



## Original Article

# The Management of Extracurricular Marching Band Instruction: A Case Study of the Gema Dirgantara Marching Band at SMP Negeri 3 Kroya

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### Abstract:

Marching band extracurricular activities in schools function as a music learning process that requires systematic management of rehearsal and performance activities. However, in practice, the management of marching band activities is often oriented primarily toward performance outcomes, resulting in less attention being given to the learning aspects. This study aims to describe the management of rehearsal and performance activities as a music learning process in the Gema Dirgantara marching band extracurricular program at SMP Negeri 3 Kroya. The study employed a descriptive qualitative approach, with data collected through observations, interviews, and documentation involving the instructor, the person in charge of the program, and students. Data analysis was conducted using the interactive model of Miles and Huberman, which includes data reduction, data display, and conclusion drawing, while data credibility was ensured through source triangulation. The results show that the management of rehearsal and performance activities is implemented through integrated management functions, namely planning, organizing, implementation, and evaluation. Rehearsal and performance activities are designed as a unified learning process, with performances positioned as authentic assessments of learning outcomes.

**Keywords:** Management, music learning, marching band, extracurricular activities.

### Introduction

Music arts education plays a strategic role in developing students' potential holistically, including cognitive, psychomotor, affective, and social aspects. Through music arts learning, students are trained to develop musical sensitivity, technical skills, discipline, cooperation, and collective responsibility (Kristanto, 2025). One effective form of music arts learning in schools is extracurricular activities, as they provide more flexible opportunities for students to learn through direct practice, exploration, and

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authentic artistic experiences ([Rohman & Zaidir, 2024](#)).

Extracurricular marching band activities represent a form of practice-based music arts learning that simultaneously integrates musical, visual, and kinesthetic elements. These activities require not only mastery of musical instrument performance techniques but also marching skills, movement coordination, concentration, and solid teamwork. The learning process in marching band activities takes place gradually through structured training sessions and culminates in performances as a demonstration of learning outcomes. Training and performance in marching band learning cannot be separated, as they constitute an integrated and interrelated process of music arts learning ([Tari & Hadi, 2024](#)).

The success of music arts learning in extracurricular marching band activities is largely determined by how these activities are managed. Effective management includes training planning, organization of resources, implementation of activities, and evaluation of training outcomes and performances. Without well-directed management, marching band activities risk becoming routine practices without clear pedagogical objectives, thereby preventing the optimal achievement of music arts learning outcomes ([Budianti, 2025](#)). Therefore, management becomes an important aspect to be examined in order to understand how the music arts learning process is implemented within extracurricular marching band activities.

SMP Negeri 3 Kroya, located at Jl. Citarum Karangmangu, RT 3/RW 4, Jatisaba, Karangmangu, Kroya District, Cilacap Regency, is one of the schools that actively develops extracurricular marching band activities as part of fostering students' talents and interests in the field of music arts. The marching band extracurricular activity at this school is known as "Gema Dirgantara," a name that conveys the resonance of spirit and achievement echoing widely and soaring high into the sky. This name represents collective enthusiasm, aspirations for achievement, and group identity in artistic creation within the field of music arts.

The Gema Dirgantara marching band activities are under the responsibility of Azis Tridiyanto, with Teguh Imam Supriyanto serving as the coach, who plays an active role in designing, implementing, and evaluating training activities and performances. Through consistent management, Gema Dirgantara functions not only as a leisure-time activity but also as a medium for music arts learning that emphasizes discipline, cooperation, and the development of students' musical skills. This is evidenced by achievements that have been attained, including Second Place in the Pertamina Cup Marching Band Competition in 2019, indicating that the training and performance processes conducted possess clear quality and developmental direction.

Nevertheless, such achievements cannot be separated from the management processes underlying training and performance activities. Structured training, clear role distribution, coaching strategies in guiding students, and post-performance evaluation are important aspects that need to be thoroughly understood. However, the practice of managing music arts learning in extracurricular marching band activities is often not well documented or academically examined, resulting in valuable field experiences not yet being fully utilized as references for the development of music arts learning in schools.

Based on these conditions, this study is important to examine the management of training and performance activities as a music arts learning process in the Gema Dirgantara extracurricular marching band at SMP Negeri 3 Kroya. This research is

expected to provide a comprehensive description of how training and performance are designed, implemented, and evaluated as an integrated music arts learning process. The findings of this study are expected to contribute theoretically to the development of music arts education studies, as well as practically to schools and coaches in managing extracurricular marching band activities more effectively and with a learning-oriented approach.

## Methods

This study employs a descriptive qualitative approach with the aim of obtaining an in-depth understanding of the management of training and performance activities as a music arts learning process in the Gema Dirgantara extracurricular marching band at SMP Negeri 3 Kroya. The qualitative approach was chosen because this study focuses on revealing the processes and practices of managing music arts learning activities as they naturally occur in the field, without manipulating the research variables.

Data collection was conducted through several techniques, namely observation, interviews, and documentation. Observation was used to directly examine the implementation of training and performance activities in the extracurricular marching band, including planning, training execution, interactions between the coach and students, and the implementation of performances. Structured interviews were conducted with the marching band coach, Teguh Imam Supriyanto, the extracurricular activity coordinator, Azis Tridiyanto, and students who are members of the Gema Dirgantara marching band, with the aim of obtaining information related to the planning, management, implementation, and evaluation of training and performance activities. Documentation was used to collect data in the form of photographs, videos, training schedules, activity archives, as well as documentation of performances and achievements related to the extracurricular marching band activities.

Data analysis in this study was carried out using the interactive analysis model proposed by Miles & Huberman, which consists of data reduction, data display, and conclusion drawing or verification. Data obtained from observations, interviews, and documentation were reduced by selecting information relevant to the focus of the study, then presented in the form of systematic descriptive narratives and subsequently concluded. The validity of the data was ensured through source triangulation techniques, namely by comparing and rechecking data obtained from various informant sources, including the coach, the activity coordinator, and students, as well as data from observations and documentation.

## Results

### Sub 1 Management of Training Activities as a Music Arts Learning Process

#### 1. Planning of Training Activities

Planning is the initial function in management that determines the direction, objectives, and strategies for the implementation of an activity. [Terry \(2014\)](#) explains that planning is the process of determining objectives and formulating the steps necessary to achieve them effectively and efficiently. In music arts learning, training planning functions not only as the technical arrangement of activities but also as a pedagogical foundation that guides the learning process to proceed systematically and sustainably. Therefore, training planning includes the determination of learning objectives, musical materials, instrumental performance techniques, visual patterns, training schedules, as well as targeted student skill achievements that are adjusted to the characteristics of the

learners.

The findings of the study indicate that the planning of training activities for the Gema Dirgantara marching band at SMP Negeri 3 Kroya is carried out in a gradual and structured manner through coordination between the coach and the activity coordinator. The planning process begins with the preparation of a regular training schedule that is adjusted to students' learning time, so that training activities do not interfere with intracurricular learning processes. The coach designs the training materials based on the division of instrument sections, such as brass and battery, by considering students' initial abilities and the level of difficulty of the materials to be provided. This approach facilitates a progressive learning process, moving from the mastery of basic techniques toward the mastery of more complex materials.



Source: Hartadi, 2025

Figure 1 Planning of Training Activities

In training planning, musical aspects are not the sole focus. The coach also incorporates marching drills, movement coordination, and the development of disciplined attitudes as integral parts of music arts learning. This indicates that marching band training planning is directed not only toward the mastery of musical performance skills but also toward the formation of students' character, such as responsibility, perseverance, and teamwork within a group. Training is positioned as a holistic learning space that integrates musical, visual, and affective aspects in a balanced manner.

These findings demonstrate that the planning of training activities in the Gema Dirgantara marching band is not merely oriented toward performance readiness for concerts or competitions, but is designed as a continuous music arts learning process. Systematic training planning enables students to experience clear stages of learning, starting from material introduction, technical deepening, to application within an ensemble. This is consistent with previous studies stating that well-prepared and structured training planning plays an important role in improving learning quality, training consistency, and students' performance readiness ([Putra, 2018; Rahmawati, 2020](#)).

## 2. Organization of Training Activities

Theoretically, organizing is a management function that focuses on arranging human resources, facilities, and task distribution so that all components can work in a coordinated manner to achieve the planned objectives. [Terry \(2014\)](#) states that organizing includes the establishment of work structures, the distribution of authority, and the determination of each individual's responsibilities within an activity. In the context of

ensemble-based music arts learning such as marching band, organizing becomes a crucial aspect because this activity involves many individuals with different roles, functions, and levels of skill, thus requiring clear and systematic coordination.

Based on the research findings, the organization of training activities for the Gema Dirgantara marching band at SMP Negeri 3 Kroya is carried out through the establishment of a clear training organizational structure involving the activity coordinator, the coach, and the students. The activity coordinator plays a role in coordinating policies and providing facility support, while the coach is responsible for technical planning, training implementation, and student development. Students, as members of the marching band, are positioned as active subjects of learning, with group divisions based on instrument sections, such as brass and battery, in accordance with the types and characteristics of the instruments played.



*Source: Hartadi, 2025*

**Figure 2 Organization of Training Activities**

In addition to section divisions, the organization of training is also realized through the assignment of specific roles to students, such as section leaders and drum majors. Section leaders function as liaisons between the coach and section members, assisting in coordinating training and ensuring that training materials are understood and implemented by members of their groups. Meanwhile, the drum major is responsible for regulating tempo, commands, and the overall cohesion of movement and performance. This role distribution not only facilitates training coordination but also trains students to take responsibility, lead, and collaborate within a group.

Such organization demonstrates that the Gema Dirgantara marching band training activities are managed as collaborative learning that emphasizes teamwork and collective discipline. Each student is not only required to master individual skills but also to understand their position within the overall ensemble structure. Through clear organization, training can proceed more effectively because each individual understands their role and responsibilities, thereby minimizing confusion and increasing the efficiency of the training process.

The findings of this study are consistent with previous research stating that

effective organization through clear role distribution and structure in music ensemble activities can enhance training effectiveness, group cohesion, and the quality of music arts learning ([Hidayat, 2019; Suryani, 2021](#)). Thus, the organization of marching band training activities functions not only as technical management but also as a pedagogical strategy that supports the creation of directed, collaborative, and meaningful music arts learning experiences for students.

### 3. Implementation of Training Activities

Implementation is a management function related to efforts to mobilize all components so that the plans that have been formulated can be realized in practice. [Terry \(2014\)](#) explains that implementation (actuating) is the process of motivating, directing, and guiding individuals so that they are willing and able to carry out tasks in accordance with organizational objectives. In the context of music arts learning, the implementation of training is understood as the core of the learning process itself, because students acquire knowledge and skills through direct practice. This approach is aligned with the concept of *learning by doing*, in which musical experience, repetition, and active student involvement serve as the primary means for developing musical competence.

Based on the research findings, the implementation of training activities for the Gema Dirgantara marching band at SMP Negeri 3 Kroya is conducted routinely and according to a fixed schedule by applying a gradual training method. Each training session begins with physical and musical warm-ups, followed by basic technique exercises according to each section, and then the integration of sections in ensemble training. Repetition methods are used intensively to strengthen mastery of instrumental performance techniques, rhythmic accuracy, and cohesion among members. In addition, the coach also applies performance simulations to familiarize students with actual performance conditions.



Source: [Hartadi, 2025](#)

Figure 3 Implementation of Training Activities

During the implementation of training, the coach plays an active role as a facilitator and learning guide. The coach provides clear instructions, demonstrates instrumental performance techniques and marching movements, and offers direct feedback on students' mistakes as well as their progress. The interaction that occurs during training is two-way, in which students do not merely follow instructions but are also given opportunities to ask questions, retry, and correct mistakes. This interaction

pattern creates a conducive learning atmosphere and supports the gradual development of students' musical skills.

The implementation of training activities in the Gema Dirgantara marching band is not solely oriented toward the accuracy of musical and visual techniques, but is also directed toward the formation of students' attitudes and character. Time discipline, responsibility for individual roles, and cooperation among students are values that are continuously instilled throughout the training process. Thus, training activities function as a holistic music arts learning medium that integrates cognitive, psychomotor, and affective aspects within a unified learning process.

Such implementation of training reflects practice-based music arts learning that emphasizes the mastery of psychomotor skills and the continuous development of students' musicality. The findings of this study are consistent with previous research stating that marching band training activities implemented consistently, in a structured manner, and oriented toward direct practice are able to improve musical skills, ensemble cohesion, and student discipline ([Nugroho, 2017](#); [Lestari, 2020](#)). Therefore, the implementation of training activities in the Gema Dirgantara marching band can be viewed as an effective and meaningful music arts learning process within the context of school extracurricular activities.

#### 4. Evaluation of Training Activities

Evaluation is a management function aimed at assessing the extent to which the activities that have been carried out are in accordance with the plans and objectives that have been established. [Terry \(2014\)](#) states that evaluation functions as a process of measuring and comparing the implementation of activities with predetermined standards, so that the level of success and aspects requiring improvement can be identified. In the context of music arts learning, training evaluation has the characteristics of formative evaluation, namely evaluation conducted continuously during the learning process to provide feedback and improvements to students' learning processes.

Based on the research findings, the evaluation of training activities in the Gema Dirgantara marching band at SMP Negeri 3 Kroya is conducted directly and continuously by the coach throughout the training process. Evaluation is not carried out in the form of written assessments or formal scores, but rather through observation of several key aspects, such as the accuracy of instrumental performance techniques, rhythmic accuracy, cohesion among sections, the suitability of movements with visual patterns, as well as students' attitudes and discipline during training. The coach actively identifies emerging errors and immediately provides corrections as feedback so that students can make improvements directly.

In addition to technical musical and visual evaluation, training evaluation also includes students' affective and social aspects. The coach pays attention to responsibility, consistency of attendance, the ability to cooperate within a group, and students' responses to the directions and corrections given. Evaluation of these attitudinal aspects indicates that training activities are viewed not only as a process of mastering musical skills, but also as a means of character formation and the development of students' work ethic in group-based music arts activities.

The direct and continuous evaluation conducted indicates that the Gema Dirgantara marching band training activities are positioned as a reflective learning process. Through formative evaluation, students gain opportunities to recognize shortcomings, correct mistakes, and gradually improve the quality of their performance.

Thus, evaluation functions as a quality control tool for music arts learning that is integrated into the training process, rather than merely serving as a final assessment.

The findings of this study reinforce previous research stating that the implementation of formative evaluation in music training plays an important role in improving the quality of the learning process, mastery of musical skills, and students' discipline and sense of responsibility ([Wibowo, 2019](#); [Astuti, 2022](#)). Therefore, the evaluation of training activities in the Gema Dirgantara extracurricular marching band can be viewed as an integral part of effective and sustainable music arts learning management.

## Sub 2 Management of Performance Activities as an Evaluation of Music Arts Learning

### 1. Planning of Performance Activities

Theoretically, performance activity planning is part of the planning function in management that focuses on determining objectives, strategies, and steps for the implementation of performances. [Terry \(2014\)](#) explains that planning aims to establish goals and prepare alternative actions so that objectives can be achieved effectively. In the context of performance-based music arts learning, performance planning is not only directed toward the success of the performance but is also understood as a form of authentic evaluation, in which students' musical abilities, technical skills, cooperation, and mental readiness are tested in real situations. Performances serve as a medium to assess the extent to which the training process that has been undertaken is able to develop comprehensive musical competence.

Based on the research findings, the planning of performance activities for the Gema Dirgantara marching band at SMP Negeri 3 Kroya is carried out in a structured manner by the coach with the involvement of the activity coordinator. The planning process begins with the determination of performance objectives, whether for competition purposes or for artistic appreciation activities within the school and the community. These objectives serve as the basis for determining the musical and visual concepts to be presented, including repertoire selection, formation arrangements, marching movement design, and performance duration adjusted to the event requirements.

In the planning process, the coach carefully adjusts the level of difficulty of the performance material to the students' abilities. The material presented during performances is a development of training material that has been previously mastered, so that performances function as a logical continuation of the learning process. In addition to musical and visual aspects, performance planning also includes technical preparation such as the distribution of student roles, readiness of musical instruments, costumes, and the arrangement of intensive training schedules prior to the performance. Students' mental readiness is also a focus of attention, given that performances require confidence, concentration, and the ability to perform in front of an audience.



Source: Hartadi, 2025

Figure 4 Planning of Performance Activities

Such performance planning indicates that performance activities are not positioned as incidental events, but rather as an integral part of the music arts learning process. Performances are designed to provide meaningful learning experiences for students, in which they can reflect on the outcomes of training, apply the skills they have acquired, and develop professional attitudes in artistic practice. Thus, performance planning functions as a bridge between the training process and the tangible achievement of music arts learning outcomes.

The findings of this study are consistent with previous research emphasizing that well-prepared performance planning integrated with the learning process contributes to improved performance quality, students' self-confidence, and authentic learning experiences in music arts education ([Santoso, 2018](#); [Pramudya, 2021](#)). Therefore, the planning of performance activities in the Gema Dirgantara extracurricular marching band can be viewed as a pedagogical strategy that strengthens the function of music arts learning through performative experiences.

## 2. Implementation and Evaluation of Performance Activities

In performance-based learning theory, the implementation of performance activities is understood as the application stage of the entire learning process that students have undergone. Performances function not only as a medium for demonstrating abilities, but also as contextual learning experiences that place students in real-life situations. According to the concept of authentic assessment in arts education, live performances allow teachers and students to evaluate learning outcomes holistically, encompassing musical, technical, visual, attitudinal, and collaborative aspects. Post-performance evaluation then serves as a reflective medium to examine the successes and shortcomings of the learning process that has been implemented.

Based on the research findings, the implementation of performance activities for the Gema Dirgantara marching band at SMP Negeri 3 Kroya is carried out by comprehensively applying all training outcomes. Students present musical materials, visual patterns, and formations that have been prepared during training, while paying attention to technical accuracy, rhythmic cohesion, movement alignment, and musical expression. Performance implementation demands students' physical and mental

readiness, as they must be able to perform confidently, maintain concentration, and collaborate effectively in front of an audience and in conditions different from routine training.

After the performance, a joint evaluation between the coach and students is conducted as a form of learning reflection. This evaluation is carried out through discussions and feedback that address the strengths and weaknesses of the performance, in terms of musical, visual, and students' attitudes during the performance. The coach provides appreciation for students' achievements while also guiding improvements for subsequent performances or training sessions. Through post-performance evaluation, students are encouraged to reflect on their performance experiences, understand the errors that occurred, and recognize the importance of the training process they have undergone.

The evaluation of performance activities not only impacts the improvement of students' musical and technical skills but also influences affective aspects such as learning motivation, self-confidence, and pride in collective achievements. Performing in front of the public provides psychological reinforcement for students and fosters appreciation for the music arts learning process they have experienced. Thus, the implementation and evaluation of performance activities function as the final stage that reinforces the significance of music arts learning within extracurricular marching band activities.



Source: Hartadi, 2025

Figure 5 Implementation and Evaluation of Performance Activities

The findings of this study reinforce previous research stating that performance activities in music arts learning function as an effective form of authentic evaluation in enhancing learning motivation, self-confidence, reflective abilities, and students' appreciation of both the process and outcomes of arts learning ([Kurniawan, 2019; Sari, 2022](#)). Therefore, the implementation and evaluation of performance activities in the Gema Dirgantara extracurricular marching band can be viewed as an integral part of meaningful music arts learning management that is oriented toward real learning experiences.

## Conclusion

Based on the research findings, it can be concluded that the management of training and performance activities in the Gema Dirgantara extracurricular marching band at SMP Negeri 3 Kroya has been implemented systematically and oriented toward a meaningful music arts learning process. The planning of training and performance activities is conducted by considering learning objectives, students' abilities, as well as technical and mental readiness, so that performance activities are positioned as a continuation of the training process and as an authentic evaluation of learning outcomes. The organization of activities is carried out through clear role distribution and structural arrangements among the activity coordinator, the coach, and the students, which supports the creation of coordination, cooperation, and collective discipline in ensemble learning. The implementation of training takes place routinely using a practice-based learning approach that emphasizes the mastery of musical skills, ensemble cohesion, and attitude formation, while evaluation is conducted formatively during training and reflectively after performances to improve the quality of both the learning process and outcomes. Overall, the integration of planning, organizing, implementation, and evaluation demonstrates that the Gema Dirgantara extracurricular marching band functions effectively as a music arts learning process that not only develops musical skills but also shapes students' character, performative experience, and artistic appreciation.

## Suggestion

Based on the findings of this study, it is recommended that future research further explore the management of extracurricular marching band activities by involving comparative studies across different schools or educational levels to obtain broader perspectives on effective learning management practices in music arts education. Subsequent studies may also integrate quantitative or mixed-method approaches to examine the impact of training and performance management on students' musical achievement, character development, and learning motivation. In addition, researchers are encouraged to investigate the use of innovative instructional strategies, technology, and assessment models within marching band activities to enhance the quality and sustainability of extracurricular music arts learning.

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