Al-Ishlah: Jurnal Pendidikan
Vol.16, 4 (December, 2024), pp. 4390-4403
ISSN: 2087-9490 EISSN: 2597-940X, DOI: 10.35445/alishlah.v16i4.5819

Exploring the Impact of Reflective Learning in Teaching Basic Music Theory: A Qualitative Study

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ARTICLE INFO

Keywords:

Reflection on Learning;
Basic Music Theory;
Music Learning;
Music Art Education

Article history:

Received 2024-08-09
Revised 2024-10-13
Accepted 2024-10-27

ABSTRACT

This study investigates challenges in the basic music theory course within the Music Education Study Program at STKIP Citra Bakti, focusing on identifying key learning issues and analyzing student reflections on the course experience. A descriptive approach with a survey method was employed. Data collection included questionnaires and interviews, and analysis was conducted using Miles and Huberman's model, which involves data reduction, data presentation, and data verification. The findings categorize the primary challenges in basic music theory learning into eight areas: (1) Student Characteristics, (2) Learning Attitudes, (3) Motivation, (4) Media/Teaching Materials, (5) Instructor Influence, (6) Family Support, (7) Social Environment, and (8) Infrastructure. Notably, 93.3% of students cited media and teaching materials as a significant issue, while 90% pointed to inadequate infrastructure as a key barrier to effective learning. The analysis highlights a critical need to improve media and teaching materials, as well as infrastructure, to enhance learning experiences. Addressing these issues may foster better engagement and understanding in basic music theory. The study underscores the importance of prioritizing resource allocation for teaching materials and facilities in the Music Education program. Future research should explore strategies to strengthen student interaction with learning materials and promote collaboration between educational institutions and resource providers to support music theory education effectively.

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1. INTRODUCTION

The study of music is a vital component in higher education, particularly within programs focused on art and education, as it fosters both the technical and cognitive development of students. Music education extends beyond the acquisition of instrumental or vocal skills, encompassing a comprehensive understanding of music theory, historical context, and an appreciation for diverse musical genres (Cornelius & Natvig, 2022). This holistic approach to music not only enhances technical

proficiency but also cultivates students' auditory sensitivity and critical listening abilities, essential for interpreting and appreciating musical nuance (Malloch & Trevarthen, 2018). Furthermore, music serves as a powerful medium for emotional and social exploration, enabling individuals to express their personal experiences and connect with others. This dual impact on emotional and social development highlights the significance of music in educational curricula, positioning it as a crucial avenue for nurturing creativity, self-expression, and interpersonal skills among students. Within this framework, reflective learning emerges as a pedagogical approach with the potential to deepen students' engagement and understanding of basic music theory, providing an avenue to internalize music concepts while fostering personal growth and critical thinking.

According to Jamalus, music is a work of sound art in the form of a song or musical composition, which expresses the thoughts and feelings of its creator through musical elements, namely rhythm, melody, harmony, song form/structure and expression as a whole (Novera & Budiwirman, 2020; Prasetyo & Sumaryanto, 2019). The benefits of music education extend into other academic disciplines as well. Studies have shown that music learning can enhance cognitive skills, including memory, attention, and problem-solving abilities. These skills are transferable to various fields, making music education an integral component of a well-rounded academic experience.

Musical ability itself is the sensitivity to respond or sensitivity to musical stimuli which includes appreciation and understanding of music without having to have the skill of playing a musical instrument (Penhune, 2018; Thompson, Bullot, & Margulis, 2022). Meanwhile, according to Claudia (2019) Musical ability is considered to be related to rhythmic sensitivity, followed by the ability to understand and interpret music, thoughts and feelings through tonal expressions, being able to communicate through voice, motivation to engage with music, and being able to successfully engage with music with others.

Basic music theory acts as the foundation for further music education and is critical for students' understanding of more advanced musical concepts. It encompasses fundamental elements such as rhythm, melody, harmony, and song structure. Asmus (2021) emphasizes that a solid grasp of music theory is necessary for students to progress to more complex subjects, such as harmony, counterpoint, arrangement, and music analysis. If these students are not able to understand and master it, it will have an impact on the students themselves, who will later experience difficulties in understanding the music learning strategy course and music learning media which are still required for the discussion of music theory (Awidi & Paynter, 2019).

The majority of students in the 2022 and 2023 music education programs at STKIP Citra Bakti struggle to master basic music theory. This difficulty arises from their diverse experiences with notation, which significantly affects their understanding speed and overall classroom dynamics. The varying levels of prior knowledge in music education contribute to these challenges, hindering the overall learning process. In this context, STKIP Citra Bakti plays a vital role by providing essential training and resources. By fostering a supportive environment, the institution aims to equip future music educators with the skills and knowledge necessary for success in their careers.

If this problem is left unchecked, the impact could be quite serious. Students who fall behind in their understanding of basic music theory may have difficulty taking advanced courses that require strong foundational knowledge, which can hinder their academic progression. In addition, disparities in material mastery between students can cause uneven quality of learning in the classroom, which can have a negative impact on the overall dynamics and academic achievement of the study program.

Therefore, it is very important to conduct an in-depth evaluation of the implementation of learning reflection in the basic theory of music course. This evaluation aims to identify the strengths and weaknesses of the teaching methods used, as well as to determine whether learning reflection is effective in helping students understand and master the material being taught. By conducting a comprehensive evaluation, it is hoped that more appropriate and effective learning strategies can be found, so that they can improve the quality of learning and minimize the gap in understanding among students.

By providing space for students to reflect on their learning experiences, it is hoped that it can increase their engagement and understanding of the material being taught (Hossain Maghool, Moeini, & Arefazar, 2018; Ismail, Harun, Zakaria, & Salleh, 2018; Lynch, Kamovich, Longva, & Steinert, 2021). Previous studies have shown that learning reflection can improve learning outcomes across a variety of disciplines, including education, psychology, and the arts (Greene, Freed, & Sawyer, 2019). However, studies that specifically examine the implementation of learning reflection in music learning are still limited, especially in the context of higher education in Indonesia.

Research conducted by Chang (2019) shows that learning reflection has an impact in increasing the depth of knowledge, identifying missing or lacking areas, personalizing and contextualizing knowledge, providing comparative references in learning, and helping to build structural relationships in knowledge and social relationships between students. Iman et. al (2024) emphasizes the importance of incorporating reflective learning into teaching practice. The essential elements of reflective learning include self-awareness, regular feedback, clear goals, appropriate guidelines, and active student engagement. Thus, these two studies directly support the claim that reflective learning not only contributes to the development of students' sensitivity, but also strengthens the necessary skills in their learning process.

This research differs from previous studies in that it not only focuses on the general effectiveness of learning reflection, but also explores in depth how the application of learning reflection can specifically improve student learning outcomes in the context of music education. As such, this study seeks to fill a gap in the existing literature, especially in understanding the role of learning reflection in music education in Indonesia. While there has been much research on reflective teaching and learning techniques, little has specifically addressed their impact on music learning at the higher education level. This research contributes uniquely by emphasizing the importance of learning reflection in enhancing student engagement, strengthening concept understanding, and facilitating students' personal growth as musicians.

This study aims to identify and analyze challenges in the music learning process, particularly in the basic music theory course, and to explore how reflective learning can enhance student outcomes in this context. The findings are expected to contribute to developing more effective, student-centered teaching methods that improve the quality of music education in higher education.

2. METHODS

This study employs a descriptive qualitative approach, which aims to provide a comprehensive and in-depth understanding of the issues related to the implementation of learning reflection in basic music theory courses at STKIP Citra Bakti Ngada Flores NTT. The qualitative method, according to Sugiyono (2012), is a method used to research the condition of natural objects in which the researcher is the key instrument. The data sources in this study use primary data and secondary data. Primary sources were obtained from interviews with informants consisting of 6 lecturers, as well as the results of analysis from the observation of the implementation of learning reflection in music learning at STKIP Citra Bakti Ngada Flores NTT. While secondary sources are peer-reviewed journal articles, books, policy documents, or other relevant materials.

Data collection techniques were carried out using interviews, literature studies, and questionnaire distribution. Interviews using a semi-structured interview format were conducted online and offline with the interviewees, namely lecturers and students. Document analysis are carried out by looking for information in the form of articles or news that are relevant to the research. Meanwhile, the questionnaire is used to analyze the implementation of learning reflection in the classroom. The informants selected in this study used a purposive sampling technique, namely 2 music lecturers as the main informants and 30 students, both male and female who studied at STKIP Citra Bakti Ngada Flores NTT. The characteristics of students who are selected to be informants are those who take music courses. The research instruments are interview guidelines and quantitative questionnaires prepared by the researcher. The plan to integrate

the data from the interview guidelines and questionnaires into the quantitative analysis will be done with a systematic approach to ensure that all information obtained can provide in-depth insights into learning reflection in the context of music education. Data collected through interviews will be analyzed using coding techniques to identify key themes that emerge, as well as relevant patterns and relationships between students' experiences and the effectiveness of learning reflection. Meanwhile, the questionnaire results will be used to complement and strengthen the findings from the interviews by providing a quantitative context to students' perceptions and attitudes towards the reflection process.

The data analysis techniques used in the study used the analysis techniques of Miles and Huberman (1992), which include: 1) data reduction, namely selecting and simplifying the raw data that has been recorded by filtering, categorizing, interpreting and discarding data that is considered useless. and arranged in such a way that data interpretation can be carried out easily; 2) data presentation, used to systematically present a set of data or information that has been obtained so that it is easy to understand as a whole; 3) Data verification (drawing conclusions), carried out by checking the correctness of the data that has been collected previously from the interview process with the interviewees. The data is then compared through a literature review, including statements, opinions, and major theories contained in literature studies. After that, a conclusion was drawn in the form of a description or description of the implementation of learning reflection in music courses on basic music theory material.

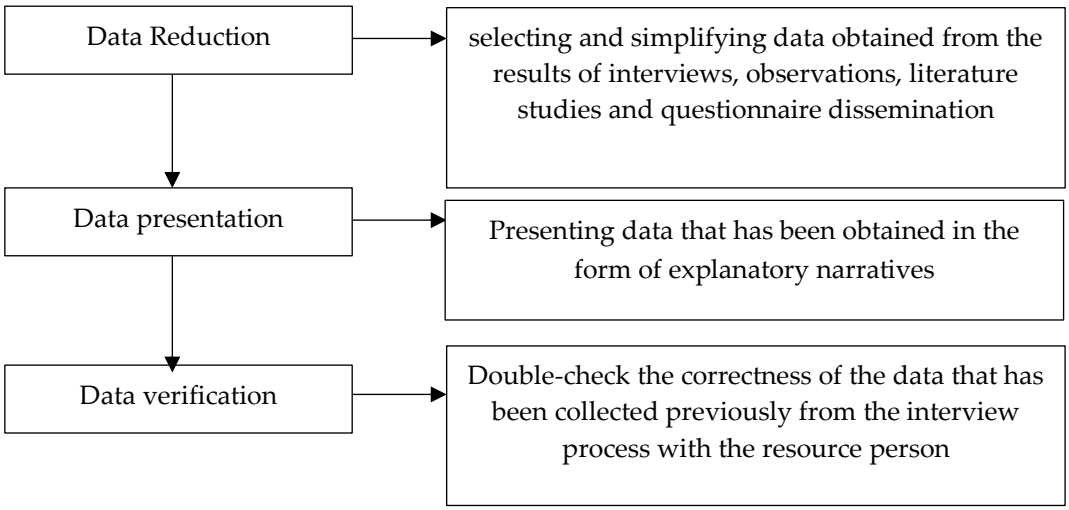

Figure 1. Data analysis techniques

3. FINDINGS AND DISCUSSION

3.1. Application of Learning Reflection in Music Learning

The application of learning reflection in music learning at STKIP Citra Bakti Ngada in the Music Education Study Program at STKIP Citra Bakti Ngada faces a fairly complex situation, especially in terms of teaching resources. There are six lecturers involved in teaching in this study program, but only three of them have a formal educational background in the field of musical arts. Meanwhile, the other three lecturers are graduates from different disciplines who have been placed in the Music Education study program even though they may not have in-depth expertise in the field. This condition of course has various implications for the quality of learning provided to students.

When the lecturers who teach do not have a full background in music arts, the implementation of innovative learning strategies and models becomes a significant challenge (Andrea, 2020). They may not be completely familiar with the pedagogical approach that corresponds to the specific characteristics and needs in music education, so they tend to rely on the conventional teaching methods they are familiar with. This often leads to the use of a teacher-centered learning model, where lecturers play a dominant role in the learning process. In this model, lecturers act as the main conveyors of

information, while students only act as passive recipients of information. This model does not provide enough space for students to actively participate in the learning process, which ultimately hinders the development of their critical and reflective thinking skills (Goedhart, Blignaut-van Westrhenen, Moser, & Zweekhorst, 2019; Steen-Utheim & Foldnes, 2018).

In music learning, which is supposed to prioritize creative exploration and active participation, a teacher-centered approach can be a major obstacle (McPherson, 2020). Music as a discipline requires not only theoretical understanding, but also practical skills and artistic sensitivity that develop through direct experience and reflection on those experiences (Hayes, 2019). Students who only receive information passively without being given the opportunity to explore and reflect on their learning tend to have difficulty in internalizing the concepts taught (Naryatmojo, 2019; Scholastica, 2018; Vansteenkiste et al., 2018). As a result, they may only understand the material on the surface without being able to apply it in a practical context or relate it to their own experience.

In addition to the challenges in the learning model, student responses to lecturers also show significant variations. Each lecturer has a different character, style, and teaching approach, which is normal in the world of education. However, this variation can also be a source of confusion for students if not managed properly. Students who are used to one teaching style may have difficulty adapting when facing lecturers with different approaches. This can lead to an imbalance in comprehension of the material, where some students may find it easier to understand explanations from certain lecturers, while others find it difficult.

Although variations in teaching styles are normal and can even be a source of wealth in the learning process, without a more reflective approach from lecturers, this variation can potentially be an obstacle to the achievement of learning goals. A reflective lecturer will be more sensitive to student responses and be able to adjust his teaching approach to ensure that all students can understand the material well, regardless of their learning styles.

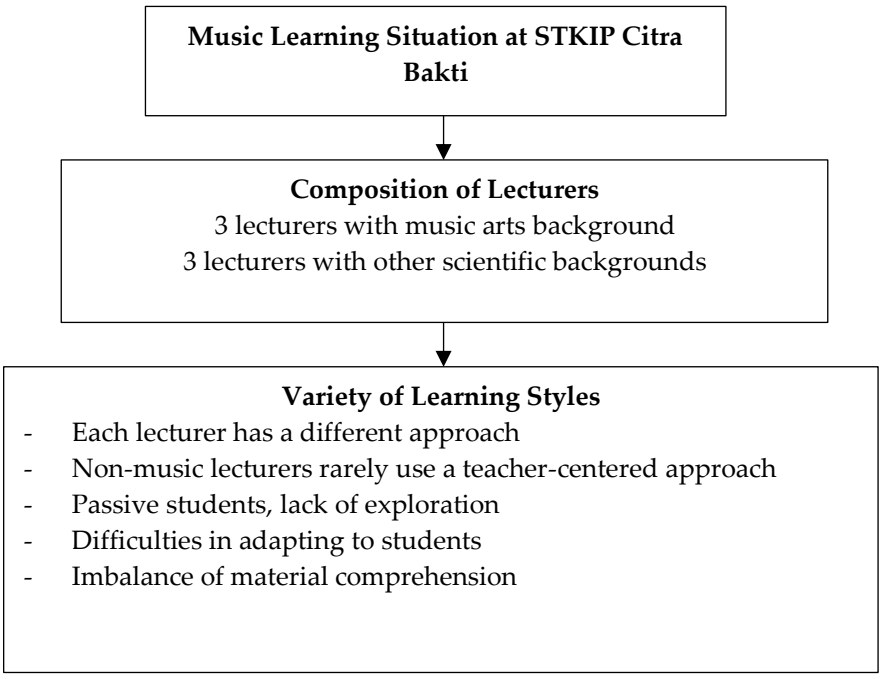

Figure 2. Chart of the implementation of learning reflection in music learning at STKIP Citra Bakti Ngada

3.2 Problems of Implementing Learning Reflection in Music Learning

Problems can be defined as the gap between ideal conditions or expectations and reality. Learning as a process is inseparable from the various problems that occur in it. Permatasari et. al (2019) grouped learning problems into two things, namely internal learning problems and external learning problems. Internal learning problems are problems that arise from students. For example, it is related to health,

security, intellectual ability, motivation, age, gender, social background, learning habits, memory ability, and sensing ability, while external learning problems are problems that arise from outside the student itself. For example, related to cleanliness, air, learning rooms, learning tools, and the social environment (Kharbat, Alshawabkeh, & Woolsey, 2021).

This also applies to learning problems in basic music theory courses for students of the Music Education study program at STKIP Citra Bakti. From the results of the study using a questionnaire instrument on respondents, they were grouped based on problems which included; (1) Student Characteristics; (2) Attitude towards learning; (3) Learning motivation; (4) Media/Teaching Materials, (5) Teachers/Lecturers; (6) Family; (7) Social environment; and (8) Infrastructure suggestions.

Table 1. Problems in the learning process according to students.

No.	Variable	Frequency	Average Percentage
1	Student Characteristics	18	40%
2	Attitude Towards Learning	26	86.7%
3	Learning Motivation	23	23%
4	Media/Teaching Materials	28	93.3%
5	Lecturer	19	36%
6	Family	18	40%
7	Social Environment	25	83.3%
8	Infrastructure	27	90%

Table 1 shows that 93.3% of students reported problems with teaching media and materials, which is the highest percentage among other variables. This is followed by attitude towards learning with 86.7%, and infrastructure with 90%. The learning motivation variable showed the lowest figure, at 23%. This data provides a clear picture of the challenges that students face in learning music theory, as well as indicating priorities for improvement, particularly in aspects of media and teaching materials that can have a major effect on learning effectiveness.

To facilitate analysis, the data in table 1 is converted into a chart chart arranged by the largest to smallest percentages:

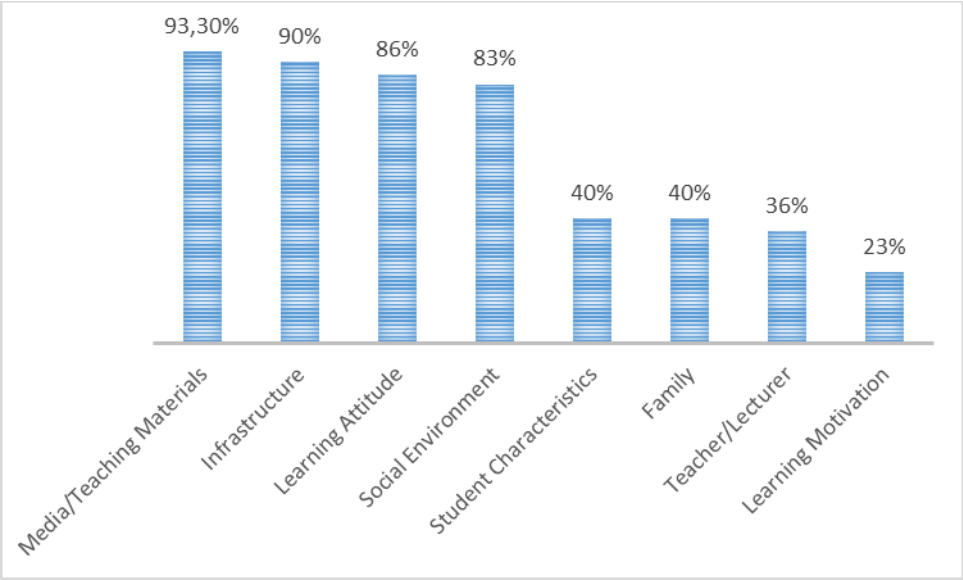

Figure 2. Problem analysis graph of the music learning process.

From the results of the data seen in the tables and graphs that have been sorted according to the largest percentage, it shows the problems of students of the STKIP Citra Bakti Music Education study program in the Music learning process as follows:

3.2.1 Problems Related to Music Media and Teaching Materials

Most of the students, with a percentage of 93.3%, expressed problems related to music media and teaching materials that they felt did not support their understanding, especially in understanding basic music theory. Learning media plays an important role in the learning process, because it is a tool used to channel information and help achieve learning goals. Based on figure 3, it shows a low percentage of learning media that has not fully met the needs of students in learning musik (Djamarah, Bahri, & Zain, 2006).

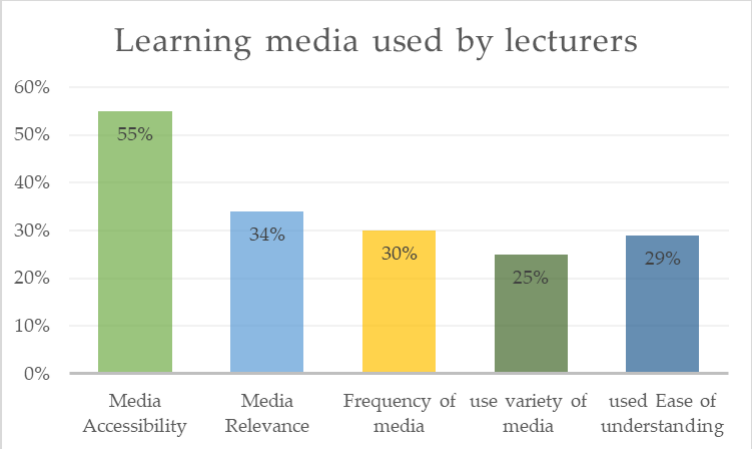

Figure 3. Results of the Questionnaire on Media Used by Lecturers in the Lecture Process

From the survey results, we found that media accessibility only reached 55%, while the relevance of the media used was recorded at 34%. The frequency of using varied media only reached 30%, and the use of easy-to-understand media was at 25%. Moreover, the level of diversity of media used by lecturers in the lecture process is very low, with only 29% of students being satisfied with the variety of media available. These figures illustrate the need for more attention to the selection and development of more effective learning media, in order to better meet students' learning needs. Otherwise, students may continue to feel inhibited in their music learning process, which in turn may negatively impact their learning outcomes and interest in the material.

On the other hand, the problem of teaching materials in the form of supporting books is also the focus of the problems that have occurred so far. Music teaching materials, especially music theory books owned by the campus library, are still not available. This is certainly very difficult for students to get music theory teaching materials to help them learn.

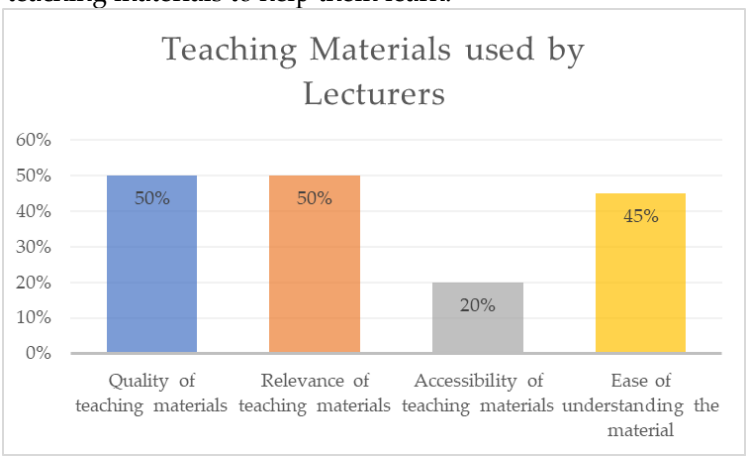

Figure 4. Results of a questionnaire about teaching materials used by lecturers in the learning process

Based on existing data, the quality of teaching materials only reaches 50%, the relevance of teaching materials is also 50%, while the accessibility of teaching materials is very low, which is only 20%. In addition, the level of ease in understanding the material also only reaches 45%. All these figures reflect

the need for significant improvements in the provision and management of higher quality and relevant teaching materials, so that students can have better access to music theory, which in turn will improve student learning outcomes.

3.2.2 Problems Related to Facilities and Infrastructure

The problem of attitudes towards student learning with a percentage of 86%. The problem of learning attitudes is experienced by students with responses that it is difficult to understand and read block notation and is very slow in understanding basic music theory. There are many reasons why some students of the STKIP Citra Bakti Music Education study program are very slow in understanding music theory. One of them is the problem of intellectual ability in each individual, students tend to be silent, less active, or lack of focus or concentration when receiving learning materials.

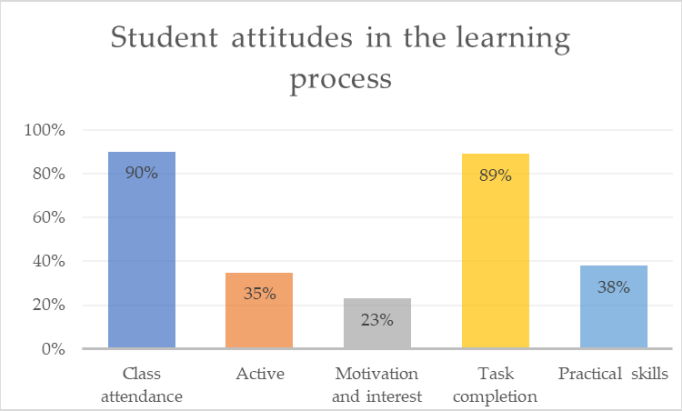

Figure 6. Student attitudes in learning

Figure 6 shows that the class attendance percentage is excellent, reaching 90%, indicating that students generally attend consistently. However, students' active involvement in the classroom was relatively low, at only 35%, indicating that even if students were present, their participation in class discussions or activities still needed to be improved. Students' motivation and interest in this course also showed a fairly low number, namely 23%, which may affect their involvement in the learning process. The completion rate of student assignments is quite high with a percentage of 89%, indicating that students can complete homework or assignments well. However, students' practical skills in applying music theory in practice only reached 38%, indicating that there are challenges in applying theoretical concepts in real music activities. Overall, these data underscore the need to improve students' motivation, active engagement, and practical skills in basic music theory courses.

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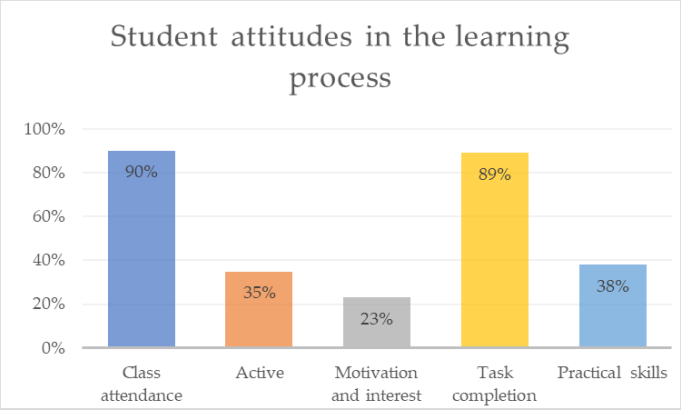

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Based on this, it can be known that if there are negative things in students related to involvement and achievement in the learning process, it must be realized that there is a problem in the classroom. This can be explained in the results of the study (Goss, Sonnemann, & Griffiths, 2017) which shows the same thing that the composition of students in the classroom in general consists of 60% of students who have the potential to be actively involved in learning, while 40% are not actively involved. Students who are not actively involved consist of students who are passive and tend to be silent in learning, students who are rowdy and disturb other friends, and students who are anti-social and unable to socialize. Problems that exist in students can come from the students themselves or the influence of external factors. This problem is a challenge for teachers, both teachers and lecturers, to design a learning that can bring students who are not involved to be actively involved.

3.2.4 Problems Related to the Social Environment

The social environment is also the cause of students experiencing difficulties in learning the material with a percentage of 83.3%. The responses and interviews with some students showed that they focused more on learning skills than theory. Because they consider that in their environment, ability is prioritized when they play or fill in customary, community, and other events. As a result, they cannot maximize their potential in learning because "Practice without theory is unscientific and has no foundation, as well as theory without practice will make theory just theory" (Joullié, 2018; Ungureanu & Bertolotti, 2020).

As a prospective art (music) teacher, abilities must be mastered but it does not mean ignoring theory, the two must go hand in hand. Because later they will become art teachers whose job is to educate students both theoretically and practically and their job is to be educators, not artists.

In the social environment of students, researchers made previous observations and found that they were more trained to read number notation when they sang in church. Rather, it only learns about number notation. In fact, in the curriculum it is clear that basic competencies are listed about mastering basic music theory or reading musical notation (blocks). This will certainly be very difficult when they are faced with block notation scores.

3.2.5 Problems Related to Student Characteristics and Motivation

In this part, the characteristics of students and learning motivation are not considered to be used as a reference for basic problems. Because with the percentage of 40% and 23%, it can be said that only students experience problems with these criteria. However, it is not the intention to exclude some of these problematic students. However, later, the problem of some students who have problems with these criteria can be overcome by overcoming problems related to more important factors.

3.2.6 Problems Related to Family and Lecturer Factors

The family condition factor is one of the learning problems. The family condition in question is related to the support and attention from parents to the development of their child's education. Slameto revealed that family factors will affect the student learning process. Some of the things that affect this include the way parents educate, relationships between family members, the atmosphere of the house, and the economic situation of the family. Parents who give enough attention to their children, will have a positive impact on the development of the child's personality (Kwaśniewska, Gralewski, Witkowska, Kostrzewska, & Lebuda, 2018; Mazza et al., 2020). Meanwhile, economic factors will affect the availability of children's learning facilities. Guidance and counseling to students play a very important role in dealing with students who experience learning problems caused by family factors.

However, in the family criteria, they only get a percentage of 40%. This shows that only some students experience problems with family conditions. Based on the students' responses, they explained that the family condition is very supportive of their child's education at this time. Meanwhile, from economic factors, the average condition of students' families can be said to be quite sufficient (capable) even though there are some students who are categorized as incapable.

The next learning problem is based on the teaching or lecturer factor with a percentage of 36%. The lecturer factor in question is especially related to the limitations of music lecturers who are in accordance with their field of expertise or music graduates. In the STKIP Citra Bakti Music Education Study Program, there are 6 music lecturers, of which only 3 lecturers are in accordance with their expertise and graduates of the music art cluster, the rest are graduates from other disciplines placed in the Music Education Study Program. This is certainly a problem in itself with the vulnerability of differences in views on science and learning methods. In addition, it is also related to developing their competencies, including the lack of implementation of innovative learning strategies and models. Most lecturers admitted that the learning model used is still *teacher-centered.*

In addition to the above factors, the response of some students to lecturers is the attitude of lecturers, the nature, and teaching methods that are different from each lecturer in delivering material so that there are some students who understand and do not understand when giving explanations of the material. However, this is something that is common as a teacher. Because everywhere a teacher has his own character and characteristics when teaching.

Based on the description above, the problem that received the largest percentage of 93.3% was student responses to the media and teaching materials, followed by responses to facilities and infrastructure. These two variables must be prioritized for immediate follow-up. The educational institution is concerned especially with handling problems related to facilities or facilities and infrastructure, in this case STKIP Citra Bakti. Meanwhile, lecturers are responsible for the lack of media and teaching materials. So in this case, to be followed up by researchers are issues related to media and teaching materials. Media and teaching materials need to be studied further, so that students are motivated to use and learn them because later it will affect the competence of students' knowledge and understanding related to music learning materials.

3.3 Solutions in the Application of Learning Reflection on Music Learning

The solution in applying learning reflection to music learning involves a comprehensive approach that includes methodological changes, lecturer skill development, and the provision of resources that support a more reflective and dynamic learning process.

First, to begin, it is important for lecturers to integrate learning reflection as an integral part of the learning process (Chang, 2019; Ping, Schellings, & Beijaard, 2018). This can be done by applying techniques such as reflective journals, where students are asked to write regularly about their learning experiences, the challenges they face, and the understanding they gain from the material being taught. The journal allows students to evaluate their learning process, identify areas for improvement, and plan steps to address difficulties, thus encouraging more in-depth and personal learning.

Second, lecturers must adopt a more student-centered learning approach, which encourages students to be actively involved in the learning process (Dada, Laseinde, & Tartibu, 2022; Tang, 2023). This includes using methods such as group discussions, collaborative projects, and practical exercises where students can apply music theory in real-life situations, as well as get direct feedback from peers and lecturers. This approach not only makes learning more interactive but also gives students the opportunity to reflect and delve into the material through hands-on practice.

Third, to support effective reflection, lecturers need to be trained in innovative pedagogical techniques that are appropriate to the needs of music learning (Gorgoretti, 2019; Ng, Ng, & Chu, 2022). This training can include strategies for creating a learning environment that supports open discussion, evaluation techniques that encourage critical reflection, and how to adapt teaching methods to be more inclusive and responsive to different student learning styles. Educational institutions also play an important role in supporting the implementation of learning reflection by providing adequate facilities and resources. This includes increased access to quality teaching materials, such as music theory books, musical instruments, and software that supports practical learning. These facilities should be designed to facilitate creative and in-depth exploration in music, as well as to meet the various learning needs of students.

Limitations in the application of learning reflection in music learning can include several aspects. First, there are challenges in building students' awareness and understanding of the importance of reflection as an integral part of the learning process. Many students may not be familiar with the practice of reflection, making it difficult for them to critically identify their learning experiences. In addition, not all lecturers have adequate skills or training to direct students in this reflection process, which may hinder its effectiveness. Another limitation can arise from the diversity of students' backgrounds, where differences in learning styles, values, and motivations can affect how they interact with reflection practices. In addition, time is also an important factor; students often have many other academic demands, which can reduce the time and attention given to in-depth reflection.

By implementing this solution, learning reflection can serve as a powerful tool to improve students' understanding and skills in music learning, as well as create a more inclusive and empowering educational environment. Through this coordinated and well-rounded approach, students will not only gain solid theoretical knowledge and practical skills, but also the ability to think critically, adapt, and develop in a dynamic musical context.

4. CONCLUSION

The purpose of this study was to identify and analyze challenges in the music learning process, particularly in basic music theory courses, and explore how reflective learning can improve student learning outcomes in this context. This research found that the implementation of reflective learning in music education at STKIP Citra Bakti Ngada faces significant challenges, especially related to the quality of teaching and limited resources. Of the six lecturers in the Music Education Study Program, only three have a background in music education, while the other three come from different disciplines. This situation has an impact on the application of innovative learning models and tends to lead to more teacher-centered teaching methods. As a result, students are often passive recipients of information without the opportunity to actively explore and reflect on their learning. The variety of lecturers' teaching styles also adds to the complexity, with some students struggling to adapt to the different approaches of each lecturer. This problem is further exacerbated by inadequate teaching media and

materials as well as limited facilities. Some proposed solutions to address these challenges include the integration of reflection on learning through the use of reflective journals, the adoption of student-centered learning methods that encourage active participation, as well as lecturer training in innovative pedagogical techniques. In addition, educational institutions need to improve access to teaching materials and facilities that support music learning. However, the limitation of this study lies in its limited focus on the Music Education Study Program at STKIP Citra Bakti Ngada, so the results and recommendations provided may not be fully generalizable to other music education institutions. This study also relies on data obtained from questionnaires and interviews, which may not cover all dimensions of students' and lecturers' experiences in depth. Therefore, it is recommended that further research involve various music education institutions to get a more comprehensive picture of the implementation of learning reflection. Future research could also explore more innovative and applicable reflection techniques in the context of music learning and evaluate the impact of improved facilities and teaching materials on learning effectiveness.

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