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Goal-Oriented Learning in Private Music Education: Case Study on Piano, Keyboard, and Drums

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ABSTRACT
Purpose – This study aims to examine the effectiveness of a goal-oriented approach in private music education, particularly in mastering keyboard, piano, and drum instruments. The research focuses on how structured learning objectives influence students motivation, engagement, and technical proficiency.
Method – This qualitative study employs a case study methodology, incorporating in-depth interviews, direct observations, and document analysis. Four students from different age groups participated in private music lessons at their homes, following a customized curriculum tailored to their individual learning needs.
Findings – The results indicate that a goal-oriented learning approach significantly enhances students' understanding of basic notation, instrumental techniques, and overall motivation. In keyboard lessons, students demonstrated improved finger positioning and notation reading skills. Piano students mastered chord inversions and harmonic applications, while drum students gained proficiency in reading and executing rhythmic notations. Despite its effectiveness, the approach may limit creativity if it excessively prioritizes structured objectives over exploratory learning.
Research Implications – This study highlights the importance of structured learning in private music education while acknowledging its potential constraints. Future research should explore ways to balance goal-oriented instruction with creative exploration to optimize learning outcomes.

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Introduction

The trend of private music learning in Indonesia shows a significant increase in interest, with more and more people interested in developing their musical abilities personally. Music learning does not only focus on the transfer of information, but is also a systematic process involving direct experience, deep reflection, and skill development. According to Faizah and Kamal (2024), the learning process in Indonesia is defined as a consciously planned effort to create a learning environment that supports the active role of students in optimising their potential.

In the realm of music education, activities such as listening, singing, and playing musical instruments have been proven to support the development of creativity and interpersonal skills (Sinaga et al., 2018). Appropriate learning strategies, including a goal-oriented approach, play a crucial role in helping students understand the material in depth and increase motivation and active involvement during the learning process (Julia et al., 2020). This approach also emphasises the development of diverse motivational frameworks to direct learning behaviour and strategies, especially through a learning goal orientation that focuses on skill mastery and self-development (Liu et al., 2024; Mawang et al., 2020; Zhang, 2021). Students with a high learning orientation tend to delve deeper into the material and view challenges as opportunities for growth, resulting in adaptive learning strategies in mastering complex musical concepts and techniques (Boon & Yurdabakan, 2023; Hui & Wong, 2023; Mawang et al., 2020; Tucker, 2020).

However, a number of previous studies have not comprehensively revealed how the application of goal-oriented music learning methods can overcome various challenges, especially in mastering material and musical instrument playing techniques (Causby & Foster, 2022; Pan & Luen, 2024; Yende, 2023). This study highlights the need for in-depth empirical evidence regarding the effectiveness of this approach. This study aims to develop fundamental steps that can be applied by educators, from the initial to the advanced level, to support a gradual and systematic music learning process, improve understanding of musical concepts, and increase student motivation.

Therefore, this study has the urgency to explore the role of the goal-oriented approach in music learning. Therefore, an in-depth study is needed to analyse the aspects that are the main focus of this study. This study aims to provide a comprehensive understanding of the process of learning music, especially the piano, keyboard, and drum instruments, by applying the goal-oriented method in the context of private lessons.

Methods

This study uses a qualitative descriptive approach, which is suitable for exploring and describing how music students engage with goal-oriented learning strategies. Qualitative research is characterised by empirical data collected during the research

process, which is then described narratively to identify problems, provide solutions, and contribute to the development of new knowledge. This method allows researchers to examine the main issue in depth (Charismana et al., 2022).

This study involved four students from different age groups, selected using purposive sampling. The number of participants was considered sufficient because qualitative research prioritises depth of understanding overgeneralization, allowing for more detailed exploration of individual learning experiences in private music lessons. The learning was done through a private tutoring approach at the student's home, with each student receiving one lesson per week, lasting forty-five minutes per session, for four weeks. This resulted in a total of four hours of learning per student during the study. The private tutoring arrangement was chosen to create a comfortable learning environment, increase individual focus, and provide flexibility in adapting teaching methods to meet the specific needs of each student.

Data was collected through in-depth interviews with students, focusing on their experiences with goal-oriented learning strategies. In addition, observations were made during lessons to gain a more comprehensive understanding of the learning process. The collected data was analysed using thematic analysis, which involves identifying, analysing and interpreting patterns (themes) in the data (Naeem et al., 2023). The data analysis process includes three main stages: data reduction, data presentation, and drawing conclusions. To ensure the validity and reliability of the findings, triangulation is applied, comparing interview results, observation notes, and relevant literature to build consistency and credibility in interpretation.

Table 1. Participants in private lessons

Participants	Age	Instrument
1	8	Keyboard
2	13	Drum
3	17	Piano
4	23	Piano

Result

The music learning that takes place in this place is focused on mastering various musical instruments, which are tailored to the needs and abilities of each student. Learning activities are carried out through private tutoring methods, with teachers coming directly to the students' homes. Each learning session is allocated 45 minutes for each student, with full attention paid to individual progress. The goal-based learning approach centres on the active role of the teacher in providing opportunities for students to complete systematically designed stages. The learning material is arranged in stages to ensure that students can optimally master the techniques, concepts, and skills of playing music. In this context, students play various musical instruments, namely drums,

keyboards, guitars, and pianos, with different age backgrounds and learning objectives. The diversity of instruments and the variety of learning objectives emphasise the importance of personalising teaching strategies so that each student can achieve the set learning targets.

1. Learning Music as a Fun Vehicle for Students

Music learning that is systematically designed and orientated towards structured stages can create a more effective and enjoyable learning experience for students. In this process, the role of the teacher becomes a key factor in creating an interesting and interactive learning atmosphere. Teachers do not only function as facilitators who deliver material, but also as motivators who are able to build student enthusiasm through varied and creative teaching methods. In addition, learning strategies that include interactive elements, such as live demonstrations, educational games, and the utilisation of visual and auditive media, can significantly increase student participation in the learning process (Pratama & Khumaedi, 2021; Suryanti et al., 2024) . This approach not only helps students understand the material more deeply, but also builds their confidence in playing musical instruments. Positive interactions between teachers and students create a comfortable learning environment, where students feel encouraged to explore their musical abilities without feeling pressured.

Musical activities or music learning are used as a vehicle for students to express themselves, develop their skills and abilities and improve their social and emotional abilities in music (Awiyah & Rahayu, 2022). According to research by Fitriani (2023) and Yuni (2017), that music not only functions as a means of technical learning in playing musical instruments, but also as a medium that can stimulate creativity and build self-confidence in students. In this music learning vehicle, students will learn about the process of exploring tone, rhythm, and various techniques of playing music. Students are invited to actively participate in learning, so that they not only understand the concept of music in theory, but are also able to apply and practice it further. According to Nainggolan and Martin (2019) music can be a platform for students to develop skills and train students to think critically, collaborate both among friends and with teachers, and the emergence of diverse ideas and creativity. For example, when playing a material or song, students need to analyse the structure of the song, understand the rhythm patterns, and adjust the dynamics of the game according to the character of the music performed so that, through this process, it involves coordination between theoretical understanding and practical skills which ultimately helps students in improving their concentration and memory.

2. Stages of the learning process through “goal-learning”

2.1. Keyboard Lesson

During the learning process that adopts the goal-oriented learning approach, students are grouped based on the target and achievement of the material they want to

learn. This approach does not direct students to learn the whole material directly, but rather focuses on mastering certain parts gradually, starting from the simplest concepts. As an illustration, the first student in this learning documentation learns a keyboard instrument with a focus on introducing basic notation. The learning process begins with a conceptual understanding of the correct hand and finger positions before students start practising directly on the keyboard. To support students' understanding, the researcher provides a simple guidebook equipped with clear illustrations and instructions, so that students can easily understand the material provided.

In the early stages, students tried to practice the finger positions according to the guidelines provided. After the students can understand and apply the finger positions correctly, the next stage is memorising and playing the basic notation, which in this session starts from the notation of Do (C), Re (D), Mi (E), Fa (F), Sol (G), La (A), Si (B), until it returns to Do (C). The researcher gave instructions by showing how each notation was played systematically. Through repeated practice, students began to get used to the position and location of notations on the keyboard. To reinforce understanding, the researcher applied the gamification method by providing an interactive quiz, where students were asked to play notations randomly according to the instructions given. After several exercises with the quiz method, one of the students revealed, “Mr, I was initially confused with the position of the fingers on the keyboard, but after several exercises with the quiz method, I recognised the notation faster” (Student A, Keyboard).

This statement shows that the gamification-based learning approach helps students understand and remember keyboard notation faster in a fun way. After the students showed a good understanding of the basic notation as well as the correct finger position, the researcher provided a further challenge, which was to play a song based on the learnt notation. Before playing the song, students were asked to mention the notation in the song to strengthen their understanding. As a preparatory step, the researcher provided tempo guidance using hand claps with the rhythm pattern "tu-wa-ga-pat ’ so that students could maintain the tempo consistently. After going through this process, students managed to play the song well, indicating that the learning objectives in this session had been achieved optimally.

Figure 1. A student plays the lesson on the keyboard
(Source: Research Documentation)

2.2. Piano lessons

In this piano learning, students have achieved mastery of basic piano playing techniques, correct finger positioning, and understanding of basic chord progressions and playing. Both students who were the focus of the research had mastered the concepts of basic techniques, basic scales, and the application of basic chords in songs. With this foundation, learning is then directed towards understanding and practising chord inversions, starting from basic inversions to more complex variations, such as the use of additional add, sus2, and sus4. This learning process aims to deepen students' understanding of harmony and improve their ability to adapt chord changes in piano playing more flexibly and musically.

To achieve these goals, the researcher applied a systematic learning approach, starting with the provision of theoretical material on chord inversions. This explanation was delivered through the lecture method which included the basic definition of inversion, chord structure in various positions, and its role in supporting harmonic continuity in music playing. After the students gained a conceptual understanding, the next stage was a live demonstration by the researcher using the instrument. This demonstration aims to provide a concrete picture of how chord inversions are applied in piano playing, how changes in finger position affect the sound of chords, and how transitions between chords can be made smoothly. By seeing this process first-hand, students can more easily understand how each inversion is formed and how they differ in the broader context of harmony.

At this stage, one of the students expressed his impression of the material they had just learnt: “To focus on the introduction of add chords, sus4, sus2, it feels a little more complicated, because usually chords just sound ordinary, but after knowing there are

these additional chords, it feels broad." (Student A, Piano). The student's statement reflects how the student realised that chord variations provide a new dimension in music playing, although it requires a deeper understanding. After the demonstration stage, students were given the opportunity to practice the use of chord inversions with direct guidance from the researcher. To ensure that learning takes place systematically and purposefully, the researcher provides written notes containing chord diagrams, application examples, and practice steps that must be followed by students. With this written guide, students can focus more on following the exercise step by step without losing their way.

The rehearsal process was conducted gradually with a repetition-based approach, where students gradually improved their ability to play and memorise inversion chord movement patterns. The exercise was reinforced with direct feedback from the researcher who provided corrections as well as detailed technical directions to ensure each finger was placed appropriately and the movement between chords was done efficiently. On a more complex part of the exercise, one student expressed his experience: "Moving chords from one form to another is difficult, but with gradual practice and live examples, I understand better." (Student B, Piano). This statement from the student shows that students initially had difficulty in chord transitions, but with a structured learning approach, they were able to understand the process better.

At a more advanced stage of practice, another student also added: "Wow, it turns out that there are also many chords that are far pressed, especially if there are many variations, but the sound becomes more filled." (Student A, Piano) This quote illustrates how students realised that although there were challenges in playing inversions with wider spacing, the result gave the impression of fuller harmony. As a form of evaluation and application of the skills acquired, students are then given a backing track or simple song to play using the inversion chords that have been learnt responsively. Through this approach, students not only understand the theory but can also apply it in a more tangible musical context, enriching their learning experience directly.

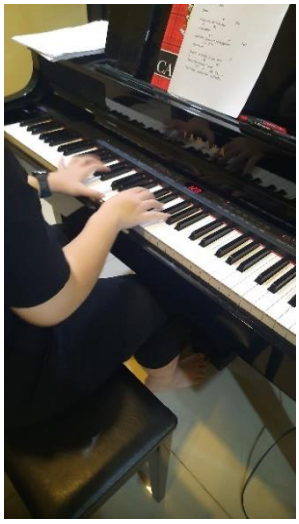

Figure 2. Piano learning process
(Source: Research Documentation)

2.3. Drum Lesson

In this drum lesson, the main focus is to teach students to understand and play simple drum notation directly on the drum instrument. The material taught includes an introduction to the position and placement of notation on various drum parts, such as snare, tom 1, tom 2, floor tom, crash, hi-hat, ride, and rimshot. To support learning, researchers provided media in the form of text and illustrations of notations and their placement names.

The learning process began with students observing the notation while listening to the explanation from the researcher. Next, students are given the opportunity to take part in interactive activities in the form of guessing the name and position of drum notation. In this activity, students show the notation mentioned by the researcher and match it with the correct position on the stave line. After the students began to understand and memorise the parts of the drum, the researcher introduced the next step, which was to draw the drum notation on the blackboard and ask the students to play it directly on the drum. The researcher also introduced variations of beat notation, such as 1/4, 1/8, and 1/16, with the main focus on the hi-hat cymbal as an important element in drumming. Demonstration was used as a learning guide, where the researcher played acoustic drums to give examples, while students tried to imitate with live electric drums. This activity allows students to practice drumming by reading simple notation while developing imitation skills.

In the rehearsal process, one of the students expressed his challenge when playing the fill-in part with a faster tempo: “Mr, the fill-in part I missed a lot, the tempo is very fast. I want to try again, Mr, but I want to lower the tempo again.” This statement shows that students realise the difficulty in maintaining tempo when playing fill-ins and have the desire to improve and enhance their skills by lowering the tempo first. In a forty-five

minute learning session, the students managed to understand drum notation, master drumming based on simple notation, and practise it live. This approach yielded significant results in helping students develop goal-orientated drumming skills.

Figure 3. Playing drum notation (Source: Research Documentation)

3. Learning challenges and limitations

In applying this method, there are several challenges faced by students. One of the main obstacles is the limited learning time in private sessions, which only lasts forty-five minutes per student. This duration is sometimes inadequate for students who need additional time to understand the material in depth. As a result, some students need to spend time outside the learning session to practice independently to improve their understanding of the material.

In addition, the level of difficulty faced by students varies depending on the instrument learnt. In keyboard learning, the main difficulty lies in the process of recognising and memorising notation quickly, especially for students who have no experience reading music notation. To overcome this, a gamification-based learning strategy through interactive quizzes is applied, which aims to improve students' understanding of notation positions more effectively. Meanwhile, in piano learning, the main difficulty experienced by students is the transition between chords, which requires more complex hand coordination. To overcome this obstacle, a repetition-based practice method with a slow tempo is used to improve the accuracy of chord transitions. As for drumming, the main challenge lies in the coordination between hands and feet, especially in playing more complex rhythmic patterns. A gradual approach is applied in this learning, where students first practice separating hand and foot movements before combining them in the overall game.

Despite the challenges in the learning process, the application of the goal-oriented learning method proved to have a positive impact on students' skill development. A gradual increase in students' competence was observed as the demonstration-based approach and repetitive practice were applied. Thus, the learning strategy applied in this study can be considered effective in improving music playing understanding and skills,

although each instrument has specific challenges that need to be overcome in the learning process.

Table 2. The effectiveness of the method on each instrument

Instrumen	Focus	Methods	Challenge	Results
Keyboard	Basic notation, finger positions	Demonstrations, interactive quizzes	Difficulty memorising notation positions	Improved understanding of notation and responsivenes
Piano	Chord inversion technique, harmony	Theoretical explanation, demonstration, step-by-step	Difficulty transitioning between chords smoothly	Improvement of chord playing skills and harmony
Drum	Understanding of drum notation, basic rhythm	Direct demonstration, imitation, gradual practice	Difficulty coordinating hands and feet	The ability to read and accurately play simple notation

Discussion

Teaching approach in this study focuses on goal-oriented learning, where materials are adjusted based on observation of students' abilities and development in understanding and playing musical instruments. Methods applied include demonstration, imitation, and lecture. Demonstration and imitation are the main strategies in music learning because they enable students to acquire skills through direct observation and imitation of instructors. The effectiveness of this method has been confirmed in various previous studies. For example, research conducted by Solehudin et al. (2021) shows that the imitation strategy significantly improves students‘ competence in playing the drum instrument, by accelerating the process of internalising playing techniques through imitation of the instructor. In addition, research conducted by Nursyahidah et al. (2021) found that the demonstration method was able to improve students’ skills in playing traditional musical instruments, as shown by the increase in average scores after the method was applied. Meanwhile, the lecture method continues to play an important role in conveying theoretical concepts and contextual knowledge that support music learning. Saputra, (2024), emphasises that the combination of demonstration and lecture methods contributes to the formation of discipline and positive attitudes in primary school students in the context of music learning. These findings show that the integration of various methods in music learning has the potential to produce a more comprehensive impact on student development.

Goal-oriented learning has long-term implications for music education. By providing a clear structure in the learning process, this approach contributes to increasing student

motivation, establishing a strong foundation of skills, and strengthening confidence in playing musical instruments. In the long term, this strategy can encourage students' cognitive and social development, increase their involvement in the world of music, and open up opportunities for them to continue to higher levels of music education, both in formal and non-formal environments. Nevertheless, further research is needed to explore the extent to which this method can be optimally applied in various music learning contexts, including for students with more advanced skill levels. For example, although the imitation method has been proven effective for beginners, research conducted by Fitriani (2024), reveals that in vocal learning, this method does not support students in producing musical interpretations that are in accordance with the original notation. This finding shows that the imitation approach tends to be more suitable for students who are just starting to learn a musical instrument compared to those who already have advanced skills and require more in-depth musical exploration.

Although the methods of demonstration, imitation, and lecture have been proven effective in improving students' skills in playing musical instruments, there are several limitations that need to be considered. One of the main challenges is that this method is more optimal for beginner students compared to those who already have a strong skill base. Advanced students are likely to need a more exploratory learning approach, such as improvisation or in-depth analysis of musical playing techniques. Therefore, it is important for educators to adjust teaching strategies to the level of competence of students and to consider supporting factors such as the availability of musical instruments, duration of practice, and instructor experience. Thus, this learning approach can be continuously developed to be more inclusive and effective in supporting the continuous development of students' musical skills.

Conclusion

This study confirms that a goal-oriented learning approach is effective in improving understanding and music playing skills, especially on the keyboard, piano, and drums. Demonstration, imitation, and lecture methods have been shown to increase student engagement, motivate them, and strengthen conceptual understanding and practical skills. Keyboard lessons help students master finger positions, read basic notation, and play simple songs. On the piano, students understand basic techniques, scales, and chord inversions. Meanwhile, in drum lessons, students master rhythmic notation, instrument position, and basic beat variations. The practical implications of these findings suggest that music teachers need to optimise the methods of demonstration and imitation with the support of technological media, apply a personalised approach so that the material is appropriate to the students' abilities, and integrate project-based or improvisational strategies to encourage creativity. However, this study has limitations in sample scope and has not measured the long-term impact of this method on students' musical

development. Therefore, further studies are recommended to expand the scope of participants, explore the long-term effectiveness of this method, and examine its application to other instruments to understand its impact in various music learning contexts.

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