



## **Creativity in Sasando Violin Music Learning In Kupang East Nusa Tenggara Timur**

**Margareta Sofyana Irma Kaet<sup>1</sup>**

<sup>1</sup> Music Education, Widya Mandira Kupang Catholic University, Indonesia.

E-mail: [Sofyanairma@gmail.com](mailto:Sofyanairma@gmail.com)

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### **Abstract**

*The background of this research is the learning activities of students from the Edon Sasando Kupang studio, who have talent and creativity in the field of Sasando Biola music. This research was carried out with the aim of developing talents, interests, and creativity in studio students through lecture, demonstration and drill methods. This type of research uses descriptive qualitative with twelve research subjects, consisting of five juniors and seven seniors. Where the data obtained directly by the researcher there were four people in the junior class who were less creative, and independent, during the learning process in class, while the seven people in the senior class looked more creative, independent and effective. The results of the study as a whole show that firstly students become aware of playing Sasando Biola, secondly there is creativity in Sasando Biola accompaniment with a combination of several electric musical instruments which already have developments in the initial melody, rhythm and bass of the song, thirdly it can support the development of talents and abilities the creativity of studio students in participating in various artistic activities, as part of an attitude of appreciation and preservation of the art of Sasando music in society.*

**Keywords:** Learning, Creativity, Sasando Violin, Music.

### **Abstrak**

Penelitian ini dilatarbelakangi oleh aktivitas pembelajaran siswa/siswi sanggar Edon Sasando Kupang, yang memiliki bakat dan kreativitas dalam bidang musik Sasando Biola. Penelitian ini dilaksanakan dengan tujuan untuk mengembangkan bakat, minat, dan kreativitas dalam diri siswa/siswi sanggar melalui metode ceramah, demonstrasi dan drill. Jenis penelitian ini menggunakan kualitatif deskriptif dengan subjek penelitian berjumlah duabelas orang, yang terdiri dari lima orang kelas junior dan tujuh orang kelas senior. Dimana data yang diperoleh secara langsung oleh peneliti terdapat empat orang di kelas junior yang kurang kreatif, dan mandiri, selama proses pembelajaran di kelas, sedangkan tujuh orang kelas senior terlihat lebih kreatif, mandiri dan efektif. Hasil penelitian secara keseluruhan menunjukkan bahwa pertama siswa/siswi menjadi tahu bermain Sasando Biola, kedua adanya kreativitas iringan Sasando Biola dengan perpaduan beberapa alat musik elektrik yang sudah terdapat pengembangan pada melodi awal, ritme dan bas lagu, ke tiga dapat mendukung pengembangan bakat, dan kemampuan kreativitas siswa/siswi sanggar dalam mengikuti berbagai kegiatan seni, sebagai bagian dari sikap apresiasi dan pelestarian kesenian musik Sasando di masyarakat.

**Kata Kunci:** Pembelajaran, Kreativitas, Musik Sasando Biola.

## **Introduction**

Creativity is often interpreted as a process, namely rearranging existing forms into new configurations. In the realm of ideas, creativity is shown by creative thinking, in which a person is able to produce brilliant thoughts that are problem solving in nature. Through music, a child can develop imagination and creativity, contributing to self-expression and creativity. It's just a learning habit that requires special skills as well as an understanding of the context in which creativity is being applied. (Kampylis and Berki, 2014, p.9). In order to support the development of Sasando's music creativity and learning, there is an environment for Sasando's music learning practices, one of which is the Edon Sasando Kupang music studio. The Edon Sasando music studio is a non-formal educational institution foundation. Non-formal education according to RI Law NO. 20 of 2003 is an educational pathway outside formal education that can be implemented in a structured and tiered manner covering life skills, early childhood education, youth education, women's empowerment education, literacy education, skills education and job training, equality education, and other education aimed at to develop students' abilities

Everyone has the potential to engage in creative activities. Every new student who enters the learning process, in their minds is always accompanied by curiosity. At this stage the teacher is expected to stimulate students to do what is called acquired learning skills, for example by giving students the opportunity to ask questions, investigate, seek, apply and try out. Students' curiosity must be served by giving them the opportunity to see it up close, hold it and experience it firsthand. More important than that is carrying out learning planning in the implementation of learning activities as a creative process, and setting targets for the quality of learning products as innovative creative products. Based on observations made by researchers, on Saturday 5 September 2022 at the Edon Sasando studio in the junior class with a total of 5 students, there were 4 students who had difficulty practicing fingering techniques, introducing scale notation, and adjusting chords to the melody of the song. Students find it difficult at this stage because the accompaniment in Sasando music does not have a sequential arrangement of

notations like other regional musical instruments, and when picking Sasando strings, the direction must be "opposite" (Paul Haning, 2018, p. 27).

Genericly developing student creativity can be done by using various conditions or building a climate that triggers the development of thinking and creative abilities. In the process of learning Sasando Biola music, the teacher (trainer) uses three learning methods, namely lecture, demonstration and drill methods. The lecture method is a technique for conveying teaching messages orally by the teacher to students without the need for complete learning media. Through lecturing activities the teacher can provide main material that is highlighted with the needs and learning objectives to be achieved, but this method also has a weakness where the material mastered by students is very limited to material mastered by the teacher, the lecture method brings a more passive nuance of learning and boring, because students only act as listeners or spectators, so the teacher needs to apply fun teaching strategies according to the conditions of the students in the class. Of the three learning methods, more demonstration and drill methods are used during the Sasando Biola learning process. The demonstration method used by the teacher (trainer) in conveying material to students uses learning media, namely Sasando Biola, which is used to support explaining material orally and in practice. Meanwhile, the drill method focuses more on repeated exercises on learning materials or practical exercises that are considered difficult, such as fingering initiation exercises, introduction to scale notation, and layout of Sasando strings for junior students which will become the basis for further learning to the song accompaniment stage. The involvement of students in learning Sasando Biola music has the goal of developing talents and self-creative abilities towards mastering the techniques of playing Sasando Biola music properly and correctly. The process of creativity in a work of art and learning, is a collaboration of a new innovation on the results of the creativity itself which needs to be developed. (Dhien, Jazuli, and Totok, 2016).

So based on the explanation above, there are two learning methods that need to be applied to studio students who have difficulty practicing fingering techniques, the introduction of scale notation and the accuracy of producing chords with song melodies, so that there is a change in behavior

patterns from the results of the application of the two methods through improvement of talent and creative ability to accompany the song.

## Method

### 1. Research Type and Design

This study uses a type of qualitative research with a case study approach. (Moleng, 2016, p.6) defines qualitative research as research that intends to understand the phenomenon of what is experienced by research subjects such as behavior, perceptions, motivations, actions and others, holistically and by means of descriptions in the form of words and language, in a particular natural context and by making use of various natural methods. Here the researcher made direct observations to find out the field conditions regarding creativity in learning music Sasando Biola, with a research period from September 5 to December 3, 2022. The study design uses an ethnomusicological design, which analyzes studies of music in a cultural context, and limits itself to only studying cultural music and musical styles in the form of Sasando Biola's musical creativity.

### 2. Data Collection Techniques

Data collection techniques using the triangulation method used for data collection by observation, interviews and documentation. Observations were made to observe directly the form of creativity of studio students in learning Sasando Biola music. The first step is to experience being truly involved in the field, by observing various activities of Sasando Biola's musical creativity in the real context. Second, understanding the creative activities of Sasando Biola's music for junior and senior students, in accordance with the views or understanding of the performers themselves and the music lovers involved. Third, try to unify the existing findings. Fourth, after the data is understood, categorize and identify the various characteristics that exist. In this way, the research process is carried out repeatedly until a better understanding is found in accordance with what is in the field. Observation activities were carried out at the Edon Sasando Kupang music studio when the learning process was taking place, and using visual recording aids. Interviews with several informants, namely Mr. Caro David Abel Edon (as coach and owner of the Edon Sasando music studio), Ms. Marline Edon Mayner as an observer of traditional

Sasando music and students of the Edon Sasando Kupang studio. Documentation data was obtained from previous research, archives, documents of Sasando's music performances in the form of videos and photos, relevant books and articles. This process is carried out in order to produce information that is more relevant and can describe the actual situation in the field.

### 3. Research Instruments

The instrument used in this study is an instrument to test the ability to play Sasando Biola music, using the correct fingering technique. The type of test instrument is in the form of song material, which is determined by the teacher (trainer) based on ability level and class. The instrument was filled in by the researcher by visiting the research location directly, conducting interviews and recording all the results of the interviews that had been conducted.

### 4. Data Analysis Techniques

Data were analyzed using interactive model data analysis. Where the data obtained is processed by data reduction process, data presentation process and data conclusion drawing process (verification).

## Results and Discussion

Based on the research conducted using the demonstration method and the drill method aims to develop talent, interest and self-creativity in mastering the Sasando Biola music game with good and correct accompaniment techniques. In this study, the researcher conducted the research target of four students in the junior class of the Edon Sasando Kupang studio, who had problems practicing fingering techniques, recognition of scale notation, and the accuracy of producing chords with song melodies. In teaching and learning activities there are several components of learning. According to (Rohman, 2013, p.7-8). The learning component consists of: objectives, content/subject matter, strategies or methods, tools/media and evaluation. The learning objective is an ideal to be achieved from the implementation of learning, namely to make studio students who previously did not know how to play Sasando Biola.

The procedure for delivering material at the Edon Sasando Kupang studio is still local in nature,

based on "thought and experience" which is usually done by the teacher (trainer), such as practicing basic fingering or finger placement exercises for melody, rhythm and bass, with techniques that are easier for students to master/ students, then the technique of picking the correct Sasando strings, to the stage of playing chords and mastering scales. For fingering exercises in Sasando, the teacher (trainer) first gives etudes of fingering scales, introduction to the location of chords, rhythm and bass of the song, then students repeat the examples that have been practiced by the teacher (trainer). This is done with the aim of making it easier for students to accompany the song. After all the techniques are mastered correctly, each student will be guided by the teacher (trainer) to practice accompaniment to songs. This procedure is always carried out every time you start learning Sasando Biola. Regarding the division of song material according to ability and class level. For junior grade students, the songs Marry Long and Twinkle-Twinkle are given to students with low abilities, while the song Bolelebo is given to students with moderate abilities, and the song Tanah Airku is given to students with above average abilities. , while senior class students have the freedom to choose the type of song such as the song In Eukna Es Kaubele which is the result of the musical accompaniment of Sasando Biola with a combination of several electric musical instruments. During the training the teacher (trainer) provided intensive and individual assistance to four junior students who had difficulty learning Sasando Biola music.



Figure 1. The teacher (trainer) is accompanying four junior students to practice fingering techniques, location of scales and violin sasando chords (Margareta, 2022)

The learning method at the Edon music studio uses several methods, namely lecture, demonstration and drill methods. There is a lecture method with the aim of conveying Sasando learning material as a whole to students. Regardless of that demonstration is an effective learning method, because students can know directly the application of a material in everyday life. According to (Majid, 2014, p.197) the demonstration method is the presentation of lessons by demonstrating and demonstrating to students about a certain process, situation or object, either real or just an imitation. Based on the existing concept, delivering material to students using learning media, namely Sasando Biola, aims to develop material descriptions orally and in practice, while the drill method emphasizes training activities that are carried out continuously 1-3 times, on fingering technique exercises, tone placement, and chord accuracy with the wrong song melody. Doing the exercises repeatedly and continuously because the background of students in terms of levels of creativity, intelligence, and psychological factors is different.

Learning media uses song scores, Sasando Biola and Sasando Electric. The results of the evaluation of learning achievement at the Edon Sasando studio with each year holding Sasando music art performances, in groups and individually from a combination of senior and junior class students. The selection of various types of songs consisting of national, regional, religious and pop songs. Evaluation like this is an evaluation of the type of performance appraisal. In analyzing the process of creativity, the researcher refers to the theory of Rhodes (1961: 331). Rhodes calls the four types of definitions of creativity the "Four P's of Creativity: Person, Process, Press, Product". The four "P"s are interrelated, creative individuals who involve themselves in the creative process, and with internal and external support and encouragement (Press) to produce creative products. Person, creative personality traits according to Munandar are individuals who are not afraid to make mistakes and are able to express opinions even though others may not agree. The Sasando Biola learning process requires the development of personal interest and

creativity from studio students in practicing Sasando accompanied by Mr. Caro David Abel Edon as the teacher (coach). He is a maestro who actively teaches Sasando at various levels of education and in his private music studio. Process, includes four stages, namely preparation, incubation, illumination and verification. At the preparatory stage, namely preparing to solve problems by learning to think, looking for answers, asking questions and so on. In the incubation stage, namely the stage of an individual (student/student) looking for inspiration. The illumination stage is the stage of inspiration, then the verification stage, which is the stage when new ideas or creations are tested against reality. This stage requires creative thinking which must be followed by critical thinking. Press, the musical creativity of Sasando Biola in this study requires internal encouragement from the students of the studio. For external encouragement, namely coming from the learning environment, parents, study friends to support the implementation of creativity for changes or new creations. This statement is proven from the results of observations of researchers seen by the enthusiasm of students who took part in practicing at the Edon Sasando Kupang studio. Product, creative product requires originality. Haefele said that not all creativity products have to be completely new, but can be in the form of a combination or fusion of elements that could have existed long before. The results of the creativity of learning Sasando music, namely that studio students experienced an increase in learning, from those who initially did not know how to play Sasando to know, and were creative in collaborating with Sasando Biola accompaniment with several electric musical instruments adapted to the development of melody, rhythm, bass, and song dynamics.

## Discussion

This research was conducted at the Edon Sasando Kupang studio, with 4 junior class students and 7 senior class students as subjects. Learning time lasts for 1 hour 45 minutes with meetings twice a week. This study examines creativity in learning Sasando Biola music to increase talent and creativity in accompanying Sasando. Based on this type of research, data description is supported by an inductive approach by collecting data using observation, interviews and documentation.

Observations of 4 junior students and 7 senior students with the aim of seeing initial abilities in general regarding the mastery of Sasando Biola music from the introduction of fingering techniques or (finger placement exercises for melody, rhythm and bass), tone layout, introduction chords and reading scores. At this stage the use of demonstration and drill methods plays an important role in the Sasando Biola learning process. Especially in the teaching material section, there are differences where the teacher (coach) gives senior students assignments to accompany songs from several other types of music such as pop, slow rock, dangdut and seriosa songs to practice together. Knowledge of the Sasando musical instrument can be learned by various groups as part of the music curriculum, both at music schools and music course institutions, which is undoubtedly very effective. (Francis Y, 2017).

Sasando music The violin is classified as a chardophone instrument, which is played by plucking using seven fingers. The left hand uses four fingers, namely the thumb, index, middle and ring fingers. Of these four fingers have their respective functions. The thumb plays the melody, the index finger acts as a stabilizer, and the middle and ring fingers play the bass strings. Then the right hand uses three fingers, namely the thumb, index and middle fingers, which function to play the rhythm of the song. This type of Sasando has a diatonic tone (do, re, mi, fa, sol, la, si) with a varying number of strings, both melody, rhythm and bass. In Sasando, the violin has 24-60 strings, but the ideal one is 32 strings. In reading scores, students while adjusting their fingers on the Sasando strings, this process is done in order to be able to recognize in advance the location of the tone, melody, rhythm, and tempo of the song.

Picture. 2 Bolelebo songs (Sanggar Edon, 2014)

In the process of playing melodies, the tempo of the song is heard more, while the dynamics and timbre will be heard simultaneously during the process of developing musical elements. The song material is taught by the teacher (trainer) by practicing each part of the song phrase which is considered difficult and repeating it over and over until you can. The difficulties found by the teacher (trainer) were fingering repetition exercises on the melody, rhythm and bass of the Bolelebo song because the position of the finger movement was not correct.

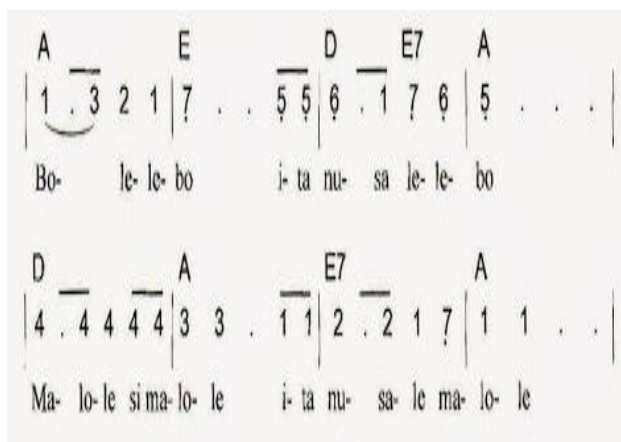


Figure 3. The 6-10th measure of the bolelebo song which is difficult for junior students to learn (Edon Workshop 2014)

In the time signature of the Bolelebo song, there is no dynamics like the song In Eukna Es Kaubele where the existing elements of musical creativity can be changed or added to the song phrases, the amount of melodic tempo, rhythm or bass and the dynamics of the game. The form of learning creativity by senior students can be seen from the results of the collaboration of Sasando Biola music with several electric musical instruments with the development of the song In Eukna Es Kaubele in the initial melody, rhythm, bass and dynamics. Good creativity lies in the development of the melody at the beginning of the song, the bridge for moving material from one song to the next, and the closing part. (Sasongko and Rachman, 2017). Based on research data on the form of creativity of senior students from observations, it appears that they are more creative and independent, because they have studied the Sasando Biola technique for a long time and often take part in various art competition activities, while junior students are less creative, effective and

independent, this is influenced by good mastery of fingering techniques, and have not experienced learning the musical instrument Sasando Biola.



Figure 4. Differences in creative forms of learning violin sasando between senior and junior students (Margareta, 2022)

## Conclusion

The learning component system uses demonstration methods and drill methods to support Sasando Biola music learning activities at the Edon Sasando Kupang Studio. The initial learning process starts from an introduction to Sasando material, basic theory, then fingering training, introduction to tone layout, chord playing to song accompaniment. From the results of the analysis of the data obtained as a whole, it shows that there is progress in the Sasando Biola learning process in class, there is a change in the learning patterns of junior students who previously did not know to know, playing Sasando Biola, besides that there is collaboration with Sasando Biola music accompaniment with

several musical instruments electric which is adjusted to the development of the initial melody, rhythm and bass of the song which is a work of creativity from senior students.

Based on these results it can be concluded that by applying the demonstration method and drill method can develop students' talents, creative abilities and curiosity in playing Sasando Biola music. Of course good support from parents, study buddies, community environment and infrastructure supporting creative behavior also plays an important role.

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### Author Profile

Margareta Sofyana Irma Kaet, was born in Besikama, Malacca District on September 21, 1992. Currently working at Widya Mandira Catholic University Kupang as a music lecturer. The author studied elementary school at Oekolo Elementary School, North Central Timor Regency in 1998 and graduated in 2004. Then continued his education at Biboki Selatan Public Middle School, North Central Timor Regency in 2004 and graduated in 2007. In the same year he continued his education at Catholic High School Suria Atambua, Belu Regency, and graduated in 2010. In the middle of 2010 the writer studied for a Bachelor's degree at Widya Mandira Kupang Catholic University in the Sendratasik Education study program and graduated in 2014. Then in 2017 she studied for a master's degree at Semarang State University's postgraduate study majoring in Art Education and graduated in 2019.