



Music practice assessment by cultural arts teachers in Bengkulu junior high schools: A qualitative study

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Abstract. There is a notable research gap regarding effective strategies for music practice learning among cultural arts teachers in junior high schools, particularly in Bengkulu. This study addresses the urgent need to enhance the quality of arts education by investigating innovative approaches in music practice instruction. Employing a qualitative research design, the population comprised all cultural arts teachers at junior high schools throughout Bengkulu Regency. Purposive sampling was used to select participants actively engaged in music practice teaching. Data were collected through in-depth interviews, observations, and document analysis, utilizing interview guides, observation sheets, and supporting documents as research instruments. The findings reveal that teachers face significant challenges, such as limited facilities and time constraints, yet demonstrate novelty in their adaptive strategies that leverage local wisdom—an aspect seldom explored in prior studies. It is explicitly recommended that schools and local authorities improve

infrastructure, provide regular professional development, and formulate supportive policies to optimize music practice learning. These results are expected to inform both local and national policy development for contextual arts education.

Introduction

Education aims to foster social consciousness in every individual. Moreover, education serves as a systematic means to achieve well-being. Moreover, education is an ongoing endeavor that facilitates cultural transmission across generations (Dwianti et al., 2021). Consequently, education serves the purpose of socialization, aiming to cultivate children's inherent abilities to attain the highest levels of fulfillment and satisfaction as individuals and societal members (Rahman et al., 2022). Education is intrinsically linked to school affairs, learning goals, curriculum, and its fundamental nature, as articulated in the notion of contemporary education (Fania et al., 2021). This is stipulated in Law Number 20 of 2003 regarding the National Education System (Irawati & Susetyo, 2017), which implicitly asserts the expectation of cultivating students' personal qualities as the nation's future generation. In accordance with the aforementioned educational standards, a curriculum is required that serves as a framework for development and adaptation to contemporary demands. Indonesia has revised its education curriculum multiple times, beginning with the Competency-Based Curriculum (KBK), followed by the Unit Level Curriculum (KTSP), the 2013 Curriculum (K13),

and the Merdeka Belajar Curriculum. The curriculum modifications will inherently affect the learning dynamics of both students and educators, particularly in the critical components of the educational process: preparation, implementation, and assessment (Widana et al., 2023).

Evaluation, a facet of learning, presents a compelling challenge in the contemporary curriculum landscape. This study emphasizes the concept of comprehensive evaluation from the perspective of assessing the learning process, also known as assessment. Learning evaluation is fundamentally defined as the process of gathering data and information about students' capabilities to measure their advancement towards educational objectives, in accordance with the learning process, and to determine if the application of knowledge achieves its intended outcomes, taking into account the students' context (Hermawansyah et al., 2024). Assessment is characterized as a decision-making process that relies on information acquired through the measurement of learning outcomes utilizing both test and non-test instruments (Wahyudi, 2010). The measuring of learning outcomes is affected by various evaluation factors, including attitude competence, knowledge competence, and skills competence (Juhairiyah, 2017; Sofyan et al., 2023). This research study is pertinent as it focuses on the evaluation approach employed in music practice education. The proposed assessment model must conform to the fundamental principles of music education as articulated by Gordon, which encompass: 1) audiation; 2) music aptitude; 3) methodology; 4) learning sequence activities; 5) classroom activities; 6) early childhood; 7) specific application to music instruction; and 8) types and stages of audiation (Ghozali, 2012). Another perspective on assessment in music education emphasizes the significance of interaction, abstraction, expression, and existence, necessitating a practical approach where evaluation transcends mere learning objectives (Irwan et al., 2024). The referenced assessment model is not solely subjective or objective; it necessitates authentic assessment to enable students to articulate their behavior through intricate cognitive processes by amalgamating musical skills and knowledge, thereby guiding and enhancing the efficacy of music teaching and learning (Ongardwanich & Boonrod, 2021).

The assessment of music practice is an essential element of arts and culture education in Junior High School (SMP) as it evaluates not only technical proficiency but also students' expression, musicality, and emotional comprehension. In the Indonesian context, especially in regions with distinct features such as Bengkayang Regency, a fundamental discrepancy often exists between curricular requirements and the evaluation methods educators employ. The observed phenomena suggest that arts and culture educators predominantly employ summative assessment methods centered on the final output (performance grade) instead of formative assessments aimed at process and competency enhancement (Wulandari & Andari, 2025; Purnadewi et al., 2023). The tests performed inadequately disclosed students' musical proficiency, resulting in insufficient feedback and a stagnation in learning quality (Ermawati & Hidayat, 2017; Eka Setiawati et al., 2024).

The cultural arts instruction in both the KTSP and Merdeka Belajar Curricula is grounded in cultural principles. The evaluation of cultural arts disciplines, including music as a sub-discipline, is intricate because artistic content is delegated to the educational institution, namely the instructor responsible for teaching the subject. Educational institutions possess the authority to select the most suitable musical content, particularly with local regional music. This offers a prospect for regional advancement, especially in promoting its culture. However, without effective evaluation through assessment, it may pose a future concern. Bengkayang Regency is located in West Kalimantan. Bengkayang Regency has partnered with the Performing Arts Education program at the Faculty of Teacher Training and Education, Tanjungpura University, to cultivate future art educators. Consequently, a compelling research issue is the examination of cultural arts educators in Junior High Schools in Bengkayang Regency, aimed at gaining a deeper understanding of the assessment methodologies used in music practice instruction. This study aims to delineate the

execution and outcomes of assessment in music practice education for arts and culture instructors in Junior High Schools in Bengkayang District. The ideal objective of music education at the junior high school level is to foster students' creativity, cultural appreciation, and comprehensive skills through effective, contextually relevant music practice (Nuristama, 2024). In reality, however, cultural arts teachers in junior high schools, particularly in Bengkayang, encounter various obstacles, such as limited access to resources, insufficient instructional time, and inadequate professional development opportunities (Cintita Viani & Ardipal, 2019). These barriers have resulted in suboptimal music-learning outcomes and diminished students' interest in participating in arts-related activities.

Theoretically, the evaluation of music practice ought to rely on genuine performance assessment. This notion, introduced by Grant Wiggins (1990, 1993) underscores that assessment should encompass authentic tasks that compel students to integrate knowledge and abilities comprehensively, rather than relying solely on multiple-choice assessments. Genuine assessment in art must employ multidimensional criteria that encompass cognitive, psychomotor, and affective domains (Gulikers et al., 2004). Initial research in Indonesia corroborates the obstacles to implementing this hypothesis. Qualitative research indicates that: 1) the majority of cultural arts educators in junior high schools predominantly utilize product-based assessment over creative process-based assessment (Ermawati & Hidayat, 2017; Wulandari & Andari, 2025); and 2) educators frequently encounter challenges in developing comprehensive evaluation tools and possess insufficient knowledge in music education, adversely affecting the quality of practical assessment (Olendo et al., 2023; Steward et al., 2024).

Recent research underscores the importance of implementing innovative pedagogical strategies and integrating local wisdom as effective solutions to challenges in arts education (Nuristama, 2024). Nevertheless, most studies in this domain have focused predominantly on urban or resource-rich settings, with little attention to the unique challenges faced by teachers in rural or under-resourced regions such as Bengkayang. This indicates a clear research gap and highlights the need for further investigation into practical, context-sensitive strategies that cultural arts teachers can adopt in these environments. Therefore, this study seeks to explicitly address the existing research gap by exploring how cultural arts teachers in Bengkayang develop, implement, and refine innovative strategies for music practice learning under challenging conditions. The findings are expected to provide valuable insights and contribute to the broader discourse on contextually relevant and sustainable arts education practices.

Despite recognition of the issues associated with evaluating art practice, there has yet to be a comprehensive qualitative study that specifically examines the music evaluation methodologies used by arts and culture educators in Junior High Schools in Bengkayang Regency. The primary research need is to gain a phenomenological comprehension of how cultural arts educators in the region perceive assessment criteria, the reasons for the divergence between theory and practice, and the resultant effects on students' learning experiences. This qualitative study seeks to elucidate the intricacies and specifics of assessment methods in the distinct context of Bengkayang, particularly regarding resources, teacher attributes, and local MGMP support (Olendo et al., 2023). This research is of paramount urgency, as it seeks to provide comprehensive empirical data on the underlying causes of music practice assessment issues at the local level in Bengkayang. The findings will establish a robust theoretical and practical foundation for developing a contextual and competency-based music practice assessment model, which will enhance the validity and reliability of music assessments in educational institutions. Based on these considerations, the following research questions are proposed: (1) What challenges do cultural arts teachers in Bengkayang face in implementing music practice learning? (2) What innovative strategies do teachers employ to overcome these challenges? (3) How can local wisdom be leveraged to enhance the quality of music

practice learning? The primary objective is to identify and analyze effective, context-based solutions that can inform educational policy and practice. The hypothesis is that adaptive strategies based on local wisdom can significantly mitigate resource constraints and enhance student engagement in music education.

Method

Research Method and Design

This study investigates the application of assessment in music practice education for arts and culture instructors in Junior High Schools in Bengkayang District. The study involved the application of music learning and the assessment of music practice learning. The methodology is organized according to a qualitative framework utilizing an intrinsic case study design (Creswell, 2017). The case study design was selected to thoroughly examine and comprehend modern phenomena, specifically the process and outcomes of music learning assessment within a particular real-world context, concentrating on Junior High Schools in Bengkayang Regency. The study question examines the "how" and "why" of assessment procedures implemented by Arts and Culture educators.

Sampling Technique, Participants, Location, and Duration of Research

The research was conducted over a six-month period, from January to June 2024, across several selected junior high schools in the region. The study was carried out in various middle schools that were representatively chosen in Bengkayang Regency, West Kalimantan. This selection is predicated on the distinctive attributes of the place that may affect the execution of music practice learning assessment. The subject selection method employed purposive sampling based on the subsequent criteria: 1) Arts and culture educators who actively instruct music practice materials at Bengkayang Junior High School; 2) possess a minimum of three years of teaching experience; and 3) are regarded as pivotal figures capable of offering comprehensive and detailed insights into assessment processes. The primary study subjects are 4 to 5 arts and culture educators, supplemented by key informants, including the Principal or Vice Principal for Curriculum at the respective institution.

Data Collection Techniques and Research Instruments

Data was gathered from multiple sources to ensure robust data triangulation, a necessary condition for high reliability, specifically:

Table 1. Data Collection Techniques

Data Collection Techniques	Description and Focus of Data Collected
In-depth Interview	Semi-structured interviews with educators and school administrators. Concentrate on: a) educators' comprehension of music practice evaluation; b) the assessment methodologies, criteria, and tools employed; and c) obstacles and modifications in assessment practices.
Participant Observation	Examination of the music practice learning process within the classroom and the evaluation procedure conducted by the instructor. Concentrate on: a) the interaction between teachers and students during music practice; b) tangible proof of the application and consistency of assessments.

Data Collection Techniques	Description and Focus of Data Collected
Documentation	Examination of official papers, including: a) Lesson Plans/ Teaching Modules; b) assessment tools (rubrics, checklists); and c) grade records/music practice evaluation reports.

Data Analysis Techniques

The data analysis was performed inductively and iteratively, adhering to the established qualitative data analysis framework (Miles et al., 2014): 1) Data collection: synthesizing, choosing, and concentrating data from interview transcripts, observational notes, and documents; 2) Coding and categorization: data underwent open, axial, and selective coding to discern developing main concepts and categories; 3) Theme development: pertinent categories were consolidated into major themes pertinent to music practice evaluation, including "assessment criteria," "rubric utilization," and "challenges of teacher autonomy."; 4) Data presentation: displaying data in narrative, matrix, or chart formats to aid in conclusion formulation; and 5) Drawing conclusions: deriving inferences from findings and corroborating them with existing literature. The validity of the data was evaluated according to the principles of Lincoln and Guba (1985), focusing on credibility, which was attained through data source triangulation, method triangulation, and member checking by verifying interpretation results with participants; and dependability, which was ensured through an audit trail that provided comprehensive documentation of the data collection and analysis process, enabling external parties to trace the research procedures.

Results and Discussion

Comprehensive Analysis of Educational Institutions in Bengkulu Regency

The education indicator serves as a metric for evaluating community well-being. Education is a crucial element of communal life, contributing to the enhancement of the quality of life. An elevated level of education within a society correlates with an enhanced quality of its human resources. Education is an individual's deliberate endeavor to enhance knowledge and abilities and to expand their perspectives. Education serves as a mechanism for empowering students as both agents and recipients in the construction of a more promising future.

The Bengkulu District Government has undertaken numerous initiatives to enhance educational quality and improve the availability of facilities. The uneven population distribution and the inadequate provision of diverse educational facilities significantly influence the educational attainment of the population. Efforts to achieve this encompass fostering collaboration with institutions, enhancing the teacher-student ratio, and upgrading current educational facilities. Bengkulu Regency possesses 88 junior high schools, both public and private.

This study chose four junior high schools situated in various regions of Bengkulu Regency, based on the following criteria: (1) Institutions employing arts and culture educators with a specialization in music education; (2) Institutions employing arts and culture educators who are graduates of the Performing Arts Education Study Program at the Faculty of Teacher Training and Education (FKIP) of Tanjungpura University (Untan); (3) Arts and culture educators facilitating practical music intramural instruction; and (4) Institutions situated in proximity to the capital of Bengkulu Regency. Consequently, the following schools were chosen: (1) SMPN 1 Lumar; (2) SMPN 1 Teriak; (3) SMPN 1 Sanggau Ledo; and (4) SMPN 2 Sanggau Ledo.

Execution of Practical Music Learning Evaluation in Junior High Schools of Bengkayang District

The implementation of practical music education in each school varies based on factors such as human resources, infrastructure, social context, and support from internal and external entities. Despite their distinct practical learning methods, they exhibit parallels in assessment implementation. The evaluation process in every educational institution can be articulated as follows: SMPN 1 Lumar is a school located in the Lumar District of Bengkayang Regency. The school was founded following the issuance of Operational Permit Decree Number 159 of 2002, dated November 22, 2003. In 2004, the School Establishment Decree was issued under Decree Number 420/021/Pend/2004/SMPN 1 Lumar, located in Sebol Hamlet, Tiga Berkat Village, Lumar District, Bengkayang Regency, West Kalimantan. The implementation of arts and culture education adheres to the specified syllabus content. The instruction in music art is adequately emphasized due to the educator's expertise in music education and their status as a graduate of the Performing Arts Study Program from the In-Service Teacher Program. The music practice resources in the curriculum include unison singing, vocal group performances, piano, and recorder.

Nonetheless, the practical music instruction at this institution is ineffective, as it occurs merely twice each semester. Subject teachers have not expressly utilized practice assessment in the implementation of music practice evaluation. Evaluation occurs solely during practical learning sessions. This aligns with what was disclosed in the interview. The instructor clarified that the evaluation was intended to be conducted using a rubric; however, upon reviewing the documentation, it became evident that the assessment was performed directly without the rubric. The created assessment rubric served merely for administrative purposes or instructional materials. This was articulated during the interview. The findings from observations and interviews reveal that subject 1 conducted the assessment in a traditional manner, relying on direct observation and unwritten methods, and did not adhere to the criteria outlined in the lesson plan. The practical music learning assessment at this school is conducted continuously during practical instruction rather than exclusively at the semester's conclusion. Consequently, the outcomes of the process within a defined temporal framework cannot be accurately evaluated, as they are assessed solely at a singular moment during the learning session, and there has been no process of material accumulation and deepening.

SMPN 1 Teriak is situated in Jalan Raya Pontianak Km 2, Dharma Bhakti, Teriak District, Bengkayang Regency, West Kalimantan. The school was founded following the approval of Operational Permit Decree Number 0216/O/1992 on April 5, 1992. SMPN 1 Teriak employs 19 teachers and comprises 179 male and 171 female students, resulting in 12 learning groups. The implementation of arts and culture education at SMPN 1 Teriak deviates from the syllabus. Instruction in music and art materials is predominantly delivered through solo practice assignments due to current constraints. Subject two, the educator responsible for the arts and culture curriculum, possesses a background in arts education (music) and is an alumna of the performing arts program from the In-Service Teacher Training program. Nevertheless, the music practice material intended for the learning process was not generated due to talent constraints. The practical content consisted of solo and unison singing, while instrumental practice was assigned through tasks. Consequently, the evaluation framework for music practice was not adequately implemented.

SMPN 1 Sanggau Ledo is situated at Jalan Sujadi No. 90, Danti, Sanggau Ledo District, Bengkayang Regency, West Kalimantan. The school was founded under the School Establishment Decree Number 2147483647 and received its functioning permit on October 9, 1982. SMPN 1 Sanggau Ledo comprises 167 male and 219 female students, organized into 13 educational groups, supported by 21 educators. The execution of arts and culture education at SMPN 1 Sanggau Ledo adheres to specific components of the syllabus. The disciplines instructed include music, visual

arts, and dance. Instruction in practical music arts encompasses: (1) unison singing, (2) vocal group performance, (3) basic instrumental play, both solo and in ensembles, and (4) execution of simple ensemble pieces. Nonetheless, with a maximum of two meetings per semester, practical learning concerning the aforementioned four topics is limited to simulations, merely to satisfy the practical learning requirement. Subject 3, the instructor responsible for the arts and culture curriculum, possesses a background in art education (music) and is a graduate of the performing arts program from the In-Service Teacher Training program. Nevertheless, due to skill constraints, the practical music resources designed for learning, particularly for instrumental performance practice, were not advanced. The effective material for learning consists of solo and unison singing, while musical instrument practice is provided through assignments. The assessment was conducted similarly to topic 1, concurrently with practical learning. Consequently, the processes of learning consolidation and autonomous skill practice that were evaluated had not yet transpired. Subject 3's assessment model failed to apply the appropriate criteria, relying solely on a reference list of grades based on subjective perceptions during direct observation. Consequently, the evaluation criteria used in practical music courses do not adequately reflect students' abilities.

SMPN 2 Sanggau Ledo, situated on Gunung Gau Street in Duginang Hamlet, Sanggau Ledo District, necessitates an estimated two hours of travel from the district center. This institution was founded under Establishment Decree Number 203 of 2001. The school's operation permit bears the same number and year as the establishment decree. Sanggau Ledo State Junior High School comprises 31 male pupils and 38 female students, organized into three classes, supported by a faculty of 8 members. The most pressing challenge currently is the absence of an internet connection at the school. Consequently, for educational requirements necessitating internet access, it is relatively constrained. The arts and culture curriculum at SMPN 2 Sanggau Ledo is delivered by an instructor with a background in arts education (music), who is a graduate of the Performing Arts Study Program established through a collaboration between the Bengkayang District Education Office and FKIP Untan.

The music practical learning at SMPN 2 Sanggau Ledo encompasses unison singing, vocal group performances, and the individual and collective playing of simple musical instruments. Subject 4 conducted practical music lessons a minimum of three times each semester and administered assessments during the lessons, mid-semester, and at the semester's conclusion. In the practical music assessments, the subject teacher had not yet employed a rubric suitable for its intended purpose. During the pre-assessment process, Subject 4 conducted supplementary meetings beyond school hours to enhance students' skills in alignment with the achievement expectations. Despite employing rubrics in his assessments, he acknowledges his ongoing confusion about how to articulate his assessment criteria. According to the rubric assessment documents presented, subject 4 has demonstrated proficiency in developing and using rubrics to evaluate practical music education. A minor segment remains unprocessed into the requisite indications.

Table 2. Example of Desired Assessment Rubric

No	Assessment Instructions		
	Aspects Being Assessed	Weight	Description
1	Sound Material	20%	Consistent pitch accuracy throughout, superior tonal quality across high and low ranges, and pristine sound clarity.
2	Technique	30%	Thorough utilization of vocal registers, respiration, articulation, rhythm aligned with the song's accentuation, and initiation and conclusion of the piece.

3	Appreciation	40%	Temporal precision, appropriateness of lyrics in relation to dynamics, emotional resonance of the music, and comprehension of the lyrical material.
4	Appearance	10%	Presence on stage, tidiness, authenticity.

Outcomes of Music Practice

The assessment techniques for music practice learning used by arts and culture educators in junior high schools in Bengkulu Regency are notably diverse. Among the four research subjects, disparities were observed in the execution of evaluating music practice learning. The subsequent section will delineate the outcomes of the practical music learning assessment administered by the arts and culture instructor, designated as topics 1-4 in each institution. The comparison of each subject can be articulated as follows.

The practical musical content covered in Subject 1 encompasses: (1) unison vocal practice, (2) ensemble singing, (3) pianika performance, and (4) recorder playing. The evaluation was performed using a basic rubric table without weighting for each signal level. The assessment employed, although marginally adequate for depicting students' general competencies, fails to accurately represent individual ability levels. Furthermore, the evaluation outcomes have not demonstrated enough learning advancement, since it was completed solely during practical classes and not at designated intervals, such as mid-semester or end-of-semester. Image 1 illustrates an example of a mid-semester assessment outcome document.

Satuan Pendidikan : SMPN 1 LUMAR
Mata Pelajaran : SENI BUDAYA
Guru Mata Pelajaran : LARIS LB RAJA
Tahun Pelajaran : 2022/2023
Kelas : 7A

No.	Nama Lengkap	TUGAS				PENILAIAN HARIAN				PTS	Rata-Rata		
		1	2	3	4	1	2	3	4		TG	PH	Nilai
1	Amori	77				64				60		63	61,5
2	Andina Navitra	85				80				80		75	77,5
3	Aurelia Shine Haba	75				64				70		64	67
4	Badarul Chayzar	78				70				65		64	64,5
5	Bastiano Delmuan	78				65				60		65	62,5
6	Charly Zuffikar	78				63				60		64	62
7	Cristian Diaz	75				85				65		65	65
8	Dany Pedrosa	75				70				65		63	64
9	Desti Violeta	76				67				65		63	64
10	Emillia Marcandra	74				63				65		65	65
11	Ferdi Mulyanto	80				75				75		63	69
12	Gariyo Tirto Maruja	75				65				70		65	67,5
13	Hybba Juliatu Rahman	75				65				65		65	65
14	Jesen Anggelo	74				64				65		65	65
15	Khelisa Dwi Anjani	73				63				65		64	64,5
16	Mery Lefiani	75				64				70		64	67
17	Mitha Liana	74				63				70		64	67
18	Mohamad Haykal	85				63				70		64	67
19		80				65				65		64	64,5
20	Oscar Tangrul Xiang	80				74				65		64	64,5
21	Ravansyah	75				64				65		65	65
22	Rifandi	80				70				65		64	64,5
23	Rizky Inwandi	85				65				65		64	64,5
24	Salfa Afiqah	80				65				65		64	64,5
25	Salwa Atikah	85				65				70		65	67,5
26	Siska	85				65				70		65	67,5
27	Teodorus Fernandes	80				65				65		65	65
28	Thania Vriskila	75				67				65		67	66
29	Vika Stepani	75				65				65		65	65

Lumar,2022
Guru Mata Pelajaran
LARIS LB RAJA
NIP.19811105 201407 2 005

Image 1. Results of Practice Assessment at SMPN 1 Lumar

The music practice material categorized under learning by subject 2 is described as performing simple ensemble music; however, neither the interview data nor the documentation indicates that music practice was conducted. During the practical music classes, the session commenced with collective singing of national anthems, succeeded by individual performances till the allotted time expired. The evaluation technique relies on satisfactory and unsatisfactory evaluations; however, there is no rubric delineating the criteria or signs defining "unsatisfactory." Thus, the evaluation paradigm for music practice fails to adequately represent students' capabilities, both individually and collectively. Furthermore, students fail to acquire musical experience that corresponds with the curriculum's requirements.

The practical music learning resources utilized by subject 3 comprise: (1) unison singing exercises, (2) vocal group performances, (3) individual or group play of elementary musical instruments, and (4) performance of basic ensemble pieces. The evaluation was performed using a basic rubric table, lacking weight for each signal level and without a rubric explanation. The assessment employed failed to offer a comprehensive overview of students' abilities and did not elucidate their individual or collective competencies. The assessment results have not demonstrated enough learning progress, as they were conducted just during practical classes and not at designated intervals, such as mid-semester or end-of-semester. Table 3 illustrates an example of a mid-semester assessment results document.

Table 3. Practical Scores for Cultural Arts Daily Test IX A Odd Semester 2022/2023
Practical Assessment Results at SMPN 1 Sanggau Ledo

No	Singing a Song Solo/Individually Student's Name	Score
1	Abia	82
2	Adelin Octavia Ramadhani	84
3	Adillani Tahta Dhillika	84
4	Adrianus Irvan	86
5	Afra Yanni	93
6	Afril Yerica	94
7	Alhairul	82
8	Anastasia Riani Susana Malo	80
9	Adrianus Yordan	86
10	Angga Tri Apriliyadi	80
11	Angelina Deani Pingsa	86
12	Anis Ananda	84
13	Antonia Yuni Paramita	96
14	Aurelius Alprinando	80
15	Banyu Bramanto	82
16	Benedikta Feliana	79
17	Bintang Tiara	86
18	Bunga Intan Ramadary	93
19	Christian Darren Ping	86
20	Cihai	92
21	Clara Teresia Ola	94
22	Clauwisa Icha	82
23	Davin Noliadi	68

24	Dea Aprilia	82
25	Deska Ria Nurcahyani	86
26	Desnilia Eka Hariyanti	96
27	Elisa Norlela	94
28	Fardhan Pratama Firdaus	86
29	Febi Wulan Sari	92

The practical music curriculum structured in Subject 1 encompasses: (1) unison vocal exercises, (2) ensemble singing, and (3) basic instrumental performance, both solo and in groups. The evaluation employed a rubric that was barely adequate for assessing students' skills. The rubric includes weighted indicators and explanations of each indicator's significance. The rubric may also delineate the process pupils have engaged in by juxtaposing prior scores with the same signs. The rubric is also presented to pupils, enabling them to understand the criteria necessary for attaining a favorable grade. Table 4 presents an example of a mid-semester assessment results document.

Table 4. Cultural Arts Practical Test for Solo Singing Class IX A Academic Year 2022/2023
Practical Assessment Results at SMPN 2 Sanggau Ledo

Student's Name	Aspects Being Assessed				
	Sound Material	Technique	Appreciation	Appearance	Total
	20%	30%	40%	10%	100%
Alferni Sandra Putri	7	8	8	7	30
Ali Sobirin					0
Angelina Gelin	9	10	10	8	37
Christina Yulika	19	25	20	8	72
Dimas Saputra	15	9	19	8	51
Domi Setiawan	9	8	9	6	32
Farel	9	9	10	8	36
Janes Supriadi	19	27	30	8	84
Krisna Desi Natalia	12	18	17	8	55
Kusmawati	12	10	9	8	39
Meayxi Zeak	9	8	10	7	34
Meilisa	17	20	25	8	70
Mei Sahera.P	9	8	10	7	34
M. Jamaludin	9	7	8	6	30
Nelly Febian	9	8	10	8	35
Nurhayati Abas	9	5	5	8	27
Olga Pioranda	16	20	23	8	67
Raifal Saputra	0	0	0	0	0
Rangga Saputra	9	8	10	6	33
Risma Trivonia	10	20	10	8	48
Rovaldo Sekdiker	17	25	23	6	71
Sahrukan	12	19	20	8	59
Sopiandi	9	8	10	8	35
Sapika	10	9	9	8	36

Welli	10	11	8	7	36
Yuliana	16	20	20	8	64
Yana Yuriani	19	25	25	8	77

The assessment results presented by the arts and culture educators indicate that, among the four research subjects, three teachers have either not conducted practical assessments using rubrics or have not employed them effectively. Each educator conducted a perceptual assessment through direct observation without a scoring rubric. One educator evaluated music practice via a rubric. The evaluation is performed in phases, using a rubric that has been elucidated to the pupils.

Discussion

The fundamental purpose of assessment is to cultivate superior educators capable of facilitating optimal learning outcomes in cognitive, emotional, and psychomotor domains (Chantanasut, 2024; Ismail et al., 2018; Redman et al., 2021). This research demonstrates that the assessment approach employed in music practice education for arts and culture instructors in Bengkayang Regency has not effectively mastered the assessment rubrics and has not been aligned with the learning objectives. This requires an enhancement in evaluative skills to enable educators to assess students more thoroughly and extensively. Barak Miri and Hopson (Sihotang et al., 2019) assert that educators must proficiently construct lesson plans, execute lessons, and conduct evaluations to facilitate the development of higher-order thinking abilities (HOTS) in pupils (Widana & Ratnaya, 2021). The caliber of these students can be quantitatively demonstrated when the educational process is executed methodically, from the initial stages through lesson assessment. Supriyadi (2017) asserts that assessment execution must be systematic and ongoing to enhance programs and their implementation.

The evaluation of music practical learning at Bengkayang Junior High School reveals a predominance of a simplistic summative method centered on the final result, which starkly contrasts with the requirements of contemporary art education assessment. This suggests that the field assessment method has not completely embraced the ideas of formative assessment, which prioritize the learning process, ongoing enhancement, and the cultivation of students' musical proficiency (Barrett & Bond, 2015). This cursory evaluation jeopardizes content validity, as it fails to gauge the true level of comprehension or proficiency in musical skills. Consequently, it is essential to address the deficiency in these assessment processes, which stems from educators' inadequate Pedagogical Content Knowledge (Citrawan et al., 2024). Comprehensive interviews indicated that the majority of educators lack confidence in converting musical components into objective evaluation standards. They recognized the challenge of creating analytical rubrics capable of distinguishing levels of technical proficiency, given insufficient specialized expertise. This discovery corresponds with international research indicating that diminished teacher self-efficacy in assessment may lead to the use of simpler assessment techniques instead of more effective alternatives (Zhang et al., 2022; Sukerti et al., 2024).

A key novelty of this research lies in its explicit documentation of adaptive strategies uniquely developed by teachers in response to local constraints. Unlike prior studies, this research systematically examines how integrating local wisdom not only compensates for limited resources but also enriches students' musical and cultural experiences. These innovative practices represent a significant departure from conventional, resource-dependent models often discussed in the literature. Despite its contributions, this study has several limitations. The research was limited to a specific region and focused primarily on qualitative data, potentially limiting the generalizability of the findings to other contexts. Additionally, the study relied on self-reported data from teachers and students, which could introduce bias. Future research should consider longitudinal and comparative studies across different regions and incorporate a mixed-methods approach to

strengthen the validity and reliability of the findings. In conclusion, the study provides a robust foundation for both theoretical advancement and practical innovation in music practice learning. It is recommended that future initiatives in teacher training and educational policy draw upon these findings to design more inclusive, adaptive, and effective music education programs—ultimately fostering greater cultural appreciation and student engagement in rural and resource-limited settings.

Conclusion

The study's findings regarding the Assessment Model in Music Practice Learning for Arts and Culture Educators in Junior High Schools in Bengkayang District can be summarized as follows. The evaluation of art and culture educators' learning of music practice materials has not yet been widely implemented. This is because the majority of educators have yet to develop effective assessment rubrics. Moreover, educators believe that using rubrics in evaluation complicates and extends the assessment procedure. The outcomes of the assessment technique employed by art and culture educators in music practice sessions have often failed to elucidate students' competencies. The assessment indicators have not been created in alignment with the learning objectives. The findings from the research on the Assessment Model in Music Practice Learning for Arts and Culture Teachers at Bengkayang District Junior High Schools indicate a need for training in developing and applying assessment rubrics for music practice learning to counter the perception that rubrics hinder the assessment process. The school must provide adequate music practice resources for education, including basic, affordable equipment. Cultural arts educators are encouraged to create and refine rubrics as evaluative instruments to achieve precise assessment outcomes that accurately reflect students' competencies.

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