

















EXPERIENTIAL LEARNING IN MUSIC EDUCATION: FINDINGS FROM THE MBKM INTERNSHIP PROGRAM AT FLOW MUSIC GBI RUMAH PERSEMBAHAN

Junita Batubara ¹, Herman Herman ², Jenny Ria Sihombing ³, Sri Rustiyanti ⁴, Jubelando O. Tambunan ⁵
, Sherly Sherly ⁶, Baharui Halawa ⁷

¹ Universitas HKBP Nommensen, Medan, Indonesia

² Universitas HKBP Nommensen Pematangsiantar, Indonesia

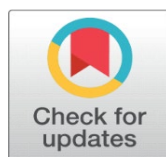
³ Universitas HKBP Nommensen, Medan, Indonesia

⁴ Institut Seni Budaya Indonesia Bandung, Indonesia

⁵ Universitas Efarina, Indonesia

⁶ Sekolah Tinggi Ilmu Ekonomi Sultan Agung, Indonesia

⁷ Universitas HKBP Nommensen, Medan, Indonesia



Received 20 January 2026
Accepted 14 February 2026
Published 25 March 2026

Corresponding Author

Junita Batubara,
junitabatubara@uhn.ac.id

DOI

[10.29121/shodhkosh.v7.i1.2026.7241](https://doi.org/10.29121/shodhkosh.v7.i1.2026.7241)

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Copyright: © 2026 The Author(s). This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

With the license CC-BY, authors retain the copyright, allowing anyone to download, reuse, re-print, modify, distribute, and/or copy their contribution. The work must be properly attributed to its author.



ABSTRACT

This study discusses the outcomes of experiential learning derived from the MBKM internship program conducted at Flow Music GBI Rumah Persembahan, Medan. The internship was carried out over eleven meetings (27.5 hours) during the period of October–December 2024, with activities including music instruction, administrative tasks, and event management. Data were obtained through direct practice, observation, and reflection. The results indicate an improvement in musical competence, particularly in piano and guitar performance skills, as well as an enhanced understanding of teaching methods appropriate to students of various age groups. In addition, students gained experience in music education administration, such as course scheduling, musical instrument inventory management, and document organization. The internship also contributed to the development of soft skills, including communication, time management, discipline, and problem-solving abilities. These findings confirm the importance of internship programs as a bridge between theory and practice while preparing students for professional careers in the field of music education. In conclusion, a structured internship not only strengthens technical and pedagogical skills but also shapes holistic readiness to face the creative industry.

Keywords: MBKM Internship, Music Education, Flow Music GBI Rumah Persembahan, Student Competence, Soft Skills

1. INTRODUCTION

The Merdeka Belajar Kampus Merdeka (MBKM) program is a higher education policy initiated by the Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia since 2020. This policy emerged in response to the increasingly complex and dynamic demands of the workforce, which require university graduates to possess relevant skills, adaptability, and global competitiveness. MBKM provides opportunities for students to study outside their study programs, and even outside their campuses, through various forms of activities such as student exchanges, research, humanitarian projects, entrepreneurship, independent projects, thematic community service, and internships. Among these forms of activities, internships are one of the most strategic programs because they directly connect students with the real working world. Internships within the MBKM framework do not merely function as a means of mastering technical skills but also serve as a platform for character development among students. According to [Gunawan et al. \(2023\)](#), internships are designed to help students realize the graduate profile established by universities, particularly in terms of job readiness, adaptability, and mastery of soft skills. Thus, internships become an important bridge between academic theory acquired on campus and real practice in the field.

In the context of music education, internships play a strategic role in strengthening students' competencies in pedagogical, performative, and managerial aspects. Music students are not only required to master music theory but must also be able to teach it to students using appropriate methods and understand the governance of music education institutions [Batubara and Maniam \(2019\)](#). This is in line with the view of [Ismail et al. \(2018\)](#), who emphasize that internships help students understand the relationship between the theories learned on campus and the realities of the workplace, thereby providing clearer and more relevant direction. Furthermore, [Sonhadji \(2012\)](#) explains that internships are a workforce preparation method that emphasizes direct experience in the field. The philosophy of internships, according to [Mustanir \(2019\)](#), is "seen, done, obtained," meaning that students learn by observing, performing, and ultimately acquiring skills and experience [Galingging et al. \(2023\)](#), [Panggabean et al. \(2023\)](#). [Noe et al. \(2003\)](#) add that internships represent a form of organized training that enables students to develop practical skills while understanding work culture.

Previous studies have shown that experiential learning is capable of improving students' critical thinking skills and creativity in the context of arts education [Hajjah et al. \(2022\)](#). [Kolb \(1984\)](#), in his theory, explains that experiential learning takes place through four stages of a learning cycle: concrete experience, reflective observation, abstract conceptualization, and active experimentation. In music education, this cycle is highly relevant because students not only learn theory but also directly experience the teaching process, reflect on that experience, connect it with academic concepts, and then try new strategies in subsequent practice. [Nugraha et al. \(2021\)](#) further add that direct practice in music education accelerates the internalization of theory and increases students' self-confidence.

In addition to strengthening technical skills, internships also function as a means of expanding students' professional networks. [Widiastu and Katika \(2023\)](#) assert that MBKM internships serve as a platform for character formation through real experiences in the field while simultaneously opening opportunities for students to build relationships with practitioners and institutions relevant to their fields. In the highly competitive music industry, professional networking becomes essential capital to support students' careers after graduation.

The MBKM policy is also closely related to the Key Performance Indicators (IKU) of higher education institutions, which emphasize the importance of students' learning experiences outside campus. One IKU states that at least 30% of students must obtain learning experiences outside their study programs, including through internships. This demonstrates that internships are not merely optional activities but an integral part of the strategy to improve the quality of higher education in Indonesia (Ministry of Education, Culture, Research, and Technology, 2021). In the perspective of music education, internships become an important means of connecting academic competence with the needs of the creative industry. The music industry in Indonesia is developing rapidly, not only in entertainment but also in education, production, and music distribution. Music students are required to possess diverse skills, ranging from instrumental mastery and pedagogical competence to event management understanding. According to [Firdaus et al. \(2025\)](#), experiential-based music education enhances performative skills while shaping students' professional attitudes.

Furthermore, internships function as a medium for self-reflection. Students can assess the extent to which the theories learned on campus are relevant to real practice in the field. This reflective process aligns with [Kolb \(1984\)](#) experiential learning cycle, where students not only experience but also reflect, conceptualize, and re-test learning

strategies. Therefore, internships become dynamic learning spaces that allow students to continuously develop themselves. The challenges of music education in Indonesia have become increasingly complex in the digital era. Technological developments have transformed the ways music is produced, learned, and marketed. Digital platforms such as YouTube, Spotify, and TikTok have become new spaces for musicians to create and compete. Therefore, music students need to understand the dynamics of the digital industry to adapt to changing times. Internships at professional music institutions such as Flow Music GBI Rumah Persembahan provide opportunities for students to directly observe how music education adapts to technological developments and market demands.

The MBKM policy is not only oriented toward improving graduate quality but also toward transforming the higher education system to be more responsive to societal and workforce needs. According to [Gusdini et al. \(2022\)](#), MBKM is a strategy to strengthen the relationship between universities and industry, enabling students to gain relevant experiences that can be directly applied after graduation. Thus, internships become an important instrument to ensure that graduates possess skills aligned with contemporary demands. In music education, the relevance of internships becomes even clearer because this field demands a balance between theoretical mastery, practical skills, and managerial competence. Music is not merely about artistic performance but also involves aspects of production, event management, and social interaction. Research by [Rahayu et al. \(2025\)](#) indicates that students who participate in internships in the arts are better prepared to face the challenges of the creative industry because they are accustomed to working in teams, managing schedules, and adapting to various situations.

Moreover, music education in Indonesia faces challenges related to the regeneration of educators and artists. Many senior musicians possess extraordinary skills but lack formal certification. Internship programs can serve as a bridge to address this gap by involving students in direct learning processes alongside experienced music practitioners. This aligns with [Mustanir \(2019\)](#) idea that internships are processes of acquiring knowledge from real experiences rather than merely from theory.

Flow Music GBI Rumah Persembahan serves as a concrete example of an institution capable of integrating technical, pedagogical, and managerial aspects in music education. With a large number of students and a variety of music genres taught, this institution provides broad opportunities for students to learn in diverse contexts. A conducive learning environment, combined with Flow Music's national reputation, makes internships at this institution an experience that not only strengthens musical skills but also shapes students' holistic work readiness. Flow Music GBI Rumah Persembahan itself has a reputation as a high-quality music institution. With approximately one hundred students and experienced teachers, it provides a conducive learning environment. The institution does not focus solely on sacred music but also offers classical, pop, and traditional music instruction. Its national achievements, such as the Indonesia School Choice Award and The Best Music School in Quality Education Program, further affirm its position as a relevant internship partner. Alumni such as Lyodra Ginting, who became the winner of Indonesian Idol, demonstrate that the institution is capable of producing highly competitive musicians.

Based on this background, this study aims to analyze the internship experiences of students at Flow Music GBI Rumah Persembahan, focusing on the improvement of musical competence, mastery of teaching methods, administrative skills, and the development of soft skills. This analysis is expected to contribute to the development of experiential learning models in music education while reinforcing the relevance of the MBKM program in preparing graduates to face the challenges of the creative industry.

2. RESEARCH METHODS

This study employed a qualitative descriptive approach using a case study model. This approach was chosen because it is appropriate for describing in depth the internship experiences of students from the Music Study Program of Universitas HKBP Nommensen Medan at Flow Music GBI Rumah Persembahan. The case study method enables researchers to highlight the phenomenon of experiential learning within a real context, so that the research results can provide a comprehensive description of both the process and the outcomes of the internship. [Yin \(2014\)](#) emphasizes that a case study is an appropriate research strategy for understanding contemporary phenomena within real-life contexts, particularly when the boundaries between the phenomenon and the context are not clearly evident [Prasetya et al. \(2023\)](#), [Andayani et al. \(2023\)](#), [Mahameru et al. \(2025\)](#). The internship was conducted during the period from October to December 2024, consisting of eleven meetings with a total duration of 27.5 hours. Each meeting had a different focus of activity, ranging from teaching music theory, practicing piano and guitar instruments, to involvement

in administration and music event management. Students also participated in the preparation of concerts and grade-level examinations, so the experiences gained encompassed pedagogical, performative, and managerial aspects.

The subjects of this study were the student interns who were actively involved in all activities. In addition, teachers and staff of Flow Music served as additional informants who provided direction, supervision, and feedback throughout the internship process. Thus, this study did not only focus on students' experiences but also considered the perspectives of the internship partner as part of the learning ecosystem.

Data were collected through several techniques. First, direct observation was conducted to record students' interactions with learners, teachers, and staff, as well as to understand the dynamics of music learning in the classroom. This observation was participatory in nature, in which students simultaneously acted as practitioners and observers within the internship activities. Second, students' active participation in teaching and administrative activities became an important data source that illustrated the experiential learning process. Third, documentation in the form of activity reports, photographs, and reflective notes was used to strengthen data validity. Fourth, informal interviews with teachers and staff were conducted to obtain deeper understanding regarding teaching methods, institutional management, and evaluation of students' performance.

To ensure data validity, this study employed triangulation techniques. According to [Denzin \(1978\)](#), triangulation refers to the use of multiple data sources, methods, or theories to enhance the accuracy and reliability of research findings. In this study, triangulation was conducted by comparing findings from observations, documentation, and interviews, thereby producing a more complete and accurate depiction of the internship experience.

During the internship, students interacted with learners from diverse backgrounds, ranging from elementary school children to adolescents and young adults. This variation in age required students to adjust their teaching methods according to the cognitive development levels and musical abilities of each learner. For example, for early-age learners, the approach used was more play-based and involved creative activities, while for adolescent learners, greater emphasis was placed on instrumental techniques and more complex music theory. This diversity enriched students' experiences while simultaneously presenting real pedagogical challenges. The instruments taught during the internship included piano and guitar, two instruments that play important roles in basic music education. The piano was used as a medium to introduce music theory, notation, and harmony, while the guitar served as a means to train rhythmic skills and motor coordination. By mastering these two instruments, students gained more comprehensive experience in teaching music.

In addition to observation and interviews, students were required to write daily reflective notes after each meeting. These reflections functioned as a means of self-evaluation, in which students recorded their experiences, challenges encountered, strategies used, and plans for improvement in the following sessions. According to [Schön \(1983\)](#), reflection in practice is an essential component of professional learning because it enables individuals to continuously develop competence based on real experience.

The selection of Flow Music GBI Rumah Persembahan as the internship location was not without reason. The institution has a reputation as a professional music school with a structured management system. Furthermore, the diversity of music genres taught (sacred, classical, pop, and traditional) provided opportunities for students to explore various approaches in music education. A conducive learning environment, a large number of students, and the involvement of experienced teachers made Flow Music an ideal case study for understanding the implementation of experiential learning in music education.

Data analysis was conducted through three stages: data reduction, data presentation, and conclusion drawing. Data reduction involved selecting relevant information from observation results, documentation, and interviews. Data presentation was carried out in narrative form to systematically describe the internship experience. Conclusions were drawn by linking research findings with the experiential learning theory proposed by [Kolb \(1984\)](#), as well as with the MBKM policy, which emphasizes the importance of connecting academic theory with field practice. The theoretical foundation of this study refers primarily to [Kolb \(1984\)](#) experiential learning model. Kolb explains that knowledge is created through the transformation of experience, with a learning cycle consisting of four stages: concrete experience, reflective observation, abstract conceptualization, and active experimentation. In the context of the internship, students directly experienced the process of teaching music, reflected on those experiences, connected them with theories learned on campus, and then attempted new strategies in subsequent practice. Therefore, this research method does not merely describe experiences but also analyzes how those experiences contribute to the development of students' competencies.

In addition to Kolb, this study also refers to [Creswell \(2018\)](#) perspective, which emphasizes that qualitative research aims to understand the meanings individuals assign to a particular phenomenon [Batubara et al. \(2023\)](#), [Judijanto et al. \(2024\)](#). In this case, students' internship experiences are understood as meaningful learning processes that not only enhance technical skills but also shape character and work readiness. Through this method, the study seeks to provide a comprehensive description of the internship's contribution to the improvement of musical competence, pedagogical skills, administrative abilities, and soft skill development among students. The qualitative approach allows the researcher to capture experiential nuances that cannot be measured quantitatively, thereby producing findings that are richer and more relevant for the development of music education in Indonesia.

3. RESULTS AND DISCUSSION

The implementation of the MBKM internship at Flow Music GBI Rumah Persembahan provided comprehensive experiences for students in developing musical, pedagogical, and educational management skills. During eleven meetings with a total duration of 27.5 hours, students were involved in various activities that included teaching music theory, practicing piano and guitar instruments, managing music education administration, and preparing concerts and grade-level examinations.

3.1. ENHANCEMENT OF MUSICAL COMPETENCE

From the perspective of musical competence, students demonstrated significant improvement in piano and guitar performance skills. Mastery of fundamental theories such as diatonic scales and numerical notation became stronger because these concepts were directly applied in the learning process with students. This finding is consistent with [Nugraha et al. \(2021\)](#), who emphasize that direct practice in music education accelerates the internalization of theory and increases students' self-confidence. Students also learned to adjust teaching methods according to the characteristics of learners from various age groups. When encountering students who had difficulty understanding theoretical concepts, students employed creative approaches such as entertainment techniques and additional assignments to maintain motivation. This adaptive strategy reflects essential pedagogical competence for prospective music educators. Research by [Firdaus et al. \(2025\)](#) indicates that experiential-based approaches in arts education are capable of enhancing performative skills while shaping students' professional attitudes.

3.2. MASTERY OF TEACHING METHODS

The internship experience enriched students' insights regarding teaching methods. Students were required to develop strategies appropriate to learners' needs. For example, for early-age learners, play-based methods were implemented, while for adolescent learners, greater emphasis was placed on instrumental technique and more advanced music theory. This practice aligns with [Kolb \(1984\)](#) experiential learning theory, in which students directly experience the teaching process, reflect on their experiences, connect them with academic concepts, and subsequently attempt new strategies in the following practice. In addition, students learned the importance of building effective communication with learners. According to [Hajjah et al. \(2022\)](#), effective communication in arts education plays a significant role in enhancing students' motivation and creativity. During the internship, students practiced delivering clear instructions, using language appropriate to learners' ages, and creating an enjoyable learning atmosphere.

3.3. ADMINISTRATIVE SKILLS IN MUSIC EDUCATION

Beyond technical skills, the internship expanded students' understanding of music education administration. Activities such as instrument inventory management, course scheduling, and documentation provided concrete insights into how a music institution is professionally managed. According to [Rahayu et al. \(2025\)](#), students' involvement in managerial aspects during internships contributes to the formation of more holistic work readiness, as graduates not only master core competencies but also understand organizational governance. Students also learned the importance of documenting activities, including internship reports, reflective notes, and photographic documentation. Such documentation serves not only as archival material but also as evaluative tools to improve learning quality.

3.4. DEVELOPMENT OF SOFT SKILLS

The internship made a substantial contribution to the development of students' soft skills. They were trained to communicate with teachers, learners, parents, and staff, thereby sharpening interpersonal abilities. Discipline in adhering to schedules, time management, and problem-solving skills became valuable assets gained during the internship. For instance, when facing learners who practiced insufficiently at home, students learned to provide constructive guidance to maintain learners' motivation. This finding aligns with [Widiastu and Katika \(2023\)](#), who emphasize that MBKM internships function as a medium for character formation through real-life experiences. Soft skills such as communication, teamwork, and leadership are critical factors in students' work readiness.

3.5. RELEVANCE TO EXPERIENTIAL LEARNING THEORY

When linked to [Kolb \(1984\)](#) experiential learning theory, the internship experience reflects the four-stage learning cycle: concrete experience, reflective observation, abstract conceptualization, and active experimentation. Students not only observed but also performed tasks, reflected on them, and developed new strategies in both teaching and management contexts. Thus, the internship became an effective means of bridging academic theory with workplace realities. The internship experience also demonstrated how students faced real challenges in the field. For example, some learners exhibited low motivation to practice at home. This situation encouraged students to seek creative strategies, such as assigning simple musical tasks that could be practiced with family members or utilizing digital applications for independent practice. This approach is consistent with [Gusdini et al. \(2022\)](#), who highlight the importance of innovation in learning to sustain student motivation.

Furthermore, students learned to manage differences in learners' abilities. Some learners quickly understood music theory, while others required repeated explanations. Students were required to exercise patience and adjust the pace of instruction. This strengthened pedagogical competence while cultivating empathy. According to [Firdaus et al. \(2025\)](#), success in arts education is determined not only by technical skills but also by educators' ability to understand learners' emotional and psychological needs. From a managerial perspective, students' involvement in instrument inventory and course scheduling provided insights into the importance of effective governance in music education institutions. Students realized that institutional success depends not only on teaching quality but also on organized administrative systems. [Rahayu et al. \(2025\)](#) emphasize that managerial competence constitutes an integral component of holistic work readiness for arts graduates.

Students' daily reflections during the internship also formed a crucial part of the learning process. Through reflective writing, students evaluated strategies used, identified weaknesses, and planned improvements for subsequent meetings. [Schön \(1983\)](#) describes this process as reflection-in-action, referring to the ability to think critically about ongoing practice. Thus, the internship functioned not only as a practical arena but also as a reflective space that strengthened students' professional competencies. When related to the MBKM policy, this internship experience supports the achievement of Higher Education Key Performance Indicators (IKU), particularly IKU 2, which emphasizes students' learning experiences outside campus. The internship at Flow Music GBI Rumah Persembahan provides concrete evidence that students gained relevant experiences that cannot be obtained solely through classroom learning. This demonstrates that MBKM serves as a bridge between academia and the workforce while strengthening the relevance of music education curricula to creative industry needs.

In the context of the digital music industry, the internship also provided insights into how music education institutions adapt to technological developments. Students were introduced to digital music applications, social media as promotional tools, and community-based marketing strategies. This experience broadened students' perspectives on career opportunities in the digital era, where musicians may function not only as educators or performers but also as content creators and community managers. Overall, the internship results demonstrate that the MBKM program is capable of strengthening holistic work readiness among music students. This experience enhanced not only technical and pedagogical skills but also character formation, self-confidence, and adaptability relevant to contemporary workforce demands. Thus, the internship becomes an important medium for producing adaptive, creative graduates ready to face challenges in both the music industry and education sector in the digital era.

The internship experience also demonstrated how students built professional networks. Throughout the activities, students interacted with experienced music teachers, administrative staff, and parents. These interactions provided

opportunities to understand societal expectations toward music education. According to [Widiastu and Katika \(2023\)](#), professional networks formed during internships play an important role in supporting students' careers after graduation, as they already possess connections with relevant practitioners and institutions.

Additionally, students gained insights into the role of music institutions within the community. Flow Music functions not only as a place for learning music but also as an arts center that involves the broader community. Students observed how learner concerts served as platforms for appreciation and confidence-building. This aligns with [Hajjah et al. \(2022\)](#), who emphasize that experiential-based arts education enhances creativity while strengthening social bonds.

From the perspective of the MBKM curriculum, the internship at Flow Music made tangible contributions to achieving the graduate profile. Students not only mastered technical skills but also understood institutional management, communication with various stakeholders, and strategies for adapting to learners' needs. Therefore, the internship supports the achievement of IKU 2 (off-campus learning experiences) and IKU 7 (collaborative and participatory classrooms). Students also learned to address technical challenges in music instruction. For example, when musical instruments encountered technical problems, students were required to find prompt solutions to ensure that the learning process continued effectively. This situation trained problem-solving skills essential in the workforce. According to [Gusdini et al. \(2022\)](#), creative problem-solving ability is one indicator of work readiness that graduates must possess.

Daily reflections revealed changes in teaching strategies over time. At the beginning of the internship, students tended to apply rigid theoretical approaches. However, after several meetings, they became more flexible by adjusting methods according to learners' responses. This process reflects [Kolb \(1984\)](#) experiential learning cycle, where students experience, reflect, conceptualize, and experiment with new strategies.

Within the digital music industry context, students were also introduced to the use of social media platforms for promoting music activities. Flow Music utilized digital media to announce concerts, examinations, and student activities. Students learned that digital promotion constitutes an essential component of modern music institution management. This broadened their perspective on career opportunities in the digital era, where musicians may serve as educators as well as content creators. Overall, these additional experiences indicate that the MBKM internship at Flow Music GBI Rumah Persembahan not only enhanced technical and pedagogical skills but also strengthened professional networking, managerial competence, and adaptability to technological developments. Thus, the internship functions as a medium for shaping holistic work readiness among music students, in line with the MBKM policy's objective of producing adaptive, creative, and globally competitive graduates.

3.6. HOLISTIC WORK READINESS

Overall, the internship results demonstrate that the MBKM program is capable of strengthening work readiness among music students. This experience enhanced not only technical and pedagogical skills but also holistic readiness encompassing managerial and interpersonal dimensions. This aligns with the objective of MBKM to produce adaptive, creative graduates prepared to face challenges in both the music industry and education sector in the modern era. Furthermore, the internship experience at Flow Music GBI Rumah Persembahan provided a concrete illustration of how a music institution is professionally managed. Students learned that a music educator's role extends beyond teaching and includes understanding managerial, administrative, and communication aspects. Thus, the internship becomes an essential medium for preparing graduates to enter the workforce in a holistic manner.

4. CONCLUSION

Based on the results of the research and discussion, it can be concluded that the internship activities carried out at Flow Music GBI Rumah Persembahan provided significant contributions to the development of students' competencies in the Music Study Program of Universitas HKBP Nommensen Medan. The internship served not only as a practical requirement within the curriculum but also as a transformative experiential learning process that bridged theoretical knowledge acquired on campus with real-world professional practice. Through direct involvement in teaching piano and guitar, assisting in administrative work, and participating in music event management, students gained comprehensive experience covering pedagogical, performative, managerial, and interpersonal aspects. These experiences strengthened their understanding of music education practice, enhanced their technical mastery of instruments, and improved their ability to adapt teaching strategies according to learners' age, character, and musical competence.

The internship also fostered the development of essential soft skills, including communication skills, teamwork, responsibility, discipline, time management, and professional ethics. Interaction with teachers, staff, and learners within a real institutional setting encouraged students to develop confidence and emotional maturity in facing various instructional and organizational challenges. The reflective activities carried out after each meeting further deepened students' awareness of their strengths and areas for improvement, thus supporting continuous professional growth.

From the perspective of experiential learning theory, the internship activities clearly reflected Kolb's learning cycle, beginning with concrete experience in teaching practice, followed by reflective observation, abstract conceptualization through the integration of theory and practice, and active experimentation in subsequent sessions. Therefore, the internship program effectively functioned as a medium for transforming experience into meaningful knowledge and competence development. Furthermore, the findings of this study support the implementation of the Merdeka Belajar Kampus Merdeka (MBKM) policy, which emphasizes contextual and practice-based learning. The internship demonstrates that learning outside the classroom environment can significantly enhance students' readiness to enter the professional world, particularly in the field of music education.

In summary, the internship at Flow Music GBI Rumah Persembahan proved to be an effective experiential learning model that contributes to the holistic development of music education students, encompassing cognitive, psychomotor, and affective domains.

5. RECOMMENDATION

Based on the conclusions above, several recommendations are proposed:

1) For the Music Study Program

The study program should continue to strengthen partnerships with professional music institutions to ensure the sustainability and quality of internship programs. Structured monitoring and evaluation mechanisms should also be enhanced to maximize students' learning outcomes.

2) For Internship Partner Institutions

Partner institutions are encouraged to provide systematic mentoring and constructive feedback to student interns. Clear task distribution and supervision will help students optimize their learning experiences and professional development.

3) For Students

Students should actively prepare themselves before participating in internships by strengthening their theoretical understanding, instrumental skills, and pedagogical knowledge. Reflective practice should be maintained as a habit to support lifelong learning.

4) For Future Researchers

Future studies are recommended to expand the research scope by involving multiple internship institutions or employing mixed-method approaches to obtain more comprehensive and generalizable findings regarding experiential learning in music education.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

REFERENCES

- Andayani, A., Herman, H., Syathroh, I. L., Fatmawati, E., Syahrul, N., Al-Awawdeh, N., Batubara, J., and Saputra, N. (2023). *Inquiry into the Challenges of Translating Idioms Extracted from Musical Lyrics*. *Research Journal in Advanced Humanities*, 4(3). <https://doi.org/10.58256/rjah.v4i3.1274>

- Batubara, J., Syarifudin, A., Syathroh, I. L., Herman, H., Yasaviyevna, D. S., and Al-Awawdeh, N. (2023). Challenges of Translating Slang Expressions in American Song Lyrics of the 21st Century into the Arabic Language. *International Journal of Membrane Science and Technology*, 10(2), 131-139. <https://doi.org/10.15379/ijmst.v10i2.1162>
- Batubara, J., and Maniam, S. (2019). Enhancing Creativity through Musical Drama for Children with Special Needs (Down Syndrome) in Education of Disabled Children. *Music Scholarship*, 2, 166-177. <https://doi.org/10.17674/1997-0854.2019.2.166-177>
- Creswell, J. W. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (5th ed.). SAGE Publications.
- Denzin, N. K. (1978). *The Research Act: A Theoretical Introduction to Sociological Methods* (2nd ed.). McGraw-Hill.
- Firdaus, A., Pratama, R., and Sari, D. (2025). Experiential Learning in Arts Education: Building Professional Attitudes through Practice. *Journal of Arts and Education Research*, 12(1), 45-59.
- Flow Music GBI Rumah Persembahan. (2024). *Profil Lembaga dan Program Pendidikan Musik*. Flow Music.
- Galingging, K., Batubara, J., Marbun, T., and Marbun, J. (2023). Komposisi Musik Alam Menyapa sebagai Media Terapi Pasien Narkoba di Yayasan Mutiara Abadi Binjai (MAB) Sumatera Utara. *Resital*, 24(2), 157-166. <https://doi.org/10.24821/resital.v24i2.7864>
- Gunawan, A., Putra, H., and Lestari, M. (2023). Magang MBKM sebagai Strategi Pembentukan Profil Lulusan. *Jurnal Pendidikan Tinggi Indonesia*, 9(2), 101-115.
- Gusdini, R., Santoso, B., and Widodo, T. (2022). Merdeka Belajar Kampus Merdeka sebagai Strategi Peningkatan Mutu Pendidikan Tinggi. *Jurnal Kebijakan Pendidikan*, 14(3), 233-247.
- Hajjah, N., Ramli, F., and Yusuf, A. (2022). Experiential Learning in Arts Education: Enhancing Creativity and Critical Thinking. *International Journal of Arts Education*, 7(2), 89-104.
- Indonesia School Choice Award. (2023). *Penghargaan Sekolah Musik Terbaik*. ISC Foundation.
- Ismail, M., Rahman, S., and Abdullah, H. (2018). Internship as a Bridge between Theory and Practice in Higher Education. *Asian Journal of Education and Training*, 4(1), 50-56.
- Judijanto, L., Sitompul, M. S., Herman, H., Manihuruk, L. M. E., Fatmawati, E., Munthe, M. V. R., Batubara, J., and Saputra, N. (2024). Students' Perception on the Use of English Pop Song in Improving the Skill of Pronunciation. *Studies in Media and Communication*, 12(3), 218-230. <https://doi.org/10.11114/smc.v12i3.7004>
- Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi Republik Indonesia. (2021). *Indikator Kinerja Utama Perguruan Tinggi*. Kemdikbudristek.
- Kolb, D. A. (1984). *Experiential Learning: Experience as the Source of Learning and Development*. Prentice Hall.
- Lyodra, G. (2020). *Perjalanan Karier dari Indonesian Idol*. Gramedia Pustaka Utama.
- Mahameru, E., Cahyono, A., Suharto, S., and Batubara, J. (2025). Integration of Traditional Sriwijaya Music Elements into Progressive Jazz: Innovation, Aesthetics, and Spirituality in a Contemporary Context. *Research Journal in Advanced Humanities*, 6(3). <https://doi.org/10.58256/d7pjdc45>
- Mustanir, A. (2019). Filosofi Magang dalam Pendidikan Tinggi: Dilihat, Dikerjakan, Diperoleh. *Jurnal Pendidikan dan Pelatihan*, 6(1), 15-27.
- Noe, R. A., Hollenbeck, J. R., Gerhart, B., and Wright, P. M. (2003). *Human Resource Management: Gaining a Competitive Advantage* (4th ed.). McGraw-Hill.
- Nugraha, Y., Suryadi, D., and Prasetyo, A. (2021). Praktik Langsung dalam Pendidikan Musik: Dampak terhadap Internalisasi Teori. *Jurnal Pendidikan Musik Indonesia*, 5(2), 77-90.
- Panggabean, A. J., Simangunsong, E., and Batubara, J. (2023). Gayutan Rondo Alla Turca Karya WA. Mozart sebagai Iringan dalam Film Amadeus. *Resital*, 24(1), 58-68. <https://doi.org/10.24821/resital.v24i1.7865>
- Prasetya, H. B., Batubara, J., Herman, H., and Christianto, W. N. (2023). To Fulfil Promises is To Die: A Study of Gatotkaca Falls in Javanese Shadow Puppet Canon. *Information Sciences Letters*, 12(6), 2343-2355. <https://doi.org/10.18576/isl/120611>
- Rahayu, S., Dewi, K., and Hartono, P. (2025). Managerial Skills in Arts Internship: Preparing Holistic Graduates. *Journal of Creative Industry Studies*, 11(1), 33-48.
- Schön, D. A. (1983). *The Reflective Practitioner: How Professionals Think in Action*. Basic Books.
- Sonhadji, A. (2012). Magang sebagai Metode Persiapan Tenaga Kerja Berbasis Pengalaman. *Jurnal Pendidikan dan Pelatihan*, 4(2), 55-66.

The Best Music School in Quality Education Program. (2022). National Recognition for Flow Music. National Education Council.

Widiastu, R., and Katika, L. (2023). Magang MBKM sebagai Wahana Pembentukan Karakter Mahasiswa. *Jurnal Pendidikan Karakter*, 8(1), 22-39.