

Masampere: A Creative Process in Sangihe Community Post Zending Tukang

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Abstract

This paper aims to explain the creative process of Masampere music post Zending Tukang from Germany in Sangihe in the late 20th century which influenced the singing culture of the Sangihe community. Using the concept of qualitative research based on a multidisciplinary approach complemented by the concepts of history, anthropology, sociology, and ethnomusicology, this study was used to solve problems through observation, interviews, and literature review and Masampere singing analysis in the community. The arrival of Zending Tukang in Sangihe aims to carry out evangelism through planting a lifestyle in the style of Pietism Calvinism so that the people of Sangihe can get out of traditional lifestyles into creative communities. Evangelism began with the establishment of a school (working student) called the Gunung school in Manganitu. Learning at the school was free, all students were trained to farm, work, sew, raise livestock, and trade by selling their work. Music is also the main subject in this school. Meistersinger German-style vocal music is applied by E.T. Steller with the concept of the rhythm pattern of *proonos prootos* in *accapela* singing. In addition, church schools also train students to sing. After that, a singing competition with awards and prizes was offered in the race. As a result, a form of singing art emerged with a new style in Sangihe, which was singing a choir in an acclaimed manner with the style of *matunjuke*, *masampere*, and *mebawalase* which the community called Masampere music.

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INTRODUCTION

Masampere is the art of singing in the Sangihe community that arises because of the existence of the Zending *Tukang* missionary in the Sangihe community in the late 20th century. The word "masampere" is borrowed from the Dutch word *Zangvereeninging* which means singing arrangement. The word has undergone a process of language adaptation by calling it *Sampri*, then *Samper*, then developing into *Masampere*. This song is sung together (*accapela*) with a certain style while moving to follow the *pangataseng* or singing leader. This song came after the presence of the *Tukang zending* from Germany who brought the Calvinism of Pietism to teach that highlighted the patterns of life and sacred actions that followed the gospel of Jesus Christ. This is closely related to the entry of the Gospel in Sangihe District. The term *masampere* came together with the emergence of the habit of singing songs in worship by a group of Church singers who were fostered by evangelists. *Masampere* is the art of singing together (choir) in the Sangihe community. If the song is sung together during a grief or a happy program, there is automatically a group leader or *Pangataseng* community who mentions it if the song is sung by one or more people who seem to be warm with their designation as a guide. However, if the song is sung as a fighting skill between choral groups and like a dialogue in song is called, then the skill is called *Mebawalase*. These three forms of singing can be called *Masampere* by the Sangihe community.

Masampere songs were then enriched with European-American hymn songs in the late 19th and early 20th centuries by the second generation of German *zending* at Sangihe. This is where European Coral songs began to be used as hymns called *Psalms* and *Thalil* which became official songs of churches and schools in the Sangihe Islands at that time.

The existence of *Masampere* Music is not a coincidence but is a systemic process in the lives of the Sangihe people. According to Parsons, an integrated society is based on an agreement on certain social values, norms and rules. This is a general agreement that has the

power to overcome differences of opinion and interests among community members (Craib, & Effendi, 199, p. 57). Society is seen as a functional system integrated into a form of equilibrium which is also called an integration approach order approach equilibrium approach. (Hamilton, trans. Hadikusumo 1990, pp. 67-73). According to the Talcott Parsons approach to Structural Functions or Social Systems, every society consists of various elements that are relatively stable and stable (Hadikusumo, 1990, pp. 67-73; Darhendrof, 2010, p.47). That is, the social system is basically a system of elements formed from social interactions that occur between various individuals, which develops not by chance and develops on concensus or value. These social norms form the social structure. These creative individuals are called *Rohendi* as creative individuals (Rohendi, 2000, p.36; Runco, 2015, p.295; Reisman, 2016).

A creativity must be achieved through a creative process. The essence of the creative process lies in the necessity to combine, combine, or change cognitive elements from a problem into a novelty in an adaptive way. Therefore, if the creative process will succeed and provide a solution, then an effective transformation or reorganization of cognitive elements must get a major portion (Crutchfield, 1973, pp. 58-60; Utomo, 2012, p.16). There are five things that need to be considered in the creative process: (1) the creative process can be analyzed like a psychological process; creativity is subject to scientific research and can be analyzed and controlled through experimental activities; (2) the creative process is a complex set of cognitive processes, motivation in individuals, a systemic process in mind; (3) creative processes can be found in each individual; (4) each individual has a different creative capacity. Therefore, individuals are brought into a situation that is able to develop their creative potential; (5) many characteristics of creative processes that are different from creative tasks (Crutchfield, 1973, pp. 54-55; Wadiyo 2015, p.469).

Zending tukang, also a *Meistersinger*, a 19th-century German music and literature expert founded schools, churches, and humanitarian mission institutions, and

translated the gospel and other spiritual books into local languages. They also teach life teaching models that are in accordance with Calvinist teachings and teach the concept of fidelity in Pietism-style life through education and training and through music using the Croonos Prootos concept. Ancient Greek singing habits followed by Minnesang in France during the Renaissance and Meistersinger in Germany in the 16th to 19th centuries became an interesting phenomenon to be studied. These new concepts develop and are adapted to the culture of Sangihe society that is embraced as a way of doing a creative action in society. This is where the Masampere music is born.

METHODS

This study uses a qualitative paradigm. Qualitative studies are directed at the background of individuals holistically. In this case, research must not isolate individuals or organizations into variables but need to view them as part of a whole. This qualitative study was built based on a multidisciplinary approach that was equipped with the concepts of history, anthropology, sociology, religion, and ethnomusicology to solve the problems raised.

A dichronic form of historical perspective that is complemented by synchronic aspects is borrowed to reveal various facts found in the field. The fact that is observed is the creative process of music in the Sangihe community. This study examines the background and motivation of the Pietiseme Calvinist Protestant Missionaries who live and live on Sangihe. Then, this study looks at the process of reorganization in the cultural order of the Sangihe community.

An anthropological perspective is used to provide an explanation of the various anthropological fonomes encountered in the presentation of Masampere Music. This study concerns culture in the perspective of creativity, various behaviors of the Masampere Music community with oral literature as one of the sources of its presentation, which conveys meaning in a clear and subtle way that can be analyzed using an antropological perspective. The perspective of religious antropology

emphasizes the reality of the attitude and behavior of human culture as followers of Christianity and the Manganitu community on Sangihe, and elements of foreign music are integrated into it. Ethnomusicology is used to dissect masampere music texts. Data was collected through field observations, interviews, and document studies.

RESULTS AND DISCUSSION

Vision of Pietism's Calvinistic Zending as a Creative Process

The word "zending" means messenger or missionary that is someone who brings the mission of the gospel. Zending can also mean the organization of the missionary mission, while Pietism comes from the Latin word *pietas* which means piety. Pietism is a movement of faith that starts from the Calvinist Church and develops in the Lutheran Churches. This movement opposes dry doctrinal or dogmatic reporting, an acknowledgment based solely on acceptance by the weak and shallow brain, reason and moral life of members of the Jama'at. Pietists positively want an appreciation of faith with heart, mouth, and deeds. They gather in small fellowships to practice prayer and singing like puritan movements in England (Abineno, 1978, pp.7-17). So, talking about the Calvinistic Zending of Pietism means talking about messengers or missionaries who spread the gospel by prioritizing a godly life, while the concept of calvinism that deals with humans is that in carrying out human duties must be based on three directions, i.e. relating to nature, oneself, and the world of mankind. Humans must develop natural potential, process the earth, and market it by developing themselves through education and training, and developing human potential that is only achieved if humans work together (Meeter, 2012, pp. 68-81).

Regarding the concept of music, Calvinism holds that music has the power to influence human behavior because music comes from God and needs to be used to praise God. Music is limited to monophonic vocal music, whose poetic text only comes from the gospel. Calvin prohibits instrument music. Polyphonic is prevented because there are concerns that the

community will be disturbed in understanding the contents of the Bible. Calvin also requires the use of regional languages but not Latin (McNeill Rhoderick, 2000, p.102).

Culture of Calvinism holds that culture is the act of cultivating or developing. The word "manage" is defined as training. This view implies that every human self-development that results in improvement, enlightenment, and discipline is achieved through mental, moral and civilization training in improving karmic order and high taste. A person who is cultured must refine his language, relate to society politely, learn to express good things, have good karma, and dress according to the latest trends so that he can be called a cultured person (Meeter, 2012, p.77).

Mount Creative Children's School

A creativity must be produced through a creative process (Stenberg, 2006, p. 295). The essence of the creative process is the necessity to combine or change cognitive elements into a novelty in an adaptive way. Therefore, in order for the creative process to succeed and provide solutions, effective transformation or reorganization of cognitive elements must receive a major portion (Crutchfield 1973, pp. 58-60, Utomo, 2012, p. 16).

In an effort to help the Sangihe community, A.T Steller and his wife build educational and training institutions. In 1859, p. Schroder W. Braun could see and serve thousands of people who hundreds of them died. With only 500 golden funds they built an educational institution named Gunung. The concept of education must be based on piety, perfect worship of God, and the process of training and education to instill godly values. According to Steller, zending work will succeed if the children are under zending supervision and avoided the influence of the destructive Sangi family tradition. Education starts with 13 to one hundred children to be cared for.

They think that working is not giving punishment but conveying a gift that is entrusted by God that must be carried out based on love. Together with foster children and biological children, Steller works regardless of status and position, including raising livestock, farming,

sewing, doing work, and selling the results. All that he does to fulfill the needs of living together. Every morning there is a short service which includes reading part of the word of God with the church. Once a month a special service is held for zending. All students in Mountain education are trained and in high school in Depok to become teachers. It was reported that in 1879 Steller served 25,000 members in 16 churches, 887 of whom were already married; 18 teachers help him.

Music in the Mountain School

In creating songs, Meistersinger uses rhythm patterns or metrums. Actually, this pattern is a pattern that has been carried out by the Ancient Greeks and Minnessang in France. Below is presented the rhythm pattern commonly used by the Meistersinger and applied by Zending Tukang at Sangihe. These patterns are very clear in Masampere's songs.

No. Rhythm Pattern Name

1. Iambic 0 ----
2. Trochaic ---- 0
3. Pyrrhic ---- ----
4. Anapestic 0 0 ----
5. Dactylic ---- 0 0

Many lyrical poems depend on regular gauges based on number of syllables or stress. In general, the meter size or rhythm pattern used is a rhythm pattern that is almost the same as the rhythm pattern of Greek tradition that uses Chromos Prootos with a count pattern that uses time unity. Below are the terms and patterns of Ancient Greek rhythms.

Ionicos. The Ionicos rhythm pattern uses four syllables with two first syllables which are short and use long arsenic or thesis, and the next two syllables use arsenic Ionicos rhythm pattern 0 0 ---- ----

Creticos. The Creticos rhythm pattern uses three syllables with the first long syllable or thesis, followed by a second short syllable or a long syllable or back syllable or thesis. Creticos - ---- 0 rhythm pattern ----

Bacceos. Bacceos rhythm patterns use three syllables with first short syllables or arsis followed by two long syllables or thesis. Bacceos 0 ---- ---- rhythm pattern

Ionicos. Ionicos rhythm pattern uses four syllables with two first syllables which are short using long arsenic or thesis and the next two syllables use arsenic Ionicos rhythm pattern 0 0 - ----

Choriambos. Choriambos rhythm patterns use four syllables with the first long syllable or thesis and the next two syllables use arsenic and return to long syllables or thesis. Choriambos rhythm pattern ----- 0 ----- (Karl-Edmund Prier, 1991, pp. 34-39).

Form of Music

According to Priej, songs that are played based on one voice use the capital scales (Gregorian) which tend towards major-minor. Generally, this type of song is silabis but sometimes with melismatic decorations. The poetry is generally related to scripture but is also related to politics and satire or satire. Looking at its shape, this song is usually related; Pattern (A - A - B) becomes the main pattern.

Related form

This song has a pattern (A - B), which is a pattern typical of the Meistersinger which can be found in almost all spiritual masampere songs. Steller.

Sentence A Dala Wulude Kimondo

Tadete Lulairo

Kimondo Pinahuntentang

Lulairo Tai Pesombang

Aede / test

Sentence B Bale nionodeng sasangi

Nitentang Dario hala

Taku I sangi si sai

Ketaeng su Ruata

Sentences consist of 4/8 Birama

Question Sentences (antecedens / Vorsatz phrases) 1- 4/8 Birama

Da la Wu lu de Ki mon do Total 8 syllables

1 2 3 4 5 6 7 8 (antecedens phrases)

Rhythm Pattern (Metrum)

Below is presented the rhythm pattern commonly used by the Meistersinger and applied by Zending Tukang at Sangihe. These patterns are very clear on Masampere's songs.

No. Rhythm Pattern Name

1. Iambic 0 ----

2. Trochaic ---- 0

3. Pyrrhic ---- ----

4. Anapestic 0 0 ----

5. Dactylic ---- 0 0

E.T. Steller is a Meistersinger

Meistersinger means someone who is taken or expert in singing. In fact, the term Meistersinger not only stressed skilled people in singing but also an accapela artist of poetry, lyrics, composition and singing experts (Prier 1991: 165). The Meistersinger people were middle-class men in Germany. The characteristics of the music are strophic patterns, namely barbaic. The most prominent pattern is the pattern (A - A - B).

Habitually, every Easter, Pentecost, and Christmas they hold special festivals and singing competitions. This festival uses Merker or an assessment team that records the beauty and accuracy of participants in singing. The jury uses judging guidelines called Tabulators. Winners receive prizes in the form of money, crowns for the champions, or awards in the form of bouquets. Often, the singer has a flower on her chest as a decoration and wears a different dress and looks dashing.

The song sung in the race must come from the themes in the gospel. Four judges sat behind the curtain. Usually, one judge assesses the type of song sung according to the principles of biblical truth. The second jury observes whether the procedure is correct and concerns the concept of flattery, pressure, rhyme, and verse in the verse. The third judge specifically assesses the rhyme, which includes the articulation and suitability of the music sentence and the verse sentence. The fourth judge assesses the concept of the metrum or rhythm pattern of each syllable in the verse. The group of participants who made the least mistakes became winners. In the race, they have an assessment standard called Tabulature.

Judging Concept

Juri Description of Duties

Jury 1 Assess the song text according to the concept of Bible truth.

Jury 2 Assesses the concept of flattery, pressure, rhyme, and verse in poetry.

Jury 3 Assesses the rhyme, which includes the articulation and suitability of the music sentence and the verse sentence.

Jury 4. Assess the concept of the metrum or rhythm pattern of each syllable in the verse.

The Form and Structure of Masampere Music

Masampere Music Form

In Post-Zending in Sangihe, people's creativity in creating songs is even higher; they began to create many songs not only with gospel themes but also those with social life themes such as love, heroism, and literature. Everything is summarized in three forms of music, namely makantari, mebawalase, and metunjuke; all of these types are called masampere.

Eat dinner

Eating is spontaneous and free singing together. That is, they are free to express wherever they are, everyone can sing along. They also sing all kinds of songs, both spiritual and non-spiritual. Adults, children, women and men sing mekantari at parties on the beach or finish any program.

Dinner tends not to use leaders but uses Pangataseng / Pangaha. Pangataseng can be anyone who starts singing spontaneously. At the time of singing, Kantari is usually followed by movements that correspond to a fixed rhythm pattern (Pulses). By following this rhythm pattern, usually singers are more likely to walk in a circle following the rhythm pattern. At its peak, usually in the refrain, they perform the Yora movement, which is the movement of dancing in the place while moving up and down following the song spontaneously. There is usually a song repetition. There is a song that is repeated on one but there are also repeated in refrain or aede.

Sangihe's distinctive singing method is manahola. Manahola is a repetition or singing technique that precedes the next sentence. Singers also use hantage or feeling pressures inserted in each word fragment. The songs sung give the impression of praise and joy, not singing about grief.

Mebawalase

The term Mebawalase has been taken from the word in Malay which means singing while replying. The term Mebawalase sambo or mebawalase kantari refers to the arena of singing competition. Like the rhyming reply activity. The arena of Mebawalase activities is usually a large place or balelawo called Masamper Sabuah or singing activities carried out in sabuah or large huts made for an activity that uses many participants, for example at the time of death, friendship, and other social activities. Now, people already know the Sabuah Masampere which is a typical singing activity that is distinguished from the general competition.

Usually, there are several singing groups, three, four, or even five groups. Each group consists of 10 to 20 people. Usually, each group represents a group of village singers or certain community groups such as the church. Members of the Mabawalase group are only adult men; each group is led by Pangataseng or Pangaha. Pangataseng is the leader of the group. Pangataseng can also be a public figure, who has charisma in leading and has a high sense of music.

The theme of singing in the art of mebawalase in general consists of introduction, content, and closing. The introduction is always marked with prayer. The structure of the presentation of mebawalase art begins with praise, social activities, literature, and farewell speech. These praises that are only for God do not reciprocate songs. The social part consists of love, which is the love of parents which is called the memory of the mother, love of others, and love for the nation and homeland. The literary theme includes marine literature which uses symbolic language of terasahara and terrestrial literature which uses sasalili language.

Matunjeke

The term Matunjuke is taken from the word in the Malay language "point" which means to point. This word refers to singing while pointing. The rhythm pattern used is usually slower. Your directions are often only used as entertainment when there is death or embarrassment, especially when the body is still at home. Usually, the corpse is buried at home for 3 days.

Traditional belief in society shows that when a person dies the body must be mourned so that he is calm in the afterlife and also as an expression of feeling. Your guide is an entertaining activity. The instructions start if worship has been completed. Someone will immediately sing the song while sitting (makantari) and then he sings while walking and points to the song metrum while looking at the people around him. The group members form a circle and the person who will follow the instructions spontaneously and will be there. People who take the initiative to start the mat usually use or use a flower, but now he no longer uses it but only points with his fingers; index finger must be folded. This is the philosophy of life of the community of 'Kiralai Pakapia, Lawo Pahepa Pihinge'. In life, people must be careful in deciding something, all should be examined carefully. Don't be quick to point other people but first check yourself to be able to accuse others. Pointing is also a symbol used by the fishing community of Sangihe. If people point to fish, the index finger must be folded so that the fish comes to us by following our fingertips. This philosophy is used by the Sangihe community in singing. Holding a flower also symbolizes the life of a man who is now in bloom and will later shrivel and wither. When the song has finished singing, the person who receives the flower when the song is finished will hold the flower and continue with the hymn of his choice. This is also a symbol that all will be responsible for the family left by the deceased. In addition, a flower is a symbol that everyone is not eternal and will face death.

Metunjuke activities are not only attended by adult men but also women. In the art of metenjuke there are no Yora activities such as the Art of Food and Mebawalase.

The song used in the Matute contains prayers and requests to God, as well as songs about memories of people who have died. Such activities usually end in the morning. This activity was carried out for three days. Now, the art of instruction in the entertainment of the Malukade has begun to change; this activity starts using a single keyboard, especially in urban communities who are increasingly busy with work.

Masampere's music structure
Strophic Patterns more than 1 Stanza
Ku sehu mawu kapuluNu
I, you artisan he tanane
Luhude he said
He is mahedo manarakang
Ku sehu mawu kapuluNu
Tingade is Kenning Kona
Susiko sheltered my driver
Pai su tengoNu he manemba
Changes in time and melody tend to follow Sangihe's syllabic style and metrum.

I Will Sing of My Redeemer.
6/8 5 1 2/3. . 3. . / 3 2 1 2. . / 2 .
Melody follows the metrum pattern
The melody follows the matrum pattern (-
--- 0 ---- 0 ----) then the rhythm and the beat of the song change, the melody becomes
5 ---- 1 3 ---- 3 ---- 3 2 1 2 ---- 2 ----
(the sign ---- refresh to sound in singing is longer, while the sign 0 relates to the song part with one tap one)

Hantage singing style

Hauntage style if the song is sung on the eyes or masampere style sabuah. This style also changes if the song is sung to masampere in a show or race.

v v v v v v v v v v v v
5. . 1 3. . . 3. . .
3. . 1 2. . . 2. . .

Mamaranca style

Mamarana is a singing technique that is carried out with the provision that each syllable gets pressure (stakato) for attention and is always suppressed. This technique is often found in the Masamper Sabuah program on mebawlase masampere. The mamaranca technique will reach the peak when the refrain occurs. Usually, people do it while showing yora or singer expressions in the form of downward motion as if dancing. For example, the Rosmina song. Mamaranca is an expression of ordinary joy with batada kaki, and bayora.

v v _v_ v v v v v _v_ v v v v v v
3. 2/3. . 5/3 .3 5 ./ 4. . . /
Ros mi na, which is my Cin

Manahola style

Menahola is a masamper singing technique, which is the style of singing by preceding the next sentence.

Example of Menahola

___ 3332/3 that I love ___

3. 2/3. . 5/3 .3 5 . / 4. . . /

Ros mi na, which is my Cin

The word Menahola in the Sangihe language means looking for roa fish. Roa fish is one of the typical fish of North Sulawesi which is only found in Sangihe and Maluku Sea. In Sangihe community, Manahola is an attempt to save face. Efforts to help someone who is not ready to reply to a song when receiving interest in the activity of the director. The aim is to remind, inform, guide, and bridge.

CONCLUSION

Music creativity occurred in the Sangihe community after Zending Tukang at the end of the 20th century. Creativity arose because of the reorganization in the community's life system through the education of artisan zending which was carried out based on the Pietistic Pietism concept relating to life, challenges in mountain education, and creativity in music. As a Meistersinger, U. Steller zending tukang is able to create creative communities through singing. Mesambo singing style in the traditional singing of the Sangihe community is expressed in new styles, namely Matunjuke, mebawalase, and Makantari. This form of singing is called Masampere. The concepts of music that appear in the structure of masampere music include strofik use or the pattern of hooks in song singing; 8 bar pattern in one song sentence; Singing techniques Manohola, Mamaranca, and Hentake.

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