

THE STRATEGY OF CLASICAL GUITAR TRAINING SHOWN BY JEKSON PONTOMUDIS FOR THE EVENT OF FLS2N

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Abstract : This research aims to explore the classical guitar learning strategies applied by Jekson Pontomudis as part of his preparation for the National Student Art Competition Festival (FLS2N). The main focus of this research is to identify the challenges faced in the implementation of Jekson Pontomudis' classical guitar learning strategy in the context of FLS2N preparation. The research method used is qualitative with a musicology approach. Data were collected through observation, interview, and documentation. The results show that this learning strategy faces obstacles, such as the lack of teachers and trainers with classical guitar expertise, as well as limited learning facilities and infrastructure. In addition, the lack of curriculum compatibility with FLS2N demands and inadequate school conditions are problems. To overcome this, it is necessary to improve the qualifications of teaching staff, improve facilities and infrastructure, and evaluate and adjust the curriculum. This research provides insights into the constraints of classical guitar learning strategies in preparation for national competitions, such as FLS2N, and provides a basis for improving the effectiveness of similar learning in other schools.

Keywords : *Learning Strategy, Classical Guitar, FLS2N, Jekson Pontomudis*

INTRODUCTION

The classical guitar, as a stringed instrument, is a focus of learning at various ages due to its exceptional acoustic qualities, providing a profound experience in every era. In the midst of the Ministry of Education and Culture's attention to arts education, the National Achievement Center (Puspresnas) is present as a unit that strengthens competencies in the arts. Puspresnas aims to optimize the potential of domestic talents in order to contribute synergistically and actually in overall development.

In an effort to strengthen competence in the arts, an arts development platform for learners is needed, and the Festival of National Student Art Competition

(FLS2N) is the answer. FLS2N is not only an integral part of arts development in every educational institution, but is also expected to broaden learners' artistic horizons while improving their socialization, collaboration and tolerance skills. The junior high school level of FLS2N includes five branches of competition, including dance creativity festival, traditional music creativity festival, guitar duet competition, solo singing competition, and poster design competition. In the context of FLS2N preparation, Jekson Pontomudis focused his attention on the traditional music creativity festival, where the songs chosen highlight local values and folklore. Thus, FLS2N is not only an art competition, but also an important means to establish

artistic and cultural diversity among students.

Efforts to prepare for the National Student Art Competition Festival (FLS2N) are inseparable from several obstacles faced. One significant challenge is the absence of classical guitar material in the school curriculum, making student preparation less than optimal. In addition, the lack of coaches with expertise in classical guitar and the limitations of extracurricular activities in schools are serious obstacles in fulfilling FLS2N requirements. There is also a lack of effective time for student preparation, caused by the absence of classical guitar material in the curriculum and low student participation in FLS2N. In overcoming these obstacles, Jekson Pontomudis implemented participatory learning strategies, emphasizing learner activity in classical guitar learning. Nonetheless, corrective measures such as changes in the school curriculum, an increase in the number of competent teachers, and the provision of adequate learning facilities need to be taken to ensure FLS2N preparation runs optimally and efficiently.

SMP N 1 Likupang Timur faces challenges in developing children's talents in music, especially playing the guitar, due to the lack of emphasis on classical guitar curriculum in the school. Seeing this condition, Mr. Jekson Pontomudis, as a teacher at the school, has a strong desire to explore and develop the potential of his students in the field of music, especially in playing the guitar. This desire was also driven by the goal to include his students in the Festival Lomba Seni Siswa Tingkat Nasional (FLS2N), a competition that is expected to be a place to explore and showcase students' musical talents at the national level.

SMP N 1 Likupang Timur was chosen as the focus of the research because it has achieved several achievements, such as

winning a medal and bronze in the guitar duet category. This achievement shows the potential that needs to be considered and optimized. Therefore, the researcher was interested in further exploring the strategies and methods applied by Mr. Jekson Pontomudis in training his students to prepare for classical guitar competitions, including the FLS2N category. The purpose of this study is to provide an in-depth insight into musical talent development efforts in schools, with the hope of making a positive contribution in increasing student participation and achievement at the national competition level.

RESEARCH METHOD

This research uses a qualitative approach to understand the phenomenon of classical guitar learning strategies in preparation for the National Student Art Competition Festival (FLS2N) conducted by Jekson Pontomudis. The qualitative approach was chosen because the goal is to understand the behavior, perceptions, motivations, and actions of research subjects with a holistic and descriptive approach, using natural words and language in a context.

Data collection methods consisted of observation, interview, and documentation. Observations were made to observe student preparation, including aspects of infrastructure, the application of learning strategies, and the classical guitar learning curriculum for FLS2N. Interviews were conducted with teacher/mentor/coach Jekson Pontomudis to gain in-depth insight into student preparation. Documentation involved photographs of classical guitar learning, pictures of facilities, and documentation of students participating in FLS2N.

The qualitative data analysis process included four stages: data collection, data reduction, data presentation, and

conclusion drawing or verification. Data from observations, interviews, and documentation were recorded in detail in field notes that were divided into descriptive and reflective. Data reduction was done to simplify information, identify patterns or themes, and eliminate non-essential elements. The reduced data was presented through various techniques, such as tables, graphs, or other formats. Finally, inference involves synthesizing the results of the analysis to form significant conclusions.

FINDINGS AND DISCUSSION

The National Student Art Festival and Competition (FLS2N)

The National Student Art Festival and Competition (FLS2N) is an initiative of the Directorate of Junior High School Development, Directorate General of Primary and Secondary Education, Ministry of Education and Culture, to provide a space for developing creativity, strengthening character education, and discovering the artistic potential of junior high school students. FLS2N not only serves as a forum for competition, but also as a means to express educational values. Considered a learning experience designed to enrich the dimensions of thinking, feeling, and experience, FLS2N aims to shape students' attitudes and personalities, such as mutual respect, respect, solidarity, and tolerance. FLS2N plays a crucial role in implementing strengthening character education, especially in the arts, as part of the effort to preserve Indonesia's rich cultural arts spread across 34 provinces. Participation in this activity involves various parties, including schools, district/city education offices, provincial education offices, the Education Quality Assurance Agency (LPMP), and other related agencies. They played a role in facilitating students with talents and interests in the arts through two festivals and three competitions, namely: Dance

Creativity Festival, Traditional Music Creativity Festival, Guitar Duet Competition, Solo Singing Competition, and Poster Design Competition.

The National Student Art Festival and Competition (FLS2N) is not just an art competition, but also a structured effort to develop the artistic potential of junior high school students or equivalent levels. Organized within a certain area or level of competition, FLS2N has main objectives that cover several aspects. First, FLS2N aims to motivate schools to actively support talented and interested students in cultural arts, encouraging them to develop their potential through participation in competitions. In addition, FLS2N plays a role in exploring and preserving the diversity of Indonesian arts and culture spread across 34 provinces throughout the territory of the Republic of Indonesia. Furthermore, FLS2N also aims to foster and increase students' awareness of the values of art and culture, as part of an effort to continue the tradition of love for art and culture originating from the nation's culture. Finally, FLS2N has an important role in developing competitive attitudes, cooperation, and sportsmanship in students, which ultimately helps in building friendships in the process of preserving Indonesian cultural arts.

The National Student Arts Festival and Competition (FLS2N) organized by cultural arts teacher and coach, Mr. Jekson Pontomudis, involved a Traditional Music Creativity Festival and a Guitar Duet Competition. This Festival of Traditional Music Creativity, which was carefully prepared, had the inclusive objective of engaging students in the appreciation of the music of their region and other regions, creating a sense of mutual appreciation and pride in the diversity of Indonesian traditional music. In addition, the festival aims to shape the nature and personality of students with noble ethical

values, as well as appreciating the younger generation, especially students, in an effort to preserve Indonesian cultural arts through the learning of traditional musical instruments.

The material for the Traditional Music Creativity Festival in FLS2N is focused on new/current arrangements, packaging, and creativity, with musical compositions that take root from local legends that have never been performed. The arrangement concept features music with local nuances, carries local wisdom, and describes the atmosphere and storyline of the legend raised. This presentation emphasizes music playing, both instrumental and vocal, without using verbal dialogue elements such as in musical opera or musical drama. The harmony and dynamics of the performance are expected to be in harmony with the content and meaning of the legend story being performed.

The Traditional Music Creativity Festival competition in FLS2N regulates provisions covering aspects such as the number of participants, gender of participants, musical instruments used, type of instrument, music director, repertoire of works, presentation time, costumes, and use of participants' musical instruments. The judges, consisting of experts or experts in the field of traditional music, assess the participants' performances objectively and based on observations during the presentation.

The assessment aspects of the Traditional Music Creativity Festival in FLS2N are described in detail in the Table 1. This table provides guidance for participants and judges to assess each aspect carefully and objectively, making this competition a fair and quality platform to explore and advance students' artistic potential at the national level.

Table 1. Traditional Music Creativity Scoring Rubric

Aspect	Criteria	Score
Originality	- Local wisdom - Regional characteristics	20
Creativity	- Unity of presentation - Pattern diversity - Diversity of structure - Vocabular diversity - Diversity of instrumentation - The suitability of the theme with the character of the song - Selection of beat patterns with the suitability of the song character	40
Harmony	- Instrument harmony with other instruments - Harmony of instruments with vocals - Harmony of vocal with vocal - Harmony development - Continuity between parts	20
Dynamics	- Loud - soft - Fast - slow - Balance	20

According to the guidelines for the National Student Art Festival and Competition (FLS2N), Mr. Jekson Pontomudis has prepared two kinds of traditional songs to prepare students' participation in the event. The two types of songs are the folk songs *Si Patokaan* and *O Ina Ni Keke*.

The implementation of classical guitar learning for the preparation of National Student Art Competition Festival (FLS2N)

The implementation of classical guitar learning for the preparation of National Student Art Competition Festival (FLS2N) is an approach that focuses on developing the skills of appreciating and

understanding guitar works and compositions, which are adapted to current musical styles and trends. In this learning process, learners are encouraged to master the analysis of guitar works, involving elements of composition, knowledge of harmony, and aesthetics of guitar playing. In-depth understanding in interpreting guitar works according to the type and trend of music at a certain time becomes the main goal. Expertise in playing guitar works is sharpened by paying attention to the aesthetic aspects of guitar instruments. Knowledge, understanding, and ability to analyze guitar works in accordance with the style and era concerned become the main foundation in this study.

The Classical Guitar learning process also rewards learners in the form of three certificates that show their achievements. Firstly, Grade certificates will be awarded after learners have successfully completed the guitar instrument material from Grade 1 to Grade 3. Secondly, the Performance certificate recognizes their ability to create three pieces of music. And third, the Music Theory and Digital certificates are proof of completion of music theory materials that include general theory, arrangement science, composition, and computer music. Overall, the implementation of this classical guitar learning not only provides guitar playing skills, but also recognizes participants' achievements in the aspects of creativity and overall theoretical understanding of music.

The learning materials in the implementation of the classical guitar course are carefully structured, with each meeting emphasizing a particular focus. In Meeting 1, students are introduced to the scope of guitar 1 material to understand aspects related to the guitar and its application. The 2nd meeting discusses the history of guitar development, guitar

organology, sound regions, tuning, as well as notation positions, and body posture in playing the guitar.

The next learning progress focuses on the development of guitar playing techniques. Meetings 3 and 4 focus on basic techniques, including *apoyando* and *tirando* strumming techniques for the right finger, as well as chromatic exercises and CM, GM, FM 1 octave scales. Meetings 5 and 6 explore the application of *apoyando* and *tirando* techniques in etude works, as well as the application of *tirando* strumming with chord exercises. Subsequent meetings continue to discuss the knowledge of technical applications in the etude.

Evaluation is carried out through the Middle Test and Final Test stages, with students expected to master Arpeggio techniques and several Major Scales in 2 octaves at Grade 1. The etude, as a technique in the form of a classical music composition, was the focus of the assessment. The results of the evaluation noted the success of students Marvello and Marcello Sundah from Grade 1 in bringing the school name in the Classical Guitar Competition (Guitar Duet). Alif Rendra, a 2013 Unair student, showed a good foundation before studying at SMP Negeri 1 East Likupang, despite having difficulty in reading notations on the guitar staves. Student Sasa Andinitya, who had a good understanding of theory, still faced difficulties in memorizing notations on the fretboard and applying theory to classical guitar practice. The instructor gave special focus on practicing reading notation on the classical guitar fretboard for student Sasa.

Application of Participative Learning Model in Classical Guitar Learning at SMP Negeri 1 Likupang Timur

The importance of choosing learning methods in the context of music learning,

especially classical guitar, has a significant impact on the learning process. At SMP Negeri 1 Likupang Timur, participatory learning method, or often known as student active learning method, was chosen to be used. This method is specifically designed to ensure that learners are active and directly involved in their learning process.

1. Lecturing Method

In the implementation of the lecturing method, the material is delivered theoretically, such as when students get an explanation of the anatomy of playing classical guitar, including the sitting position and guitar holding/picking techniques. This method provides room for active student participation, where they not only listen to the lecture but also engage in listening and responding to the material presented. The participatory learning approach is applied to ensure that students are not only passive recipients of information but also active in the understanding and learning of classical guitar material.

2. Demonstration Method

The demonstration method involves experimentation and its application to the classical guitar teaching process. It is suitable because it requires students to see and imitate, increasing their engagement during learning. In the context of participatory learning, students need to have a good understanding of classical guitar playing to be able to develop it on their own. For example, in the explanation of warm-up material and the formation of the left finger bone structure, students are directed to find their own variations of each string, creating space for their creative exploration.

3. Q&A Method

After the presentation of the material, the instructor applies the question and answer method to ensure student

understanding. These questions are designed to encourage students to be active, in keeping with the participatory learning approach. The main objective is to assess the extent to which students have understood or grasped the material that has been given. This method also contributes to the interaction between the instructor and students, creating a dynamic learning atmosphere.

4. Assignment Method

The assignment method is given after the learning session, providing students with work to be studied at home and demonstrated at the next meeting. This supports the participatory approach, as students remain active outside of class hours and engaged in their learning process. These assignments also help personalize learning, taking into account the different intelligence levels and musical backgrounds of each student.

5. Supporting Factors

The benefit of using participatory learning method in classical guitar learning lies in the students' independence during the learning process. The instructor's role is more of a guide, allowing students to develop the ability to analyze music, arrange, and even create music according to their personal style. Supporting factors include general music theory, harmony, and arrangement materials as supporting materials, as well as the use of technology such as MIDI to support computerized music notation and simple recording.

Entrepreneurship music is also part of the curriculum, providing students with music entrepreneurship knowledge for the future. Supportive facilities, competent teaching staff, and a conducive learning environment encourage student participation in classical guitar learning.

6. Internal Constraints

Some of the internal constraints encountered involve students' tardiness in attending Extension Guitar, caused by busyness or fatigue. Differences in each student's level of intelligence and musical background also pose a challenge in harmonizing material achievement.

7. External Constraints

External constraints involve limited facilities, such as the need for students to bring their own guitars. The group class system can also be an obstacle in providing individualized attention to each student. Nonetheless, efforts continue to be made to minimize these constraints and improve the effectiveness of classical guitar learning at SMP Negeri 1 Likupang Timur.

CONCLUSION

Based on the results of the research and discussion above, it can be concluded that the organization of the National Student Art Competition Festival (FLS2N) is an integral step in developing artistic potential among students. FLS2N is not just a competition, but an essential platform to expand knowledge of art, improve socialization, collaboration, and tolerance among students. As part of achievement and character development, FLS2N is expected to inspire creativity and innovation, emphasizing sportsmanship in competition.

In the context of junior high school, FLS2N offers five competitions, including dance creativity festival, traditional music creativity festival, guitar duet competition, solo singing competition, and poster design competition. As an example of implementation, Mr. Jekson Pontomudis' FLS2N preparation focused on the traditional music creativity festival by highlighting songs that highlight local stories and folklore, such as Si Patokaan and O Ina Ni Keke, to maintain the local wisdom and nuances of regional legends.

The importance of learning strategies, especially in the solo guitar and duet guitar categories implemented by Mr. Jekson Pontomudis, is a crucial step in achieving optimal results in FLS2N preparation. Through classical guitar learning strategies, students are expected to develop creativity, tenderness, and love for art. Thus, FLS2N becomes more than just an art competition, but also a stage for the growth and development of students' artistic character.

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