



THE ANALYSIS OF TEACHER CREATIVITY IN WRITING A KID SONG

Oleh :

Shilvia Nita Pertiwi, Leli Kurniawati , Yeni Rachmawati
 Program Studi Pendidikan Guru Pendidikan Anak Usia Dini
 Departemen Pedagogik
 Fakultas Ilmu Pendidikan
 Universitas Pendidikan
 Indonesia
 e-mail: Leli.kurniawati@upi.edu
 DOI: 10.17509/edukids.v18i2.35355

Abstract: This study is motivated by the lack of teacher's creativity in writing a kid song. A new song evidentially taught to children generally changes merely on the lyric of an existing melody or song. While this activity is carried out repeatedly, it will be boring for children. Therefore, the creativity of teacher is needed in writing a kid song. Accordingly, the atmosphere of music learning could be more enjoyable and attract children's attention. This study aims to determine the creativity of teacher in writing a kid song based on three categories of creative products; *novelty products*, *resolution products*, *elaboration and synthesis products*. This study used a qualitative approach. The data collection technique carried out by using documentation studies was in the form of kid songs recording from four participant teachers in the RA Songwriting Competition in Bandung Regency. The result of this study shows three points. First, in terms of the novelty aspect, the songs written by the participants were based on their own ideas, instead of the imitations of other people's works. It could hardly be seen from the specific characteristic of melody, rhythm, and lyric that was different from the existing works. Second, in terms of the resolution aspect, the songs written by the participants could be a solution of the existing problems in accordance with the needs of children. Third, in terms of elaboration and synthesis aspects, the song texts were very communicative, easy to comprehend, and apprehended by the children. As a recommendation, the written songs could be used as a model for delivering learning material in Early Childhood Education.

Key words: teacher creativity, kid songs, novelty, resolution, elaboration and synthesis

INTRODUCTION

Every human basically possesses a creativity potential. It is estimated to grow and develop depending on his personal experience. This experience is gained from the surrounding environment, either from school, family, or society. Based on this experience, an individual is going to obtain and produce a product or new creation as a product of his creativity. In line with Munandar (2014), the creativity is a product of the interaction between individual and environment. This creativity potential is hardly needed to create an educational purpose as in the constitution number 20, 2003.

The creativity plays an important role in a future life. Every human is demanded to be creative, mainly a teacher. It is because the success in a learning process is highly determined by the role of a teacher. Hayati (2018) argued that an educator is demanded to be creative. The creativity of the teacher will always be useful in improving learning motivation of children, meeting informational transfer, stimulating children to think naturally, and stimulating children's creativities. Teacher's creativity is noteworthy, since it can create a learning climate innovatively and creatively. Therefore, the children are not bored and obviously attracted with the learning process (Tiyas, 2015)

Of the creativities, one can be conducted by the teacher is writing a new song. It is an ability of the individual by writing new song products or modifying the existence songs to be interesting. Further, the songs enable the teacher to easily deliver a learning topic to children in order to apprehend the lesson deeply. It is because basically children highly like singing activity (Lestari, 2012).

Regarding the development of kid songs in the community, most of them are not in accordance with child development. Meanwhile, we highly know that the suitable songs for children are those whose

delivered lyrics are in accordance with child development. In contrast, the song lyrics expressing love, teenage romance, or broken heart feeling are not suitable for children due to leading to maturity (Alimuddin, 2015). According to an observation in one of Early Childhood Institutions, it found the lack of kid songs that were in accordance with the learning topic. As an obvious example, a teacher taught "*Panca Indera*", yet the song delivered was "*Aku Anak Mandiri*". It was not integrated the concept of "*Panca Indera*". Hence, the learning process was separable, not structured well, and not fully delivered. It could be witnessed in closing activity when the teacher asked to the children about the conducted activity. The majority of them tended to not focus on answering, while sometimes they only answered the song title. Whereas, in the theory of *dual coding*, the individual is able to gain or absorb the knowledge when the right mix of learning media is available with the delivered topic (Paivio, 2006).

For this reason, the teacher tried to be involved in the activities by utilizing the existence songs. They modified or changed the song lyric as suitable as the delivered learning topic. The song of "*Balonku*" as an example, the teacher only changed the song lyric by describing "*me*" and understanding "*myself and my friends*". Besides, the lyrics of the existence songs on *YouTube* content were modified to be in accordance with the delivered learning topic. For instance, the song of "*Ayam Jago*", its lyric was changed by recognizing butterfly. This was definitely a problem. In terms of intellectual property rights, especially in the constitution of art, number 28 year 2014, it is prohibited to change or modify the songs and rearrange the existing songs without permission from the creators or copyright holders for personal gain.

For this reason, the ministry of Education and Culture in Jakarta carried out a competition especially for Early

Childhood teachers in Indonesia. It was a songwriting competition (*Lomba Cipta Lagu*). This competition was carried out for teachers to be able to absorb the songs that should be suitable for children. In line with Elsa (2019), the competition can be a place for teachers to develop and train their interests, abilities, and creativities. Currently, it is difficult to search for a specific song for children. Thus, the teacher should absorb wholeheartedly the songs that would like to be delivered and sung by children.

The previous study was conducted by Alimuddin (2015, page. 116), "*The kid song is one of media in educating children*". He explained the kid song could be called as an educator due to an educational message in the lyric. The characteristics of kid song are happy, containing a moral message, and in accordance with child developmental stage. The teachers are going to contribute the easy learning for children by maximizing the song activities by using the simple, enjoy, easy memorizing, and meaningful positively lyrics as well as suitable for child development (Lestari, 2012). Accordingly, the creation of an interesting learning was supported by teacher's creativity in reaching the purposeful aim.

However, the aforementioned study had not explained teacher's creativity in writing the kid song. So, the researcher is going to discuss the teacher's creativity in writing the kid song mainly in terms of learning in Early Childhood Education. In line with Besemer & Treffinger (1981), there are three creative products; *novelty product*, *resolution product*, *elaboration and synthesis product*. The researcher aims to conduct this study focusing on teacher's creativity in writing the kid song in the RA songwriting competition in Bandung Regency.

Based on this study background, the following research questions are formulated:

1. What is the profile of the teacher's creativity in writing a kid song in the RA songwriting competition in Bandung Regency?
2. What is teacher's creativity in writing a kid song from the novelty product aspect of the RA songwriting competition in Bandung Regency?
3. What is teacher's creativity like in writing a kid song from the aspect of the resolution product in the RA songwriting competition in Bandung Regency?
4. What is teacher's creativity in writing a kid song from the aspects of elaboration and product synthesis in the RA songwriting competition in Bandung Regency?

The study carried out certainly has the following objectives to be achieved:

1. Understanding the profile of teacher's creativity in writing a kid song in the RA songwriting competition in Bandung Regency.
2. Understanding the teacher's creativity in writing a kid song from the novelty product aspect in the RA songwriting competition in Bandung Regency.
3. Understanding the teacher's creativity in writing a kid song from the aspect of the resolution product in the RA songwriting competition in Bandung Regency.
4. Understanding the teacher's creativity in writing a kid song from the aspects of elaboration and product synthesis in the RA songwriting competition in Bandung Regency.

METHOD

This study used a qualitative approach, because it was quite appropriate with the focus of the problem taken; the

Analysis of Teacher's Creativity in Writing a Kid Song.

Participants in this study were consisted of four Early Childhood Education teachers writing their own kid songs. They were TR, PL, SN, and NA. The songwriting competition was held at the Islamic Organization Building, Bandung Regency.

The analytical framework in this study used the theory of Bessemer & Treffinger (1981) regarding three categories of creative products; novelty products, resolution products, elaboration and synthesis products.

The data analysis procedure in this study started from the planning, the implementation, and the reporting stages.

The documents to be analyzed were the products of four songs written by four teachers in audio form. The researcher obtained the four songs directly from the teachers.

RESULT AND DISCUSSION

1. Teacher's creativity in writing a kid song from the novelty aspect

Novelty consists of three specific categories; *original*, *germinal*, and *transformational*. The explanation is below:

First, the four songs written by the teachers were in accordance with learning theme which was available for Early Childhood. This theme clearly had been frequently used in the learning activities or *YouTube* contents by presenting the songs in accordance with the theme which would later be delivered to children. Several themes were Profession, Self, and Universe. This theme was used by four teachers participating in the songwriting competition to write the new songs based on their own ideas, which were also adapted to the conditions or situations existed in children environment.

Of the four songs, the researcher saw, observed, and compared to the works of the uploaded songs on *YouTube*. In fact, the four songs did not clearly show any significant similarities with the existing songs. Each song showed the original of the writer. The song of "*Cita-Citaku, Siap Belajar*, and *Ibrahim Mencari Tuhan* as the examples, the original context was obviously seen from the elements of the music itself both from the melody, rhythm, and lyric which were still very rarely used and different from previous songs. Whereas, when it came to the song of Expressing Feeling, the lyrics were similar to the *YouTube* content of *Baby Bus*, entitled "*Lagu Perasaan Anak*", but it was not significant, though the song showed the same feelings such as happiness, sadness, fear, and anger. This was also obviously seen in the lyric. The lyric of *Baby Bus* on the *YouTube* content was "*Ku merasa bahagia, ku ingin bersenang-senang, tertawa dengan teman, aku senang*", while in the lyric written by SN, it was "*Aku bahagia bila punya banyak teman*". Therefore, it could be said that the songs written by the four teachers were their own products, not the imitation of other people's works. Judging from the musical elements, lyrics, and meanings of the song, these songs revealed their own characteristics that were different from the other songs.

Original aspect was related to the extent to which the product produced something or new ideas based on the concepts, processes, techniques, and quantities. Likewise, this was based on the same experience and training (Bessemer & Treffinger, 1981). In terms of the concept, the songs written by the teachers were in accordance with the world of children identified by cheerful, joyful, excited, and containing educational values . The songs were written by the teachers based on their own ideas in interpreting the surrounding situation or condition, as well as adjusted to the learning theme in the Kindergarten. Thus, it enabled children to easily enjoy

and sing the songs properly according to their age developments, and the moral message in the songs could be conveyed clearly to children. In line with the statement of Mahmud (Karsono, 2011), the written songs must be based on the teacher's own idea by feeling a high sensitivity to the world of children, so that children's curiosities are able to develop optimally. Meanwhile, in terms of the process, several stages are presented starting from the preparation, finding ideas, writing lyrics and melodies, and evaluating the work of the songs through finally the songs are written, and the children are easily able to enjoy and sing (Mahmud in Karsono, 2011).

Second, the songs could create another new product idea (*germinal*). The songs written by the teachers were able to generate new ideas. It was related to growing desires, new ideas or other new inspirations. The teachers unbelievably feel a desire to write a new song, after writing one work of song. The same was the case of the participant teachers in songwriting competition. There would be definitely new desires, ideas or inspirations to write the other songs by interpreting the conditions or situations of the children environment. This was based on the experience possessed by the teachers in writing the songs. It could be certainly seen the desire or inspiration would come naturally. However, the problem was sometimes there would be always a desire to write another new song, but there was no idea or inspiration, and it was also constrained in creating the music. It was experienced by several teachers. Two of them were TR and SN. In contrast to what was experienced by PL and NA who possessed deeper musical abilities, in which new desires, ideas or inspiration always emerged. PL had succeeded in writing approximately 20 kid songs, while NA had already experienced in writing several songs, even there were some of them had not been recorded. It was a proof that by creating one work which could be

enjoyed by all audiences, especially children, the motivation, inspiration, and desire to create another new work will emerge automatically and continuously (Pentury, 2017).

Third, the songs could show significant changes and were different from the existing songs (transformational). When it comes to learning activities, sometimes the teachers modify the existing songs by changing the lyrics based on the theme or situation and learning conditions. It is easy for them to deliver learning materials, as well as the children understand the materials more easily. However, this will be a problem and also such violates copyright if the teacher changes or modifies the song, then the song is used for personal gain by being published and commercialized. Moreover, the main requirement to take part in a songwriting competition is the songs are written wholeheartedly by the teachers. Unlike the case of the four songs created by the teachers, the songs had the same theme as the theme in Kindergarten, yet the concepts in the songs both from the lyric or the message conveyed as well as the musical elements did not show significant similarities as the existing songs. Consequently, the songs showed significant changes and were different from the existing songs.

The songs written by the four teachers possibly changed and modified the lyrics according to the theme or situation and learning conditions. This song modification was written by the teachers, and the modification results definitely might not be published and commercialized. In line with Alimuddin (2015), the teachers feeling difficult in writing the new songs related to the learning topics can modify the songs that have been previously written by changing the lyrics. The teachers were able to vary the songs in delivering learning topics to avoid feeling bored for children. It would be better if the teachers are able to write

their own songs based on the theme or situation and learning conditions.

2. Teacher's creativity in creating a kid song from resolution aspect.

The solution in this study means the song is an answer or solution to the existing problems. This solution includes five categories including logical, appropriate, adequate, useful, and valuable. The discussion is below:

First, it followed the rules specified in a specific field (logical). The first song entitled "*Cita-Citaku*" had aim to teach children in learning and behaving well to be useful ones, and be able to achieve the desired goals. The characters in this song were suitable for early childhood, such as cheerful, joyful and enthusiastic. In line with the argument of Alimuddin (2015), kid songs must be adapted to the world of children such as simple, easy to understand, cheerful and happy. Meanwhile, in terms of music analysis, the songs used the basic tone Do = Bb and tempo Allegro (fast) with 132-138 MM, yet the word "fast" here was not hard. It was still in the reach of early childhood depending on how teachers train children to easily memorize and sing the songs. The length or duration of the song was around 23 bars. This was not in accordance with the characteristics of kid songs. The songs that are appropriate for early childhood are around 16 bars (Suryadi in Dewi, 2016). However, to overcome this serious problem, the teacher could teach the children to sing slowly. In the rhythmic patterns and melodies used in this song, there were not varied or it could be said easy listening which was easy to understand, listen and sing.

The second song entitled "*Siap Belajar*" was based on the situations and conditions frequently conducted by the children before going to school such being accustomed to prepare stationary independently. Judging from the lyric, rhythm and melody, this song was

cheerful, joyful and revealed a passionate character as well as the moral message of the song was easily apprehended by the children. The same could be seen from the lyric of "*biar kelak nanti aku bisa berbakti pada kedua orang tuaku*". The moral message of this lyric which would be conveyed to the children was easy to understand, because preparing stationary independently would ease the burden on both parents, while the children would be filial. A closer look at the musical analysis, the song was very simple; the lyric was not over. The song used the basic tone Do = D, and the tempo of Allegretto (quite fast) with 108-116 MM. This tempo was cheerful and quite fast. This was in accordance with the characters of the early childhood song, which are cheerful, joyful and excited as well as easy for children to move along the rhythm (Yeni & Putra, 2017). Then, based on the length/duration of the song, it was around 33 bars. It happened due to song repetition. The movement of note intervals and rhythmic patterns was not significant. It made this song easy to remember. Also, it was easy listening because of a short vocal range, the composition of the intervals in the melody of the song that was not far-reaching, and the common used intervals. The use of ornamentation that was not excessive and the tone that tended to repeat made it easy for listeners to quickly accept and memorize this song.

The third song entitled "*Mengungkapkan Perasaan*" was in accordance with children's feeling either happiness or sadness by expressing laughter, smiling, etc. The expression of this feeling was also adapted to the situation or condition experienced by the children. While this song revealed a soft character, it encouraged children to move or express their feelings according to the song lyrics. A closer look at from the music analysis, the song used the basic tone Do = A, and Moderato tempo (medium) with 96-104 M.M which means neither fast nor slow. Then based on the

length/duration of this song, it ranged from 32 bars, while the rhythmic patterns used were not diverse, only by using a quarter tone (1 beat) and an eighth tone (half beat). Even though this song revealed a soft character, the moral message of the song could be conveyed vividly to children and it was easy to sing.

The fourth song entitled "*Ibrahim Mencari Tuhan*" was inserted or combined with *syirah nabawiyah* by introducing the story of the Ibrahim prophet. This song also introduced the universe such as the moon, the stars and the sun which interpreted its respective role and time to shine. This song formed a religious character and the spirit as well as a moral message in the song could be conveyed effectively to children. In the lyric of "*Sang Pencipta semua itulah Tuhan kita*", it drew a moral message that the universe and its content were the power and the creation of Allah. Children would understand Ibrahim's different version of the story such by using the song. Having seen from the music analysis, the song used the basic tone Do = F and Allegro tempo (fast) with 132-138 M.M. Meanwhile, based on the length/duration of this song, it was around 88 bars. This was certainly not in accordance with the characteristic of early childhood. The accompaniment music in this song seemed monotonous as the keyboard style in general. Even from the beginning of the intro to the coda, there was no significant change from the accompaniment pattern. However, the main melody in each accompaniment always changed in each repetition of accompaniment pattern. The composition of the intervals in the melody of the song was not diverse and included the commonly used intervals, so this song was easy to listen and sing by children. However, the song lyric was too long, and the way the vocalist sang this song using various ornamentations in each sentence of the song made it less suitable for children to imitate. It would be easier if the ornamentation was made in such a way

which was possible for children to sing this song easily.

Second, the song was able to meet the minimum requirement (Adequate). In writing a song for children, the teacher tried to pay attention to the aspects of child development, in which the teacher chose the suitable song with the age of children both in terms of lyric, use of tone, melody, interval and other musical analyzes. In line with a statement of Alimuddin (2015), kid songs play a prominent position in education because they are cheerful, contain educational messages, and are in accordance with the stage of child development.

The first song "*Cita-Citaku*" in terms of moral aspect contributed a message to children to possess noble morals in order to be useful, such in the lyrics "*sehat cerdas ceria dan berkakhlak mulia karena ku ingin menjadi anak yang berguna sehat luar biasa*". Meanwhile, in terms of cognitive aspect, it emerged new knowledge, creativity, and imagination of children such in the lyric "*Jika aku besar nanti aku ingin jadi pilot mengemudi pesawat terbang agar ku bisa melihat alam Indonesia yang terhampar sangat indah*". When it comes to the language, children's vocabularies were going to increase by recognizing a Pilot as a profession, while in the motoric physical aspect, children were able to sing while moving the body according to the rhythm and the movement was adjusted to the lyric.

The moral aspect of the second song "*Siap Belajar*" contributed a proper understanding for children to be discipline, independent, responsible and devoted to both parents as in the lyric "*biar kelak nanti aku bisa berbakti kepada kedua orang tuaku*". Further, in terms of cognitive aspect, the children's knowledge of a time would increase as in the lyrics "*selamat pagi bu guru selamat pagi pak guru hari ini aku siap belajar, telah ku siapkan buku dan alat tulis sejak tadi malam*". The same was in the language

aspect in which the children widely recognized books and school stationaries.

The social emotional aspect in the third song "*Mengungkapkan Perasaan*" enabled the children to find out how to express their feelings accompanied by the situation or condition experienced by them as in the lyric "*aku bahagia bila punya banyak teman*". In terms of the cognitive aspect, the children's knowledge about the various kinds of expression and ways of expressing them was being increasingly recognized. Further, children were experienced an increase in the vocabularies-language aspect by recognizing the feeling of sadness and happiness.

The religious and moral aspects of the fourth song "*Ibrahim Mencari Tuhan*" would lead the children's personalities to be personally morally, and they indirectly understood the story of Ibrahim prophet from this song. The lyric "*inilah kisah tentang Ibrahim dalam kebimbangan mencari Tuhan*" explains that Ibrahim prophet was guided to seek Allah, contemplated and introduced the universe and its content. The moral message of the song was that Allah created all of this to be enjoyed by all human being and asked them to meditate on His creation, as in the lyric "*bintang dan bulan juga matahari itu semua bukanlah Tuhan, Allah yang Esa yang Maha Kuasa, Sang Pencipta semua itulah Tuhan kita, memandang langit alam semesta, bertafakur pada isi jagat raya*". Further, an increase could be seen in the language aspect by expanding the vocabularies. The children fully recognized the moon, the stars, and the sun. In the artistic aspect, the four songs enabled children to perform various body movements according to the rhythm, express themselves and be creative based on their abilities.

Third, the songs were in accordance with children's needs (appropriate), and adjusted to the children's ages. Thus, the learning process carried out could be more optimal. The

ability to sing or the voice quality of children could not be forced and equated with the quality of an adult's voice. This needs to be adjusted to the children's abilities to avoid the mistakes causing a fatal to the children's voice (Mahmud, 1996). Basically, those who wanted to sing this song could be in solo, in groups or together based on the ability of children (Mahmud, 1996).

Fourth, the songs could be implemented practically (*useful*). This song could be used as a song model. It became a tool or medium to convey learning topics to avoid children being bored in learning, and they would understand the moral message easily (Ekosusilo in Alumuddin, 2015).

Fifth, the song was valuable. It is basically part of children's lives, because the use of rhythm and melody is able to create a learning environment more interesting. The song definitely carried its own meaning and moral message that the songwriter wanted to convey, including the entitled song "*Cita-Citaku*". It invited children to study seriously to be useful, healthy, intelligent, and be able to reach their desired goals. Ready to learn meant to be devoted to both parents by preparing everything independently. Expressing meaningful feelings invited to express feelings based on the situation or condition experienced by the children. *Ibrahim Mencari Tuhan* carried the meaning for children to understand the story of Ibrahim prophet and the universe as well as its content. These four songs delivered their respective moral messages that could be accepted and implemented in children's respective lives, because basically the songs written by the teacher should be in accordance with the characteristic of early childhood songs. It definitely must contain the educational messages using simple language and lyric. By doing so, children are able to sing and enjoy the song. Furthermore, if the teacher is able to compose his own song and has the courage to take part in the competition, it can be a

very high selling point. The song written by the teacher can be published and marketed. Where possible, there would certainly be many other new kid songs, because it is economically profitable (Alimuddin, 2015).

3. Teacher creativity in creating a kid song from the detailed and synthetic aspects (elaboration synthesis).

The detail and synthesis should be interesting and easy to understand for children. Thus, the moral message of the song was easy to understand and fun for children. Detail and synthesis included three categories; expressive, *well-crafted*, and *attractive*. The discussion is below:

First, the song presented was communicative and easy to understand (expressive). Through kid songs composed by the teachers, children were able to learn though it did not seem learning. Children really enjoyed singing activities. Meanwhile, the moral message conveyed by the songwriters could be indirectly seen through simple lyrics. The four songs composed by the teachers were certainly able to attract children's attention because the lyrics were simple as well as the melodies were easy to remember. Therefore, the children could easily memorize the song and accept the message conveyed in the song. In addition, in terms of music accompaniment, it really excited the spirit of the children, so they were able to move the rhythm. Since this song could be used as a song model for children, where the moral messages in the song could be conveyed properly by the teacher, it could interpret the attracting attention. Therefore, the results could be seen during recalling activities, where children were able to answer given questions by the teacher according to the learning topics and song they present. While the children were entitled to receive the moral message in the song, the teacher's role was particularly important in conveying it attractively. Therefore, the children easily

understood the moral message conveyed and were able to sing the song effectively. This shows that the songs presented for learning activities attracted children's attention, because they were fun, and children's enthusiasm for learning (Dewi, 2016).

Second, the songs demonstrated a good or expertise skill (well-crafted). The songs presented were not only for singing, but also contributed different learning which were not rigid and certainly interesting for children. A specific aspect that could be considered in writing the song is to pay attention to the child development. The aspect of motoric physical development will certainly develop optimally if the teacher is able to invite children to sing the song as interesting as possible, excite, and spread enthusiasm. Apart from the moral message delivered, children were more enthusiastic by doing the other activities. In a real, the children motoric physical development will develop by moving the body according to the rhythm. Meanwhile, in terms of cognitive developmental aspect, children's knowledge saw an increase based on the song presented. The song certainly was very effective and efficient to be delivered to children, because its moral message could be apprehended by them and saved in their long memory (Kusumawati, tt). Another children's development was adjusted based on the teacher's ability to classify the songs according to other developmental aspects.

Third, the songs seemed attractive, so it was easy for children to like. It could be obviously seen from children's enthusiasm for singing the song. The children clapped their hands, moved their limbs, or sang it cheerfully. It showed that the song motivated children to study, raise their interests and curiosities, as well as encouraged their artistic creativities (Mahmud, 1996). The children were able to study joyfully without feeling bored. Basically, children have an insatiable curiosity. Through the presented songs, the

children gained a pleasant learning experience. Children's creativities and imaginations would develop, while children's sense of curiosity about something would continue to increase. Furthermore, the teacher was able to convey the moral message of the song effectively. It would definitely make the children enthusiastic, ask questions and be likely to sing the song continuously.

CONCLUSION

The conclusions obtained based on those findings and discussions of the teacher's creativity in writing kid songs are as follows:

First, from the novelty aspect, the songs written were the teachers' ideas, not an imitation. They were also based on children's worlds and habits, and teachers' own experiences in writing the songs. The four songs written definitely revealed their own characteristics, both in conveying the moral message and in the musical elements of the song. The song written by NA gained a distinct advantage or characteristic, such combining kid songs with prophetic *syirah*. Likewise, the song was able to generate other new inspirations for the teachers and showed a significant and different change with the existence songs.

Second, in terms of the aspect of resolution (resolution product), the songs written by the teachers could be a solution to the existing problems that were in accordance with the needs of the children. However, the weakness of the four songs written was the lack of attention to the length/duration of the songs that was appropriate with early childhood. Then, the songs could stimulate six aspects of child development, be sung either solo, in groups or together, be used as song models for teachers to easily convey the learning topics to children and place a very high selling value.

Third, in terms of the detailed and synthetic aspects (elaboration and synthesis product), the song text written was easy for children to comprehend, because it delivered its own moral message to children in a fun way. This would definitely provide considerable benefits to the aspects of child development and be able to attract children's attention. It could be seen when the children were able to sing the song with passion and enthusiasm, or even the children were able to move their limbs by following the existing rhythm. It would encourage children's motivation, develop interests and curiosities to learn as well as stimulate children's creativities. Hence, the songs written by the teachers show the characteristics of creative products adapted to the characteristics of children's songs and the aspects of early childhood development. In conclusion, the teachers who are succeeded in writing their own songs are including creative teachers.

ACKNOWLEDGE

Penulis mengucapkan terima kasih kepada Prodi PGPAUD Fakultas Ilmu Pendidikan Universitas Pendidikan Indonesia yang telah mensupport penulisan paper ini. Tidak lupa ucapan terima kasih dipersembahkan kepada para partisipan dan semua pihak yang membantu proses penelitian dan penulisan artikel ini.

DAFTAR RUJUKAN

- Alimuddin. (2015). Lagu Anak Sebagai Salah Satu Sarana Mendidik Anak. *Jurnal Ilmiah "Pendidikan Dasar"*, 2 (2), 108-116.
- Besemer. & Treffinger. (1981). Analysis of Creative Product: Review and Synthesis. *The journal of Creative Behavior* 15 (3), 158-178

- Dewi. (2016). Pemanfaatan Lagu-Lagu Populer dalam Pembelajaran di Taman Kanak-Kanak. *Tunas Siliwangi* 2 (2), 18-25.
- Elsa. (2019). *Anak-anak butuh lagu sesuai umurnya*. Diakses dari <https://gtk.kemdikbud.go.id/read-news/anakanak-butuh-lagu-sesuai-umurnya>. Diakses pada tanggal 13 Januari 2020.
- Hayati. (2018). *Gambaran pengembangan kreativitas guru*. (Skripsi). Universitas Islam Negeri Sunan Ampel Surabaya.
- Karsono. (2011). Proses Kreatif A.T Mahmud dalam Penciptaan Lagu Anak-Anak. *Dewa Ruci* 7 (1), 38- 61.
- Kusumawati. (Tt). *Pendidikan Karakter Melalui Lagu Anak-Anak*. Diakses Dari [Http://Staffnew.Uny.Ac.Id/Upload/132001801/penelitian/pendidikan+karakter+melalui+lagu+anak+final.pdf](http://staffnew.uny.ac.id/upload/132001801/penelitian/pendidikan+karakter+melalui+lagu+anak+final.pdf). Diakses Pada Tanggal 21 Agustus 2020.
- Lestari. (2012). *Nyanyian sebagai metode pendidikan karakter pada anak*. Diakses dari <https://publikasiilmiah.ums.ac.id/handle/11617/1760>. Diakses pada 5 April 2019.
- Munandar. (2012). *Pengembangan kreativitas anak berbakat*. Jakarta: Rineka Cipta.
- Mahmud. (1996). *Musik dan anak 2*. Jakarta: Departemen Pendidikan dan Kebudayaan.
- Paivio. (2006). *Dual coding theory and education*. The University of Michigan School of Education.
- Pentury. (2017). *Pengembangan Kreativitas Guru Dalam Pembelajaran Kreatif Pelajaran Bahasa Inggris*. *Jurnal Ilmiah Kependidikan* 4 (3), 265-272.
- Sukmadinata. (2012). *Metode penelitian pendidikan*. Bandung: Rosdakarya.
- Sugiyono. (2010). *Metode penelitian pendidikan pendekatan kuantitatif, kualitatif, dan R&D*. Bandung: Alfabeta.
- Tiyas. (2015). *Kreativitas guru dalam peningkatan hasil belajar siswa pada pembelajaran tematik kelas 1 di Madrasah Ibtidaiyah Negeri Kauman Utara Jombang*. (Skripsi). Universitas Islam Negeri Maulana Malik Ibrahim Malang.
- Undang-Undang No. 20 Tahun 2003 tentang Sistem Pendidikan Nasional.
- Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta.
- Yeni & Putra. (2017). Pelatihan Mencipta Lagu Anak Pada Guru PAUD di Kec. ABTB Kota Bukit Tinggi dan Kec. Tilatang Kamang Kab. Agam. *Jurnal Anak Usia Dini dan Pendidikan Anak Usia Dini* 3 (3b), 173-187