

# ahmed.khazri@fsl.utm.tn ahmed.khazri@fsl.utm.tn

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# Implementing Non-Formal Education through Marching Band Activities: Youth Artistic Competence at Makassar Drum Corps

Aan Rahdiyazah<sup>1</sup>, Sukarman B<sup>2</sup>, Andi Ihsan<sup>3</sup>

<sup>1, 2, 3</sup> Program Studi Pendidikan Seni, Program Pascasarjana, Universitas Negeri Makassar, Indonesia

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## ABSTRACT

Although arts education plays a crucial role in adolescent development, formal channels often lack the time and space for in-depth practice. In Makassar, there is a need for a non-formal educational platform capable of integrating technical aspects of the arts with holistic character development. This study aims to examine the implementation of non-formal education through marching band activities at Drum Corps Makassar (DCM) in developing adolescent artistic competencies covering the cognitive, affective, psychomotor domains, and identify the factors that influence them. This study used a qualitative approach with a case study design. Data was collected through participatory observation of the practice process, in-depth interviews with coaches, administrators, parents, and players, and a study of the training program documentation. Data were analyzed descriptively and interpretively using source triangulation to ensure the validity of the findings. The findings indicate that DCM serves as an effective non-formal educational institution. Cognitively, adolescents demonstrated increased musical literacy and visual-spatial problem-solving skills. Effectively, they developed strong characteristics of discipline, responsibility, and teamwork. Psychomotorically, there was significant improvement in motor coordination and instrument-playing techniques. This process is supported by a structured training system, intensive coaching guidance, and a supportive social environment (peer support). This research contributes to the strengthening of non-formal education theory, which suggests that community-based activities such as marching band can be an effective alternative learning model for developing artistic competence and character in adolescents outside of formal school.

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## Corresponding Author:

Aan Rahdiyazah,  
Program Studi Pendidikan Seni, Program Pascasarjana, Universitas Negeri Makassar, Indonesia  
Email: [aanrahdiyazah.240036301009@student.unm.ac.id](mailto:aanrahdiyazah.240036301009@student.unm.ac.id)

## 1. INTRODUCTION

Education is a key pillar in developing human potential, not limited to formal education but also through non-formal and informal channels (Caldana et al., 2023;

Grajcevci & Shala, 2016). In the context of human resource development in Indonesia, non-formal education plays a strategic role as a complement, substitute, and supplement to formal education (Islahi & Nasrin, 2022; Melania et al., 2024). Adolescents, as a transitional age group seeking identity, require a platform that facilitates self-expression, creativity, and holistic competency development. However, the reality on the ground shows that arts education curricula in formal schools are often hampered by limited time allocation, facilities, and an unbalanced teacher-student ratio. This results in adolescents'/students' artistic talents being underdeveloped, necessitating intervention through more flexible, practice-based non-formal educational institutions.

One form of non-formal education that holds a high appeal and unique educational complexity for adolescents is marching band or drum corps activities (Ayunigsih, 2023; Hermawan, 2020). These activities are not just about walking and playing music; they are also a social and artistic laboratory that brings together different fields (Ayunigsih, 2023). They incorporate elements of music (auditory), movement (kinesthetic), and visual skills, requiring high levels of concentration and collective coordination. Drum Corps Makassar (DCM) has emerged as a non-formal educational organization in South Sulawesi that consistently fosters youth through the medium of marching bands. DCM's existence is fascinating to study because it has managed to survive and achieve success amidst the changing lifestyles of urban youth, who tend to be individualistic and tied to digital technology.

The primary issue underlying this research is the gap between the need to develop youth's artistic competencies and the availability of adequate learning spaces. Arts education is often considered a secondary subject in formal education, yet art is an effective medium for developing emotional and cognitive intelligence (González-Zamar & Abad-Segura, 2021; Li & Qi, 2025). Youth who lack positive outlets for their creative energy risk falling into negative behaviors or becoming apathetic toward self-development. Through marching bands, youth are forced out of their comfort zones to learn complex instrument techniques, read complex musical scores, and synchronize movement within a large unit. This process represents a tangible implementation of non-formal education, where the continuous transfer of knowledge and skills occurs.

The artistic competencies developed in this activity encompass three main domains: cognitive, affective, and psychomotor. In the cognitive domain, members are required to understand music theory, memorize song sequences, and comprehend visual dynamics (Toader et al., 2023). In the psychomotor domain, fine motor coordination develops when playing musical instruments and gross motor skills when marching (Del Barrio & Arús, 2024). Most crucial is the affective domain; a marching band is a miniature society. There, adolescents learn about subordination, leadership, loyalty, and mental resilience. However, there have been very few studies to date on the systematic management of this non-formal education process in organizations such as the Makassar Drum Corps.

Previous research on marching bands has generally focused more on aspects of organizational management, competitive achievements, or the physical health of the players (Cumberledge, 2017; Cumberledge et al., 2024; Matthews, 2017). Few studies

have examined this activity in-depth from the perspective of non-formal education, focusing on the comprehensive development of adolescent artistic competencies using in-depth case studies. Furthermore, the local context in Makassar has unique socio-cultural characteristics, where the spirit of youth and collectivism has its own dynamics that influence how instructors deliver material and how adolescents respond to that learning.

The novelty of this research lies in three main aspects, namely (1) Integration of Non-formal Education and Art Competence: This research positions the marching band not only as an extracurricular activity or hobby, but as a non-formal educational entity that has an "implied" curriculum (hidden curriculum) in developing three competency domains (cognitive, affective, and psychomotor) simultaneously. (2) Locus and Cultural Context: The study of the Makassar Drum Corps provides a new perspective on the pattern of arts development outside Java. The dynamics of Makassar's locality in the communication patterns between coaches and members, as well as the support of the local community, provide a different color in the theory of community-based arts education. (3) Case Study Approach to Urban Phenomena: This research explores how communal physical and artistic activities such as marching bands become an antithesis to the individualistic digital culture of today's urban youth, making it an alternative model for the development of adolescent character in big cities. The results of this study are expected to serve not only as academic evidence but also as practical guidance for arts organization managers and non-formal educators in designing effective, disciplined, and sustainable talent development programs for the younger generation. This study seeks to examine and delineate the function of the Makassar Drum Corps organization as a non-formal educational entity in the enhancement of youth artistic skills. More specifically, the objectives of this study are.

1. To analyze the implementation mechanisms of non-formal education in the Makassar Drum Corps. To describe how the curriculum, training methods, and non-formal learning structures are applied in marching band activities to ensure the transfer of artistic knowledge to youth members.
2. To evaluate the development of artistic competencies in the cognitive domain. To identify the extent to which marching band activities enhance youth's intellectual abilities in understanding music theory, reading sheet music (scores), and understanding visual strategies and complex field formations.
3. To describe the development of artistic competencies in the affective domain. To explore the formation of character, attitudes, and artistic values through collective activities, including the development of discipline, responsibility, art appreciation, and the ability to work together in a team (group solidarity).
4. Analyze the Development of Artistic Competence in the Psychomotor Domain. To examine the improvement of adolescents' physical skills in mastering musical instrument techniques and coordinating body movements that synchronize musicality and visual aspects.
5. Identifying Supporting and Inhibiting Factors in the Learning Process. To identify internal (motivation, talent) and external (facilities, coach role, parental support)

factors that influence the effectiveness of adolescent artistic competency development in the Makassar Drum Corps.

## 2. METHOD

This research employed a qualitative approach with a case study method. The choice of a qualitative approach was based on the need to deeply understand social and educational phenomena in a natural setting without any manipulation of variables. The primary focus of this research was to explore the meanings, experiences, and social interactions experienced by participants related to the role of the Makassar Drum Corps in developing adolescent artistic competence. The case study method was chosen to examine a specific social unit, the Makassar Drum Corps community, which is considered representative as a model for non-formal arts learning in urban environments.

This research was conducted at the Makassar Drum Corps Secretariat and regular practice location. These locations were chosen purposively because they are centers of technical and administrative activities that provide primary data related to the marching band practice process. The research is planned to last for three months, from October to December 2025. The research subjects were determined using a purposive sampling technique, selecting parties with relevant information on the development of adolescent artistic competencies. Informants in this study include: (1) Active members: As the main subjects of competency development. (2) Instructors/Trainers: As facilitators of the cognitive, affective, and psychomotor learning process. (3) Drum Corps administrators: As the developers of organizational programs and policies. (4) Parents/Guardians of members: As providers of external perspectives on changes in adolescent behavior and abilities.

This research focuses on the Makassar Drum Corps' efforts to integrate the development of adolescent artistic competencies, which encompass three main domains: (1) Cognitive: Working memory, motor coordination, and decision-making. (2) Affective: Discipline, teamwork, and art appreciation. (3) Psychomotor: Technical skills in playing instruments and movement coordination.

To ensure data validity, the researcher acted as the primary instrument (human instrument) through the following techniques:

- Participatory Observation: The researcher was directly involved in the training environment to observe the dynamics and natural behavior of members.
- In-Depth Interviews: Using an unstructured interview model to freely yet in-depthly gather information from informants regarding the competency development process.
- Documentation Study: Collecting supporting data in the form of activity photographs (visual evidence of interactions) and written documents such as administrative archives and development program reports.

The data were analyzed using the Miles and Huberman Interactive Model, which consists of three systematic stages:

- **Data Reduction:** The process of selecting, simplifying, and transforming raw data from the field. The researcher focused on aspects of artistic competent development and discarded irrelevant information.
- **Data Display:** Organizing data into a logical and systematic qualitative narrative, so that the relationship between marching band activities and youth development could be clearly seen.
- **Conclusion Drawing/Verification:** Seeking meaning from each pattern discovered from the beginning of the research. Initial conclusions will be continuously verified through an iterative process to produce credible and objective findings.

### 3. RESULTS AND DISCUSSION

#### Results

#### Developing Adolescent Artistic Competence in the Cognitive, Affective, and Psychomotor Domains

Makassar Drum Corps exercises develop teenagers' cognitive, emotive, and psychomotor artistic skills. Through structured, rigorous, and continual training, these three domains develop together. In a marching band, artistic competence includes playing an instrument, performing visual gestures, grasping musical principles, developing attitudes, and mastering motor abilities. This study found that the Makassar Drum Corps helps teenagers develop these three dimensions.

#### Cognitive Development

The Makassar Drum Corps helps teenagers build cognitive competency through organized music learning. Players learn musical principles, both theoretical and practical, from the start. Players learn what they're performing, why certain pieces must be played a certain manner, and how their role fits into the performance throughout practice. The marching band practice becomes an intellectual learning arena that requires active thought.

*Zhiqa Firqatunnajiyah, a brass player on the drums, explained that "at DCM we are not immediately told to play songs, but are first taught to read scores, understand beats, and musical structure."*

This remark shows that Makassar Drum Corps curriculum prioritizes intellectual understanding before practical expertise. As music language experts, players are not just instruction implementers. Players develop analytical skills by reading sheet music and comprehending song structure. Players can relate musical symbols to their sounds with this capacity. Theory-practice integration develops cognitive competence. Introduction to each marching band division's role improves cognitive understanding. Players are taught that their music is intertwined with percussion and color guard. The instructor gradually explains each section's purpose so students can adapt their playing to the overall. Players can understand the musical environment with this insight.

*Luhur Wicaksono, the Brass Coach at the Makassar Drum Corps, explained that "children must understand why this part is played loudly or softly, because everything has a function in music and performance."*

This statement highlights Makassar Drum Corps musical awareness training. Coaches encourage contextual thinking to prevent mechanical play. Players can control their expression and dynamics by understanding each section's musical function. Understanding musical section links increases cognitive capacity. Players understand music's structure. Color guard players and musicians develop cognitive competency. Color guard players comprehend rhythm, pace, and song structure despite their focus on visuals and movement. This understanding is needed to match their motions to the music. Thus, cognitive learning is multidisciplinary and integrated into one training system.

*Muh. Fathir, a member of the Makassar Color Guard Drum Corps, said, "Even though we're visual, we're still taught counting, tempo, and listening to the music to ensure our movements stay on track."*

This comment shows that Makassar Drum Corps cognitive competence is not restricted by divisional technical roles. For synchronized movement, color guard players learn rhythm and cadence. This shows that everyone needs musical knowledge. This strategy helps the DCM create a collective cognitive awareness for harmonic performances. Memory and organization of practice materials enhance cognitive skills together with musical principles. Players must remember scores, song sequences, formations, and developing technical directions. This requires intense focus and recall. Over time, players learn to handle complex information.

*Drumline musician Vingky Wulandari said, "at first it was difficult to remember all the parts and measures, but over time, I got used to it and was able to focus."*

This sentence shows cognitive adaptability over time. Players learn to concentrate and remember via practice. Training intensity improves these skills. Thus, marching band helps adolescents improve cognitive skills through hands-on experience. Cognitive development is also seen in players' practice problem-solving. Tempo mismatches, mistakes, and inter-divisional synchronization might hinder players. Coaches don't always offer answers but help players identify the issues. This promotes critical and introspective thinking.

The Makassar Drum Corps develops cognitive competence through music theory, ensemble roles, complex information management, problem-solving, self-evaluation, independent learning, and collaborative interactions. Teens' attitudes become more ordered, reflective, and adaptive. Cognitive competence affects players' daily thinking and musical skill. Thus, Makassar Drum Corps marching band exercises boost adolescent cognitive development.

### **Development of Affective Competence**

The Makassar Drum Corps helps teenagers develop affective competence by shaping their values, character, and attitudes during training and organization. Marching band requires technical skills and mental disciplines including discipline, accountability, and devotion. Players must follow guidelines during organized and intensive training. The Makassar Drum Corps provides teenagers with continual affective learning.

*In an interview, Rama Rinaji said "the most important thing we instill is discipline, because without discipline, training will not work."*

This remark shows that coaching values discipline. The coaches believe discipline is the key to influencing players' mindsets. Discipline includes timeliness, sincerity, and devotion in training. Continuous practice instills discipline in players. Habituation develops affective competence. Players' participation in every practice and performance foster responsibility. Players must attend and prepare for practice. Individual and group responsibility exist since one error might damage the whole performance. Members care and respect one other because of this awareness.

*Nurse Pitra Sari said, "If I'm not ready, my teammates in the division could also be affected."*

This shows that players comprehend the consequences of irresponsibility. This awareness motivates them to practice. Understanding their group roles fosters accountability, not pressure. Social encounters in the marching band create affective competence. Appreciation for process and effort shows affective growth. Players struggle with technique and exhaustion during practice. However, the coach stresses process over results. Players should value every minor development. This mindset builds patience and resilience.

*Percussionist Laila Ramdhani said, "Here we are taught to be patient, because the results are not immediately visible."*

The comment shows that players are embracing patience and endurance characteristics. Long training creates a never-give-up attitude. These principles influence not only musical practices but also players' daily actions and attitudes. Thus, affective growth is contextual and sustainable. Performance evaluations build self-confidence. Some players were nervous performing in front of an audience. With practice and coaching, their confidence grew. This method also requires team support. Performances boost self-esteem.

*Interviewee Rifdah Fakhirah said, "I was nervous at first when performing, but over time I became confident through frequent practice and the support of my friends."*

This shows that experience and social support build self-confidence. Players overcome nervousness in helpful practicing environments. This shows how good emotional interactions increase affective competence. Therefore, the Makassar Drum Corps gives teens a safe place to gain self-confidence. Players' emotional management throughout practice shows affective competence. Stress, weariness, and minor disagreements might occur among participants. Coaches help players handle emotions and challenges. It improves athletes' emotional intelligence. Affective learning requires emotional regulation.

*Luhur Wicaksono explained in an interview that "we teach our children not to get too emotional during practice, because everyone is learning."*

This shows that the coach teaches self-control. Players should know that negative emotions might hinder training. Players can maintain a positive training environment by controlling their emotions. Such behavior shows emotional intelligence development.

Makassar Drum Corps activities emphasize concepts of cooperation and solidarity. Members bond via rigorous training and common goals. Players learn to help each other at difficult times. The group bonds emotionally through this togetherness. Solidarity is crucial to teenagers' emotive competence.

The Makassar Drum Corps develops affective competence through training, social interactions, and environmental support, resulting in commitment, emotional discipline, criticism acceptance, solidarity, mental resilience, and social awareness. This process produces beliefs and attitudes that promote holistic adolescent development. Affective competence affects players' social and personal lives as well as music. Thus, marching band exercises by the Makassar Drum Corps shape adolescents' character and emotions.

### **Psychomotor Competence Development**

Regular physical and musical training help Makassar Drum Corps teens build psychomotor skills. Marching band requires great motor abilities for playing instruments, organizing motions, and performing consistently. Players improve body control and movement precision via practice. The Makassar Drum Corps is a good place to teach teens psychomotor skills.

*Ahmad Sampurna said in an interview that "marching band isn't just about playing music but also training the body so that movement and sound are in sync."*

This shows that psychomotor training is emphasized. Body movement and music harmony are stressed by the trainer. The motor and musical systems must be coordinated. Practice helps athletes control their bodies more consciously. Psychomotor competency develops through movement-sound integration.

Instrument playing techniques improve with psychomotor skills. Technical standards vary each division, such as brass embouchure, percussion precise hitting, and color guard prop mastery. Players learn basic tactics before moving on to more advanced ones. Precision and constant repetition are needed.

*In an interview, Zhiqa Firqatunnajiyah said "at first, lip-strumming training gets tiring quickly, but over time, the technique develops."*

The statement shows that fine motor abilities develop through physical adaptation. Players learn to use muscles as needed by the instrument. Practice improves muscle control and endurance. Thus, psychomotor development is slow and ongoing.



**Figure 1.** Formation of brass instrument blowing techniques

In the percussion division, psychomotor development is evident through hand coordination, striking power, and rhythmic consistency. Percussionists are required to maintain precise hand movements at a fast tempo. This training trains reflexes and muscle endurance. Over time, players demonstrate increased accuracy and speed of movement.

*Rama Randy explained in an interview that "the hands must be strong and precise, so the training involves a lot of repetition."*

This statement indicates that psychomotor training in the percussion division demands a high level of physical discipline. Repetition of movements is the primary method of developing skills. This process trains endurance and motor precision. Thus, psychomotor competence develops through structured, intensive training.



**Figure 2.** Rudiment exercises as development of playing skills

Color guard players enhance psychomotor skills through body movements and visual props. Throwing and catching props require body coordination. This workout improves balance, flexibility, and precision. Excellent movement demands bodily awareness.

*Color guard Rifdah Fakhirah said in an interview that "movements must be precise; even a slight miss can be seen during the performance."*

Players in the color guard learn fine body control. Learning requires detailed movement awareness. Players enhance motor sensitivity with practice. Thus, regulated movement exercises build psychomotor skills.

The Makassar Drum Corps improves playing skill, body coordination, movement synchronization, stamina, and motor adaptation through psychomotor competencies. Repetitive, intensive training develops precise physical skills. Psychomotor skills improve marching band performances. Thus, the Makassar Drum Corps' marching band activities improve teenage psychomotor skills.

### **Factors Influencing the Process of Developing Youth Artistic Competence**

Several elements affect Makassar Drum Corps youth's creative development. These influences are internal and external to players. Both elements affect training sustainability, learning quality, and creative competency (cognitive, emotional, and psychomotor domains). Internal and external factors affect youth creative competence, according to interviews with coaches, players, administrators, and parents.

As Makassar Drum Corps members, youth internal variables directly affect marching band artistic competence. These aspects include psychological state, physical preparation, motivation, interest, mental attitude, and self-management throughout intensive and ongoing training. Interviews showed that internal factors are the main factor affecting players' ability to accept, practice, and improve artistic skill.

Personal motivation is a major aspect in joining and staying in Makassar Drum Corps. This motivation comes from a desire to improve artistically, be in a marching band, and flourish. Strong motivation helps players handle training and overcome obstacles.

*Zhiqa Firqatunnajiyah stated in an interview that "if there is no self-motivation, you definitely won't be able to participate in long and tiring training."*

This shows that motivation sustains player involvement. Even when exhausted and stressed, internal motivation helps players train. Players with high motivation learn more actively. Thus, internal motivation is essential to artistic competency growth. Interest in music and marching band is important in addition to motivation. Players like training when they are interested, not just doing it. Music, movement, and pictures enrich instruction. This curiosity increases emotional involvement throughout training.

*Interviewee Rifdah Fakhirah said, "I persist because I truly love the art of movement and performing on the field."*

This implies that artistic passion boosts marching band commitment. It keeps players motivated during long-term training. Interest fosters creativity and self-expression in players. Thus, intrinsic interest enriches creative learning. Internal aspects like players' physical readiness and health affect creative competence. Marching band requires strength, stamina, and endurance. Fit players can maintain training intensity better. However, physical constraints might inhibit learning.

*In an interview, Adifa Aulia said, "If you're not physically fit, training feels more difficult."*

This shows that physical condition affects training effectiveness. Fitness helps players train better. Players can concentrate better when physically ready. Therefore, physical fitness is an internal aspect that supports creative competence.

External influences also affect youth artistic competence through Makassar Drum Corps marching band activities. These include social environment, coaching system, family support, organizational management, and facilities and infrastructure. Players' learning experiences and the collective artistic development process's viability depend on external influences.

Coaches are powerful external elements in training and coaching. Coaching is technical direction, behavioral mentoring, and quality control in every practice and performance. The coach's instruction, correction, and communication affect players' comfort. The right coach fosters practice.

*According to Luhur Wicaksono, "We must be firm but also know when to encourage so the children don't feel pressured."*

The coach understands the need of blending firmness with emotion. The coach prioritizes technical results and player mental health. This method lets athletes absorb

criticism without pressure. Thus, the coach is crucial to artistic skill growth. Besides the coach, the practice environment also affects learning. The practicing environment includes member interaction, communication, and group unity. Positive environments make players feel comfortable and engaged throughout practice. In contrast, a discordant atmosphere might inhibit learning.

*Muh. Fathir said in an interview, "If the practice atmosphere is comfortable, we are more enthusiastic about participating."*

This shows that environment affects player motivation. Good member relationships foster security and cohesion. A supportive setting helps athletes practice long-term. The social practice environment is an external factor in arts development success.

Parental support is also important for youth artistic competence. Marching band participation requires parental approval, moral support, and emotional support. This support affects players' practice and performance participation. Without family support, players may struggle. Coaches, the practice environment, parental support, organizational management, facilities and infrastructure, player social support, performance experience, and social appreciation all affect youth artistic competence in the Makassar Drum Corps. These factors interact to provide a sustainable arts learning environment. The development of artistic skill requires consistent and well-managed external support. Thus, external elements are vital to building juvenile artistic competency through Makassar Drum Corps marching band activities.

## Discussion

### Developing Youth Artistic Competence through Marching Band Activities

Drum Corps Makassar (DCM) is a marching band-based performing arts organization focused on youth development. DCM serves as a non-formal educational platform to hone musical and visual talents, as well as strengthen character through discipline and collective work. DCM prioritizes a long-term learning process over mere achievement. With a structured curriculum, members learn gradually, from basic techniques to mastering complex material. Divided into brass, percussion, and color guard divisions, they are guided by professional coaches. Cross-division training encourages intensive social interaction, uniting diverse backgrounds into a cohesive performance concept. Drum Corps Makassar successfully integrates artistic goals with educational ones. As a non-formal arts institution, DCM plays an active role in developing youth who are both musically competent and emotionally and socially mature.

Activities at DCM align with several principles of education and developmental psychology. Sociocultural Learning (Vygotsky): Learning happens when people interact with each other (Marginson & Dang, 2017). The presence of coaches and senior colleagues creates a Zone of Proximal Development (ZPD), where members' abilities develop optimally through guidance and collaboration. Affective Domain (Bloom): Discipline, responsibility, and work ethic are not only taught verbally but are internalized through direct experience (habituation) in collective practice (Potgieter et al., 2025; Yun & Cho, 2022). Competency Development (Spencer & Spencer/Boyatzis):

Coaches act as both technical and character mentors, creating an ecosystem that integrates knowledge, skills, and attitudes (motivation) within an artistic context.

The development of artistic competence in adolescents through the Makassar Drum Corps encompasses three main domains: cognitive, affective, and psychomotor. These three domains develop simultaneously through structured, intense, and continuous training. In the context of a marching band, artistic competence is not only defined as the ability to play an instrument or perform visual movements, but also encompasses understanding musical concepts, developing attitudes, and mastering motor skills. The research findings indicate that the Makassar Drum Corps plays a significant role in developing these three domains in adolescents.

This finding aligns with the concept of competence, which positions it as an integration of knowledge, skills, and attitudes (Galindo-Domínguez et al., 2024; Molina-García, 2024; Turner, 2022). Spencer and Spencer emphasized that competence does not exist in isolation but is formed through the integration of cognitive, affective, and psychomotor aspects, reflected in an individual's actual behavior (Zhang & Tian, 2025). Therefore, the development of cognitive competence in the Makassar Drum Corps cannot be separated from the other two domains but develops simultaneously during marching band training.

The development of cognitive competence in adolescents participating in the Makassar Drum Corps is evident in their ability to understand the basic musical concepts used in marching band activities. Adolescents are not only taught to play instruments technically but are also given an understanding of musical elements such as rhythm, tempo, dynamics, and song structure. This understanding forms the basis for practice and performances.

From the perspective of Bloom's Taxonomy, understanding these musical elements demonstrates cognitive development at the comprehension level (Xiaoping & Srisombut, 2024). Adolescents go beyond memorizing material but begin to grasp the musical meaning of each element learned. This finding demonstrates that marching band instruction at the Makassar Drum Corps fosters the development of conceptual knowledge as a foundation for practical skills.

Thus, the research findings indicate that the Makassar Drum Corps activities significantly contribute to the development of adolescents' cognitive competencies. Through structured and ongoing practice, adolescents experience improved thinking skills, understanding musical concepts, and analyzing their learning process. During marching band training, Makassar Drum Corps teenagers build affective competence by changing their attitudes, values, and conduct. Teens are more disciplined, responsible, and committed to training. Active and prolonged group participation shapes these attitudes. This finding is related to Bloom's Taxonomy affective domain, notably the acceptance and response stages (Lestari & Sirozi, 2025; Momen et al., 2022). Teens adopt ideals from marching band activities through practice and direct experience, rather than spoken instructions.

Arriving on time, following practice guidelines, and preparing before activities demonstrate adolescents' discipline. Teens understand that tardiness or unpreparedness

might affect practice. This insight makes people value time and practice more. According to Bloom's affective domain, discipline develops throughout the valuing stage (Nelson et al., 2020). Teens begin to view discipline as an integral part of communal artistic endeavor rather than just following rules. Non-formal arts education involves constant practice in real-life circumstances to internalize ideals. The research shows that Makassar Drum Corps activities help teenagers acquire affective competence. Structured and continuing training helps adolescents develop discipline, responsibility, cooperation, dedication, and self-confidence.

Psychomotor competence in Makassar Drum Corps adolescents is shown by enhanced musical instrument playing and coordinated visual movement. Brass, percussion, and color guard divisions teach fundamental and advanced techniques to adolescents. The psychomotor domain of Bloom's Taxonomy stresses motor skill mastery through practice (Nasrudin et al., 2025; Okeke & Ramaila, 2025). Psychomotor development and systematic training are interdependent in arts education since perception, movement, and muscle control generate creative talents.

Routine and thorough training help teens improve playing accuracy and movement uniformity. Teens practice matching body position, blowing or hitting force, and visual movement precision to music pace and dynamics. Motor learning theory states that repeated motions with feedback develop skills. Practical arts learning stresses ongoing practice for technical maturity and artistic expression. According to the research, the Makassar Drum Corps helps teenagers develop psychomotor skills. Teens improve technical skills, motor coordination, spatial awareness, and physical preparation in marching band via systematic, rigorous, and ongoing training.

### **Factors Influencing the Development of Adolescent Artistic Competence**

Internal adolescent issues affect Makassar Drum Corps artistic competence. Internal aspects include teenagers' marching band training motivation, interest, mental preparation, and self-confidence. This supports the idea that motivation and attitude are essential to competence. Spencer and Spencer stressed that competency is determined by technical skills and internal impulses that affect behavior and performance (Zhang & Tian, 2025).

Active training in Makassar Drum Corps is driven by adolescents' motivation. Motivated teens are sincere, work hard, and are open to feedback from the instructor. According to learning motivation theory, intrinsic motivation is essential for arts learning. Arts education encourages pupils to pursue arts activities for personal enjoyment rather than external pressure. Makassar Drum Corps teens train despite physical and emotional hurdles.

The research shows that internal factors influence Makassar Drum Corps adolescents' creative competence. Motivation, interest, mental preparation, and self-confidence are key to adolescent arts practice and learning. Outside variables also affect teenage creative competence through Makassar Drum Corps activities. The role of the coach, practice environment, organizational framework, and social support for marching band teens are external elements. This supports arts education and sociocultural learning

theory, which emphasizes the environment in learning. The individual and environment interact to develop competence; hence external elements must be good for artistic competence development.

Coaches are the biggest external influences on Makassar Drum Corps learning. The coach mentors the teens' attitudes, discipline, and work ethic throughout practice as well as teaching them technical skills. The coach's instruction and evaluation are teens' main sources of skill improvement. According to Vygotsky's, the coach scaffolds adolescents with information (Thomas et al., 2023). Coaches assist adolescents improve in the Zone of Proximal Development through advice, direction, and feedback. This job shows that marching band learning requires thorough coaching.

Thus, the research shows that external influences help Makassar Drum Corps youth gain creative competency. An effective arts learning process involves the coach, practice environment, organizational framework, and social support.

#### 4. CONCLUSION

The Makassar Drum Corps plays a crucial role as a non-formal arts education platform that facilitates the holistic development of adolescents. Marching band activities serve not only as performing arts activities but also as a planned, structured, and ongoing learning process. The development of adolescents' artistic competencies at the Makassar Drum Corps takes place in an integrated manner across three main domains: cognitive, affective, and psychomotor. These three domains do not develop in isolation but are interconnected and mutually reinforcing during marching band practice. This demonstrates that the arts learning process is holistic and aligns with the principles of arts education as formulated in theoretical studies. Teenagers gain cognitive skills, including knowledge of rhythm, pace, dynamics, and song structure. They can also read and comprehend sheet music, memorize and organize practice materials, and analyze playing flaws. This information shows that Makassar Drum Corps programs inspire teens to actively study, not just obey instructions but also understand musical principles and performance practice. Makassar Drum Corps activities shape adolescents' values and attitudes in the emotive realm. Teens show more discipline, responsibility, commitment, teamwork, and self-confidence. Group practice, which needs emotional and social participation, builds these ideals. Marching band builds teenage character because values are acquired through experience, not just words.

Teens increase their psychomotor skills in playing instruments and coordinating visual motions. Teens can combine music with body movements and formations, improving spatial awareness and endurance. Regular and rigorous exercise refines motor skills, helping adolescents march more accurately and uniformly. This study also found that internal and external factors affect teenage artistic ability in the Makassar Drum Corps, in addition to these three categories. Motivation, music and marching band interest, mental preparation, and self-confidence are internal elements. These elements have the greatest impact on juvenile training intensity and quality.

The coach's position, the training environment, the organizational system, and peer and community support are external influences. The coach provides technical guidance and fosters character development. A structured organizational framework and a favorable training environment foster artistic competence. Social support in the Makassar Drum Corps boosts youth motivation and resilience throughout rigorous training. This study shows that the Makassar Drum Corps is both a performing arts group and a non-formal arts education institution that helps youth build artistic competence and character. Marching band exercises help combine cognitive, emotional, and psychomotor development.

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