

## Musical Skill Enhancement of Sunday School Kids through Pianika Ensemble Based on Bloom's Taxonomy Theory at GKE Hanggulan Sinta

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**Abstract:** Music ensemble in Sunday School is the activity performed by Sunday School children. Playing music ensembles with spiritual songs adds insight, knowledge, develops creativity, learns to accept and respond to God's love and creation, trains psychomotor skills, builds good cooperation, and appreciates the differences that exist around children. This study aims to train and develop the ability of Sunday School children to play pianika music ensemble in the cognitive, affective and psychomotor domains. The method used was qualitative descriptive, the research was conducted at the Kalimantan Evangelical Church (GKE) Hanggulan Sinta. The results revealed an ensemble playing pianika music could foster togetherness, develop creativity, dare to express themselves, foster a sense of empathy within themselves, be disciplined and responsible for the tasks assigned. This study concludes on the development of Sunday School children's pianika music playing skills based on Bloom's taxonomy at GKE Hanggulan Sinta using the direct learning model can develop well, as seen in several phases in the direct learning model during the learning process. Furthermore, the results of coaching and learning pianika music ensembles are applied and displayed at major church activities, namely the commemoration of GKE Children's Day, general worship and categorical worship.

**Keywords:** Bloom's Taxonomy, GKE Hanggulan Sinta, Music, Pianika Ensemble, Sunday School.

## INTRODUCTION

Indonesia has an educational figure named Ki Hajar Dewantara known for his famous doctrine of *Cipta, Rasa* and *Karsa* or Reasoning, Appreciation, and Practice. Three aspects of the taxonomy already exist in the doctrine introduced by Ki Hajar Dewantara, namely *Cipta* (creation) identified with the cognitive domain, *Rasa* with the affective domain and *Karsa* with the psychomotor domain (Ferary, 2021; Munte, 2022; Suryani et al., 2023). Regarding the field of music, these three domains could be connected at the same time in one subject matter of music learning. Cognitive is for children's knowledge and thinking skills, affective includes behavior, and psychomotor emphasizes children's physical skills.

Congregation in the church consists of Sunday School children (kindergarten to elementary school), teenagers and youth (junior high to college), and parents. Sunday School children's worship is typically separated from adults. The intention is for Sunday School children to have socialization with their peers (Bumen et al., 2024; Daud, 2022; Hasan et al., 2023; Susanto et al., 2024). In addition, the

songs and music in Sunday School children's worship are tailored to the tastes of children. The church has many songs that are age-appropriate for Sunday School children, easy to understand, simple, and helpful for children to get to the root of God. Sunday School songs could also be applied to musical instruments. For example, guitar, keyboard, pianika, recorder, and so on. All instruments could be played solo or in an ensemble. To increase the insight and knowledge of Sunday School children about Christian spiritual songs, the church needs to do activities that support children's development through music.

Initial observations made by the author to GKE Hanggulan Sinta Palangka Raya, found that activities outside Sunday worship in order to develop the musical abilities of Sunday School children did not exist. Based on an interview with the Pastor of GKE Hanggulan Sinta in March 2023, Sunday School children's activities outside Sunday worship currently do not exist, especially in the field of music. Currently the church does not have human resources available to assist

children in playing music (Fransisko, Yappo, Rosen, Mariani, & Munte, 2024; Lelunu, Putri, Olivia, & Simanjuntak, 2023; Munte, 2024; Sihombing et al., 2024; Sisianti, Sinaga, & Munte, 2023; Tirayoh et al., 2023). Then, the musical instruments available in the church today are guitars and keyboards. The author also conducted interviews or asked some Sunday School children about the musical instruments available that they could have played. All Sunday School children answered that they could not play any musical instrument. The author saw that this was not an encouraging situation (Byczynski, Schibli, Goldfield, Leisman, & D'Angiulli, 2022; Edwards, 2019; Nugrahu, 2020; Sulistyowati, Munte, Silipta, & Rudie, 2022; Williamon, 2012). Besides home and school, church is one of the places where children grow. The church is supposed to give attention to children in order for their spirituality to grow well by creating activities, especially in the field of music, both vocal and musical instruments.

Sunday School children's spiritual songs represent an opportunity to introduce God to children. The lyrics of Sunday School children's songs are typically simpler, cheerful, and tell of God's love and creation. Praise songs serve to calm the heart, increase joy, and become an outlet to pour out one's heart to God (Fransisko et al., 2024; Hanriani, n.d.; Pahan, 2021; Peryanto, Chrystiani, & Munte, 2023; Putri, Suriani, Sefle, & Munte, 2023; Seruyanti, Sihombing, Hanriani, Aditia, & Wahyunisa, 2023; Sinta et al., 2023). Sunday School children as the budding of the church shall thrive in accordance with the teachings of Christianity (I Made Sudhiarsa, 2020; Mohr, 2022; Munte, 2023; Tekerop, Istiniyah, Elisabeth, & Munte, 2019). Children in Sunday School programs cannot let their time pass by without any experience received by the kids. Spiritual activities organized by the church are something that Sunday School children look forward to.

In the first previous study, the researcher looked at the relationship of instruction, purpose, depth of music cognition through the development of Webb by Eric E. Branscome (Branscome & Robinson, 2017). Bloom's attempt to connect with music instruction (Webb) is more about evaluation, academic rigor, working on the depth of musical knowledge through empowerment spaces. The development of music pedagogy by Branscome has an affinity with the researcher's data search, which alludes to and focuses on Bloom's taxonomy and music instruction and empowerment. The difference is that the researcher is more concerned with the practice of Sunday School at GKE Hanggulan Sinta.

While Branscome focused more on the work of Webb and music educators.

Image textures, music attributes and music genres constitute the visual appearance and audio impulses. Therefore, Andrés Eduardo's research as the second previous research presents the work of spectrograms as size miners by using a combination of feature vectors as a structuralization of the Bagging ensemble activity through ten times of cross validation with Random Forest (Eduardo & Salazar, 2023). Eduardo's research is close to the researcher's due to its convergence through the discussion of ensembles. The difference is, Eduardo is through Ensemble Bagging (GLSI coding, feature vectors and spectrograms). While the researcher is more about Pianika Ensemble.

Procedural extension through text sentiment analysis research and applications (games, musical accompaniment and also visual narratives) according to Mehak Maniktala's research is able to condition musicians' emotions through Mood Into Note Using Extracted Text (MINUET) or as a space for improving text reading during musical accompaniment (Maniktala, Miller, Margolese-Malin, Jhala, & Martens, 2020). Maniktala's research is close to the researcher as it talks about the textual-visual narrative space of musical accompaniment. The difference is that Maniktala uses Markov chain theory while the researcher uses Bloom's taxonomy.

## METHODS

This research adopted the qualitative approach. Qualitative data was obtained from observations, interviews, and systematic observation and data collection related to various forms of art (visual, dance, music, and performance). This research was conducted from April to September 2023. The data sources of this research are Sunday School children of GKE Hanggulan Sinta with the total sample of 15 (fifteen) people aged ten to thirteen years or grades IV-VII, Sunday School teachers, and church leaders.

The research employed a qualitative descriptive analysis to interpret the findings regarding the development of Sunday School children's musical skills through a pianika ensemble at GKE Hanggulan Sinta. The data

analysis was performed through the following steps: (1) Data collection and triangulation. The research gathered data through observations, interviews, and systematic documentation related to music learning, ensemble training, and Bloom's Taxonomy applications. Triangulation was used to ensure data reliability by comparing multiple data sources. (2). Thematic coding. The data were categorized into cognitive, affective, and psychomotor domains based on Bloom's Taxonomy.

This helped in identifying patterns related to knowledge acquisition (cognitive), emotional engagement (affective), and skill execution (psychomotor). (3). Descriptive interpretation. The research findings were analyzed by describing how the direct learning model facilitated students' musical skill development. The study examined the effectiveness of each learning phase (explanation, demonstration, guided practice, independent practice, and feedback). (4). Performance Assessment: The research evaluated children's progress by monitoring their ability to read numerical notation, finger placement, breathing techniques, and ensemble playing coordination. Data was gathered through participant observation, teacher feedback, and students' self-assessments. (5).

Research Design. A case study method was implemented to explore the impact of music learning on Sunday School children. The study focused on one church setting (GKE Hanggulan Sinta) to provide an in-depth understanding. (6). Observation: Researchers attended weekly music sessions to observe children's engagement, participation, and skill development. (7). Interviews. Structured interviews with teachers and church leaders helped gather information about the availability of music resources and instructional challenges.

Documentation Analysis: Personal documentation and photographic evidence were used to support the findings (e.g., images of children practicing, performance snapshots). Teaching and Learning Strategies. Direct Learning Model: The study followed five phases: Phase 1: Introduction to number notation and the importance of music in Christian worship. Phase 2: Demonstration of how to hold, blow, and play the pianika. Phase 3: Guided practice through individual and group exercises. Phase 4: Independent practice and self-assessment. Phase 5: Feedback and performance in church events. (8). Performance Assessment. The children were assessed based on their ability to read notation, maintain rhythm, play in synchronization, and express musical dynamics.

## FINDINGS AND DISCUSSION

### **Bloom's Taxonomy, Music Practicality, and GKE Hanggulan**

Research on the development of Sunday School children's musical abilities through music ensembles based on Bloom's taxonomy theory at GKE Hanggulan Sinta was conducted from April to September 2023. The pianika music ensemble coaching process for Sunday School children was carried out in 5 (five) phases in accordance with the syntax of the direct learning model. In the first phase, the researcher first explained and set the overall goal, background information and the importance of learning, preparing Sunday School children to follow the music ensemble coaching procedure. The researcher explained that the purpose of learning pianika music ensemble is to develop Sunday School children's knowledge in the field of music such as recognizing number notation, adding insight into Sunday School children's songs, recognizing tones, and explaining the importance of music for Christians. The researcher also conveyed the background of this activity, which is to create weekly activities for Sunday School children in the field of music so that they have the ability or skills that can be applied in various activities in the church. Understanding the worth of the battling spirit, which is known to replace the preceding theme, is the goal.

Furthermore, the researcher prepared the Sunday School children to learn music by first conducting a question and answer session to see the extent of each participant's understanding of number notation and spiritual songs. From the results of the question and answer, it was known that 90% (Ninety percent) of the participants did not know notation and had never played a pianika instrument. 10% (Ten percent) were children who were learning keyboard. Thus, the researcher adjusted the material to be delivered to the participants. In this section, the researcher unfolds the process of Pianika Ensemble:



Figure 1: Introduction to numerical notation  
 Source: Octa MS Personal Documentation

The second phase is demonstrating knowledge or skills. At this stage the researcher demonstrates the proper manner to hold the pianika, body posture, how to press the keys and how to blow. The way to hold the pianika is by inserting the left hand into the pianika handle at the back (shown in the picture below).



Figure 2: a and b. How to Hold the Pianika  
 Source: Octa MS Personal Documentation

Playing scales on the pianika is basically the same as playing them on the keyboard/piano, except on the keyboard/piano using two hands while on the pianika using only one hand. In playing the pianica and keyboard/piano, each finger has its own name. The researcher displays the pronunciation of each finger through Table 1.

Table 1. Dancing on Pianika

Right Hands	
1st finger	Thumb Finger
2nd finger	Pointer Finger
3rd finger	Middle Finger
4th finger	Ring Finger
5th finger	Little Finger

Fingerings applied to the C scale in one octave. Do tones utilize one finger, re tones utilize two fingers, mi tones utilize three fingers, fa tones utilize one finger, sol tones utilize two fingers, la tones utilize three fingers, si tones utilize four fingers, and upper do tones utilize five fingers. However, while playing the song, this variation could change according to the sheet music.



Figure 4. How to Press Pianika Keys  
 Source: Octa MS Personal Documentation

This third phase involved practicing and providing guidance. Researcher provides opportunities for Sunday School children to directly practice the knowledge and skills that have been given in the first and second phases. During this third phase,



Figure 5: Pianika Demonstration  
 Source: Octa MS Personal Documentation

Participants could develop their music playing capabilities or skills in terms of notation, breathing techniques and fingerings



Figure 6: Feedback Process  
 Source: Octa MS Personal Documentation

The fifth phase was providing further practice to the participants to deepen the material. During this phase, the researcher provided the notation of the song Jesus Loves Me for further practice. During the practice process, the researcher continued to pay attention to each participant. The researcher checked one by one the exercise process carried out by the participants. The exercise was carried out by forming groups, where each group was guided by one trainer



Figure 7: Advanced Workout Process  
Source: Octa MS Personal Documentation

Based on Figure 7, the researcher reflected on the ensemble's efforts through various kids and instructors how the music ensemble fosters togetherness among Sunday School children, develops children's creativity, dares to express themselves, grows a sense of empathy in children, and responsibility for the burden or task given. During this study, the researcher observed many positive changes in Sunday School kids as described by the experts. Although there are some things are still limited, but the enthusiasm of Sunday School children in practicing music ensembles is enormous.

### **Empowerment, Imagination and Ensemble**

This third phase involved practicing and providing guidance. Researcher provides opportunities for Sunday School children to directly practice the knowledge and skills that have been given in the first and second phases. During this third phase, participants could develop their music playing capabilities or skills in terms of notation, breathing techniques and fingerings.

Based on interviews with the head of the Children's Ministry Section as well as the Sunday School Teacher, there are no human resources who can teach Sunday School children to play music. The limited capabilities, time and energy possessed by Sunday School Teachers resulted in music activities for GKE Hanggulan Sinta Sunday School children being unable to be carried out. Steps could be

implemented to overcome these issues by empowering the younger generation who has the aptitude for playing instruments. For instance, students of the IAKN Palangka Raya Church Music Study Program in each semester have Field Education courses I to IV and Music Directors.

With these courses, the church expects to work closely with the Church Music Study Program to ensure music coaching and learning at GKE Hanggulan Sinta runs every Sunday. Therefore, the musical ensemble's capability of playing pianika in Sunday School kids would not only cease until the completion of this research, but would become an ongoing program for the long term. The introduction of spiritual songs to Sunday School kids apart from being performed by singing, could also be performed by playing the pianika collectively.

### **CONCLUSION**

Based on the results and discussion presented, the conclusion drawn from the results obtained that developing the ability to play pianika music for Sunday School children based on Bloom's taxonomy at GKE Hanggulan Sinta by using direct learning methods developed properly. The results of coaching and learning in playing the pianika music ensemble have been applied and displayed at major church activities, namely World GKE Children's Day, general worship and categorical worship. Through the learning process of the music ensemble playing pianika Spiritual songs on Sunday School children of GKE Hanggulan Sinta, it was clearly seen that the cognitive, affective and psychomotor domains were interrelated with one another. It could be seen through several phases in the direct learning model conducted during the learning process.

Pianika handbook to support learning in effective, efficient, and helpful for Sunday School children in understanding the skill of playing the pianika. In addition, the church needs the support to improve the musical skills of Sunday School children by providing musical instruments such as pianica, recorder, guitar and keyboard that can be used during weekly practice. Then, the existence of music training for Sunday School teachers, Sunday School children, and related parties is essential to support the growth of music in

order to provide human resources capable of playing music at GKE Hanggulan Sinta by cooperating with institutions/universities or institutions that have music study programs or majors thus at the time the church conducts music training coaches or trainers could be summoned.

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