

LAMPIRAN

PRELUDE /

BWV 935

Musical notation for measures 1-8. The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one flat (Bb). Measure 1 starts with a treble clef and a 3/8 time signature. Fingerings are indicated by numbers 1-5. A trill is marked above the first note of measure 5. Measure 8 ends with a fermata.

2

Musical notation for measures 9-16. The system consists of two staves. The right staff has a treble clef and a key signature of one flat (Bb). The left staff has a bass clef and a key signature of one flat (Bb). Measure 9 starts with a treble clef and a 3/8 time signature. Fingerings are indicated by numbers 1-5. A trill is marked above the first note of measure 15. Measure 16 ends with a fermata.

Musical notation for measures 17-24. The system consists of two staves. The right staff has a treble clef and a key signature of one flat (Bb). The left staff has a bass clef and a key signature of one flat (Bb). Measure 17 starts with a treble clef and a 3/8 time signature. Fingerings are indicated by numbers 1-5. A trill is marked above the first note of measure 23. Measure 24 ends with a fermata.

25

Musical score for measures 25-32. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat) and a common time signature. The right hand (treble clef) features a complex melodic line with many slurs and ties, and includes several triplet markings (3) and fingering numbers (1, 2, 3, 4). The left hand (bass clef) provides a steady accompaniment with slurs and ties, including a prominent triplet (3) in measure 25. The system ends with a double bar line.

33

Musical score for measures 33-40. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues in the same key and time signature. The right hand (treble clef) has a melodic line with slurs, ties, and triplet markings (3), with fingering numbers (1, 2, 3, 4, 5) indicating fingerings. The left hand (bass clef) has a rhythmic accompaniment with slurs and ties, including a triplet (3) in measure 33. The system ends with a double bar line.

41

Musical score for measures 41-48. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues in the same key and time signature. The right hand (treble clef) features a melodic line with slurs, ties, and triplet markings (3), with fingering numbers (1, 2, 3, 4) indicating fingerings. The left hand (bass clef) has a rhythmic accompaniment with slurs and ties, including a triplet (3) in measure 41. The system ends with a double bar line.

PRELUDE

BWV 936

Musical notation for measures 1-8. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with eighth-note chords. Measure numbers 1 through 8 are indicated at the beginning of each measure.

Musical notation for measures 9-14. The right hand continues the melodic development with more complex rhythmic patterns, including sixteenth-note runs. The left hand maintains the accompaniment. Measure numbers 9 through 14 are indicated at the beginning of each measure.

Musical notation for measures 15-18. The right hand features a prominent triplet of eighth notes in measure 15. The piece concludes with a final cadence in measure 18. Measure numbers 15 through 18 are indicated at the beginning of each measure.

21

Musical score for measures 21-28. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with two sharps (F# and C#). Measure 21 starts with a treble clef note on G4 and a bass clef note on G2. The piece features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5. A 'trifacet' marking is present in measure 25. The system concludes with a repeat sign.

29

Musical score for measures 29-34. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues in the same key. Measure 29 starts with a treble clef note on G4 and a bass clef note on G2. The piece features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5. A 'trifacet' marking is present in measure 31. The system concludes with a repeat sign.

35

Musical score for measures 35-42. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues in the same key. Measure 35 starts with a treble clef note on G4 and a bass clef note on G2. The piece features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5. A 'trifacet' marking is present in measure 37. The system concludes with a repeat sign.

43

Musical score for measures 43-50. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues in the same key. Measure 43 starts with a treble clef note on G4 and a bass clef note on G2. The piece features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5. A 'trifacet' marking is present in measure 45. The system concludes with a repeat sign.

**LEMBAR PEDOMAN PENILAIAN PERFORMANSI
MUSIK BACH**

IDENTITAS SUBYEK

Nomer subyek :
Jenis kelamin :
Usia :
Grade :
Tanggal observasi : 1.
2.
Observer :

**PEDOMAN PENILAIAN PERFORMANSI MUSIK BACH
METODE BELAJAR PARSIAL**

ASPEK YG DIAMATI	AJ	J	AK	K	TC	C	LC	B	AB	I
1. Kemampuan bermain dg dua tangan serentak sbg dasar pencapaian teknik yang utama										
2. Kesiapan posisi tangan sbg tindak pencegahan tjd hentakan yang tiba-tiba										
3. Kemampuan legato dlm membentuk frasing										
4. Penentuan tempo utk menyalurkan suasana musik										
5. Kualitas, kepekaan, penguasaan kadar bunyi yang ditentukan oleh dorongan irama dari musik										
6. Penafsiran tanda ekspresi sesuai dengan nada-nada didalam naskah musik (musik Bach tdk memerlukan penggunaan pedal)										

Keterangan :

Berilah nilai pada kolom yang tersedia dengan keterangan sebagai berikut :

- a) AJ (Amat Jelek) bobot nilai 0,1 - 1,0
- b) J (Jelek) bobot nilai 1,1 - 2,0
- c) AK (Amat Kurang) bobot nilai 2,1 - 3,0
- d) K (Kurang) bobot nilai 3,1 - 4,0
- e) TC (Tidak Cukup) bobot nilai 4,1 - 5,0
- f) C (Cukup) bobot nilai 5,1 - 6,0
- g) LC (Lebih dari Cukup) bobot nilai 6,1 - 7,0
- h) B (Baik) bobot nilai 7,1 - 8,0
- i) AB (Amat Baik) bobot nilai 8,1 - 9,0
- j) I (Istimewa) bobot nilai 9,1 - 10

**PEDOMAN PENILAIAN PERFORMANSI MUSIK BACH
METODE BELAJAR GLOBAL**

ASPEK YG DIAMATI	AJ	J	AK	K	TC	C	LC	B	AB	I
1. Kemampuan bermain dg dua tangan serentak sbg dasar pencapaian teknik yang utama										
2. Kesiapan posisi tangan sbg tindak pencegahan tjd hentakan yang tiba-tiba										
3. Kemampuan legato dlm membentuk frasing										
4. Penentuan tempo utk menyalurkan suasana musik										
5. Kualitas, kepekaan, penguasaan kadar bunyi yang ditentukan oleh dorongan irama dari musik										
6. Penafsiran tanda ekspresi sesuai dengan nada-nada didalam naskah musik (musik Bach tdk memerlukan penggunaan pedal)										

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- a) AJ (Amat Jelek) bobot nilai 0,1 - 1,0
- b) J (Jelek) bobot nilai 1,1 - 2,0
- c) AK (Amat Kurang) bobot nilai 2,1 - 3,0
- d) K (Kurang) bobot nilai 3,1 - 4,0
- e) TC (Tidak Cukup) bobot nilai 4,1 - 5,0
- f) C (Cukup) bobot nilai 5,1 - 6,0
- g) LC (Lebih dari Cukup) bobot nilai 6,1 - 7,0
- h) B (Baik) bobot nilai 7,1 - 8,0
- i) AB (Amat Baik) bobot nilai 8,1 - 9,0
- j) I (Istimewa) bobot nilai 9,1 - 10

Data Penilaian Performansi Musik Bach Metode Belajar Parsial Rater I

No.	1	2	3	4	5	6	7	8	9	10
1.	7,2	7,0	7,3	7,1	7,2	7,2	7,4	7,3	7,0	7,5
2.	7,2	7,0	7,3	7,2	7,2	7,1	7,5	7,4	7,1	7,5
3.	7,6	7,4	7,7	7,6	7,6	7,5	7,9	7,6	7,4	7,9
4.	7,0	7,2	7,3	7,2	7,1	7,3	7,5	7,2	7,0	7,4
5.	7,8	7,9	8,4	8,1	8,2	8,2	8,3	8,1	7,9	8,2
6.	7,6	7,5	7,8	7,7	7,5	8,0	7,9	7,6	7,6	8,0
Σ	44,4	44,0	45,8	44,9	44,8	45,3	46,5	45,2	44,0	46,5
X	7,4	7,3	7,6	7,5	7,5	7,6	7,8	7,5	7,3	7,8

Data Penilaian Performansi Musik Bach Metode Belajar Global Rater I

No.	1	2	3	4	5	6	7	8	9	10
1.	6,7	6,8	7,0	6,7	6,8	6,8	7,1	6,9	6,6	7,1
2.	6,6	6,6	6,8	6,8	6,9	6,7	7,0	7,0	6,5	6,9
3.	6,8	7,1	7,1	7,1	7,2	7,2	7,4	7,2	7,0	7,5
4.	6,8	6,5	6,9	6,8	6,3	6,9	6,9	6,9	6,4	6,9
5.	7,5	7,2	7,7	7,6	7,6	7,6	7,7	7,7	7,5	7,7
6.	7,0	7,1	7,4	7,3	7,2	7,7	7,4	6,9	7,2	7,5
Σ	41,4	41,3	42,9	42,3	42,0	42,9	43,5	42,6	41,2	43,6
X	6,9	6,9	7,2	7,1	7,0	7,2	7,3	7,1	6,9	7,3

Data Penilaian Performansi Musik Bach Metode Belajar Parsial Rater II

No.	1	2	3	4	5	6	7	8	9	10
1.	7,2	7,0	7,3	7,2	7,1	7,4	7,3	7,2	7,0	7,3
2.	7,2	7,0	7,4	7,1	7,2	7,5	7,3	7,2	7,1	7,2
3.	7,5	7,5	7,9	7,8	7,4	7,7	7,9	7,6	7,3	7,9
4.	7,0	7,2	7,4	7,2	7,2	7,4	7,6	7,7	7,1	7,3
5.	8,0	8,2	8,4	8,2	8,0	8,1	8,3	8,1	7,6	8,3
6.	7,5	7,4	7,7	7,6	7,7	7,9	7,8	7,9	7,8	8,4
Σ	44,4	44,3	46,1	45,1	44,6	46,0	46,2	45,7	43,9	46,4
X	7,4	7,4	7,7	7,5	7,4	7,7	7,7	7,6	7,3	7,7

Data Penilaian Performansi Musik Bach Metode Belajar Global Rater II

No.	1	2	3	4	5	6	7	8	9	10
1.	6,5	6,6	6,7	6,8	6,6	6,6	6,7	6,6	6,3	6,8
2.	6,7	6,7	7,0	6,8	6,4	6,8	7,0	6,8	6,4	6,6
3.	7,2	7,0	7,3	7,1	7,0	7,3	7,3	7,1	6,5	7,5
4.	6,8	6,8	6,9	6,7	6,9	7,0	6,9	6,9	6,7	7,2
5.	7,6	7,6	7,7	7,6	7,7	7,7	7,7	7,6	7,2	7,6
6.	7,1	6,8	7,3	7,2	7,4	7,0	7,4	7,3	7,3	7,7
Σ	41,9	41,5	42,9	42,2	42,0	42,4	43,0	42,3	40,4	43,4
X	7,0	6,9	7,2	7,0	7,0	7,1	7,2	7,1	6,7	7,2

UJI RELIABILITAS RATINGS
METODE BELAJAR PARSIAL DALAM PERFORMANSI MUSIK BACH

No.	RATER I	RATER II	ΣX_s	ΣX_s^2
1.	7,4	7,4	14,8	109,52
2.	7,3	7,4	14,7	108,05
3.	7,6	7,7	15,3	117,05
4.	7,5	7,5	15,0	112,5
5.	7,5	7,4	14,9	111,01
6.	7,6	7,7	15,3	117,05
7.	7,8	7,7	15,5	120,13
8.	7,5	7,6	15,1	114,01
9.	7,3	7,3	14,6	106,58
10	7,8	7,7	15,5	120,13
ΣX_t	75,3	75,4	150,7	1136,03
ΣX_t^2	567,29	568,74	2271,99	-----

- 1) Jumlah kuadrat total (Jk_T)

$$Jk_T = 1136,03 - \frac{(150,7)^2}{20}$$

$$Jk_T = 0,51$$
- 2) $db_T = 10.2 - 1 = 19$
- 3) Jumlah kuadrat antar raters (Jk_t)

$$Jk_t = \frac{(75,3)^2 + (75,4)^2}{10} - \frac{(150,7)^2}{20}$$

$$Jk_t = 0,005$$
- 4) $db_t = 2 - 1 = 1$
- 5) Jumlah kuadrat antar subyek (Jk_s)

$$Jk_s = \frac{2271,99}{2} - \frac{(150,7)^2}{20}$$

$$Jk_s = 0,475$$
- 6) $db_s = 10 - 1 = 9$

7) Jumlah kuadrat residu (Jk_{ts})

$$Jk_{ts} = 0,51 - 0,005 - 0,475 = 0,03$$

$$db_{ts} = 9.1 = 9$$

TABEL RINGKASAN ANAVA
Guna Perhitungan Reliabilitas Ratings

VARIASI	Jk	db	Mk
total	0,51	19	---
raters	0,005	1	---
subyek	0,475	9	0,053
residu	0,03	9	0,003

Koefisien reliabilitas dari dua orang rater adalah :

$$r_{kk'} = \frac{Ss^2 - Sr^2}{Ss^2}$$

$$r_{kk'} = \frac{0,053 - 0,003}{0,053}$$

$$r_{kk'} = 0,943$$

**UJI RELIABILITAS RATINGS
METODE BELAJAR GLOBAL DALAM PERFORMANSI MUSIK BACH**

No.	RATER I	RATER II	ΣX_s	ΣX_s^2
1.	6,9	7,0	13,9	96,61
2.	6,9	6,9	13,8	95,22
3.	7,2	7,2	14,4	103,68
4.	7,1	7,0	14,1	99,41
5.	7,0	7,0	14	98
6.	7,2	7,1	14,3	102,25
7.	7,3	7,2	14,5	105,13
8.	7,1	7,1	14,2	100,82
9.	6,9	6,7	13,6	92,5
10.	7,3	7,2	14,5	105,13
ΣX_t	70,9	70,4	141,3	998,75
ΣX_t^2	502,91	495,84	1997,41	-----

1) Jumlah kuadrat total (Jk_T)

$$Jk_T = 998,75 - \frac{(141,3)^2}{20}$$

$$Jk_T = 0,47$$

2) $db_T = 10.2 - 1 = 19$

3) Jumlah kuadrat antar raters (Jk_t)

$$Jk_t = \frac{(70,9)^2 + (70,4)^2}{10} - \frac{(141,3)^2}{20}$$

$$Jk_t = 0,017$$

4) $db_t = 2 - 1 = 1$

5) Jumlah kuadrat antar subyek (Jk_s)

$$Jk_s = \frac{1997,41}{2} - \frac{(141,3)^2}{20}$$

$$Jk_s = 0,425$$

6) $db_s = 10 - 1 = 9$

7) Jumlah kuadrat residu (Jk_{ts})

$$Jk_{ts} = 0,47 - 0,017 - 0,425 = 0,028$$

$$db_{ts} = 9.1 = 9$$

TABEL RINGKASAN ANAVA
Guna Perhitungan Reliabilitas Ratings

VARIASI	Jk	db	MK
total	0,47	19	---
raters	0,017	1	---
subyek	0,425	9	0,047
residu	0,028	9	0,003

Koefisien reliabilitas dari dua orang rater adalah :

$$r_{kk'} = \frac{S_s^2 - S_r^2}{S_s^2}$$

$$r_{kk'} = \frac{0,047 - 0,003}{0,047}$$

$$r_{kk'} = 0,936$$

TES U MANN-WHITNEY
Metode Belajar Global dan Metode Belajar Parsial
Dalam Performansi Musik Bach

No.	PARSIAL	RANKING	GLOBAL	RANGKING
1.	7,4	12,5	7,0	3,5
2.	7,4	12,5	6,9	2,0
3.	7,7	17,5	7,2	7,5
4.	7,5	14,5	7,1	5,5
5.	7,5	14,5	7,0	3,5
6.	7,7	17,5	7,2	7,5
7.	7,8	19,5	7,3	10,0
8.	7,6	16,0	7,1	5,5
9.	7,3	10,0	6,8	1,0
10.	7,8	19,5	7,3	10,0
Σ	75,7	R ₂ 154,0	70,9	R ₁ 56,0

Rumus Tes U Mann-Whitney :

$$U = n_1 n_2 + \frac{n_2 (n_2 + 1)}{2} - R$$

Keterangan :

- n₁ : jumlah subyek dalam kelompok I
n₂ : jumlah subyek dalam kelompok II
R : jumlah ranking terbesar diantara dua kelompok

Perhitungan :

$$U = (10)(10) + \frac{10(10+1)}{2} - 154$$

$$U = 1$$

$$p < 0,001 \text{ (sangat signifikan)}$$

Berarti ada perbedaan antara metode belajar parsial dan global dalam performansi musik Bach. Metode belajar parsial menghasilkan performansi musik Bach yang lebih baik daripada metode belajar global.



FAKULTAS PSIKOLOGI UNIVERSITAS KATOLIK SOEGIJAPRANATA

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Badan Hukum : Yayasan Sandjojo

N o m o r : B.2.01/334A/UKS.07/X/1997

6 Oktober 1997

Lamp. : -

H a l : Penelitian

Kepada : Yth. Bapak Pimpinan
Sekolah Musik Purnomo
Semarang

Dengan hormat, kami mohon bantuan Bapak untuk dapat memberikan ijin kepada mahasiswi :

N a m a : Th. Niken Wulanwiranti

NIM / NIRM : 91.40.1161 / 91.6.111.08000.50095

Tempat / Tgl.Lahir : Magelang, 21 Februari 1972

A l a m a t : Gombel Permai VI-548 Semarang

untuk mengadakan penelitian di Sekolah Musik Purnomo Semarang, dalam rangka penyusunan Skripsi Tingkat Sarjana dengan Judul "STUDI EKSPERIMENTAL TENTANG PERBEDAAN METODE BELAJAR GLOBAL DAN PARSIAL DALAM PERFORMANSI MUSIK BACH".

Demikian atas bantuan serta kerja sama Bapak, kami mengucapkan terima kasih.

Se k a n,

M. Oetomo.
FAK. PSIKOLOGI



PT. PENDIDIKAN MUSIK PURNOMO

□ Jl. Pandanaran 34 Telp. 411107 Semarang
□ Jl. Permata Hijau BB. 7/ Ruko Hasanudin Telp. 510176 Semarang

SURAT KETERANGAN

Yang bertanda tangan di bawah ini Pimpinan Sekolah Musik Purnomo menerangkan bahwa mahasiswa berikut :

Nama : Th. Niken Wulanwiranti
Status : Mahasiswa Fakultas Psikologi UNIKA Soegijapranata
Semarang
NIM/NIRM : 91.40.1161/91.6.111.08000.50095
Alamat : Gombel Permai VI – 548, Semarang

Telah melakukan penelitian di Sekolah Musik Purnomo dalam rangka penyusunan skripsi yang berjudul “Studi Eksperimental Tentang Perbedaan Metode Belajar Global dan Parsial Dalam Performansi Musik Bach ”. Penelitian telah dilakukan pada tanggal 8 sampai dengan 21 Oktober 1997.
Demikian surat keterangan ini dibuat untuk dipergunakan sebagaimana mestinya.

Semarang, 20 April 1998

Mengetahui,



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Jl. Permata Hijau BB-7 Semarang

Pimpinan Sekolah Musik Purnomo