure 5. Second place in

Extracurricular Music Arts Learning Methods

The extracurricular music arts learning method at SMPN 3 Sindangkerta can be designed based on the principles of practical learning, collaboration, and creativity. Unlike intracurricular learning, extracurricular activities emphasize experiential learning, where students are directly involved in the process of exploration, technique practice, and performance. Some relevant methods applied in extracurricular music arts activities include:

1. Practice-Based Learning

The Practice-Based Learning method places practice activities at the core of the music learning process, where students are guided to repeat basic techniques in a structured and continuous manner. Through routine practice, students can improve skills such as tempo accuracy, rhythmic understanding, movement coordination, and gradual mastery of musical instruments. This approach aligns with Ericsson's opinion that "expert performance is the result of prolonged efforts to improve performance while negotiating motivational and external constraints" (Ericsson, Krampe, & Tesch-Römer, 1993). In addition to strengthening technical aspects, repeated practice also helps build muscle memory, thus making musical playing skills more stable and consistent.

In the context of the music arts extracurricular at SMPN 3 Sindangkerta, this method is highly relevant because most students are still in the early stages of music learning and require a strong foundation of skills. Consistent practice provides students with the opportunity to correct mistakes, improve playing accuracy, and gain a deeper understanding of musical structure. Through this process, students not only learn to play musical instruments but also develop discipline, perseverance, and focus. Thus, Practice-Based

Learning plays a crucial role in building musical competence while also shaping creative, disciplined, confident learners and the ability to collaborate in the music learning process.

2. positif. Project-Based Learning

The Project-Based Learning (PjBL) approach places students at the center of learning through direct involvement in music projects designed to produce specific works or performances. In extracurricular music activities at SMPN 3 Sindangkerta, these projects can range from composing simple arrangements, ensemble rehearsals, forming a band, to preparing for performances at school events. Through these activities, students not only hone their technical skills but also learn to apply their musical knowledge in real-life situations. This aligns with Thomas's view that "project-based learning is a model that organizes learning around projects that engage students in sustained, meaningful inquiry" (Thomas, 2000).

The advantage of this method lies in its ability to create authentic and meaningful learning experiences. Each student is required to play an active and responsible role in the group, so they learn to work together, communicate effectively, and solve problems that arise during the practice process. Music projects also provide space for students to explore their creativity, both in selecting repertoire, organizing performance structures, and determining musical style. Involvement from the planning stage to the final performance helps increase students' self-confidence, independence, and commitment to extracurricular activities.

Furthermore, project-based learning plays a crucial role in fostering student commitment to extracurricular activities. When students know that the results of their practice will be presented to the public, they tend to be more motivated, disciplined, and consistent in participating. Thus, Project-Based Learning (PjBL) not only enriches the learning experience but also fosters professionalism, independence, and responsibility in the artistic process.

3. Collaborative Learning

The Collaborative Learning method emphasizes the importance of collaboration between students in the music learning process. In the music arts extracurricular at SMPN 3 Sindangkerta, this approach is evident when students practice in groups such as ensembles or vocal teams. Through collaboration, students learn to listen to each other, adjust tempo, match dynamics, and build harmony to create a cohesive performance. This approach aligns with Johnson and Johnson's opinion that "collaborative learning enhances learning by creating positive interdependence among learners" (Johnson & Johnson, 2009).

Collaboration in groups makes students realize that successful performance is not only determined by individual abilities, but also by team cohesion. In collaborative learning, each group member has a responsibility to contribute to achieving shared goals. According to Johnson, David W., Johnson, Roger T., and Smith, Karl A. (2014, p. 5), "Cooperation is working together to accomplish shared goals." Therefore, students learn to take responsibility for their respective roles, provide constructive feedback, and accept criticism with an open attitude. In addition to improving musical abilities, this process also fosters social skills such as tolerance, empathy, and mutual respect. In line with this opinion, Vygotsky, Lev S. (1978, p. 86) asserted that "What a child can do in cooperation today, he can do alone tomorrow." This statement shows that interaction and collaboration with others play an important role in developing individual abilities. Thus, *collaborative learning* not only improves the quality of music learning, but also contributes to students' social and emotional development as one of the main goals of extracurricular activities.

4. CONCLUSION

Based on the discussion on the management strategy for extracurricular music learning methods at SMPN 3 Sindangkerta, it can be concluded that the success of the activities is highly dependent on the implementation of structured and sustainable management. Extracurricular music activities have great potential in developing students' talents, creativity, and social skills, but still face various obstacles that need to be considered. Through governance that includes aspects of planning, organization, implementation, and evaluation, these activities can be optimized so that they have a positive impact on student development.

Good planning enables instructors to determine learning objectives, develop learning programs, and tailor activities to students' needs and interests. Thorough organization helps effectively manage human resources and infrastructure. Consistent implementation of activities builds technical skills, self-confidence, and the ability to collaborate. Regular evaluations, both process-based and performative, serve to measure student achievement and continuously improve the program. Thus, effective governance is a crucial foundation for improving the quality of extracurricular music learning and ensuring the sustainability of activities at SMPN 3 Sindangkerta.

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