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TRADITIONAL MUSIC ABILITIES OF STUDENTS IN THE CONTEXT OF LEARNING MODELS AND MUSICAL CREATIVITY QUOTIENT

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Abstract

The success of the learning process relies on the collaboration between lecturers and students, specifically the adoption of suitable teaching methods by lecturers and the creative input from students. This study aims to examine the disparities and interactions concerning students' Traditional Music Abilities (TMA) in relation to the explicit instruction model and the musical creativity of undergraduate students. The research adopted a quantitative approach (comparative type) with a sample size of 36 students enrolled in the Department of Drama, Dance, and Music Arts at Universitas Negeri Padang, Indonesia, selected through random sampling applied to both control and experimental groups. Data analysis was carried out through descriptive calculations, box plots, one-way and two-way ANOVA, or 2 X 2 factorial ANOVA using the statistical analysis software, Jeffreys's Amazing Statistics Program (JASP). The findings of the study reveal significant variations in students' TMA based on the learning methods employed and their levels of musical creativity. Furthermore, interactions between learning methods and student creativity were observed to have an impact on students' proficiency in TMA. Students with high creativity who received explicit instruction exhibited superior learning outcomes, demonstrating the optimal approach compared to students with high creativity following the conventional method.

Keywords: Creative Input, Explicit Instruction, Music Learning, Musical Creativity, Traditional Music Ability.

1. INTRODUCTION

The quality of education can be considered good if the average student achievement has reached the set target. In line with the era of globalization, the world of education is required to prepare students who possess memorization skills, critical and creative thinking abilities, as well as communication skills for social life, enabling them to fully participate in society and keep pace with global development, especially in the fields of art and social relations related to the responsibilities of the next generation [1]–[3].

Furthermore, it is essential to recognize that the evolving landscape of education extends beyond traditional metrics of student achievement and skills development. In this context, it suggests that musical thinking should be considered as an ‘intellectual’ as well as aesthetic mode of thought, and that musical ability, in the traditional sense, has little educational utility or relevance to music as a curriculum subject in schools.

According to Murphy [4], we should view musical thinking as a mode of thought that encompasses both intellectual and aesthetic aspects, and it questions the educational value and relevance of traditional musical abilities when teaching music as a school subject. When addressing traditional music, it becomes essential to consider issues of cultural context and authenticity in the development of educational approaches for local music traditions.

Traditional music, inherently, is rooted in an oral tradition. Historically, musicians learned traditional music through informal means, such as listening, observing, and playing alongside experienced practitioners. The transfer of skills and knowledge

occurred orally within the tight-knit community of musicians. In today's educational landscape, which includes formal music programs in schools and universities, notation has been introduced as a tool to facilitate and expedite the learning process.

However, employing notation to teach certain traditional music not only risks distorting the authentic practice of this music but also may fail to equip students with the requisite skills for performing traditional music [5]. In the field of education, student creativity in music plays a vital role in nurturing creativity and fostering a deeper understanding of the art form. As students learn music, their creativity becomes evident as they explore the rich tapestry of musical expression.

They move beyond the technical aspects of music theory and notation to discover their unique musical voices. Hallam and Ingold [6] as well as Langer [7] emphasize the significance of student creativity in the transformation of traditional music into a genuine work of art. Crafting works of art in any form of artistry necessitates creativity, emotional intelligence, aesthetic sensitivity, cognitive abilities, and intellectual acumen from the creators.

A healthy climate of creativity primarily determines art life. Because the weak atmosphere of creativity will trigger the paralysis of art life, in a cultural environment that has a healthy climate, there will be a vibrant artistic life [8], [9]. Moreover, student creativity also needs to be supported by a supportive learning process in [10], [11].

Furthermore, traditional music education should be creatively structured to facilitate independent interaction among students as well as with their peers. The cornerstone of a traditional music program lies in students' acquisition of skills and their dedication to comprehending and practicing Minangkabau traditional music. The selection of learning methods affects the process and learning outcomes of students. One of the learning models that can assist in developing student interest and creativity is the model explicit instruction [12], [13].

The model explicit instruction is a teaching approach that can help students learn basic skills and obtain information that can be taught step by step. This teaching approach is often called the direct teaching model [14]. The model explicit instruction is a teaching approach that is specifically designed to support student learning processes related to well-structured declarative knowledge and procedural knowledge that can be taught with a gradual, step-by-step pattern of activities. Explicit can be lectures, demonstrations, training or practice, and group work. With optimal creativity and innovation from students, coupled with effective teaching by lecturers, innovative works that benefit society will emerge. This will raise students' awareness of the importance of a solid foundation for their work, enabling them to become creative educators who stay current and professional in their ideas and practices. Based on initial observations, the academic achievement scores of students enrolled at Universitas Negeri Padang, Indonesia, for the academic year 2020-2021, specifically those who took traditional music courses, remain in the lower range.

As a state university, Universitas Negeri Padang bears the responsibility of continually upholding, conserving, and advancing the arts, particularly the rich cultural heritage of the archipelago, including the preservation of Minangkabau traditional music. In light of this data, it is apparent that the teaching methods employed by lecturers and the level of creativity exhibited by students may be influential factors affecting the learning outcomes and proficiency in traditional music courses. The endeavor to safeguard and uphold local cultural arts is achieved through the inclusion of compulsory traditional

music courses in the curriculum for students [15], [16]. Therefore, this study aims to analyze the disparities and interactions in traditional music ability (TMA) among students in the Department of Drama, Dance, and Music Arts at Universitas Negeri Padang. The analysis considers two key factors: the instructional approach, specifically model explicit instruction, and students' musical creativity quotient.

2. METHOD

2.1. Research design

The research employs quantitative research methods, specifically a comparative research design falling under the parametric test category [17]. The primary objective of this method is to examine differences in variance among several data groups [17], [18]. In this study, two groups were employed: the experimental group and the control group. The experimental group followed the explicit instruction model for learning, while the control group received conventional instruction. Subjects in both groups were assessed for their TMA and musical creativity. Subsequently, based on their levels of musical creativity, both classes were further divided into two subgroups, resulting in four new groups. The analysis aimed to investigate whether subjects with high creativity in the experimental group would achieve high TMA scores, and so on.

2.2. Procedure

This research adopts the explicit instruction steps from Archer and Hughes [19] with modifications tailored to traditional music learning for undergraduate students. Table 1 summarizes the stages in explicit instruction. This research was conducted for six months, from January to June 2023.

Table 1: Explicit instruction stages

Stage	Activites
Review	- Lecturer reviews students' capability in Minangkabau music.
Presentation	- Lecturer states lesson goals. - Lecturer presents technique in mastering Minangkabau music in step by step. - Lecuterer provide asks many students to practice in front of class. - In this stage, lecturer must use clear language and avoid digressions.
Guided practice	- Lecturer guides students to practice in groups and allowes them to ask questions. - Lecturer ensures the teaching goals are achieved. - Students continue practice until they are fluent.
Corrections and feedback	- Lecturer repeats the instruction for some difficulties faced by students.
Independent practice	- Lecturer monitors initial practice attempts. - Students continue practice until skills are automatic.
Weekly reviews	- Lecturer evaluates students' level in mastering Minangkabau music.

2.3. Research questions

The research addresses the following questions: 1) Is there a significant difference between the group exposed to the immersion model with explicit instruction and the group receiving conventional instruction concerning their traditional music abilities?; 2) Does musical creativity significantly influence students' traditional music abilities?

2.4. Sampling

The study's population comprises students from the Department of Drama, Dance, and Music Arts at Universitas Negeri Padang, Indonesia. Purposive sampling was employed, resulting in 18 students assigned to the experimental group and 18 students to the control group, all of whom were enrolled in the traditional music course.

2.5. Instruments

Data collection involved the administration of questionnaire designed to assess students' musical creativity. In addition, students' TMA were assessed using observation sheet. The TMA includes evaluating proficiency in traditional Minangkabau music, such as mastery of songs accompanied by the Talempong Pacik, a traditional Minangkabau musical instrument made of circular metal. This assessment covers three song titles: "Cak Din-din," "Tigo Duo," and "Tupai Bagaluik."

In addition to singing abilities, students are also assessed on their mastery of the traditional Minangkabau musical instrument, Gandang Tambua. This is a percussion instrument typical of Pariaman that is played continuously in groups of up to seven players, creating a lively and rhythmic sound, often used as an accompaniment for ceremonial performances.

The validity and reliability of these instruments were rigorously tested, confirming their suitability for use. The results of the validity test for the 40 items in the student musical creativity instrument revealed that the Pearson correlation value exceeded the r-table threshold of 0.312, indicating the validity of all the items. Additionally, the reliability test demonstrated an α (Cronbach's alpha) value greater than 0.70, indicating acceptable reliability.

2.6. Data analysis

Research data were analyzed using descriptive calculations, box plots as well as one-way and two-way ANOVA using the statistical analysis program JASP. Descriptive statistics were used to determine the TMA of students in both groups. Box plots were created to understand the distribution and variability of TMA scores within each group. They provide a visual representation of the central tendency, spread, and any potential outliers in the data. Before conducting the ANOVA test, the prerequisites of normality and homogeneity must be met.

The criteria used for the normality test are that the data is normally distributed if the obtained L-value is less than the L-table value at a significance level of 0.05. Additionally, the homogeneity criteria used are that the data has homogenous variances if the chi-square value is smaller than the critical value at a significance level of 0.05. Furthermore, one-way and two-way ANOVA analyses were conducted to address the research questions. The criteria used were that if the p-value < 0.05, there would be a significant difference between the test groups.

3. RESULTS

3.1. Prerequisite analysis

The results of the normality and homogeneity tests are summarized in Tables 2 and 3. The normality test using Kolmogorov-Smirnov was conducted on 8 data groups of TMA with the following details: 1) experimental class; 2) conventional class; 3) high creativity group; 4) low creativity group; 5) high creativity group with explicit instruction;

6) high creativity group with conventional instruction; 7) low creativity group with explicit instruction; and 8) low creativity group with conventional instruction. Based on Table 2, the test results indicate that all test groups have normally distributed data as evidenced by $L_{count} < L_{table}$.

Table 2: Normality test results

Dataset	L-Value (L_{count})	L-Table (alpha = 0.05)	Normality Assessment
Experimental class	0.205	0.213	Normal
Conventional class	0.173	0.213	Normal
High creativity group	0.211	0.213	Normal
Low creativity group	0.162	0.213	Normal
High creativity group with explicit instruction	0.170	0.300	Normal
High creativity group with conventional instruction	0.291	0.300	Normal
Low creativity group with explicit instruction	0.282	0.300	Normal
Low creativity group with conventional instruction	0.292	0.300	Normal

Note: Lilliefors (K-S) test was used for assessing normality.

The homogeneity test using the Bartlett test on the TMA data presented in Table 3 indicates that all groups have homogenous variances (chi-square < critical value). Since the prerequisite tests, namely normality and homogeneity, have been met, further testing in the form of ANOVA can be conducted.

Table 3: Homogeneity test results

Dataset	Chi-Square	Critical Value (alpha = 0.05)	Homogeneity Assessment
Based on Learning Models	5.05	48.60	Variance Homogenous
Based on Musical Creativity	1.50	48.60	Variance Homogenous
Based on Learning Models and Musical Creativity	6.98	46.19	Variance Homogenous

Note: Bartlett test was used to assess homogeneity.

3.2. Descriptive statistics

Table 4 displays descriptive statistics of TMA in students taught using the explicit instruction method, while Table 5 contains data collected from students taught with the conventional approach.

Table 4: Descriptive statistics of TMA in the explicit instruction model

Description		TMA Group	
	High	Moderate	Low
Valid	10	3	5
Missing	0	0	0
Mode	72.000	60.000	61.000
Median	73.500	60.000	61.000
Mean	73.500	61.333	61.200
Std. Deviation	2.273	2.309	0.837
Variance	5.167	5.333	0.700
Minimum	70.000	60.000	60.000
Maximum	77.000	64.000	62.000

Table 5: Descriptive statistics of TMA in the conventional model

Description	TMA Group		
	High	Moderate	Low
Valid	4	9	5
Missing	0	0	0
Mode	70.000	64.000	60.000
Median	70.000	64.000	60.000
Mean	69.000	63.111	60.400
Std. Deviation	2.708	1.764	0.548
Variance	7.333	3.111	0.300
Minimum	65.000	60.000	60.000
Maximum	71.000	65.000	61.000

Based on Table 4 and 5, the distribution of TMA groups from both classes shows that the class taught with the explicit instruction model has a higher number of students, namely ten in the high TMA ability category, compared to the control group (conventional), which has four students.

Based on Table 4, the data illustrates that most students fall into the high category, with a mean value of 73.5. There are five students in the low category, with a mean value of 61.2, and three students in the moderate category, with a mean value of 61.3.

Additionally, the results reveal that the highest TMA score is 77, while the lowest is 60. These findings suggest that students who underwent explicit instruction learning predominantly exhibit high TMA abilities.

Based on Table 5, most students fall into the moderate category, with a frequency of 9 and a mean value of 63.1. Additionally, there are five students in the low category, with a mean value of 60.4, and 4 students in the high category, with a mean value of 69.

The results also reveal that the highest TMA score is 71, while the lowest is 61. These findings indicate that students who underwent learning via conventional models predominantly exhibit moderate TMA abilities.

Furthermore, Figures 1 and 2 show box plots of TMA for the explicit model instruction class and the control class, respectively. Based on Figure 1, in the high TMA group, the square-shaped box plot indicates a relatively uniform distribution or a dataset with similar levels of variability across its values.

The length of the box (the interquartile range, IQR) is relatively consistent, suggesting that the middle 50% of the data has a similar range. Additionally, in the low category, the box itself is almost split into two distinct parts, indicating that the data is not symmetrically distributed.

This separation suggests that the data has a significant skew, and there is a pronounced difference between the lower and upper halves of the dataset. On the other hand, in the moderate category, the oval-shaped box plot indicates a dataset with varying levels of variability or skewness in its distribution.

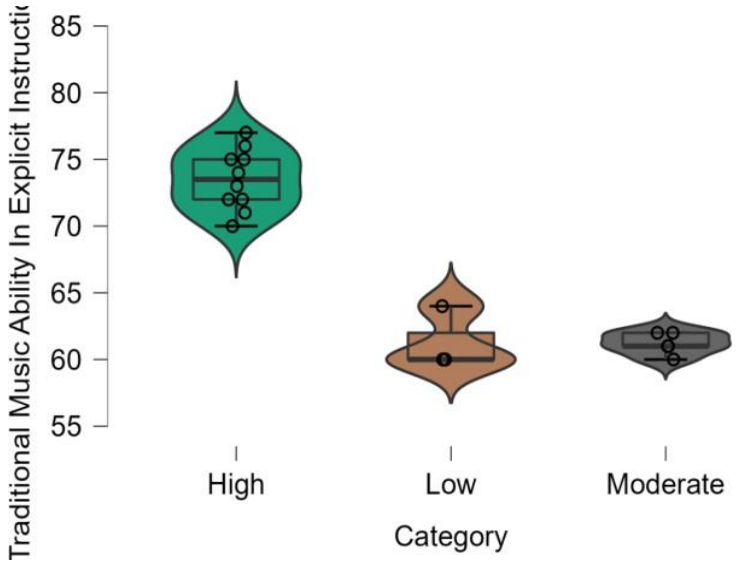

Figure 1: Box plot of TMA in the explicit instruction model

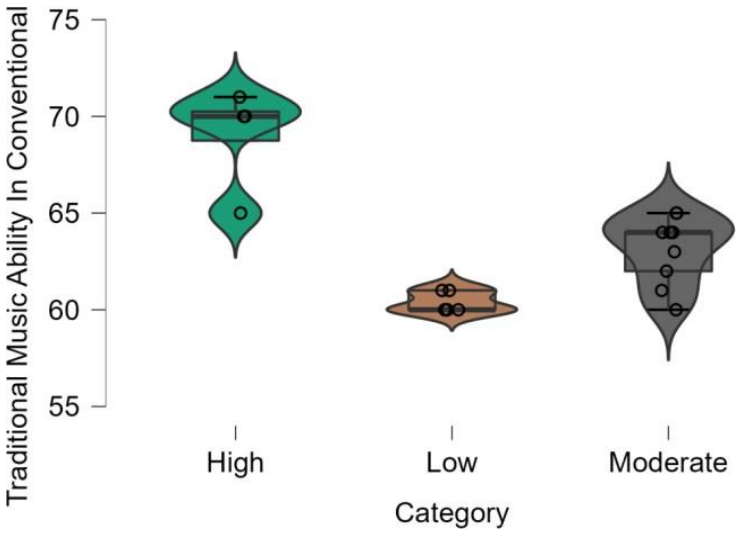

Figure 2: Box plot of TMA in the conventional model

In Figure 2, in the high TMA group, the separated box suggests that the data can be divided into two or more distinct subgroups or clusters. In a box plot, a larger or taller box indicates greater variability or spread in the middle 50% of the data. It suggests that the data points within the IQR have a wider range of values, and there may be more dispersion in the dataset. On the other hand, a smaller or shorter box indicates less variability or spread in the middle 50% of the data. It suggests that the data points within the IQR are more tightly clustered around the median, with less dispersion.

In this study, to investigate the influence of musical creativity on students' TMA, the TMA data of students were compared based on their levels of musical creativity. Therefore, in this case, both classes were combined and then divided into high creativity and low creativity groups. Table 6 presents the descriptive analysis after grouping the students. The total student in each group is 18 because the grouping was determined based on the median value of musical creativity. The average TMA scores for each group were calculated, and it was found that students with high musical creativity obtained a higher average TMA score, which is 73.333, while students with low musical creativity had an average TMA score of 62.778.

Table 6: Descriptive statistics of TMA based on musical creativity level

Musical Creativity Level	TMA Mean	SD	N
High	73.333	2.345	18
Low	62.778	4.764	18

Figure 3 displays box plots of students' TMA categorized by their levels of creativity. A wider box (high creativity) indicates a dataset with greater variability or spread within the middle 50% of the data. This suggests that the values within the IQR have a broader range, signifying increased variability in the data. On the other hand, a narrower box (low creativity) represents a dataset with less variability or dispersion within the middle 50% of the data. This indicates that the values within the IQR are more closely clustered around the median, implying reduced variability in the data.

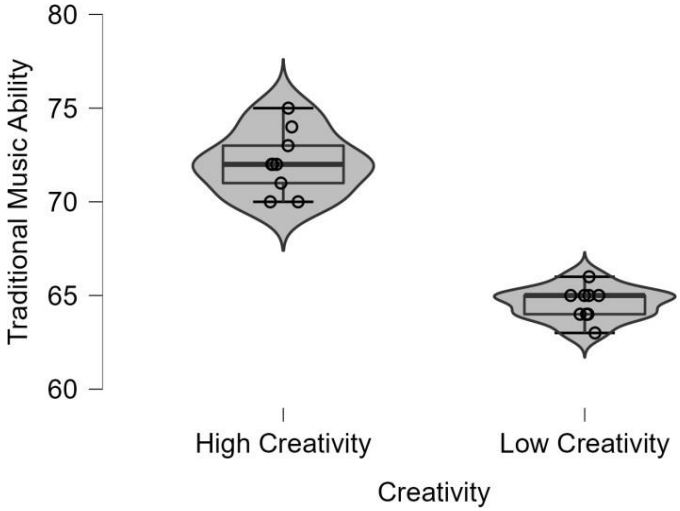

Figure 3: Box plot of TMA based on musical creativity

Table 7 shows the results of the ANOVA analysis on students' TMA based on their creativity levels. When categorized by student creativity, it reveals a significant difference with an F value of 35.567 and a significance value of 0.001. This indicates that students with high creativity tend to achieve more optimal results in terms of TMA without considering the learning model.

Table 7: One-way ANOVA test results

Cases	Sum of Squares	df	Mean Square	F	p	η^2	η^2_p
Creativity	501.389	1	501.389	35.567	0.001	0.690	0.690
Residuals	225.556	16	14.097				

Note: Type III Sum of Squares

The results presented in Table 8 demonstrate differences in students' traditional music abilities based on their levels of creativity. For students with high creativity, when provided with conventional model instruction, they achieve a TMA mean score of 61.000. However, when these high-creativity students are given explicit model instruction, they obtain a higher TMA score of 72.111. These findings suggest that students with high creativity tend to attain higher TMA scores when exposed to the explicit model instruction method.

Table 8: Descriptive Data of TMA Based on Learning Models and Creativity

Creativity	Learning Model	Mean	SD	N
High	Conventional	61.000	0.707	9
	Explicit Instruction	72.111	1.691	9
Low	Conventional	64.556	0.882	9
	Explicit Instruction	65.333	3.000	9

On the other hand, for students with low creativity, receiving conventional model instruction results in a TMA mean score of 64.556.

When these low-creativity students are instructed using the explicit model instruction, they achieve an average TMA score of 65.33.

These data indicate no significant difference in TMA between students with low creativity, whether instructed by the conventional or explicit model instruction. Therefore, the learning model only shows differentiation in the high creativity group.

Furthermore, it can also be concluded that the high creativity group with the conventional model actually obtains lower TMA results compared to the low creativity group with any model.

This indicates that the high creativity group is highly dependent on the learning model, and if they do not receive appropriate instruction, they may end up with the lowest TMA scores among the groups.

3.3. Two-way ANOVA

Table 9 displays the results obtained from the Two-Way ANOVA analysis. It is clear that creativity has a significant impact on TMA, as indicated by a significance value of 0.012. Similarly, the choice of the learning model also influences TMA, with a significance value of 0.001.

When considering the interaction between creativity and the learning model as variables, both variables significantly affect TMA, with a significance value of 0.001. These findings emphasize the importance of student musical creativity and the teaching methods employed by instructors in shaping the learning outcomes of traditional music.

Figure 4 provides a visual representation of the interaction pattern between learning models and student creativity, illustrating their influence on the TMA of the students.

Table 9: Two-way ANOVA test results

Cases	Sum of Squares	df	Mean Square	F	p	η^2	η^2_p
Creativity	23.361	1	23.361	7.112	0.012	0.034	0.182
Learning Models	318.028	1	318.028	96.82	0.001	0.463	0.752
Creativity—Learning Models	240.25	1	240.25	73.142	0.001	0.35	0.696
Residuals	105.111	32	3.285				

Note: Type III Sum of Squares.

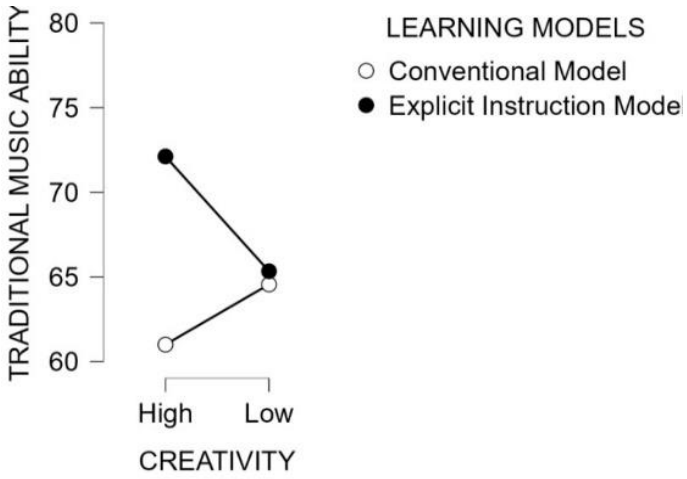

Figure 4: Interaction between creativity and learning models on TMA

4. DISCUSSION

This study has addressed the first research question, indicating that there is a significant difference between the group receiving explicit instruction and the group receiving conventional instruction. Specifically, this study shows that the application of the explicit model instruction results in higher TMA scores compared to the conventional model. This is in line with the findings of previous studies, which revealed that explicit model instruction would have an impact on student learning outcomes [20], [21]. There are several advantages to the explicit instruction model that contribute to traditional music abilities. Explicit model instruction typically follows a structured and systematic approach to teaching, providing clear objectives, step-by-step guidance, and well-defined explanations of musical concepts. In addition, explicit instruction emphasizes clarity in communication so that students understand the purpose and rationale behind the musical techniques they are learning. During the learning process, it often involves continuous feedback and practice. Students receive immediate feedback on their performance, enabling them to identify areas for improvement and make necessary adjustments.

Hera and Elvandari [22] demonstrated that explicit instruction plays a crucial role in traditional dance art education. Their findings in the realm of art education underscore the significance of this approach across a spectrum of artistic disciplines, traditional music learning being one of them. In traditional music, much like in dance, explicit instruction offers a methodical breakdown of intricate musical elements and techniques. This systematic presentation allows students to understand the components of traditional music thoroughly. Whether it is mastering specific musical instruments, understanding intricate rhythms, or exploring the rich cultural history embedded in traditional music, explicit instruction ensures that students have a clear roadmap for their musical journey.

Moreover, the step-by-step demonstration provided by explicit instruction is particularly valuable in traditional music, where the transfer of knowledge often relies on oral traditions and hands-on experiences. Additionally, the emphasis on clear communication and feedback within the explicit instruction model is beneficial in the context of traditional music. This ensures that students not only learn the technical

aspects but also appreciate the cultural and emotional nuances of the music they are studying.

Furthermore, the second research question in this study has been addressed, indicating that student musical creativity significantly impacts student TMA. The results show that students with high creativity generally have higher TMA scores. However, an anomaly occurs when these results are examined based on the learning model. Ideally, students with high creativity should consistently achieve higher TMA scores than those with low creativity. However, the findings reveal that in the high creativity group taught with the conventional model, the TMA scores are lower compared to students with low creativity taught using the same model.

This unexpected finding can be attributed to various factors. While high creativity students typically have the potential for greater musical expression and innovation, the teaching method used in this study, the conventional model, may not have been conducive to harnessing and nurturing their creative abilities effectively. The conventional model might rely heavily on established techniques and structured learning, which could inadvertently stifle the creative freedom of high creativity students. On the other hand, students with low creativity, when taught using the same conventional model, may not feel as restricted, as they may not have as many preconceived ideas or creative inclinations.

In contrast, the explicit instruction model, used in the study, might have provided high creativity students with a more supportive environment for their creative expression, resulting in higher TMA scores. This highlights the importance of aligning teaching methods with students' creativity levels to fully harness their potential. It also suggests that the conventional model may need adjustments or enhancements to better cater to the needs of high creativity students in music education.

Higher education in music emphasizes the cultivation of students' creativity, a demand echoed by society and parents alike. This emphasis arises from the recognition that music composition and performance greatly benefit from increased creative expression. Creative expression allows students to explore new ideas, melodies, harmonies, and musical structures and enables them to convey a deeper range of emotions through their music. Lecturers can foster student musical creativity through various methods in explicit instruction. Explicit instruction models have a significant impact on the development of traditional music skills among students. These models encourage students to engage in focused and attentive learning within the classroom environment [23], [24]. These methods include developing technical skills on musical instruments, understanding music theory, and gaining proficiency in music composition, which are crucial for nurturing musical creativity. Lecturers can guide students in exploring various instruments in Minangkabau traditional music, as exposure to different styles can lead to creative blending and innovation within their own music. Additionally, musical creativity often involves conveying emotions and personal experiences through music. In explicit instruction, fostering creativity in music also encompasses the interpretation and performance of music.

Fostering student creativity is essential in this context, as it involves a process where new creations can stem from the inventive thinking of the creator. It can also draw from existing knowledge and past experiences related to the subject matter, which the creator then combines and reimagines to generate fresh works or ideas that differ from previous creations [21], [25], [26]. When students possess a heightened level of

creativity, they are empowered to produce exceptional musical compositions and performances. These creative achievements, in turn, contribute significantly to the personal development and growth of music students. In this context, it is important to acknowledge the fundamental role of emotion in human experiences, as it exerts a profound influence on our daily activities, including cognition, communication, learning, and decision-making processes. Emotion is a crucial factor that shapes the creative abilities of college students, enabling them to engage in various forms of artistic expression, such as music improvisation [27].

5. CONCLUSION

Based on the study's findings, we can conclude that significant differences exist in students' TMA depending on their learning methods. Students who received explicit instruction scored TMA in the high category, whereas those undergoing conventional learning scored in the medium category. Additionally, there is a notable disparity in students' TMA based on their level of musical creativity. High-creativity students achieved higher TMA scores than their low-creativity peers ($p = 0.001$). Furthermore, an interaction between the learning methods and student inventiveness was observed, which influenced the TMA of students ($p = 0.001$). Specifically, high-creativity students who received explicit instruction achieved superior learning outcomes compared to those with high creativity who used conventional models. This suggests that attaining high TMA in students requires both high creativity and the selection of appropriate teaching methods. Consequently, it is imperative to foster student musical creativity and enhance lecturer skills in the teaching process.

Educators and lecturers in the field of music education are encouraged to consider the significant impact of teaching methods on students' TMA. To further optimize TMA outcomes, educators should also recognize the role of students' individual musical creativity levels. Tailoring teaching strategies to accommodate varying creativity levels can create a more inclusive and effective learning environment. Additionally, continuous feedback and support are essential in helping students achieve mastery in TMA.

For future research, it is suggested to delve deeper into the specific components of explicit instruction models that contribute most significantly to improved TMA outcomes. Exploring factors like motivation, practice, and cultural background's impact on creativity and TMA can provide valuable insights. Longitudinal studies may also be considered to assess the long-term effects of explicit instruction on students' TMA and creativity development.

Furthermore, faculty members should encourage the integration of explicit instruction models into their teaching practices, emphasizing the importance of structured approaches. Professional development opportunities can help lecturers enhance their skills in implementing explicit instruction and fostering student creativity. Creating a culture of innovation and creativity within the faculty can inspire new teaching approaches and research endeavors in music education. In conclusion, this study underscores the potential for enhancing music education by adopting explicit instruction methods and nurturing musical creativity, benefiting both educators and students in the field.

The study's sample size was relatively small, consisting of only 36 students. This limited sample may not adequately represent the diversity of students in various music

education settings or cultural contexts, potentially impacting the generalizability of the results. Furthermore, the study primarily focused on undergraduate students, making it challenging to extrapolate the findings to different age groups or educational levels. Variances in maturity and prior musical experiences among students could result in varying effects of explicit instruction on TMA. Additionally, the research employed a quantitative research approach, which offered valuable statistical insights. However, this method may not fully capture the depth of students' musical experiences and creative processes. Supplementing quantitative data with qualitative research methods, such as interviews or observations, could provide a more holistic understanding of the factors influencing TMA. Moreover, although the study investigated the impact of explicit instruction and musical creativity, it did not explore other potential variables that could affect TMA. Factors like motivation, practice habits, or cultural influences were not considered in the analysis. Future research could broaden its scope to include a more comprehensive set of variables to gain a deeper understanding of TMA development.

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