Music Education Stimulate: An Innovative Orff-Based Learning Model to Stimulate Students' Creativity

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Abstract

This article describes the innovation of the Music Education Stimulate (MES) learning model developed based on the Orff method as an effort to improve musical creativity. The Music Education Stimulate (MES) learning model was developed by compiling learning stages that are adjusted to the needs of the creativity aspects of elementary school students. Imitation, exploration, literacy and improvisation are used as indicators in the development of the Music Education Stimulate (MES) learning model based on the Orff method. Creativity aspects such as Fluency, Flexibility, Originality, Elaboration, and Sensitivity are used as references for making assessment rubrics. The research method used is Research and Development (RnD) which focuses on the define, design and develop stages (limited to the validation stage). From the results of the study, it can be seen that the development process has produced a valid and practical music education stimulate learning model, which can later be implemented so that it can have a positive influence on music education learning, especially improving students' creativity aspects.

Keywords: music education stimulate, learning model, Orff method, musical creativity

Introduction

Arts education in elementary schools in Indonesia is expressed in the form of arts and culture study fields that include learning dance, music, fine arts, and theater. In the 2013 curriculum, the concept of learning in elementary schools is packaged in the form of thematic learning/integrated learning that combines the achievement of indicators from several fields of study in one face-to-face learning session, this also includes the arts and culture study field. Based on the results of observations conducted by Elementary School Teacher Education students – Universitas Negeri Medan (project assignment for the course Development of Art Creativity in Elementary Schools), the arts and culture learning process was found to be ineffective and did not refer to the ideal goals of arts education. This can be seen from the aspect of art which is only used as a medium to strengthen students' understanding of the concepts of other fields of study. For example, in learning Natural Sciences on the material about the life cycle of living things, the teacher will strengthen students' understanding of the material by creating a song that contains

material about Natural Sciences. This is an effective solution so that students can understand a learning concept through fun things like singing. On the other hand, of course the field of art studies also has its own learning indicators that must be met by students, such as in the field of music in terms of singing, students must also have sensitivity to rhythm, tempo, tone, and expression. In this case, some educators seem to still ignore this and still focus on art content as a medium to strengthen students' understanding of other learning concepts.

Based on the results of interviews with several teachers at the school (student observations on the Art Creativity Development course project in elementary schools) it was stated that this was due to a lack of teacher competence and understanding of aspects of art. Teachers still seem unsure about carrying out assessments and also designing innovative learning models that can ideally stimulate students to engage in artistic activities. This of course results in a shift in concepts where in the ideal portion, teachers must also be able to teach art concepts with appropriate learning models, design appropriate art learning indicators for the development of students' practical competence, theory and character formation, and be able to create appropriate assessment instruments.

Currently, the transition from the 2013 curriculum to an independent curriculum changes the concept of thematic learning in elementary schools to more specific learning, including in the field of arts and culture. In accordance with the Decree of the Minister of Education, Culture, Research and Technology of the Republic of Indonesia Number 262/M/2022 concerning amendments to the decision of the Minister of Education, Culture, Research and Technology Number 56/M/2022 concerning Guidelines for Implementing Curriculum in the Context of Learning Recovery (2022) It is explained that for the arts and culture study field, each educational unit (Primary School) provides at least one type of art (Music Arts, Fine Arts, Theater Arts, and/or Dance Arts). This of course requires that every class teacher be required to have adequate competencies to present arts lessons, therefore the Elementary School Teacher Education study program at each university must be able to form prospective class teachers who have these competencies.

In music education for elementary school children, it is necessary for a teacher to understand how children learn music given their developmental conditions. When designing a music education stimulate learning model, you should pay attention to the development of children (as learning subjects) in each stimulation plan that will be provided. Understanding a child's developmental stage makes a teacher more confident in using learning approaches that are appropriate for the child. Pestalozzi in Sadiran (2022) states several things that must be done regarding the stimulation that will be given to children, including: (1) Planning for the introduction of something new to children must pay attention to compatibility with the natural surroundings; (2) Support every expressive activity carried out by the child according to the child's own way in the process of assessing works of art; (3) Arranging stages of child development where every new idea that is prepared must contain aspects of simplicity that barely respond to previous knowledge that gives the impression of deepening a concept; (4) Starting from simple things and after that moving on to more complex things.

Pestalozzi in Sadiran (2022) states that several things have been done regarding the stimulation that will be given to the children they accompany; (a) Arrange all objects in the world according to their similarities (planning the introduction of new things to children should pay attention to similarities with the natural surroundings). In the scope of art, all objects created by humans that contain beauty are called works of art, so that every object that is created without human intervention (purely created by God Almighty) cannot be called a work of art but is instead a work that is Most Beautiful. (Wulandari, 2013). (b) Strengthen the impression of important objects by letting them influence you through different senses (supporting every expressive activity carried out by the child according to the child's own way in the process of evaluating works of art). Of course, to do this we also need to look at the characteristics of children in their development by looking for the latest information about indicators of achievements in the latest development of the art of music from various sources. (Rosmiati, 2014). (c) In each subject try to structure gradual steps of knowledge, where each new idea is only a small, almost imperceptible addition to previous knowledge that is already very impressive and makes it unforgettable (in every lesson you do try to structure development items where every new idea is. For example in the field of music, before carrying out musical activities, the teacher should prepare what items he wants to observe, one of which can use the child's development in the field of art (musical intelligence). (d) Learn to perfect the simple before moving on to the complex (start from simple things and after that move on to more complex things). In children there are distinctive characteristics, namely simplicity (Campbell & Kassner, 2010). In music arts education, the concept of stimulating children's development will be collaborated with the Orff method as a creativity-based music learning approach.

The Orff method is a music learning method that aims to develop children's musical competencies such as rhythm sensitivity, tempo adjustment through movement, exploration, improvisation, composition and performance (Virganta, 2023). Through the Orff method, developing aspects of children's creativity is not only focused on developing musical taste, but also influences individual character. Indicators of the creativity aspect include forming individuals into problem solvers and product developers so that they will form an attitude of independence in individuals as effective learners.

Campbell & Scott-Kassner (2010) explains that the Orff method appeared around 1960 in North America. Children's behavior, namely singing, speaking, dancing, playing, continuously improvising, and creative movements are the basis for forming the Orff Schulwerk method. The main elements of the Orff method as creators and trainers in Europe are imitation and exploration of music and its elements by giving them the freedom to improvise from the original form of a work of art (Zhao, 2024). Those who were originally only listeners are expected to become more skilled (Eren & Gul, 2017). In accordance with what is done in the United States, there are 4 things that can be done in the Orff method, namely: imitation, exploration, literacy (the ability to read musical symbols), and improvisation. Imitation or copying may be done simultaneously or canonically (the teacher gives an example then the group of children imitates it) or overlapping in the canon. Imitation may be a song that stops completely, moves, or performs using

high and low notes or non-pitched percussion instruments (Wei, 2018). Exploration (exploration or musical exploration) challenges children's imagination to look for new things to apply information, for example: the teacher plays the following rhythm pattern fast-slow or loud-soft using different musical instruments or at two different notes. Literacy (literacy or the ability to read musical symbols), or the ability to read and write musical symbols is the development of early musical experiences in children and the process of developing the use of drawing skills and simple stave lines. Improvisation is the final stage of the Orff method process. This improvisation allows children to create music which arises from the listening process (Tabuena, 2021).

There are several relevant studies that use the Orff method as a research topic. Susi Gustina's research (2019) entitled "Orff-Schulwerk Approach for Prospective Music Teachers in Kindergarten", this research aims to apply the Orff-Schulwerk approach to prospective teacher students in Kindergarten schools. Research by Ridwan, Hayani Wulandari, Dhea Ardiyanti (2020) with the title "Learning Music Through the Application of the Orff Method". The research results showed that participants consisting of teachers and prospective early childhood education teachers were able to apply the Orff method in measurable learning activities when playing simple musical instruments together (Chen, Kamarudin, & Nie, 2024). Based on previous research, it appears that the Orff theme is used as a music learning method that is considered effective in implementation within the scope of early childhood education. Researchers have not tried to develop the concept of the Orff method as a complete learning model. Researchers have not yet completed the application of the Orff method with clear music learning materials, assessment instruments and concrete learning objectives. With reference to this, in the research concept carried out, the researcher innovated by designing a complete learning model concept equipped with clear learning syntax, learning materials and assessment instruments. The creativity aspect is used as a target for learning objectives so that learning outcomes can be measured clearly.

Based on the explanation above, the researcher is interested in conducting a study entitled "Innovation of Music Education Stimulate (MES) Learning Model Based on Orff Method as an Effort to Develop Music Creativity of Elementary School Teacher Education Students". Hopefully, the development of the Music Education Stimulate (MES) learning model can be a solution in creating an ideal music learning pattern according to child development and can be a reference for Elementary School Teacher Education, Faculty of Education Universitas Negeri Medan students in implementing creativity-based music learning in elementary schools.

Methodology

The research method used is research and development (Research and Development). This research is designed systematically and structured to develop a product through the stages of planning, development, and evaluation to test the level of validity of a product. Furthermore, Seels and Richey (in Setyosari, 2013) explain

that conventional product development research is different from the development of learning products which are technically simpler. The development model in this study is the 4-D development model (four D models). Sugiyono (2009) explains that the stages of the 4-D model include: define, design, development and dissemination. In the development of the music education stimulate learning model, the research procedure is limited to the stages of definition, design and development (the validation stage of the learning model). The research and development procedures carried out are seen in the following stages:

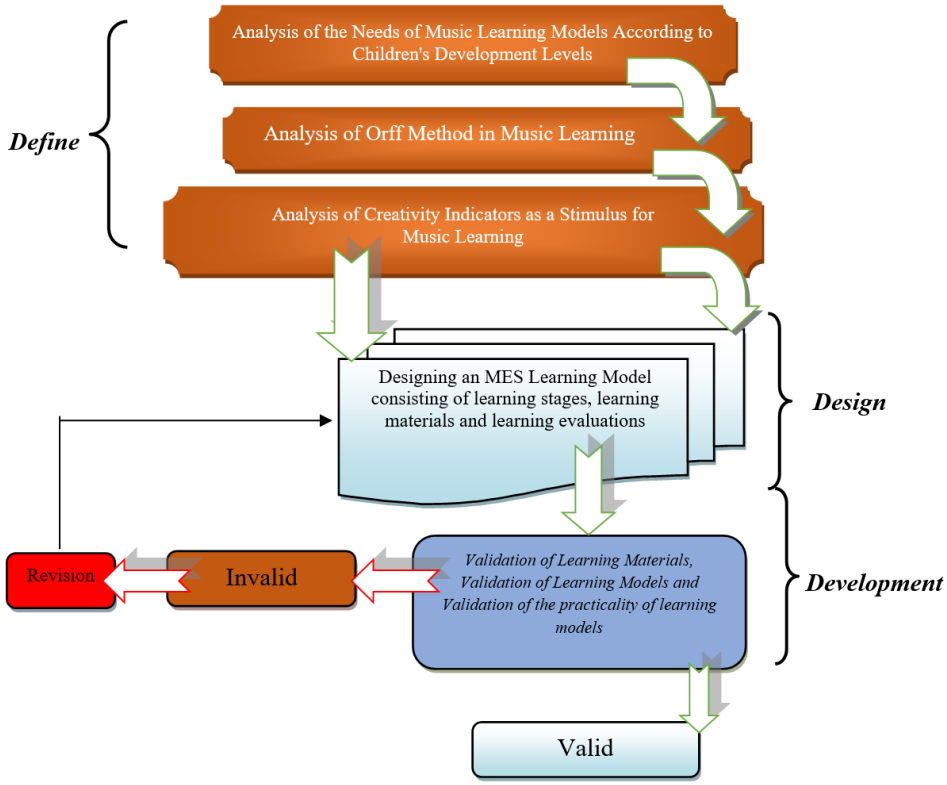

Figure 1. Procedure for Developing a MES (Music Education Stimulate) Learning Model Based on the Orff Method

The development stages in Figure 1 can be detailed as follows: (a) The definition stage aims to define and analyze the following: (1) the need for a music learning model as a form of developing student creativity, (2) observations at the Sumatra Conservatoire music school to see the process of implementing the Orff methodology, (3) analysis of creativity indicators as a stimulus in music learning. (b) The design stage of the learning model is related to the learning stages, learning media, and learning evaluation. (c) The development stage includes: validity testing, practicality testing, and effectiveness testing. (d) The dissemination stage is carried

out on a wider scale, both in other classes at Universitas Negeri Medan and in other universities.

Results

Analysis of the Needs of Music Learning Models According to Children's Development Levels

The analysis of the needs of the music learning model was carried out in two stages, namely: (1) Analyzing the results of student observations of the implementation of music arts learning in Elementary Schools (Results of the Elementary School Fine Arts Creativity Development Course Project), (2) Analyzing the results of the questionnaire given to students regarding the implementation of Music Education lectures in the Elementary School Teacher Education Study Program - Faculty of Education, Universitas Negeri Medan The needs analysis aims to determine the problems in music arts learning which will later become the basis for developing a more effective music learning model. Data investigation was carried out using observation techniques, interviews and delivering questionnaires to respondents. The observation indicators carried out were (1) Music learning materials applied in Elementary Schools, (2) Music arts learning techniques and strategies applied by teachers in Elementary Schools, (3) The process of assessing music arts learning applied by teachers in Elementary Schools. The conclusions from the observation process carried out on the music learning process in Schools can be seen in the following table:

Table 1.

Results of Observations of Music Learning in Elementary Schools

No	Observation Indicators	Findings
1	Music learning materials applied in Elementary Schools	• Some schools are still very minimal in implementing music art materials in Arts, Culture and Crafts lessons • Music art learning is focused on singing activities in the context of regional songs and folk songs • Lack of material on sound processing using musical instruments or non-instrumental objects • There are several open music materials in textbooks that are not yet understood by teachers (Musical Notation Material) • Music teaching materials are not arranged based on the level of children's musical development.
2	Music learning	• Teachers focus on inviting students to sing

	techniques and strategies applied by teachers in Elementary Schools	together without conducting practical evaluations. • The singing practice process is conditioned as a homework assignment, so they do not get special guidance. • Teachers do not apply enough learning strategies that support student creativity.
3	The process of assessing music learning implemented by teachers in Elementary Schools	• The assessment process is not carried out authentically, so it is not oriented towards children's musical development • There is no special assessment rubric to evaluate students' practical performance.

Based on the results of these observations, it became the basis for researchers in designing an effective and flexible music learning model, so that it can be a reference for students of the Elementary School Teacher Education Study Program - Faculty of Education, Universitas Negeri Medan to teach music learning in Elementary Schools. Furthermore, a needs analysis process was carried out by identifying the results of interviews conducted with teachers in elementary schools regarding the music learning process carried out in Elementary Schools. Several interview indicators conducted to identify data are: (1) Teacher strategies in conditioning music art learning in schools, (2) Teaching materials used, (3) Development of student creativity aspects in music learning, (4) Results of evaluation of music learning in Elementary Schools. Based on the results of these interviews, the following results were obtained:

Table 2

Interview Results on Music Learning in Elementary Schools

No	Interview Indicators	Findings
1	Teacher strategies in conditioning music arts learning in schools	• Teachers optimize the material in the textbook (There has been no improvisation of material that is adjusted to students' needs) • The selection of material in the music textbook is only about singing • Some practical materials about musical instruments are not used (Limited teacher competence in implementing practical materials)
2	Music Learning Materials	• Teachers focus on inviting students to sing together without conducting practical evaluations. • The singing practice process is conditioned as a homework assignment, so they do not get special guidance.

		• Teachers do not apply enough learning strategies that support student creativity.
3	Development of students' creativity aspects	• The learning process only focuses on the practical aspect without developing the student's creativity aspect. • The music learning process is still focused on the aspect of imitating the singing process without optimizing the student's creativity aspect.
4	Music Learning Evaluation	• Some music assessment rubrics are not arranged with concrete indicators. • Students do not provide feedback on the results of their music practice.

The results of the identification of the interview results at school can be seen that the majority of teachers in Elementary Schools only focus on utilizing the material contained in the textbook without being packaged with learning strategies that can improve the creativity aspect of students.

Analysis of Creativity Indicators as a Stimulus for Music Learning

The design of the Music Educational Stimulate learning model was developed using a creativity approach. Some indicators of creativity include: (1) Fluency, the ability to produce various ideas and concepts, (2) Flexibility, the ability to come up with solutions to various problems, (3) Originality, the ability to produce ideas that have elements of novelty, (4) Elaboration, the ability to describe ideas systematically, (5) Sensitivity, sensitivity to come up with ideas as a response to the surrounding situation.

The implementation aspect of music learning is implemented using the Orff method so that it can optimize the creativity of students. Some of the characteristics of the application of the Orff method include: (1) Imitation, (2) Exploration, (3) Literacy and (4) Improvisation. The following is a design of the analysis of creativity indicators based on the application of the Orff method:

Table 5

Analysis of Creativity Indicators in the Orff Method

Orff Method	Music Learning Implementation Process	Creativity Indicator
Imitation	Conditioning students to imitate and apply musical practice materials (percussion/songs) provided by mentors/lecturers	Sensitivity
Exploration	Conditioning students to explore and develop ideas/concepts regarding the music practice materials	Fluency, Fleksibility, Elaboration

	(percussion/songs) provided.	
Literacy	Optimizing aspects of musical literacy in students (understanding of notation concepts and development of notation concepts)	Fluency, Fleksibility,
Improvisation	Encourage students' creativity in carrying out practical activities in accordance with the ideas and concepts they develop at the exploration stage.	Originality

Learning Concept

The process of developing the MES (Music Educational Stimulate) learning model is designed by reconstructing the approach, strategy, method and learning technique to produce an effective syntax for music learning needs. In general, the MES (Music Educational Stimulate) learning model is developed from the concept of a personal humanistic learning model, where the purpose of this learning is to provide opportunities for students to understand their own competence and then provide space and motivation for students to be more creative in developing their personal capacity. Specifically, the components of the concept of the learning model developed can be seen as follows:

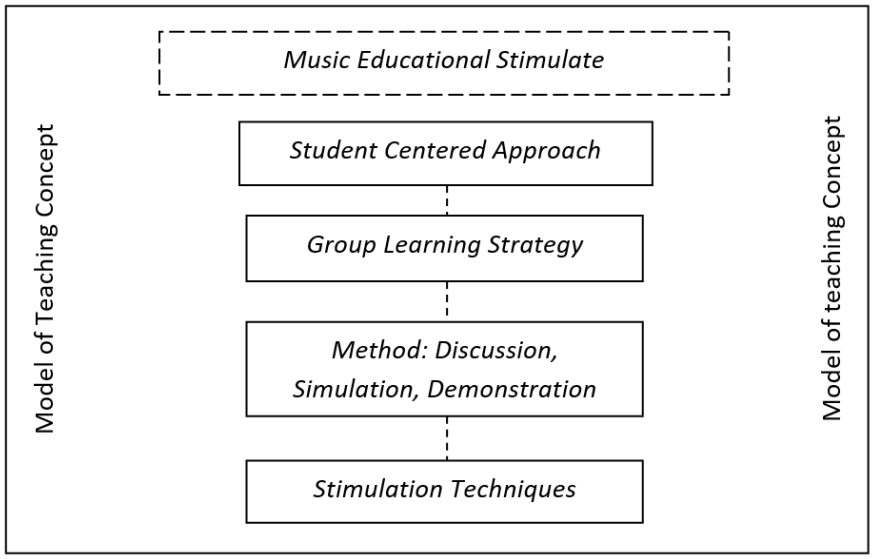

Figure 2. Music Educational Stimulate Learning Model Concept

The music learning process is carried out using the Student Centered Approach which optimizes the creativity aspect of students in developing aspects of musical competence. Educators act as facilitators to provide motivation and stimulus to students to be able to develop musical creativity. The music learning process is implemented using a group learning strategy that aims to develop the social aspects

of students in a cooperative learning process. The learning process carried out in groups will also hone the communication aspects of students in solving problems and hone critical thinking skills. The learning process is carried out using discussion, simulation and demonstration methods. The form of group learning will stimulate students in discussing to create a creative musical work (creativity). Furthermore, the results of the exploration of space, sound and form will be simulated in the form of group work so that parts of the musical work will be created. The demonstration process is carried out as a form of work performance that is carried out after the process of creating a musical work is complete. This aims to stimulate self-confidence. The implementation of the learning method is carried out with stimulation techniques to encourage students' creativity optimally. The stimulation process is carried out by providing positive responses to the results of students' work, providing intensive guidance to each group to design the work created and providing solutions to students' problems in developing the designed musical works.

Learning Syntax

Learning stages are needed so that the learning process can be carried out clearly. Learning syntax is divided into three stages of learning, namely learning introduction (phase 1), learning implementation (phase 2), learning evaluation (phase 3). The syntax is designed by considering the learning concept (approach, strategy, method and learning technique), Orff's perspective and creativity indicators; the picture of the learning syntax can be seen in the following chart:

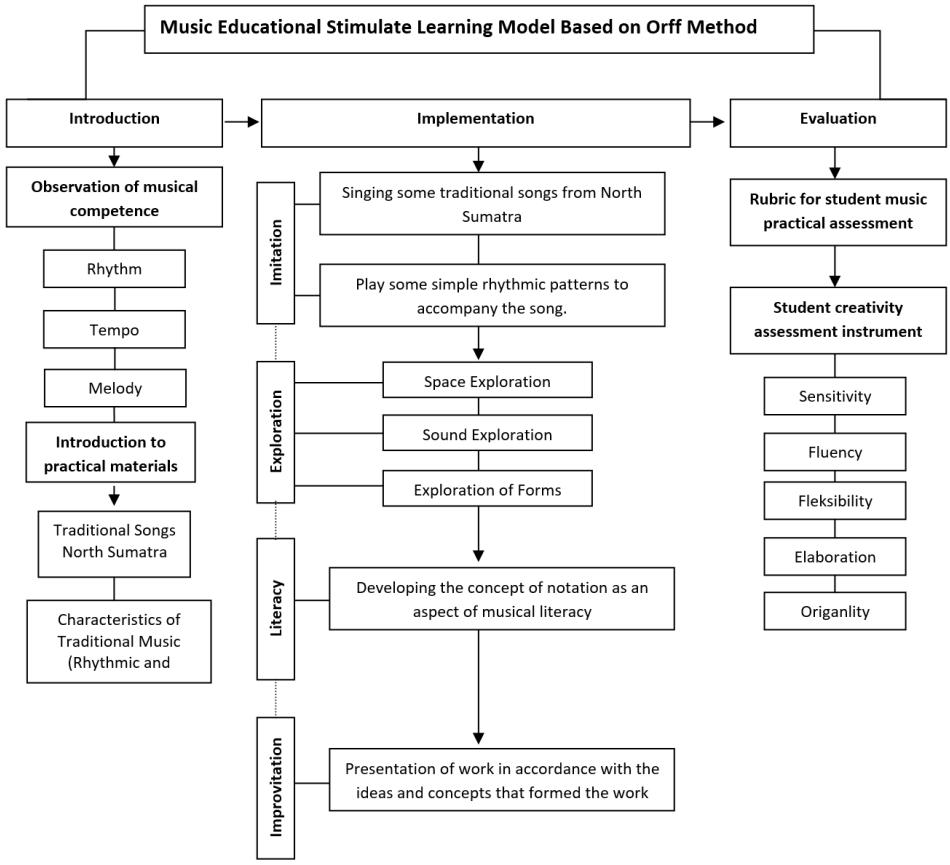

Figure 3. Syntax of Stimulating Music Education Learning Model

Introductory Stage of Learning

The introductory stage of learning is carried out by providing theoretical material to improve students' knowledge of the elements of music. Some of the musical elements that are the focus of discussion are rhythm, tempo and melody. These three things are the elements of music that will be developed into practical material in the development of musical works.

The introduction of several traditional songs from North Sumatra is carried out to provide information to students about the uniqueness of the song and the meaning contained in a song. Students are invited to sing together and then enter the stage of analyzing the meaning of the song. Appreciation of musical works is continued to analyze several videos of traditional North Sumatran music performances. Students, guided by educators, conduct a simple analysis of the musical works that are performed. The analysis aspect is related to the characteristics of the musical work, analysis of form (rhythm, tempo and melody) and the contextual meaning of the work.

The implementation stage of learning is carried out by observing the aspects of students' musical competence. Students are given some simple practice materials

by producing sounds that come from the body and also non-instrumental objects around them. Some rhythmic patterns that are used as initial observation materials are as follows:

Learning Implementation Stage

Imitation

The implementation stage of learning is carried out by observing the aspects of students' musical competence. Students are given some simple practice materials by producing sounds that come from the body and also non-instrumental objects around them. Some rhythmic patterns that are used as initial observation materials are as follows:

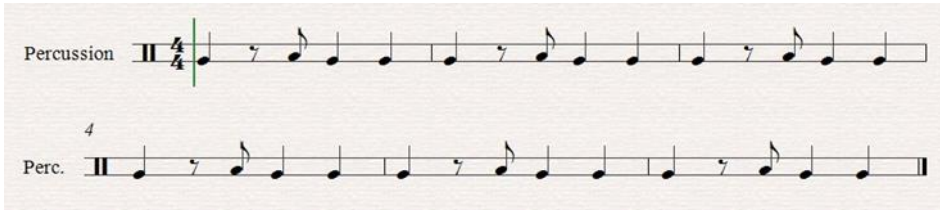

Figure 4. Rhythm Patterns Used for Observing Students' Rhythm Abilities

Observation of students' musical abilities is continued by conditioning the class into two large groups to play the role of a group that acts as rhythm and a group that acts as tempo. This simple practice will give the impression of musical interaction so that students can feel the suitability between rhythm and tempo. The form of notation can be seen as follows:

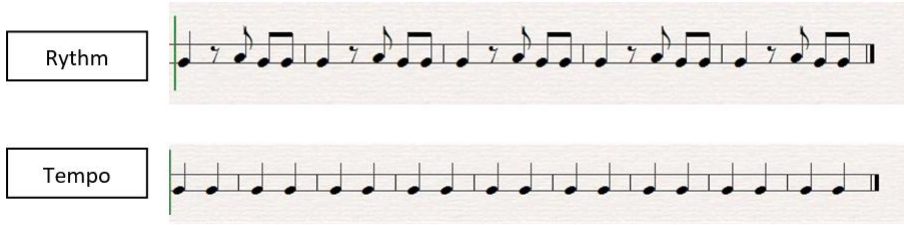

Figure 5. Collaborative Notation of Rhythm and Tempo

Strengthening students' knowledge of traditional songs in North Sumatra is a strategy to increase insight into musical art materials that originate from local wisdom. Several songs such as Rambadia, Butet and Sigulempong are popular traditional songs in North Sumatra that are used as references for musical materials. Students are invited to sing while playing the rhythm that has been given at the beginning of the lesson. Students are also given knowledge about several rhythm patterns that are often played on North Sumatran percussion instruments such as

taganing, pak pung, keteng-keteng, gondang sambilan which can be used as references for students in developing a musical work.

Exploration

At this stage, students are stimulated to explore as a stage of developing students' creativity. There are several explorations used at this stage, namely space exploration, sound exploration and form exploration. In space exploration, students through group work explore movements using body parts, making movements according to the sound received from non-instrumental sources such as tables, chairs, body parts or songs. This stage develops students' musical competence in terms of adjusting between music and movement. Through movement, students are asked to feel the tempo that emerges from a song. Adjusting movement to the rhythm of a song is also an important aspect of exploring space. In this section, students are also asked to discuss and determine the movement ideas that they will produce according to the stimulus of the regional song given. This exploration will produce creative, original and different movements as a meaningful communication language.

Next is the exploration of sound to process music from various sources around. In this case, students are asked to experiment with several levels of sound intensity such as loud sounds, soft sounds, loud sounds. Students can use various non-instrumental objects such as bottles, tables, chairs and bodies as sound sources. The stage of form exploration is carried out by combining the results of space exploration and music exploration to produce a form of musical composition. In general, the concept of exploration can be seen in the following picture:

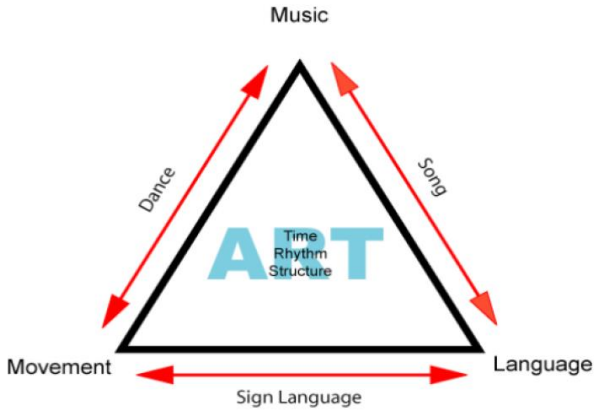

Figure 6. Exploration Concept in Orff Method (Source: Cary, 2012)

Literacy

Students are stimulated to project the form of musical composition results into symbols as a form of sound interpretation. Interpretation of this symbol also serves as a reinforcement of students' musical literacy aspects as an alternative to musical notation.

Improvisation

At this stage, students present the results of the work they have developed in the previous stage. This stage also serves to appreciate the work of other groups, thus increasing students' knowledge of various works with different characteristics.

Learning Evaluation

The evaluation process is carried out by providing an assessment of the results of students' musical compositions and also increasing aspects of creativity after carrying out the music learning process using the Orff Method. The form of the assessment grid for practical skills in musical composition is as follows:

Table 6

Music Composition Results Assessment Instrument

Basic competencies	Test Indicators	Psychomotor Domain	Test Form
Presenting the results of musical composition	Students can create musical compositions through sound exploration.	Psychomotor level 5	Practice test

Table 7

Assessment Rubric

No	Rated aspect	Scale				
		1	2	3	4	5
1	Exploration of sound through musical instruments/non-instrumentals as sound sources					
2	Exploration and creativity of movement					
3	Matching rhythm and tempo					
4	Harmonization					
5	Performance communication					

Table 8

Assessment Description

Rated aspect	Scale	Information
A Exploration of sound through musical instruments/non-instrumentals as sound sources	5	Sound exploration has a harmony of rhythm, tempo and melody and has distinctive characteristics in the theme of the musical composition.
	4	Sound exploration has harmony of rhythm, tempo and melody but no character.
	3	The sound exploration has harmony of rhythm and tempo but the pitch of the melody does not match.
	2	Sound exploration only has elements of rhythm and tempo (without melody)
	1	Sound exploration only has elements of rhythm and tempo but is irregular.
B Exploration and creativity of movement	5	Movement exploration produces a clear floor pattern structure, creativity in the theme of the work and the use of supporting costumes to strengthen the character of the movement.
	4	The exploration of movement produces a clear floor pattern structure, creativity in the theme of the work, but does not use attractive costumes.
	3	The exploration of movement produces a clear floor pattern structure but the theme of the work is not creative.
	2	The exploration of movement only produces quite interesting floor patterns.
	1	Exploration of irregular motion
C Matching rhythm and tempo	5	The rhythm of music and dance is relevant and produces a variety of rhythmic variations so that the musical composition is interesting.
	4	The rhythm of music and dance is relevant but only produces 1-3 rhythmic variations.
	3	The rhythm of the music and dance is relevant but only produces 1-2 rhythmic variations.
	2	The rhythm of the music is regular but not relevant to the movements being formed.
	1	Irregular rhythm of music and movement
D Harmonization	5	All musical elements are balanced (tempo, rhythm, melody) and the performance packaging is in accordance with the theme.
	4	All the musical elements are balanced (tempo, rhythm, melody) but do not have a clear theme.
	3	Only tempo and rhythm are relevant, melodies have various pitch issues.
	2	Not sure the music sounds disharmonious.
	1	Lacks clarity of the musical elements played
E	5	All the players looked cooperative and communicative

Entertainment Communication		while performing.
	4	All players seem to be working together but are lacking communication.
	3	Only 2-5 people are seen working together and communicating
	2	Only 1-2 people are seen working together and communicative
	1	All the players seemed to be uncooperative.

Next, the grid regarding creativity indicators can be seen in the following table:

Table 9

Creativity Assessment Grid

No.	Factor	Indicator	Rubric	Scale
1.	Sensitivity	Imitating and applying the concept of rhythm and tempo in a song	Students can apply rhythm games with the right tempo	5
			Students can apply rhythm games but cannot adjust to the tempo.	3
			Students are unable to apply rhythm and tempo games	1
2.	Fluency	Developing ideas and concepts regarding the exploration of space, sound and form	Students can form creative movement patterns, rhythm patterns through relevant sources (instruments and instrumental objects), and can arrange the results of exploration into musical compositions.	5
			Students can form creative movement patterns, but the rhythmic patterns produced are not yet varied, the form of the musical composition is quite good.	3
			Students cannot form movement patterns properly, the rhythm pattern is not varied and the composition form is irregular.	1
3.	Fleksibility	Using several tools as sound sources	Students use more than 5 tools as sound sources	5
			Students use 3 tools as sound sources	3
			Students use 1 tool as a sound source	1
4.	Elaboration	Creating an engaging show presentation	Students can package the performance with a certain theme and use costumes and make-up that support the performance concept.	5
			Students can package the performance with a certain theme and use costumes,	3

			but not use make-up.	
			Students do not package the performance with a particular theme, do not wear costumes, and do not use make-up.	1
5.	Originality	Creating the concept of musical symbols as an interpretation of musical compositions	Students can create more than 5 symbols to interpret a musical composition.	5
			Students can create 3 symbols to interpret musical compositions.	3
			Students can create 2 symbols to interpret musical compositions.	1

Validation by Material Experts

The design of the material in the Music Educational Stimulate (MES) learning model that has been designed is continued with a validation process by a material expert, namely Mr. Erizon Koto M.Sn. From the validation results carried out by him, valid (very feasible) results were obtained with the following details:

Table 9

Material Expert Validation Results

Assessment Aspects	**Before Revision**	**After Revision**
	Total Score	**Total Score**
Content Aspects	10	13
Relevance of material to the Orff method	15	20
Language	15	15
Total	40	48
Category	"Feasible"	"Very Feasible"
Average value	$\text{Average} = \frac{40}{50} = 0{,}8$	$\text{Average} = \frac{48}{50} = 0{,}96$
Average Percentage	$\frac{40}{50} \times 100\% = 80\ \%$	$\frac{48}{50} \times 100\% = 96\ \%$

Based on the table above, it can be seen that the first validation results obtained a total of 80% with the category "Eligible". After the revision, there was an increase in the score to 96% with the category "Very Eligible". From the results of the validation carried out, the material expert gave suggestions that, in several explanations of contextual aspects, it is hoped that various examples of rhythms originating from traditional music from North Sumatra can be clarified so that aspects of local wisdom can be further clarified.

Expert Validation of Learning Models

Validation of the learning model design was carried out with the aim of knowing the concept of the learning model from the aspects of learning concepts, learning syntax and learning evaluation. Validation of the model design by learning model experts was carried out by Mr. Faisal, S.Pd., M.Pd, the score obtained based on the assessment of media experts is as follows:

Table 10

Expert Validation Results of Learning Models

Assessment Aspects	**Before Revision**	**After Revision**
	Total Score	**Total Score**
Concept Aspect	15	15
Learning Syntax	41	54
Learning Evaluation	15	15
Total	71	84
Category	"Feasible"	"Very Feasible"
Average value	$\text{Average} = \frac{71}{90} = 0{,}788$	$\text{Average} = \frac{84}{90} = 93{,}3$
Average Percentage	$\frac{71}{90} \times 100\% = 78{,}8\ \%$	$\frac{84}{90} \times 100\% = 93{,}3\ \%$

Learning model experts provide input that assessment rubrics that assess aspects of creativity must be developed with the theory used, then the description of each assessment score must be more concrete so that each can make assessments that have an impact on student development.

Validation of Practical Aspects of Learning Models

Validation of the practicality aspect was carried out on an art education lecturer at the Early Childhood Education Teacher Education Study Program, namely Mr. Anada Leo Virganta, S.Pd., M.Pd. The validation activity was carried out on July 23, 2024 at the Faculty of Education, Universitas Negeri Medan. The validator is tasked with assessing aspects of learning concepts, learning syntax and instrument evaluation. The results of the validation of the practicality aspect can be seen in the following table:

Table 11

Expert Validation Results of Learning Models

No	Aspect	Percentage Score	Percentage Σ Score	Category
1	Learning Concept	82%	90 %	Very Practical
2	Learning Syntax	84%		
3	Learning Evaluation	93%		

Based on table 11, it can be explained that the score of 90% given by the validator is seen from the suitability of all components designed in the Music Educational Stimulate learning model that have been well integrated. The Music Education Stimulate learning concept has been adjusted to the use of learning approaches, methods, and learning strategies that can stimulate aspects of students' musical skills and knowledge. The learning syntax is designed very systematically by integrating the Orff Method indicators into the learning implementation stages, so that it can spur student motivation in practicing music. The evaluation instrument has also been appropriate to see the achievement of student learning outcomes reviewed from the aspect of creativity. The formulation of the evaluation instrument grid is also made very clear so that it can measure the achievement of students' creativity processes. Based on the evaluation results, it can be concluded that the Music Education Stimulate learning model has met the practicality element and is ready to be continued at the product implementation stage.

Discussions

The process of developing the Music Educational Stimulate learning model is carried out based on an analysis of the needs of music art learning that is in accordance with the development of children in elementary schools and the suitability of the Orff method as an alternative strategy to strengthen the aspect of students' musical creativity. Based on data found from observations at school, several elementary school teachers have not implemented a music learning concept that is in accordance with the aspects of child development. Several forms of indicators that are the main focus are (1) learning materials used by teachers, (2) Music art learning techniques and strategies applied by teachers and (3) The assessment process as a form of evaluation of music learning. Therefore, it is very necessary to reconstruct a music learning model that supports the achievement of children's competencies as a whole. This is in accordance with Pestalozzi's theory in Sadiran (2022) that the concept of learning in children also pays attention to aspects of stimulation including the suitability of environmental potential as a source of learning, supporting expressive activities that are in accordance with children's characteristics, supporting musical intelligence and the learning process starting from simple things to more complex things.

The process analysis was continued with an assessment of the music arts learning process held at the Elementary School Teacher Education Study Program –

Universitas Negeri Medan. The findings of the observation results and the provision of questionnaires explained that the adequacy of the teaching materials obtained was not supported by creative learning methods and strategies. Therefore, it is necessary to innovate learning models that can motivate students in learning music and stimulate aspects of creativity in the field of music. The Orff method is used as a solution to create a creative music learning process, this is in accordance with the theory of Campbell & Scott-Kassner (2010) which states that the process of singing, dancing, playing, improvising are aspects that can increase creativity in the Orff method (Mei, 2022). The creativity aspect of Orff is divided into 4 things, namely, imitation, exploration, literacy and improvisation (Wei, 2018) which will then be linked to general creativity indicators such as Fluency, Flexibility, Originality, Elaboration, and Sensitivity (Anggraini, Yulsyofriend & Yeni, 2019) in the concept of the Stimulating Music Education learning model.

The design of the Music Education Stimulate learning model is divided into three stages, namely the introductory learning stage, the implementation of learning and the evaluation of learning. At the introductory stage, the learning process is carried out by observing aspects of students' musical competence, namely rhythm, tempo and melody sensitivity. This is done because the aspects of rhythm, tempo and melody are important foundations for the development of children's musical competence (Kuswarsantyo & Rachmi, 2014). Furthermore, the introduction of local wisdom content as music learning material is carried out, namely traditional songs from North Sumatra and rhythm patterns that are often used in traditional musical instruments from North Sumatra. At the learning process stage, there are four stages according to the Orff method, namely imitation (singing several traditional songs and playing several simple rhythm patterns), exploration (exploration of space, exploration of sound, and exploration of form), literacy (developing the concept of musical notation as an aspect of musical literacy) and improvisation (presentation of work according to the ideas and ideas of the formation of the work). Furthermore, the evaluation process is carried out in two forms, namely the student's practical music assessment rubric and the student's creativity assessment instrument.

To get a good learning model, of course it must go through a validation stage. This is done as a stage to test whether the learning model design that is designed already has the feasibility and adequacy of components before entering the implementation stage (Kusumawardani & Aulia, 2020). Based on the results of the validation of music material experts, learning model experts and music learning practicality experts, it can be concluded that overall the music education stimulate learning model has the feasibility and adequacy of components to be continued to the learning implementation stage.

Limitations

The research conducted is still focused on the design development stage and testing the validation of the developed product. This study has not entered the implementation stage of the learning model to test the effectiveness of the music

education stimulate learning model developed. The implementation process is planned to be carried out in different studies so that it can produce more concrete data on the meaningfulness of the developed learning model. In the next research stage, the use of traditional musical instruments also needs to be used as the utilization and introduction of North Sumatran cultural products. At the implementation stage, several digital media are also needed to support the practical aspects of rhythm and tempo so that it will increase students' interest in practicing music using the Orff method.

Conclusion

The development of the music education stimulation learning model was carried out as a solution to several problems in the implementation of music learning carried out in elementary schools. The use of the Orff method as a stimulus for creativity consisting of imitation, exploration, literacy and improvisation is expected to motivate students in practicing music so that it will improve aspects of musical competence. Creativity indicators consisting of Fluency, Flexibility, Originality, Elaboration, and Sensitivity are used to formulate an assessment rubric as an assessment medium in music learning. The results of the learning model design that have been designed have undergone a validation process by experts to produce a valid and practical learning model. The experts provided some input related to the addition of material when stimulating students in the improvisation aspect by providing several concrete examples while the learning model experts provided input regarding the relevance between creativity indicators and the designed assessment rubric so that they can obtain the right results during the learning evaluation. For the practicality section, the expert stated that the learning model that was designed had met the practical criteria (Learning Concept, Learning Syntax and Learning Evaluation) so that it was ready to be implemented at the music learning implementation stage.

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Biography

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