Evaluation of music learning during the COVID-19 pandemic in senior high schools

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ABSTRACT

The purpose of this study is to see the extent to which the implementation of teaching and learning activities for Cultural Arts subjects, especially in the field of Music Arts at high schools in Palangka Raya, was carried out during the COVID-19 pandemic. This research is evaluation research with a descriptive qualitative approach that uses a discrepancy evaluation model that measures the gaps in the learning process. Data was collected through observation, interview, and documentation techniques and validated using triangulation and source triangulation. The results of the study found that in the evaluation of input, music art learning consisting of curriculum components, lesson implementation plans, teacher qualifications, and learning facilities has run well. However, teacher qualifications and learning facilities need to be reviewed so that they can be adjusted to the standards set by the government. In the evaluation of the music art learning process consisting of teacher performance, student attitudes, class climate, and student learning motivation is in a good category, where the teacher masters the learning material and can manage to learn well, thus creating a class climate, student attitudes, and student learning motivation are in a good category. Music learning outputs are evaluated by the minimum completeness standards set in each school. Music learning programs in schools can still run well, but there needs to be an adjustment of subject teachers' teaching qualifications not to produce outputs that deviate far from the main objectives of art education.

INTRODUCTION

The concept contained in art education is a means for developing students' creativity because art education fosters sensitivity (Nugrahhu, 2021). One part of art education is music. Music learning not only plays a role in teaching music, but students can learn through music, which means that music learning can be associated with instilling an aesthetic sense in students, helping students to create, and channelling creativity expressively (Sutawi, 2017). In learning the Art of Music, students must get learning experiences based on theory and practice by listening to music and playing musical instruments.

Music learning integrated into Cultural Arts subjects in high school is learning that plays a role in developing moral intelligence competitively through the formation of experiences through Art that other issues cannot provide. Music training in early to middle age may be associated with improved episodic and semantic memory in later life and valuable markers of cognitive reserve (Gooding et al., 2014). Through learning music, students are invited to express themselves freely and creatively through sound to foster creativity and the ability to appreciate work and the various existing cultures (Widaningsih, 2016). Through music, humans can develop critical thinking and analysis skills, improve concentration and communication, and develop discipline and imagination

(Ardipal, 2012). So, with all the benefits gained from learning music, it is clear why music is one of the parts of the education curriculum that must be studied at each level of formal education.

The current conditions that require students to study from home then cause Art learning to be designed and implemented so that art theory and practice can still be learned and practiced. The art learning program, especially music during the COVID-19 pandemic, has lasted almost two years. For this reason, it is necessary to review how the achievement of Music learning has been carried out by schools so that it can become a benchmark for schools to continue developing music learning in their respective schools. Evaluation of music learning programs is one of the steps that schools must take.

School students obtain learning experiences in theory and practice through art and culture subjects. However, in early 2020, the Minister of Education and Culture of the Republic of Indonesia issued a circular letter stating that learning is carried out from home through online learning to prevent coronavirus transmission (Ministry of Education and Culture Republic of Indonesia, 2020a). Educators, especially music education teachers, must update their learning strategies to include online learning. According to (Setijadi et al., 2005), online learning can be considered distance learning, where students have a long distance from educators so that knowledge cannot be done face-to-face, and the delivery of messages or material from educators to students must be done through the media. The media in question can be documents, images, videos, and audio sent through the WhatsApp application, Google Classroom, and Zoom Meeting. This learning process requires a stable internet network so that material delivery and interaction between educators and students run smoothly. Limited use of musical instruments, especially if students do not have personal musical instruments, will make it difficult to get direct musical instrument experience. It is an evaluation material from educators to find solutions to these obstacles to meet assessment standards.

Online learning that music teachers have implemented has been running for two years. In early 2022, the Minister of Education, Culture, Research, and Technology issued a Circular Letter regarding the implementation of Limited Face-to-Face Learning (PTM) in line with the decline in cases of coronavirus transmission in Indonesia. Most schools, especially in Palangka Raya City, have organized limited PTM based on the provisions contained in the Circular. Limited PTM can be implemented with fifty percent (50%) of the classroom capacity (Ministry of Education, Culture, Research, and Technology, 2022a). It makes music teachers have to organize learning so that all students get learning experience both in theory and practice. The decision to implement online and offline learning is left to each school and subject teacher.

Based on current conditions, each school implements a different learning system according to the readiness of each school. It certainly affects the learning outcomes of students, especially in learning music. Music learning is mainly done in practice, as applied to several Senior High Schools (SMA) in Palangka Raya City. Thus, an evaluation is needed to determine the effectiveness and efficiency of high school music learning programs during the COVID-19 pandemic in the city of Palangka Raya with the aim that through this evaluation, schools can make policies or decisions based on the results of this evaluation to improve the quality of Music learning in high school. In addition, the results of this evaluation can be used as an illustration or reference for schools if they want to develop music learning that can adjust to the demands of the world of education.

Evaluation experts formulate various definitions of evaluation with different formulations. However, the core content is the same based on the experts' explanation; it can be concluded that evaluation is an activity to collect, analyze, and present information related to an object to determine the value of the object based on criteria or standards that have been selected as a basis for decision making on the object being evaluated. This definition provides an understanding that there are several things in evaluation: (1) the object of evaluation is what will be evaluated or examined in the evaluation; (2) information: the purpose of evaluation is to collect helpful information about the object of evaluation. The information is then compared or assessed with the indicators of the evaluation object so that the comparison results can meet or not meet the benchmarks of success;

(3) judging: evaluation conducts quality assessment (either poor or high low quality or performance of the program being evaluated) and benefit assessment (beneficial high or low program) with a particular objective or standard; (4) make decisions regarding the object being evaluated. Information about the evaluation object is used to make decisions regarding the evaluation object. With learning programs, learning program evaluation is the process of assessing learning that occurs where the assessment results are used to make decisions for the sustainability of education.

The evaluation model used in this study is a discrepancy evaluation model (Stufflebeam et al., 2000). The discrepancy evaluation model refers to a collection of ideas and procedures that arise to build a response as an expectation so that it can provide valuable results as a form of development. Furthermore, Retnawati and Mulyatiningsih (2014) state, "*Gap analysis is designed to facilitate program development in general education. The existence of gaps is used to help managers develop programs to determine the program's effectiveness so that gaps in the future can be reduced or even eliminated.*"

Evaluation of the discrepancy model is intended to determine the level of conformity between the standards defined in the program and the actual appearance of the program. The bar is the criteria developed and established with effective results. At the same time, its appearance is the source, procedure, management, and tangible results visible when the program is implemented. The discrepancy model is evaluated to identify possible discrepancies between conditions in the field and the initial design.

METHOD

This research uses a qualitative approach with a discrepancy model evaluation research type. The procedures in this study follow the guidelines or steps in the discrepancy evaluation model: (1) Design. At this stage, the preparation of standards that will be used to compare with reality is carried out later. To determine this standard, further information related to the program is collected to find out the program design, and then the standards that are adjusted to the information that has been obtained are determined. Information gathering was done through interviews and initial observations with the principal and music teachers at the school. The agreed design results are presented in Table 1. (2) Installation. At this stage, the evaluator reconfirmed the standards the program had made by discussing them with teachers in each school; (3) Process. At this stage, data collection related to the program's implementation was carried out, and the data was analyzed to obtain interim results. Data is collected through observation, documentation, interviews, and questionnaires distributed to students; (4) Product. At this stage, a comparison is made between the data that has been analyzed related to the implementation of the program and the standards made at the design stage; and (5) Cost. This stage is the stage of making decisions on the results of the comparisons that have been made so that it allows evaluators to create policies or decisions about whether this program can be continued, continued with improvements, or stopped. Figure 1 is a description of the discrepancy model evaluation research design.
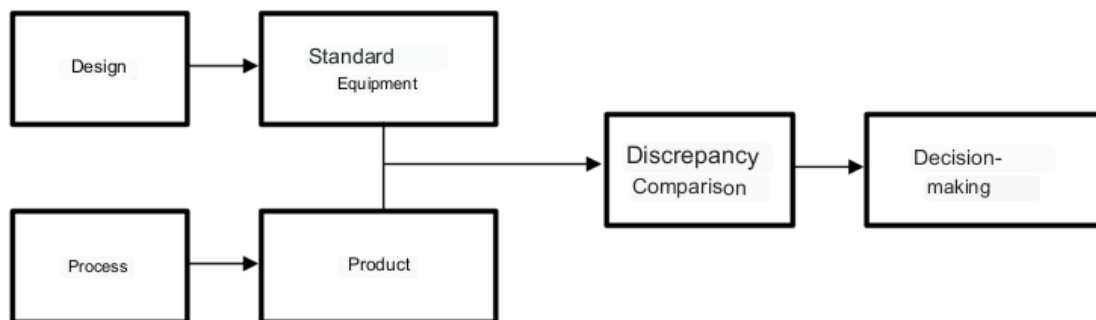

Figure 1. Discrepancy Model Evaluation Design

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Table 1. Program Design and Standards for Music Learning Evaluation

Aspect	Criteria/Standards and Informants	Achievement Indicator
Output:		
Student learning outcomes	Learning outcomes meet the Minimum Completeness Criteria	Daily test scores in music learning meet the minimum completion criteria
Process:		
Teacher performance	Decree of the Minister of Education and Culture (Ministry of Education and Culture of the Republic of Indonesia, 2020b) where learning in special conditions is still carried out based on active principles, healthy relationships between parties involved in learning, inclusiveness, cultural diversity, social orientation, future orientation, according to the abilities and needs of students, and fun.	(1) Mastery of the material; (2) Understanding of student characteristics; (3) Mastery of learning management; (4) Mastery of learning strategies; (5) Knowledge of learning outcomes assessment.
Classroom climate		(1) Student cohesiveness; (2) Student engagement in learning; (3) Student satisfaction with learning: (4) Teacher support in learning.
Student attitude		(1) Understand the material presented; (2) I enjoyed learning music.
Student learning motivation		(1) Success-oriented; (2) Anticipate failure (3) Innovative; (4) Responsibility
Input:		
Curriculum	The 2013 curriculum in special conditions is based on the Decree of the Minister of Education and Culture (Ministry of Education and Culture of the Republic of Indonesia, 2020b) concerning Guidelines for Implementing the Curriculum in Education Units in Special Conditions.	Education units in particular conditions for the implementation of learning can: (1) continue to refer to the national curriculum that the Education Unit has implemented; (2) referring to the national curriculum for senior high school with core competencies and essential competencies that are simplified for special conditions determined by the Head of the Research and Development and Bookkeeping Agency or; (3) simplify the curriculum independently.
Lesson Plan	(1) Circular Letter of the Indonesian Minister of Education and Culture (Ministry of Education and Culture of Republic of Indonesia, 2019) Concerning Simplification of Learning Implementation Plans; (2) Regulation on Process Standards for Early Childhood Education, Primary Education, and Secondary Education (Ministry of Education, Culture, Research, and Technology, 2022b)	The core components of the lesson plan include learning objectives, learning steps (activities), and learning assessment that the teacher must implement, while the other parts are complementary.
Teacher Qualifications	Referring to Regulation on Standards for Academic Qualifications and Teacher Competencies (Ministry of National Education of the Republic of Indonesia, 2007a)	(1) Teachers at SMA/MA, or other equivalent forms, must have a minimum educational, academic qualification of diploma four (D-IV) or bachelor's degree (S1) study program related to the subjects taught or coached and obtained from an accredited study program; (2) Mastering scientific materials, structures, concepts, and mindsets (including material that is conception, appreciation, and creation or recreation) that support the implementation of learning cultural arts (fine arts, music, dance, and theater) and skills; (3) Analyze materials, structures, concepts, and mindsets of the sciences relevant to Cultural Arts learning.
Learning Facilities	Referring to Regulation on School Facilities and Infrastructure Standards for General Education Schools/Madrasah (Ministry of National Education of the Republic of Indonesia, 2007b)	(1) Some facilities support art learning in at least one set or school, adjusted to the potential of each school; (2) Has supporting books for music learning

Data were collected through observation, interviews, documentation, and questionnaires. Comments were made to see the condition of the school in terms of facilities, classrooms, and the cultural arts learning process. Interviews were conducted with five school principals to collect data related to the curriculum, the determination of art fields taught in cultural arts subjects, the resolution of teachers teaching Cultural Arts subjects, and the qualifications of cultural arts teachers. Interviews were conducted with ten teachers of cultural arts subjects in five schools to collect data on student learning outcomes, lesson plans, and learning facilities. Then, documentation studies were carried out to study documents in the form of curriculum and lesson plans for cultural arts subjects in schools. As well as distributing questionnaires to 315 students from a population of 1500 in five senior high schools (SMA) in Palangka Raya city, namely each sample of 75 students from SMAN 2 Palangka Raya, SMAN 3 Palangka Raya, SMAN 4 Palangka Raya, SMAN 5 Palangka Raya, and 15 students from SMAS Golden Palangka Raya was conducted to collect data related to teacher performance in teaching and school facilities. The data obtained were then analyzed using data analysis techniques proposed by Miles, Huberman, and Saldana (2014), namely data reduction, data presentation, and conclusion drawing. The data that has been obtained is also validated or tested for validity through technical triangulation and source triangulation. Source triangulation is done by checking the data obtained through several sources. Triangulation techniques are carried out by checking the same source with different styles (Sugiyono, 2018).

FINDINGS AND DISCUSSION

Findings

In this section, the results of research that have been obtained based on the discrepancy model evaluation research step will be presented—first, Design and Installation. In the first and second stages of discrepancy model evaluations, the author compiles music art learning designs carried out during the pandemic and then determines standards according to input, process, and output steps in music learning. To collect this initial design, the author conducted an initial information network through interviews and observations at the school related to music learning that has taken place during the COVID-19 pandemic. After that, the draft design was discussed with the school to get an agreement on the plan.

Second, process. At this stage, data is collected through interviews, observations, and documentation for each aspect evaluated. In the input section, the first is the curriculum. From the findings obtained, each school is still the same using the 2013 curriculum; specifically, during the COVID-19 pandemic, the 2013 curriculum was simplified to the 2013 curriculum under particular conditions. In terms of emphasis on the field of Art taught, each school has different priorities according to the areas mastered by teachers in each school. Second is the learning implementation plan made by the school from the results of the document study carried out by the author, the results are presented in Table 2. In the Table 2, it can be seen that from the results of the document study conducted by the author, the RPP that has been made by the Cultural Arts teacher in each school has been well designed, which can be seen in the average results of the RPP assessment of each school is in the excellent category. If you look at each question item, it can be seen that the RPP assessment of each school is also, on average, in the excellent category.

Third, teacher qualifications. Related to this, it was found that most schools do not yet have Cultural Arts teachers with staff in the Arts field. Cultural Arts teachers in each school have art skills and then, due to lack of teaching hours, are asked by the school to help teach Cultural Arts. Fourth, namely school facilities. Based on the questionnaire that has been distributed to teachers and students, the results are presented in Table 3.

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Table 2. Results of Music Art RPP Document Study on Cultural Arts Subjects in High School

| No. | Respondent | Question Items | | | | | | | | | | | | | | | | | | | Average |
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	
1.	SMAN 5 Palangka Raya	5	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4.1
2.	SMAS Golden Palangka Raya	5	4	4	4	4	4	4	4	4	5	5	4	4	4	5	5	4	4	4	4.3
3.	SMAN 4 Palangka Raya	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4.	SMAN 2 Palangka Raya	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5.	SMAN 3 Palangka Raya	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
	Average	4.4	4.0	4.0	4.0	4.0	4.0	4.0	4.0	4.0	4.2	4.2	4.0	4.0	4.0	4.2	4.2	4.0	4.0	4.0	

Table 3. Student and Teacher Assessment of Learning Facilities

| No. | Learning Facilities Sub-Component | Average Rating | | Total Average | Classification |
		Student	Teachers		
1.	Learning space conditions	3.88	3.91	3.98	**Good**
2.	Completeness of learning media	3.63	3.64	3.64	**Good**
3.	The condition of learning media	3.88	3.82	3.85	**Good**
4.	Completeness of books and music lesson resources	3.94	4.12	4.03	**Good**
	Total Average	**3.83**	**3.87**	**3.85**	
	Classification	**Good**	**Good**	**Good**	

If we look at the Table 3, it is found that both teachers and students state that the facilities in the school are enough to accommodate or assist in music learning. The questionnaire results also show teachers how teachers' opinions are related to the facilities provided by the school. In general, teachers in each school argue that the facilities in the school are complete enough to help facilitate music learning, but indeed, musical instruments can be added or equipped again so that there are more music learning media, and students can practice musical skills with various types of musical instruments. The same thing was also conveyed by students, who said that the facilities in the school were good but needed to be equipped with musical instruments, both traditional and modern, so that students could develop their musical skills at school to the maximum.

The next part is the process. Related to the learning carried out by teachers based on the results of filling out questionnaires conducted by both teachers and students, the results are presented in Table 4.

Table 4. Student and Teacher Assessment of Teacher Performance

| No. | Teacher Performance Sub-Component | Average Rating | | Total Average | Classification |
		Students	Teachers		
1.	Material mastery	3.89	3.91	3.90	**Good**
2.	Understanding of student characteristics	4.37	3.77	4.07	**Good**
3.	Mastery of learning management	4.20	4.30	4.25	**Excellent**
4.	Mastery of learning strategies	3.83	4.09	3.96	**Good**
5.	Mastery of student learning outcomes assessment	4.08	4.00	4.04	**Good**
	Total Average	**4.07**	**4.01**	**4.04**	
	Classification	**Good**	**Good**	**Good**	

Table 4 illustrates the views of students and the self-assessment carried out by teachers in each school on teacher performance in teaching. The table shows that teacher performance is in the

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"good" category, where teachers master the material taught, understand student characteristics, manage learning well, choose learning strategies appropriately, and assess the learning implement-ted. The following section is about the climate of the class. The classroom climate can be seen in student involvement, student cohesiveness, student satisfaction with learning, and teacher support. Based on the questionnaire that has been distributed to students, the results are presented in Table 5.

Table 5. Student Assessment of the Classroom Climate

No.	Climate Class Sub-Component		Average Score	Classification
1.	Student cohesiveness		3.83	Good
2.	Student engagement in learning		3.83	Good
3.	Student satisfaction in learning		3.99	Good
4.	Teacher support in learning		4.18	Good
		Average	3.96	Good

Table 5 show that the average classroom climate created by teachers in the learning process is in the Good category, where teachers can create cohesiveness and student involvement in lear-ning. The teacher also provides full support in education so that students feel satisfied with the teaching that the teacher has carried out. Next is the student's attitude and motivation to learn music. Student attitudes towards learning are shown through learners' understanding and interest in education. Based on the questionnaire that has been distributed to students, the results are presented in Table 6 adn Table 7.

Table 6. Assessment of Student Attitudes to Music Learning

No.	Student Attitude Sub-Component		Average Score	Classification
1.	Understand the material presented		4.05	Good
2.	Love music learning		3.73	Good
		Average	3.91	Good

Table 7. Assessment of Student Learning Motivation in Music Learning

No.	Learning Motivation Sub-Component		Average Score	Classification
1.	Success-oriented		3.78	Good
2.	Anticipate failure		3.80	Good
3.	Innovative		4.01	Good
4.	Responsibility		4.16	Good
		Average	3.94	Good

From all the results of interviews, observations, and questionnaires given to students and teachers, it can be concluded that, in general, the learning process of music carried out in each school has run well. The components in the learning process work together to realize effective and efficient learning, although the achievement cannot be equated with learning outcomes before the COVID-19 pandemic.

The next part is viewed from the output aspect; the author conducts a document study on music art learning as seen from daily exams in music learning, whose results are obtained as presented in Table 8. Table 8 shows that each school's daily test scores on music learning reach completeness compared to the minimum completeness standards. The assessment and interviews above show that music learning has been completed, even though teachers lowered the assessment standards according to conditions during the COVID-19 pandemic.

In the fourth stage, after the data is collected through the process stages, the data is compared with the standards determined at the beginning. Table 9 are the results of the comparison made by the author.

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Table 8. Study Results in UH Document Learning Music Art

No.	School Name	UH Average	Completeness Criteria	Information
1.	SMAN 2 Palangka Raya	82.2	78	Complete
2.	SMAN 3 Palangka Raya	84.0	78	Complete
3.	SMAN 4 Palangka Raya	83.5	78	Complete
4.	SMAN 5 Palangka Raya	83.7	78	Complete
5.	SMAS Golden Palangka Raya	85.0	78	Complete
	Total Average	**83.68**		**Complete**

Third, cost. In the fifth stage of the discrepancy model, a decision is made based on the comparison results in the previous section of the Music learning program. Adjusting to the findings and comparing with the predetermined standards, the music learning program during the COVID-19 pandemic in SMA can continue by making several improvements: a) teacher qualifications must be adjusted to the field of Art, and b) supporting facilities must be equipped.

Discussion

Evaluation of music learning programs is needed to obtain information to improve the quality of learning and learning by paying attention to various essential components that exist in the implementation of music learning programs to avoid the decline of music education. (Arós-tegui, 2016) states four main reasons for the fall of music education, namely: (1) the curriculum model supported in education reform, (2) the emphasis on standardized evaluation, (3) the lack of available resources, and (4) the wrong approach to music advocacy. The learning components of concern in the evaluation are the input, process, and output components. In other words, what should be done in the music learning process has been outlined in the lesson plan. What is observed and evaluated is what the teacher does in learning activities about the lesson plan.

In the context of input, the author divides music learning into four components: the curriculum used by the school, the qualifications of the Music teacher, the learning facilities available at the school, and the lesson plans prepared by the teacher. The following discusses each component in the input context based on the findings at school.

First is the curriculum component. The curriculum plays a vital role in achieving the essential competencies of students in the learning process (Amanudin, 2022). As is known, during the COVID-19 pandemic, the Ministry of Education and Culture of the Republic of Indonesia issued an emergency curriculum based on decree number 719/2020 concerning guidelines for implementing the curriculum in educational units in particular conditions, where in this decree, the 2013 curriculum is simplified to facilitate the learning process in schools (Ministry of Education and Culture of the Republic of Indonesia, 2020b). Schools are given the freedom to choose a curriculum that suits the learning needs of students and is tailored to the conditions of each school. From the findings that have been presented in the previous section where schools have used the 2013 curriculum in particular situations, choosing the second option, namely following the 2013 curriculum in exceptional conditions with simplified core competencies and essential competencies determined by the Head of the Research and Development and Bookkeeping Agency, is an appropriate step in anticipating learning achievement. Schools can maximize the learning process through curriculum simplification without worrying about essential competencies that cannot be achieved optimally during the COVID-19 pandemic. Schools can focus more on preparing for implementing the 2013 curriculum, which must involve all components and require readiness from all parties in education.

Second, the qualifications of the Music teacher Music education have an essential role in shaping a person's character and intelligence. A compelling music education program can help students improve their cognitive, creative, emotional, and social abilities (Suci, 2019). At the school level, music education is integrated into Cultural Arts subjects, where the core of the art subject curriculum is to improve the image or attitude of students in addition to spurring student creativity,

Table 9. Results of Comparison Between Findings and Standards in High School Music Learning

Aspect	Findings	Assessment
Output:		
Student learning outcomes	The Minimum Completeness Criteria standard was lowered according to the conditions during the COVID-19 pandemic. The daily test scores in Music learning in each school reached mastery.	Grades have met the assessment standards by meeting The Minimum Completeness Criteria.
Process:		
Teacher performance	Teachers master the material, understand the characteristics of students, and can manage music learning well.	It meets the standards, but some things need to be improved. For example, related to the level of student understanding, the teacher can convey the material with simpler terms that are adjusted to the student's knowledge.
Classroom climate	Teachers can create cohesiveness and student involvement in learning. Teachers also provide full support for education so that students feel satisfied with the teaching that the teacher has carried out.	
Student attitude	Most students can understand the material taught well and enjoy the music learning carried out by the teacher, although some students in each school also feel that they find difficulties in learning music because of the incomplete musical instruments provided at school. In terms of teacher explanations, sometimes they use musical terms, so students need more time to understand what the teacher is saying. Some students think the teacher explains too convolutedly, making it difficult to understand the material. Students also feel that music learning needs to be increased or added to music practice so that musical skills are well honed. For music learning itself, students hope there are more practical classes than theory, and then the explanation of the material can be made more straightforward to make it easier for students to understand.	
Student learning motivation	Students have good learning motivation, indicated by the desire to learn more diligently to have musical skills, the willingness to discuss learning with friends, and the desire to excel in the field of Art.	
Input:		
Curriculum	The school has used the 2013 curriculum in exceptional conditions with simplified core and essential competencies with four art components studied: dance, theater, visual arts, and music.	By the standard
Lesson Plan	The school uses a 1-sheet lesson plan, including the objectives, steps, and learning assessment.	By the standard
Teacher Qualifications	Based on the results of interviews conducted with teachers in each school, it was found that not all Cultural Arts teachers have a background or academic qualifications in the Arts field, and schools still lack human resources for permanent teachers of Cultural Arts subjects, especially in music. To fill the vacant position, the school anticipates utilizing other subject teachers who do not have qualifications in the field of Art but are assisted in teaching Cultural Arts subjects due to a lack of teaching hours or because they have music skills.	By the standard
Learning Facilities	The school has provided facilities in the form of musical instruments and books that can support music learning, although they are not complete, and some musical instruments have been damaged. The school also has classroom facilities that are pretty complete to keep the learning process.	It has met the standard criteria but still needs to be improved in terms of the number of facilities that the school has.

and finally, how to form independent students by developing self-directed abilities guided by teachers through art subjects (Abid et al., 2020). Therefore, teachers also have an essential role in music education in schools. Teachers are responsible for designing and developing music education

programs that are adequate to meet the needs and interests of students, designing teaching methods, and systematically evaluating student progress and learning outcomes to form competence and improve students' personal qualities (Pusparini, 2016).

Seeing the importance of the teacher's duties, teacher qualifications also play an essential role in learning success. The research found that almost all schools that became the locus of the author's study did not have stuff in the field of Art, especially in music. The appointment of Cultural Arts Teachers in each school is still seen not based on their expertise and capabilities but because the teacher at the school lacks teaching hours, so to fulfill them, the teacher then teaches Cultural Arts subjects. This causes each school not to have a permanent Cultural Arts teacher every semester; the Cultural Arts teacher changes according to the teacher experiencing a shortage of teaching hours. On the one hand, teachers qualified to teach Cultural Arts do not fully master the four areas of Art that must be taught at school, while schools demand that students learn all four regions. This also causes difficulties for each teacher to teach because they do not master the art field's theory and practice. And in the end, learning cannot run optimally.

Regarding Ministerial Regulation of National Education No. 16 of 2007 concerning academic qualifications and teacher competencies (Ministry of National Education of the Republic of Indonesia, 2007a), a person with a teaching profession must have expertise in their field as a minimum quality standard that a professional teacher must possess. Research conducted by (Mulyandari, 2018) found that teachers' academic qualifications positively and significantly influence teaching methods. Another factor influenced by teachers' academic qualifications is that teachers will find it difficult to plan lessons, causing them to be less creative in choosing learning resources and media conducive to learning (Lukum, 2015). This then convinces us that teachers' teaching qualifications are something that cannot be underestimated. The academic qualifications of a teacher will affect what the teacher should teach and how to teach it so that students can understand the material presented. Therefore, schools must reconsider appointing Cultural Arts teachers based on their teaching qualifications.

From these findings, when viewed broadly related to curriculum planning and resource management, the school's decision to require teachers to teach the four fields of Art to students is not a wise decision considering that schools experience limited human resources, in this case, teachers as teachers of Cultural Arts subjects. The high school Cultural Arts syllabus document, prepared by the Ministry of Education and Culture, states that "*In high school, Cultural Arts subjects have their specialties according to their respective scientific principles, namely the fields of fine arts, music, dance, and theater. In the cultural arts, artistic activities must accommodate these characteristics, so schools must implement at least two aspects of Art that can be adjusted to students' interests, school conditions, and community culture.*" (Ministry of Education and Culture of the Republic of Indonesia, 2016). Therefore, schools should be able to determine what areas of Art they should teach in school—at least two—and there is no demand that schools teach four areas of Art to students. As a solution, the school may also consider involving teachers in professional learning communities in Music (Battersby & Verdi, 2015).

In terms of resource management, schools should think about providing professionals in the field of music. At the very least, if the school demands that all areas of Art be taught to students, then the school must also provide educators who have expertise in each art. Meilani (2017) said that teachers are formal information providers in schools, so they must have the ability, as required by Law Number 14 of 2005 (Republic of Indonesia, 2005) concerning teachers, to have academic qualifications, competencies, teaching certificates, and the ability to realize national education goals. Meilani also explained in her research findings regarding the influence of teacher background on student learning outcomes in Cultural Arts learning that the educational background of Art teachers or teachers' teaching qualifications influences students' cognitive learning outcomes, as indicated by the results of students' written tests that do not meet the KKM and the results are in the sufficient category. The research is reinforced by findings by (Ary et al., 2012), who found that "*if the teacher does not have an Art education background, then the mastery of the material will also be less. So, in this case, the teacher must have the appropriate qualifications and academic competence*". According to the results

of previous research, teachers should teach according to their field of expertise or competence. Teachers cannot be guided if they are not competent in the area in which they teach. In the future, schools can try to fulfill these resource needs.

As a result, teacher competence also impacts the learning methods teachers teach, which are limited and less varied. Research conducted by (Sutisna et al., 2017), for example, found that music teachers in elementary schools are class teachers whose professional competence is not necessarily in the field of music, so the music learning carried out may tend to be limited as it is. Teachers compile lesson plans with only the knowledge that they understand. This can indirectly impact a student's motivation and interest in learning music. Teachers should spend extra effort arranging learning strategies to make it more interesting by designing learning strategies related to the objectives. Without a clear strategy, learning will be challenging and goal-directed. Learning strategies are beneficial for both teachers and students. For teachers, strategies can be used as guidelines for carrying out learning. As for students, a learning strategy will facilitate their learning process (Ambriani, 2014).

Third, supporting facilities Learning support facilities, in this case, are all facilities and infrastructure prepared by the school to support the achievement of learning objectives. Facilities are one of the most critical points in teaching during the current pandemic. What facilities are used by teachers will affect student motivation and learning outcomes. The results of research conducted (Putri, 2019) found that learning facilities directly influence learning motivation and student learning outcomes. This reinforces that learning facilities must consciously and unconsciously influence students' motivation to learn and simultaneously affect learning outcomes. With the facilities, the implementation of learning will be more effective, especially during the COVID-19 pandemic, where teaching facilities such as internet connections, synchronous and asynchronous learning applications, and learning media will be very influential. From the findings that have been presented, the learning facilities owned by the school are not complete enough to support the learning of music. This then needs to be an input for schools to be able to strive to complete the learning facilities that already exist at school.

Fourth, the lesson plan It cannot be denied that the lesson plan that has been prepared is the primary benchmark and the first step to successful learning. Lack of accuracy in structuring educational scenarios will directly or indirectly affect the accuracy of educational implementation. Therefore, lesson plans must be assessed for compliance with the established curriculum (Yusuf, 2017). In the results of the study, it was found that the lesson plans that teachers had prepared followed the provisions or standards that had been set, namely using the 1-sheet lesson plan format as stated in the Circular Letter of the Indonesian Minister of Education and Culture Number 14 of 2019 concerning the simplification of Learning Implementation Plans (Ministry of Education and Culture of the Republic of Indonesia, 2019). The lesson plan must contain learning objectives to clarify the expected learning direction and adjust to the essential competencies. Another critical component is how the learning and assessment steps will be used. This is then changed to the objectives to synchronize learning objectives, implementation, and assessment. Related to online learning, teachers can plan learning through instruction, imitation, practice, play, and evaluation through videos that become the teacher's learning materials for students (Seddon & Biasutti, 2009).

The next aspect is the process. In this process aspect, there are components of teacher performance in the classroom, the classroom climate created when learning takes place, student attitudes towards learning, and student learning motivation. It needs to be reaffirmed that the basic understanding of the learning process is the interaction between students and teachers, where this interaction will foster a classroom climate, and ultimately, the quality of learning will depend on the teacher's behavior in teaching and the behavior of students in receiving lessons or learning in the classroom. How the teacher behaves reflects how the teacher performs in the classroom when teaching, while the students' learning behavior demonstrates the motivation and attitudes of each student.

Good teacher performance will influence classroom climate, student learning attitudes and motivation, and student learning outcomes. A good classroom climate will influence student learning attitudes, inspiration, and results. Students' positive attitudes during learning will affect learning motivation, and effects while earning incentives will influence student learning success (Widoyoko, 2014). This positive trait can be brought about by the teacher's evaluation process and classroom management. Blair (2008) states that teachers can appreciate evaluation results as an opportunity to give and receive support within a school setting where all teachers present understand the parameters of their work.

The study found a harmony between teacher performance and students' attitudes, motivation, and classroom climate. This becomes a positive thing that teachers must continue to strive for, where teachers can produce good performance through the mastery of the material provided, creating a pleasant learning atmosphere that is not too tense so that students feel comfortable learning in class, such as singing and playing music. These activities can improve quality of life and are positive experiences (Lord et al., 2010). Teachers can develop a practical learning approach by integrating popular music at school with an informal learning atmosphere (Georgii-Hemming & Westvall, 2010).

The next aspect is output. As explained in the previous section, student learning outcomes depend on how the lesson plan has been prepared and the teacher's performance in teaching. The research found that student learning outcomes met the completion criteria in each school. This is because the teacher carries out the lesson plan and its implementation in the classroom well. There is positive reciprocity resulting from the efforts made by the teacher. This then makes teachers not quickly satisfied but motivated to improve their quality.

CONCLUSION

Based on the results of the research and discussion that have been done, it can be concluded that: 1) Input in high school Music learning in Palangka Raya City, which consists of curriculum components, lesson plans, teacher qualifications, and learning facilities, has been going well. However, teacher qualifications and learning facilities need to be reviewed by schools so that they can be adjusted to the standards set by the government. 2) The process of learning High School Music in Palangka Raya city, which consists of teacher performance, student attitudes, classroom climate, and student learning motivation, is in a good category, where teachers master learning materials and can manage to learn well, thus creating a good classroom climate, student attitudes, and student learning motivation. 3) The output of high school music learning in Palangka Raya City has met the minimum completeness criteria standards set in each school.

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