



# Application of the Constructivistic Method in the Lampung Bronze Music Course at the Music Education Study Program, University of Lampung

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**Abstract.** Problems often occur in the learning process of music students due to lack of experience in information knowledge, whether playing traditional Lampung musical instruments directly or watching them in the realm of performances. As a result, students often find it difficult to learn the Lampung Bronze musical instrument. From this, a constructivist method will be carried out in learning Lampung Bronze Music by applying 4 stages. The first stage provides a stimulus for bronze music learning materials; the second stage asks students to find solutions from the materials that have been described in the first step; the third stage contains follow-up activities from the results of the investigation and exploration in the second stage; and the fourth stage optimizes the previous three stages, lecturers can condition the learning atmosphere in the classroom to be warmer, polite, and full of authority. Thus, lecturers can encourage students to be able to apply the conceptual understanding they have gained in everyday life. This constructivist learning provides opportunities for students to interact directly with concrete objects or artificial models in this case the Lampung Bronze Musical instruments such as the Talo Balak Ensemble and the Kulittang Ensemble. In addition, paying attention to students' initial conceptions in order to instill the right concepts, and finally as a process of changing students' existing and possibly wrong conceptions in Lampung bronze music learning. This research will be carried out by 4th semester students who take the Lampung Bronze Music course at the Music Education Study Program, University of Lampung and the target of this research will be submitted to the journal *Virtuoso* sinta 2.

**Keywords:** Constructivistic Method · Lampung Bronze Music · Students in Education Study Program · Unila Music

## 1 Introduction

### 1.1 Background of the Study

One of the points in the Lampung philosophy that relates to the traditional procession in it uses the Lampung Bronze musical instrument, namely the Bejuluk Beadek procession. Bejuluk Beadek itself has a literal meaning which is one of the backgrounds for

the people of Lampung to have a customary title where in this philosophy the social status of someone who is still alive in the indigenous community must have a nickname (nickname) and have a customary title (beadek) as legitimacy in the community. Scope of their indigenous peoples. Regarding legitimacy in taking traditional titles, the Lampung people always use the Lampung Bronze musical instrument as an accompaniment in the procession of taking traditional titles. Even without the Lampung Bronze musical instrument, it is not legal for the traditional procession to be carried out. Finally, it became an absolute requirement for Lampung bronze musical instruments to be used in traditional events in Lampung society.

Based on the events above, the Music Education study program finally offered the Lampung Bronze Music course in the 2020 curriculum. In the Lampung Bronze Music course, students often had problems with the learning process due to a lack of direct learning experience in drumming and in-depth information on this Lampung bronze musical instrument. In addition, the large number of students who are not of Lampung ethnicity in the Unila Music Education Study Program have made the Lampung bronze musical instrument foreign to their empirical experience. Sometimes the peer tutoring method or studying with friends in the same class often makes it difficult for students because of their lack of experience beating or playing percussion instruments.

Various kinds and religions mention the name of bronze musical instruments in this Lampung area. Some call it the Talo Balak Ensemble, some call it Gamolan Balak, some call it Klenongan, Krumung Tala Ensemble and some call it the Leathertang or Kulintang Ensemble [1]. It turns out that the difference in the name has meaning contained in it. It's easy, both the wasps name notation and the tone is different. Some call it Tang-Ting-Tung-Teng-Tong like imitating the sound elements of the sound being beaten. There are also those who use Do-Re-Mi-Sol-La notes or pentatonic notes such as 1-2-3-5-6. It turns out that the name of the song or in terms of Lampung music is very noteworthy, such as the Ujan Tuyun percussion or the percussion which is intended to repel or block the rain, there is also a dance percussion which is intended to accompany dances in traditional ceremonial processions and there is also a gupek percussion which is intended to parading the leaders of traditional leaders and percussion of the miwang relatives in the ijan which is intended for the release of the bride who will be brought to the groom's house. There is also a nyambai percussion that the coastal people of Lampung usually use to accompany oral literature such as Muayak. However, the discussion in this textbook is only focused on the Talo Balak ensemble, the Gamolan Balak ensemble, and the Kulintang ensemble. The basis is that the author has done research. As for the Klenongan ensemble and the Tala Krumung ensemble, it is only an observation.

It turns out that the diversity of Lampung bronze musical instruments also has its own details in each ensemble consisting of each instrument. For example, the Talo Balak ensemble has Kulintang instruments, Pepetuk instruments, gelitak instruments, kempyang instruments, gujih instruments, canang instruments, bende instruments, laughter instruments, gong balak and lunik instruments, and gindang instruments. Different again with the ensemble Gamolan Balak has canang instruments, gong balak and gong lunik instruments, gindang or drum dok-dok. Furthermore, the difference is also seen in the Leathertang Ensemble or there are also people who call it the Kulintang Ensemble. This Kulintang musical instrument, the difference lies in the overall playing

of this instrument without using Gindang (a musical instrument made of animal skins such as goats, cows, buffalo). It is also very striking at the time of this kulintang ensemble performance because the whole sound comes from bronze and makes the atmosphere in the traditional procession more solemn.

## **1.2 Identification of Problems**

Based on the above background, a number of problems can be identified as follows:

- 1) Most of the students of Music Education study program do not know Lampung Bronze Music, such as the Talo Balak Ensemble, Kulintang Ensemble, Klenongan Ensemble, Gamolan Balak Ensemble and Krumung Tala Ensemble.
- 2) There is no integrated one-stop information system sourced from the results of in-depth research on Lampung Traditional Music.
- 3) The regional potential has not yet been developed in terms of developing community expertise in the creative industry sector which ultimately has an impact on the number of students from Lampung Province who are accepted in the Unila Music Education study program but lack of knowledge in the field of Lampung traditional music.
- 4) There is no good and comprehensive inventory of Lampung Traditional Music, especially the Lampung Bronze musical instrument.

## **1.3 Scope of Problem**

The problem in this study is limited to the application of constructivist methods in learning the Lampung Bronze musical instrument which is located in the Music Education Study Program, Department of Language and Arts Education, Faculty of Teacher Training and Education, University of Lampung.

## **1.4 Formulation of the Problem**

Seeing and paying attention to the phenomena contained in the implementation of learning and teaching in the Lampung Bronze Music course, it is very important to do research. The problems that are the focus of research and to facilitate reviewing data in the field are as follows.

1. Application of the constructivist method to the Lampung Bronze Music course for second semester students in the Music Education Study Program, Department of Language and Arts Education, Faculty of Teacher Training and Education, University of Lampung?

## **1.5 Urgency**

One of the factors causing the low ability to play the Lampung Bronze Music in the learner/students is the lack of knowledge both direct beating experience and appreciating the performance of the Lampung Bronze musical instrument which is less effective

and also less motivating students. This shows the need to develop a model or learning method for Lampung Bronze Music that is able to motivate students to improve their playing skills, especially related to aspects that have been the main obstacle for students in playing Lampung Bronze Music, namely: fluency in beating while accompanying the Sigeh Penguten dance. Because one of the teaching materials in the Lampung Bronze Music in the Talo Balak Ensemble is the Gupek Tabuh and the Dance Tabuh which are intended to accompany the Prayer dance or Sigeh Penguten Dance. If this condition is not immediately followed up, it is certain that students will experience obstacles in performing performances and especially in preserving it later when they become teachers in the community, it will break down the abilities or skills of the trainers/teachers in training Lampung Bronze music in schools and studios.. Moreover, the current governor's regulation on the preservation of Lampung's arts and culture has been very intensive and massive.

## **1.6 Findings and Contributions to Music Education Science**

The findings to be targeted are patterns or teaching methods using constructivist concepts [2]. Namely (1) providing opportunities for students to interact directly with concrete objects or artificial models, (2) paying attention to students' initial conceptions to instilling correct concepts, and (3) as a process of changing students' existing and possibly incorrect conceptions. The ultimate target is learning that is carried out directly, using the Lampung Bronze musical instrument as a learning device and a laptop and an LCD projector as a space for the learning process in the constructivist process to take place.

Contribution to science in the world of music education is to provide bargaining value in teaching patterns in a constructivistic way when during this pandemic period, a lot of time has been wasted in the process of playing in Lampung Bronze music. In addition, it triggers hearing sensitivity (solfegio), triggers accuracy in seeing and reading the notation in the wasps in the Lampung Bronze Music textbook.

## **2 Review of the Related Literature**

### **2.1 Constructivist Theory**

Constructivistic theory is an approach to learning that believes that people actively construct or create their own knowledge and reality is determined by the person's own experience [3]. Constructivistics is a learning philosophy based on the premise that by reflecting on experience, we build and construct our understanding of the world in which we live [4].

Constructivistic learning emphasizes the development of one's own understanding actively, creatively and productively based on previous knowledge and meaningful learning experiences [5]. Constructivism is a theory that gives freedom to humans who want to learn or seek their needs with the ability to find their desires or needs with the help of other people's facilities. Humans learn to find their own competencies, knowledge or technology and the things needed to develop themselves [6]. Constructivism is the foundation of contextual approach thinking, knowledge is built little by little, the results are expanded through a limited (narrow) context and not suddenly [7].

Based on this understanding, it can be said that knowledge is not a set of facts, concepts, or rules that are ready to be taken and remembered. But humans must construct that knowledge and give meaning through real experience. Students need to get used to solving problems, finding something useful for themselves, and struggling with ideas, that is, students must construct knowledge in their own minds. Knowledge is not a set of facts, concepts and rules that are ready to be put into practice. Humans must first construct this knowledge and give meaning through real experience. Therefore, students need to be accustomed to solving problems, finding something useful for themselves, and developing ideas that exist in themselves. The constructivist theory is used to see the learning process of Lampung Bronze Music in every meeting. These activities were carried out during research observations.

## 2.2 Constructivist Theory Steps

This learning theory step is described in four stages, namely as follows:

First Stage: At this stage, the lecturer must be able to provoke students about a subject or concept, in this case according to the learning material, namely asking questions about the Lampung Bronze Music which consists of the Talo Balak Ensemble, Leathertang Ensemble, Klenongan Ensemble, Gamolan Ensemble Balak and Krumung Tala Ensemble, Lampung music creations or the like to build two-way communication so that students are willing to give an overview according to their thoughts about the material presented.

Second Stage: At this stage, the lecturer asks students to find solutions or investigate the concepts that have been presented in the first stage. These activities can be filled by reading books (textbooks or reference books), seeking references from various sources (internet, to the musicians of the Lampung Bronze Music), or organizing relevant sciences. Thus, they can fulfill their curiosity independently. In this case, the role of the lecturer is only as a facilitator. In this study, the lecturer gave an overview to the students by giving a Lampung bronze music video and allowing the students to think and understand the video.

Third Stage: contains follow-up activities from the results of the investigation and exploration in the second stage. At this stage, students are asked to provide an explanation of the concepts formulated based on the knowledge they have acquired. Lecturers can also provide reinforcement based on the knowledge the lecturer has.

Fourth Stage: To optimize the previous three stages, lecturers can condition the learning atmosphere in the classroom to be warmer, polite, and full of authority. Thus, lecturers can encourage students to be able to apply the conceptual understanding they have gained in everyday life.

## 2.3 Preliminary Studies

E. Barnawi with the title "Talo Balak Dalam Begawei Mepadun Munggahi Bumei Marga Nyunyi" which was published in the journal *Selonding* in 2013 at the Department of Ethnomusicology, ISI Yogyakarta. The contents of this journal discuss the form and function of the Lampung bronze musical instrument, namely the Talo Balak ensemble at traditional ceremonies in the Kampung Kota Alam community, Kab. North Lampung.

This journal is very helpful in research because the findings offered can help in explaining learning material in the application of constructivist concepts to support easy students in playing the Lampung Bronze Music.

E. Barnawi & Hasyimkan with the title “Lampung Bronze Musical Instruments” published by the publisher of Graha Ilmu with the ISBN number 978–623-228–133-2 2019. This book describes several bronze musical instruments in Lampung Province such as the Ensemble Talo Balak, Kulintang Ensemble and Gamolan Balak Ensemble. This book is used as teaching material in the Music Education study program in the Lampung Bronze Music course. This book is very helpful in research because it serves as material for the application of constructivist concepts in encouraging students to easily learn bronze music on campus.

E. Barnawi & Markus BT Sirait with the title Ethnomusicology with case examples. Published by Arttex with the ISBN number 978–623-97657–4-3 in 2021. This book discusses various explanations about Ethnomusicology and case studies examples in the application of science [10]. One example of a case in the ethnomusicology family is the research on bronze music in Lampung. The results of this study are used because the material is to provide teaching materials to students to stimulate discussion topics in the application of constructivist concepts.

### 3 Methodology

#### 3.1 Research Methods

This study was conducted to determine the fluency of playing a Lampung bronze musical instrument on students before and after using constructivist methods such as re-stimulating and mentoring from the teaching materials of the wasps material and also to determine the significant influence of the application of the method in the ability to play in the Lampung Bronze music macul in the Lampung Bronze Music Program. Music Education Studies, FKIP, University of Lampung. This type of research is a quasi-experimental research with one group pretest posttest design. This study does not use a comparison class, but has used an initial test so that the magnitude of the effect can be known with certainty.

The procedure carried out starts from giving initial tests to students and then giving treatment in this case, namely learning using the use of constructivist methods that have been made in the first stage of learning in provoking students about a subject or concept of Lampung bronze musical instruments, as well as the second stage as a way of finding solutions or investigate the concepts that have been described in the first stage in applying reading beam notation to the instruments in the Talo Balak ensemble, namely (Kulintang, Gelitak, Pepetuk, Gujih, Gindang, Bende, Canang, Tawa-tawa, and Talo lunik/balak). Ends with the final test playing the wasps in unison or together. The test given between the initial and final tests in the form of face-to-face practice and discussion and will be compared through the final score of each test.

A1 refers to the initial test before being given the first, second and third stages of treatment and A2 refers to the final test after being given treatment, namely the use of the constructivist method as a whole. X refers to the treatment of using the method given

by the researcher to improve the fluency of playing bronze Lampung music for second semester students in the Music Education Study Program, FKIP UNILA.

### **3.2 Research Subjects and Research Locations**

The subjects of this study were undergraduate students of the Music Education Study Program, FKIP, University of Lampung. One class consists of 30 students who take the Lampung Bronze Music course in semester 2.

### **3.3 Research Instruments**

The test of beating all Lampung Bronze musical instruments, namely the Talo Balak Ensemble. To obtain data, each student was given a test of playing all musical instruments in the Talo Balak ensemble such as the Kulintang instrument as the leader of the core melody in each beat, Gelitak and Petutuk Instruments as rhythm instruments, Gujih, Bende, Canang, and Tawa-Tawa instruments as making instruments. Harmonious and finally gindang as the leader of the ensemble in filling the atmosphere in the wasp. Furthermore, before and after the process of giving the constructivist method to determine the development and progress of students' abilities before and after being given treatment.

### **3.4 Interview**

Interviews were conducted to determine students' perceptions of the learning process in providing constructivist methods using 4 stages. In this case, the students were given several questions regarding the learning process of Lampung Bronze Music in general and the learning process in playing given using supporting media (discussion, finding solutions, textbooks, and mentoring).

### **3.5 Measurable Performance Indicators**

After collecting data, this research is considered to be achieved if it finds how the influence of the constructivist method on students who play the Talo Balak ensemble on Lampung Bronze music. By knowing whether there is an increase in the ability to play the Gupek and Tari percussions after using the 4 stages of treatment in the constructivist method, it will be seen that differences in the fluency of the beat will be seen.

## **4 Result and Findings**

The results of this study indicate that there is an increase in student achievement in terms of fluency in playing Lampung bronze music after being taught using the constructivist method. This is because students feel motivated by the implementation of the stages in reconstructing the way of learning Lampung Bronze Music. According to the students who took the Lampung Bronze Music course, this constructivist method was quite effective in creating a pleasant learning atmosphere. Besides that, it also motivates them to be

able to enrich the teaching material, both what they already know and what they don't know to make it easier to learn music.

This study uses a quasi-experimental with one group pretest posttest design. It will also describe the steps of applying the constructivist method to learning in the Lampung Bronze Music course.

#### 4.1 Steps to Apply Constructivistic Methods

Constructivistic learning emphasizes the development of one's own understanding actively, creatively and productively based on previous knowledge and meaningful learning experiences [6]. Constructivism is a theory that gives freedom to humans who want to learn or find their needs with the ability to find their desires or needs with the help of other people's facilities. Humans learn to find their own competencies, knowledge or technology and the things needed to develop themselves [7]. Constructivism is the foundation of contextual approach thinking, knowledge is built little by little, the results are expanded through a limited (narrow) context and not suddenly [8]. The following is a step by step application of the constructivist method in the Lampung Bronze Music course at the Unila Music Education Study Program.

First Stage: At this stage, the lecturer must be able to provoke students about a subject or concept, in this case according to the learning material, namely asking questions about the Lampung Bronze Music which consists of the Talo Balak Ensemble, Leathertang Ensemble, Klenongan Ensemble, Gamolan Ensemble Balak and Krumung Tala Ensemble, Lampung music creations or the like to build two-way communication so that students are willing to give an overview according to their thoughts about the material presented.

1. The following are some of the lighters given to students to open a discussion room in a constructivist approach to learning Lampung Bronze Music:
2. Explain the meaning of Talo Balak Ensemble, Gamolan Balak Ensemble, and Kulittang Ensemble?
3. What are the instruments in the Talo Balak ensemble, the Gamolan Balak ensemble, and the Kulittang ensemble?
4. Explain the various beats and scales in each of the Talo Balak ensemble, the Gamolan Balak ensemble, and the Kulittang ensemble?
5. Explain the meaning of non-musical presentation form and function of Lampung bronze music presentation?
6. What are the forms of non-musical presentation and what are the functions of Lampung bronze music?
7. What is meant by a function as a means of ritual, a function as a means of entertainment, and a function as a means of communication?

Second Stage: At this stage, the lecturer asks students to find solutions or investigate the concepts that have been presented in the first stage. These activities can be filled by reading books (textbooks or reference books), seeking references from various sources (internet, to the musicians of the Lampung Bronze Music), or organizing relevant sciences. Thus, they can fulfill their curiosity independently. In this case, the role of the

lecturer is only as a facilitator. In this study, the lecturer gave an overview to the students by giving a Lampung bronze music video and allowing the students to think and understand the video.

Here's the Lampung bronze music youtube link:

1. <https://www.youtube.com/watch?v=PnHUEBc2U>
2. <https://www.youtube.com/watch?v=8CHTIW4RZk&t=43s>;
3. [https://www.youtube.com/watch?v=sLC\\_qg8Cla0&t=61s](https://www.youtube.com/watch?v=sLC_qg8Cla0&t=61s)
4. [https://www.youtube.com/watch?v=w192dc\\_1hTY&t=4s](https://www.youtube.com/watch?v=w192dc_1hTY&t=4s).

The reference material for the book is from the Bronze Music textbook Lampung.

Third Stage: contains follow-up activities from the results of the investigation and exploration in the second stage. At this stage, students are asked to provide an explanation of the concepts formulated based on the knowledge they have acquired. Lecturers can also provide reinforcement based on the knowledge the lecturer has.

In this third stage, from 1 Lampung Bronze music class who took courses, almost all of them understood and were actively involved in discussions to discuss ensembles, instruments to the practice of playing Lampung Bronze musical instruments. Each student is made into groups according to the instruments in the Talo Balak ensemble. After that, they explained the meaning of each concept of the Lampung bronze musical ensemble which includes the Talo Balak Ensemble, Gamolan Balak Ensemble, Krumung Tala Ensemble, Leathertang Ensemble, and Klenongan Ensemble. In addition, there is also a description of the concept of the Lampung bronze musical ensemble from the study of ethnomusicology, where during the discussion there is a study of the form, function and meaning of their discussion.

Fourth stage: to optimize the previous three stages, lecturers can condition the learning atmosphere in the classroom to be warmer, polite, and full of authority. Thus, lecturers can encourage students to be able to apply the conceptual understanding they have gained in everyday life.

In this last stage, the researcher applied a question and answer/discussion process as well as a joint training process (peer tutors and group work) in the Talo Balak ensemble. This process is carried out in order to achieve an easy and fast way to learn each wasp that has been given in lectures. The stages are that there are a total of 10 instruments in the Talo Balak ensemble, students are asked to occupy seats according to the instrument after they have discussed and have beaten, then each student takes turns again until all students practice in the Talo Balak ensemble.

#### **4.2 Quasi Experimental Method with One Group Pretest Posttest Design on The Application of Constructivistic Methods in the Lampung Bronze Music Course at the Music Education Study Program, University of Lampung**

In Lampung bronze music learning, it is often difficult for students to learn the wasps in the Talo Balak ensemble. From the temporary trial during the first face-to-face lecture of 30 students, 15 people had difficulty memorizing the wasp notation and applying it from notation to musical instruments, 15 people had problems with tempo, rhythm, and harmony. In addition, students are often late in the implementation that has been set for

a time which ultimately hampers the process of implementing the constructivist method. Furthermore, there are often difficulties in solving problems in class. Finally, on this occasion the lecturer in charge of the course applies the constructivist method to provide assistance so that students can achieve learning targets in lectures.

The first step taken by the researcher was to give a pre-test to 30 students who took the Lampung Bronze Music course. In connection with this pre-test, the students were asked to build two-way communication so that students are willing to give an overview according to their thoughts about the material presented, namely Lampung bronze music. In addition, brief presentations were given by the lecturer during face-to-face learning (lecturer/researcher demonstration) in playing the wasps in the Talo Balak ensemble. After that, the results of each student's presentation were transcribed and then given an assessment of the fluency they achieved.

From the results above, it can be seen that the pre-test aspects of fluency (fluency in playing Talo Balak) and total fluency achieved by students during the practice of Lampung Bronze Music with Tabuh Gupek and Tabuh Dance to accompany the Sigeh Penguten Dance are not all students are fluent in using the teaching method using textbooks, short videos or both. It was seen that only eleven (11) students could use the learning method using textbooks and short videos provided by the researcher. On the other hand, nineteen (19) students have not been able to use the learning method to read notation directly, continue to be practiced in the Talo Balak ensemble (primavista) or see directly from the short video given after it has been imitated.

After giving the pre-test, the next step is to carry out face-to-face learning using the approach of how students can explain the concepts formulated, namely learning from textbooks and videos and based on the knowledge they have acquired such as learning to beat Lampung Bronze Music in the studio or in the future. Sitting in high school (SMA) in extracurricular activities. Implementing the "Youtube and sibelius" application using the Whats App group platform as a medium of communication and sharing data on Lampung Bronze Music learning notation (youtube link, pdf notation, and sibelius notation file).

First, students are given a topic. In the first treatment, the topic given was learning techniques for gupek percussion and dance percussion in the Talo Balak ensemble which was made by a lecturer/researcher on the personal youtube account @erizalbarnawi and for students to study in various places (conditionally). Meanwhile, in the second treatment, an example of a video demonstrator made by a teaching lecturer/researcher and shared in the Whats App group. In the third treatment, the topics raised were direct learning using the demonstration method and the sibelius application to make it easier to read wasp notation, listen (solfegeo), and imitate notes to musical instruments. The fourth step, some students are appointed to be able to explain the clues according to the parts in the notation given by the teacher. The clubs are described in depth in each group. The fifth step is for students who are not appointed by the teacher as klu providers, so they are asked to guess or help their friends for the notes and rhythms of the beats in the Talo Balak ensemble.

The next step taken by the researcher was to give a post-test by giving the same "task" as the pre-test, namely the students were asked to answer their process in learning

the Talo Balak ensemble with the constructive steps given by the researcher. The students answered it by direct interview by the researcher through the questionnaire given. After that, the results of each student's presentation were transcribed and then given an assessment of the fluency they achieved.

From the results of the pre-test and post-test in the table above, we can observe that most of the students experienced an increase in their scores in terms of fluency/fluency in playing the Talo Balak ensemble. There were some students whose pre-test and post-test scores remained unchanged. This could be due to their initial ability to play the Lampung Bronze Musical instrument which is still very low so that they have difficulty in strumming. So that the use of several approaches does not have a big impact on the achievement of their fluency values. But in general or their value group has increased.

It can be seen from the table above that there was a significant increase from each of the previous thirteen (13) students in the pre-test period and after being assisted with various approaches, there were seventeen (17) students who answered yes, they were able to play the gupek percussion and the dance percussion with a constructive approach from textbooks to question and answer/discussion. From the previous twenty-five (25) students who answered yes by applying the approach via a youtube link after further mentoring with the concept of peer tutoring and group work, twenty (26) students turned out to be good. This means that there is an increasing trend from those who cannot become fluent in playing the Talo Balak ensemble. Even from the results of providing textbooks and videos on YouTube, from 30 students, only 11 students answered yes and 19 students answered No because they could not use 2 approaches. Seen after the post test in the form of discussion/question and answer and peer tutoring or group work there is an increasing trend to 16 students who answered yes and 14 students who answered no. This means that when we apply the right approach, it will stimulate students to easily solve their problems in learning music practice in the classroom.

## 5 Conclusions

The results of this study indicate that there is an increase in student achievement in terms of fluency/fluency in playing the Talo Balak ensemble after using the steps in the constructivist method using several approaches. This is because students feel motivated by implementing the approach (textbooks, videos, discussions, and peer tutors) in direct learning. According to them, this approach is effective enough to create a pleasant learning atmosphere. In addition, this approach also motivates them to be able to enrich teaching materials, both those they already know and those they do not know to make it easier to learn music.

From the results of this study, it is also recommended for Lampung traditional music teachers, especially teachers who teach Lampung Talo Balak musical instruments to be able to implement this approach (textbooks, videos, discussions, and peer tutors) in the learning process. In addition, other approaches that support it, namely, the whatsapp app group application, and the sibelius application are very supportive in the learning process.

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