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Music to Enhance Early Childhood Verbal Creativity

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Abstrak

Kreativitas merupakan salah satu aspek penting sepanjang rentang perkembangan individu. Beberapa ahli sepakat bahwa kreativitas dapat dibentuk sejak masa kanak-kanak, salah satunya melalui intervensi musik. Penelitian tentang pengaruh intervensi musik telah menunjukkan efek positif pada berbagai keterampilan yang mendukung kreativitas verbal anak usia dini. Temuan ini menunjukkan intervensi musik mungkin memiliki potensi lebih lanjut untuk mendukung proses pendidikan dan perkembangan anak-anak. Metode yang digunakan dalam penulisan artikel ini adalah metode literature review. Artikel ini mengulas literatur dan penelitian terdahulu tentang pengaruh intervensi musik terhadap perkembangan kemampuan dasar yang dapat mendukung perkembangan kreativitas verbal pada anak usia dini. Database publikasi elektronik dicari dengan menggunakan beberapa kata kunci, yaitu creativity, verbal creativity, music intervention, music psychology, creativity development dan music and creativity. Hasil kajian menunjukkan bahwa secara umum intervensi musik dapat mendukung peningkatan keterampilan dasar anak dalam bidang bahasa dan kognitif yang mendukung perkembangan kreativitas verbal pada anak usia dini. Hasil kajian ini diharapkan dapat menjadi dasar bagi penelitian selanjutnya dalam mengembangkan intervensi musik yang sesuai dengan kondisi dan keadaan di Indonesia.

***Kata kunci**: Anak Usia Dini; Intervensi Musik; Kreativitas Verbal*

Abstract

Creativity is one important aspect of individual development. Some experts agree that creativity can be formed from childhood, one of which is through musical intervention.

Research on the influence of music interventions has shown positive effects on a range of skills that support early childhood verbal creativity. These findings suggest musical interventions may have further potential to support children's educational and developmental processes. The method used in writing this article is the *literature review* method. This article reviews the literature and past research on the effect of music interventions on the development of basic skills that can support the development of verbal creativity in early childhood. The database of electronic publications is searched using several keywords, namely *creativity, verbal creativity, music intervention, music psychology, creativity development, and music* and *creativity*. The results showed that in general, music interventions can support the improvement of children's basic language and cognitive skills that support the development of verbal creativity in early childhood. The results of this study are expected to be the basis for future research in developing music interventions that are by conditions and conditions in Indonesia.

Keywords: Early Childhood; Music Intervention; Verbal Creativity

Introduction

Creativity is a driving force behind scientific, technological, and cultural innovation, and can be considered one of the key competencies for the 21st century (Ritter & Mostert, 2017). The problems we face now amid rapid change require every individual to have creative thinking. However, we are in a crisis of creativity, where the world lacks creative individuals (Kim, 2011). The question of what facilitates creative cognition is the ability to come up with creative ideas, problem solutions, and the latest innovations. Modern research has shown that creative thinking is inherent to normative cognitive functions and relies on fundamental cognitive processes, it has been shown that creative cognition can be facilitated (Ritter et al., 2012). The influence of listening to music on creative cognition, however, remains largely unexplored—although previous scientific studies have shown the beneficial effects of music on cognition and increased scientific interest in the influence of musical experiences on cognitive functions unrelated to musical ability (Benz et al., 2016).

Creativity is usually defined as an original idea, insight, or problem solution. Creativity requires divergent thinking and convergent thinking (Maier, 1967). Divergent thinking involves generating many answers from available information by making unexpected

combinations, recognizing relationships among distant peers, or transforming information into unexpected forms. Although important, divergent thinking is only one component of creative cognition. Many experts stress the need for additional abilities such as convergent thinking, that is, cognitive processes to get the best, or most correct, answer to a problem or question (Fasko, 2001). Convergent thinking emphasizes accuracy and logic and applies conventional search, recognition, and decision-making strategies.

One strategy that can increase creativity is through music. Music is a sound that is governed by man, to express himself and communicate artistically, to make art. Music is an art, it is one of the ways people can express themselves creatively, participate and communicate, play and create. Some preliminary research discussing the relationship between music cognitive activity and creativity has been conducted. Scientific interest in the potential and benefits of music on cognitive development was sparked by the publication of an article that reported superior spatial abilities for participants who listened to Mozart's music compared to those who listened to none (Rauscher et al., 1995). Based on these findings, known as the "Mozart effect", it can be explained that it can affect performance on a variety of cognitive tasks. Although extensive research has examined the impact of music on cognition, as far as we are concerned, there have only been a limited number of studies that directly address the effects of music on creative cognition.

Research by (Adaman & Blaney 1995) Using music to induce *Mood*, followed by the subject completing different creativity tasks. Specifically, the stimulus used was a set of 20-minute music tapes that had been made by (Pignatiello et al., 1986), which was validated by observing heart rate and diastolic conditions, and by measuring inter-rater reliability for mood. What kind of music is presented is not clear in this paper, and we will return to this issue later in this paper, importantly, this study did not include control conditions, and only measured one aspect of creativity, divergent thinking.

(Ilie & Thompson 2011) Investigate participants' performance on creative insight tasks after exposure to music in different pitches, speeds, and intensities. Participants who listened to high-pitched music were more successful in completing insight tasks than participants who listened to low-pitched music, and mediated analysis revealed that the effect of high-pitched on insight task performance was entirely mediated by participants of the emotional valence associated with the music. Recent fairly recent research by (Yamada &; Nagai 2015)

experimented comparing participants who performed a creativity task while listening to happy music with a group that listened to a reading of the Japanese constitution.

Findings from this experiment showed the number of convergent ideas was not affected by the sounds played to participants before the creativity task, whereas the number of divergent ideas was greater for the group that listened to happy music before the creativity task. The author interprets this to mean that being in a positive mood facilitates flexible thinking and consequently leads to the production of unconventional or atypical ideas.

Seeing this, creativity is one of the important aspects that need to be developed in individuals, which can begin in childhood. The factors of environmental conditions of each individual are essential to develop creativity, due to the absence of barriers, availability of resources, exposure to different models in children's age, recognition of creative behavior, and family and social environments that encourage individualism, different aspects that enhance creativity (Law & Dillon, 2006). One environment that has a big role in early childhood development is the school environment.

Recent research in music education (Lasky & Yoon 2020) has criticized schools for missing opportunities to develop student creativity, even though explaining creativity can help educators teach more effectively and that nurturing creative thinking in voice should be a core tenet of one's personal music teaching philosophy. This will allow students to make their own aesthetic decisions with the teacher's encouragement. Thus, the educational community should consider the diversity of musical practices and the situated understanding of musical creativity as a rational everyday task or challenge based on perseverance. and effort. Music interventions can be an attractive approach for schools that increasingly face challenges in supporting the educational and developmental processes of children with varying levels of learning and behavioral difficulties. However, before extended use can be introduced into practice, we need to have a clearer and more systematic understanding of the known effects of musical interventions. Based on the explanation above, this article tries to explore the literature related to the benefits of music on early childhood verbal creativity.

The purpose of this literature review was to understand the development of creativity in early childhood as well as the influence of music on early childhood verbal creativity. Through this literature review, it is hoped that it can be an initial study for the development of further research.

Method

The method used in writing this article is the method of *literature review*. *A literature review* is a systematic, explicit, and reproducible method for identifying, evaluating, and synthesizing scientific works from research and thoughts that have been produced by researchers and practitioners. The method *literature review* aims to make an analysis and synthesis of the knowledge to be researched to find space for further research (Cresswell, 1994). Stages *literature review* This study was conducted based on four stages stated by (Ramdhani et al., 2014), i.e. choosing the topic to be in the *Reviews*; tracking and selecting relevant articles; conducting analysis and synthesis of literature; and organizing writing *Reviews*. The literature sources used in this study are books and previous research journals related to the topic to be discussed using keywords *creativity, verbal creativity, music intervention, music psychology, creativity development,* and *music and creativity*.

Result and Discussion

Creativity in Early Childhood

Even though There is a growing interest in research on children's creative development, experts have very different opinions about the extent to which they view children as creative and the role their immediate environment should or should not play in stimulating children's creativity. The first point of view, popularized by (Robinson 2011), is that early childhood is naturally creative and they become increasingly incapable of creative thinking as they move through the education system, which he says is too focused on conformation and standardization.

This view corresponds with several prominent thinkers such as Einstein, who stated that in fact, there is no miracle that modern teaching methods do not completely suffocate the sacred curiosity of inquiry because this delicate little plant, apart from stimulation, is largely in need of freedom; Without this it will crumble and disintegrate without fail. It is a very big mistake to think that the pleasure of seeing and seeking can be enhanced through compulsion and a sense of obligation (Simonton, 1998). The second point of view questions the assertion that children are naturally creative. To understand this perspective, it is important to clarify what creativity means and how it can be conceptualized. Feldman states that children lack the level of creativity necessary to create truly innovative creations in the sense of products or ideas that significantly push our knowledge or culture forward. This means that children's

creativity must refer more to original forms of thinking or problem-solving that are more to everyday problems. Furthermore, Csikszentmihalyi argues that the emerging creativity that these children display is inseparable from the social system in which children operate. By passing on culture to children, an education system lays the foundation for later forms of mature creativity. According to Feldman some of the creative qualities that appear in very young children such as originality and their non-conformity to the rules, must to some degree be refined or even reduced to make room for a more focused, coherent form of creativity (Sawyer et al., 2003).

Similar to Csikszentmihalyi and Feldman's view, in our complex dynamically dynamic systems model of creativity, the environment is not an outside force that hinders children's innate creativity, but an intrinsic part of creative development i.e. creativity arises through continuous interaction between the child and his immediate environment. However, that does not mean that this development is always revealed optimally.

A characteristic of complex systems modeling is that many different developmental trajectories are possible, even when departing from the same initial stage because the connections between different components of the system may be different for each person. For example, a teacher with a general directive teaching style can generate a negative spiral when a student becomes more passive and reluctant to voice his or her ideas, causing the teacher to become more directive and so on. The same initial conditions, however, can also generate a positive developmental spiral, for example, when a student is very chaotic and needs the structure that the teacher provides, generating a higher level of creativity, which the teacher responds to adaptively by being less directive (Kupers et al., 2017). Understanding the origin and advantages of different types of creativity is necessary to foster diversity and offer each student different strategies to develop it (Glăveanu, 2018).

The evolution of creative thinking in early childhood has received considerable attention in the educational psychology literature. Research on creativity and education has experienced exponential growth since the 2000s. Relevant research in music education argues that children's musical creativity can be developed but requires teaching creativity in a learning environment where children feel safe to take risks and engage in the joy of learning music creatively. Furthermore, different types of students' creative abilities and are developed depending on the learning context and features of the task. Research from music education shows that thanks to the musical experience, children's creative products are characterized

by the use of more advanced musical elements, showing greater originality and syntax of music (Koutsoupidou & Hargreaves, 2009).

Qualitative research in music education has focused on factors that primarily influence creative experience, especially the roles, beliefs, and experiences of teachers (Odena & Welch, 2012). To this should be added the importance of methodology or teaching style and the idea of teaching and learning as a form of creative collaboration, as well as focusing on collective creativity as a social experience (Burnard & Dragovic, 2015). Qualitative studies with students in *Settings of* Free improvisation have shown that participants enjoy making their music in a safe and egalitarian space, and they enjoy the possession of ideas and creativity among themselves (Wright & Kanellopoulos, 2010). In the field of music education, several empirical studies have investigated the development of the creative process through musical improvisation (Biasutti, 2015).

Other relevant qualitative studies in music education have outlined the benefits of improvisation as the collective creative practice or improvisational nature of children's song creation (Lage-Gómez & Cremades-Andreu, 2019). Claiming improvisation skills as one of the developmental stages, as well as necessary to encourage a child's natural capacity and thirst to create music in different modes, improvisational thinking provides an inspiring experience for creative musical expression (After et al., 2016).

Creativity in early childhood can be seen from two dimensions. The first dimension is the micro-macro dimension related to creativity at different levels of the organization. Theories of creativity differ in the extent to which they define creativity as a characteristic of a person, product, or process. At the micro level, creativity includes cognitions, behaviors, and emotions that arise when working on creative tasks both alone and in interaction with the immediate social environment. In other words, the micro level relates to the creative process in a creative task. One level up, the unit of analysis is the creative product. At this level, creativity is often judged through consensual judgment; that is, experts in the field of interest assess the level of creativity (Amabile, 1983). At the third level, the unit of analysis is creativity as a personal trait, that is, creativity is understood as a characteristic of the person. In general, the higher we rise from the micro to the macro level, the more aggregated the measures of creativity become.

For example, the product level requires that we combine all decisions, variations of ideas, and emotions into one overall assessment of the creative product. Similarly, if we move from

the product to the people level, this means that all products or creative processes become aggregated into one personal trait. Creativity as a personality trait can be seen as a relatively stable characteristic. However, personality traits can also be seen as something that emerges, dynamics, and changes throughout a person's life (Den Hartigh et al., 2015). The second dimension, the static-dynamic dimension, refers to the way time is considered in the study of creativity. In other words, creativity can be seen as a property created rather than an internal disposition (Glăveanu, 2018). Dynamic means that time is considered focused on changes over time; for example, patterns of interaction over time between students and peers as they work together on creative tasks. Static means the relationship between variables without incorporating time into the analysis e.g., the relationship between intrinsic motivation and creative output (Lichtwarck-Aschoff et al., 2008).

An individual's verbal creativity can be seen through language skills both oral and written. Language skills consist of writing, listening, speaking, and reading skills (Cast & Tovli, 2014). Identification of language skills is to have a broad vocabulary, speak continuously, have an extraordinary memory, recite ideas out of the head, give opinions, understand books and discussions, and propose some problem-solving solutions (munandar). Overall, early childhooders who have good verbal creativity may show greater efficiency in areas of the brain involved in cognitive processes including language production, semantic representation, and cognitive control (Zhu et al., 2013).

Music in Early Childhood Verbal Creativity

(Afnita, 2021) Argue, that in enhancing early childhood creativity, both parents and educators must optimize the use of the right brain through art activities. Music interventions are often said to influence motor, language, social, cognitive, and academic skills (Strait et al., 2010). Music can play an important role in meeting a child's educational needs because it provides a means of self-expression, giving the child an outlet for feelings and emotions. Music apart from being a source of pleasure, is also a means of communication with others (Suthers & Niland, 2007). Music can expose children to multi-sensory challenges and experiences that enhance learning abilities and promote cognitive development. In particular, music can also involve cognitive functions, such as planning, working memory, inhibition, and flexibility. These functions are known as executive functions. Although there is no consensus on conceptualization, there is agreement on the complexity and importance of

executive functions for learning and development. Music education can be a promising tool for improving executive function because it activates several cortical and subcortical brain areas, including the prefrontal cortex, which is associated with executive function (Särkämö et al., 2014).

Thinking is associated with the child's experience; For young children, thinking means remembering experiences or knowledge from the mind. Piaget defined cognitive or mental structures by which individuals intellectually adapt to the environment as schemes (Salmon, 2010). Music can potentially activate a child's schema, which can enhance a child's verbal creativity. In the context of literacy, visualization is the process by which individuals form mental images to build comprehension when reading or listening to a piece of writing (Massie & Boran, 2015). Music invites children to review what they know, stimulates their curiosity, and encourages thinking. Music training helps early childhooders in developing their verbal skills (Pica, 2009).

Based on this explanation, it can be concluded that creativity and verbal creativity are very broad aspects. The development of creativity involves elements of the environment and education obtained by children, so in the next section, the author will describe the influence of music in the development of early childhood verbal creativity from various aspects of development that affect it. The articles reviewed used varying outcome sizes influenced by music interventions. Outcome measures can be grouped into several categories, namely language development and cognitive development, both of which influence the development of verbal creativity in early childhood.

a. Language development

Several studies have assessed the influence of music on auditory and phonological skills with mixed findings. Some suggest that musical activities have a beneficial effect on these skills. Using a descriptive-comparative design, (Scheldt et al., 2011) examined the relationship between musical experience, auditory processing ability, and phonological awareness skills in five-year-olds.

The results showed that children with musical experience were significantly better at auditory processing and phonological awareness than children without music experience. Furthermore, in an exploratory study, (Moritz et al., 2013) Investigate whether musical activity can improve the acquisition of reading skills, potentially before formal reading

instruction begins in children aged 5-6 years. Children in the music group received music lessons every day for 45 minutes while children in the control group received music lessons every week for 35 minutes.

The correlational results showed that rhythm ability was related to phonological segmentation skills at the beginning of kindergarten and that the end-of-year phonological awareness skills of children who received music lessons daily were better than those of children in the control group who received music lessons once every week. (Kusuma & Kartiningrum 2016) Comparing classical music with music *jazz* to early childhood using experimental methods. The results showed that children who received classical music treatment showed higher creativity scores than children who received music treatment *jazz*.

Using the RCT method (*Randomized Controlled Trials*) pragmatis, (Cogo-Moreira et al., 2013) Include children with reading problems aged 8-10 years to compare the effectiveness of music education for improvement, among other things, reading skills. However, the results showed no increase in phonological awareness when comparing the two groups. (Flaugnacco et al., 2015), also using RCTs with dyslexic children aged 8-11 years to a music group or painting group, both groups also received conventional rehabilitation programs. After 7 months of training, the music group outperformed the painting group in the task of assessing rhythmic ability and phonological awareness.

Use the design *pretest/training/posttest*, (Moreno, Friesen, et al., 2011) focuses on the effects of intensive computerized training in music or visual arts on pre-literacy skills in children aged 4-6 years, who are randomly assigned to musical or visual arts conditions. They reported comparable improvements in both groups in rhyme awareness and the ability to map unknown symbols to familiar words. However, when the two groups were statistically equated on *Pretest*, the magnitude of the increase was found to be greater in the music group.

On the other hand, (Herrera et al., 2011) Used *pretest-posttest* for 2 years in children aged 4-5 years who were divided into groups that received phonological training with music, groups that received phonological training without music, and control groups that did not receive special training. Phonological training is effective regardless of whether it includes music or not. Both experimental treatment groups outperformed the control group in *posttests* on the task of phonological awareness and speed in naming objects.

However, phonological training with a musical group outperformed phonological training without a musical group on phonological awareness of the final sounds. (Bhide et al., 2013) comparing the effects of music interventions for readers with software interventions of known beneficial effects based on rhyme training and learning *phone-gram* in children aged 6-7 years. The study found that both interventions were equally effective for mastery of literacy and phonological skills. (Degé & Schwarzer 2011) investigate the influence of music programs on phonological awareness in preschoolers.

The results showed that children who followed the music program or phonological program significantly increased in phonological awareness compared to the sports group that did not receive the intervention.

Several studies have explored the relationship between music intervention or music training and performance on language skills. (Cogo-Moreira et al., 2013) showed improvement in language in children who completed a 5-month music education program compared to children who did not obtain a music education program. The findings were different from the results (Yang et al., 2014) Examining the relationship between long-term music training and among other skills, academic development of language among primary school students with an average age of 78 months, showed that music training was not associated with improved performance on language. (Swaminathan & Gopinath 2013) Exploring the language skills of music-trained children who reported at least 3 months of musical and language training, the children performed significantly better in comprehension and vocabulary tests compared to their untrained peers. Furthermore, (Melati &; Suhadianto 2018) use Mozart's musical instruments for 7 days in early childhood. The results of this study showed that early childhood learners who acquired learning behaviors with classical music showed improvements in concentration, and more daring to express opinions and ask questions, overall affecting children's ability to speak.

Furthermore, several studies have discussed the relationship between music-related activities and various reading skills with inconsistent findings. The results of the study (Cogo-Moreira et al., 2013) showed no improvement in word accuracy, and accuracy in text and non-word accuracy of children with music intervention compared to children in the control group. In contrast, the RCT result of (Flaugnacco et al., 2015) showed better performance of the music group on reading skills compared to the control group. Using

an experimental design, (Bonacina et al., 2015) randomly assigned children aged 11-14 to rhythmic reading training and a control group.

Results showed that rhythmic reading activities had a positive effect on reading speed and accuracy. Using a longitudinal design, (Slater et al., 2014) compared the reading skills of multilingual children (*bilingual*) aged 6-9 years, who were separated in an out-of-school or control group music instruction. Children in the music group maintained their age-norm performance on a composite reading measure after 1 year, whereas the performance of children in the control group worsened over the same period.

(Rautenberg , 2015) In an experimental study, measuring the correlation between musical skills and skills *decoding* and the effects of music training on word-level reading ability. Seven-year-olds were randomly allocated to special music training programs, visual arts training programs, and groups that did not obtain training programs. The results showed that special music training had a significant influence on reading accuracy in reading words. In addition, a positive correlation was found between rhythmic ability and skill *decoding*, and tone skills were not found to correlate with reading skills. In correlational studies (Corrigall & Trainor , 2011) It was shown that the duration of music training was related to reading comprehension, but not to word deciphering in children aged 6-9 years. This finding differs from the longitudinal study of (Bergman Nutley et al., 2014) which revealed that practicing a musical instrument was not related to reading comprehension. Finally, the study was conducted on early childhood who have autism. (Wahyuningrum , 2017) Found that listening to classical music can activate neurons in the brain so that there is a balance of neurotransmitters that cause increased creativity in early childhood with autism.

b. Cognitive development

Cognitive development can be seen from the aspects of intelligence and memory. Several studies have explored the effects of music interventions on intelligence. (Kaviani et al., 2014) Conducted experimental research on children aged 5-6 years into two groups, the experimental group received music lessons and the other did not receive music lessons. Results showed that after participating in the music program for 3 months, the children had significantly higher scores on visual abstract reasoning, verbal reasoning, and short-term memory subscales compared to children who did not receive music lessons. (Bergman Nutley et al., 2014) also reported a positive relationship between, respectively,

musical training and IQ and musical training and non-verbal reasoning. Furthermore, in longitudinal studies, (Moreno et al., 2011) Used two subtests of vocabulary and block design to examine the effect of two interactive computerized training programs, among others, verbal and spatial intelligence in children aged 4-6 years. The findings showed that children who participated in computerized music training programs showed improved performance on measures of vocabulary knowledge.

Other group-based music intervention studies by (Kaviani et al., 2014) explore the effects of music on intelligence. Children aged 5-6 years were randomly placed into two musical and control groups. After 12 weeks, the music group showed improved verbal reasoning and short-term memory tests. Not in line with the findings mentioned above, the study (More et al., 2013) Four-year-olds were randomly assigned to musical groups or visual arts groups. The results showed the visual arts group and the control group revealed no significant effects on spatial navigation reasoning, visual form analysis, numerical discrimination, and receptive vocabulary. Likewise, (Rickard et al., 2012) failed to find the effect of improving classroom-based music education on a wide range of cognitive measures. (Bugos & Jacobs ,2012) evaluate the effect of the composition program on cognitive skills among students. Results showed improved performance in arithmetic scores for the experimental group compared to the control group. No effect was found on vocabulary performance. Due to the relatively large variation in scores, the improvement for digit encoding and symbol search subtests was insignificant. Furthermore, (Dewi &; Rampewali 2019) It was found that early childhood learning using classical music showed better cognitive development, which affected early childhood listening and speaking skills in school.

Several studies looked specifically at aspects of memory with mixed results. (Degé et al., 2011) It showed with a longitudinal study design that after 2 years of music curriculum training, short-term visual and auditory memory scores for 9-11-year-olds had improved significantly, whereas no such improvement was found in children who did not attend music training. (Roden et al., 2014) Conduct quasi-experimental studies in which participants are allocated to music programs, science programs, or control groups. The results showed that children who took part in school-based music programs outperformed children who received natural science training and 23 children in the control group who did not receive additional training, in verbal memory tasks. The author

failed to show a relationship between program type and visual memory. Results of longitudinal studies by (Rickard et al., 2012) showed significant improvement in verbal learning and immediate verbal memory scores in children after 1 year. Using an experimental design, (Martens et al., 2011) found children who had participated in formal music lessons scored significantly better on long-term verbal memory tasks when stimuli were sung than when they were spoken compared to those who had no formal lessons, showing no benefit for either the sung or spoken condition.

Closing

Based on the discussion above, it can be concluded that several studies show that music interventions have a significant impact on the development of early childhood verbal creativity, through improving basic skills in the field of language and cognitive children. Children can develop verbal creativity through good language and cognitive skills, both of which can be well developed through musical interventions. However, there are still some studies that have found no correlation between music interventions and early childhood verbal creativity. Many factors influence research, such as the type of intervention used, the length of time for giving music interventions, environmental conditions, and intervention methods implemented, the sociocultural conditions of early childhood that are used as subjects in the study, and the location of the study.

Apart from these differences in results, from the discussion above we know that creativity can be formed through music intervention in early childhood through the child's basic potential, namely language and cognitive development. This can be a benchmark for educators to be able to improve the basic potentials of these children by providing intervention and music learning at school so that early childhood can develop verbal creativity. Further research is needed to test and compare different types and methods of music intervention in early childhood in the field, particularly in Indonesia. So that it can be known the type of music intervention that is by the socio-cultural conditions of Indonesia. In addition, future research can develop new types of music interventions that incorporate elements of traditional Indonesian culture, so that these types of interventions can be by conditions in Indonesia itself.

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