



# The Patterns of Music Learning in Phenomena of Valerio International Guitar Festival

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## Abstract

This study aims to reveal the finalists' learning patterns and outcomes at the 2018 Valerio International Guitar Festival. It is qualitative research with the phenomenological approach. It was conducted in the final round of the open category of the 2018 Valerio International Guitar Festival. The informants in this study include the finalists, judges, and organizers. The data were obtained through observation, interviews, and documentation studies. The research findings show that the music learning process among the finalists of the 2018 Valerio International Guitar Festival is carried out through lectures (formal), courses (non-formal), and community (non-formal). The learning patterns experienced by the finalists have shaped the competitive mentality of the finalists of the 2018 Valerio International Guitar Festival. The competitive mentality formed includes: (1) increasing repertoire mastery which reflects independence in achieving the target of mastery of the chosen repertoire that will be performed; and (2) the mentality to perform on stage in the competition arena. In this mentality, the finalists have high motivation when performing on the stage. The motivation that grows comes from within and outside the finalists. In addition, the finalists also have the mentality to be ready to face various possibilities that will be experienced, both in terms of musical and non-musical abilities, such as how to use the right strategy when facing the audience and maintain calm while playing.

**Keywords:** classical guitar, music education, music learning

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## INTRODUCTION

Art education has a role in developing students' potential. Through art, students can improve their ability to imagine, express, and process feelings. The importance of art education is expressed by Merryl Goldberg (1997) who initiated the concept of learning about art, learning with art, and learning through art. An interesting aspect of art education is that there is an element of recreation in the process so that art education can be carried out in

a fun way and make students interested in learning it. In addition, another uniqueness of art education is also in the processing of flavors that can shape students' sensitivity in understanding and interpreting the beauty of the work of art. As revealed by Pamadhi (2012, p. 6), art education as aesthetic education is based on taste for fostering sensitivity to respond to natural beauty and artificial beauty in the form of works of art. One of the artistic activities from various branches of art is Music, which includes playing guitar.

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Playing guitar singly is one of the many kinds of artistic expression in the music branch. Solo guitar performance or also called classical guitar, contains a series of learning processes carried out by students accompanied by teachers to provide instructions or explanations related to guitar materials that become the learning materials. In solo guitar learning, activities can lead to performances as a show of learning outcomes that students and teachers have previously carried out.

Competitions for classical guitar at regional, national, and international levels are increasing the interest of classical guitar players. The actors are not only guitar players but also guitar teachers who try to improve their teaching to train their students to play classical guitar. Classical guitar as a choice of musical instrument has its own place among performers and music lovers. So it can be concluded that classical guitar performance is a guitar performance that comes from western music traditions, and the music formats played are standard formats, such as symphonies, sonatas, and suites. Like most classical Music in general, to understand or play a classical repertoire requires stages and thoroughness to comply with the rules contained therein. Therefore, the process of learning classical music, especially classical guitar, must go through official institutions such as schools, colleges, and music education institutions outside of school. This is to achieve a goal, namely to produce human resources in the field of classical guitar who are educated academically through learning stages based on a clear music program and curriculum. Human resources in the field of classical guitar are those who take music studies and choose classical guitar specialization, who is expected to play a role in musical activities, especially classical guitar.

The classical guitar competition itself has grown very rapidly, the initiator of which is one of the music education institutions. Various types, formats, and rules have been applied, including internal competitions, which means that only

people within the organizing institution may participate. Then, the competition in general and open to anyone who wants to participate.

Valerio International Guitar Festival is an event that attracts special attention among classical guitar players in Indonesia. This competition is held every year and is based in Yogyakarta, Indonesia. It provides a platform for classical guitar players to participate in demonstrating their skills in playing classical guitar in front of the jury. The contested categories are divided into two: children (junior) and adults (open). In the open category, the participants are dominated by students from various cities in Indonesia and also from neighboring countries.

Valerio International Guitar Festival participants show their guitar playing skills as a result of their learning to be presented to the jury in order to achieve maximum performance success. This competition began to be held in 2013 on a national scale and continues every year. In 2014, this competition expanded its scope to become a classical guitar competition on an international scale. In an interview quoted by Yanuar (2019), the lead organizer of the Valerio International Guitar Festival stated that this competition was a classical guitar competition with several categories and assessments based on guitar playing techniques, musicality, and level of difficulty in playing songs (Yanuar, 2019)

In another news source (Prasetyo, 2018), it is stated that the Valerio International Guitar Festival is an effort to revive the guitar world in the country so that it does not lag behind its neighbors and the international community. It is further explained that the Valerio International Guitar Festival is the only annual, routine guitar festival in Indonesia that is a reflection of the world of the classical guitar itself (Prasetyo, 2018). Another news source states that the Valerio International Guitar Festival has an orientation that the winner of this competition can have a portfolio or achievement that can lift the career and reputation of the participants who become

champions of this festival (Manuel, 2018). One of the classical guitarists from Jogja who has won the Valerio International Guitar Festival, said that the competition was his attempt to develop his guitar playing skills as well as his motivation to continue to develop himself and maintain his existence as a guitarist (Guitanesia, 2020).

There are several notes that can be used as materials for discussion for all of us. First, the Valerio International Guitar Festival as an international event has interesting aspects of studying, namely that the concept of the event and the rules of the competition itself have different characteristics from other competitions. Valerio International Guitar Festival has produced many winners and made a real contribution to the development of music education, especially classical guitar in Indonesia.

Competition is a test of the outcomes of the learning that the students have undertaken. A classical guitar student goes through a learning process with certain musical disciplines to achieve the teacher's or the student's targets. It is the result of the learning process that requires a place to test whether the method of learning used can be said to be appropriate. In addition to the result of trials or evaluations of the learning process, competition can be seen as a learning process and social interaction with the public. A student will not be able to develop his potential if he does not interact with the public in general. In a competition like this, the interaction process will be established to grow social values obtained by anyone involved in this classical guitar competition. In addition, the classical guitar competition which is held every year can provide a benchmark for the development of classical guitar and music education. The benchmark in question is that we can see which educational institutions or origins are actively participating from this classical guitar competition. We can also see the development of guitar players and the emergence of new classical guitarists every year.

From the initial observations that the researchers made of the Valerio Interna-

tional Guitar Festival, there are interesting things about what is behind the implementation of the guitar festival. Competition in the guitar festival format that has been running and has been existing for several years contains learning patterns applied by the festival participants. The festival participants consist of mostly students or guitar students from various colleges or music course institutions. These learning patterns can be explored from the experiences the participants have gone through, from the preparation to the execution of performances. Dewey reveals that experience is the basis of education or referred to as a means and purpose of education (Dewey, 2014).

Many studies on music competitions from various countries have been carried out and have produced many articles. Some of the articles that are the background for this research include a journal article written by Phibion (Phibion, 2012). In his article, Phibion examines competitions held in Botswana, divided into two types of choral competitions: school choir competitions and adult community choir competitions. The main aspects highlighted in the article are song selection, the jury system, and sponsorship. Phibion writes that humans have a natural urge to compete, so the organization of music competitions is the right place to accommodate the desire to compete (Phibion, 2012, p. 98). In his article, Phibion concludes that choir competitions are carried out as an extra-curricular activity to support Music learning in schools long before music education is introduced in formal schools. In addition to this, Phibion writes in his article that music competition activities give good results as a means of teaching music. The community competitions outside their school, in which students take part, support their musical knowledge and insight in formal schools and facilitate their music learning process.

Further research is presented by Lowe (2018), which raises the debate between supporters and those who are against music competition. In his writings,

Lowe debates the merits and demerits of a music competition, which led to the idea of creating a cooperative festival. He argues that participants who come from schools should not fight for the championship but are staged together. Participants from other schools were given the opportunity to perform in a good musical performance, giving students a more artistic appearance. Participants are also given the opportunity to generally and are encouraged to learn more about Music. Several important points from this article written by Lowe are that competition in music education is actually very likely to hinder students' motivation besides that competition is not necessarily the will of the students themselves. Lowe's research should be considered, especially for music competition organizers to reconsider the factors and elements that exist in the series of competition events.

Another writer, Joseph, suggests that in the music scene, there are at least three known musical actors as determinants of progress or activity, namely: composer (creator), performer (re-creator), and connoisseur (appreciator). All the three actors occupy successive segments from top to bottom in the form of a pyramid (Joseph, 2000, p. 20). Joseph also expressed his view on music competitions that music competitions are a form of basic appreciation and general activity, not professional work. They are the activity loved and respected by music lovers (Joseph, 2000, p. 22). Furthermore, it is emphasized that there is no measurement for music competitions because, unlike sports activities, music activities have not been formally and institutionally regulated" (Joseph, 2000, p. 23).

From the introduction that has been described, the researchers conclude that music competition is an interesting topic to study. However, the researchers also conclude that there has been no study on music competitions that discusses the learning aspects in it. As a performance featuring guitar playing from the participants and finalists, it can be concluded that behind the performance of a finalist in the com-

petition stage, there is a learning process experienced by the finalists. This research aims to explore the learning experiences of the finalists in the context of their participation in the 2018 Valerio International Guitar Festival and to reveal the competitive mentality of the finalists gained from the learning experiences.

## METHOD

This qualitative research explores more deeply the phenomena and problems that occur in the field. As Creswell (2010, p. 264) revealed, qualitative methods are used to examine and understand the meaning experienced by individuals and groups of problems related to society and humanity.

In this study, the data source was determined purposively. Therefore, it adheres to the purposive procedural strategy. The purposive procedure is a strategy for determining informants according to the criteria which are relevant to the research problem (Bunging). The criteria in question are parties who are involved in an activity and have the information needed by researchers. The data collection in this study was carried out by means of observation, interviews, and document study.

The researchers observed the course of the 2018 Valerio International Guitar Festival through video and photo documentation that they got from the organizer. In this observation, they listened to each stage of the activity and noted things that were considered important.

Interviews were conducted with the parties related to the 2018 Valerio International Guitar Festival. The informants in this study consisted of main informants and supporting informants. The former consisted of seven finalists, while the latter consisted of the organizers, judges, and guitar teachers. The interviews were conducted from October to November 2021. The informants live in different places such as Jogjakarta, Magelang, and Jakarta. Meanwhile, the jury informants live in the Netherlands and Spain. The interviews

were conducted online by utilizing remote meeting technology so that the essence of the interview could still be obtained.

The next stage was the study of documents. The document study was carried out by observing thirteen scores and archives of performance documents in the form of photos, videos, and news archives.

Data analysis is an ongoing process that requires continuous reflection on the data, asking analytical questions, and writing short notes throughout the research. The researchers also had to prepare, analyze, explore, present, and interpret the data that had been obtained (Creswell, 2010, p. 274).

In this study, the technique used to check the validity of the data is to carry out circular validation by making repeated observations of informants, key informants, texts, inter-texts, and sources related to the research focus to obtain data validity and research results that are reliable.

## RESULT AND DISCUSSION

The 2018 Valerio International Guitar Festival is the sixth of all the Valerio International Guitar Festival events, which were first held in 2013. In 2018, publications and information related to the event's organization were carried out around the beginning of the year through posters distributed through printed media and social media. The 2018 Valerio International Guitar Festival poster mentioned that the registration was from May 31 to July 15, 2018. It is mentioned that the 2018 Valerio International Guitar Festival 2018 was on August 2-5, 2018, at KJ Hotel, Yogyakarta.

This festival carried several categories that were contested, including the open category, which was the focus of the researchers in this research. In addition to competitions, the 2018 Valerio International Guitar Festival held masterclasses and concerts and invited judges from within and outside the country who were competent in the field of classical guitar. The 2018 Valerio International Guitar Festival has also been carried out thanks to sponsors

from various parties such as music course institutions, hotels, guitar manufacturers, audio device brands, and travel agents. In addition to sponsors, the 2018 Valerio International Guitar Festival committee also established partnerships with various parties such as the media and fellow competition organizers from abroad.

One of the competition categories in the 2018 Valerio International Guitar Festival, which is the focus of this research, was the open category or open-to-the-public category. In terms of the age level, this category was the highest category because there was no age limit in it. Anyone might register and participate by following the rules made by the committee, namely: playing a single guitar within a time limit of no longer than 10 minutes in the preliminary round, which was held on August 2, 2018, wherein the 10-minute duration participants might play more than one piece of Music or repertoire. After the preliminary round, there were eight finalists who were fully determined by the jury to advance to the final round. In the final round, the selected finalists were asked to play a single guitar for a duration of shorter than 17 minutes, in which the finalists might play more than one piece of repertoire.



Figure 1. Poster Valerio International Guitar Festival 2018

As to the musical works or repertoire performed in the final round, it was not allowed to repeat the musical works that

had been performed in the preliminary round. If the finalists exceeded the specified time limit, they were disqualified. The participants and finalists were required to play guitar by rote and were not allowed to read texts or scores.

The 2018 Valerio International Guitar Festival was held from 2 - 5 August 2018 at KJ Hotel, Yogyakarta. This festival offered several categories that were contested, including the open category, which is the focus of this research. In determining the registration fee, the committee offers two payment options: if participants register between March 31 and May 31, 2018. The registration fee they must pay is four hundred and fifty thousand rupiahs. However, if participants register between June and July 15, 2018, the registration fee is five hundred and fifty thousand rupiahs.

In interviews conducted by researchers with the organizers, information was obtained that the management board under the main coordinator was divided into two divisions, namely the technical performance division and the administrative division, each of which had a coordinator and members. An interview with the organizers stated that the members of the Valerio International Guitar Festival 2018 committee were volunteers, most of whom were from Yogyakarta, and many were students majoring in Music. The organizers also added that the selection of students as volunteers also aimed to provide experience and learning to students on how to organize a good guitar festival.

The finalists were dressed neatly while demonstrating their skills in playing guitar. This concept has previously been expressed by Sloboda and Lehman (John. A Sloboda & Lehmann, 2001), who state that in classical music, the behavior on stage that is expected is to dress formally, for example, wearing a dark color suit and tie for men and evening dresses for women.

The finalists had prepared for the competition months in advance, including at the most important moment, namely the implementation of the competition, and were more focused on the final

round. The informants were finalists who had passed the first round by eliminating other participants. As a long-awaited moment, the finalists prepared and built the best possible concept in this final round. Not only from a musical point of view but also from a non-musical point of view was it well prepared, such as how to dress. In the final round, the finalists were dressed neatly, the men wearing suits and women wearing dresses, very well structured and varied.

### **The Differences in Learning Patterns of the Finalists of Valerio International Guitar Festival 2018.**

Before discussing the pattern of music learning in the 2018 Valerio International Guitar Festival, we need to look at the general view of learning as expressed by Saputri who states that learning will always provide a stimulus and response to students. The relationship that occurs between the stimulus and response will become a habit if it is carried out repeatedly (Saputri, 2013, p. 38). More specifically, Saputri adds that learning is an activity that involves the main components, namely: students, teachers, objectives, lesson content, methods, media, and evaluation (Saputri, 2013, p. 38). The researchers found some music learning patterns obtained from extracting informants' information. The Music learning patterns found included independent practice, learning in lecture classes, learning through music courses, and learning through the guitar community. The finalists revealed their learning experiences in accordance with what they experienced in the context of preparation until the implementation of the 2018 Valerio International Guitar Festival. After determining the repertoire program to be presented for the 2018 Valerio International Guitar Festival, the finalists carried out independent exercises on a regular basis every day, and this exercise could be done for hours a day anywhere, including at home, in rooms, on campus, or in other places that could provide a conducive atmosphere to practicing.

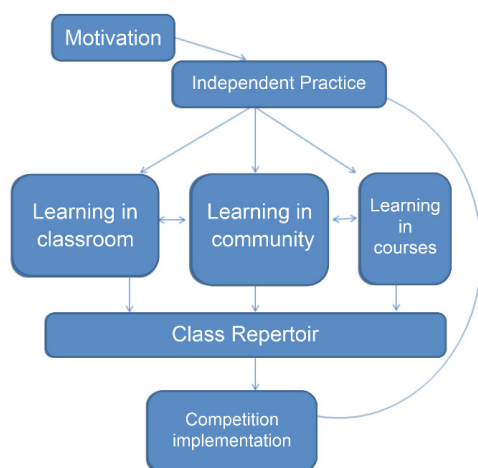
The place used for practice was a private place, which supported concentration and exploration of guitar playing. However, in certain situations, sometimes exercises were also carried out in crowded public places with the aim of staying focused on the repertoire being trained. In independent practice, there were several types: technique, reading notation, practicing expression, and interpretation. When the 2018 Valerio International Guitar Festival was implemented was approaching, the practice focused on playing the entire repertoire in succession without repetition. This effort was made to bring the atmosphere of a competitive stage into their practice process. Not infrequently, they also wore concert clothes and demonstrated how to walk, respect, and sit in independent practice to better familiarize themselves with the atmosphere of the competition.

The independent practice pattern above is in line with the training concept proposed by Lehman (Lehmann et al., 2007), which states that practice is an important activity that musicians need to do to improve their skills in playing Music. Lehman explains practice from two perspectives: practice in the macro-and micro-perspectives. Practice in a macro-perspective is an exercise that is carried out and is a major part of the life of a musician. The practice in this macro-perspective refers to the habits of musicians in practicing their activities in a room; family room, and other rooms. Meanwhile, the practice in the micro-perspective is a more detailed exercise focused on the goals to be achieved. In practice in this micro-perspective, musicians usually have plans, notes, or important points they want to improve.

Lehmann et al. (Lehmann et al., 2007, p. 62) explain that practice has always been a major part of a musician's life. However, in some countries, music students now have the habit of practicing in their respective rooms or in the living room with the supervision of their parents. In addition, conservatory students usually practice alone in small cubicles or in their own homes.

In addition to the information about practicing independently, the researcher also received information about the training activities carried out in the lecture room. Some of the finalists in the 2018 Valerio International Guitar Festival were students who took music studies, be it music education, pure Music, or music presentation. Learning activities in this lecture were carried out through discussion and consultation with the lecturer in guitar practice lectures. In the discussion and consultation aimed at improving skills in playing the guitar, the lecturer provided corrections, input, and solutions if there were difficulties in playing guitar. In addition, lecturers also provided direction and strategies for what to do to face the competition.

In addition to studying in lecture classes, some of the finalists also learned through the guitar community which was formed on the initiative of fellow guitarists. In this guitar community, the members learned how to play guitar and communicate and interact socially with other guitarists. In the guitar community, ahead of the competition, they took the initiative to hold a repertoire class where they set up a stage for the performances of the members who would compete. In this repertoire class, the members give each other input and support each other so that the game gets better. This is in line with Lehmann's opinion (Lehmann et al., 2007) that training activities like this will provide direct feedback to musicians, teachers, and colleagues so that they can immediately comment on mistakes and irregularities during the joint practice. The comments given can range from details to basic techniques and fingering.



**Figure 2.** Learning Patterns of Finalists of 2018 Valerio International Guitar Festival

As explained in detail, the learning process that was passed from the finalists was not a short process. On the contrary, the learning process is quite long, starting from selecting repertoire, making, consulting with teachers or lecturers, sharing with colleagues, and staging in the competition arena. The finalists took the learning process according to what they had experienced; as previously stated, the learning that the finalists went through came from lectures, courses, and community.

In the music learning from the lecture class, the finalists gained practical knowledge of playing the guitar and other supporting abilities that supported guitar practice skills. At the 2018 Valerio International Guitar Festival, there were three music students who were still actively taking practical lectures on campus, so the skills used in the competition were still related to the lecture materials. These students also applied the skills of music theory, music analysis, and history to support their ability to master a repertoire. The second learning pattern is learning that is carried out through the community. At the 2018 Valerio International Guitar Festival, there were two finalists who 2018 learned through the community and shared it with their peers. They were also music students but learned through the community because they had completed guitar practice

courses. Because they were no longer taking guitar practice lessons, these finalists improved their skills in participating in this competition by being active in the community. The third learning pattern is the learning gained at a course. At Valerio International Guitar Festival 2018, one finalist learned guitar through courses. The learning process through this course is certainly different from the learning carried out in the lecture class because the learning activities are more focused on practice to master the repertoire in the music course.

### **Motivation and Mentality to Compete for the Finalists of the 2018 Valerio International Guitar Festival.**

In addition to training patterns, this study found that the motivations of the finalists in participating in the 2018 Valerio International Guitar Festival were very diverse. The informants who were finalists of the 2018 Valerio International Guitar Festival had their own motivations, such as wanting to gain experience, trying to play in public, being active, following the development of the guitar, and wanting to improve their ability and skills to play guitar. From the opinion of the informants, it can be concluded that the competition event can be used as a medium for achieving various goals. From the many goals or things that motivate, it can be seen that the main goal is to increase self-capacity, both from the musical and non-musical aspects.

Lehmann et al. (Lehmann et al. 2007, p. 46) explain that playing Music and liking Music is intrinsically motivating activities. Many people are naturally attracted because this activity is a valuable experience. Intrinsic motivation can arise from childhood experiences and the pleasure gained during a music learning process. While in terms of extrinsic motivation, Bloom writes that musical experiences that occur in childhood will stick and become motivation in later life. People who later become musicians characterize their early childhood musical experience as enjoyable (Cutietta, 1985). The findings of the research by Slodoba (1990) suggest that



children who have had strong experiences, perhaps by attending live performances, are more likely to continue to engage in Music than those who have not. This study from Sloboda also shows that peak experiences are most likely to occur in situations where a child does not feel compelled. In this situation, the intrinsically pleasurable nature of Music can affect children. As a result, many decide to become musicians or at least take musical training at a young age.

Interest in Music and a fun-oriented approach can be powerful motivators during childhood. Many musicians cite “love music” and “having music” as the reasons for spending so much time on Music (Green, 2002). Musical activities are so enjoyable that musicians refuse to call it “practice” or “study.” This musical activity shows a strong urge to master the Music they like.

Intrinsic motivation in Music is also very important for music students undergoing formal music education. McPherson found that budding musicians who made the most progress in their first year of music lessons tended to express intrinsic reasons for playing Music for personal enjoyment (McPherson & Renwick, 2001).

Lehmann et al. (2007, p. 49) explain that performing in musical performances can be a very powerful experience for musicians. This activity can strengthen and become a driving factor for intrinsic motivation. The presence of a live audience can increase the sensitivity of the performer. The aesthetic rewards gained by being involved in a quality performance can inspire budding musicians to greater self-actualization. Professional musicians more often participate in concerts as students than non-professionals (Moore et al., 2003).

In addition to explaining the idea of intrinsic motivation, Lehmann et al. (2007, p. 49) also explain extrinsic motivation factors, which are important aspects of one’s musical development. The main extrinsic sources are parents, teachers, and peers.



Figure 3. Seating position of finalist and jury

This study also found structured and varied learning carried out by the finalists in facing the competition. Although the competition in the 2018 Valerio International Guitar Festival was solo, the finalists did not always practice alone continuously. They also looked for other sources and places of learning to improve further their ability to play guitar, although the independent practice was still an important part of the preparation for participating in the 2018 Valerio International Guitar Festival.

From the description above, a spirit to compete from the finalists can be captured. The spirit to compete is also formed from the motivation that comes from the finalists, both intrinsically and extrinsically. The enthusiasm for the competition is the spirit to show the maximum outcome of the preparations that have been made months before the competition, starting from practicing independently, studying in lectures, studying in courses, and studying in the community, up to conducting competition simulations through repertoire classes. For the finalists, this competitive spirit is more than the spirit to win or to get a champion, although there must be a hope to become a winner. However, other than that, the finalists also realized that many other things could be gained from the competition, namely improving their ability to play guitar, interacting with many parties, and building networks. The competitive mentality can be explained in more detail in two important points.

**The mentality to Develop Guitar Skills through Mastery of Repertoire**

In a competition, the finalists must master and play a repertoire with a high-level skill to compete and obtain maximum performance. The repertoire in guitar competitions can be classified as a repertoire with a high-level skill and a long duration. Therefore, mastering a repertoire worthy of being played in a guitar competition is an achievement in itself, which is the target of the finalists. In an effort to improve the ability to master this repertoire, awareness, and independence from the finalists are needed. Independence is the key to success in increasing mastery of this repertoire. As stated by Parker (Yusutria & Febriana, 2019), independence is a strength contained in a person that can be obtained through the process of self-reliance and individuation, which is responsible for all actions and actions are taken. The finalists did exercises independently to prepare for a good performance. This independent exercise is driven by strong motivation from within plus motivation from the surrounding environment, such as teachers, colleagues, and the community. The independence that grows from the finalists is a stimulus of intrinsic motivation. It is said that intrinsic motivation is an impulse that arises from within oneself to explore something more. Meanwhile, extrinsic motivation comes from the surrounding environment, such as teachers, colleagues, and the community (Marta, 2021). She also explains that extrinsic motivation is encouragement that is obtained through external stimuli (Marta, 2021). In addition, the value that can be captured in a competition is the value of mutual respect. This is shown by the finalists in the competition. The finalists paid their respects to the audience and the jury as a form of appreciation. The values of independence and mutual respect are the values shown by the finalists during the 2018 Valerio International Guitar Festival.

#### **The mentality to Perform in the Competition Arena**

The finalists of the 2018 Valerio International Guitar Festival had prepared their respective repertoires with maximum preparation. Furthermore, they determined the stage of the competition as a place to display the repertoire that they had prepared. Their mentality to perform on stage was formed from the learning process that they had gone through. Playing in competition has its own challenges; of course, it is different from playing on a music stage other than competition. In the conditions leading up to the competition, it was not uncommon for the finalists to experience anxiety. In relation to this, according to Larasati and Prihatanta, anxiety is a feeling of not being able to face-threatening conditions and dangers; this feeling arises when a person does not have an appropriate response in dealing with the problems he faces (Larasati & Prihatanta, 2019). Furthermore, they explain that anxiety is a feeling often faced before participating in the competition (Larasati & Prihatanta, 2019).

In a performance, the performers will be the center of the audience's attention. Moreover, in the competition arena, the performer gets the attention from the audience and the jury that rates the performance. In addition, in classical music performances, the audience will focus and pay attention to the stage because there are procedures that the audience must obey in classical music performances. As stated by Sitowati, in classical music concerts, there are audience rules that must always be followed, including not making noise, turning off mobile devices, giving applause only when the performer finishes their repertoire, and not eating and drinking during the performance (Sitowati, 2014, p. 58). From the description of the atmosphere of a classical music concert, it can be stated that the atmosphere in the competition stage arena is very calm, quiet, and peaceful. Therefore, the finalists are required to have both musical and non-musical abilities, including the ability to self-control,

overcome nervousness and anxiety, and concentrate. As explained by Yalesvita, the purpose of concentration is to be able to provide mental and physical control on stage (Yalesvita & Eliza, 2020).

## CONCLUSION

Organizing a music competition can be used as an interesting study material to explore something in it. This study concludes that in a guitar competition, there is a series of learning experiences that are passed by the finalists in which there are stages from preparation, and implementation, up to the implementation of the 2018 Valerio International Guitar Festival.

The 2018 Valerio International Guitar Festival competition gave the finalists both musical and non-musical experiences, such as having the courage to appear in front of many people, competing on stage but maintaining social relationships off stage, either through community or practicing together. In addition, the music learning experience that the finalists went through also fostered a competitive mentality in which there were aspects of independence and courage to perform in the competition stage arena.

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