

A STUDY ON BEHAVIORAL MUSIC AND MUSICAL BEHAVIOR IN DEVELOPING CHARACTER EDUCATION THROUGH MUSIC EDUCATION

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Abstract

Character education issues are booming to be discussed by Indonesian people lately. In this paper, I want to take part in this positive trend, which also describes how the relationship between character education with the field of music. The selected context in the discourse of character education is the problem of behavioral music and musical behavior, the latter study has contributed in the development of educational music, both reviewed in the development of affective values and skill development in the field of music. I would like to convey the message that the music also has a close connection with character education. Beliefs about the existence of a significant relationship between music and character education partly motivated by the concept of music education is built from behavior that is consistent with the character education.

Keywords: Behavioral Music; Musical Behavior; Character Education.

A. INTRODUCTION

If "anyone" who today would rather take the time to talk seriously about "music", may shape responses that will arise among us can vary. At the very least, reactions and behaviors we respond about the music, more or less describes the conceptual framework of what is in our minds, and the conceptual framework that will determine the direction of our perceptions of the music that is being discussed. For example, maybe some of us in the seminar room there will be a "dismissive and indifferent" *tidak kepikiran* (unthinkable) to talk music, it could be because the discussion about her music uninteresting and unimportant. But some are "indifferent but need", up to the "genuine need" to conversations about music. For me, the opportunity to present and explain the problem in a forum music at ISLA-3 FBS UNP Padang 2014, whatever the circumstances, must love and be willing to face a situation like this. Although the forum is present in this room heterogeneous, because derived from scientific backgrounds and different professions, so allow me to present my thoughts in a paper of music, although later be taken on the basis of differences varied between one another. But trust me, that I present this paper, a lot can be open at one problem paradim us, especially in the scope of the relationship of music with character education.

Just to clear up the memory of our experience of music as a part of science that also educate our humanity, at this opportunity, speakers want first explores matters relating to the common knowledge. Exposures of the music, even if can not be classed as a necessity for many people, like primary and secondary needs of life, the fact that the phenomenon of music is often in contact with the profession and other routine work. At the very least, due to the various types of human needs required at the time of the increasingly sophisticated, to upgrade their standards of living to levels more survive, has added music closeness with the daily activities of many people. Of course, the daily phenomenon of music (music in everyday life) community, the various layers and work, is a reasonable and humane thing to measure today....

If we want reflection on the past situation, maybe none of us are able to predict with certainty, when people began to recognize or make music. Or "the word of music" as we know it today is a term that is explored in the present age, and that the music in the sense of the term (meaning appropriate terminologies) is not known to our ancestors first. Because speakers also have not had enough references to uncover doubt the use of the term in the past, then we agree only to use the "word of music" in terms dimuarakan to the understanding of many people in the modern era. But something sure is, that music or "whatever his name was" already there when the first man was present on this earth. In such an understanding of this standard, the music is not much different from the sounds that floated. Human instinct prompted him to get to know the sounds from birth, even from the womb of nature. In the latest developmental psychology literature, the fetus at 18-20 weeks of age already have perfect hearing organ, and to spur the development of brain cells, can be accelerated by stimulation (stimulation) of music outside of music. Including parents who fondles her by humming lullabies, can be interpreted as a form of introduction to early music. If the meaning of humming or singing such a little time could be different in another context, such as a symbol of compassion and inner affinity between children and parents, but in the context of sound and rhythm sounds, rocking the child by singing or humming is a music event.

Musical events would also be intangible cultural event in human civilization from the past until now. If people feel that modern civilization is left behind in the era now seen as primitive cultures, the music for

primitive societies, is a natural way to express emotions underlying them, such as happiness, anger, love, restless, and also a sense of awe at the power nature and other things that are unseen. Although modern society can pack more music with the aesthetic event, no politeness, and elegant, yet no more than an event that is suspected to express themselves on the basic emotions earlier. With music, people who culturally primitive or modern, can express the feeling of happiness, love, anger, and so on. In terms of expressing through music might be meaningful cooperation between primitive and modern music community, but with the differences in packaged form of music, which adjust to the cultural background of the primitive and the modern, cause we often judge that modern music is more advanced. So it is not wrong if Aristotle states that the music has an ability to reconcile a troubled heart, can be a recreational therapy and foster patriotism, wherever and kapanpu music can be heard and played. Exactly, sometimes music in primitive society was created to accompany dances, rituals, healing the sick, and encouraging people to work. Didduga may, if the feet and clapping beats, the first natural instrument, the most frequently used them in the music with the rhythmic patterns of sound that dominated. At this stage of existence as a music born on the emotional impulses of the primitive culture, no doubt if such music, away from the notion of serious music (seriously of music) or music as pure art (fine art of music) to measure now. It was only since people recognize text within history remembered and written between generations, the dynamics of its development in parallel with alikuturasi process (mixing of cultures) since 20 centuries ago, the role of experts, religious leaders, cultural critic, musicologist, and including musicians, ranging clarify the existence of the elements of music are more ideal, develop creativity and produktivitas music, including music organized to study the structure, roles, and functions are more complex for the development of music as a science, and music as cultural needs of the community.

Talking about the subject of the level sounds of music, the sense of hearing is people who will respond first sound as something that could be heard. That is, the sense of hearing people (like ears) will remain sensitive to sound, although in a limited frequency range (20-20000 Hz). For people who have taste and musical experience, he will be more sensitive to distinguish, where the sound just sounds (sound as sound), and where the music is categorized sounds (sound as music). Given the sensitivity to sound, sometimes the understanding of the definition of "music" could be not so important in the context of a hearing, let alone understand to tell which sound pleasing to the ear and not pleasant to hear, the sound of regular and irregular, or the sound beautiful or not beautiful. So to understand the concept of music in the most simple, and can be understood by many people is just a beautiful sound to be heard.

Comparison of mean word stereotype in tone and noise in the concept of music, was originally built on the notion that regular sound pleasing to the ear and irregular sounds that are not pleasant to hear. With such a dichotomy sense, was born the concept of the tone that will be developed in the scientific realm of music, while the concept is more developed in the realm of breathy sound physics, waves, and acoustic medium. So for the next conversation, discussion about swishing down for a moment while we are more concentrated on the concept of tone as a basic element of music. As an element of the music is characterized by the regularity of the sound, the tone can be produced by the human voice as the tone of voice (classified as vocal music) and the instruments (tools) music (digolongkan as instrumental music). In the knowledge of vocal music, vocal cords (larynx) or membrane media sound is the sound source (voice source), the intensity of which can be influenced by the organs vibrating tone (voice vibrator or resonator), such as space windpipe (trachea), bone shape jaw (mandible), ceiling (palafum), the tongue, the teeth, and so on. In addition to acting as a resonator (resonance formation) in the vocal organs, organ sounds also affect intonation (tone accuracy), duration (long-short sound) and sound color (timbre voice), in which each person is different quality. While the instrumental music, the sound quality (not voice) instrument on the intensity, intonation, duration and color of sound, determined by the raw material for making tools (raw material for making) and the structure of the physical form (structure of the physical form) of the musical instrument. A violin is hampered by other objects tougher (eg falls to the floor) will experience a decrease in sound quality due to the structure of the physical form has changed. Because of the wide variation resonator box room on the piano, the sound produced from grandpiano (piano) will be louder than uprightpiano (piano wall).

B. REVIEW OF CHARACTER EDUCATION CONNECTION WITH MUSIC

As is known, the problem of character education are talking of booming in Indonesian people lately, and today, speakers want to also take part in this positive trend, which also describes how the shape of the relationship between character education with the field of music. Perhaps Believes Education, Civic Education), Language Education, already has branded on this theme, the speakers also want to convey the message that the music also has a close connection (close relationship) with character education ". Fully confident speakers and did not hesitate to express beliefs about the existence of a significant relationship between music and character education in an audience dear, because I know very well, if from the beginning, partly built on the concept of music education that is consistent with the behavior of character education.

We should note, that the understanding of "character education", is not new in this modern age Sekang. As for character education is part of the process of self-actualization process towards a more dignified,

that is, toward the good of the human person as an individual and social beings that religion, language and culture, is already long underway. Thus, I would like to also straighten perception of some of us, that should not be taken that character education is a "new song" in the world of education today. Indeed, the issue has been "the song of the past" that may be wrapped with a newer look. As for the world of music, his position clear, where the music has been pro-chemistry (fused) with character education, as where the music has been fused in human culture since ancient times. At first glance since the study of music history from medieval revealed, many statements and writings that justify the existence of the relationship of music with character education, especially in terms of behavioral music and musical behavior.

C. BEHAVIORAL MUSIC; STUDY INTERDISCIPLINARY MUSIK AND HISTORY MUSIC

Before we explore neighbor relationship with the music education of character, especially dahulu speakers intending to convey that in the history of music in the world, the topic of behavioral music is part of the important topics being studied in various campuses, both in campus educational background music (music of education) to deliver vocational-professional staff to music and music education (educational music) who gave birth to music educators. So the development of behavioral music still can be seen from the two spheres of music education, the music education and music education, where the two domains is growing rapidly along the same concepts of music began to be written by experts on the music itself.

Meanwhile, when science began trending kecabangan intersect in a variety of interdisciplinary study, there is some foundation of knowledge in the field of music whose signal is amplified by other fields come after a review of the scientific cross. In music history, has long been known term behavioral music (music behavioral) and the behavior of music (musical behavior). But when the disciplines of psychology, anthropology, communication and so on are paid special attention to the education of personality and behavior (personality and behavioral education) who participated put music as one of the important items in the educational behavior, then there was reinforcement (reinforcement) on the thinking of behavioral music and musical behavior in question. At least this is the topic that is being presented is more serious in the current issue of the book entitled *Music in the Social and Behavioral Sciences (An Encyclopedia)*, by William Forde Thompson, published in August 2014 by Macquarie University, Australia.

As reported by the author *Music in the Social and Behavioral Sciences (An Encyclopedia)* in the introduction, it is stated that the book is the definitive reference first to take a broad interdisciplinary approach of the relationship between music and social sciences and behavioral. The book explains how music affects human beings with themselves and their interaction with the world. With the interdisciplinary study of music with the study of other social sciences, has been put to music is closely related to the field of anthropology, communication, psychology, linguistics, sociology, sports, political science and economics, as well as the biological and health sciences.

However, before the book was published, there have also been scientific publications from the field of Education thesis level research conducted by Ryan Douglas Detty, M.Ed. Patton College of Education at the Graduate College of Education, Ohio University, USA in 2013, where his research entitled *Music and Students with Emotional Behavioral Disorders* has explained that most educators have a positive perception of the use of music to overcome the problems of students who are experiencing emotional distress and behavior (Emotion and Behavior Disorder = EBD). Survey research found that many educators view as that for menalami EBD students can be invited to participate actively and positively interact, especially in dealing with attitudes and behavior disorders through music. Because with music, will allow students to focus their energy and attention to the program of activities that are beneficial and needed attention. Through activities that involve music in it, negative and hostile actions that could harm themselves and others, can dilurangi automatically by the children who have EBD.

Two literature above is just a small portion of the records linking the development of interdisciplinary knowledge between music and behavior. But before the topics of music and this sticking perilaku again in character education paradigm in the context Lists disciplines (interdiscipliner), actually in intradiscipliner studies (studies in) The real science of music itself has a lot of literature that describes the behavior of the music link, without need associated with other areas of the literature. For example in the history of the science of music, has been noted by experts of music, that the music Aufklärung existed since the Middle Ages up to the time of Classical Music in Europe (century XVI - XVII) has a long record of behavioral music, musical phenomenon behavior seen with clear when the existence of liturgical music (music liturgical) became very prominent in Europe as musical activities and religious background with the Christian theology of music characterized by religious churches. At that time, other than as a means of worship in the Christian faith, as well as the container exactly music education ethics, morals, and behavior of the people. Karl Edmund Pier (1991) explains that the music in the church should have a connection with the church in the development of spiritual life, resources, church organization, mentality, skill, integrity exemplary faithful should always be considered by the church as an organization. With so music becomes a tool in educating people theology that aims to

educate people to behave well according to the teachings of the church. From this view can be explained again that the liturgical music heyday, the church plays a more dominant role is recognized as a center of community activity in many sectors of life, including in the field of moral education through music. In other words, during the Middle Ages to the Classical Age, the church is the center of moral education for the community, where the activity of liturgical music in Christian worship is one means of moral development and personality of the people in the context of behavioral music.

Furthermore, at the time of European nations expand trade mission to Asia and Africa, which eventually turned into a one hundred eighty degree of socio-economic and cultural expansion, there were also missionaries missions by means of music. When the ships landed Bealnda imperialists in the western coast of Sumatra island to the north, on the north coast of Java island on the coast of North Sulawesi and Maluku islands, especially in the days of cultivation, terikutsertakan orientalis pastors and music teachers who are ready to spread the Christian religion through music. Although known in the history of music school students today, Guido of Arezzo, better known as a French music education figures were discovered and popularized the notation of numbers, basically he was a prominent missionary who spread the Christian faith through music. That is an example of the development of the field of musical bit of behavior or the role of music in religious education and moral society, in which the same was ever in the history of old culture in Persian, Arabic, Indian, Chinese, and Indonesian, means that quite a lot of music history in the search results development until now were motivated by religious education, attitude, and character education.

D. BEHAVIORAL MUSIC; EFFECTIVE SINCE DEVELOPED EARLY AGE CHILDREN

Questioned the relationship problems of music with character education in the cultural environment in which employed several world regions as cosmopolitan as I have described above, is certainly a very broad scope of the discussion and not right I discuss in this forum. More than that, I am also not interested to discuss about music and character education today if the world scientific background music. If the disciplines of music that I used as the basis for discussing the take-off character education, the conversation we will be able to fly to the formation of an attitude problem through game music, both in terms of singing and playing musical instruments. I am worried, that because not enough time and tools, which has led to the discussion of the science of music disiplim it, constituting elusive in this forum. Therefore, let us look for other worlds, the world in which I mean it will be much more familiar with the diversity of our backgrounds in forum ISLA-3 FBS UNP.

If God Almighty has word, to create a world with all its pattern for humans, it will be a lot of the world that is all around us, it's good that we are aware of its existence or the world that we do not realize. As for what I mean by "the world" in this paper, is not the world in the sense of the lexical (dictionary), but the world in a symbolic meaning, the future, or the natural environment. One of the world which must never go through first time is the "world's children in early childhood" is also commonly confused with childhood. Now I want to ask, "Mr. or Ibuk aware, if the music heard Mr Ibuk time childhood has contributed greatly to the appearance and character of Mr. Ibuk today?" When I've posed the same question during the lecture S1 in the Department of Music ISI in two decades went by, I also feel confused to answer. I'm sure if the same confusion also being approached Mr. and Ibuk mind today.

Why are we so confused? Because we are "forgotten" with our past so long gone by, If only in childhood that we understand as the decisive, maybe we will choose the experience which we will develop in childhood, not to mention pleasure in hearing or play music. In childhood that is, the developmental psychologists call the 'golden age (golden age) as a crucial stage in the development of human life. At the time of the child, in fact millions of brain cells experiencing rapid development, and the development of the same will never happen again in the adult heir. Until the age of five years, the development of the human brain with all its supporting cells have grown up in the final stage, and if there is nourishment for the child after that, no longer adds to the sheer number of brain cells but rather serves to maintain the amount of nutrients existing brain cells, because until we adult, all that happened was the reduction of brain cells due to some activity that caused it to happen.

By the time the music can affect the attitudes and behavior of children from an early age, influenced by the actual music in that stage is to influence the development of brain cells form mencerdaskannya through music. So it is fitting presumably Edward Garner with Multidimensinya Intelligence theory can break all the classical assumptions, if only diteentukan human intelligence by the intelligence reasoning IQ level. As for the children who are already dideakkan the world of music right from the early, will usually have the attitude and behavior control, music as well get used to control psychomotor children in acting and want to respond to something. In general, children who have been trained since childhood music tended to have good reflexes, which is not defined merely physical movement hands, feet, and body movement, but also in terms of moving the senses pronunciation in speak and said politely. Therefore, a sense of polite and shy, it has been commonly born of how perceive musical tones are heard with selective and attentive.

E. MUSICAL BEHAVIOR; EFFECTIVE DEVELOPED WITH PLAYING MUSIC

Behavioral music can be interpreted as a form of character education based on any actions that could be developed in the musical activities that culminate in the delivery of musical behavior. The study of musical behavior is also part of the assessment of the character of the music, or understand the character of the activities of the music itself. This discussion can be dissected in three contexts for each other not directly involved include assessment context as art music (music for art), music as music for necessity of life, and (speakers want to also incorporate another context) that music which is claimed as a lifestyle. Specific to the context of the third, sometimes the principle of hedonism often meracoki birth of their views somewhat exaggerated, "if life feels empty when there is no music". But what about to say, the progress of time makes the vent free expression, including music expresses the lifestyle needs of the daily routine. As a result, technological advances are often a trigger to the enjoyment of music is more varied and sometimes beyond the assumption of many people. If entertainment is a necessity, of course the music will be able to provide all of it as musical entertainment, both in the recording format of the song, musical performances, TV shows, and so on. Increasingly clear to us when technology has paved the way to make music as a lifestyle.

Playing music is a term behavioral music familiar in the world of music, as well as in the community. The question, "Why do the equivalent word used is playing music? Why not the other, suppose such "work music", "music practice, and so on." So it remains popular term "playing music". "Is the phrase playing music, born spontaneously or indeed of an assessment of internalization / externalization of knowledge of music?" Or, "Does the phrase playing music by the musicologist, is used to distinguish between the concept of serious music (music seriously) with music that is not serious (seriously non-music)? ". If the expression is fused terpakakan playing music in music that are not serious, whether the notion is still suitable for use in the "orchestra playing simpony". Though the orchestra music in such a bet, including music classes not kidding serious alias?"

so if you search on the purpose and use of the word "playing music" just judging the internalization in around the concept of music, speakers can say if the discussion is going around in circles at that, is like "going nowhere" and "did not originate sophist and endless". If we want to open a wider horizon, we should start talking about the concept of "playing music" from literal meaning to the meaning of the terminology, both internalizing and externalizing with kajaian music. Speakers can be assumed if the phrase "playing music", was first popularized by the musician, a musician or a music player (which is much more interconnected with actual music-playing activities) and not of the musicologist (music experts) and music critic (which is a lot of writing, researching, and observing music but sometimes not directly playing the music). more than that, the party can really feel the actual sensation of activity "playing music" fun, energetic, cheerful, and sometimes it's spontaneous, is the music player, musician, or instrumentalists. Even if there are tangible sense of emotional value bagahagia, love, amazement of the audience and the people who love to watch a musical performance, we believe when the value of the emotional and the sensation is not as good as the "true music players" is the musicians who were or are directly involved with playing music.

If so then the expression of the music playing in the world of music is an activity that is a natural tendency to arouse emotions (real emotions). However, due to limited resources, and also unfortunate if some people are not fond of musicians with writing ideas, has led to the "why, why, and how he feels happy playing music that could happen", can not be communicated widely to the public to understand or be understood others. Though the musicians and music players are well aware, that when he was playing music with the fun on a music show plays, many spectators, colleagues, close friends, relatives, co nodding his head and tapping your hands and feet, as a manifestation of their pleasure the music played. Maybe all public speakers music lovers who mentioned it, so do not exactly know the music, but they are often the question, "how can ya, I was pleased with the musical performance just now?" Or maybe "Do I feel joy when I heard the same music with a sense of delighted the audience perceived the other. "Responding to this reality, the actual public inquiries such, it can be regarded as a description of the birth of the recognition of the existence of positive energy and charm of the music. If it is human, why not channeled?"

Based on the above events, is the humane thing as a reaction to the enjoyment of music from the musicians, musician, or a musician (instrumentalists) who was playing music on stage, for example, is almost the same as the form of musical enjoyment with other people involved watching or watching the show music. Although this form of enjoyment was not exactly the same, there are forms of enjoyment of music that has been proved that all people can feel the music, everyone can enjoy the music with almost the same shape enjoyment. Although there are differences in the shape of a two-sided enjoyment of music lovers of different backgrounds (people who know and are not familiar with the music), still playing music when the show is finished, everyone stood and clapped with the noisy, as a sign of a sense of satisfaction to playing music just finished to entertainment stage.

F. CHARACTER EDUCATION THROUGH MUSIC PLAYING

It's not a thing baru if playing music is held as a form of musical experience can be a gateway for music education to develop character education. There have been many posts and exposure to experts who support this assumption, because with playing music that was shown was closely linked to the development of mental and emotional behavior. One of the theories about education that can dissect the urgency of playing music in the education of this character, can be reviewed Maslow of Needs Theory and Functional Theory Dewey.

1. Playing music; Overview from Maslow's Needs Theory

For the people in background music, playing music is an important musical activities. Urgency can be explained by the theory of music pengalaman, with the theory of identity recognition, as well as the needs of imaging was initiated by Maslow. But for people who do not understand the music, there is the possibility that views born playing music is a job that is not so important or at least, playing music no more serious thought on their minds. In an effort to find common ground on the difference between playing music perception as an important and essential activity, the first time that needs to be confirmed is the musicologist and music critic. The musicologist and music critic should be able to explain to the outside world with all the theory and concept, that it's playing music is an important activity, because playing music that is part of the activities that can meet the emotional needs, including the ability to play a major role in developing the affective (attitude / personality) and basic-psychomotor (skill base) which is clearly very humanis or humane. Suppose the musicologist and music critics are desperate or not enough theory, which explains the problem, then the second party who can be consulted scientific psychologists are educational (educational psychologists) who know the music, and includes a music teacher (music teacher) the educational background. The question, "Why should educational psychologists and teachers of music?". For educational psychologists believed to be looking for a theoretical basis to explain the urgency of "playing music" of the theory of "learning while playing" for example. While music teachers generally understand the concept of playing music as a form of musical experience that has become the foundation of the concept of educational music (music education) in schools.

2. Playing music; Overview from Functional Theory in Dewey

The phrase "play" or "to play" in the beginning was not significant strategic treasures of science, as simply a verb (verb) which tends predicative position. But the meaning of the word play, suddenly became important in the development of knowledge, since John Dewey (Functional Psychology flow figures), gave birth to postulate "learning by doing, learning by experience". Before John Dewey (simply called Dewey) found this theory, probably a lot of people think, "What is the importance of play, but the play will spend time as a time filled with useless." Or "What is the importance of play, but will spend time playing because filled with a non-helpful." could be brought into the context of the music, "What is the importance of playing music, but playing music will spend time as a time filled with playing music that is not helpful." Clearly this view is part of the efficiency principle embraced gay-economicus (people who often prioritize both economic side) in his life, which is in a condition is necessary. But, according to Dewey, not all measured time efficiency will be economically beneficial in other conditions. Play, may not be efficient in terms of utilization of time for a value of profit (material gain), but in the context of learning "anything", playing sometimes necessary to interact with the experience on a micro perspective (inner experience) and a macro perspective (outside environment interaction experience). So there is no concept of imaginary "play and learn (to play while learning)" and "learning while playing (to learn while playing)" supported by the functional theory has become a valuable strategic needs, scientific and philosophical.

Stepping stone of functional psychology was (according to Schunk, 2012) was, "That all psychological processes in humans based on the awareness that constantly interact with their experiences. It is necessary for consciousness (consciousness) to make humans can adapt to the experience and the environment. Consciousness may not be studied in partial sections (separately) because the processes that occur in human consciousness occurring complex of continuous experience." Then What's the meaning of play in learning by playing music? ". Before answering this question the authors, it is necessary to first suspected that reflect the view of many experts the music, that music as a skill that can be controlled by a person, not a skill that just happen instantly. That is, the music is not a skill that just happen instantly. Next comes the following question, "If it is not straightforward skills and musical skills come from?" Obviously playing music skills derived from the process being studied and developed based on an emotional need of man to the music.

G. CLOSING

Do not think that familiar knowledge is a knowledge closely related to character education. But on those areas of knowledge or skill area vocational titled as music, also has a close relationship in character education. Understanding of character education, should not just dilihat as developed in the field of formal education in school alone. As with pengembangan skills playing music on formal education, informal and non-formal, musical activities also contribute to the education of character, especially outside of school. Character

education in music can be reviewed in two categories, namely in the context of musical behavior and behavioral music. In musical behavior, character education through music can be seen in niali-niali that could be developed in the forms of music which is motivated by education and liturgy. While the behavioral development of music with the important role of music from an early age and in playing music. Sbeba by playing music that can give you the experience of music can dilihan any character education, especially those connecting it with Mas low's needs theory and the theory of Functional Dewey.

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