

## MUSIC ARTS LEARNING PROCESS IN INCREASING STUDENT CREATIVITY AT STATE ELEMENTARY SCHOOL 01 MADANG TRIBE III

Alwansah<sup>1\*</sup>, Arbi Julta<sup>2</sup>

<sup>12</sup> STKIP Muhammadiyah Oku Timur

[alwansah22032024@gmail.com](mailto:alwansah22032024@gmail.com) [arbi.julta1996@gmail.com](mailto:arbi.julta1996@gmail.com)

(\*) Corresponding Author  
[alwansah22032024@gmail.com](mailto:alwansah22032024@gmail.com)

### ARTICLE HISTORY

Received : 15-07-2026

Revised : 22-08-2026

Accepted : 30-09-2026

### KEYWORDS

*Elementary music education; creativity; creative music learning; qualitative case study; student exploration*

### ABSTRACT

Music education in elementary school can provide a structured space for students to explore sounds, exchange ideas, improvise, and produce simple musical works. This study aims to describe how music learning is organized and implemented to foster student creativity, how creative behaviors emerge during classroom activities, and what factors support or constrain the process. A qualitative case-study design was employed at SD Negeri 01 Madang Suku III, focusing on Grade IV music learning. Classroom observations involved 20 students, while interviews were conducted with the arts teacher, the principal, and selected students; learning documents and photographs were used as complementary evidence. Data were analyzed interactively through data condensation, data display, and conclusion drawing, with triangulation across observation, interview, and documentation. The findings indicate a recurring learning mechanism: teacher modeling and stimulation were followed by guided exploration, group experimentation with available sound sources, presentation of student-created rhythmic patterns, and teacher feedback. This sequence created opportunities for four dimensions of creativity—fluency, flexibility, originality, and elaboration—to become visible in classroom practice. Students initially tended to reproduce teacher examples, but greater independence appeared when they were allowed to select sound sources, modify rhythms, combine sounds, and present group creations. Student enthusiasm, facilitative teacher behavior, collaborative activities, and a supportive classroom climate strengthened the process, whereas limited musical instruments, restricted instructional time, differences in ability, and uneven confidence constrained participation. The study therefore contributes a contextual explanation of how ordinary classroom practices can generate creative opportunities even when musical resources are limited. Because the study is qualitative and lacks pretest-posttest measurement, its contribution should be understood as an interpretive account of the learning process rather than evidence of a statistically measured increase in creativity.

*This is an open access article under the CC-BY-SA license.*



### INTRODUCTION

Education in the twenty-first century is increasingly expected to develop learners who can do more than reproduce information. Creativity, communication, collaboration, critical thinking, and the ability to adapt to changing situations have become important educational outcomes. Within this broader agenda, arts education occupies a distinctive position because artistic activities allow learners to work with uncertainty, experiment with alternatives, communicate ideas

symbolically, and transform personal experience into creative products. The UNESCO Framework for Culture and Arts Education likewise places culture and the arts within a broader vision of inclusive and holistic education and identifies creativity and skills development as important outcomes of arts and culture education (UNESCO, 2024).

Creativity in education should not be reduced to the production of an unusual final product. It also concerns the processes through which learners generate alternatives, shift perspectives, combine elements, and elaborate an initial idea. Runco and Acar (2012) distinguish divergent thinking as an important component of creative potential while also cautioning that divergent thinking alone does not guarantee creative achievement. This distinction is useful in elementary music learning because a student who proposes several rhythmic possibilities is demonstrating a different creative process from a student who merely reproduces a teacher's pattern accurately. The classroom therefore needs opportunities for both skill acquisition and the generation and transformation of ideas.

Arts learning can support this process because it combines cognitive, affective, social, and psychomotor activity. A systematic review by Samaniego et al. (2024) found that experiential and interdisciplinary approaches are prominent in research on creative thinking in arts and design education. In music education specifically, active engagement, improvisation, and opportunities to manipulate musical elements have been associated with children's creative development. Koutsoupidou and Hargreaves (2009), for example, reported the relevance of improvisatory activities to children's creative thinking in music, while Coulson and Burke (2013) showed that students' perceptions of creativity in the elementary music classroom were connected with confidence and opportunities to improvise. More recent evidence also suggests that musical improvisation can function as a trigger for children's creative thinking, particularly in originality and musical organization (Addessi et al., 2021).

Music learning is therefore not limited to singing songs or reproducing rhythms. Creative music learning can position sound itself as an object of inquiry: students can listen to sounds, identify differences, manipulate rhythmic patterns, use the body or everyday objects as sound sources, and negotiate musical decisions with peers. Nainggolan and Martin (2019) argue that creative music learning can integrate critical thinking, communication, collaboration, and creativity because students must search for possibilities, communicate ideas, and coordinate musical actions. Indonesian studies similarly show that creative music activities and approaches such as Orff-based learning can provide opportunities for students to develop musical ideas through active participation (Firdhani, 2021; Purnomo et al., 2024).

At the elementary level, the teacher's role is particularly important because children may initially depend on models before they are ready to modify or generate their own ideas. Widodo and Cross (2023) emphasize the need for basic teacher competence in music instruction, while Hallam (2010) notes that the quality and nature of musical engagement matter for children's intellectual, social, and personal development. A classroom that provides only imitation may support technical accuracy but offer fewer opportunities for divergent exploration. Conversely, a classroom that combines modeling with guided freedom can reduce uncertainty at the beginning of an activity while still allowing students to make independent musical choices.

The present study uses four dimensions of creativity—fluency, flexibility, originality, and elaboration—as an interpretive framework. Fluency refers to the generation of multiple ideas or alternatives; flexibility concerns the ability to shift among different approaches or uses; originality concerns the production of ideas that differ from the dominant example; and elaboration concerns the development of an initial idea into a more complete form. These dimensions provide a conceptual bridge between creativity theory and the observed processes of music learning. They are used here as analytical lenses rather than as a quantitative creativity test.

Previous research provides several relevant directions but leaves a contextual and process-oriented gap. Experimental and quasi-experimental studies have examined improvisation or structured creativity activities and have asked whether particular interventions affect creative performance (Koutsoupidou & Hargreaves, 2009; Addessi et al., 2021). Review studies have mapped creativity in music education across school levels and teacher education (Trujillo-Galea & Juárez-Ramos, 2023), while Indonesian studies have explored creative music activities, Orff-oriented

approaches, and music learning models (Firdhani, 2021; Purnomo et al., 2024; Desyandri et al., 2026). These studies establish the importance of active and creative music learning, but less attention has been given to the classroom mechanism through which ordinary activities move students from imitation toward exploration, variation, and elaboration under conditions of limited musical resources.

Accordingly, the novelty of this study is not claimed simply from its geographical setting. Its contribution lies in describing a concrete classroom mechanism through which teacher modeling, guided exploration, collaborative experimentation, and presentation interact with the four dimensions of creativity. The study also examines how resource limitations do not merely function as obstacles but can become part of the creative process when teachers invite students to use everyday objects as alternative sound sources. The local school context is important as a setting in which this mechanism can be observed, but the analytical contribution is the explanation of how the process unfolds.

Based on this rationale, the study addresses three questions: (1) How is music learning planned and implemented in Grade IV at SD Negeri 01 Madang Suku III? (2) How do fluency, flexibility, originality, and elaboration appear in students' music-learning activities? and (3) What factors support and constrain the development of creative opportunities in the classroom? The study is intended to provide an empirically grounded account for teachers and researchers interested in creative music learning at the elementary level.

## RESEARCH METHODS

### Research Design and Setting

This study employed a qualitative case-study design to examine music learning as it occurred in its natural classroom setting. A case-study design was selected because the study sought to understand a bounded phenomenon—Grade IV music learning at SD Negeri 01 Madang Suku III—in depth, including the relationship between teacher actions, student participation, creative behaviors, and classroom constraints. The study did not use an experimental comparison, pretest-posttest procedure, or standardized creativity test. Consequently, terms such as fostering or supporting creativity are used to describe the observed learning process rather than to claim a measured causal increase in creativity.

### Participants and Data Sources

The classroom participants consisted of 20 Grade IV students who were observed during music-learning activities. The arts teacher was the primary teacher informant. The principal was also included as an institutional informant, and selected students were interviewed to clarify their experiences of the learning activities. This participant structure resolves the inconsistency in the earlier manuscript between the Method and Results sections. The 20 students are treated primarily as classroom participants observed as a group rather than as 20 individual interview cases. Their classroom activities constituted the main observational evidence.

### Data Collection

Data were collected through classroom observation, semi-structured interviews, and documentation. Observation focused on lesson organization, teacher stimulation, student participation, use of sound sources, group interaction, improvisation, creation of rhythmic patterns, presentation, and responses to feedback. Semi-structured interviews were used so that core questions remained aligned with the research focus while allowing follow-up questions to be developed from classroom events. Interviews addressed the teacher's planning and instructional choices, students' experiences of exploration and group work, and the school's learning conditions. Documentation included lesson plans or modules, photographs of learning activities, field notes, and other relevant classroom records.

### Data Analysis and Trustworthiness

Data analysis followed an interactive process of data condensation, data display, and conclusion drawing. During data condensation, observations and interview accounts were organized around the research questions and the four creativity dimensions. Data were then displayed in thematic matrices to compare evidence from observations, interviews, and documents. Conclusions were developed iteratively by checking emerging interpretations against the available

evidence. Trustworthiness was strengthened through triangulation of observation, interview, and documentation. Convergence across these sources was considered stronger evidence than an isolated observation or statement.

### Ethical Considerations

The manuscript identifies the teacher by the initials YN rather than by full name in order to protect participant identity. Student identities are likewise not reported individually. Participation and reporting were treated confidentially, and the study is presented at the level necessary to answer the research questions. For the final journal submission, the authors should ensure that the manuscript's description of consent and institutional permission matches the actual procedures undertaken at the school. No ethical approval details have been added here because such information was not documented in the submitted manuscript.

### Analytical Framework

The analysis was guided by four dimensions of creativity: fluency, flexibility, originality, and elaboration. The framework was introduced before the Results section so that the reader can understand why particular classroom behaviors were treated as evidence of creativity. The indicators were interpreted qualitatively: fluency was visible in the number or variety of ideas proposed; flexibility in shifting sound sources or strategies; originality in departures from the teacher's model; and elaboration in the expansion of a simple rhythmic idea into a more developed group performance.

| Creativity dimension | Operational interpretation in this study                                       | Illustrative classroom evidence                                                     |
|----------------------|--------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| <b>Fluency</b>       | Generating more than one possible rhythmic or sound idea.                      | Students proposed several rhythmic patterns or alternative sounds.                  |
| <b>Flexibility</b>   | Changing strategies, sources, or ways of producing sound.                      | Students used clapping, tables, bottles, body percussion, or combinations of these. |
| <b>Originality</b>   | Producing a pattern that was not simply a reproduction of the teacher's model. | Different groups developed distinct rhythmic combinations.                          |
| <b>Elaboration</b>   | Developing an initial idea into a more complete musical performance.           | Students added tempo varia                                                          |

## RESEARCH RESULTS

The findings are organized around the learning process, the emergence of the four creativity dimensions, and the factors that supported or constrained creative participation. The evidence indicates a recurring sequence in the observed lessons: preparation and modeling by the teacher, guided student practice, exploratory manipulation of sounds, collaborative composition, presentation, and feedback. The sequence is important because the creative behaviors did not appear as isolated events; they emerged as the degree of student choice increased.

### 1. Planning of Music Learning

The teacher prepared learning materials, objectives, content, methods, media, and evaluation before the lesson. The planning emphasized practice rather than extended theoretical explanation. This choice was consistent with the observed characteristics of Grade IV learners, who were more readily engaged when the learning activity involved singing, rhythmic practice, sound exploration, and direct manipulation of musical materials.

The planning also incorporated demonstrations, group work, and the use of simple materials. Instead of assuming that formal musical instruments were always available, the teacher anticipated the possibility of using objects in the classroom as sound sources. This feature became important during implementation because the limited availability of musical instruments could otherwise have restricted opportunities for hands-on participation.

| No. | Planning aspect        | Finding                                                                                        |
|-----|------------------------|------------------------------------------------------------------------------------------------|
| 1   | Learning materials     | The teacher prepared learning objectives, materials, methods, media, and evaluation.           |
| 2   | Content adaptation     | Activities were adjusted to elementary students' characteristics and practical learning needs. |
| 3   | Instructional strategy | Demonstration, direct practice, and group                                                      |

|   |                      |                                                                                                  |
|---|----------------------|--------------------------------------------------------------------------------------------------|
|   |                      | work were planned.                                                                               |
| 4 | Learning media       | Simple instruments and objects available in the classroom were used or prepared as alternatives. |
| 5 | Student activities   | Singing, rhythmic practice, sound exploration, and simple music-making were included.            |
| 6 | Creative orientation | Planning created opportunities for active participation and student-generated musical ideas.     |

## 2. Implementation: From Modeling to Exploration

The lesson began with greeting, attendance checking, an introduction or apperception related to the topic, and motivation. The teacher then modeled a simple song or rhythmic pattern before asking students to reproduce it. This modeling stage provided a common starting point and reduced the uncertainty that might prevent elementary students from participating. However, the learning process did not stop at imitation. After students had experienced the basic pattern, the teacher gave them opportunities to modify rhythms and explore alternative sounds.

The observed activities included singing, clapping patterns, rhythmic imitation, use of simple instruments, and experimentation with everyday objects. Tables, plastic bottles, and body percussion were used as sources of sound. This practice transformed a material limitation into a learning stimulus: students had to listen to the characteristics of each sound and decide how it could contribute to a rhythmic pattern.

Group work further increased the level of student choice. Students were divided into small groups and asked to create a simple rhythmic pattern with the materials available. They discussed alternatives, selected sounds, practiced their sequence, and presented the result to the class. The presentation stage was important because it required students not only to generate an idea but also to organize it into a form that could be performed and communicated.

The observational evidence therefore suggests that the creative opportunity was generated by the progression from teacher-provided structure to student-controlled variation. The teacher's model functioned as a scaffold rather than a fixed endpoint. Once the basic pattern was understood, students could make choices about sound, sequence, tempo, and group presentation. The interview data further indicated that students participated actively in exploration and group work.

## 3. Emergence of Student Creativity

The most visible creative changes occurred when students moved from reproducing a model toward making choices about sound and rhythm. At the beginning of the activity, some students waited for teacher direction when asked to create a sound pattern. After receiving a model and a clear task, they became more willing to try alternatives. This progression suggests that elementary students' creative participation was supported by a balance between structure and freedom: the model gave students a starting point, while the exploratory task opened space for individual and group decisions.

| Indicator   | Observed pattern                                                                                | Interpretation                                                                      |
|-------------|-------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| Fluency     | Students proposed different rhythmic patterns and sound alternatives during group practice.     | The task generated multiple possible responses rather than a single correct answer. |
| Flexibility | Students shifted among clapping, body percussion, tables, bottles, and simple instruments.      | Students treated the available environment as a flexible sound resource.            |
| Originality | Groups produced different rhythmic combinations despite receiving the same general instruction. | Variation emerged from students' independent musical choices.                       |
| Elaboration | Some groups added tempo changes, combined sounds, and coordinated movements.                    | Students developed initial ideas into more complete performances.                   |

Fluency was visible when students were no longer restricted to reproducing a single teacher model. Several alternatives could be proposed within the same task, allowing students to compare possibilities. This finding is consistent with the view that creative potential is related to the ability to generate alternatives, although fluency alone should not be equated with completed creative achievement (Runco & Acar, 2012).

Flexibility became especially visible in the use of everyday objects. When students treated tables, bottles, clapping, and body percussion as possible sound sources, they changed the means through which the task could be solved. The creative process was therefore not dependent on specialized equipment. Instead, the classroom environment itself became a repertoire of possible sound resources.

Originality appeared in the differences among group performances. The same instruction did not produce identical musical products. Some groups relied heavily on clapping, while others combined several sources of sound. The evidence should not be interpreted as proof that the products were objectively novel in a broader musical sense; rather, originality here refers to the degree to which the students' responses differed from the dominant model provided by the teacher and from the responses of other groups.

Elaboration was evident when students expanded simple rhythmic ideas through tempo changes, combinations of sounds, or coordinated movement. This dimension is important because creativity involves not only generating an initial idea but also developing that idea into a more coherent product. The classroom sequence therefore supported a movement from ideation toward development and performance.

#### 4. Supporting and Constraining Factors

Four major supporting factors were identified: student enthusiasm, teacher facilitation, active learning strategies, and a supportive classroom environment. These factors interacted rather than operating independently. Teacher encouragement increased students' willingness to try; group activities created social opportunities for exchanging ideas; and a supportive atmosphere reduced the risk of embarrassment when students produced an unexpected sound or made a mistake.

| Factor                   | Category     | Evidence from the study                                                            | Process implication                                                       |
|--------------------------|--------------|------------------------------------------------------------------------------------|---------------------------------------------------------------------------|
| Student enthusiasm       | Supporting   | Students were more engaged during singing, rhythm practice, and sound exploration. | Engagement increased willingness to participate and propose ideas.        |
| Teacher facilitation     | Supporting   | The teacher modeled, guided, encouraged, and allowed variation.                    | Guidance provided structure while preserving opportunities for choice.    |
| Active learning strategy | Supporting   | Practice, group work, exploration, and presentation were central activities.       | Students learned through doing and negotiating musical decisions.         |
| Classroom climate        | Supporting   | Teacher-student interaction was generally positive and conducive.                  | Students had greater opportunity to participate without fear of mistakes. |
| Limited instruments      | Constraining | The number of available musical instruments was insufficient for all students.     | Students needed to share instruments or use alternative sound sources.    |
| Instructional time       | Constraining | Available lesson time did not always allow every group to perform fully.           | Some creative activities had to be simplified or continued later.         |
| Differences in ability   | Constraining | Students differed in speed, confidence, and ability to generate ideas.             | Teacher support needed to be differentiated.                              |
| Uneven confidence        | Constraining | Some students were hesitant to present or                                          | Encouragement and group work were                                         |

express ideas at first.

needed to support  
participation.

## DISCUSSION

The central finding is not simply that music learning was 'good' or that students became more creative. The more analytically useful finding is the mechanism through which creative opportunities were produced. The observed classroom sequence moved from teacher modeling to guided exploration, then to collaborative experimentation and public presentation. Each stage reduced one barrier while opening another form of student agency. Modeling reduced uncertainty; exploration increased the number of possible responses; collaboration required students to negotiate among alternatives; and presentation required them to organize an idea into a communicable performance.

This mechanism helps explain why the same lesson could begin with imitation yet still produce creative behavior. Imitation and creativity should not necessarily be treated as opposites. For elementary learners, a shared musical model can function as a scaffold that gives students enough technical knowledge to experiment. Creativity becomes more visible when the teacher subsequently changes the task from 'repeat this pattern' to 'modify, combine, or create a pattern using what you have learned.' This interpretation is compatible with research showing that improvisation and creative music activities can provide conditions for creative thinking in children (Koutsoupidou & Hargreaves, 2009; Addressi et al., 2021).

The four-dimensional framework further clarifies the process. Fluency emerged when the task admitted several possible answers. Flexibility emerged when students could change sound sources or strategies. Originality emerged when groups departed from the teacher's example. Elaboration emerged when an initial pattern was expanded into a more complete performance. These dimensions are related but not interchangeable. A student may produce many ideas without developing them, while another may generate one initial idea and elaborate it extensively. Runco and Acar (2012) similarly caution that divergent production is an indicator of creative potential rather than a complete definition of creative achievement.

The findings also reinforce the importance of classroom context. Beghetto and Kaufman (2014) argue that classroom contexts can shape how creativity is expressed, while Amabile's (1996) componential perspective emphasizes the interaction among domain-relevant skills, creativity-relevant processes, motivation, and social environment. In the present case, the teacher's encouragement and the opportunity to experiment appear to have reduced the social risk of producing an unusual response. Students were more willing to try alternatives when the classroom treated experimentation as part of the task rather than as an error.

Teacher facilitation is therefore better understood as a balance between structure and openness. A teacher who provides no structure may leave young learners without the musical knowledge needed to act creatively, whereas excessive control can narrow the range of possible responses. The present findings suggest that the teacher's most productive role was to provide an initial model, establish the task, supply prompts, and then release some decision-making to students. This interpretation is consistent with Indonesian research emphasizing creative music activities and approaches that position students as active participants (Firdhani, 2021; Purnomo et al., 2024).

Resource limitation provides another important insight. The school did not have enough musical instruments for every student, but the teacher used tables, plastic bottles, clapping, and other available resources. This adaptation should not be romanticized as if lack of equipment were inherently beneficial. Specialized instruments can provide richer timbral and technical possibilities. Nevertheless, within this particular classroom, the limitation created a practical need to think about sound as something that could be produced from the environment. The students consequently had to make choices about which sounds were suitable and how different sounds could be combined.

This finding is relevant to elementary music education because creative learning does not always require expensive equipment. Nainggolan and Martin (2019) describe sound exploration as a central feature of creative music learning, while Utomo (2013) similarly documented how creative music learning can involve simple improvisation and rhythmic development in elementary settings. The important condition is not the absence of equipment but the presence of a pedagogical task that invites students to make decisions with whatever resources are available.

Group work also contributed to the mechanism of creativity. When students worked individually, the main challenge was generating an idea. In groups, an additional process appeared: students had to communicate, compare alternatives, accept or reject suggestions, and coordinate performance. Nainggolan and Martin (2019) identify communication and collaboration as integral to creative music learning, and Hallam (2010) highlights the broader social dimensions of active musical engagement. Thus, the collaborative task did not merely make the lesson more enjoyable; it changed the cognitive and social conditions under which musical ideas were developed.

The findings are also consistent with recent reviews showing that experiential learning is prominent in research on

creativity in arts and design education (Lee et al., 2024). However, the present study adds a classroom-level explanation by showing how experiential learning became concrete through a sequence of modeling, exploration, group composition, and presentation. This distinction matters because broad recommendations to 'use active learning' do not by themselves explain what teachers should do during a lesson. The observed practices provide a more specific sequence that can be adapted to elementary music contexts.

The study also contributes to the state of the art by complementing intervention-oriented research. Experimental or quasi-experimental studies can establish whether a particular program is associated with changes in measured creativity, but they may provide less detail about the micro-processes through which classroom interactions generate creative behavior. A qualitative case study, in contrast, cannot establish statistical improvement but can illuminate how teacher decisions, student interactions, materials, and classroom norms combine to produce opportunities for creativity. The two approaches are therefore complementary rather than competing.

Several findings require cautious interpretation. First, the observed emergence of creative behaviors should not be converted into a causal claim that the music lessons increased creativity because the study did not employ pretest-posttest measurement or a comparison group. Second, the originality identified in the classroom is context-relative; the study does not establish that students' rhythmic products were novel when compared with wider musical practices. Third, the study was conducted in one Grade IV classroom, so transferability depends on similarity of context rather than statistical generalization. Finally, because the available manuscript contains paraphrased interview accounts but not verbatim transcripts, direct quotations should be inserted from the original interview records before journal submission.

#### Theoretical Implications

Theoretically, the findings support a process view of creativity in elementary music learning. Creativity can be understood not as a fixed student attribute that appears independently of instruction, but as behavior that becomes more visible when tasks provide room for generating, changing, selecting, and elaborating ideas. The observed sequence links classroom structure with creative agency: teacher scaffolding establishes a common knowledge base, while guided openness creates opportunities for divergent and elaborative responses.

#### Practical Implications

Practically, elementary teachers can design music lessons with a clear progression from modeling to variation. A teacher may begin with a simple rhythmic or vocal model, ask students to identify possible variations, provide groups with a limited set of sound resources, and require each group to develop and present a pattern. Assessment can focus on the process dimensions of fluency, flexibility, originality, and elaboration rather than only on technical accuracy. Schools with limited instruments can also organize rotating instrument use and integrate safe everyday objects or body percussion as supplementary sound sources.

#### Limitations and Future Research

The main limitation is the qualitative, single-case design and the absence of standardized measurement of creativity. The findings describe observed processes and context-specific manifestations rather than effect sizes or causal changes. Future research could combine qualitative observation with pretest-posttest creativity measures, compare different music-learning approaches, or examine the same process across several elementary schools with different levels of musical resources. Longitudinal research would also be useful for determining whether repeated opportunities for exploration and composition are associated with sustained changes in students' creative performance.

Overall, the study suggests that the most important contribution of elementary music learning to creativity lies in how learning tasks are designed. Students need a starting structure, but they also need permission and support to move beyond that structure. When modeling is followed by exploration, collaboration, and elaboration, ordinary music activities can become meaningful sites for creative learning.

## CONCLUSION

This study found that Grade IV music learning at SD Negeri 01 Madang Suku III created opportunities for student creativity through a sequence of teacher modeling, guided practice, sound exploration, collaborative rhythmic creation, and presentation. Creative behaviors were observed through four dimensions: fluency, flexibility, originality, and elaboration. The strongest evidence appeared when students were given opportunities to move beyond the teacher's initial model and make choices about sound sources, rhythmic patterns, combinations, tempo, and performance.

The findings also show that teacher facilitation and classroom climate are central to this process. Student enthusiasm, active learning strategies, collaboration, and supportive interaction strengthened participation, while limited instruments, restricted time, differences in ability, and uneven confidence constrained some students' opportunities to

participate. Importantly, these findings should not be interpreted as evidence of a statistically demonstrated increase in creativity because the study did not use pretest-posttest or comparative measurement. Rather, the study provides a qualitative explanation of how classroom practices can foster conditions in which creative behavior becomes visible.

The study's practical implication is that creative music learning can be designed around a manageable progression from imitation to exploration and from exploration to creation. The theoretical implication is that creativity in elementary music learning is closely connected with the interaction between instructional structure and student agency. Future studies should test this process across multiple schools and combine qualitative evidence with systematic measures of creative development

## REFERENCES

- Addressi, A. R., Anelli, F., & Ferrari, L. (2021). The impact of musical improvisation on children's creative thinking. *Thinking Skills and Creativity*, 40, 100839. <https://doi.org/10.1016/j.tsc.2021.100839>
- Amabile, T. M. (1996). *Creativity in context*. Westview Press.
- Beghetto, R. A., & Kaufman, J. C. (2014). Classroom contexts for creativity. *High Ability Studies*, 25(1), 53–69. <https://doi.org/10.1080/13598139.2014.905247>
- Collard, P., & Looney, J. (2014). Nurturing creativity in education. *European Journal of Education*, 49(3), 348–364. <https://doi.org/10.1111/ejed.12090>
- Coulson, A. N., & Burke, B. M. (2013). Creativity in the elementary music classroom: A study of students' perceptions. *Research Studies in Music Education*, 35(2), 157–170. <https://doi.org/10.1177/0255761413495760>
- Desyandri, D., Yeni, I., Mansuridin, M., Iraqi, H. S., & Jannah, R. (2026). Development of the SWARA (Stimulus, Wondering, Active, Reflective, and Applicative) music learning model in elementary education: A systematic literature review. *Jurnal Inovasi Pendidikan dan Pembelajaran Sekolah Dasar*, 9(2), 289–302. <https://doi.org/10.24036/jippsd.v9i2.137709>
- Firdhani, A. M. (2021). Peningkatan kemampuan musikal peserta didik melalui aktivitas musik kreatif. *Indonesian Journal of Performing Arts Education*, 1(1). <https://doi.org/10.24821/ijopaed.v1i1.4915>
- Hallam, S. (2010). The power of music: Its impact on the intellectual, social and personal development of children and young people. *International Journal of Music Education*, 28(3), 269–289. <https://doi.org/10.1177/0255761410370658>
- Hidayati, Y. T., & Nurharini, A. (2026). The development of interactive learning media to improve music learning outcomes. *Jurnal Prima Edukasia*, 14(1), 137–152. <https://doi.org/10.21831/jpe.v14i1.94696>
- Jindal-Snape, D., Davies, D., Collier, C., Howe, A., Digby, R., & Hay, P. (2013). The impact of creative learning environments on learners: A systematic literature review. *Improving Schools*, 16(1), 21–31. <https://doi.org/10.1177/1365480213478461>
- Koutsoupidou, T., & Hargreaves, D. J. (2009). An experimental study of the effects of improvisation on the development of children's creative thinking in music. *Psychology of Music*, 37(3), 251–278. <https://doi.org/10.1177/0305735608097246>
- Samaniego, M., Usca, N., Salguero, J., & Quevedo, W. (2024). Creative thinking in art and design education: A systematic review. *Education Sciences*, 14(2), 192. <https://doi.org/10.3390/educsci14020192>
- Nainggolan, O. T. P., & Martin, V. A. (2019). Pembelajaran musik kreatif dalam sudut pandang pembelajaran abad ke-21. *PROMUSIKA*, 7(2). <https://doi.org/10.24821/promusika.v7i2.3454>
- Patston, T. J., Kaufman, J. C., Copley, A. J., & Marrone, R. (2021). What is creativity in education? A qualitative study of international curricula. *Journal of Advanced Academics*, 32(2), 214–239. <https://doi.org/10.1177/1932202X20978356>
- Purnomo, T. W., Aulia, S. M., & Hirza, H. (2024). Metode Orff sebagai pendekatan kreatif dalam pembelajaran musik mahasiswa Pendidikan Guru Sekolah Dasar. *Jurnal Sendratasik*, 13(4). <https://doi.org/10.24036/js.v13i4.131609>
- Putra, Z. A. W., & Sagala, M. D. (2023). Kreativitas pembuatan lagu anak tematik berbasis video interaktif sebagai inovasi pembelajaran seni musik di sekolah dasar. *Jurnal Sendratasik*, 12(4). <https://doi.org/10.24036/js.v12i4.125604>
- Runco, M. A., & Acar, S. (2012). Divergent thinking as an indicator of creative potential. *Creativity Research Journal*, 24(1), 66–75. <https://doi.org/10.1080/10400419.2012.652929>
- Rusdewanti, P. P., Kusumawati, H., Fu'adi, F., & Jogjaningrum, D. (2026). Peran seni musik dalam penguatan karakter Profil Pelajar Pancasila pada siswa SMP di Kota Yogyakarta. *Imaji: Jurnal Seni dan Pendidikan Seni*, 24(1), 11–17. <https://doi.org/10.21831/imaji.v24i1.96473>

- Ryan, C., Mark, J. M., & Hogan, M. J. (2013). Nurturing creativity in the classroom: A review. *The Journal of Positive Psychology*, 8(1), 81–83. <https://doi.org/10.1080/17439760.2012.733725>
- Şenola, F. B., & Karacabey, N. H. (2025). Investigation of the effect of music education programme on preschoolers' motor creativity skills. *Education 3-13*, 53(2), 252–265. <https://doi.org/10.1080/03004279.2023.2172356>
- Trujillo-Galea, Y., & Juárez-Ramos, V. (2023). Creativity in current music education: A review from school levels and teacher training. *Revista Electrónica de LEEME*, 52. <https://doi.org/10.7203/LEEME.52.27355>
- UNESCO. (2024). UNESCO framework for culture and arts education. UNESCO.
- Utomo, A. L. A. (2013). Pembelajaran musik kreatif di SD Jurug Sewon Bantul Yogyakarta. *Saraswati*, 1. <https://doi.org/10.24821/srs.v0i0.955>
- Wicaksono, H. Y. (2009). Kreativitas dalam pembelajaran musik. *Jurnal Cakrawala Pendidikan*, 1(1). <https://doi.org/10.21831/cp.v1i1.42>
- Widodo, T. W., & Cross, N. F. (2023). Basic competency for elementary school teachers in teaching music. *Imaji: Jurnal Seni dan Pendidikan Seni*, 21(2), 186–192. <https://doi.org/10.21831/imaji.v21i2.66051>
- Widodo, T. W. (2013). Teknologi komputer dan proses kreatif musik menuju revitalisasi pembelajaran seni musik. *PROMUSIKA*. <https://doi.org/10.24821/promusika.v0i0.534>