

Development of Creative Music–Based Instructional Materials for Traditional Patrol Music

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Abstract

Traditional patrol music is a form of folk music that has developed within communities in East Java and holds significant cultural, social, and educational value. However, in elementary music education, patrol music has not been optimally utilized as instructional material that encourages students' creativity. Learning practices tend to be reproductive and focus on imitation of traditional forms. This study aims to develop creative music–based instructional materials for traditional patrol music to enhance students' engagement, creativity, and musical understanding. The research employed a research and development approach conducted with elementary school students of SDN Babatan IV Surabaya as the research subjects. The development stages included needs analysis, instructional design, material development, and validation. The results indicate that creative music–based instructional materials enable students of SDN Babatan IV Surabaya to actively explore rhythm, sound, and collaborative music-making, transforming patrol music into a contextual, participatory, and adaptive learning medium. This approach also contributes to the dynamic preservation of traditional music through meaningful learning experiences at the elementary school level

Keywords : *Instructional materials, Patrol music, Creative music, Traditional music, Arts education*

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1. Introduction

Traditional music plays a fundamental role in shaping cultural identity, transmitting social values, and sustaining local wisdom within communities. In the Indonesian context, traditional music functions not only as artistic expression but also as a medium for social cohesion and cultural education that reflects collective memory and local knowledge systems (Koentjaraningrat, 2009). However, in the era of globalization and rapid technological development, traditional music increasingly faces challenges related to relevance, continuity, and regeneration, particularly among younger generations.

One traditional musical form that continues to exist in East Java is patrol music. Historically, patrol music emerged as a communal practice associated with night patrol activities and social communication among community members. Over time, it evolved into a folk performance tradition characterized by repetitive rhythmic patterns, collective participation, and the use of simple percussion instruments (Supanggih, 2012). Beyond its musical structure, patrol music embodies values of togetherness, cooperation, and social responsibility, which are essential components of community-based cultural practices.

Despite its cultural significance, patrol music has not been optimally utilized as instructional material in formal elementary education. In many primary schools, music learning tends to focus on singing activities and theoretical knowledge, with limited exposure to local traditional music practices. Traditional music instruction often relies on reproductive pedagogical approaches that prioritize imitation and memorization, thereby limiting students' opportunities to explore sound and develop creativity (Campbell, 2004). Consequently, traditional music is



frequently perceived by students as less engaging and disconnected from their everyday experiences.

This condition is also evident among students of SDN Babatan IV Surabaya, an urban public elementary school where music learning is generally teacher-centered and oriented toward repetition. Preliminary observations indicate that students have limited familiarity with traditional patrol music and minimal opportunities to participate in creative music-making activities based on local cultural materials. As a result, students' musical engagement and creative expression remain underdeveloped within the context of traditional music learning.

Creative music pedagogy offers an alternative instructional framework that aligns with the developmental characteristics of elementary school students. Creative music approaches emphasize exploration, improvisation, experimentation, and collaborative music-making, positioning learners as active participants in the construction of musical understanding (Paynter, 2000). Through direct engagement with sound and rhythm, students are encouraged to develop musical sensitivity, imagination, and confidence in expressing ideas (Burnard, 2012).

Integrating creative music approaches into patrol music instruction at the elementary school level provides an opportunity to bridge traditional culture and contemporary learning needs. Patrol music's rhythmic orientation and communal nature make it particularly suitable for creative exploration, ensemble-based learning, and group activities involving elementary students. These activities not only develop musical skills but also foster cooperation, discipline, and cultural awareness.

Furthermore, creative music-based instructional materials support the concept of dynamic cultural preservation. Cultural preservation is no longer understood merely as maintaining fixed musical forms, but as sustaining cultural meaning through adaptive and context-sensitive educational practices (Sedyawati, 2014). Within the context of SDN Babatan IV Surabaya, this approach allows students to experience traditional patrol music as a living cultural practice that is relevant to their learning environment and social context.

Based on these considerations, this study focuses on the development of creative music-based instructional materials for traditional patrol music with students of SDN Babatan IV Surabaya as the research subjects. The study aims to address the limitations of conventional music instruction by proposing a pedagogical model that integrates cultural preservation with creative learning. Through this approach, patrol music is positioned not only as cultural heritage to be preserved, but also as an effective medium for fostering creativity, musical competence, and cultural appreciation among elementary school students.

2. Method

This study employed a research and development (R&D) approach aimed at producing creative music-based instructional materials for traditional patrol music. The research was conducted at SDN Babatan IV Surabaya, a public elementary school located in an urban area, with elementary school students as the research subjects. The selection of this research site was based on the limited exposure of students to local traditional music and the predominance of conventional, teacher-centered music instruction observed in the school context.

The research procedure consisted of several systematic stages. The first stage involved a needs analysis conducted through classroom observation and literature review related to traditional patrol music, creative music pedagogy, and elementary music education. This stage aimed to identify students' initial musical experiences, learning characteristics, and instructional challenges in teaching traditional music at SDN Babatan IV Surabaya.

The second stage was the design of instructional materials, which included the formulation of learning objectives, selection of patrol music elements (such as rhythmic patterns, instruments, and performance context), and the design of creative learning activities. These activities emphasized sound exploration, rhythmic improvisation, and collaborative music-making suitable for elementary school students at SDN Babatan IV Surabaya.

The third stage involved the development of the instructional materials in the form of learning modules and classroom activities. The materials were implemented on a limited scale

with students of SDN Babatan IV Surabaya to examine their practicality and relevance. Feedback from students and classroom teachers was collected to refine the instructional design.

The final stage was validation and evaluation. Expert validation was conducted by music education specialists to assess the appropriateness of the content, pedagogical strategies, and cultural relevance of the instructional materials. The data obtained from observations, student responses, and expert evaluations were analyzed descriptively using qualitative analysis techniques to determine the feasibility and effectiveness of the developed instructional materials.

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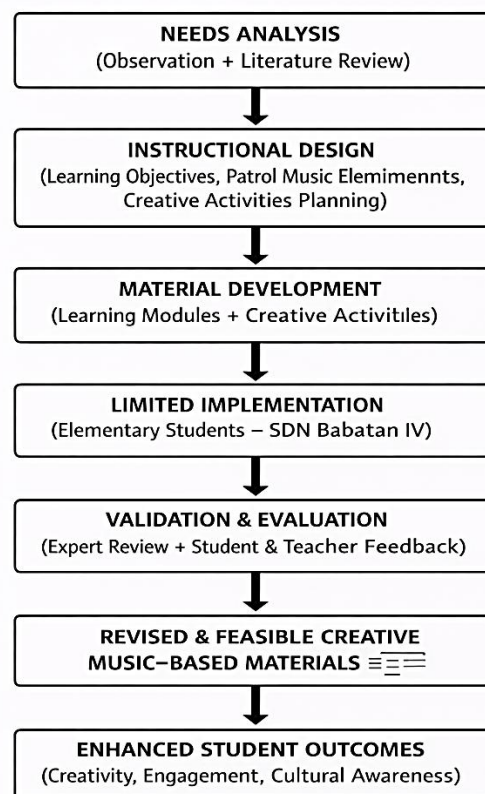


Figure 1. Diagram Conceptual Research

3. Results and Discussion

Based on the implementation of creative music-based instructional materials for traditional patrol music at SDN Babatan IV Surabaya, the results indicate significant pedagogical improvements in student engagement, creativity, and cultural awareness. The findings were derived from classroom observations, student participation, teacher feedback, and expert validation during the R&D process. The shift from a reproductive instructional model to a creative and exploratory learning approach produced observable changes in students' musical behavior and learning dynamics.

Table 1. Summary of Research Findings on Creative Patrol Music Instruction

Aspect Evaluated	Initial Condition (Before Development)	Implementation of Creative Materials	Observed Outcomes
Learning Approach	Teacher-centered, imitation-based, repetitive practice	Student-centered, exploratory,	Increased active participation and enthusiasm

		improvisational activities	
Student Musical Engagement	Limited familiarity with patrol music; passive learning behavior	Rhythm exploration, ensemble collaboration, sound experimentation	Higher engagement and confidence in music-making
Creativity Development	Focus on reproducing fixed rhythmic patterns	Arrangement of patrol rhythms, improvisation, collaborative composition	Growth in creative expression and originality
Cultural Awareness	Traditional music perceived as distant and less relevant	Contextual integration of patrol music as living cultural practice	Stronger appreciation of local cultural values
Social Interaction	Individual imitation; limited collaboration	Group-based ensemble performance and project tasks	Improved teamwork, cooperation, and mutual respect
Pedagogical Orientation	Static preservation of tradition	Dynamic cultural preservation through adaptation and exploration	Patrol music positioned as adaptive and meaningful learning medium
Potential for Digital Expansion	Not yet integrated into digital learning formats	Conceptual alignment with multimedia and ethnoscience-based models	Feasible integration into digital and interdisciplinary platforms

The results demonstrate that the development of creative music-based instructional materials successfully transformed traditional patrol music instruction at SDN Babatan IV Surabaya. The transition from a teacher-centered, imitation-focused model to a constructivist and exploratory approach significantly enhanced student engagement and participation. Students were no longer positioned as passive imitators but became active creators who explored rhythm, sound, and ensemble collaboration.

Creativity development emerged as one of the most prominent outcomes. Through improvisation and arrangement activities, students demonstrated increased originality and musical confidence. This confirms that creative pedagogy not only strengthens technical musical skills but also nurtures higher-order thinking and expressive abilities.

Moreover, the findings indicate that patrol music can function as a medium of dynamic cultural preservation. Rather than treating traditional music as a fixed heritage artifact, the instructional materials allowed students to reinterpret and contextualize patrol music within their contemporary learning environment. This strengthened cultural awareness while maintaining authenticity.

Socially, collaborative ensemble tasks improved teamwork and mutual respect among students, reflecting the communal character of patrol music itself. Finally, the conceptual alignment with digital and interdisciplinary models suggests that the developed materials have

strong potential for expansion into multimedia-based or ethnoscience-integrated learning formats in future research.

Discussion

The findings of this study demonstrate that the development of creative music-based instructional materials for traditional patrol music provides meaningful pedagogical benefits when implemented with students of SDN Babatan IV Surabaya. The shift from a reproductive learning model toward an exploratory and student-centered approach enabled students to engage more actively in music learning activities. Through rhythmic exploration, improvisation, and collaborative music-making, students at SDN Babatan IV Surabaya showed increased participation and enthusiasm in learning traditional music.

From an educational perspective, the creative music-based approach supports the development of higher-order musical skills among elementary school students. Learners at SDN Babatan IV Surabaya were not positioned merely as imitators of fixed musical patterns, but as active participants who constructed musical understanding through experience. This aligns with creative pedagogy principles that emphasize process-oriented learning and the active role of learners in meaning-making.

In addition, the implementation of creative patrol music instruction at SDN Babatan IV Surabaya contributed to students' cultural awareness and appreciation of local traditions. By engaging directly with patrol music materials, students were able to connect musical activities with cultural values such as cooperation, discipline, and collective responsibility. This connection reinforces the role of traditional music education as a medium for cultural transmission and character development.



The discussion also highlights the importance of contextual cultural preservation within formal education. At SDN Babatan IV Surabaya, creative music-based instructional materials allowed patrol music to be experienced as a living cultural practice rather than a static tradition. This approach supports the concept of dynamic cultural preservation, where traditional music continues to evolve while maintaining its core cultural meanings.

Furthermore, collaborative learning activities embedded in the instructional materials reflected the communal nature of patrol music. Group-based improvisation and ensemble performances implemented with students of SDN Babatan IV Surabaya fostered social interaction, teamwork, and mutual respect, which are essential aspects of both music education and elementary student development.

Beyond its pedagogical impact in face-to-face classroom implementation at SDN Babatan IV Surabaya, the development of creative music-based instructional materials for traditional patrol music can also be expanded through digital and contextual learning models. Recent research demonstrates that patrol music can be effectively integrated into digital learning environments, particularly through ethnoscience-based instructional design. Hasanah and Kusumawati (2022) developed digital teaching materials using an authentic patrol music context for science learning on sound concepts at the junior secondary level, applying the 4-D model (define-design-develop-disseminate). Their findings showed very high validity levels, with material validation reaching 91.03%, media validation 89.41%, teacher assessment 88.23%, and student responses ranging from 80.76% to 87.28%, categorized as valid to very valid. These results indicate that patrol music, when systematically designed and

contextualized, can function not only as an artistic medium but also as an interdisciplinary bridge between music and science education.

In relation to the present study, this evidence strengthens the argument that patrol music-based materials at SDN Babatan IV Surabaya could further evolve into digital formats such as flipbooks, audio-visual demonstrations, and interactive multimedia modules. Hasanah and Kusumawati (2022) demonstrated how rhythmic practices in patrol music can be linked to scientific concepts such as vibration, longitudinal waves, and sound propagation through direct instrumental practice. This interdisciplinary linkage aligns with the constructivist orientation already implemented in this study, where students actively explore rhythm and sound rather than passively imitate fixed patterns. Thus, the creative patrol music model developed in this research may serve as a foundation for future digital ethnoscience integration at the elementary level.

Furthermore, contemporary research on creative instructional materials emphasizes the importance of culturally relevant and interactive content to enhance student engagement and comprehension (Nyamwaka, 2025; Kaxarova, 2025). The implementation at SDN Babatan IV Surabaya reflects this principle, as patrol music was contextualized within students' local cultural environment. Rather than presenting patrol music as distant heritage, the instructional materials positioned it as a living cultural practice accessible through everyday objects such as water gallons, bamboo, and classroom percussion tools. This approach resonates with findings by Aonlamai and Kwangmuang (2025) and Ng et al. (2021), who argue that creative activities such as improvisation, arrangement, and composition should function as the core of instructional design rather than as supplementary enrichment tasks.

The creative ensemble activities implemented in this study, where students collaboratively arranged rhythmic patterns and experimented with alternative instruments, illustrate the practical application of these principles. Sulistyowati et al. (2022) emphasize that collaborative and project-based music tasks promote deeper musical understanding and foster higher-order thinking skills. Similarly, Ng et al. (2021) underline that composition-centered pedagogy enhances both musical creativity and cultural awareness when learners are given autonomy and scaffolding. The results observed at SDN Babatan IV Surabaya, including increased participation and enthusiasm, are consistent with these broader findings.

Another critical dimension concerns the constructivist learning approach embedded within the instructional materials. The integration of problem-based tasks, group projects, and guided scaffolding aligns with recommendations from Aonlamai and Kwangmuang (2025) and Hasanah and Kusumawati (2022), who highlight that meaningful learning emerges when students actively construct knowledge through contextual problem-solving. In the case of patrol music instruction at SDN Babatan IV Surabaya, students were encouraged to design their own rhythmic compositions and perform ensemble works, thereby transforming learning into an experiential and reflective process. This reinforces the theoretical position articulated in the original discussion section that creative pedagogy enhances not only technical skills but also cultural meaning-making.

From a policy perspective, international experiences further strengthen the relevance of culturally rooted creative materials. Studies in Malaysia stress that curriculum policy and teacher training programs should prioritize culturally grounded creative content to improve student engagement and meaningful learning outcomes (2025). This implication is particularly relevant for Indonesian elementary education, where local traditional arts are often marginalized within standardized curricula. Integrating patrol music creatively and digitally into formal education, as demonstrated in this study, supports both cultural sustainability and pedagogical innovation.

Moreover, scholars emphasize that integrating traditional music into modern education must preserve cultural authenticity while embracing technological innovation (Nyamwaka, 2025; Jin & Liu, 2025; Zhou, 2022; Ng et al., 2021). Technology, including multimedia and even artificial intelligence tools, can enhance accessibility and creativity without diluting traditional values when applied thoughtfully. The creative patrol music model developed at

SDN Babatan IV Surabaya demonstrates this balance by maintaining the core communal and rhythmic identity of patrol music while adapting it into a student-centered, exploratory format.

Overall, the integration of digital, contextual, and constructivist elements into creative patrol music instruction reinforces the broader argument of this study: that traditional music can function as both cultural heritage and innovative educational medium. The findings not only validate the feasibility of creative music-based materials in elementary education but also position patrol music as a versatile platform for interdisciplinary learning, digital innovation, and culturally responsive pedagogy.

4. Conclusions and Suggestions

This study concludes that the development of creative music-based instructional materials for traditional patrol music is effective when applied to elementary school students of SDN Babatan IV Surabaya. The instructional materials successfully integrate traditional musical values with creative learning approaches, resulting in more engaging, participatory, and meaningful music learning experiences.

The creative music approach implemented at SDN Babatan IV Surabaya enhances students' musical creativity, participation, and appreciation of traditional patrol music. By emphasizing exploration, improvisation, and collaboration, the instructional materials position patrol music not only as cultural heritage to be preserved, but also as a relevant and adaptive learning medium within contemporary elementary education.

These findings suggest that creative music-based instructional materials can serve as a practical model for teaching traditional music in elementary schools, particularly in urban contexts similar to SDN Babatan IV Surabaya. Future research is recommended to expand implementation to different school settings, explore long-term learning outcomes, and further examine the role of creative pedagogy in sustaining local musical traditions.

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