

Music Creativity in Musical Drama Learning Through The Cooperative Model of Think-Pair-Share

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Keywords:

Musical Drama,
Music Creativity,
Cooperative Learning

Received: August 2024

Accepted: September 2024

Published: December 2024

Abstract

The need for creativity in music refers to an idea of novelty such as a new work, a new method, or a new technique. Especially music in an integrated performing art, musical drama for example. Communication between the director and music director is one part of interpersonal intelligence which must be able to understand each other and benefit both parties. Therefore, it is necessary to conduct research to find out how musical creativity develops through think-pair-share type cooperative models. This study uses a qualitative approach with a descriptive type using the Miles and Huberman analysis model, namely data collection, data reduction, data presentation, and conclusions. The object in this study is interpersonal intelligence and musical creativity. The subject of this study was determined by purposive sampling technique with criteria for participating in musical drama courses in 2023 consisting of 12 people. Data collection is carried out using techniques in depth interviews, participant observation, and documentation of works so that they will be validated using triangulation techniques. The results of this study explain that musical creativity will emerge in line with the situation needed in drama, including collaboration between modern music with tambourine and gambus, modern music with gamelan and ethnic flute. In addition, this think-pair-share type cooperative model allows students to better understand each other and process music in accordance with existing human resources.



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DOI: <https://doi.org/10.24114/grenek.v13i2.58029>

INTRODUCTION

Musical drama is a work of performing arts which is a combination of three fields of art, namely drama, music and dance which have distinctive and unique elements. A musical is a theatrical performance that combines dance, music, and acting. Musical dramas prioritize these three elements more than the dialogue of the players. The quality of the players is not only judged on the character's appreciation through the string of sentences spoken but also through the harmony of songs and dance movements (Anwar, et al., 2020). A musical is a drama in which the character is required to sing the most passionate or memorable experience or feeling (Yudiaryani, et al., 2019). Often musical dramas also use dance as a medium of expression. However, the key to the definition is singing. Although not all dialogue is sung, the most important thing is that the musical element in musical performances is very dominant (Yudiaryani, 2020).

Good and appropriate music can help actors bring color and emotion to their role in the scene (Susantono, 2016). In that case, the director should choose the moments when the music is omitted, because in a dramatic script there are types of scenes that must be quiet from all kinds of sound effects. The pure emotion of seemingly spontaneous singing, musical or dancing accompaniment is the hallmark of musical theatre (Deer, 2014). An easy way to identify a musical drama is if in the medium drama the driving force of the story is a song sung by a character, the performance is a musical drama. If singing is not the main driver of the story (only singing occasionally and the progress of the story does not depend on songs and singing) then the show is a drama containing songs (Krylova, 2020).

The role of the performer in a musical drama is different from the usual drama, the skill of the performer in a musical drama is the center of the performance that must be shown by the player through song lyrics and also dance. A good song does not interrupt the drama, but develops the drama more broadly, by expressing feelings, binding the characters so that they cannot be expressed in any other way (Hamlett, 2020). Musical drama is often the choice of performance, especially for students where the connection with this is that students of Performing Arts Education (PSP) ISI Yogyakarta have been prepared to become cultural arts teachers who are expected to guide students to present musical drama performances according to their rules.

Unfortunately, based on the results of pre-research observations, data was obtained that the cultivation of music in musical dramas by PSP students is still not the main driver of the story, but is limited to dramas that have musical elements.

Skill in music cultivation is one indicator of musical creativity (Nazihah & Anggraini, 2020). In musical dramas, music directors are required to be able to come up with new ideas in the form of music, lyrics, compose melodies that can strengthen the character of the characters and present an atmosphere, especially how to create the music itself as the main driver of the story. Aspects in music such as spotting, tempo, rhythm, instruments, harmony, scales, melodies, and others play an important role in emotional expression. Musical creativity is important in the process of creating musical dramas. However, it is not yet known in depth the extent of musical creativity that has been carried out by PSP students, especially when viewed from the creative aspect and musical elements.

In addition to the creative aspect, of course, the process of cultivating music in musical dramas involves many people. The music director as responsible for the music created, the music performer, the actor who gets the segment related to the singing, as well as communication with the director so that the message to be conveyed through the musical can be conveyed to the audience. Creativity is the ability to reconstruct ideas to solve problems, activities, and create innovative and varied creative works so that they are valuable and useful for creators and others. Bandem states that creativity is the source of all art, science, and technology (Supena, et al., 2021). In fact, all cultures practiced by humans are produced from creative thinking and imagination. Practice is a test of how artists can enhance their creativity through the work of their chosen materials and techniques (Heldisari, 2020).

Creativity in music is a style of thinking and one's activities in music, from these activities and thinking styles then someone is able to produce a piece of music and analyze it. So that the process of creativity is in the form of musical works and music analysis (Hidayatullah, 2020). Musical creativity is a person's ability to create songs, instruments or arrange new music that has never been created by others and the results of songs and music can be enjoyed by others (Gordon, 1989). In musical activities, creativity holds the main key when someone wants to create a work that is original, different and more advanced than the existing one, and with the power of imagination that must develop, because someone needs to play with ideas in interpreting songs. The relationship between creativity and music is very close because the activity of creating, arranging or even analyzing a song work, is a process of creativity by someone both in process and product. With creativity, music plays a role as a complete music, not just a series of notes.

Musical drama learning is carried out using a cooperative learning model of think pair share type where students think independently about the problems given by the teacher then discuss with partners and share the results of the discussion with friends in class. In this TPS learning students are given the opportunity to think alone, discuss, help each other with group friends, and students can share information with friends or other groups (Jasdilla, et al., 2017). In the Think Pair Share (TPS) type cooperative learning model, students are required to work together, help each other and discuss in groups to solve the given problems and all students must be able to find the answer (Rachman Zaman & Subagio, 2021). Thus, researchers can conclude that the think pair share type cooperative learning model is a cooperative learning model that prioritizes students to play an active role in learning activities.

Therefore, it is important to examine how musical creativity in musical drama and the role of interpersonal intelligence as a trigger. This study aims to describe the role of interpersonal intelligence as a trigger for musical creativity, as well as describe the form of musical creativity in musical dramas. The formulation of the problem in this study is "what is the form of musical creativity in musical drama through the TPS type cooperative model?" with the aim of describing the form of musical creativity in musical drama through the TPS type cooperative model. The urgency of this research is that creativity is a tool to achieve many learning goals, so research is needed on the possibilities of factors that can support musical creativity. Another thing related to the cooperative learning model, it is necessary to do a lot of research, especially in the field of art to determine the most appropriate model.

RESEARCH METHODS

This research uses a qualitative approach with a descriptive type, namely a series of activities to obtain data that is what it is without existing in certain conditions whose results emphasize more meaning. Here, researchers use qualitative descriptive research methods because this study explores the phenomenon of interpersonal intelligence on musical creativity in the process of creating musical drama works in the Department of Performing Arts Education ISI Yogyakarta. The object in this study is interpersonal

intelligence and musical creativity. The subject of this study was determined by purposive sampling technique with the criteria of students of the Department of Performing Arts Education who create musical dramas in 2023 as music directors, consisting of 12 people. Primary data sources are obtained through data collection using in depth interview techniques, participant observation, and documentation of works so that they will be validated using triangulation techniques. While secondary data sources are obtained through documentation in the form of work accountability reports. Data analysis techniques using the Miles and Huberman analysis model are data collection, data reduction, data presentation, and conclusion drawing (Ardiyanto, 2019).

Data collection is carried out continuously until the data is saturated (Fadli, 2021). Data reduction is done as a process of selecting, centering, paying attention, simplifying, abstracting, and transforming rough data that emerges from field notes, so that the data provides a clearer picture of observations, interviews, and documentation. Once the data is reduced, the information compiled gives the possibility of drawing conclusions and taking action. The presentation of data is carried out in the form of images and narratives. Through the presentation of the data, the data is organized so that it will be easier to understand. Finally, researchers make conclusions based on data that has been processed through data reduction and display. The conclusions raised are provisional and will change if there is no strong evidence to support the next stage of data collection. However, if the conclusions presented at the initial stage are supported by valid and consistent evidence when researchers return to the field to collect data, then the conclusions presented are credible conclusions (Sugiyono, 2021).

RESULTS AND DISCUSSION

Musical Drama Learning Outcomes

Musical Drama Learning produces a drama performance with the title *Nawang Asih* is a mini opera-style musical theater performance so that the course of the story has a common thread with the songs sung. The story of *Nawang Asih* is adopted from the story of *Jaka Tarub and 7 Angels* with modifications in the form of a continuation of the story of *Jaka Tarub and Nawang Wulan*, where *Nawang Asih* had to live without his mother. In musical theater performances, music is very closely related, so some say theater or dance performances supported by good actors and dancers will still feel "bland" if not supported by musical arrangements that are in accordance with the context of the story presented. In essence, theater performance is a collective performance between all elements of art (role, music, dance, art, literature), all of which require thought and harmony in the script to be staged (Solomonova, 2021).

In this *Nawang Asih* musical theater performance, the director uses the casting to ability method. For the main actor, *Nawang Asih* with the criteria of being able to sing well, being able to play the role well as well. As for angels, the casting criteria are being able to sing and dance. Then the casting to type for the character *Nawang Asih* and the angels is beautiful. Dialogue in drama serves as a forum for the author to convey information, explain facts, or main ideas. In other words, dialogue is a place for connoisseurs or viewers to capture information, clarity of facts or main ideas. The dialogue in *Nawang Asih*'s script uses Indonesian to make it easily understood by the general public. While the spectacle is raised or visualized by the director in the packaging of the show.

The opening shows a flashback of the love story between *Jaka Tarub* and *Nawang Wulan* using spotlight games. Then the seven angels came and sang while dancing, explaining how they lived as angels by having anxiety over *Nawang Asih*, the daughter of *Nawang Wulan*. In scene 1, it is explained that the opening scene is *Nawang Asih*'s dream that goes on continuously. *Nawang Asih* became anxious about the meaning of the dream, until his grandmother, *Mbok Randha* (Mrs. *Jaka Tarub*) was also worried and felt that *Nawang Asih* should know about the meaning of his dream. But in this scene, *Nawang Asih*'s anxiety is spread about the presence of his friends who invite him to the market.

In the second scene, the director presents a depiction of the market atmosphere which then directs *Nawang Asih*'s emotional reinforcement of his mother's existence. People in the market, talk about *Nawang Asih* who was not raised by his mother, but was raised by his grandmother and *Jaka Tarub*. In the third scene, the director makes the atmosphere tense, sad, and a little annoyed from the character *Nawang Asih*. *Nawang Asih*'s feelings were raised by the director with mixed or confused feelings. He wanted to be upset, wanted to cry, wanted to be angry, which especially *Nawang Asih* wanted to meet his mother once, but he didn't know anything. Scene 4 is the last scene or ending of *Nawang Asih*'s story. In this scene, the director presents a forest background with various properties such as trees, dry leaves that support the forest atmosphere, and large

stones to visualize the state of the river according to the text of the script. Nawang Asih, who ran away from his house to find his mother, ran and moved to the forest. In the forest contains a mystical atmosphere that ends Nawang Asih meeting his mother and other angels. Picture 1 is a depiction of when angels descended to earth to fetch Nawang Asih.

The learning outcomes of musical dramas in terms of cultivation, rehearsal process, and accountability of works are quite good and satisfying. Students are increasingly trained to think critically and logically, as well as hone creativity because they are not allowed to take actors from outside the group that has been determined so that the casting that has been done is casting in the group. This certainly makes students rack their brains to adjust the skills or abilities of their group members to the needs of the musical itself.



Figure 1. Illustration of an angel descending to earth

Model Think Pair Share (TPS) dalam Pembelajaran Drama Musikal

The Think Pair Share model applied to Musical Drama Learning starts from thinking. The lecturer gave challenges related to learning musical drama, namely carrying folklore, but with different versions and points of view. Students think of concepts that will be raised by exchanging stories about folklore from their respective regions. Then respond to each other with other points of view what can be applied to the story. The results of discussions between students are also discussed again with lecturers. This stage is completed when it has been agreed what folklore will be made into a musical performance and script.

The second stage is pairing. Learners are asked to double pair given the limited learning time. They are divided into several divisions within the couple group including drama, dialogue melody, music, artistic, and dance divisions. At this stage they design the concept of each division based on the text that has been agreed in the first stage. The final stage is sharing. Students between divisions began to present the results of the second stage, namely the design of each division. At this stage there are many discussions, criticisms, and suggestions both between students and with lecturers. There is always improvement in every meeting, this is to improve the quality of learning outcomes.

This model is not only suitable to be applied in theoretical learning, but also proven to be appropriate to be applied in practical learning. Students have more freedom of opinion, express their ideas, explore their creativity. While the lecturers here have a role to keep these ideas from coming out of the essence of learning and educational values.

Musical Creativity in Musical Drama

The music on the show has 4 functions, namely illustration music, binding music, accompaniment music, and partner music. Illustration music is music that describes the atmosphere or as supporting the atmosphere in a performance. Depiction of the atmosphere of the angel kingdom built with the magnificent gamelan timbre of bonang barung, Bonang successor, kempul and gong. Adjustment of the barrel on the

diatonic instrument (combo) is also necessary in order to create a unified sound results with each other. About it is considered to arise a good impression when heard by the audience (Heldisari & Astuti, 2018).

The image shows a musical score for a piece titled "Ekspresi Gelisah". It features two vocal parts: Bidadari Sopran and Bidadari Alto. The tempo is marked as $\text{♩} = 65$ and $\text{♩} = 72$. The lyrics are in Indonesian and include phrases like "Aa - a - a", "Se-mu - a ba - ya - ngan men - ja - uh", and "Ter - ba - ring a - ku ter - je - bak a - ku". The score includes musical notation with notes, rests, and dynamic markings like *mp*.

Figure 2. Melody arrangement depicting a restless atmosphere

The market atmosphere is also built with a touch of modern music, namely guitar, keyboard, kajoon, floor, and cymbal. The atmosphere that concerns the emotions of anger, sadness, happiness is also depicted from the melodic arrangement. As picture 2 is a melody that depicts the anxiety of the angels, so the melody is dominated by full and half notes, there are also chromatic tones that reinforce the restless atmosphere.

There is also a depiction of a vibrant market atmosphere, so there is a change in the Bb scale to natural major as shown in figure 3 where the use of instruments also changes from using gamelan to combo bands. This is a form of musical creativity in its cultivation.

The image shows two musical scores. The first is for "5. Ajeng & Rukmini" with a tempo of $\text{♩} = 87$. The lyrics include "gi Per-gi ke pa-sar mem-be-li sa-yur Un-tuk se-ming-gu Se-mua cu-kup tuk se-ming-gu Sa-mbut pa-gi ha-ri A-". The second score is for "7. Jaka Tarub" with a tempo of $\text{♩} = 55$. The lyrics include "yo Na-wang A-sih ki-ta per-gi Ka-yu ba-". Both scores show a key change from Bb major to C major.

Figure 3. Changes from Bb major to C major

Binding music is the function of music as a barrier to the space of movement Change of Bb major to C major scale music that is fixed on time. However, in this work the music does not serve as a binder because the music here adapts to the needs of the drama. Furthermore, as an accompaniment music to this drama, the music accompanies the angel dance which depicts elegance so that it predominantly uses gamelan. Partner music is music that serves as an actor's friend when doing something, for example when falling and running. In this drama, instruments that are often used as music partners are floor, cymbal and keyboard.

In terms of tempo variations and dynamics, there are several tempos in this drama. The opening begins with Andante tempo (slow) and piano dynamics (soft) which then when entering the dance becomes crescendo (getting louder and louder). Furthermore, in scene 1 there are two tempos, namely largo (very slow) with a speed of 53 bpm (beat per minute) when Nawang Asih and grandma have a dialogue about Nawang Asih's anxiety about who his mother is, then change to Andante tempo (slow) at a speed of 87 bpm when Nawang Asih's friends come to pick up Nawang Asih to go to the market as in picture 4.

♩ = 53

1. Nawang Asih

All Aktor

Sia-pa-kah me-re-ka? Me-nga-pa sla-lu ha-dir di-dal

6

2. Mbok Rondo

A.

lam se-tiap mim-pi-ku Se-la-mat pa-gi Na-wang A-sih A-pa

12

3. Nawang Asih

A.

kah mim-pi da-tang la-gi A-pa yang ha-rus A-ku ke-ta-hu-i Da

18

4. Mbok Rondo

A.

ri mim-pi i-tu Su-dah ham-pir si-ang eng-kau ha-rus per

♩ = 87

5. Ajeng & Rukmini

A.

gi Per-gi ke pa-sar mem-be-li sa-yur Un-tuk se-ming-gu Se-

29

A.

mua cu-kup tuk se-ming-gu Sa-mbut pa-gi ha-ri A-

Figure 4. Tempo change from 53 to 87

Scene 3 uses a larghetto (slow) tempo of 60 bpm (beat per minute) because it depicts Nawang Asih insisting that he really wants to know who and where his mother is. The use of a predominantly slow tempo illustrates that the story is telling sadness. The main character, Nawang Asih, sings a dominant song describing feelings of sadness so that it is supported by sad expressions. Interpretation in music, especially vocals, is a passion for songs that is interpreted in oneself through the expression as requested by the composer and the development of oneself (Utama, et al., 2020). Therefore, to play a piece of music well, it is necessary to understand the composer's work well so that interpretation needs to be carried out, so that the composer's message can be conveyed to the audience. Interpretation is closely related to chemistry, especially the performer or singer with the composer and then conveyed to the listener.

CONCLUSION

Learning musical drama through the TPS type cooperative model makes students more accustomed to thinking critically, creatively, able to solve problems logically, and the spirit of cooperation is increasingly embedded. This is because learners are given many opportunities to think, discuss both in small and large groups, habitually accept criticism and make it an evaluation. In addition, students' speaking skills are also increasingly honed because they have been accustomed at the sharing stage to transfer the results of discussions in small groups. Especially in musical creativity, this model is very supportive of students to find solutions to existing problems. For example, in adjusting the musical skills of each learner who are different from each other to the needs of drama. Without reducing the beauty in terms of musicality, students are able to process music by combining pentatonic with diatonic instruments, varying tempos, changing scales, arranging notes according to the atmosphere they want to evoke. Therefore, the use of the think pair share type cooperative model is appropriate for practical learning or dominant in the aspect of skills. However, further research is needed to see other achievements obtained through this learning model.

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