

Implementation of Performance Assessment in Guitar Instruction within Music Education

Mochammad Wira Adi Pratama¹, Kidung Sukma Asmarani²

¹ Semarang State Univeristy, Indonesia; naimwira31@students.unnes.ac.id

² Semarang State Univeristy, Indonesia; kidungasmarani@mail.unnes.ac.id

* WhatsApp Number: +6287789503083

Article history

Submitted: 2026/04/15; Revised: 2026/05/22; Accepted: 2026/07/24

Abstract

Music education requires assessment practices that can authentically measure students' practical performance skills. This study aims to describe the implementation of performance assessment in guitar instruction for Grade X Accounting and Financial Institution (AKL 1) students at SMK Negeri 1 Brebes. The study employed a qualitative descriptive approach. Data were collected through classroom observations, semi-structured interviews, and document analysis, including the Learning Objectives Flow (ATP), Learning Objectives Achievement Criteria (KKTP), teaching modules, assessment rubrics, students' achievement records, and instructional documentation. Data were analyzed through data reduction, data display, and conclusion drawing, while data trustworthiness was established through source and methodological triangulation. The findings indicate that the implementation of performance assessment encompasses four interconnected stages: assessment planning, instrument development, assessment implementation, and utilization of assessment results. The assessment employed an analytic rubric evaluating students' guitar playing techniques, chord accuracy, tempo and rhythm, as well as musical expression and stage performance. Performance assessment was conducted through both individual and group practical performances, and the results were utilized to support remedial instruction, enrichment activities, and the determination of final grades. The findings further demonstrate that performance assessment provides an authentic representation of students' progress in developing guitar performance skills.

Keywords

Authentic Assessment, Guitar Instruction, Music Education, Performance Assessment



© 2026 by the authors. This is an open-access publication under the terms and conditions of the Creative Commons Attribution 4.0 International (CC BY SA) license, <https://creativecommons.org/licenses/by-sa/4.0/>.

INTRODUCTION

Assessment is an integral part of the learning process that functions to obtain information regarding students' achievement of learning objectives. Assessment is understood as the process of collecting information used to support, improve, and develop learning continuously

(Munaroh, 2024). Assessment plays an important role in helping teachers understand students' learning progress while determining appropriate follow-up instruction based on students' learning needs (Susanti et al., 2021). The implementation of the Merdeka Curriculum further emphasizes the importance of assessment as an inseparable component of the learning process. The Merdeka Curriculum positions assessment as a means of obtaining comprehensive information on students' competency development, encompassing the domains of knowledge, skills, and attitudes (Budiono & Hatip, 2023). Teachers are required to employ various forms of assessment capable of providing authentic information regarding students' abilities in accordance with the characteristics of the subjects being taught (Kusumaningrum & Abduh, 2022).

In Music Education, assessment has different characteristics from subjects that primarily emphasize cognitive abilities. Music learning is oriented toward both the mastery of musical concepts and theories and students' ability to demonstrate musical skills in authentic performance contexts. Competencies such as playing musical instruments, singing, arranging music, and composing musical works cannot be optimally measured through written tests (Utomo & Ardiyarta, 2013). Therefore, a form of assessment is needed that can accommodate the direct measurement of skills through students' demonstrations of their abilities. One form of assessment that is relevant to the characteristics of music learning is performance assessment. Performance assessment is an evaluation process conducted by observing students as they demonstrate specific skills through tasks or activities that represent real-life situations. Performance assessment enables teachers to evaluate students' abilities directly through the musical performances they present (Nurzafti et al., 2024). Teachers can obtain more comprehensive information regarding technical proficiency, rhythmic accuracy, musical expression, creativity, and other skill-related aspects that cannot be measured through conventional testing instruments (Nugroho, 2022).

The role of performance assessment becomes increasingly important in instrumental music instruction, including guitar learning. Guitar is one of the practical subjects widely taught in music education because it has relatively high accessibility and can be utilized in various musical activities, both individually and collaboratively (Hidayatullah & Tejapermana, 2020). Guitar instruction aims to develop students' technical instrumental skills while fostering motor coordination, musical sensitivity, creativity, collaboration, and self-confidence. Therefore, the assessment of guitar learning should be conducted through assessment methods capable of authentically representing students' actual abilities (Sasmita, 2022).

The implementation of performance assessment in guitar learning involves careful planning, the use of clear assessment instruments, objective assessment procedures, and the utilization of assessment results as the basis for instructional follow-up. Teachers need to determine the skill indicators to be assessed, develop assessment rubrics, observe students' performances, and provide feedback that supports the improvement of students' abilities. Assessment functions not only to generate grades but also as an integral part of the learning process that promotes students' competency development (Yusuf, 2017). Nevertheless, the

implementation of performance assessment in music education frequently encounters various challenges. The complex nature of musical skills requires relatively lengthy assessment processes as well as assessment instruments capable of minimizing subjectivity. Differences in students' prior abilities, limitations in educational facilities and resources, and large class sizes also present challenges to assessment implementation. Consequently, assessment practices may vary across schools according to the characteristics of their respective learning environments (Alfianto et al., 2014).

This phenomenon was identified in Music Education at SMK Negeri 1 Brebes. Most Grade X Accounting and Financial Institution 1 students (hereafter referred to as X AKL 1) possessed relatively limited prior guitar-playing skills. Many students were introduced to and began playing the guitar for the first time upon entering vocational secondary education. This condition required teachers to adjust both the learning objectives and the forms of assessment employed to align with students' initial abilities. Guitar instruction at SMK Negeri 1 Brebes was also influenced by limitations in instructional facilities. The number of available guitars was not fully proportional to the number of students participating in the learning process. This situation required teachers to implement various strategies to ensure that both instruction and assessment could continue effectively. Teachers adjusted learning targets, provided opportunities for independent practice, and implemented assessment practices that considered students' progressive skill development.

Despite these limitations, guitar instruction at SMK Negeri 1 Brebes has demonstrated substantial improvements in students' performance abilities. Teachers conduct assessment through live performances, both individually and in groups, utilize assessment rubrics, and employ assessment results to determine remedial and enrichment programs. These practices demonstrate that assessment is used not only as a tool for assigning grades but also as a means of monitoring and developing students' musical competencies.

Based on these conditions, the implementation of performance assessment in guitar instruction within Music Education at SMK Negeri 1 Brebes constitutes an important phenomenon worthy of in-depth investigation. This study is essential for developing a comprehensive understanding of how teachers plan, implement, and utilize the results of performance assessment in guitar learning. It is expected that this research will contribute to the development of assessment practices in Music Education, particularly within vocational education, which is characterized by diverse student backgrounds and learning environments.

METHODS

This study employed a qualitative descriptive approach to examine the practice of performance assessment in guitar instruction within Music Education at SMK Negeri 1 Brebes. A qualitative approach was chosen to understand the implementation of performance assessment in its natural learning context (Moleong, 2021), while the descriptive method was used to describe assessment practices without manipulating the research setting (Mukhtar, 2013). The study was conducted during the second semester of the 2025/2026 academic year.

Participants included the Music Education teacher responsible for guitar instruction, Mr. Heru Baruno, and Grade X AKL 1 students, selected purposively because they were directly involved in the instructional and assessment processes. The study focused on four aspects of performance assessment: assessment planning, assessment implementation, assessment instruments, and the utilization of assessment results.

Data were collected through classroom observations, semi-structured interviews, and documentation. Observations examined teaching and assessment activities during guitar instruction, while interviews with the teacher explored assessment design, assessment criteria, implementation, feedback, and the use of assessment results. Supporting documents included the Learning Objectives Flow (*Alur Tujuan Pembelajaran* [ATP]), Learning Objectives Achievement Criteria (*Kriteria Ketercapaian Tujuan Pembelajaran* [KKTP]), teaching modules, performance assessment rubrics, assessment sheets, summaries of guitar performance scores, and photographs of instructional and assessment activities. Data trustworthiness was ensured through methodological and source triangulation by comparing findings from observations, interviews, and documentation as well as cross-checking multiple data sources throughout the study (Bachri, 2010). Data were analyzed using the interactive model of Miles et al. (2014), consisting of data condensation, data display, and conclusion drawing and verification to identify patterns, relationships, and meanings within the data.

FINDINGS AND DISCUSSION

Performance Assessment Planning

Planning is a fundamental stage of assessment because it determines the objectives, indicators, and success criteria used to evaluate students' competencies. According to Basuki & Hariyanto (2014), effective assessment should be aligned with clearly defined learning objectives, while Anggraena (2022) emphasizes that assessment planning must consider students' characteristics, the learning context, and targeted competencies. At SMK Negeri 1 Brebes, performance assessment in guitar instruction was planned by referring to the Learning Objectives Flow (*Alur Tujuan Pembelajaran* [ATP]), the Learning Objectives Achievement Criteria (*Kriteria Ketercapaian Tujuan Pembelajaran* [KKTP]), and the teaching module, with adjustments based on students' characteristics and the available learning environment. As explained by Mr. Heru Baruno:

"The ATP is already available, then it is further developed according to the school's conditions, the characteristics of Grade 10 students, and the available facilities and infrastructure."

This statement indicates that assessment planning was contextual, integrating curriculum requirements with students' prior abilities to establish realistic assessment targets. As shown in Figure 1, the ATP aims for students to perform idiophone, membranophone, chordophone, or aerophone instruments through musical exploration. In the guitar unit, this competency is achieved through playing the guitar as a chordophone instrument.

Tujuan Pembelajaran	Elemen	Target Keterampilan	Topik Inti	Penjelasan Singkat	JP	Kata Kunci	Profil Pelajar Pancasila	Glosarium
10.3 Peserta didik mampu memainkan salah satu dari idiophone, membranophone, chordophone atau aerophone.	• mengalam • mencipta • merefleksikan • berpikir dan bekerja artistik	• timbre • skill bermusik • manajemen musik	Memainkan alat musik	Peserta didik bereksplorasi memainkan alat idiophone, membranophone, chordophone atau aerophone	8	alat musik pukul, alat musik tiup, alat musik petik, alat musik gesek, idiophone, membranophone, chordophone, aerophone	• kreatif, • bernalar kritis	• <i>chordophone</i>: alat musik yang bunyinya bersumber dari dawai/senar • <i>idiophone</i>: alat musik yang bunyinya bersumber dari alat musik tersebut

Figure 1. Learning Objectives Flow (ATP)

The ATP demonstrates that the orientation of learning focuses on the dimensions of experiencing, creating, reflecting, and thinking and working artistically. These four dimensions represent the characteristics of arts education in the Merdeka Curriculum, which positions students as active participants in artistic experiences. These findings indicate that the assessment is designed not only to measure students' ability to play the guitar mechanically but also to evaluate their engagement throughout the entire musical process. Performance assessment evaluates not only the final product but also the learning process experienced by students while developing their musical skills.

Assessment planning is also supported by the Learning Objectives Achievement Criteria (KKTP), which serve as the benchmark for students' competency attainment.

Table 1. Learning Objectives Achievement Criteria (KKTP)

Score Range	Category
90–100	Excellent
80–89	Good
75–79	Satisfactory
<75	Needs Guidance

Based on Table 1, the teacher established four levels of achievement: Excellent (90–100), Good (80–89), Satisfactory (75–79), and Needs Guidance (<75). These score ranges indicate that the minimum passing criterion was established at a score of 75.

The establishment of the KKTP has important implications for assessment planning. The teacher determines the minimum standard that students must achieve. This standard serves as the basis for determining the expected level of mastery in guitar-playing techniques, chord accuracy, tempo, rhythm, and musical expression. The inclusion of the Needs Guidance category indicates that assessment functions not only to classify students according to their achievement levels but also to serve as the basis for planning follow-up instructional activities in the form of remedial learning. This finding demonstrates that assessment has been designed as an integral part of the learning process rather than merely as a tool for final evaluation.

Assessment planning is also reflected in the teaching module used by the teacher throughout the instructional process.



Figure 2. Music Education Teaching Module for Phase E

Based on Figure 2, the teacher identified students' readiness by mapping their prior knowledge, interests, backgrounds, and learning needs. The teaching module shows that students had diverse prior experiences with musical instruments, ranging from limited experience to no formal music training. Learning needs were also identified based on visual, auditory, and kinesthetic learning styles. These findings indicate that assessment planning incorporated the principles of differentiated instruction, with assessment designed flexibly to accommodate students' diverse abilities. In guitar instruction, identifying students' readiness is essential because instrumental skills develop gradually through repeated practice. Assessment based on students' initial conditions enables the teacher to monitor skill development more accurately throughout the learning process.

These findings are consistent with Solehuddin (2022), who emphasized that assessment planning in music education should begin with identifying students' prior abilities, and with Utomo & Ardiyarta (2013), who found that effective performance assessment depends on the alignment of learning objectives, students' characteristics, and assessment criteria.

Overall, performance assessment planning in guitar instruction at SMK Negeri 1 Brebes was conducted systematically by aligning the Learning Objectives Flow (*Alur Tujuan Pembelajaran* [ATP]), the Learning Objectives Achievement Criteria (*Kriteria Ketercapaian Tujuan Pembelajaran* [KKTP]), and the teaching module with students' actual conditions. The teacher considered curriculum requirements, students' prior abilities, learning needs, and available facilities, ensuring that assessment supported the gradual and continuous development of students' musical skills.

Performance Assessment Instruments

Assessment instruments are an essential component of the assessment process because they collect data on students' competency achievement. Their quality determines the objectivity and accuracy of assessment results. According to Purwanto (2013), effective assessment instruments should clearly represent the competencies being measured, include specific criteria, and enable consistent evaluation of all students. In Music Education, instruments must be designed according to the characteristics of musical skills to ensure comprehensive assessment of students' performance. Similarly, Sudijono (2013) argues that authentic assessment requires instruments that align students' tasks with competency indicators, making analytic rubrics particularly suitable because they provide observable performance criteria. Based on documentation and interview findings, guitar instruction at SMK Negeri 1 Brebes employed an analytic assessment rubric for both individual and group performances. The rubric enabled the teacher to assess each skill component separately, providing more detailed results than holistic assessment. As explained by Mr. Heru Baruno:

"When determining the indicators, I adjust them to the students' initial conditions observed at the beginning, then consider the curriculum content so that the learning objectives can still be achieved and practiced, even in a simple manner."

This statement indicates that the assessment instrument was developed by considering both curriculum requirements and students' actual abilities. The rubric focused on four main aspects, guitar playing technique, chord accuracy, tempo and rhythm, and expression and performance, each assessed using a four-point analytic scale.

Table 2. Assessment Rubric

No.	Assessed Aspect	Score 1	Score 2	Score 3	Score 4
1	Guitar Playing Technique	Hand position and picking technique are incorrect, interfering with the performance.	Hand position and technique begin to develop but still contain many errors.	Playing technique is fairly good with only a few errors.	Playing technique is excellent; hand position and picking are accurate and consistent.
2	Chord Accuracy	Frequent errors in chord transitions.	Several chords are played inaccurately.	Chords are played fairly accurately with only a few errors.	Chords are played accurately and fluently.

3	Tempo and Rhythm	Tempo is unstable and frequently deviates from the beat.	Tempo is fairly stable but still contains several rhythmic errors.	Tempo is relatively stable with only minor errors.	Tempo and rhythm are highly stable and consistent with the musical piece.
4	Expression and Performance	Lacks self-confidence and does not demonstrate musical interpretation.	Begins to demonstrate expression, although still limited.	Expression is fairly good and appropriate to the character of the musical piece.	Highly confident, expressive, and able to convey the musical interpretation effectively.

Based on Table 2, it can be seen that the rubric used by the teacher includes skill indicators that are relevant to guitar-playing competencies. The four assessed aspects indicate that the teacher does not focus solely on the sound produced by the students but also pays attention to the technical and musical processes that occur throughout the performance.

The first aspect is guitar playing technique. This aspect assesses hand position, picking technique, and the way students hold the instrument while playing. Technique is the primary foundation that influences the overall quality of performance. Improper hand position may cause difficulties in chord transitions, unclear sound production, and even the risk of injury if practiced continuously. The inclusion of guitar playing technique as an assessment aspect indicates that the teacher pays attention to the procedures and fundamental skills used by students in playing the instrument.

The second aspect is chord accuracy. This indicator assesses students' ability to form and transition between chords according to the structure of the musical piece being performed. Chord mastery is a fundamental competency that determines students' success in accompanying and performing a song. The inclusion of chord accuracy as an assessment aspect indicates that the assessment is directed toward measuring harmonization skills, which constitute the core of beginning-level guitar instruction. Assessing chord accuracy enables the teacher to identify students' specific learning difficulties. In Grade X AKL 1, for example, several students demonstrated good picking techniques but still experienced difficulties with chord transitions.

The third aspect is tempo and rhythm. This aspect assesses students' ability to maintain a steady beat while performing a musical piece. Rhythm is one of the fundamental elements that determines the coherence and continuity of a musical performance. Guitar playing that demonstrates accurate chord execution but unstable tempo will still result in a musically inadequate performance. The inclusion of tempo and rhythm as assessment indicators demonstrates that the teacher evaluates not only technical accuracy but also students' musical ability to maintain consistency throughout the performance. The tempo and rhythm aspect is particularly important because maintaining rhythmic stability is often one of the greatest challenges for students who are learning to play the guitar for the first time.

The fourth aspect is expression and performance. This aspect assesses students' level of self-confidence, musical interpretation, and ability to present a musical performance communicatively. Expression is the element that distinguishes musical activity from purely technical execution. The inclusion of expression and performance as assessment aspects indicates that the teacher views music education as a process of developing artistic skills. The assessment also encompasses students' ability to interpret and present musical works aesthetically.

The structure of the rubric demonstrates a balance between technical and artistic aspects. Guitar playing technique and chord accuracy represent the technical dimension of performance, whereas tempo, rhythm, and expression represent the musical and artistic dimensions. This balance is important because guitar-playing competency is fundamentally a combination of mechanical skills and musical sensitivity. The use of an analytic rubric also provides the advantage of increasing assessment objectivity.

The findings of this study are consistent with those of Suwarno & Aeni (2021), who found that the use of analytic rubrics in music education improves assessment consistency and assists teachers in providing more specific feedback to students. Their study also found that students who understood the criteria contained in the rubric were better able to identify the strengths and weaknesses of their performances, thereby enabling the process of skill improvement to proceed in a more focused manner.

The findings of this study also reinforce the view of Mahmudi (2018), who argued that analytic rubrics are effective instruments for assessing complex skills because they enable assessors to observe each component of performance separately. In the present study, the use of an analytic rubric proved capable of providing detailed information regarding students' guitar-playing abilities, ranging from technical skills, chord mastery, and rhythmic stability to expressive ability in musical performance.

Based on the overall findings, it can be concluded that the performance assessment instrument used in guitar instruction at SMK Negeri 1 Brebes is an analytic assessment rubric encompassing the aspects of guitar playing technique, chord accuracy, tempo and rhythm, and expression and performance. The rubric enables the teacher to conduct assessment systematically, objectively, and transparently while providing detailed information regarding the development of students' competencies in each aspect of guitar-playing skills.

Implementation of Performance Assessment

The implementation of assessment is the stage in which the assessment plan is put into practice. According to Abduh (2019), performance assessment requires students to demonstrate their knowledge and skills through authentic tasks, while Abdullah (2016) emphasizes that authentic assessment measures students' actual abilities in real-world contexts. Accordingly, performance assessment is particularly appropriate in Music Education because musical competencies must be evaluated through live performance. At SMK Negeri 1 Brebes, performance assessment in guitar instruction was conducted through both individual and group (ensemble) performances. Students demonstrated the skills developed during the

learning process, and the teacher evaluated their performances using a prepared assessment rubric. As explained by Mr. Heru Baruno:

"For the individual assessment, students are called one by one. For the ensemble assessment, groups are formed at the beginning of the lesson."

This approach enabled the teacher to assess students' individual guitar-playing skills as well as their ability to collaborate in ensemble performance. Individual assessment focused on technical mastery, whereas group assessment evaluated coordination, rhythmic synchronization, and musical collaboration, providing a more comprehensive picture of students' competencies in Music Education.



Figure 3. Students Performing Individual Guitar Practice

Based on Figure 3, students can be seen performing guitar individually in front of the teacher and their classmates. This documentation indicates that the assessment was conducted through live performance, enabling the teacher to observe students' skills directly. This situation allowed the teacher to assess aspects such as playing technique, chord accuracy, tempo stability, and the musical expression demonstrated by students during their guitar performance. The implementation of individual assessment also indicates that every student was given an equal opportunity to demonstrate their abilities.

These findings demonstrate that performance assessment functions as a means of obtaining authentic evidence of students' competencies in playing the guitar.



Figure 4. Students Performing Group Guitar Practice

Based on Figure 4, students participated in group (ensemble) guitar practice, with each student performing a different musical role, such as rhythm, melody, or accompaniment. This activity demonstrates that the assessment also evaluated students' collaborative abilities. Unlike individual performance, ensemble learning requires students to listen, maintain tempo, balance sound, and interact with other performers. These findings indicate that the assessment accommodated the collaborative dimension of Music Education, emphasizing not only technical proficiency but also students' social and artistic competencies.



Figure 5. Teacher Recording Students' Performance Results

Based on Figure 5, the teacher can be seen observing and recording students' performance results using an assessment sheet. This documentation indicates that the assessment process was conducted systematically using instruments that had been prepared beforehand. The teacher's direct observation facilitated the continuous assessment process while students demonstrated their skills. The implementation of the assessment also demonstrates the application of differentiated instruction. The teacher recognized that students' prior abilities were not at the same level. Some students were introduced to the guitar for the first time upon entering vocational secondary school, whereas others had previous experience playing the instrument.

These findings indicate that the implemented assessment possesses the characteristics of formative assessment. Abduh (2019) explains that formative assessment functions to provide information regarding students' learning progress, which is subsequently used as the basis for improving instruction. In the present study, the teacher also considered the learning process students had undergone until they were able to play the guitar according to the established learning targets.

The findings of this study are consistent with those reported by Anggraini (2019), who found that performance assessment in music education is more effectively implemented through live performance because it provides a more authentic representation of students' musical abilities. The study also demonstrated that performance assessment enables teachers to identify students' skill development more comprehensively than assessments based solely on written tests.

Based on the overall findings, it can be concluded that the implementation of performance assessment in guitar instruction within Music Education at SMK Negeri 1 Brebes reflects the principles of authentic assessment through live performances conducted both individually and in groups. The implementation of assessment functions not only to measure learning outcomes but also to document the development of students' skills, accommodate differences in students' prior abilities, and provide teachers with the information needed to gain a deeper understanding of students' learning processes.

Utilization of Performance Assessment Results

The utilization of assessment results is the stage that follows the implementation of the assessment process. Assessment results are used to determine students' learning achievement and serve as the basis for decision-making in the instructional process. According to Abduh (2019), effective assessment is assessment that provides information for both teachers and students to improve subsequent learning processes. In line with this view, Abdullah (2016) explains that assessment results should be used to identify students' strengths and weaknesses so that teachers can determine appropriate instructional strategies.

The results of performance assessment in guitar instruction within Music Education at SMK Negeri 1 Brebes were used not only as the basis for assigning final grades but also to determine remedial and enrichment programs. The teacher used the assessment results to identify students who still required additional guidance as well as those who had demonstrated higher levels of skill mastery. As explained by Mr. Heru Baruno:

"From the assessment, we know which students need remedial instruction and which students should receive enrichment."

This statement indicates that the assessment results have a strong formative function. The teacher views assessment not only as a tool for generating grades but also as a source of information used to understand students' skill development and determine subsequent instructional steps.

No	Nama Siswa	Teknik	Akord	Tempo	Ekspresi	Jumlah Skor	Nilai
1	Abdi Ghofar	3	3	3	6	15	81
2	Abd Khamid Atman	4	3	4	4	15	84
3	Aulia Saputra	4	4	3	4	15	84
4	Bagus Suryana	3	3	3	3	12	75
5	Bambang Saputra	3	4	3	3	13	81
6	Barika Rizky	4	4	4	3	15	84
7	Carlota Astuti	4	4	3	4	15	84
8	Chandra Setiara	3	3	3	3	12	75
9	Charla Agita Nugraha	4	3	4	3	14	80
10	Chindy Aeri Octaviani	4	4	3	4	15	84
11	Cindy Ilsa	4	3	3	4	14	80
12	Dini Zula Aulia	3	4	3	4	14	80
13	Fauziah Lestari	4	4	4	3	15	84
14	Irena Aulia Saputra	4	4	3	4	15	84
15	Kayla Zafra Subahrika	4	4	3	4	15	84
16	Kusuma Wardana	3	3	4	3	13	81
17	Lailani Fitriyah	4	4	4	3	15	84
18	Maulia Kirana Umar	4	3	3	4	14	80
19	Nabilah Annabeani	4	4	3	4	15	84
20	Nasyri Alnaki	3	3	3	3	12	75
21	Nisul Lailah	4	4	3	4	15	84
22	Octaviani Safitri	4	4	4	3	15	84
23	Rizki Nugraha	3	3	3	4	13	81
24	Saghaen Isfahan	4	4	3	4	15	84
25	Sekar Aya Lestari	4	4	4	3	15	84
26	Shafwan Alifan	4	4	3	4	15	84
27	Vivian Aesthih	3	4	3	4	14	80
28	Wahid Abidin Zain	3	3	3	3	12	75
29	Wulan Syahman	4	4	4	3	15	84
30	Yahya Walyuddin	3	4	3	3	13	81
31	Zahar Faisal Fagih	3	4	3	4	14	80
32	Zaki Hening	4	3	4	4	15	84

Figure 6. Summary of Guitar Assessment Results

Based on Figure 6, the results of the guitar performance assessment indicate variations in students' levels of achievement. The students' scores ranged from 75 to 94, with all students achieving the minimum Learning Objectives Achievement Criteria (*Kriteria Ketercapaian Tujuan Pembelajaran* [KKTP]) score of 75.

Of the 32 students who participated in the assessment:

- 16 students obtained a score of 94,
- 7 students obtained a score of 88,
- 5 students obtained a score of 81, and
- 4 students obtained a score of 75.

These data indicate that the majority of students achieved the Good to Excellent categories according to the KKTP applied in the instructional process. When classified according to the achievement categories, the results are presented as follows.

Table 3. Classification of Students' Assessment Results

Category	Score Range	Number of Students
Excellent	90–100	16
Good	80–89	12
Satisfactory	75–79	4
Needs Guidance	<75	0

Based on these data, 50% of the students were classified in the Excellent category, 37.5% in the Good category, and 12.5% in the Satisfactory category. No students fell into the Needs Guidance category.

These findings indicate that the implemented guitar instruction resulted in a relatively high level of competency achievement. This finding is particularly noteworthy when considered alongside the earlier finding that the majority of students had no prior experience playing the guitar before the instruction began. The assessment results demonstrate significant improvement in students' guitar-playing skills throughout the learning process.

Students who obtained a score of 75 generally received a score of 3 on all assessment aspects. This finding indicates that these students were able to play the guitar according to the basic instructional requirements, although the quality of their performances still required improvement in the areas of technique, chord execution, rhythm, and expression. Students who obtained a score of 94 demonstrated predominantly 4 scores across nearly all assessment aspects. This condition indicates a more advanced level of guitar-playing ability in both technical and musical dimensions. These findings demonstrate that the assessment rubric used by the teacher was capable of distinguishing students' levels of ability in greater detail.

Utilization of Assessment Results for the Remedial Program

The teacher used the assessment results as the basis for implementing remedial instruction for students who had not yet demonstrated optimal mastery of the required skills. Remedial activities were not provided in exactly the same form as the initial assessment tasks but were adjusted according to students' levels of ability. This approach demonstrates the application of the principles of differentiated instruction in assessment follow-up. The teacher

recognized that students possessed different levels of ability; therefore, remedial tasks needed to be designed according to each student's learning needs. Remedial instruction focused primarily on strengthening fundamental skills such as chord transitions, picking techniques, and tempo stability. This practice indicates that the purpose of remedial instruction was to help students achieve competencies that had not yet been mastered in the previous assessment.

Utilization of Assessment Results for the Enrichment Program

The assessment results were also used to identify students who were eligible to participate in enrichment programs. Students who demonstrated higher levels of guitar-playing ability were provided with opportunities to further develop their potential through advanced assignments and participation in school musical activities. The teacher acknowledged students who demonstrated strong performances and encouraged them to participate in various activities that could further develop their musical competencies. These enrichment activities were intended not only to improve guitar-playing skills but also to foster students' self-confidence and motivation in artistic endeavors. These findings indicate that assessment functions as a tool for identifying students' potential.

Utilization of Assessment Results as the Basis for Summative Assessment

The assessment results also served a summative function. The scores obtained by students in the guitar performance assessment constituted one of the assessment components used in determining semester report card grades. The use of performance assessment results as part of the final evaluation demonstrates that performance assessment occupies an important position in Music Education. The practical competencies demonstrated by students through guitar performance receive a substantial contribution in determining their overall learning achievement. Thus, the assessment results function both as the basis for improving instruction through remedial and enrichment programs (formative function) and as the basis for reporting students' learning achievement at the end of the semester (summative function).

The findings of this study are consistent with those reported by Fitriyah et al. (2024), who found that the utilization of assessment results in arts education serves as the basis for designing follow-up instructional strategies. Their findings indicate that assessment, when utilized optimally, enables teachers to understand students' development while continuously improving the quality of instruction.

Based on the overall findings, it can be concluded that the results of performance assessment in guitar instruction within Music Education at SMK Negeri 1 Brebes are utilized comprehensively, both as the basis for implementing remedial and enrichment programs and as a component of the end-of-semester assessment. The utilization of these assessment results demonstrates that assessment functions as a means of supporting the continuous development of students' competencies in accordance with the formative and summative assessment principles of the Merdeka Curriculum.

CONCLUSION

The practice of performance assessment in guitar instruction within Music Education at SMK Negeri 1 Brebes is implemented through four main stages: assessment planning, the development of assessment instruments, assessment implementation, and the utilization of assessment results. During the planning stage, the teacher designs the assessment by referring to the Learning Outcomes (*Capaian Pembelajaran* [CP]), the Learning Objectives Flow (*Alur Tujuan Pembelajaran* [ATP]), the Learning Objectives Achievement Criteria (*Kriteria Ketercapaian Tujuan Pembelajaran* [KKTP]), and the teaching module, which are subsequently adjusted to the actual conditions of the students, their prior abilities, and the availability of learning facilities. The assessment instrument used is an analytic assessment rubric covering four main aspects: guitar playing technique, chord accuracy, tempo and rhythm, and expression and performance. The use of this rubric enables the teacher to conduct assessment systematically, objectively, and transparently because each aspect includes clearly defined achievement criteria. The assessment is implemented through students' live performances, both individually and in groups (ensembles), allowing guitar-playing skills to be observed authentically in accordance with the characteristics of psychomotor competencies in Music Education. The teacher also considers students' skill development by taking into account the differences in their prior abilities.

The assessment results indicate that all students achieved the minimum learning achievement criterion, with scores ranging from 75 to 94. A total of 16 students were classified in the Excellent category, 12 students in the Good category, and 4 students in the Satisfactory category. These findings demonstrate that performance assessment provides a detailed representation of each student's level of mastery of guitar-playing skills. The assessment results are used to identify students' needs for remedial instruction and enrichment according to their respective levels of ability. The practice of performance assessment implemented at SMK Negeri 1 Brebes functions not only as a tool for evaluating learning outcomes but also as a means of monitoring the development of students' musical competencies, supporting a student-centered learning process, and providing teachers with a basis for designing appropriate instructional follow-up based on students' learning needs.

REFERENCES

- Abduh, M. (2019). *Panduan penilaian kinerja (performance assessment)*. Pusat Penilaian Pendidikan.
- Abdullah, R. S. (2016). *Penilaian autentik*. Bumi Aksara.
- Alfianto, F., Florentinus, T. S., & Utomo, U. (2014). Pengembangan instrumen penilaian apresiasi seni musik materi seni budaya sekolah menengah pertama. *Innovative Journal of Curriculum and Educational Technology*, 3(2).
- Anggraena, Y., et al. (2022). *Panduan pembelajaran dan asesmen*. Badan Standar, Kurikulum, dan Asesmen Pendidikan, Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi.
- Anggraini, R. (2019). Analisis asesmen perkembangan seni gambar tanpa wajah di taman kanak-kanak Islam Yogyakarta. *Jurnal Ilmiah Pesona PAUD*, 6(2), 94–102.

- Bachri, B. S. (2010). Meyakinkan validitas data melalui triangulasi pada penelitian kualitatif. *Jurnal Teknologi Pendidikan*, 10(1), 46–62.
- Basuki, I., & Hariyanto. (2014). *Asesmen pembelajaran*. PT Remaja Rosdakarya.
- Budiono, A. N., & Hatip, M. (2023). Asesmen pembelajaran pada kurikulum merdeka. *Jurnal Axioma: Jurnal Matematika dan Pembelajaran*, 8(1), 109–123.
- Fitriyah, S. N. M., Sutadji, E., Dewi, R. S. I., Suyitno, I., & Anggraini, A. E. (2024). Asesmen autentik pada pembelajaran seni budaya Kurikulum Merdeka di sekolah dasar. *JlIP: Jurnal Ilmiah Ilmu Pendidikan*, 7(6), 5587–5593.
- Hidayatullah, R., & Tejapermana, P. (2020). Kelas gitar akustik berbasis pembelajaran kooperatif. *Kelas Gitar Akustik Berbasis Pembelajaran Kooperatif*, 4(2), 137–143.
- Kusumaningrum, P. D., & Abduh, M. (2022). Analisis kesiapan guru sekolah dasar dalam pelaksanaan asesmen nasional. *Jurnal Basicedu*, 6(3), 5244–5250.
- Mahmudi, I. (2018). Rubrik analitik penilaian hasil belajar praktik pendidikan agama Islam. *FIKRAH*, 2(2), 136–154.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: A methods sourcebook* (3rd ed.). SAGE Publications.
- Moleong, L. J. (2021). *Metodologi penelitian kualitatif*. PT Remaja Rosdakarya.
- Mukhtar. (2013). *Metode praktis penelitian deskriptif kualitatif*. Referensi (GP Press Group).
- Munaroh, N. L. (2024). Asesmen dalam pendidikan: Memahami konsep, fungsi dan penerapannya. *Dewantara: Jurnal Pendidikan Sosial Humaniora*, 3(3), 281–297.
- Nugroho, M. A. (2022). *Buku panduan guru asesmen unjuk kerja pendidikan seni musik*. Guepedia.
- Nurzafti, K. D., Nazurty, N., & Purba, A. (2024). Asesmen unjuk kerja portofolio dalam menulis teks persuasi kelas VIII SMP Negeri 16 Kota Jambi. *SIBATIK Journal: Jurnal Ilmiah Bidang Sosial, Ekonomi, Budaya, Teknologi, dan Pendidikan*, 3(7), 971–982.
- Purwanto. (2013). *Prinsip-prinsip dan teknik evaluasi pengajaran*. PT Remaja Rosdakarya.
- Sasmita, P. D. D. (2022). Proses kreatif siswa homeschooling dalam penciptaan musik melalui pembelajaran gitar (Studi kasus: Kelas gitar Sanggar Regenerasi). *Sorai: Jurnal Pengkajian dan Penciptaan Musik*, 14(1), 35–46.
- Solehuddin, M. (2022). *Pengembangan instrumen penilaian unjuk kerja (performance assessment) kompetensi ekspresi dan kreasi musik*. Tahta Media Grup.
- Sudijono, A. (2013). *Pengantar evaluasi pendidikan*. PT Raja Grafindo Persada.
- Susanti, D. E., Sudirman, S., & Fahrudin, F. (2021). Peran asesmen kebutuhan dan perencanaan pendidikan dalam pengembangan lembaga pendidikan khusus (ABK). *(JPAP) Jurnal Praktisi Administrasi Pendidikan*, 5(2), 64–68.
- Suwandhono, A. W. (2016). Penilaian autentik dalam pembelajaran musik berbasis komposisi. *JPKS (Jurnal Pendidikan dan Kajian Seni)*, 1(2).
- Suwarno, S., & Aeni, C. (2021). Pentingnya rubrik penilaian dalam pengukuran kejujuran peserta didik. *Edukasi: Jurnal Pendidikan*, 19(1), 161.
- Utomo, U., & Ardiyarta, T. (2013). Pengembangan instrumen penilaian unjuk kerja (performance assessment) kompetensi ekspresi dan kreasi musik di sekolah menengah pertama (SMP). *Harmonia: Journal of Arts Research and Education*, 13(1).
- Yusuf, A. M. (2017). *Asesmen dan evaluasi pendidikan*. Prenada Media.