



Cultural Arts Teachers' Creative Strategies in Enhancing Students' Creativity and Motivation Through Ensemble Music Learning

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Abstract: This study explores the role of creativity of art and culture teachers in teaching music ensembles at SMP Regina Pacis Surakarta. Creativity is identified as an important element in developing students' musical skills as well as values such as cooperation, discipline, and appreciation for cultural arts. Using a qualitative approach with an exploratory research design, this study reveals the strategies and methods used by teachers in guiding students to create unique and high-quality music ensembles. The results show that the teacher, Mr. Nugroho Purna Widiyanto, S.Pd., implements creative teaching methods such as demonstration, practice, and peer tutoring, as well as creatively arranging traditional songs to enhance students' interest and understanding of music. This research emphasizes the importance of a creative approach in teaching music to motivate and inspire students, as well as help them develop strong musical abilities and character.

Keywords: creativity, teacher, cultural arts, music ensemble

1. INTRODUCTION

In the era of globalization and digitalization, cultural arts have a strategic role in maintaining local cultural identity amid the swift flow of foreign cultures that often influence the values and mindset of the younger generation (Saputra et al., 2024). Cultural arts not only function as a medium for preserving traditions, but also as a means to instill local wisdom and values that are relevant to the challenges of the times (Suharyanto & Wifiliani, 2024). In terms of education Wurtiningsih (2023) argues that learning cultural arts can be a protective fortress of national identity, as well as a forum for developing student creativity to understand, appreciate, and utilize cultural heritage in creating innovative works that can compete in the era of the creative industry.

Cultural arts play a very important role in the development of creativity and self-expression of students at various levels of education. Cultural arts learning in schools is a process that aims to introduce, develop, and appreciate various forms of art and culture to students (Setiaji, 2022). Cultural arts learning also provides space for students to develop their creative skills in producing original and meaningful works of art (Kristiawan, 2016). They are encouraged to think of new solutions, create unique combinations, and see problems from different perspectives.

However, the effectiveness of cultural arts learning is often hampered by the lack of creativity in teaching approaches. Cultural arts teachers face challenges in creating learning that attracts students' attention while building a deep understanding of local cultural values (Semião et al., 2023). This can be seen from the lack of student appreciation of local songs, which leads to the low preservation of local culture. Their research Wulandari and Nisrina (2020) explains that teacher creativity is a key element in presenting innovative, inspiring, and relevant teaching methods so that students can be more motivated to learn, appreciate, and



preserve local cultural arts through interesting and meaningful learning experiences.

Creativity is the ability to think flexibly, adaptively, and originally in generating ideas that are unique, different, innovative, interesting, effective, and meaningful, and encourages a person to look for new approaches and methods in solving a problem (Cahyani et al., 2021). Creativity according to Munandar (Qorib et al., 2022) is the ability to produce new combinations or new associations based on pre-existing materials, information, data, or elements. This process aims to create things that have meaning and benefits.

Teacher creativity is needed because, in addition to reducing boredom during learning, teachers can also explore their thoughts so that learning goals can be achieved and learning can be received by students well (Handayani et al., 2021). A creative teacher will have an attitude of sensitivity, initiative, new ways of teaching, leadership, and great responsibility in his work and duties as an educator (Arsal et al., 2023). So a creative teacher should be flexible in dealing with students with diverse characteristics, but optimistic in facilitating the uniformity of students to be successful in learning (El Galad et al., 2024).

Teacher creativity includes understanding learning materials, managing the classroom environment, using various learning methods, and using learning media (Yuhasnil & Anggreni, 2020). Creative teachers are able to create a more interesting, active, and efficient learning atmosphere, and can stimulate the creativity of students (Siburian et al., 2023). In addition, teacher creativity also helps in delivering information more completely, stimulating students to think scientifically, and creating creative products that stimulate students' creativity (Calavia et al., 2021). Teachers who are able to master the subject matter, use varied learning methods, and utilize learning media well will be able to create a conducive and pleasant learning atmosphere (Taufiq et al., 2022).

Teacher creativity in the context of music learning is influenced by various interrelated factors. Enabling factors, such as encouragement from the school environment and a culture that supports creativity, play a role in providing stimulation and inspiration for teachers to develop new ideas in music teaching (Gumm, 2023). The creativity process itself involves a complex interaction between environmental factors, such as adequate facilities and infrastructure for music learning, and the teacher's psychological factors, which include motivation, personality, and creative skills (Djau, 2022). In addition, the role of parents is also important in providing support and a positive environment for teachers in creating creative music learning, resulting in quality and meaningful learning products for students.

Increased student creativity not only contributes to the development of innovative thinking skills but also has a significant impact on student motivation and interest in learning Indonesian culture (Saliya et al., 2024). Through creative strategies applied by cultural arts teachers, learning can be designed to attract students' attention in a relevant and inspiring way, so that they are more enthusiastic about exploring the nation's cultural wealth, especially through folk songs as a learning medium (Han, 2020).

The customer need analysis approach that directs learning to meet student's needs can be utilized by cultural arts teachers by integrating folk songs into the learning process (Hou, 2024). Teachers can choose folk songs that are popular among students,

such as "Ampar-Ampar Pisang" from Kalimantan or "Yamko Rambe Yamko" from Papua, and use them as a means to teach vocal techniques, harmony, or even supporting instruments. By using folk songs, students not only learn about the musical aspects but also understand the stories, values and cultural context contained in the songs (Li, 2024).

Collaborative strategies can be implemented by asking students to work in groups to re-arrange local songs using modern music styles, such as jazz, pop, or rock (Sun et al., 2024). This kind of project not only encourages students' creativity but also strengthens their appreciation of local culture in ways that are more relevant to their lives today. This experience can increase students' motivation as they feel their work is unique and contributes to preserving the nation's culture in an innovative way.

Individual needs-based learning can also be implemented through the exploration of folk songs from students' home regions. Teachers can encourage students to bring their familiar folk songs and present them in front of the class. This provides a space for students to share their cultural identity while introducing Indonesia's cultural diversity to their peers. This process can increase students' interest in exploring more folk songs and deepen their understanding of Indonesia's cultural diversity.

With this approach, cultural arts teachers act as creative facilitators who not only teach music but also build students' emotional connection with Indonesian culture through folk songs (Julia et al., 2023). This strategy helps students find meaning in learning cultural arts, increases their motivation to continue to explore the richness of local culture, and ultimately encourages them to become the next generation who maintains and preserves the nation's cultural heritage.

Music learning in schools is a means of expressing expression, imagination, creativity, and appreciation of musical works (Kokotsaki & Newton, 2015). The role of music teachers is important in this regard because teachers must be able to spark students' interest in music so that students can gain a broad understanding of various musical genres through song examples used as a means in the learning process (Sungurtekin, 2021). One of the music lessons that can develop creativity and can be used as a means of expressing expression and appreciation for musical works is through Music Ensemble learning (Schmidt, 2021).

The importance of creativity in music learning is not only limited to technical aspects such as the use of instruments or understanding music theory but also includes the teacher's ability to design learning experiences that inspire and motivate students (Kusumawati, 2016). This involves innovative teaching strategies, the use of engaging materials, and creating a learning environment that supports student exploration and creativity (Zhao, 2024). Music ensemble learning has the aim of teaching students to work together in teams and it is hoped that through this music ensemble learning students will become disciplined and sensitive to the surrounding environment (Widiyanto & Satrianingsih, 2023). In its application, the role of the teacher is important in preparing music ensemble learning starting from song selection, song arrangement process, music ensemble practicing process, and music ensemble processing to be presented as a student music ensemble performance.

SMP Regina Pacis Surakarta is one of the educational institutions that has a strong focus on the development of arts and

culture. In this context, the creativity of cultural arts teachers is the main highlight in understanding how the music ensemble learning process becomes more dynamic, innovative, and meaningful for students. This research aims to explore the creativity of cultural arts teachers at Regina Pacis Junior High School in Surakarta in the context of music ensemble learning. By looking from the point of view of creativity, this research will explore the strategies, methods, and approaches used by art teachers in guiding students in creating unique and quality ensemble music.

Research on the creativity of cultural arts teachers in learning music ensembles at Regina Pacis Junior High School in Surakarta has an important urgency for several reasons. First, teacher creativity is the main element in creating a learning environment that can motivate and inspire students to work creatively in the field of music. This research aims to encourage cultural arts teachers to develop new and innovative learning approaches, use creative techniques in teaching music ensembles, and provide space for students to develop their creative talents. By paying attention to and supporting teachers' creativity, it is hoped that an interesting and dynamic learning environment will be created for students, and can broaden their understanding of music and increase their appreciation of cultural values in society.

From the background that has been presented, research that is relevant to this research is research conducted by (Harjono & Rachman, 2018). This research discusses teacher creativity in extracurricular learning of keroncong music at SMP Negeri 1 Karangmoncol. The results showed that teacher creativity in the process of learning extracurricular keroncong music applied the 4P concept in the creation of creativity, namely Person, Process, Press, and Product. This concept includes the creation of extracurricular keroncong music, learning stages, encouragement from teachers, and creativity products such as the use of pop songs as learning materials, chord writing, peer tutor methods, and the use of codes in the learning process. This research aims to find out how teachers' creativity in learning keroncong music extracurricular at SMP Negeri 1 Karangmoncol.

2. METHODS

The research method applied in this study is a qualitative research method with an exploratory research design. According to Maycock et al., (2021) qualitative research aims to gain an in-depth understanding of certain phenomena related to the subject of research, such as motivation, perception, and actions expressed through words and language, especially in a scientific context. Exploratory research is conducted to find new ideas or relationships from certain phenomena (Purba & Simanjuntak, 2011). By using an exploratory approach, researchers can conduct direct observations of learning practices, interviews with art teachers, and analysis of the results of ensemble music works. This approach allows researchers to gain a deeper understanding of the factors that influence art teacher creativity in the context of music ensemble learning, how interactions between teachers and students take place during the learning process, and how the teacher's creativity process is in music ensemble learning.

The subjects of this study involved art and culture teachers and students of SMP Regina Pacis Surakarta in music ensemble learning. To collect data, several information-gathering techniques will be used, including direct observation of the music ensemble

learning process carried out by art teachers, interviews with art teachers to gain in-depth insight into the strategies, methods, and approaches used in music ensemble learning, and analysis of ensemble music works produced by students to understand their level of creativity and how learning affects the results of these works. Identification of research subjects, preparation and scheduling of activities, and qualitative analysis of data will be an integral part of the research procedure to gain a deep understanding of the dynamics of music art learning at SMP Regina Pacis Surakarta.

3. RESULTS AND DISCUSSION

3.1 Music Ensemble Learning at SMP Regina Pacis Surakarta

A music ensemble is a group of musical activities played in groups using certain musical instruments. Music ensembles consist of several types, including similar musical ensembles and mixed musical ensembles. Similar musical ensembles are ensembles that use only similar musical instruments, while mixed musical ensembles are ensembles with several types of musical instruments in them. In a musical ensemble, each member has an important role in creating harmony and musical unity.

Music ensemble learning at Regina Pacis Middle School is a type of mixed musical ensemble, where the musical instruments used in this learning are Pianica, Recorder, Keyboard, Acoustic Guitar, Electric Guitar, Electric Bass, Drums, Violin, and Vocals. The learning methods used in this learning include demonstration methods, practice, and peer tutoring.

The demonstration method allows art teachers to provide concrete examples of how to play musical instruments correctly and with the correct techniques, which can then be imitated by students to understand the concepts and techniques of playing music (Arry et al., 2019). Meanwhile, the practice method is key in improving students' skills, increasing coordination between instruments, and achieving the desired sound balance in the ensemble (Sepdwiko, 2020). Peer tutoring is also an effective method where students can learn from classmates who have more experience and skills in music. With these various learning methods, students at SMP Regina Pacis Surakarta can develop their music-playing skills individually and collaboratively, while gaining values such as cooperation, patience, and appreciation for the art of music, which overall provides a rich and meaningful learning experience.



Figure 1. Music Ensemble Learning Process.
(Author, 2024)

Figure 1 is the process of learning a music ensemble at SMP Regina Pacis Surakarta using a diverse approach oriented towards practical learning. The art teacher uses a demonstration method to provide direct examples of the correct musical instrument playing techniques and the musical elements needed. Students are then given the opportunity to try to practice directly what has been learned so that it can support students' creative exploration. Then, the practice method which is the core of this learning is carried out regularly and in a structured manner to improve musical playing skills, improve coordination between musical instruments, and achieve the desired sound harmony in the ensemble. In the practice process, students are invited to work together, support each other, and collaborate to create harmonious music.



Figure 2. Peer tutoring method training
(Author, 2024)

Figure 2 is the process of practicing music with the peer tutor method. The contribution of peer tutors is also an important part of the music ensemble learning process at SMP Regina Pacis Surakarta. Students can learn from the experiences and musical skills of their more advanced classmates so that they can add to their knowledge and abilities in music. In this dynamic learning environment, students have the opportunity to develop personally and also actively participate in creating quality music together. Through various learning methods applied, students at SMP Regina Pacis Surakarta can improve their skills in playing ensemble music, working together, persevering, and appreciating the art of music. This not only provides a significant learning experience but also helps develop students' talents and interests in the field of music. The stages carried out by the teacher in this learning process include preparing a learning plan starting from the objectives to the material to be taught, then grouping students based on the chosen instrument, and then the stage of practicing the material that has been determined by the teacher. In this practice, the teacher gives students the opportunity to practice per section or practice according to the music group they choose. After practicing per section, the teacher will combine all the instruments to start practicing together with the ensemble group. The teacher leads the exercises to achieve harmony between instruments, rhythmic coordination, dynamics, and overall musical unity.

3.2 Teachers Creative Strategy in Music Ensemble Learning

Music learning at school is one way to express oneself, imagination, creativity, and appreciation of musical works. The creative role of the cultural arts teacher is needed in its application. Mr. Nugroho Purna Widiyanto, S.Pd., a cultural arts teacher at SMP Regina Pacis Surakarta, applies creative strategies and methods in learning music ensembles. The methods used are the demonstration method, practice method, and peer tutor method. In the demonstration method, the teacher gives a direct example of the technique of playing musical instruments, developing students' musical abilities by providing clear visual examples and allowing students to listen to the sounds produced. This helps students distinguish between correct and incorrect techniques, ensuring they have a strong basic understanding before practicing independently or in groups.

The practice method is also an important component of music ensemble learning at SMP Regina Pacis Surakarta. Mr. Nugroho encourages students to practice regularly, both individually and in groups, to develop confidence and musicianship skills. Group practice, in particular, helps students learn to listen to each other and work together to achieve musical unity. The peer tutor method is also applied, where more advanced students help their peers who are still learning. Mr. Nugroho identifies students who have more skills to be peer tutors, who then guide their peers in rehearsals and provide constructive feedback. This method can accelerate the learning process as well as build a sense of responsibility and social skills among students, teaching them to cooperate, support and appreciate each other's efforts.

The innovative approach applied by Mr. Nugroho is not only limited to these methods. The use of technology is also needed as a tool in music learning. For example, by utilizing music apps, video recordings, and other visual aids, students can learn music playing techniques in an engaging manner. The technology also allows students to record their performances, analyze the recordings, and receive feedback from their teachers and peers. This creates a dynamic and modern learning environment, which can increase students' motivation and engagement in the learning process.

Through these creative learning strategies and methods, students at SMP Regina Pacis Surakarta not only develop skills in playing ensemble music, but also internalize important values such as cooperation, patience, and appreciation for the art of music. This practice-oriented learning brings a rich and meaningful learning experience, as well as a platform for the development of students' talents and interests in music. With Mr. Nugroho's guidance, students can experience a fun and motivating learning process, which will ultimately help them achieve their goals in learning music.

The use of diverse musical instruments is one of the keys to learning music ensembles at Regina Pacis Junior High School in Surakarta. Various types of instruments such as pianika, recorder, keyboard, acoustic guitar, electric guitar, electric bass, drums, violin, and vocals are used to create a dynamic and diverse music ensemble. Each instrument has unique sound characteristics, which when played together can produce complex harmonies. This selection of instruments allows students to explore different types of sounds and playing styles, so they can find the instrument that best suits their interests and talents.

Another creative process conducted by Mr. Nugroho is in the arrangement of music ensemble song material. Song arrangement is the process of changing an existing song or music to give a different feel (Sanjaya, 2013). Arrangements on songs are done to change something that previously existed and turned into something new according to what an arranger wants (Pratama & Sejati, 2022). In the arrangement process, Mr. Nugroho often combines various music genres to create variety and uniqueness in the ensemble's performance. For example, he adapts pop songs into ensemble versions that combine musical elements or arrange folk songs with a modern touch.

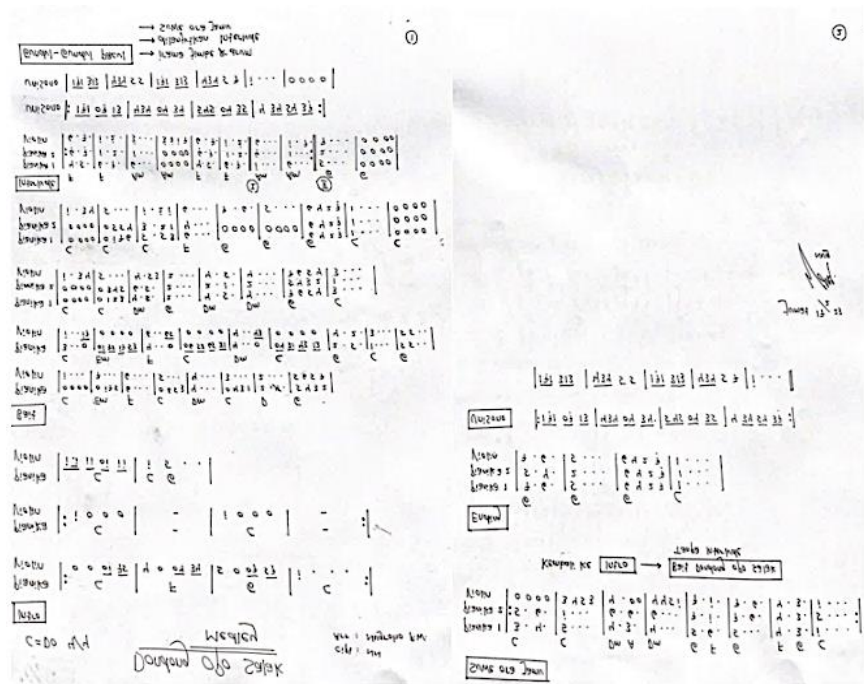


Figure 3. Regional song scores arranged by Mr. Nugroho (Author, 2024)

Figure 3 is a picture of the sheet music of a medley of folk songs arranged by Mr. Nugroho. The arrangement of this song involves three songs, the first of which is a folk song titled Dondong Opo Salak, then continued with the folk songs Gundul-gundul Pacul and Suwe Ora Jamu, then closed again with the song Dondong Opo Salak. The scale used in this Medley song arrangement is the C scale, which is used in all three songs, so it is easy to play by all students with different instruments. This medley song also has a unique part, namely in the unisono section, where the tonal arrangement used is Javanese pentatonic.

In this song medley, basic chords that are easy to play by junior high school students are also used, consisting of C, Dm, Em, F, G, and Am chords. The rhythmic changes in the transitions of each song provide an interesting difference in atmosphere, maintaining the dynamics and uniqueness of each part of the song. This not only makes the learning process more interesting but also helps students understand various musical concepts such as tempo, dynamics, and harmony in a fun way.

Mr. Nugroho's arrangements also focus on developing collaborative skills and teamwork. In a musical ensemble, each player has an important role in creating harmony and unity of sound. With the right arrangement, Mr. Nugroho ensures that all

instruments and vocals have a balanced and complementary portion. This process teaches students the importance of listening to each other and working together to achieve the best results. Mr. Nugroho's creative arrangements also help students understand various genres of music. By introducing regional songs in the form of medleys, students can appreciate the richness of Indonesian musical culture. This not only enriches their musical horizons but also fosters a sense of pride in their cultural heritage. The learning process becomes more interesting and meaningful as students can see firsthand how folk songs can be arranged and played to be more interesting and with more diverse musical instruments.

Mr. Nugroho's implementation of creative strategies has proven effective in increasing students' motivation and interest in learning arts and culture, especially through music ensemble activities. A variety of learning methods, such as demonstrations, intensive practice, peer tutors, and the use of technology, create an interactive and fun learning atmosphere. This innovative approach succeeds in attracting students' attention, especially because the learning process does not only focus on the technique of playing musical instruments but also on exploring creativity through song arrangements.

The medley arrangement of folk songs, as shown in Figure 3, contributes greatly to increasing students' interest in Indonesian culture. By combining folk songs such as Dondong Opo Salak, Gundul-Gundul Pacul, and Suwe Ora Jamu in a single arrangement, students are invited to understand the richness of Indonesian traditional music in a relevant and interesting way. The process of incorporation provides a new experience for students, where they can explore musical elements such as Javanese pentatonic scales, dynamics, and harmony, while at the same time enjoying playing music that is full of variety and challenges.



Figure 4. Music Ensemble Performance at the Indonesian Independence Day. (Author, 2024)

Figure 4 shows the success of this strategy as reflected in the observation during the lesson. Students showed high enthusiasm when playing the medley song arrangement. They not only practiced hard but also actively engaged in discussions related to music interpretation and ensemble playing dynamics. The ensemble's performances at various school events became tangible evidence of students' increased motivation. They feel proud to be able to contribute to presenting works of art that have

high cultural value, as well as demonstrating their musical abilities in front of the public.

In addition, the use of folk songs in the form of medleys helps students develop an appreciation for local culture. The songs are no longer considered old-fashioned or boring, but instead become interesting because they are packaged in an ensemble format with modern musical instruments such as electric guitar, bass, and drums. These creative arrangements also give students space to understand the importance of maintaining and preserving Indonesia's cultural heritage.

Through this creative strategy, Mr. Nugroho has succeeded in creating an arts and culture learning that not only emphasizes technical skills of playing music, but also teaches important values such as cooperation, pride in local culture, and the spirit to keep learning. This combination of innovation in learning and the introduction of local culture has a significant positive impact, making music ensemble learning a means to develop students' potential holistically. With this integrated approach, students not only get a meaningful learning experience but also become a young generation who loves and appreciates Indonesian culture.

Thus, through his creative arrangements, Mr. Nugroho not only teaches students the technical skills of playing music but also the important values of cooperation and collaboration. These arrangements provide a well-rounded learning experience, combining technical, artistic, and social aspects of music learning. With this music ensemble learning, students at SMP Regina Pacis Surakarta can develop their musical abilities while building character and social skills that will be useful in their future lives.

4. CONCLUSION

Music ensemble learning at SMP Regina Pacis Surakarta shows that the application of creative and innovative strategies by cultural arts teachers, such as those of Mr. Nugroho Purna Widiyanto, S.Pd., is proven to be able to significantly increase student motivation, interest, and skills. Based on the results of observations and student participation, the application of the demonstration, rehearsal, and peer tutor methods showed achievement in several indicators, such as increased active participation of students in the rehearsal process, improved quality of ensemble music playing, and the ability of students to work together harmoniously in groups.

In addition, the creatively designed folk song-based medley arrangements have succeeded in increasing students' interest in Indonesian traditional music. This can be seen from students' enthusiasm for learning and performing the arrangements at various events, as well as an increase in students' understanding of musical elements such as harmony, dynamics, and tempo. The arrangements that use simple scales and basic chords also make it easier for students to adapt to the instruments being played, so that all students, both beginners and more advanced, can contribute optimally.

Overall, the achievement of this creative strategy can be measured through students' increased motivation as shown by their regular attendance in rehearsals, active involvement in musical discussions, and their enthusiasm in perfecting their musical performance. In addition, the implementation of this lesson also succeeded in instilling a sense of pride in local culture, which is manifested in students' appreciation of the arranged folk songs.

Thus, music ensemble learning at SMP Regina Pacis Surakarta not only contributes to the development of students' musical abilities but also to their character-building, social skills, and cultural appreciation.

AUTHOR CONTRIBUTION

Silvana Nada Widyaswara: writing, collecting data, and analyzing data

Suharto and Wahyu Lestari: theoretical and methodological writing concepts

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