

ARRANGEMENT OF NATIONAL SONGS FOR ELEMENTARY SCHOOL STUDENTS' DRUMBAND MUSICAL PERFORMANCES

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Abstract

The purpose of this study was to produce an arrangement by describing the development of the product, knowing the level of validity, the level of practicality, and presenting national songs for elementary school students' drumband music games. The development research used a 4D (four-D) model, the test subjects in this study were students who were members of a drumband group totaling 19 students. The results of the study are firstly the process of developing national songs for drumband music games through four stages: define, design, development, and disseminate. The development product was made into a prototype of musical notation scores using the Sibelius Ultimate application. The level of validity of the learning product is as follows, the feasibility of the material aspect with an average of 5 is included in the very valid category, the learning aspect with an average of 4.6 is included in the very valid category. While the level of practicality is as follows, the results of teacher responses with an average of 4.7 are included in the very practical category. Drumband music games with national songs are very important to develop because of their uniqueness, meaningfulness, and usefulness for students' development needs.

Keywords: *Drumband, Arrangement, Song, National*

INTRODUCTION

Music teaching is the right tool for future life needs, because music makes people think creatively, can solve problems, dare to take risks, can work in teams, and communicate well (Droscher 2008: 21). This statement can be understood that music provides training to express and appreciate art creatively to develop personality, develop attitudes and emotions, and train creativity by utilizing various elements in music. Music art has an important role to support a person's life in the future, because music art can form discipline, tolerance, socialization, democratic attitudes that include sensitivity to the environment. Music learning for students will encourage individuals: (a) to be able to demonstrate musical sensitivity, (b) to participate in musical activities and respond competently both individually and in groups, (c) to leave memories and document what they experience in a context that can be discussed generally, (d) to be able to carry out continuous music practice starting from the preparation stage, implementation, to after presenting music, and (e) to have the competence to select, play and produce simple works (kemendikbud: 2022).

Each element achievement can be realized according to the learning phases set in the curricular learning in the classroom and to facilitate and support the individual potential of students can be realized through extracurricular activities. Extracurricular activities are educational activities carried out by students outside of class hours with the aim of developing potential, talents, interests, cooperation, personality and independence of students (Olong, 2023:67). Extracurricular activities have many benefits for students as stated by Setyorini (2014) that several experts agree that extracurricular activities are important to support children's progress in the academic field. One of the extracurricular activities that is popular and in great demand by students is the drum band extracurricular. Drum band is a musical instrument played collectively by combining wind instruments, percussion instruments, and a number of other instruments to create beautiful harmony. This is in accordance with Kirnardi's opinion, that drum band is an activity carried out by a group of people who play one or several songs using a number of combinations of musical instruments (wind, percussion, PIT) simultaneously (Kirnadi, 2016:134). In drum band training, students gain direct experience in learning various instruments through a "trial" and "copy" approach. This approach allows students to observe, imitate, and practice playing the instruments gradually, thus supporting their understanding of song structure, instrument parts, and proper timing in playing. To maximize the effectiveness of learning, this approach

can be strengthened by providing practical and systematic guidance, which serves as an aid in strengthening memory and supporting the smooth learning process of students. Providing guidance in the form of drumband scores supports optimal student development and increases the efficiency of the learning process. This aligns with Vygotsky's theory that learning is a social process that occurs through interactions between individuals and their environment. One of the key concepts in his theory is cultural tools, which are everything humans use to mediate the process of thinking and learning. In drumband activities, scores are an important medium that not only serves as a musical guide but also as a scaffolding tool that allows students to learn according to their individual abilities and develop within the zone of proximal development (ZPD). Through scores, students have the opportunity to connect notation symbols with concrete sounds, while simultaneously practicing social cooperation within a musical group.

Scores not only help students recognize rhythmic patterns and playing dynamics but also make it easier for them to understand the division of roles between instruments. Furthermore, creating arrangements tailored to the abilities and characteristics of elementary school students is crucial to ensuring learning remains enjoyable and appropriate to their developmental stage. Elementary school-aged children are between 6 and 12 years old, experiencing rapid physical, cognitive, social, and emotional development (Piaget, 2012). According to cognitive development theory, elementary school children are in the concrete operational stage, meaning they are beginning to be able to think logically but are still limited to concrete things. Therefore, the learning process for elementary school children must be designed to involve direct experience, concrete media, and activities appropriate to their developmental characteristics. With the right score and arrangements, drum band learning in elementary schools can be systematic and remain enjoyable.

LITERATURE REVIEW

Musical Art

Art is an expression of human creativity, manifested through various media to convey ideas, feelings, and aesthetic values. Music is a branch of art that uses sound as its primary medium to create works containing elements of melody, rhythm, harmony, and dynamics. Music is the expression of human feelings expressed in the form of organized sounds with melody or rhythm and possessing elements of beautiful harmony (Wisnawa, 2020). According to Aristotle, musical art is a work that originates from a person's feelings, which is born through a series of notes or melodies that have the color of the creator. Music is the movement of sound, and music is the totality of acoustic phenomena which, when described, consists of 3 main points, namely (1) Material elements, (2) Spiritual elements, (3) Moral elements. Music is an expression of the human heart in the form of regular sounds with melody or rhythm, and has elements of harmony or beautiful harmony (Sunarto, 1989).

Musical Arts Learning

In a review of literature studies on music acquisition that focus on learning strategies and learning styles (Cano-Garcia & Hughes, 2000; Clarke, Lesh, Trocchio & Wolman, 2010) can develop children's creative thinking (Bishop, 2018; Clarke, 2010; Daikoku, 2019; Nagy, 2017; Sawyer, 2009). Music arts learning for elementary school students is adjusted to the characteristics of the child's age. Children's music should be able to provide opportunities for the development of creative thinking and creativity in children's sense of beauty, as well as the child's world. Pamadhi (2009) argues that the characteristics of children's music must pay attention to several essential elements including: (1) according to the interests and lives of children, the music offered to children must be related to their world, such as themes that are familiar or fun for them. This will help children more easily understand and enjoy the music; (2) the rhythm of the music and the melodic pattern are easy to remember, music for children must have a simple rhythm and melodic pattern that is easy to remember.

METHOD

This study employed a Research and Development (R&D) design. This approach is suitable for developing and evaluating educational products or programs, in this case, drum band ensemble music. Research and Development is a relevant method in the context of developing learning materials and strategies in education (Sugiyono, 2016). The development model in this study refers to the 4D (four-D) research and development model. The 4D research and development model consists of 4 main stages, namely define, design, development, and disseminate (Thiagarajan, 2018: 5). The reason for using this development model is its descriptive nature to outline the flow and stages that must be followed from beginning to end in the process of working on a musical product. The use of the development research method by referring to this 4D model is easier to apply in the learning model in music work. The 4D development model can be adapted into 4P, namely; define, design, development, and

disseminate (presentation). The research subjects in this study were students who are members of the drum band group of SDN 212/II Sirih Sekapur, accompanying teachers and mentors/trainers. The data used in this development research are qualitative and quantitative data. Qualitative data were obtained from suggestions for improvement by media and material validators as well as responses from teachers and students. Quantitative data were obtained from validation results from music and music education experts regarding the feasibility of the model/work, teacher responses, and student responses. The means of data collection in this development research was a questionnaire. The questionnaire was used to obtain data on the validity, practicality, and effectiveness of the music development.

RESULTS AND DISCUSSION

The implementation of the results of this research and development is in the form of a drum band musical performance. The results of the research on music arts learning in elementary schools based on the 4D development stages used in this study can be explained as follows.

1. Define

The definition stage in this research presents the needs in the development process. This research consists of five main steps: front-end analysis, learner analysis, concept analysis, task analysis, and specifying instructional objectives, following Thiagarajan's steps.

In determining instrument needs, it's important to consider the availability of resources for developing a music ensemble. SDN 212/II Sirih Sekapur has the necessary equipment to support student learning, particularly in music. The necessary equipment is as follows:

- a) Musical Instruments. The types of instruments needed for drumband music, such as drums, pianicas, cymbals, and bellyra;
- b) Practice Facilities. In this case, the space provided is a corridor large enough to accommodate and conduct drumband music production activities;
- c) Additional Equipment. In addition to musical instruments, consider the need for additional equipment such as microphones, loudspeakers, documentation equipment (Android devices), and other equipment necessary for drumband music development.

2. Design

a. The Process of Making Scores and Music Analysis

After conducting analysis and definition, the next stage is designing the product to be created. At this stage, writing creates an initial outline as a framework in creating the product being developed. Then, later, try to create an initial design for an ensemble product that uses elements in the structure of musical composition and applies the science of musical analysis forms that include Introduction, song section I, interlude I, song section II, bridge, interlude II, song section III, and coda (ending) (Khodijat, H, 2016). The selection of appropriate musical repertoire is very important to be carried out with the goals and objectives that have been set in determining the design concept for developing drumband music. This includes the selection of national songs. The national songs used for this work material are certainly songs that are very familiar to students, namely the song Hari Merdeka and the song Rayuan Pulau Kelapa. The song was created using the Sibelius Ultimate version application, an application made specifically for writing and creating notations/scores and musical repertoire.

1. Lagu Hari Merdeka

- An introduction is the opening introduction to a composition or work (Miller, 2015:29). The introduction to the song "Independence Day" is an independent introduction. This introduction consists of 14 bars.

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Image 1: Introduction to the Independence Day Song

The introduction section is played in an allegro tempo (120 bpm) with the belira instrument as the main melody. In bars 1-3, belira 2 plays solo, then in bars 4 to 14, the main melody is played by belira 1. In this section, the chord section is played by pianica 1 and pianica 2. Meanwhile, the snare drum, cymbals, bass drum, and quarto tom play the rhythm. The expression in this introduction section is forte (loud) to give an impression of enthusiasm.

- *Verse*

Verse is a part of the song that contains lyrics that tell the main story of the song. In the song Hari Merdeka, the verse consists of 19 bars starting from bar 15 to bar 33. In the verse, the main melody is still played by belira 1 and belira 2 in unison. Pianika 1 and pianika 2 act as harmony while the snare drum, cymbals, bass drum and quarto tom play rhythm as accompaniment. The verse consists of 4 phrases, namely phrase A, A1, A2 and phrase A3.



Image 2: Verse of the song Independence Day

- The pre-chorus

The pre-chorus is the part of the song that is located before the chorus, usually acting as a transition to the chorus (Stein, 2019). The pre-chorus in the Independence Day song consists of 7 bars starting from bar 34 to bar 40. The pre-chorus has two phrases, namely phrase A4 and phrase A5.

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Image 3: Pre-chorus of the song Independence Day

The pre-chorus is played in mezzo forte (mf) by pianica 1 and pianica 2, who play the main melody. In this section, belira 1 and belira 2 act as harmonies. Meanwhile, the percussion instruments act as accompaniment.

- The chorus

The chorus, or more commonly known as the refrain, is the core or peak of a song, often the climax of a musical composition. In the arrangement of the song "Hari Kemerdekaan" (Independence Day), the chorus is located between bars 41 and 57. This section consists of two phrases, phrase B and phrase B1. The melody in the chorus is played in unison by belira 1, belira 2, pianica 1, and pianica. Meanwhile, the snare drum, cymbals, bass drum, and quarto tom play rhythm as accompaniment.



Image 4: Chorus of the song Independence Day

- Interlude

An interlude is a break or pause, usually an instrumental section without vocals, in a song (Stein, 2019:76). The interlude in the song "Hari Kemerdekaan" starts from bar 58 to bar 61. The interlude is played only by the snare drum, bass drum, and quarto tom. The interlude is played with a forte simo (ff) expression, meaning this section is played with very hard hits.



Image 5: Interlude of the song Independence Day

Based on the discussion above, the form of the Independence Day song can be seen in the following scheme.

Part	Intro	Verse	Pre-chorus					Chorus	Interlude	
Frase	: Independent A		A1	A2	A3	A4	A5	B	B1	C
Birama : 1	15	19	23	27	34	37	41	49	58	
Key : C Mayor										

Image 6: Arrangement Scheme for the Song of Independence Day

2. Lagu Rayuan Pulau Kelapa

The song "Rayuan Pulau Kelapa" is a national song with a simple pop structure consisting of introduction, verse 1, verse 2, chorus 1, chorus 2.

Musical fundamentals

- Meter signature
meter signature or time signature in the song Rayuan Pulau Kelapa is 4/4. The function of the time signature in a musical composition is to indicate the division of beats in one measure (Joseph, 2015).



Image 7: The scale of the song Rayuan Pulau Kelapa

- Interval
An interval is the distance between two notes that can be measured based on the number of semitones (Prier, 2016:25). The types of intervals in the song Rayuan Pulau Kelapa are perfect 1 (P1), minor 2 (m2), major 2 (M2), minor 3 (m3), and major 3 (M3). These types of intervals are identified based on the first phrase of the song Rayuan Pulau Kelapa.

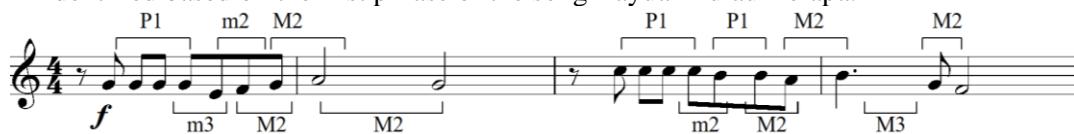


Image 8: Interval type in the first phrase of the song Rayuan Pulau Kelapa

- Melody
Melody plays a crucial role in musical composition. It is the primary element that shapes a song's theme and character, and sometimes even provides a work's identity, distinguishing it from other works (Banoe, Pono, 2014). This is also true of the arrangement of the song "Rayuan Pulau Kelapa."

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Image 9: Melody Rayuan Pulau Kelapa

- Phrase

As previously explained, a phrase is a musical sentence consisting of a combination of several motifs. It's similar to a sentence in a language that's composed of several words (Prier, 2016:53). In the arrangement of the song "Rayuan Pulau Kelapa," there are several types of phrases, including independent phrases, four types of phrase A, and four types of phrase B.

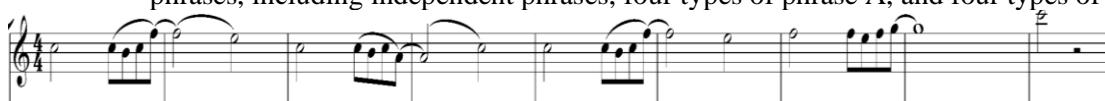


Image 10: Independent Phrase of the song Rayuan Pulau Kelapa



Image 11: Phrase A of the song Rayuan Pulau Kelapa

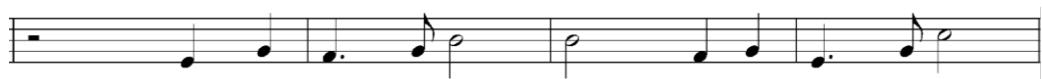


Image 12: Phrase B of the song Rayuan Pulau Kelapa

- Introduction

Introduction is a section at the beginning of a composition that is a statement of the main theme (Stein, 2019:72). In the arrangement of the song Rayuan Pulau Kelapa, the introduction is made of 9 bars which are independent introductions. The introduction starts from bar 1 and ends at bar 9. In the introduction section, pianica 1 and pianica 2 act as the main melody while belira 1 and belira 2 play the counterpoint melody (contrapung).



Image 13 : Introduce song Rayuan Pulau Kelapa

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- Verse 1

Verse 1 in the arrangement of the song Rayuan Pulau Kelapa consists of 8 bars starting from bar 10 to bar 17. The verse 1 section contains two phrases, namely phrase A which starts from bar 10 to bar 13 and phrase A1 which starts from bar 14 to bar 17. The main melody of verse 1 is played by belira 1 while belira 2, pianica 1 and pianica 2 play harmony. Snare drum, bass drum and quarto tom as rhythm.

Image 14 : Introduce song Rayuan Pulau Kelapa

- Chorus 1

Chorus 1 in the arrangement of the song Rayuan Pulau Kelapa starts from measure 26 to measure 33. Chorus 1 in the arrangement of the song Rayuan Pulau Kelapa consists of two phrases. The first phrase is phrase B starting from measure 26 to measure 30 first-second beats. Then the second phrase is phrase B1 which starts from measure 30 third beats to measure 33. In chorus 1 the main melody is played by belira 1 while belira 2 plays the counterpoint melody. Meanwhile, the pianica 1 and pianica instruments act as harmony and snare drum, bass drum and quarto tom as rhythm.

Image 15 : Chorus 1 arrangement of the song Rayuan Pulau Kelapa

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Based on the discussion and identification above, the form of the arrangement of the song Rayuan Pulau Kelapa can be seen through the following scheme.

Part	Intro	Verse 1	Verse 2	Chorus 1	Chorus 2
Frase	Independent	A	A1	A2	A3
Birama : 1		10	14	18	22
Key : C Major					

Image 16 : Scheme of the arrangement of the song Rayuan Pulau Kelapa

3. Development

This stage is used to validate the product that has been created. The product that has been created must pass the validation test stage so that it can be played by students. The validation aims to assess the validity of each aspect of the product that has been developed. Validation is carried out by validator lecturers who have expertise in their fields. The validation carried out consists of validation of the material/arrangement aspect and validation of music learning/education. After completing the validation stage, the product will be tested on students to implement the development that has been worked on. The validation process is carried out so that the music material that has been prepared has the right accuracy, relevance, and level of suitability for the ability level of elementary school students. In addition, validation aims to assess the feasibility of the material in terms of arrangement, technique, and the music composition itself to support an effective and enjoyable learning experience. The validator of this music composition material is Mr. Gen Dekti, S. Sn, M. Sn. The indicators and assessment elements in the validation of music material experts can be seen in the following table.

Table 1. Validation indicators for music material

Criteria	Indicators	Assessment Items
Musical Structure and Form	Melody	1. Level of counterpoint composition 2. Analysis of melody development and harmony 3. Level of ease in playing the melody 4. Level of ease in playing the rhythm of the work 5. Variation of structural units in the rhythm 6. Expression and dynamics in accordance with the characteristics of elementary school students
	Rhythm	7. Level of creativity/variation in song arrangements 8. Appropriateness of the structure and compositional parts of the work (auxiliary members) 9. Musical playing techniques in the work 10. Appropriateness of musical elements
	Theme	11. Changes in tempo for each work
Developing the Theme Work	Tempo Arrangement	12. Level of appropriateness of musical
Music		

Presentatio n	Suitability	innovation in national songs through the work's arrangement
	13. Level of complexity in the compositional structure of the musical work	

Each instrument was taught in groups under the guidance of researchers. Students in each group understood their respective roles according to the instrument they played. Researchers provided guidance to each group on instrument playing techniques, including finger positioning, striking techniques, and how to read musical notation correctly.

The trial consisted of six stages in implementing national anthem-based music learning:

a) Preliminary Field Testing

The initial field trial was conducted involving a number of 4th, 5th, and 6th grade students at SD Negeri 212/II Tukum Sirih Sekapur Pengembangan. The placement of students in each musical instrument division was determined based on their interests and talents, namely 15 pianica players, 2 belira players, 2 snare drum players, 2 bass drum players, 1 quarto tom player, and 1 cymbal player. Based on the results of observations, they were very actively involved during the music implementation process. When they first tried to play musical instruments, students appeared to show joy and enthusiasm. This feeling was reflected in their attitude of remaining focused and enjoying the music game until it was finished within the specified time.

b) Main Product Revision

Based on the results of initial trial observations, the researchers identified several aspects that needed improvement, such as emphasizing rhythmic instrument playing techniques and simplifying the melody to avoid overly complex melodic instruments. These changes did not diminish the song's original character. The practice process for the introduction and part I of the song was repeated until fluency was achieved. Subsequent trial stages included field trials and operational trials.

c) Main Fielts Testing

The main field trial was conducted on September 21, 2025, involving all instrument divisions. This activity took place in the school yard during arts and culture lessons. During this stage, the students slowly continued practicing song 2 until they were fluent.

Observations during the main field trial indicated that students had difficulty mastering the tempo of song 1. To address this, it was suggested that students try counting or feeling the tempo of the song slowly with the students, then imitate and play the song according to the given tempo using hand claps. Furthermore, the third part of the song requires intense concentration to play the melody and rhythmic variations, especially on traditional percussion instruments. Based on interviews during the main field trial, several students expressed that they found playing music very enjoyable and a fun way to develop creativity in arts and culture lessons.

d) Final Product Revision

Based on observations from the main field trial, researchers identified several aspects that needed improvement, such as simplifying the melody to reduce its complexity. Practice for the intros to songs 1 and 2 was repeated until fluent. Subsequent testing phases included field trials and operational trials.

e) Operational Field Testing

In the final product trial stage, an operational field test was conducted to strengthen the process of developing a national song-based musical work, consisting of two songs in each arrangement composition. This trial involved 22 students in grades 4, 5, and 6 from State Elementary School 212/II Tukum Sirih Sekapur Pengembangan. The purpose of the operational field test was to assess the practicality and creativity of students in the developed musical practice, using a questionnaire to measure student responses and interests as well as

the responses of class teachers regarding the benefits of the product in music arts learning. This trial was conducted by playing all parts of the work, from the introduction to the coda.

f) Desimination and Implementation

The dissemination and implementation stage is the final phase in testing the practicality of the national song-based music development product. This stage focuses on evaluating the learning outcomes of music arts through the application and presentation of the developed product.

4. The Desimination

The dissemination stage is the final phase in the development of national song-based music learning. At this stage, the researcher presented two products in the form of a combined performance or demonstration of students' work from grades 4, 5, and 6 of SDN 212/II Tukum Sirih Sekapur Pengembangan (Development Study). Validation of the music material was carried out in two stages. The first stage of validation was carried out on October 10, 2025, and the second stage of validation was carried out on October 15, 2025.

Table 2: Validation questionnaire for music material

Criteria	Indicator	Assesment items	Earned Score	
			stage I	stage II
Musical Structure and Form	Melody	1. Level of composition	5	5
		2. Analysis of melody development and harmony	5	5
		3. Level of ease in playing the melody	5	5
	Rithym	4. Level of ease in playing the rhythm of the work	5	5
		5. Analysis of the development of structural units in rhythm	5	5
		6. Expression of the work in accordance with the characteristics of elementary school students	4	5
	Developing the Theme Work	7. Level of creativity/variation in developing traditional songs	5	5
		8. Suitability of the structure and compositional parts of the work (auxiliary members)	5	5
		9. Musical playing techniques in the work	5	5
	Tempo	10. Suitability of musical elements and ornamentation in the work	5	5
		11. Changes in tempo for each work	5	5
		12. Level of suitability of musical innovation in Jambi traditional music through the work	5	5
Music Presentation	Arrangement Suitability	13. Level of complexity in the compositional structure of the musical work	4	5

Number	63	65
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Mean	4,87	5
Percentage	97,3 %	100%
Mode	5	5
Median	5	5
Category	Very Valid	Very Valid

The results of the first stage of music material validation, conducted on October 16, 2025, showed that the analysis of the form and arrangement of the developed music art material was categorized as very valid, with a total score of 63 out of a maximum of 65. The average score was 4.87, or 97.3%. The validators concluded that the music art learning work was suitable for trial testing with students, with some revisions. Required revisions included adjusting the rhythm and tempo of the work to suit the characteristics of elementary school students and simplifying the composition structure, particularly for the songs "Hari Merdeka" (Independence Day) and "Rayuan Pulau Kelapa" (Coconut Island Raising). After making revisions based on the suggestions and comments from the first stage of validation, the researchers proceeded to the second stage of material validation. The validation results showed that the analysis of the form and arrangement of the developed music art material was categorized as very valid, with a perfect score of 75 out of a maximum of 75. The validators concluded that the music art learning work was suitable for trial testing with students without the need for revision.

- Music Learning Validation

The validation of the music learning was conducted in two stages. The validator assessment of the music learning can be seen in the following table.

Table 3 : Validation questionnaire for music learning

Criteria	Indicators	Assesment Items	Earned Score
			Tahap I
Fill	suitabilityC P	1. Appropriateness of materials to the developmental stages of Phase C students 2. Appropriateness of materials to learning objectives	5 5
	Conformity in	3. Appropriateness of materials to student development	4
	Compositio n	4. Use of technology and supporting media to enhance students' understanding of musical contexts	5
Construct ive	Music Learning Compositio n	5. Music materials, both traditional and modern, are appropriate for compositional planning 6. Music materials encourage students to understand musical elements 7. Music materials assist students in playing in ensembles 8. Jambi regional music materials can produce coherent and harmonious presentations	5 4 5 5
	learned	9. Products foster student effectiveness and confidence in learning 10. Products foster discussion and collaboration among students 11. Products facilitate understanding of	4 4 4

Motivation	12. Products enhance students' knowledge of music	5
	13. Products can develop students' musical creativity	5
Evaluation	14. Products foster students' musical skills	5
	15. Receive and respond to student feedback on development products	4
Number	69	
Mean	4,6	
Percentage	92%	
Mode	5	
Median	5	
Category	Very valid	

The results of the validation of the music learning conducted showed that the developed music art learning was included in the very valid category with a total score of 69 out of a maximum of 75. This score is equivalent to an average of 4.6 and a percentage of 92%. The mode and median of the validation results were both 5. The validators concluded that the music learning was worthy of being tested, although there were still several things that needed to be revised. Suggestions from the validators in stage I included increasing understanding of the musical elements in the product, as well as implementing trials that took into account the age of the students and the consistency of learning achievement according to the applicable curriculum. After improvements were made, this learning could proceed to the trial stage on students.

After revising the music learning materials based on the suggestions and comments from the music learning validator, the validator concluded that the developed music learning materials were suitable for student trials without further revision. However, the validator suggested explaining the material's relationship to the thematic learning that would serve as the project's reference in more detail. The music material validation was conducted in two stages. The first stage was conducted on October 16, 2025, and the second stage was conducted on October 18, 2025. The validator's assessment of the music materials is shown in the following table.

Table 4 : Validation questionnaire for music material

Criteria	Indicators	Assesment items	Earned score	
			stage I	stage II
Musical Structure and Form	Melody	1. Level of composition	5	5
		2. Analysis of melody development and harmony	5	5
		3. Level of ease in playing the melody	5	5
	Rithym	4. Level of ease in playing the rhythm of the work	5	5
		5. Analysis of the development of structural units in rhythm	5	5
	Theme	6. Expression of the work in accordance with the characteristics of elementary school students	4	5
		7. Level of creativity/variation in developing traditional songs	5	5
	Developing the Theme			

Music Presentatt ion	Work Tempo Arrangement Suitability	8. Suitability of the structure and compositional parts of the work (auxiliary members)	5	5
		9. Musical playing techniques in the work	5	5
		10. Suitability of musical elements and ornamentation in the work	5	5
		11. Changes in tempo for each work	5	5
		12. Level of suitability of musical innovation in Jambi traditional music through the work	5	5
		13. 13. Level of complexity in the compositional structure of the musical work	4	5

Number	63	65
Mean	4,87	5
Percentage	97,3 %	100%
Mode	5	5
Median	5	5
Category	Very Valid	Very Valid

The results of the first stage of music material validation showed that the analysis of the form and arrangement of the developed music art material was categorized as very valid, with a total score of 63 out of a maximum of 65. The average score was 4.87 or 97.3%. The validators concluded that the music art learning work was suitable for trial with students with several revisions.

Table 5 : Validation questionnaire for music learning

Criteria	Indicator	Assement item	Earned scor
			Stage I
Fill Construct ive	CP Conformity	1. Appropriateness of materials to the developmental stages of Phase C students	5
		2. Appropriateness of materials to learning objectives	5
	Conformity Compositio n	3. Appropriateness of materials to student in development	4
		4. Use of technology and supporting media to enhance students' understanding of musical contexts	5
	Music Learning Compositio n	5. Music materials, both traditional and modern, are appropriate for compositional planning	5
		6. Music materials encourage students to understand musical elements	4
		7. Music materials assist students in playing in ensembles	5
		8. Jambi regional music materials can	5

	produce coherent and harmonious presentations	
learning	9. Products foster student effectiveness and confidence in learning	4
	10. Products foster discussion and collaboration among students	4
	11. Products facilitate understanding of music learning materials	4
	12. Products enhance students' knowledge of music	5
Motivation	13. Products can develop students' musical creativity	5
	14. Products foster students' musical skills	5
Evaluation	15. Receive and respond to student feedback on development products	4
Number	69	
Mean	4,6	
Percentage	92%	
Mode	5	
Median	5	
Category	Very valid	

The validation results of the music learning showed that the developed music art learning was included in the very valid category with a total value of 69 out of a maximum of 75. This value is equivalent to an average of 4.6 and a percentage of 92%. The mode and median of the validation results were both 5. After making revisions according to the suggestions and comments from the music learning validator, the validator concluded that the developed music art learning work was suitable for testing on students without the need for further revision. However, the validator provided a suggestion that the relationship between the material and the thematic learning that would be used as a reference for the project could be explained in more detail. Furthermore, the product can be applied in the trial stage to students, so that the developed music art learning is suitable for use as teaching material in schools, extracurricular activities, or as independent learning material for students.

A national anthem-based music ensemble for elementary school was developed using the 4D model approach, which includes four main stages: definition, design, development, and dissemination. The 4D model is a method in the research and development approach, which begins with the definition stage through problem identification, data collection, and analysis of relevant variables as a basis for development. The next stage is the design of learning media, followed by a development process to refine the design that has been made, and finally the dissemination stage as an effort to utilize the resulting product. Each step in this model is designed to be easy to understand and apply, especially in the development of learning media such as music ensembles. This is in line with the opinion of Lim & Wibowo (2020: 4) who stated that the 4D model is effective in creating an innovative learning process while encouraging improvements in the quality of education. Therefore, researchers developed music learning in the form of a marching band based on national songs.

The initial step in this development process is the define stage, which begins with observation and interviews at the school where the study took place. This stage aims to identify needs, learning objectives, and obstacles encountered in music arts learning at the elementary school level. This analysis serves as the basis for designing a music arts learning model relevant to the content of national songs. Based on the results of the observations and analysis, it is known that music learning is very important to implement in schools because it provides significant benefits in supporting student growth, particularly in providing space for aesthetic experiences through musical activities that involve self-expression and creativity. Therefore, including music learning in the curriculum is not merely a supplement, but also a medium for developing students' character holistically.

This view is supported by several expert opinions that emphasize the importance of musical art in students' personal development. For example, Yuni (2017) states that music learning helps students express and appreciate art creatively, while also developing their emotional stability. Djohan (2005) also states that through musical activities, students can hone their imagination, channel personal expression, and foster their unique creativity. Music plays a crucial role in fostering a person's uniqueness and character. Howard Gardner (in Djohan, 2005) in his theory of multiple intelligences also places musical intelligence as a form of intelligence that is closely related to emotional, spiritual, and socio-cultural aspects. He believes that musical ability not only supports aesthetic development, but can also help students in developing thought patterns, improving cognitive abilities such as language, mathematics, and spatial abilities. The application of music arts learning based on national songs also has strong educational value in forming a sense of nationality, nationalism, and introducing the nation's historical and cultural values. National songs not only teach music, but also convey moral messages, struggle, and love of the homeland. Therefore, music learning that utilizes national songs is very worthy of being developed in elementary schools as part of character education and national culture.

The second stage is the planning phase, where the process of designing a music ensemble learning product is carried out. At this stage, the design is created using Sibelius Ultimate software to create scores. After creation, the sheet music in Sibelius is converted to numerical notation to facilitate student understanding and performance of the music material. In this case, the focus is on introducing and practicing national songs as the main material. The third stage in this process is the development phase, which focuses on the validation and assessment of the designed product. At this stage, the product's feasibility is tested by two experts: a lecturer with expertise in music arts and a drumband music practitioner. These expert assessments aim to ensure that the developed learning materials and media meet the expected quality standards. Furthermore, field trials are conducted to assess the product's practicality through direct feedback from teachers and students involved in the learning process. The fourth stage is the dissemination phase, the final stage of the entire music ensemble learning development process. At this stage, validated and refined products will be integrated, documented, and performed as a form of field implementation. The implementation will be conducted with students at SDN 212/II Sirih Sekapur. This development serves as a form of acceptance testing and evaluation of the effectiveness of ensemble music learning that utilizes national songs as a medium for strengthening students' musical values and skills. The development of ensemble music learning based on national songs is an engaging and educational innovation for elementary school. This learning model is considered capable of supporting the achievement of the arts curriculum while also positively impacting student development across the affective, cognitive, and psychomotor domains. Through group music playing activities, students not only learn musical techniques but also learn to work together, appreciate differences, and foster a love of their country through the introduction of national songs.

The product resulting from this development process is a prototype music score designed using the Sibelius Ultimate application. This work adopts a simple arrangement approach, referencing the structure of national songs already familiar to students, making it easier for them to learn and perform them in an ensemble. The development of ensemble music learning based on national songs is an engaging and educational innovation for elementary school. This learning model is considered capable of supporting the achievement of the arts curriculum while also positively impacting student development across the affective, cognitive, and psychomotor domains. Through group music playing activities, students not only learn musical techniques but also learn to work together, appreciate differences, and foster a love of their country through the introduction of national songs. The product resulting from this development process is a prototype music score designed using the Sibelius Ultimate application. This work adopts a simple arrangement approach, referencing the structure of national songs already familiar to students, making it easier for them to learn and play them in an ensemble.

CONCLUSION

Based on the results of the development of national songs for elementary school students' drumband music games that have been carried out, several conclusions can be drawn, namely in the development process using a 4D model consisting of 4 stages, namely: define, design, development, and disseminate. The 4D development model can be adapted into 4P, namely; defining, designing, developing, and disseminating (presentation). The object of this development work research is at SDN 212/II Sirih Sekapur. The research subjects involved students who were members of the drumband group totaling 19 people. The level of validity of the development of Jambi regional

culture-based music ensembles obtained from the music material validator is 5, including the very valid category with a percentage of 100%, the music education validator is 4.6, including the very valid category with a percentage of 92%. The level of practicality of product development was tested through several methods, namely lecture method, demonstration method, assignment method, group method and drill. The process and stages in implementing the trial include preliminary field testing (initial field testing), main product revision (first stage revision), main fields testing (main field testing), final product revision (final product revision), operational field testing (operational field testing), and dissemination and implementation (dissemination and implementation). After conducting the trial, the researchers obtained the results of practitioner responses, namely 4.7, including the very practical category with a percentage of 93.3%. Drumband music games for elementary schools using the arrangement method are considered very important because they are able to improve abilities, talents, and creativity development, as well as improve the quality of music arts learning in elementary schools.

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