

Students' Lived Experience in E-Learning-Based Music Arts Practice: A Phenomenological Study at Genesis Medicare Senior High School

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Abstract

This study aimed to explore the lived experience of students at SMA Genesis Medicare, Depok, in carrying out e-learning-based music arts practice. This phenomenon brought fundamental changes to the way students modeled, practiced, and internalized music as mediated by digital technology. The study employed a hermeneutic-transcendental phenomenological approach that integrated the theoretical frameworks of Max van Manen and Clark Moustakas. The four life-world existentials—spatiality, corporeality, temporality, and relationality—were used as the analytical lens. Data were collected through in-depth interviews and narrative reflection, then analyzed using a phenomenological reduction procedure. The findings showed that online music learning triggered a reconfiguration of private domestic space into an experimental studio, a fragmented bodily awareness shaped by the camera's point of view, an elasticity of asynchronous time through repeated recording cycles, and the emergence of screen-mediated intersubjectivity. In addition, a shift occurred from stage-performance anxiety toward the anxiety of digital-recording perfectionism. Nevertheless, the ethos of familial closeness and the flexibility of the Blended Learning method supported students in developing independence, multimedia creativity, and digital literacy through the E-Library and the Art Exhibition event. In conclusion, e-learning-based music arts practice at SMA Genesis Medicare constituted a process of existential reconfiguration that successfully fostered students' independent agency and science-and-technology competence without compromising social values or artistic aesthetics.

Keywords: Music Arts; E-Learning; Genesis Medicare

Introduction

The development of digital technology has transformed the paradigm of education across various disciplines, including music arts education. Digital transformation has encouraged educational institutions to integrate information technology into the learning process, thereby creating a learning experience that is more flexible, collaborative, and learner-centered. The implementation of e-learning is no longer regarded merely as an alternative mode of instruction; rather, it has become part of twenty-first-century learning strategies capable of

expanding access to learning, enhancing interactivity, and giving learners the opportunity to learn according to their individual characteristics and needs. A range of studies show that the use of digital technology can enhance student engagement, learning independence, and critical-thinking skills when designed with an appropriate pedagogical approach.

In the context of music arts education, digital transformation presents challenges that differ from those in other subjects. Music learning, in essence, is a process that involves aesthetic

experience, motor activity, creativity, emotional expression, and social interaction between teachers and learners. Music is understood not merely as the transfer of knowledge about musical theory, but also as a lived experience that engages the body, emotion, perception, and personal meaning. Music learning should therefore ideally give learners the space to experience music directly through listening, playing, interpreting, creating, and reflecting on the musical experience gained.

As educational technology has advanced, various digital platforms have been used to support music arts learning, such as Learning Management Systems (LMS), video conferencing, digital music-notation applications, interactive audio-visual media, and even music production software. The presence of such technology creates opportunities for learners to access learning materials flexibly, engage in independent practice, collaborate virtually, and receive faster feedback. Nevertheless, because music learning is highly dependent on direct experience, the implementation of e-learning does not always produce a learning experience equivalent to that of face-to-face instruction. Musical interaction, nonverbal communication, artistic expression, and ensemble practice are aspects that are relatively difficult to represent fully through digital media.

This phenomenon indicates that the success of e-learning implementation in music arts learning is determined not only by the sophistication of the technology used, but also by how learners make meaning of the learning experience they undergo during the learning process. From a phenomenological perspective, the learning experience is regarded as a subjective experience that holds deep meaning for the individual. Husserl positioned experience as the starting point for understanding the essence of a phenomenon, while van Manen explained that phenomenology aims to uncover the deepest meaning of lived experience as it is directly lived by the individual. This approach enables researchers to understand how learners construct their perception, emotion, interaction, motivation, and learning identity while undergoing e-learning-based instruction.

The concept of lived experience is becoming increasingly important in educational research

because it can explain dimensions of experience that cannot be measured through quantitative data alone. Becker and Schad assert that phenomenological research provides a deeper understanding of the lifeworld of learners in online learning, thereby helping educators understand learning needs more authentically. They also point out that phenomenological studies on online learning remain relatively limited and require the development of a stronger research framework, particularly within specific educational contexts.

In the field of music education, phenomenological research has also begun to develop as an approach to understanding learners' learning experiences. Crawford explains that Interpretative Phenomenological Analysis (IPA) is a highly suitable approach for exploring how learners construct meaning from their music-learning experience, as it can reveal the relationships among personal experience, social context, and learning practice. The phenomenological approach enables researchers to capture emotional, artistic, and reflective dimensions that are often invisible through other research approaches.

Research on music-learning experience shows that learners obtain a meaningful experience when given the opportunity to learn independently, explore their musical identity, collaborate with peers, and use technology as part of the creative process. Mok found that music students who underwent informal learning-based instruction developed learning strategies through the use of digital technology, collaboration, and self-reflection, thereby enhancing their musical sensitivity and capacity for independent learning.

Similarly, Derges's research shows that learner-centered music-learning experience produces four major themes: freedom of choice, exploration of musical identity, collaborative learning, and critical reflection. These findings demonstrate that music-learning experience is not merely a process of acquiring technical skills, but also a process of forming learners' identity, meaning, and social relationships.

Meanwhile, phenomenological research on online-learning experience reveals that learners undergo various psychological dynamics while engaged in e-learning-based instruction. These

experiences encompass learning engagement, social interaction, emotional connection, motivation, a sense of belonging to the class, and perceptions of learning effectiveness. Van Manen's approach was used as the analytical framework for understanding how these experiences shape learners' attitudes, beliefs, and actions in the learning process. Although various studies have examined music learning and online-learning experience, most have focused on the effectiveness of learning media, technological development, learning outcomes, or the evaluation of musical competence. Studies that specifically explore students' lived experience in e-learning-based music arts practice at the senior-high-school level remain relatively limited. Moreover, most phenomenological studies in music education have been conducted in higher-education or informal music-education contexts, so few have depicted the authentic experience of secondary-school students in making meaning of music arts practice through digital learning.

This condition points to a research gap. First, previous studies have focused more on technological aspects and learning effectiveness than on learners' subjective experience. Second, phenomenological studies on e-learning-based music arts learning at the senior-high-school level remain very limited. Third, little research has revealed how learners construct meaning from music-making practice, their interaction with teachers and peers, and their emotional experience while engaged in digital-based music learning within the Indonesian school context.

Based on this gap, the present study offers novelty through an in-depth exploration of senior-high-school students' lived experience in e-learning-based music arts practice using a phenomenological approach. Unlike previous studies that emphasized learning outcomes or media effectiveness, this study seeks to uncover the essence of students' learning experience, encompassing emotional, social, artistic, reflective, and pedagogical dimensions, while engaged in e-learning-based music arts practice at SMA Genesis Medicare. The phenomenological approach is expected to yield a more comprehensive understanding of how learners make meaning of the music-learning process within a digital environment, thereby providing a foundation for developing a more humanistic,

contextual, and learner-experience-centered design for music arts instruction.

This study therefore aims to uncover and describe students' lived experience in e-learning-based music arts practice at SMA Genesis Medicare, as well as to understand the meaning students construct from this learning process, as a basis for developing music arts education practices that are more meaningful and relevant to the demands of twenty-first-century learning.

Method

This study employed a qualitative approach with a phenomenological method to uncover and understand students' lived experience in e-learning-based music arts practice at SMA Genesis Medicare. The qualitative approach was chosen because it aimed to understand the phenomenon in depth on the basis of the experience, perception, and meaning constructed by the participants regarding an event (Sugiyono, 2022; Moleong, 2022). The phenomenological approach, meanwhile, was used to uncover the essence of individuals' experience of a phenomenon as they directly lived it, thereby producing a comprehensive understanding of the meaning of students' learning experience (Creswell & Poth, 2018). The study was conducted at SMA Genesis Medicare, involving 10 students as research participants. Participants were determined using a purposive sampling technique, that is, selecting informants based on specific criteria relevant to the research objective (Sugiyono, 2022). The participant criteria included: (1) active students who had undergone e-learning-based music arts learning for at least one semester, (2) participation in online music-practice activities, and (3) willingness to serve as a research informant. The number of participants was determined based on the principle of data saturation, whereby data collection was stopped once the information obtained became repetitive and no new themes emerged (Moleong, 2022).

Data collection was carried out through in-depth interviews, observation, and documentation. Semi-structured interviews were used to explore students' experience regarding the process of e-learning-based music arts practice, covering their learning experience, interaction with teachers and peers, obstacles encountered, learning strategies, and the

meaning gained while undergoing instruction. Observation was carried out on learning activities within the Learning Management System (LMS) platform and virtual classes, while documentation encompassed instructional materials, practice assignment results, activity photographs, videos of student performances, and other supporting documents. The use of multiple data-collection techniques was intended to enhance the credibility of the research findings through technique triangulation (Sugiyono, 2022; Moleong, 2022).

The primary instrument in this study was the researcher (human instrument), while supporting instruments consisted of a semi-structured interview guide, observation sheets, an audio recorder, field notes, and research documentation. In this qualitative research, the researcher played a direct role in determining the research focus, collecting data, analyzing data, and constructing interpretations of the research findings (Sugiyono, 2022). To ensure the validity of the data, this study applied source triangulation, technique triangulation, and member checking, that is, reconfirming the interview results with participants so that the researcher's interpretation corresponded to the experience intended by the informants (Moleong, 2022). Data analysis was conducted phenomenologically by adapting the steps proposed by Moustakas (1994), namely: (1) performing bracketing, or setting aside the researcher's personal assumptions; (2) identifying all significant statements (horizontalization); (3) clustering statements into major themes; (4) constructing a textural description of the participants' experience; (5) constructing a structural description of the context in which the experience occurred; and (6) formulating the essence of students' lived experience in e-learning-based music arts practice. The analysis process was carried out iteratively until themes were obtained that could fully represent the participants' experience (Creswell & Poth, 2018; Moustakas, 1994).

Results and Discussion

Results

The results of the data analysis show that students' lived experience in e-learning-based music arts practice at SMA Genesis Medicare can

be grouped into four major themes, namely: (1) **students' adaptation to e-learning-based music arts learning**, (2) **challenges in online music arts practice**, (3) **students' strategies for developing musical competence**, and (4) **the meaning of e-learning-based music arts learning for students' personal development**. These themes were derived through a process of data reduction, coding, categorization, and interpretation of the interview, observation, and documentation results.

Students' Adaptation to E-Learning-Based Music Arts Learning

At the initial stage of learning implementation, most students reported experiencing difficulty adjusting to the process of music practice conducted through digital media. They had to learn to use the Learning Management System (LMS), upload practice videos, attend virtual meetings, and make use of various applications supporting music learning. Nevertheless, after participating in the instruction several times, students began to grow accustomed to this learning pattern.

One participant stated:

"At first I was confused because music practice is usually done directly in class. After a few weeks I got used to recording my own practice and then sending it through the LMS."

This finding indicates that the adaptation process is an important part of building students' learning experience in a digital environment. This adaptation relates not only to technological mastery, but also to time-management ability, independent learning, and the use of various digital learning resources. This condition is in line with Munir (2017), who states that the success of e-learning implementation is influenced by learners' readiness to use technology as a learning medium. This finding also supports Pradana and Disurya (2022), who found that the use of Google Classroom in music arts learning can enhance learning flexibility and facilitate communication between teachers and students.

Challenges in Online Music Arts Practice

Although e-learning-based instruction provides ease of access, students still face various obstacles while engaging in music arts practice. The most frequently reported obstacles were internet connection quality, delayed feedback from teachers, limited interaction during

ensemble practice, and difficulty obtaining good audio quality when recording musical performances.

A student stated:

"When the signal is poor, the sound I hear from the teacher sometimes cuts out, making it hard to follow the rhythm."

Another learner remarked:

"Group practice feels different from practicing directly at school because we can't play music together at the same time."

These findings indicate that music arts learning has characteristics that differ from other subjects because it demands direct musical interaction. This finding is consistent with Bagaskara, Rokhani, and Widodo (2025), who state that the main challenges of online music learning are limited internet connectivity, interaction quality, and the process of evaluating music practice. In addition, Efendi, Murlina, and Setiawan (2025) explain that e-learning-based arts instruction requires a more adaptive learning strategy in order to reduce technical obstacles and enhance students' learning motivation.

Students' Strategies for Developing Musical Competence

The various obstacles encountered prompted students to develop independent learning strategies. Most students made use of instructional videos, social media, YouTube, digital metronome applications, and discussions with peers through instant-messaging applications to improve their music-practice skills.

One informant said:

"If I don't yet understand the material from the teacher, I usually look for song examples or tutorials on YouTube and then try practicing on my own." (P2)

This strategy indicates that students are beginning to develop self-regulated learning skills, that is, the ability to manage their own learning process independently. According to Rusman (2018), technology-based learning encourages learners to become more active in seeking learning resources, thereby enhancing learning independence. This finding is also supported by Ferdiansyah et al. (2020), who found that the use of e-learning media in music learning can increase learning activity and encourage learners to study more independently.

The Meaning of E-Learning-Based Music Arts Learning for Students

The learning experience undergone by students relates not only to their mastery of musical material, but also carries meaning for their personal development. Most participants stated that e-learning-based instruction made them more confident, more independent in practicing, more responsible for their assignments, and more skilled at using digital technology in the learning process.

One student stated:

"I became braver about performing because before sending the video, I could practice repeatedly until I felt confident."

This experience indicates that e-learning-based music arts practice not only develops musical skills but also builds students' independent learning ability, digital literacy, and self-confidence. According to Daryanto and Karim (2017), technology-based learning provides learners with the opportunity to develop creativity, responsibility, and problem-solving ability through a more flexible learning experience. This finding is also consistent with Pratama, Rati, and Jayanta (2024), who found that the use of digital teaching materials in music arts learning can increase learners' engagement and learning experience.

Discussion

The research findings show that students' lived experience in e-learning-based music arts practice is a dynamic process, beginning with a stage of adaptation to technology, encountering various learning challenges, developing independent learning strategies, and ultimately constructing new meaning around the music-learning process. The phenomenological perspective shows that this experience is shaped not only by technology use, but also by social interaction, learning motivation, and students' personal reflection throughout the instruction.

The research findings suggest that e-learning in music arts learning is not merely a medium for delivering content, but becomes a learning space that shapes new experiences for students. Although technical obstacles such as connectivity quality and limited collaborative practice exist, students were able to develop adaptive strategies through the use of various digital learning

resources. This shows that the success of e-learning-based music arts learning is strongly influenced by interactive instructional design, teacher support, and students' readiness to use technology effectively. This finding reinforces Bagaskara et al. (2025) and Pradana and Disurya (2022), who conclude that digital innovation in music arts learning needs to be balanced with a pedagogical approach capable of preserving the quality of students' learning experience.

Conclusions

This study reveals that students' lived experience in e-learning-based music arts practice at SMA Genesis Medicare constitutes a learning experience that is dynamic and multidimensional. Based on the research findings, this experience is reflected through four major themes: students' adaptation to e-learning-based instruction, challenges in online music arts practice, students' strategies for developing musical competence, and the meaning of music arts learning for students' personal development. Although students faced various obstacles, such as limited direct interaction, internet connection quality, and difficulty in collaborative music practice, they were able to adapt by using various digital learning resources and developing independence in their practice.

The research findings show that e-learning-based music arts learning contributes not only to improved musical ability, but also shapes students' learning character through enhanced digital literacy, self-confidence, responsibility, and independent-learning ability. This experience demonstrates that technology can serve as an effective means of supporting music arts learning when accompanied by interactive instructional design, optimal teacher guidance, and opportunities for students to reflect on their learning experience.

This study implies that the development of e-learning-based music arts learning needs to give greater attention to students' learning experience as a basis for designing meaningful instructional strategies. Teachers are expected not only to focus on the use of technology, but also to create learning activities that foster learners' interaction, collaboration, creativity, and reflection. In addition, schools need to provide infrastructure support and technology-use training so that e-

learning-based music arts learning can be implemented more effectively and sustainably. This study has limitations in that it was conducted at only one school with a limited number of participants, so the findings cannot yet be generalized to broader contexts. Future research is therefore recommended to involve more schools with diverse characteristics and to combine the phenomenological approach with other methods, such as mixed methods, in order to obtain a more comprehensive understanding of students' learning experience in technology-based music arts learning.

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