



Utilization of Zinner's Creativity in Developing the Rhythmic Pattern of the Blue Bedug Percussion Group as an Educational Medium in Early Childhood Education

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Abstract:

Purpose:

The research entitled "Utilization of Zinner's Creativity in the Development of Rhythmic Patterns of the Blue Bedug Percussion Group as an Educational Media in Early Childhood Education" discusses how the results of Zinner's creative process in developing rhythmic patterns can have an impact on sensory and motor development in early childhood.

Methodology:

Rhodes' theory of the dimensions of creativity will discuss the process of creativity that can become educational media. Data collection techniques are carried out through observation, literature studies, interviews, and documentation.

Findings:

The results of this study show that Zinner's creativity in developing the rhythmic pattern of the blue bedug percussion group can be used as an educational medium in early childhood education.

Implication:

This study highlights that creativity in music is the result of a tortuous process involving internal and external drives, as well as a gradual accumulation of learning, interaction, and exploration. The composition Bedug Biru created by Zinner is clear proof of this, born from responsibility, cross-cultural knowledge, and experience to produce a work that suits the needs, audience, and abilities of the players.

INTRODUCTION

Utilizing creativity, as demonstrated by Zinner in the Bedug Biru percussion group, can be a very effective educational medium for the sensory and motor development of early childhood where the term "creativity" as in the book entitled Live-span development = life span development, Santrock (in Achmad Chusairi, 2002: 327) defines creativity as the ability to think about something in a new, unusual way, to get unique solutions. Meanwhile, James R. Evans (in Agustina and Edy Surya, 2017: 2) defines creativity as follows: Creativity is the skill to determine new relationships, see subjects from new perspectives, and form new combinations of two or more concepts that have been imprinted in the mind. In a book entitled Creativity, Culture, and Development of Science and Technology, Supriadi argues that creativity is a person's ability to produce something new, either in the form of ideas or real works that are relatively different from what already exists (1994:7). From the definition of creativity above, it makes it a unique and very relevant combination in the context of early childhood education, where children will naturally explore the world with great curiosity and can be an ideal channel for developing their senses and motor skills.

Literally, activities in the world of art are very different from other worlds, such as science and technology. Activities in art "contain an integrated understanding of creativity, invention, and innovation which are greatly influenced by emotion or feeling" [Bandem, 2017: 458]. These four elements seem inseparable from one another. In the context of art, creativity can be a manifestation of new ideas. However, the manifestation of a work of art is very dependent on the "feeling" of a creator.

Regarding the creative process, Bandem states that "feeling" arises from the urge of instinctive will called will; "Intentions can be personal or collective, depending on the environment and culture of the community" (Muchtar and Soedarsono in Bandem 2017: 458). Piers (in Ali and Asrori, 2006: 52) wrote several characteristics and traits of creativity that can be identified, especially related to creative individuals, namely: having high motivation, having high involvement, having great curiosity, having high perseverance, tending to be dissatisfied with stability, being confident, having high independence, being free to make decisions, having high intuition, tending to be interested in complex things, tolerant of ambiguity, and being sensitive. As in Zinner's concept of creativity by adopting, collaborating and adapting rhythmic patterns from various genres, including Sundanese music (rhythmic patterns of drums and generating), Javanese music (rhythmic patterns of bedug and kuda lumping), American music (rhythmic patterns of rock), African music (rhythmic patterns of rhythmic instrument djembe), and Latin American music (samba rhythmic pattern), then adapted to early childhood by being invited to experiment with how to process objects around them to produce sound, one of which is by hitting them. From this object, children are trained to distinguish different tones, timbres, and rhythms called auditory sensory. In addition to training auditory sensory, children are also trained in fine and gross motor skills. It can be seen from Zinner's creativity in making the Bedug Biru instrument using chemical barrels as the basic material and then decorating it simply. This is what he uses as fine motor skills, and when children play the instrument from the movement of hitting, swinging, or shaking, it will train gross motor skills and eye-hand coordination.

The combination of sound colors and the diversity of rhythmic patterns produced by Zinner through a fairly long search process, collaboration, trial and error, and adaptation form various rhythmic patterns that have their character for the Bedug Biru percussion group. Moreover, make it a motivator for children to express themselves by moving to the rhythm of the music, dancing, or creating spontaneous movements to train their balance, coordination, and spatial awareness. With the aspect of "feeling" emphasized by Bandem in art, it is also important for children to express their emotions and imagination through movement.

In the context of early childhood, musical activities carried out by Zinner in teaching the rhythmic pattern of Bedug Biru percussion can improve social interaction, sharing skills, and cooperation. Playing music can also build children's self-confidence and independence. It is in line with Piers and Munandar regarding creative characteristics that can be influenced by family, social, and environmental factors, as well as intrinsic motivation. Therefore, it is important to experiment, make mistakes, and express yourself creatively without fear of being judged. By integrating the principles of creativity seen in Zinner and the Bedug Biru percussion group, an educational media design was created that not only stimulates the sensory and motor development of early childhood but also fosters their creative spirit, curiosity, and problem-solving abilities from an early age.

Literature Review. In this study, the author uses Rhodes' theory of the dimensions of creativity (Munandar, 2004: 20-22). There are 4 (four) dimensions of creativity, according to Rhodes, consisting of person, process, press, and product.

As for creativity, which is defined by Guilford (1950) as the ability to produce new ideas or products that are original and valuable, in the context of PAUD is more than just the result. It encompasses the entire process of exploration, experimentation, and imagination that children go through. Vygotsky (1978) highlights that this creativity develops through social interaction and conducive environmental stimulation. Therefore, creating a learning environment that supports creative expression is essential.

The use of educational media in PAUD aims to facilitate understanding of concepts, attract interest, and provide concrete learning experiences. Media based on creativity offers a number of significant advantages. First, it increases children's involvement and motivation because media made with a personal and unique touch tends to be more interesting (Papalia & Feldman, 2012). Second, creative media develops divergent thinking, encouraging children to seek various solutions and see problems from different perspectives, which is the essence of divergent thinking, according to Torrance (1966). Third, this media stimulates multi-sensories, which are very important for optimal early childhood learning through direct and sensory experiences (Montessori, 1964). Fourth, the flexibility



of creative media allows educators to accommodate diverse learning styles. Finally, the process of creating media together can develop social-emotional skills, such as collaboration, communication, and emotional expression in children.

The use of creativity as an educational medium in PAUD can be realized in various forms, both involving the creativity of educators and directly stimulating children's creativity. One popular form is the use of used or recycled materials. Educators can turn cardboard, plastic bottles, or scraps of cloth into innovative educational props, such as models, hand puppets, or simple musical instruments. This approach not only trains creativity but also instills environmental awareness (Hurlock, 1978).

Despite its many benefits, the implementation of the use of creativity as an educational medium is not free from challenges. Lack of training for educators in developing creativity, limited resources, and the mistaken view that creativity is an innate "talent" rather than a skill that can be honed are often obstacles.

To address this, several recommendations can be put forward. First, ongoing training and workshops for PAUD educators on strategies and techniques for developing creativity and creating innovative educational media are needed. Second, resource support through the provision of easily accessible materials that support creativity, including used materials, needs to be improved. Third, collaboration with parents in the creative process at home can expand children's learning environment. Finally, further empirical research to measure the effectiveness of various forms of creativity-based educational media on early childhood development in the local context is also very important.

METHODS

In this study, the author uses a qualitative method by describing the results of the analysis narratively. The purpose of descriptive research is to create a systematic, factual and accurate description, picture or painting of the facts, characteristics and relationships between the phenomena being investigated. According to Whitney (in Nazir, 2014: 43), the descriptive method is a search for facts with the right interpretation. The data collection methods used in this study are as follows:

- 1) Literature Study Activities carried out related to the literature study are searching for library sources that are directly related to the focus of discussion of this study. The library sources in question are books, theses, and other scientific writings found in academic journals. Some efforts made are searching for literature online, such as visiting the ISBI Bandung digital library, online journals, and other online sources.
- 2) Interviews: The author directly interviews sources who are considered credible in accordance with the context of the research conducted by the author. The following are the names of the interviewed sources, as follows:
 - a. Zinner is the main creator of the development of rhythmic patterns in the Bedug Biru Percussion Group.
 - b. Ardian Teguh Kharisma was previously a student of the Trio Percussion Group and the Dimensi Nasyid Percussion Group. Ardian is a member of the Bedug Biru Percussion Group. Ardian was chosen as a source because he knows the process of how Zinner created the rhythmic patterns that are now the hallmark of the Bedug Biru Percussion Group.
 - c. Dadi Rasyandi is a member of the Reog Sari Purnama Arts Group. However, he has now become a loyal member of the Bedug Biru Percussion Group. In addition to having the skills to play various rhythmic patterns played by the Bedug Biru Percussion Group, Dadi also knows the creation process and forms of rhythmic patterns played by the Bedug Biru Percussion Group.
 - d. Yadi Supriadi is the author's senior when studying at SMK 10 Bandung, majoring in Non-Classical Music. In addition to being a drummer, Yadi is also a drum trainer at Talenta Musik Arcamanik. Yadi was chosen as a resource person because of his ability to recognize and understand various rhythmic patterns on percussion instruments, especially drums.
 - e. Mayang Krismayanti is one of the members of the Sambasunda music group. Mayang was chosen as a resource person because she has much information related to Zinner and Sambasunda.



- 3) Documentation The researcher collected data in the form of audio and video. This technique functions as a source of data recorded in a medium, where the recorded data becomes material that can be analyzed according to research needs.
- 4) Observation The author's observation was to collect data by directly observing the research object, namely by visiting the location where Zinner and the Bedug Biru Percussion Group practiced and practiced the rhythmic patterns created by Zinner. The essential things from the author's observations of the activities of the Blue Bedug Percussion Group were recorded; these notes became important material in conducting the analysis.

RESULTS AND DISCUSSION

Zinner's characteristics as an individual who always asks himself, reflects, and seeks benefits for society and culture (Sumardjo, 1999) are the core of the creative process that can be internalized in children's learning. His courage to take action and face challenges, as well as his initiative to voluntarily disseminate Sundanese art, are fundamental values that can be applied in designing educational media. How can Zinner's characteristics and creative process be translated into educational media for early childhood sensory and motor development?

1. Curiosity and Exploration (Sensory and Cognitive): Zinner's often reflective questioning of his creations can be exemplified by children. Educational media can be designed to spark their curiosity. For example, invite children to explore various textures, colors, and sounds in their environment. "What does this wood sound like when you hit it? How does it feel when you touch it?" These questions stimulate their senses and encourage early thinking about cause and effect, which is the cognitive foundation for creativity.
2. Courage to Create and "Trial and Error" (Motor and Emotional): Zinner's attitude of daring to take action and not being afraid of "half-hearted creative processes" is key. In the context of early childhood, this means creating a safe space for them to try new things without fear of making mistakes.
 - Fine Motor: Let children experiment with holding, squeezing, cutting, or arranging various materials such as plasticine, dough, or pieces of paper.
 - Gross Motor: Encourage them to move freely, jumping, running, or dancing to rhythms they create themselves or hear.

This activity may not always result in a "perfect product," but the process is important for motor development and confidence. Failure (such as a sound that does not match expectations) is part of the learning process, similar to how Zinner sought satisfaction in his composition "Mamadu" through adaptation.

3. Initiative and Collaboration (Social-Emotional and Motor): Zinner's initiative to teach art for free and the enthusiasm of the community (from children to adults) demonstrates the power of initiative and collaboration. Educational media can encourage children to:
 - Taking initiative in play: Selecting a toy, starting a game, or leading a simple activity.
 - Participating in group activities: Playing music together, dancing together, or doing physical activities that require group coordination. It trains their social motor skills and ability to coordinate movements with others.
4. Adaptation and Adjustment (Cognitive and Sensory): Zinner, who continues to learn and adapt from various experiences (e.g., adapting the rhythmic patterns of djembe, lion dance drums, and tabla for the composition "Mamadu"), is an important example. Children can learn adaptation through:
 - Playing with different materials: Letting children interact with objects that have different properties (hard-soft, rough-smooth, heavy-light) will train their sense of touch and understanding of the physical world.
 - Changing movements to the rhythm: Inviting children to adjust the speed and strength of their movements to different musical rhythms. For example, dancing fast to fast music and moving slowly to slow music. It trains motor coordination and hearing.

The Role of Internal and External Motivators in Education. The concept of internal (intrinsic motivation) and external (conducive environment) motivators from Amabile (in Munandar, 1999) is very crucial.

1. Internal Motivation: Zinner's early interest in drums and his overwhelming obsession are examples of intrinsic motivation. In educational media, this means letting children choose activities that interest them and giving them the opportunity to do the same activity over and over again if they enjoy it. It builds persistence and focus.
2. External Motivation: Zinner's family and community support demonstrates the importance of a supportive environment. For young children, this means:
 - Safe and stimulating physical environment: A variety of play materials and tools are available that encourage sensory and motor exploration.
 - Supportive social environment: Parents and teachers provide praise, encouragement, and opportunities for children to explore their creativity without fear of judgment. Zinner's phrase, "rather than ulin teu puguh, gandeng teu puguh, mending dian ngariung dieu bari diajar percussion jeung kendang," is very relevant. It shows how a structured yet fun environment can direct children's energy in productive and educational directions.

Creative Process in the Context of Early Childhood. Zinner's creative process in composing the composition "Mamadu" from various sources (djembe, barongsai drums, tabla) and then simplifying it according to the abilities of the players is a perfect learning model for early childhood.

1. Combining Ideas (Cognitive and Sensory): Encourage children to combine simple elements. For example, combining different sounds into their own "song" or combining basic movements into a simple "dance."
2. Simplification and Adaptation (Cognitive and Motor): It is important to understand that children's abilities are limited. Like Zinner, who simplified rhythmic patterns, the activities offered should be developmentally appropriate. If an activity is too complex, we can simplify it so that children can still participate and feel successful. It also trains their cognitive flexibility.

Through a deep understanding of the characteristics and creative processes like Zinner, we can create educational media that not only develop children's sensory and motor skills physically but also foster their creative spirit, initiative, and adaptability from an early age. It will help them become individuals who are open-minded and full of creativity, ready to face challenges in the future.

CONCLUSION

Thus, the conclusion of this study highlights that creativity in music is the result of a winding process involving internal and external drives, as well as a gradual accumulation of learning, interaction, and exploration. The composition of Bedug Biru created by Zinner is clear proof of this, born from responsibility, cross-cultural knowledge, and experience to produce works that are in accordance with the needs, audience, and abilities of the players. These are all crucial elements that we can use as a foundation in designing learning experiences for children. Here is how these points can be adapted into effective educational media:

- Stimulating Gradual Exploration (Sensory & Fine/Gross Motor): Just as Zinner created compositions through gradual interaction and exploration, children also learn gradually. Educational media must encourage them to explore sensory through various materials and textures. Inspiration from Zinner, who continues to learn and explore rhythmic patterns, can be interpreted as providing repeated opportunities for children to try the same thing but with variations, for example, hitting a drum with a different rhythm or varying volumes to feel the difference in sound and sensation.
- Building Cross-Sensory Knowledge and Experience (Sensory & Cognitive): Zinner created compositions based on musical knowledge inside and outside his culture, as well as experience. For young children, this means introducing them to a variety of sensory stimulation. Zinner's experiences at home and abroad can be

interpreted as diversifying children's sensory experiences. For example, making simple "musical instruments" from used items (rice-filled bottles for shakers, used cans for drums) and then inviting children to experiment by hitting them, like Zinner, who adapts various rhythmic patterns. It trains their auditory and gross motor skills.

- Encouraging Effort, Hard Work, and High Motivation (Gross Motor & Emotional Development): Zinner's creative products are born from effort, hard work, and high motivation. These are important qualities to instill in children. Zinner's consistency in exploring and interacting can be exemplified through structured yet flexible play routines. Providing special time each day for "sound exploration" or "free body movement" can instill discipline and internal motivation in children.
- Prioritizing Children's Needs and Abilities (Motor & Cognitive Adaptation): Zinner creates compositions that suit the abilities of the players. It is an important principle in early childhood education. Educational media must be adapted to the child's motor and sensory developmental stage. Zinner, who "simplified the rhythmic patterns he created to suit the abilities of the members of the Blue Bedug Percussion Group," shows that we must adapt the complexity of the activity to the child's physical and cognitive abilities. Please do not force them, but give them the right challenges to motivate them and not get frustrated.

By using Zinner's creative process as a model, we can design educational media that focuses not only on the result but also on the journey of exploration, interaction, and fun learning for young children. It will naturally stimulate their sensory and motor development while also nurturing an innovative, creative spirit.

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