



Dr. Udi Utomo, M.Si
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Editors

Proceedings of **the 2nd International Conference on Arts and Culture (ICONARC 2018)**

"Creative Culture in the Era of Disruption"

Advances in Social Science, Education and
Humanities Research Volume 276

Semarang, Indonesia
October 2-3, 2017
Held by : Universitas Negeri Semarang, Indonesia

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ISBN: 978-94-6252-722-5

Theme:

“Creative Culture in the Era of Disruption”

Conference Website:

iconarc.unnes.ac.id/

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PREFACE

The 2nd ICONARC, the International Conference on Arts and Culture (ICONARC 2018), held on October 2-3, 2018 at Grand Candi Hotel, Semarang, Central Java, Indonesia, is organized by Universitas Negeri Semarang (UNNES), Indonesia. The theme of the conference is “Creative Culture in the Era of Disruption”.

The conference aims at providing a platform for scientists, artists, scholars, industrial professionals, and researchers to exchange, share and discuss their innovation, experiences, research works and problem-solving techniques in all issues in arts and culture.

The participants of ICONARC 2018 were from around the world with a variety of backgrounds, including academics, and even well-known enterprise. In general, there were 54 papers discussing such various topics such as paradigm of art education, art education curriculum, implementation of arts education at various levels of education, vocational education of art and design, multicultural arts education, local wisdom in fine arts and performances, construction of national identity through art and culture, Indonesian cultural politics, creativity in the creation of fine arts and performances, aesthetic art, preservation and development of art and culture, art and culture in tourism development, Interdisciplinary studies in art and culture.

We would like to thank all of those who helped and supported ICONARC 2018. Each individual and institution's support was very important for the success of this conference. Specifically, we would like to acknowledge the advisory board, the scientific committee, and the organizing committee for their advice, help, suggestions, and support in the organization and helpfull peer-reviewing process of papers.

We hope that ICONARC 2018 will be a forum for discussion for improving the quality of research and development in art, though of art, art education especially to anticipate the era of disruption. We believe that the proceeding can serve as important research sources of reference and knowledge.

The Editors,
Dr. Udi Utomo, M.Si
Dr. Suharto, M.Hum
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The Creativity of Primary School Students in Learning Music as Part of Cultural Art School Subject

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Abstract—Primary level education in Indonesia comprises the elementary and Junior High School. Especially in Junior High School, music is taught as part of a cultural art school subject. The subject of research in this study is the creativity of students in Junior High School in learning music as part of a bigger cultural art school subject. Therefore, this study is aiming at finding out the manifestation of creativity of Junior High School students related to musical creativity in cultural learning. The research method applied is qualitative interpretative. The research location is Semarang city. Data collection techniques used in this research are interview and documentation study. Moreover, data triangulation is used as the data validity technique. Data analysis technique used in this research is content analysis. The result shows that the creativity of Junior High School students is manifested in its cultural product in the form of playing ensemble in groups which are different and varied between one student group to another.

Keywords— *song, instrument, music, creativity*

I. INTRODUCTION

This study will focus on teaching music as part of the Cultural Art Education school subject in Junior High School. Based on the curriculum, the Cultural Art Subject consists of fine arts, music, dance, and drama lessons. All lessons are taught under the same subject called Cultural Art Education.

It seems that the combination of four sub materials in Junior High School Level will not cause a problem since arts that is given in public school, in general, is not to achieve the capability of doing arts, but more, as an arts in Junior High School's intra-curricular learning which only be used as a media to support the appreciation and creation education. What is received from the process of doing appreciation and creation is hoped to be implicated in the students' character education. Based on the recent curriculum, character education which becomes the purpose of education are sensitivity, intelligence, honesty, cooperative, tolerance, environmental friendly, creative, nationalist, etc., which all have been explained in detail in the curriculum of Indonesia Education.

One of the music lesson activities that often used to teach appreciation and creation as part of character education is ensemble music. Ensemble is a kind of music group play which was played using homogen or mixed musical instruments. The music itself is related to rhythm and melody. In a more comprehensive way, music can be translated as forms of sounds which contain melody, rhythm, and harmony [1] [2].

According to Keller [3] ensemble performance is considerably beneficial for students, since it contains three main cognitive motor skills. Those skills are determined by the quality of real-time interpersonal coordination. Those three are anticipatory mechanisms which are involved in planning a performer's own actions and predicting other ensemble members' actions. The second skill is related to the process of dividing attention between one's own actions and those of others while monitoring the overall, integrated ensemble output. The third ensemble skill is based on adaptive mechanisms that allow performers to react to variations in each other's action timing and other performance parameters.

The previous research related to music lesson in Junior High School was entitled "Upaya Meningkatkan Aktivitas dan Hasil Belajar Apresiasi Musik Nusantara melalui Penggunaan Lagu Model pada Siswa Kelas VIII SMP Negeri 1 Pangkah Kabupaten Tegal" or "Attempt to Improve Activity and Learning Results of Nusantara Music Appreciation through the Use of Model Song for Students Grade 8 of SMP Negeri 1 Pangkah Kabupaten Tegal" by Herminingrum [4] who took Action Research as the research types. Results show that the use of model song can enhance the ability to appreciate Nusantara music which becomes the teaching material that needs to be appreciated by students.

Similar research had also done entitled "Pembelajaran Pianika dalam Bentuk Ansambel pada Siswa Kelas VII di SMP N 1 Kota Gorontalo" or "Learning Pianica in Ansambel to Students Grade 7 in Junior High School 1 Kota Gorontalo". The research was done by Pakaya [5]. This study employed a qualitative method. Before the ensemble was done, each part had been trained and mastered by each student. Results showed that children were able to work together as a team and to appreciate others.

Doing music is also known as a creative activity. Based on [6] about the theory of creativity, an expressive creativity is done by one when it does arts without a bounded idea, and/ or without using certain rules or borders or guidelines. Furthermore, the rule and/or physical rule is used to limit personal freedom of thought; however, in the same time, expressive spontaneity is still employed.

The first and second stages of doing arts are kinds of general creativity basis. The third stage is inventive. The inventive stage is contained with an ability to develop and combine existing concepts by using previous design solution to establish a new design or concept which has not been existed before. The fourth stage is innovative. The innovative creativity started from the existing concept of thinking and lead to the out of the box product. The product itself should be new which was not established before. The fifth stage is emergent. In the level of emergent, the highest creativity of arts is staged. It contains arts which reject physical punishment, principle, and all limitations. Products resulted in ideas and/or new inventions.

Based on the background or theories, this study then aims at finding out the Junior High School students' creativity in doing music creativity in Cultural Art Subject at School. These are done through in-depth analysis.

II. METHODOLOGY

A method implemented in this study is qualitative interpretative. As qualitative research, therefore, each data collected was analyzed using supported concept or theory. Data related to the research location and research target, data collection technique, data validity technique, and data analysis technique are presented as follows:

A. Research Location and Research Target

The research located in Semarang City and Regency. The research target is related to music learning in Junior High School with teachers and students as the research subject. The main problem discussed in this study is related to how Junior High School students' creativity in doing creative activities is in music subject as parts of Cultural Art learning at school.

B. Data Collection Technique

The data collection techniques implemented in this study are observation, interview, and documentation study. The observation was done by observing the music learning directly and the way it is taught in the classroom. The interview was done to students outside the classroom related to how music is performed by students, as the way students play the musical instruments. The documentation study is conducted by studying the music partitur that is played and the music recording taken during the music performance.

C. Data Analysis and Validity Technique

The data validity technique was done by data triangulation. Mainly, the data validity was conducted by comparing the observation, interview, and documentation study results. The data analysis technique was conducted by using interactive and interpretative analysis [7] [8]. In general, the interactive analysis employs data collection procedure, data reduction, data presentation, and verification or conclusion. Each collected data is always interpreted in harmony with the problems raised by considering the emic and ethic of the research.

III. RESULT AND DISCUSSION

Result and discussion parts in this study are discussed unseparately. In short, the research results will be directly discussed. Results and discussion related to the problems being studied which are about the creativity of Junior High School students in doing music in school Cultural Art subject. Creativity seen and analyzed here is creativity related to music accompaniment.

Music accompaniment that is learned by students in this research is ensemble music. During the learning process, the students tend to receive freedom in doing it since the teacher only emphasizes the importance of students doing music practice. The main lesson teachers need to teach the students is about accord and music accompaniment pattern. In terms of accord and music accompaniment, each group of students tends to have their own ideas so that the same song can be played by several groups and the results can be varied.

Research conducted by [9] showed that from a psychological aspect, playing ensemble as a group music activity can help learners as performers to improve their simultaneous creativity since they have to do some activities in one time. Among the creativities are interpreting the music notation, improvising new music material, adapting to the unexpected playing conditions, and accommodating technical errors.

Taylor and Getzels stated that music for the listeners or artists, in the theory of creativity stage 1, used as expressive creativity. What is understood by expressive creativity is done by people when they are doing arts using boundless ideas and/or without using certain rules and/or without using certain limitations and/or guidelines. It what makes students are able to freely decide the accords and music accompaniment they want to play.

Some other students tend to follow the rule and lesson taught by the teachers, based on the general knowledge of doing music. This group of students is considered familiar with the conception of music in general but need more knowledge and capability in developing it. Related to this, it is considered to be related to the second conception of Taylor and Getzels's theory in which the music players rigidly implement rules and principles to limit private thought and creativity. However, expressive spontaneity is also sometimes done by the students. The spontaneous expression of the students is then considered to be related closely to the rigid rule taught in the theory. In other words, students are limited by the previous knowledge and belief students had before.

Another group has been able to develop certain music into a new type of music. This group has been categorized as a fully experienced group that can establish a different form of music. The originality and novelty are still related to the existing rules studied before. What the students understood and known through music experiences they had before, trigger the students to have new ideas in developing different type of music. The phenomena of doing creative music like this are considered as Taylor and Getzels's third stage or inventive creativity. Inventive level means the ability to combine existing concept with the previous design solution to create and establish new design.

Some other groups whose number is few were able to produce new pattern for music accompaniment. It is good but also has a negative impact at the same time. People tend to avoid new things since it is strange to them. The uniqueness of the new music product makes people not being able to feel the aesthetic content of art. However, no matter how new and strange a song is, it is still an innovative discovery. In Taylor and Getzels's theory, it belongs to the fourth stage which is innovative. Being innovative means to think out of the box. One should be able to produce which was never exist before.

Another group found in the research was a group with strange music accompaniment. It is when the song and music accompaniment work separatedly. It causes rejection from the listener since it is considered to have no sense of aesthetic. The harmonization is different from the general harmonization used in music, which usually has a mutual relationship between the vocal and the music accompaniment. This type of music accompaniment, in Taylor and Getzels's theory, belongs to the emergent level or the fifth stage. It is the highest stage of creativity in the arts. Inside, it rejects physical law, principle, and the applicable limitation.

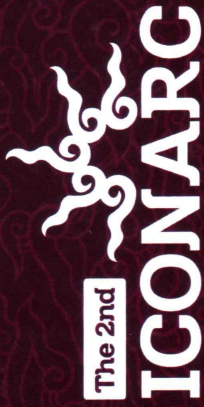
IV. CONCLUSION

Based on the research results, it is concluded that the main problem related to this study is how the Junior High School students' creativity is in doing music creativity in Cultural Art Subject at School. The creativity is related to the creativity done by student in playing ensemble as song accompaniment. In the context of creativity in producing music accompaniment, it shows that students tend to have their own idiom in accompanying the music, or in the other words, each group has its own way in singing and playing music, different from one student to another.

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International Conference
on Arts and Culture
2018

“Creative Culture
in the
Era of Disruption”

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Drama, Dance and Music Department,
Fine Arts Department,
Faculty of Languages and Arts &
Postgraduate Program
Universitas Negeri Semarang

Certificate of Participation

No.: 6729/UN37/TU/2018

THIS IS TO ACKNOWLEDGE

Dr. Wadiyo, M.Si.
as *Presenter*

HAS SUCCESSFULLY PARTICIPATED IN

THE 2ND INTERNATIONAL CONFERENCE ON ARTS AND CULTURE
(ICONARC 2018)

HELD ON
October 2nd, 2018

AT
Grand Candi Hotel
Semarang, Indonesia



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NIP. 196612101991031003