


Motivation, Creative Process and Characteristics of Abu Maestro's Acapella Works

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Article Details	ABSTRACT
<p>Article History</p> <p>Received March 5th, 2025 Revised April 17th, 2025 Accepted May 8th, 2025</p>	<p>This research aims to analyse Abu Maestro's existence as an <i>a acapella</i> music <i>content creator</i> by examining the background, creative process, and characteristics of his work. This research uses a qualitative method. The results show that his childhood experience and intrinsic drive influence Abu Maestro's motivation in creating music. His creative process began with his interest in seeing his uncle practice vocal groups, then he experienced a hiatus due to academic and organisational activities. This interest resurfaced when he became a vocal coach in Islamic spiritual extracurricular activities during high school, but again stopped because of his focus as a motivator. Inspiration from the group Neri Per Caso prompted him to produce his first video with the concept of <i>one-man a acapella</i>. The characteristics of his work include distinctive vocal timbre, imitation of instrument sounds, a wide range of tones, <i>beatboxing</i> techniques, improvised <i>riffs and runs</i>, complex vocal harmonies, and song selection that follows popular music trends. This research contributes to music studies, especially in the field of creativity and vocal-based digital music <i>content</i> production.</p>
<p>Keywords</p> <p><i>Acapella</i> Content creator Existence Characteristics Creativity</p>	
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1. INTRODUCTION

A cappella music is rapidly growing in the digital era as a unique form of musical expression. Advances in technology and social media provide wider opportunities for independent musicians to showcase their work to a global audience without having to rely on the conventional music industry. Sharon & Bell (2018) explain that a *cappella* music was initially used in worship activities, particularly Gregorian chant, before eventually expanding to a broader realm. Today, musicians who utilise digital platforms to spread their work can be categorised as content creators, who are individuals who share content through social media (Sundawa & Trigartanti, 2018). One interesting phenomenon that has emerged from this development is the figure of Abu Yusuf Sujai, or better known as Abu Maestro, who presents music in an *a acapella* format. He is known as a musician who combines various vocal elements in one work with innovative sound processing techniques. Unlike the traditional *a acapella* format that vocal groups generally perform, Abu Maestro creates and performs all vocal parts himself in one arrangement by combining several videos, thus forming the branding "*The One Man Acapella of Indonesia*". However, until now, there are still few studies that specifically discuss the Existence of a *acapella* music content creators like Abu Maestro. According to Hadi (2015), Existence can be interpreted as Existence. Heidegger (1927) also said that there are three main concepts involved in Existence, namely *dasein*, presence, and authentic Existence. In this study, Abu Maestro's Existence as an *a cappella* music content creator is analysed through the approach of Deci & Ryan's motivation theory (1985), which distinguishes motivation into two categories, namely intrinsic motivation-driven from within such as personal satisfaction, self-expression, and skill improvement-and extrinsic motivation, which comes from external factors such as recognition, financial rewards, and career opportunities.

In addition, this research also refers to the theory of creativity. Creativity is the ability to generate new ideas, concepts, or solutions that are original and valuable. According to Solso & Maclin (2002) creativity is a cognitive activity that aims to spark a new view of the form of the problem and is not limited to results that

are viewed according to its function. Creativity refers to the *skills* that characterise creative people. This was conveyed by Guilford, who was quoted by Ali & Asrori (2006). He also emphasised that a creative person tends to have more divergent ways of thinking than convergent. Convergent thinking is a way of thinking with the view that there is only one correct answer.

In contrast, divergent thinking is a way of thinking with the view that there are various alternatives or ways to answer a problem correctly. The creativity process is a stage of the author in producing a work. According to Eneste (1982), an author will not be able to create a work without a process of creation, such as collecting ideas, developing ideas, and refining ideas.

Abu Maestro's creative process can be explained through Graham Wallas' theory, which consists of four stages, namely preparation (search for information and experience), incubation (pause period where ideas develop unconsciously), illumination (emergence of new ideas), and verification (testing and refining ideas). In this process, internal aspects such as confidence, mental strength, and hope, as well as external aspects such as natural materials used in the execution stage (Lubart, 2001), also influence the development of arrangements and creative concepts of his work. The creative process should be respected (Russ, 2013). The creative process in music requires the courage to explore, think constructively, and be open to various possibilities, so a conservative mindset is considered inappropriate (Hidayatullah, 2020).

Then, to analyse the characteristics of Abu Maestro's music, this research refers to Iktia's music theory, which includes aspects such as sound, tone, rhythm, melody, harmony, musical form, and so on. By understanding these elements, musical characteristics that distinguish Abu Maestro's work from other *acapella* musicians can be identified.

The first research by Putra (2020) entitled "*Existence of Friend Over You Indie Band Group in Kediri City*" discusses the background, creative process, and existence strategy of indie music groups. The results show that the group maintains its Existence by participating in the promotion of the film *Yowis Ben 2* and uploading works to digital platforms such as Joox, Spotify, and YouTube. Although it focuses on groups, the research is relevant because both discuss the creative process of musicians, while this research highlights individuals, namely Abu Maestro.

The second research by Gunawan (2021) with title "Christopher Abimanyu's Existence as a Classical Style Singer". This research uses a qualitative method and discusses Christopher Abimanyu's career journey as a classical singer. This research has similarities in examining the Existence of an individual musician, but differs in terms of the music genre studied. The results show that Christopher Abimanyu's Existence in the world of classical music has survived to this day by utilising social media such as Instagram and YouTube to work and adjust to technological developments.

The third research by Septiyan (2022) with the title "Performance Forms and Creativity Process of Jimi Multhazam's Music Creation in The Upstairs Single Album". The research uses qualitative methods and discusses the creativity process of a musician in creating works. The similarity between the research and the current research lies in the aspect of the creative process in creating works, but the objects observed are different. The results showed that Jimi Multhazam's inspiration for his work came from the surrounding environment and phenomena that occur among young people. The song creation process involves discussions and contributions from all members, which are then poured into singles and albums from 2002 to 2018.

The fourth study by Muzaqi et al. (2019) entitled "*Creativity of Mataraman Acapella Music*" discusses the creative process in a cappella music, including aspects of recording and arrangement. The results show the use of video layering techniques, exploration of harmony, tone colours, and sound effects through beatbox and digital instruments. This research is relevant because it discusses creativity and technology in *acapella* arrangements, although the object is different from this research, which focuses on the individual Abu Maestro.

From these previous studies, there has been no research that discusses explicitly the Existence of an individual *acapella* music content creator, especially by using Deci & Ryan's motivation theory and Graham Wallas' creativity model, and analysing characteristics with Iktia's theory. Therefore, this research aims to fill this gap by examining the Existence of Abu Maestro as an *acapella* music content creator.

Therefore, this research aims to explore Abu Maestro's Existence as an *acapella* music content creator by focusing on three main aspects, namely the motivation behind choosing the *acapella* format in his work, the creative process in creating and arranging *acapella* songs and the characteristics of the work that distinguish Abu Maestro from other *acapella* musicians. The results of this research are expected to provide benefits for various parties, including academics to add insight into digital music studies and creativity in the independent music industry, *content creators* to provide inspiration and understanding of creative strategies and motivation in working in the digital era and the general public to provide a deeper appreciation of *acapella* music and the creative process behind it. Thus, this research contributes to a deeper understanding of how an individual can build Existence and branding through a *acapella* music on digital platforms.

2. METHOD

This research uses descriptive qualitative methods with a focus on Abu Maestro's activities as a *content creator* who *covers* songs in an *a acapella* format. According to Nasution (2009), qualitative methods are research to describe and analyse phenomena, events, beliefs, attitudes, and social activities individually or in groups. The qualitative descriptive approach aims to describe, find, or solve problems by assessing the quality of the research subject systematically, factually, and precisely (Arikunto, 2006). This research aims to describe Abu Maestro's background in *covering* songs, his creative process, and the characteristics of the results of *cover* songs arranged in an *a acapella* format.

The research object in qualitative research that is observed according to Spradley is called a social situation, which consists of three components, namely place, actors, and activities (Sugiyono, 2019). The object studied in this study is the existence of Abu Maestro as a *content creator* in presenting a song *cover* with an *a acapella* format, which includes the background of content creation, the creative process in content creation, and the characteristics of the results of song covers that Abu Maestro has arranged. In this study, researchers interviewed Abu Maestro as a resource person as well as a song presenter using the *a acapella* technique.

This research was conducted at the researcher's home in Wahas Village, Balongpanggang Sub-district, Gresik Regency, East Java. However, due to the long distance and the busyness of the interviewees, interviews were conducted online via Zoom Meeting and WhatsApp. The research took place from March to May 2024.

Based on the sources obtained, the research data can be divided into two, namely primary and secondary data sources (Sugiyono, 2011). The primary data source in this study is Abu Maestro as an *acapella* song cover creator. Secondary data is obtained from photo and video documentation of Abu Maestro's performance and interviews with music observers, namely Dendy Gustian I and Dimas Ahsan Pramudita (musicians and music lovers).

The data collection techniques in this study were observation, interviews, and documentation. According to Sugiyono (2012), observation can be divided into participant and non-participant observation. Observation in this study was conducted non-participantly by observing Abu Maestro's work on digital platforms. The songs observed include the songs *Pergi Pagi Pulang Pagi*, *Jangan Menyerah*, and *Allahumma Labbaik*. The goal is to prove the existence and identify the characteristics of his work. The interviews used were structured interviews conducted online via Zoom and WhatsApp starting 9 March 2024 for three consecutive days (adjusting the interviewee's time). The interview questions focused on Abu Maestro's motivation, background, and creative process in creating *acapella* content. Supporting instruments included a Vivo Y30 Android device, an Asus Core i3 laptop, Microsoft Word 2016, and stationery. Documentation in the form of photos and performance videos was obtained directly from the interviewee to prove his existence as a content creator.

Data validity was tested using triangulation of sources and techniques. Source triangulation is testing the credibility of data that has been obtained through several data sources (Sugiyono, 2014). The triangulation technique not only aims to collect data. However, researchers also simultaneously test the credibility of data with various data collection techniques and various data sources (Sugiyono, 2013). This is because the data studied is based on observation, interview, and documentation techniques. Source triangulation was carried out by comparing data from Abu Maestro with the opinions of two music observers, namely Dendy Gustian and Dimas Ahsan Pramudita. If the data from the three sources is consistent, it is considered credible. Technique triangulation is done by comparing the results of interviews with data from observation and documentation, to ensure the validity of the information.

In this research, there are three components used for data analysis techniques. These components are data reduction, data presentation, and conclusion. At the data reduction stage, it is done by summarising and filtering relevant information from interviews, observations, and documentation. Data that is not related to the formulation of the problem will be used as supporting data contained in the appendix. Then the data will be presented and arranged in a descriptive narrative form equipped with pictures and tables to support the analysis of the background, creative process, and characteristics of Abu Maestro's work. After the data is compiled, interpretation and discussion will be conducted based on the theoretical basis to answer the formulation of the research problem.

3. RESULT

Life Background of Abu Maestro

bu Yusuf Sujai or Abu Maestro was born in Jakarta on 23 February 1988 and currently lives in Bekasi, West Java. He moved to Bekasi in the second grade of elementary school. In 2014, he got married and now has four children (three girls and one boy). As the first of six children, Abu Maestro comes from a family with an entrepreneurial and educational background. His father currently works as a freelancer, while his mother is

a teacher. Although his family has members who hold fundamental views on Islam, both parents support his musical interests as long as they do not conflict with religious teachings.

Abu Maestro's artistic talent is believed to have come from his grandfather. However, his grandfather's art was not music but film. Abu Maestro's grandfather was an artist who worked in film. Sometimes he became a film actor. Not infrequently also his grandfather also became a screenplay director. Abu Maestro's grandfather always supported the talents possessed by his children and grandchildren without requiring them to participate in the same field of art as him. He learnt music autodidactically, without any formal or non-formal education in that field. His interest in vocal groups stems from his experience watching his uncle practice vocal groups.

Besides music, Abu Maestro is active in various school organisations, such as scouts, outbound, and Rohis. His experiences honed his public speaking, leadership, and creativity skills. Now he serves as the head of a nasyid community in Jakarta, is often invited as a webinar speaker, and shares motivation on his Instagram account @maestromotivasi.id. For her, achievement does not require validation but the tangible results of her efforts.

Abu Maestro's Career Journey

Abu Maestro's musical talent began to emerge at the age of five when he would watch his uncle, a member of a vocal group that won second place in DKI Jakarta, practice late into the night. His interest in music continued to grow, especially in high school, when he joined an *a cappella* group in the school's extracurricular programme. Since there was no coach, he took the initiative to analyse and teach the division of the sound of songs from Just Is Voice to the group members, until he was finally trusted as a coach and organiser of *a capella* activities. His name was first recognised when he performed as a vocalist in a school farewell event in Cirebon during his third year of high school, performing Ada Band's "Yang Terbaik Bagimu" with a voice-breaking technique that mesmerised the audience. His first performance opportunity came from a sports teacher who is also a pianist, performing a song with the group *Euphorie* at an iftar event in Brebes. Since then, Abu Maestro has regularly performed on various stages as a singer and an *a capella* vocal coach in formal and non-formal institutions. Although he has never participated in individual singing competitions, he has participated in several group vocal competitions, such as *The Message Mall of Indonesia* in Kelapa Gading and *Suara Indonesia* on TRANS7. However, he prefers to focus on content development on social media.

Abu Maestro utilises various social media platforms such as YouTube, Instagram, Facebook, and TikTok to expose his works. His YouTube channel, created on 16 October 2009, has 3.64 thousand subscribers with 653,643 views; his Instagram account @abu_maestro has 4,776 followers and 331 posts; his Facebook has 4,781 friends and 313 followers; while his TikTok account has 3,187 followers with 54 thousand likes (data as of 22 October 2024). In addition to uploading *a capella* singing content, Abu Maestro also shares motivation, education about *acapella* content creation, and documentation of his activities as a vocal coach. His popular posts on YouTube include *Merah Putih* (Gombloh), *Bendera* (Coklat), *Jagalah Hati* (Snada), *Tolong* (Budi Doremi), and *Selow* (Wahyu); on Instagram include the *acapella* versions of *Nuansa Bening*, *Bidadari Surga*, and *Sekeping Hati*; on Facebook such as *Save Our Masjid*, *Pengen Jadi Lebih Baik*, and *Ashabul Kahfi*; and on TikTok such as the Ramadhan version of *A Whole New World*, *Lebaran Sebentar Lagi*, *I Love You 3000*, *Señorita* (musical parody), and the *acapella* version of *Tolong*. Apart from working individually, Abu Maestro is also a member of the *Vocafarabi a capella* group that performs nasyid songs, both covers and original works such as *Hijrah*, *To Live Happily*, *The Power of Friday*, and *Rindu Baitullah*. *Vocafarabi* is active on various platforms with 65.1 thousand YouTube subscribers, 34.3 thousand Instagram followers, 1.5 thousand friends on Facebook, and 15.4 thousand followers and 79.3 thousand likes on TikTok (data as of 22 October 2024).

Abu Maestro joined *Vocafarabi* after meeting the vocal group *The Message* while studying at a university in Jakarta in 2007. After *The Message* disbanded due to internal problems, Abu Maestro and the remaining members formed *Vocafarabi*, whose name comes from the words "voca" (vocal) and "Farabi", referring to Al-Farabi, an Islamic scientist in the field of music. It originally consisted of three members, but one member passed away during the COVID-19 pandemic. The current formation consists of Luthfi Arif (lead vocals), Yogia Mulyagara (tenor), and Abu Maestro (baritone), with flexible voice distribution depending on the song being performed. *Vocafarabi* is active on various digital platforms such as YouTube (61.2 thousand followers), Instagram, Facebook, TikTok, and Spotify. Its content includes *a capella* song covers as well as original Islamic-themed works, such as *Sahabat Palestina*, *Hijrah*, and *The Power of Friday*, which are not only entertaining but also educational. *Vocafarabi*'s success is shown through various performance offers, including

on national television stations such as TVONE, TRANSTV, and KOMPASTV, which shows the existence of religious *a acapella* groups in the Indonesian music industry.

Abu Maestro started covering songs in a *cappella* format after being inspired by musicians such as Mike Tompkins, Pentatonix, Jamaica Café, Pentaboyz, Mo5aic, The Real Group, and Neri Per Caso. He felt that his voice character suited their songs and was attracted to the messages contained in their lyrics. Abu Maestro's YouTube channel has been around since 2009, but he started uploading one man *acapella* content in 2019. Initially, he performed with an *a acapella* group with voice sharing. However, in 2019, he introduced a new concept where all the voices in the *a acapella* arrangement are sung by himself and combined in one video. This was inspired by the group Neri Per Caso. This concept established his identity as "*The One Man Acapella Indonesia*", because at that time, there was no Indonesian content creator who focused on *a acapella* music. Through this branding, Abu Maestro wants to introduce *a acapella* as a unique form of musical expression and contribute to the digital music industry in Indonesia.

Apart from covering *a acapella* songs, Abu Maestro also creates songs such as Ayo Semangat and Bangun Pagi. Initially, he did not plan to compose a song, but was assigned to compose a song for the Ramadhan zakat institution. However, since the song was not used, he revised it into Ayo Semangat by changing the lyrics. Since then, he began to enjoy the process of creating songs. In addition to songs, Abu Maestro also arranges jingles in an *a acapella* format for various businesses. Some of the jingles he has made are Dimsum Yaya and Megar Cookies. With this experience, Abu Maestro has further developed his creativity in *a acapella* music production.

Abu Maestro's creative process in music started as a child, inspired by his uncle, who practised vocal group singing, as well as his grandfather's artistic heritage. This helped him understand music more easily. However, during his education, he took a break from music to focus on religion and organisations. He was active in various non-academic activities such as scouting, outbound, spirituality, and often became a speaker in organisations. These experiences shaped his confidence, consistency, and creativity, which contributed to his creative process when he returned to *a acapella* music.

On 16 October 2009, Abu Maestro created a YouTube channel to document his activities, but had a hiatus due to his busy schedule. In 2012, he began to expose the singing activities of the vocal group Vocafarabi with the song Indonesia Pusaka. In addition, he is also active as a motivator and resource person in various events. The desire to be active on YouTube again emerged in 2019 with a new concept, inspired by Neri Per Caso, which combines several videos in one view. Then Abu Maestro tried the one man *acapella* format, the concept features him performing all the voice parts in a song by combining several of his videos. The first content with this concept was Save Our Masjid from Justice Voice, which received more than 11k views and positive feedback. This success encouraged him to continue developing the one man *acapella* concept and build his branding as "*The Indonesia One Man Acapella*".

As for Abu Maestro's creative process in producing works with the concept of one man *a acapella*, it starts with song selection. There are no special requirements, just making sure the song can be arranged *a acapella* and is liked by many people. After that, a chord review is done to find out the chords in the song, and then make an arrangement spontaneously. Next, Abu Maestro started the recording process, starting with lead vocals, drums, bass, and backing vocals. The recording process is considered the most difficult because it must produce a perfect and balanced sound. Next, he did editing to put the video together and make sure every sound was in the right tone. The next stage is mixing to balance the sound frequencies, then mastering to optimise the sound volume. After going through all the stages, the work is uploaded to social media platforms.

Characteristics of Abu Maestro's Work

The characteristics of Abu Maestro's work lie in several aspects that distinguish it from other works. One of them is the video concept, where Abu Maestro presents *a acapella* music with self-acted voice sharing through the merging of several videos. In addition, Abu Maestro's arrangement ideas are simple but able to create a different atmosphere. Another characteristic can be seen in the voicing of the harmony or backing vocals that are made similar to the sound of the original musical instrument. Abu Maestro also sometimes collaborates with other people to fill the leading voice. However, it is not uncommon for him to present his works, such as in the songs Pergi Pagi Pulang Pagi, Allahumma Labbaik, and Jangan Menyerah. These works show Abu Maestro's unique characteristics that distinguish him from other works. Here are some transcripts of Abu Maestro's songs that show the characteristics of his work, consisting of voice division notation, harmony, beatbox, and improvisation.



Figure 1 Notation by Abu Maestro with 5 layers of sound, namely lead vocals, harmony, bass and *beatbox* on the cover of the song *pergi pagi pulang pagi* (Source: Researcher documentation, 2024)

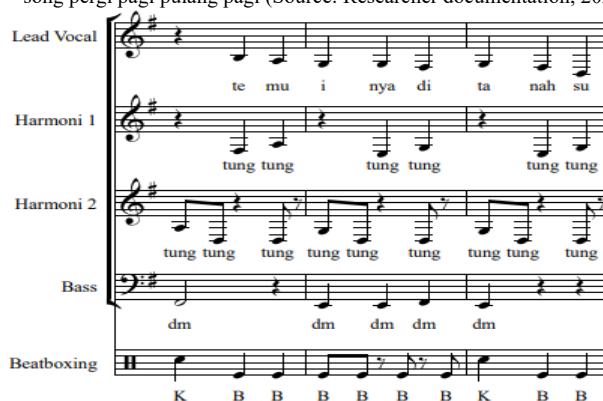


Figure 2 Notation by Abu Maestro with 5 layers of sound, namely lead vocals, harmony, bass and *beatbox* on the cover of the song *Allahumma Labbaik* (Source: Researcher documentation, 2024)



Figure 3 Notation by Abu Maestro with 5 layers of sound, namely lead vocals, harmony, bass and *beatbox* on the cover of the song *don't give up* (Source: Researcher documentation, 2024)

Based on the rhythm aspect, Abu Maestro adapts the song sung to the selection of tempo. He often uses *beatboxing* techniques to create percussive rhythms.



Figure 4 Abu Maestro's beatbox pattern on the cover of the song *Pergi Pagi Pulang Pagi* (Source: Researcher documentation, 2024)



Figure 5 Abu Maestro's beatbox pattern on the cover of *Allahumma Labbaik* (Source: Researcher documentation, 2024)



Figure 6 Abu Maestro's beatbox pattern on the cover of the song *Jangan Menyerah* (Source: Researcher documentation, 2024)

On the melodic aspect, Abu Maestro's melodic arrangements are simple and easy to understand. However, there are often improvisations in the form of added *riffs and runs* that are not found in the original version.



Figure 7 Abu Maestro's improvisation on the cover of Pergi Pagi Pulang Pagi (Source: Researcher's documentation, 2024)



Figure 8 Abu Maestro's improvisation on the cover of Allahu¹mma Labbaik (Source: Researcher's documentation, 2024)



Figure 9 Abu Maestro's improvisation on the cover of the song Jangan Menyerah (Source: Researcher documentation, 2024)

In the contrapung aspect, Abu Maestro often uses contrapung techniques that aim to create complementary vocal interactions with separate but harmonious patterns. In addition, Abu Maestro also often uses melodic patterns that reciprocate or interact with each other. While in the aspect of harmony, Abu Maestro has a strong vocal jarmony and the ability to maintain intonation consistency and sound blending between vocals (harmony, bass and so on).



Figure 10 Harmony arrangement of Abu Maestro on the cover of the song Pergi Pagi Pulang Pagi (Source: Researcher documentation, 2024)

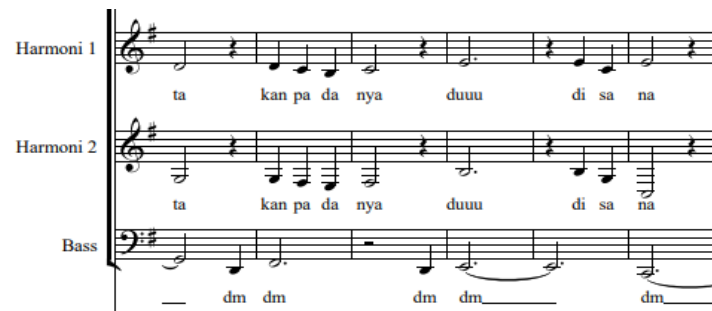


Figure 11 Harmony arrangement of Abu Maestro on the cover of Allahumma Labbaik (Source: Researcher documentation, 2024)

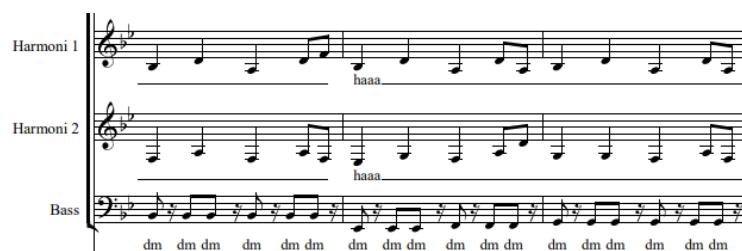


Figure 12 Harmony arrangement of Abu Maestro on the cover of the song Jangan Menyerah (Source: Researcher documentation, 2024)

Abu Maestro is also able to create harmonies that support the listener's emotions. The musical form used by Abu Maestro is a flexible *a cappella* structure. It is not bound to conventional patterns (verse-chorus), allowing Abu Maestro to add improvisation and make creative adjustments to his work. The songs covered follow the trend, with exploration of various genres such as pop, jazz, dangdut, rock, and so on. However, the majority of his original works have a nasyid genre. Another distinctive feature is the concept Abu Maestro uses in his work, which is the concept of one man *a acapella*.

The characteristics of Abu Maestro's work were analysed by Dendy Gustian, an *acapella content creator* and music observer, and Dimas Ahsan Pramudita, a musician and music lover. Dendy assessed that Abu Maestro has a bright timbre, precise articulation, and the ability to imitate the sound of instruments such as a *saxophone*. His vocal range is vast, with a strong falsetto technique. The arrangement consists of five voices: lead vocal, harmony, bass, beatbox, with flexible patterns, and is open to improvisation. Abu uses polyrhythms, contraptions, and non-linear musical structures that support his creativity. Song selection tends to follow popular trends, especially pop and nasyid genres. The vocal layering technique enhances the complex musical texture. In addition, his works are often used as a medium for da'wah because the nasyid genre is very dominant. Dendy highlighted the high musical quality but suggested improvements to the visual aspects and video editing.

Meanwhile, Dimas emphasised the flexibility of Abu's vocal tone that can adjust to his role as both bass and lead vocal. He also highlighted his mastery of vocal dynamics from pianissimo to fortissimo and the use of layering to create diverse vocal textures. Abu Maestro often re-arranges popular songs with improvisations such as *riffs and runs* and creates balanced harmonies through contrapuntal and beatbox techniques. The songs chosen are generally viral and cross-genre, although his original work leans towards nasyid. The main strength is the creativity in combining layered vocals in one video, although there is still room for improvement in the visual aspects, such as shooting and video thumbnails.

Discussion

Abu Maestro's background in creating song cover content with *an a acapella* technique can also be interpreted as Abu Maestro's reason for creating song cover content with *an a acapella* technique. The reason someone does something (creates a work) can also be called motivation. Motivation is a reason or a drive that underlies a person to take an action or to achieve a specific goal. Motivation can come from internal factors and external factors (Deci & Ryan, 1985). Abu Maestro's background in creating song cover content with *an a acapella* technique is closely related to strong personal motivation. Based on Deci & Ryan's motivation theory, Abu Maestro's motivation can be divided into intrinsic and extrinsic motivation. Abu Maestro's intrinsic motivation comes from his inner drive to express his talent and fill his spare time with positive activities, as revealed in the interview on 9 March 2024. He works to gain pleasure and personal satisfaction. In addition to intrinsic motivation, Abu Maestro also gets extrinsic motivation from inspirational figures in the music world, such as Mike Tompkins and Pentatonix. Abu Maestro's desire to cover songs with *an a acapella* technique is also influenced by videos of *a acapella* groups from within the country, such as Jamaica Café and Pentaboyz, as well as international groups such as Pentatonix, Mo5aic, The Real Group, and Neri Per Caso. This motivation shows a combination of personal drive and external influences that encourage Abu Maestro to work with the *a acapella* format. However, internal motivation in the form of his desire to explore his talent still dominates Abu Maestro's background in creating content with the *a acapella* format.

Abu Maestro's creativity process in covering *a acapella* songs can be analysed using Graham Wallas' creativity theory, as presented by Smith (2015). This theory states that the creative thinking process goes through four stages: preparation, incubation, illumination, and verification. However, Abu Maestro's creative

process does not fully follow the linear sequence described in the theory but is more dynamic and iterative. Abu Maestro's creative process can be explained through the stages in Graham Wallas' theory. The preparatory stage began in his childhood when he often observed his uncle practising vocal groups, supported by his grandfather's artistic background. This experience formed the basis of his understanding of music, especially group vocals. The incubation stage occurred when he was not active in music because he focused on non-academic activities in high school, such as scouts and rohis. However, he became active again when he became an extracurricular vocal group coach, which broadened his technical understanding. In college, his involvement with the *a capella* group Vocafarabi further honed his skills. A hiatus followed as he focused on being a motivator and seminar speaker. In 2009, Abu Maestro began uploading content to his YouTube channel. The illumination stage came in 2019 when he was inspired by the group Neri Per Caso to carry the concept of "one man *a capella*", which combines several videos with different voice divisions in one display. The verification stage was reached when his first video with the concept, Save Our Masjid (2018), received more than 11,000 views and positive responses. This success encouraged his consistency in his work and made him known as the "One Man *Acapella* of Indonesia". Although not entirely following the linear sequence of Wallas' theory, Abu Maestro's creative process shows flexibility and adaptability to technological developments and situations.

Musical characteristics are special characteristics or characteristics found in a musical work as an identity that distinguishes one music from another (Burger, 2010). Based on music theory, according to Iktia (2017), several aspects need to be studied. These aspects include sound, tone, notation, rhythm, melody, musical counterpoint, harmony, musical form, songwriting theory, and so on. Based on this theory, researchers obtained data on the analysis of the characteristics of the cover songs arranged by Abu Maestro in a *cappella* music format, obtained from interview activities, which are presented in tabular form as follows:

Aspects	Dendy Gustian Analysis	Analysis of Dimas Ahsan Pramudita
Sound	Bright and strong timbre, similar sound to a saxophone instrument	Vocal tone adapts to the section, articulation is clear, dynamics are good, instrument sound is similar to the original.
Nada	Wide range with falsetto on high notes	Wide pitch range
Notation	Consists of lead vocals, harmony, bass and percussion with a flexible song structure.	It consists of 5-6 layering of voices. Layering soprano for melody, tenor for harmony and bass for rhythm.
Rhythm	<i>Beatbox</i> as a rhythm organiser	<i>Beatbox</i> replaces percussion as rhythm
Melody	Simple arrangement, prominent lead vocals and distinctive improvements	Memorable arrangement, <i>fresh</i> feel, improvised <i>riffs and runs</i>
Kontrapung	The patterns complement each other with separate but harmonious structures	Interactive contrapuntal pattern, reciprocating and moving together
Harmony	The combination of harmonies supports the emotion of the song	Strong harmonisation, good voice blending, intonation maintained despite difficult intervals, stable pitch.
Music Forms	Flexible without verse-chorus binding	Repetition of phrases with variations to maintain dynamics and improvisation
Song Selection	A viral song with a variety of genres. The majority are pop and nasyid	A viral song with diverse genre exploration. His original work is nasyid.
Other Distinctive Characteristics	Layering sounds creates complex textures without musical instruments.	Vocal effects to mimic the sound of a guitar, bass and so on.

Table 1 Analysis of the characteristics of Abu Maestro's work

Based on these data, it can be concluded that the characteristics of Abu Maestro's work are in flexible vocal techniques that are able to adjust the timbre of the voice to the vocal part performed, similarity to the sound of musical instruments, especially on saxophone instruments, diverse vocal textures by combining various layers of sound (lead vocals, harmony, bass and percussion/beatbox). In addition, the beatbox technique is also one of his characteristics. Because every Abu Maestro work tends to use a rhythmic benchmark with beatbox. The main characteristic is the concept of one man *a acapella* in his work. In terms of quality, it can be seen from the wide range of tones from bass to falsetto with clear articulation, improvisation and pouring of creative ideas in melody and harmony and mastery of vocal techniques that are able to adapt to various music genres and produce deep harmonies and support the listener's emotions. Abu Maestro's strengths lie in his flexibility in rhythm and tempo to adjust the tempo and rhythm to the song being covered, his strong harmony ability to unite multiple vocal voices with subtle harmonies making him have a solid and unified sound quality and a wide exploration of genres. Meanwhile, the weaknesses are the reliance on beatboxing techniques and structural limitations.

4. CONCLUSION

Abu Maestro creates song cover content with *an a acapella* technique as a form of self-expression and to fill spare time positively. His primary motivation comes from an intrinsic drive to express his talent and gain satisfaction. In addition, several extrinsic factors inspire him to create. The inspiration comes from musical figures such as Mike Tompkins and Pentatonix.

Abu Maestro's creative process developed flexibly and iteratively, starting from childhood experiences and continuing until he developed a successful one man *acapella* concept. Abu Maestro's creative process is not linear with Graham Wallas' theory of creativity. However, Abu Mastro still experienced the stages presented by Wallas, namely preparation, incubation, illumination, and verification.

The characteristics of Abu Maestro's work are in the aspects of sound with a distinctive timbre and imitation of similar instrument sounds, a wide range of tones, notation with a layer of 5 voices, rhythm based on beatboxing techniques, melody with improvised riffs and runs, strong harmony with vocal layering, song selection that follows trends with genre exploration and the main characteristic is the concept of *the one man acapella*. His strengths lie in his rhythmic flexibility, strong harmonies, and his ability to explore various genres of music, making him known for his unique style of one man *acapella* despite the limitations in musical structure due to the use of *beatboxing* techniques.


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