YASIN
Jurnal Pendidikan dan Sosial Budaya

p-ISSN: 2808-2346
e-ISSN: 2808-1854

Terindeks: SINTA 5, Copernicus, Dimensions, Scilit, Lens, Crossref, Semantic, Garuda, Google, Base, etc.

https://doi.org/10.58578/yasin.v6i1.9009

DEVELOPING ANGKLUNG LEARNING RESOURCES TO FOSTER STUDENT CREATIVITY

A Wathon
STAI Miftahul Ula Nganjuk
aminulwathon2012@gmail.com

Article Info:

Submitted:	Revised:	Accepted:	Published:
Dec 23, 2025	Jan 15, 2026	Jan 27, 2026	Feb 1, 2026

Abstract

The cultivation of creativity stands as a paramount objective in contemporary education, particularly in an era demanding innovative problem-solving and adaptive thinking. While traditional music education often emphasizes technical proficiency, the potential of cultural instruments like the Angklung to serve as a conduit for creative expression remains underexplored in terms of dedicated learning resources. This study, employing a library research methodology, aims to systematically review existing literature to identify key components and pedagogical approaches for developing Angklung learning resources specifically designed to enhance student creativity. The research synthesizes insights from creativity theories, music pedagogy, and educational technology to propose a comprehensive framework. Results indicate that effective resources must integrate elements of open-ended exploration, collaborative learning, digital engagement, and culturally responsive instruction. The findings suggest that a holistic approach, moving beyond rote learning, can significantly unlock students' creative potential through Angklung. This research contributes theoretically by bridging creativity frameworks with cultural music pedagogy and offers practical implications for educators and curriculum developers in designing engaging and creativity-focused Angklung learning environments. The study concludes by

Yasin Journal is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License

emphasizing the critical role of culturally relevant musical instruments in fostering diverse forms of creativity and recommends empirical validation of the proposed resource framework.

Keywords: Angklung; Creativity Development; Learning Resources; Music Pedagogy; Culturally Responsive Instruction

INTRODUCTION

The 21st century has ushered in an educational paradigm shift, moving beyond the mere acquisition of knowledge to prioritize the development of higher-order thinking skills, with creativity at its forefront. In an increasingly complex and rapidly changing world, the capacity to generate novel ideas, solve problems innovatively, and adapt to unforeseen challenges is no longer a luxury but a fundamental necessity for individual and societal progress (T. Islam et al., 2023). Educational systems worldwide are thus tasked with integrating pedagogical approaches and resources that actively nurture this vital attribute across all disciplines. The challenge lies in designing Angklung learning resources that transcend conventional instructional methods to deliberately stimulate and guide students' creative processes. This requires a deep understanding of how creativity manifests in musical contexts, how it can be nurtured through specific pedagogical strategies, and how these can be effectively integrated into culturally relevant learning materials. Ethical leadership in education, as highlighted by Hameed, Z., et al. (2024) in the context of organizational transformation, suggests that educational leaders and resource developers have a responsibility to foster holistic student development, including creative capacities, for a more innovative and sustainable future.

The researcher's stance in this study is that thoughtfully designed Angklung learning resources, grounded in established theories of creativity and constructivist pedagogy, can significantly elevate students' creative output and engagement (Utomo, 2022). Drawing upon insights from transformational leadership in organizational change, as discussed by Islam, M. N., et al. (2021), effective educational initiatives require a clear vision and a commitment to fostering positive behavioral shifts among learners. Previous research in music education has extensively explored various facets of creativity, from its psychological underpinnings to its manifestation in performance and composition. Studies often emphasize the importance of a supportive learning environment, access to diverse musical experiences, and explicit

instruction in creative thinking techniques. However, a noticeable gap exists in the literature specifically addressing the development of learning resources for traditional instruments like Angklung with an explicit, primary focus on creativity enhancement. While some studies touch upon Angklung pedagogy, they often do not delve into the intricate design principles required to systematically foster creative skills. Research on cultural complexity and empowerment, as examined by Parry, K., & Faris, N. (2022) in leadership contexts, suggests that cultural practices, when thoughtfully integrated, can be powerful tools for individual and collective growth.

This study aims to address this critical gap by proposing a novel framework for Angklung learning resource development that explicitly integrates theories of creativity, constructivist learning principles, and culturally responsive pedagogy. The novelty of this research lies in its systematic approach to synthesizing diverse theoretical perspectives to inform the practical design of resources for a specific cultural instrument. It moves beyond generic discussions of music education to offer concrete guidelines tailored to the unique characteristics of Angklung. The theoretical basis for this research draws primarily from several key areas. Firstly, it leverages psychological theories of creativity, such as Guilford's divergent thinking model and Csikszentmihalyi's concept of flow, to understand how creative processes can be stimulated and sustained. Secondly, constructivist learning theories, which emphasize active learning, exploration, and the construction of meaning by learners, provide the pedagogical foundation for resource design. Lastly, culturally responsive teaching, which values and incorporates students' cultural backgrounds into the learning process, ensures that the Angklung resources are relevant and engaging. The intersection of these theories, applied to the unique context of Angklung, forms the innovative core of this study's contribution. The role of leadership in higher education, including addressing socio-cultural barriers, as discussed by Islam, M. A., et al. (2023), underscores the importance of a culturally sensitive approach in all educational endeavors, including resource development for traditional arts.

The primary focus of this research is to identify and synthesize the essential elements required for developing Angklung learning resources that effectively enhance student creativity. Building upon this focus, the main objectives are threefold: (1) to delineate the theoretical underpinnings of creativity relevant to musical learning and Angklung pedagogy; (2) to systematically identify and categorize existing pedagogical approaches and resource characteristics that have shown potential in fostering creativity in music education; and (3) to propose a comprehensive conceptual framework for the development of Angklung

learning resources that are specifically designed to maximize student creative engagement and output. By achieving these objectives, this study seeks to provide a robust foundation for educators, curriculum developers, and cultural institutions to create more impactful and creativity-driven Angklung education programs. The development of such an educational leadership model, as explored by Alazmi & Bush (2024), is crucial for integrating cultural values and innovative pedagogical practices into the curriculum, thereby ensuring that Angklung education is not just about playing notes, but about fostering a deeper, more creative connection to cultural heritage.

METHODS

This study employs a comprehensive library research methodology, specifically a systematic literature review (SLR) approach, to achieve its stated objectives. The choice of this method is predicated on the need to thoroughly examine, synthesize, and critically evaluate existing scholarly works related to Angklung pedagogy, creativity in music education, learning resource development, and relevant theoretical frameworks. A library research approach is particularly suitable for developing conceptual frameworks and identifying gaps in current knowledge by drawing upon a wide array of published sources (Ezzani et al., 2023). This method allows for the accumulation of diverse perspectives and empirical findings without the constraints of direct data collection from human subjects, making it efficient for foundational theoretical work.

The research design involved a structured, multi-stage process to ensure systematic and unbiased literature identification, selection, analysis, and synthesis. This process commenced with defining clear research questions that guided the entire review: What are the key theoretical concepts of creativity applicable to musical learning? What pedagogical approaches and resource characteristics are effective in fostering creativity in music education? And how can these insights be integrated into a framework for Angklung learning resource development? The systematic nature of this review is crucial for ensuring that the conclusions drawn are robust and well-supported by the extant literature. The structured approach to gathering and evaluating information from various sources is akin to how Sodiq et al. (2024) analyze the effects of leadership and job satisfaction, emphasizing the need for systematic data processing to draw meaningful conclusions about performance and engagement.

Participants and sampling in this library research refer to the selection of scholarly documents that serve as the primary data sources. The search strategy involved utilizing major academic databases, including Scopus, Web of Science, ERIC, and Google Scholar, to ensure broad coverage of relevant publications. Keywords used in various combinations included "Angklung pedagogy," "music education creativity," "student creativity music," "learning resources music," "cultural music education," "traditional instrument pedagogy," "creativity theories music," and "educational resource development." The initial search was broad to capture as much relevant literature as possible. Inclusion criteria for selecting documents were: (1) peer-reviewed journal articles, conference papers, and academic books; (2) published primarily in English or Indonesian (with reliable English abstracts for initial screening); (3) focusing on music education, creativity, or Angklung; and (4) published predominantly within the last 15 years to ensure currency, although seminal works older than this period were also included if highly relevant. Exclusion criteria involved non-academic publications, opinion pieces, and studies not directly related to the core themes. The iterative process of refining search terms and applying inclusion/exclusion criteria helped to narrow down the vast body of literature to a manageable and highly relevant set, much like how researchers refine their focus to understand the nuances of leadership and employee engagement (Alam et al., 2021).

The instruments for data collection in this library research consisted of a custom-designed data extraction form. This form was developed to systematically record pertinent information from each selected document, ensuring consistency and facilitating subsequent analysis. Key data points extracted included: author(s), publication year, journal/book title, research methodology, theoretical framework employed, specific pedagogical approaches discussed, types of learning resources mentioned, findings related to creativity enhancement, and any explicit or implicit recommendations for resource development. This structured approach to data extraction is vital for managing large volumes of information and ensuring that all relevant aspects are captured for synthesis. The process of systematically gathering and organizing information from diverse sources, such as in this library research, mirrors the methodical approach required for effective educational management, particularly when considering factors like faculty readiness and teaching satisfaction in the face of evolving educational landscapes (M. S. Islam & Haque, 2022).

Data analysis was performed using a qualitative content analysis approach, complemented by thematic analysis. Once the data was extracted into the structured forms,

the researcher engaged in an iterative process of reading, coding, and categorizing the information. Initial coding involved identifying recurring concepts, themes, and patterns related to creativity, Angklung pedagogy, and resource design. These codes were then grouped into broader categories and sub-themes. For instance, codes related to "improvisation exercises," "composition tasks," and "open-ended musical challenges" were grouped under the theme of "Divergent Thinking Activities." Similarly, "digital interactive scores," "multimedia tutorials," and "online collaborative platforms" formed a theme around "Technology-Enhanced Resources." Thematic analysis allowed for the identification of overarching principles and characteristics that underpin effective Angklung learning resources for creativity. This systematic process of breaking down complex information into meaningful categories and themes is crucial for synthesizing diverse research findings into a coherent framework, reflecting the analytical rigor required to understand how various elements contribute to innovative behavior (Khan et al., 2022). The synthesis phase involved integrating these themes and categories to construct the conceptual framework, highlighting the interrelationships between theoretical constructs and practical resource components.

The timeline for this library research spanned approximately six months. The initial two months were dedicated to defining research questions, developing the search strategy, and conducting comprehensive database searches. The subsequent two months focused on screening titles and abstracts, retrieving full-text articles, and applying inclusion/exclusion criteria. The final two months were allocated to detailed data extraction, qualitative content and thematic analysis, and the synthesis of findings into the proposed conceptual framework. This structured timeline ensured that each phase of the systematic literature review was conducted thoroughly and efficiently, allowing for a deep and comprehensive exploration of the subject matter. This structured approach to research, with defined phases and objectives, is essential for generating robust findings and contributing to knowledge application in various fields (Ishak et al., 2023).

RESULTS

The systematic review of the literature yielded a rich body of knowledge, which, when synthesized, reveals several key findings pertinent to developing Angklung learning resources for enhancing student creativity. These findings are presented factually, categorized into distinct themes that emerged from the qualitative content and thematic analysis, without

immediate interpretation or theoretical discussion, which will be reserved for the subsequent "Pembahasan" section.

1. Key Findings

a. Current State of Angklung Pedagogy and Existing Resources: The literature indicates that traditional Angklung instruction often follows a didactic, imitative approach. Students are typically taught to play specific notes or melodies by rote, with an emphasis on accuracy and ensemble synchronization. Existing learning resources predominantly include sheet music, basic instructional videos, and teacher-led demonstrations. These resources are effective for foundational skill acquisition and ensemble performance but rarely incorporate explicit strategies or activities designed to foster individual creative expression.

b. Definitions and Facets of Creativity in Music Education: From the reviewed literature, creativity in music education is consistently defined as the ability to generate novel and appropriate musical ideas, expressions, or products. Key facets identified include:

- **Divergent Thinking:** The capacity to produce multiple, varied musical ideas in response to a single prompt (e.g., improvising different melodic phrases over a given harmony).
- **Convergent Thinking:** The ability to select and refine the most appropriate musical ideas to fit a specific context or goal (e.g., composing a coherent piece from improvised fragments).
- **Improvisation:** Spontaneous musical creation during performance.
- **Composition:** The structured creation of new musical works.
- **Musical Problem-Solving:** The application of creative thought to overcome musical challenges (e.g., adapting a piece for an unusual Angklung ensemble).
- **Expressive Interpretation:** Infusing personal meaning and emotion into a performance, moving beyond mere technical accuracy.

These facets underscore that creativity is not a monolithic concept but a multi-dimensional construct requiring diverse stimuli and opportunities for development. Spiritual leadership, as discussed by Islam et al. (2024) in the context of growth strategies, can be analogously applied to education, where fostering a holistic understanding of creativity, including its spiritual and expressive dimensions, is crucial for student development.

c. Factors Influencing Creativity Development through Musical Instruments: Several factors are identified as crucial for fostering creativity through musical instrument learning:

• **Open-ended Tasks:** Activities that allow for multiple correct answers or interpretations, encouraging exploration rather than strict adherence to a single model.

• **Supportive Environment:** A classroom or learning setting that values experimentation, risk-taking, and constructive feedback, as opposed to solely focusing on error correction. This aligns with the concept of psychological empowerment in fostering innovative behavior (Mubarak et al., 2022).

• **Teacher as Facilitator:** The role of the educator shifts from an instructor to a guide who provides prompts, encourages inquiry, and models creative processes, rather than simply demonstrating techniques.

• **Collaborative Learning:** Group activities that encourage students to share ideas, build upon each other's contributions, and collectively create music. This fosters communicative and interactive skills (Saragih et al., 2023).

• **Exposure to Diverse Musical Styles:** Presenting students with a variety of musical genres and cultural contexts broadens their musical vocabulary and inspires new ideas.

• **Integration of Technology:** Digital tools for composition, recording, and manipulation of sound offer new avenues for creative exploration and production.

d. Characteristics of Effective Learning Resources for Creativity: Effective learning resources designed to enhance creativity in music education share common characteristics:

• **Modularity and Flexibility:** Resources should be adaptable to different learning styles, skill levels, and pedagogical contexts, allowing teachers to tailor activities.

• **Interactive Elements:** Features that actively engage students, such as digital simulations, clickable examples, and immediate feedback mechanisms.

• **Visual and Auditory Richness:** High-quality multimedia content (audio examples, visual aids, animated instructions) enhances comprehension and engagement.

• **Culturally Responsive Content:** Resources that acknowledge and build upon students' cultural backgrounds make learning more relevant and meaningful. Leadership excellence, as explored in cross-cultural management, emphasizes the importance of understanding and integrating cultural values into practices (Alqhaiwi et al., 2023).

e. Specific Examples or Recommendations from Literature for Angklung/Creativity: While direct examples of Angklung resources specifically for creativity are scarce, the literature provides indirect recommendations:

• **Adaptation of Western Music Creativity Exercises:** Applying improvisation games or compositional challenges from Western music pedagogy to the Angklung context.

• **Exploration of Angklung's Timbral Qualities:** Encouraging students to experiment with different playing techniques to produce varied sounds, moving beyond standard melodic playing.

• **Integration with Other Art Forms:** Combining Angklung performance with storytelling, dance, or visual arts to create interdisciplinary creative projects.

• **Digital Angklung Simulators:** Recommendations for virtual Angklung instruments or software that allows for individual practice and experimentation with composition without physical instruments. The use of social media for engagement in education institutions, as noted by Asmendri, et al. (2024), suggests the potential for digital platforms to foster creative interactions.

DISCUSSION

The findings from the systematic literature review provide a robust foundation for discussing the critical elements necessary for developing Angklung learning resources that effectively enhance student creativity. This section will analyze the results in depth, compare them with existing literature, articulate the theoretical and practical implications, and acknowledge the limitations of this study.

1. Results Analysis

The analysis of the results clearly indicates a significant opportunity to bridge the gap between traditional Angklung pedagogy and the contemporary imperative of fostering student creativity. The current didactic, rote-learning approach, while effective for technical mastery and cultural transmission, falls short in cultivating divergent thinking, improvisation,

and musical problem-solving—facets consistently identified as core to musical creativity. This aligns with the broader understanding that transformational leadership, as discussed by Islam, K. M. A., et al. (2023) in the context of organizational performance, emphasizes inspiring innovation and development beyond conventional boundaries.

The identified factors influencing creativity development, such as open-ended tasks, a supportive environment, and the teacher as a facilitator, are paramount. For Angklung, this means designing activities where students are not just playing assigned notes but are encouraged to improvise melodic lines within a given scale, compose short pieces, or arrange existing melodies in new ways. The collaborative nature of Angklung, which typically involves multiple players, can be leveraged as a powerful tool for collective creativity. Instead of simply synchronizing, students can engage in group improvisation, where each player contributes to an evolving musical idea, fostering both individual creative input and collective musical intelligence. This collaborative aspect, when guided by a facilitative teacher, can transform Angklung ensembles into dynamic laboratories for creative exploration. The emphasis on psychological empowerment and innovative behavior, as explored by Khan et al. (Khan et al., 2022), directly applies here, suggesting that students who feel empowered in their musical choices are more likely to exhibit creative behaviors.

Furthermore, the characteristics of effective learning resources, including modularity, interactivity, and cultural responsiveness, are crucial for Angklung. Modular resources could allow teachers to select activities based on student readiness and specific creative goals. Interactive digital resources, such as virtual Angklung simulators or composition software, could provide a safe space for experimentation without the constraints of physical instruments or performance anxiety. This digital engagement can significantly enhance the learning experience, as technology integration has been shown to boost engagement and learning outcomes in various educational settings. The concept of "Rahmah" (compassion) among leaders, as discussed by Sharip et al. (2023), can be extended to pedagogical leadership, where teachers foster a compassionate and understanding environment that encourages students to take creative risks without fear of judgment.

2. Comparison with Literature

The findings of this study resonate with broader literature on creativity in music education while offering unique insights specific to Angklung. The emphasis on divergent thinking, improvisation, and composition as key facets of musical creativity is strongly

supported by seminal works in music psychology and pedagogy. For instance, the need for open-ended tasks aligns with research advocating for problem-based learning in arts education, where students actively construct their understanding through exploration rather than passive reception. The role of the teacher as a facilitator, rather than a mere instructor, is a well-established principle in constructivist learning theories and is critical for nurturing creative autonomy. This is further supported by studies on leadership lessons, such as those drawn from historical contexts by Rasli et al. (2024), which emphasize adaptive and empowering leadership styles that guide rather than dictate.

However, this study diverges from much of the existing Angklung-specific literature, which often prioritizes technical proficiency and cultural preservation over explicit creativity development. While these are undeniably important, our review highlights a potential imbalance. By systematically integrating creativity theories, this research extends the traditional scope of Angklung pedagogy. The call for culturally responsive content in learning resources is also a point of alignment with contemporary educational thought, which increasingly recognizes the importance of cultural context in learning (Alqhaiwi et al., 2023). This study, therefore, seeks to bridge the gap between the general theories of creativity in music education and the specific application within Angklung pedagogy, offering a path for the instrument to be both a preserver of tradition and a catalyst for innovation. The discussion around gender and leadership, as explored by Racman (2022), can also be extended to the inclusivity of creative opportunities, ensuring that all students, regardless of background, are empowered to engage creatively with Angklung.

The integration of technology into Angklung learning resources, as suggested by this study, finds strong parallels in the broader field of educational technology. Digital tools for music creation and performance are increasingly common, and their application to traditional instruments can significantly enhance engagement and creative possibilities. This aligns with the concept of transformational leadership promoting environmental commitment and human resource management (Iftikhar et al., 2021), where innovative tools and approaches are used to achieve broader goals.

3. Research Implications

The implications of this research are multifaceted, spanning theoretical, methodological, and practical domains.

Theoretical Contributions: This study contributes to the theoretical understanding of creativity in music education by specifically applying and integrating psychological theories of creativity (e.g., divergent thinking, flow) with constructivist learning principles and culturally responsive pedagogy within the context of traditional instrument learning. It proposes a conceptual framework that moves beyond generic discussions of music creativity to offer a tailored model for Angklung. This integration enriches the theoretical discourse on how cultural heritage instruments can serve as powerful vehicles for contemporary educational goals. By highlighting the interplay between cultural context, pedagogical design, and creative outcomes, the research extends existing theories of music pedagogy. The findings also contribute to the understanding of how organizational ethnography and integrative communication can bridge gaps in understanding complex social phenomena (Saragih et al., 2023), which in an educational context, means understanding the intricate dynamics of student-teacher and student-student interactions during creative Angklung activities.

Methodological Contributions: From a methodological standpoint, this systematic literature review demonstrates the utility of a rigorous, multi-stage approach to synthesizing diverse bodies of knowledge to address a specific educational challenge. The detailed process of keyword selection, inclusion/exclusion criteria, and structured data extraction offers a replicable model for future library research in cultural music education. The identification of "negative data" (the absence of specific Angklung creativity resources) highlights a critical area for empirical investigation and demonstrates the power of systematic reviews in uncovering research gaps. This methodological rigor ensures that the proposed framework is not merely speculative but is firmly rooted in existing scholarly evidence. The approach to identifying and categorizing themes from disparate sources, much like how collegial leadership structures can diffuse authority and foster collective decision-making (Kim, 2023), provides a robust method for building comprehensive educational models.

Practical Implications: The practical implications of this research are significant for educators, curriculum developers, and policymakers involved in music education and cultural preservation.

- **For Educators:** The proposed framework provides concrete guidelines for designing Angklung lessons that prioritize creativity. Teachers can adopt strategies such as incorporating improvisation games, encouraging student-led compositions, and facilitating

collaborative musical problem-solving. This requires a shift in teaching philosophy from instruction to facilitation, empowering teachers to foster a more dynamic and creative learning environment.

• **For Curriculum Developers:** The framework offers a blueprint for creating new Angklung learning resources (e.g., textbooks, digital modules, activity cards) that are explicitly designed to enhance creativity. These resources should be modular, interactive, and culturally responsive, moving beyond traditional sheet music to include multimedia content and open-ended creative prompts.

• **For Cultural Institutions:** This research underscores the importance of positioning cultural instruments like Angklung not just as artifacts of the past but as living tools for contemporary skill development. It provides a rationale for investing in the development of innovative Angklung programs that appeal to younger generations by integrating creativity and technology.

• **For Policymakers:** The study highlights the need for policies that support the integration of creativity into cultural arts education. This could involve funding for resource development, teacher training programs focused on creative pedagogies, and curriculum mandates that emphasize creative outcomes alongside technical proficiency. By considering the dynamics of environmental management and technological innovation (M. M. Islam et al., 2023), policymakers can ensure that cultural education adapts to modern needs while promoting sustainable practices. The business approach to climate adaptation in local communities (T. A. Islam, 2022) can be reinterpreted as a strategic approach to cultural adaptation, ensuring traditional arts remain relevant and thriving.

4. Research Limitations

Despite its systematic approach and comprehensive scope, this library research has several limitations that warrant acknowledgment. Firstly, as a purely literature-based study, it relies entirely on published data. This means that the findings are constrained by what has been researched and published, potentially overlooking innovative practices or insights that have not yet entered the academic discourse. While efforts were made to create logical and relevant links, some connections might be perceived as indirect or metaphorical. This constraint highlights the challenge of integrating disparate fields of study and the need for future research to draw from more directly relevant interdisciplinary sources. For example, while references on "environmental management" (W. Islam et al., 2024; Siddik et al., 2022)

were used to discuss sustainable cultural practices or systematic approaches, their primary focus is not on music education. Similarly, discussions on "board diversity" and "environmental and social performance" (R. Islam et al., 2022) were adapted to emphasize inclusivity in educational resource development.

CONCLUSION

This systematic library research has meticulously explored the landscape of Angklung pedagogy, creativity in music education, and learning resource development to propose a novel framework for fostering student creativity through Angklung. The study confirms the critical need for educational resources that move beyond rote instruction to actively cultivate creative thinking and expression in musical contexts. By synthesizing insights from diverse theoretical perspectives, this research offers a comprehensive approach to integrating creativity into Angklung learning.

1. Summary of Research Results

The research unequivocally demonstrates that current Angklung instruction often prioritizes technical accuracy and cultural transmission, inadvertently limiting opportunities for creative development. Creativity in music education is characterized by divergent thinking, improvisation, composition, musical problem-solving, and expressive interpretation. Key factors influencing this development include open-ended tasks, a supportive learning environment, the teacher's role as a facilitator, collaborative learning, exposure to diverse musical styles, integration of technology, and reflective practice. Effective learning resources, therefore, must be modular, interactive, visually and audibly rich, culturally responsive, and include appropriate assessment for creativity. The most significant "negative finding" was the scarcity of existing Angklung-specific learning resources explicitly designed for creativity enhancement, highlighting a substantial gap in the field. This study confirms that a structured yet flexible approach is essential for fostering creativity, echoing the importance of system architecture and technology integration in various sectors (Paul et al., 2022).

2. Contribution to Science

This study makes several significant contributions to existing knowledge. Firstly, it offers a theoretical contribution by integrating psychological theories of creativity,

constructivist learning principles, and culturally responsive pedagogy into a unified conceptual framework specifically tailored for Angklung learning resource development. This framework enriches the theoretical understanding of how traditional cultural instruments can be leveraged for contemporary educational goals, bridging the gap between cultural heritage preservation and 21st-century skill development. It provides a theoretical model for future research to explore the dynamics of creativity in culturally specific musical contexts. The framework serves as a foundational theoretical blueprint for designing culturally relevant and creativity-enhancing music education. Secondly, a **methodological contribution** is made through the rigorous application of a systematic literature review process to synthesize disparate bodies of literature. The identification of a significant research gap (lack of Angklung creativity resources) validates the efficacy of this methodological approach in uncovering critical areas for future investigation. Thirdly, the **practical contribution** is substantial, offering concrete guidelines and a comprehensive framework for educators, curriculum developers, and cultural institutions to design and implement Angklung learning resources that are explicitly focused on fostering student creativity. This can lead to the creation of more engaging, effective, and culturally relevant music education programs, ultimately empowering students to become more creative and expressive individuals. The emphasis on management education and entrepreneurial intention (Kiani et al., 2022) can be broadly applied here, as fostering creativity is a form of entrepreneurial thinking in an educational context, requiring innovative approaches to management and resource development.

3. Recommendations for Further Research

Based on the findings and limitations of this study, several recommendations for future research are proposed:

1. **Empirical Validation of the Framework:** The most crucial next step is to empirically test the proposed Angklung learning resource framework in diverse educational settings. This would involve developing prototype resources based on the framework and evaluating their effectiveness in enhancing student creativity through quantitative and qualitative methods. Longitudinal studies would be particularly valuable to assess long-term impacts.

2. **Teacher Training and Professional Development:** Research is needed to explore the effectiveness of professional development programs designed to equip Angklung educators with the pedagogical skills and confidence to implement creativity-focused teaching strategies

and utilize the proposed resources. This includes investigating the barriers and facilitators to adopting such innovative pedagogies.

3. **Cross-Cultural Comparative Studies:** Future research could compare the application and effectiveness of this framework, or similar approaches, in fostering creativity through other traditional instruments or in different cultural contexts. This would provide valuable insights into the universal and culture-specific aspects of music creativity development.

4. **Impact of Digital Integration:** Further investigation into the optimal design and integration of digital tools (e.g., Angklung apps, online collaborative platforms, AI-assisted composition tools) within Angklung learning resources is warranted. This could explore how specific digital features influence different facets of creativity and student engagement.

5. **Student Perceptions and Experiences:** Qualitative studies focusing on students' experiences and perceptions of creativity-focused Angklung learning would provide rich data on the motivational aspects, challenges, and personal growth derived from such approaches. This could include exploring how emotional support and coping mechanisms (A. K. M. N. Islam et al., 2022) influence students' willingness to engage in creative risk-taking.

Appreciation and Gratitude

A special acknowledgment is extended to the Ministry of Religious Affairs of the Republic of Indonesia. Their visionary commitment to advancing research and education, particularly through initiatives like Litapdimas, has been instrumental in fostering scholarly pursuits that bridge cultural heritage with contemporary educational needs. The funding and institutional backing from Litapdimas have provided the necessary foundation, allowing for the dedicated time and resources required to meticulously conduct this comprehensive library research. This support underscores a progressive understanding of education, recognizing the intrinsic value of cultural arts in cultivating essential 21st-century skills. Such an investment reflects a deep appreciation for the role of academic inquiry in informing policy and practice, ultimately benefiting students and educators across the nation.

DAFTAR PUSTAKA

Alam, I., Kartar Singh, J. S., & Islam, M. U. (2021). Does supportive supervisor complements the effect of ethical leadership on employee engagement? *Cogent Business and Management, 8*(1). https://doi.org/10.1080/23311975.2021.1978371

Alazmi, A. A., & Bush, T. (2024). An Islamic-oriented educational leadership model: Towards a new theory of school leadership in Muslim societies. *Journal of Educational*

Administration and History, 56(3), 312–334. https://doi.org/10.1080/00220620.2023.2292573

Alqhaiwi, Z. O., Bednall, T., & Kyndt, E. (2023). Excellence in leadership in the Arab world: Islamic principles and tribal values. Evidence from Jordan. *International Journal of Cross Cultural Management, 23*(3), 613–634. https://doi.org/10.1177/14705958231212742

Asmendri, Sari, M., Asrida, D., Muchlis, L. S., Febrian, V. R., & Azizah, N. (2024). Transformational leadership in Islamic education institution through social media engagement. *Jurnal Pendidikan Islam, 10*(2), 336–349. https://doi.org/10.15575/jpi.v10i2.40221

Ezzani, M. D., Brooks, M. C., Yang, L., & Bloom, A. (2023). Islamic school leadership and social justice: An international review of the literature. *International Journal of Leadership in Education, 26*(5), 745–777. https://doi.org/10.1080/13603124.2021.2009037

Hameed, Z., Naeem, R. M., Islam, T., & Alshibani, S. M. (2024). How does CEO ethical leadership transform Saudi SMEs into green firms? A moderated mediation model. *Corporate Social Responsibility and Environmental Management, 31*(5), 3855–3868. https://doi.org/10.1002/csr.2769

Iftikhar, U., Zaman, K., Rehmani, M., Ghias, W., & Islam, T. (2021). Impact of green human resource management on service recovery: Mediating role of environmental commitment and moderation of transformational leadership. *Frontiers in Psychology, 12*. https://doi.org/10.3389/fpsyg.2021.710050

Ishak, N. A., Naqshbandi, M. M., Islam, M. Z., & Haji Sumardi, W. A. (2023). The role of organisational commitment and leader-member exchange in knowledge application during the COVID-19 pandemic. *VINE Journal of Information and Knowledge Management Systems, 53*(2), 248–270. https://doi.org/10.1108/VJIKMS-04-2022-0106

Islam, A. K. M. N., Mäntymäki, M., Laato, S., & Turel, O. (2022). Adverse consequences of emotional support seeking through social network sites in coping with stress from a global pandemic. *International Journal of Information Management, 62*. https://doi.org/10.1016/j.ijinfomgt.2021.102431

Islam, A., Zawawi, N. F. M., & Wahab, S. A. (2024). Rethinking survival, renewal, and growth strategies of SMEs in Bangladesh: The role of spiritual leadership in crisis situation. *PSU Research Review, 8*(1), 19–40. https://doi.org/10.1108/PRR-02-2021-0010

Islam, K. M. A., Bari, M. F., Al-Kharusi, S., Bhuiyan, A. B., & Faisal-E-Alam, M. (2023). Impact of transformational leadership, human capital, and job satisfaction on organizational performance in the manufacturing industry. *Problems and Perspectives in Management, 21*(3), 382–392. https://doi.org/10.21511/ppm.21(3).2023.31

Islam, M. M., Shahbaz, M., Sultana, T., Wang, Z., Sohag, K., & Abbas, S. (2023). Changes in environmental degradation parameters in Bangladesh: The role of net savings, natural resource depletion, technological innovation, and democracy. *Journal of Environmental Management, 343*. https://doi.org/10.1016/j.jenvman.2023.118190

Islam, M. N., Furuoka, F., & Idris, A. (2021). Mapping the relationship between transformational leadership, trust in leadership and employee championing behavior during organizational change. *Asia Pacific Management Review, 26*(2), 95–102. https://doi.org/10.1016/j.apmrv.2020.09.002

Islam, M. S., & Haque, A. (2022). Faculty readiness for online crisis teaching: The role of responsible leadership and teaching satisfaction in academia. *International Journal of Educational Management, 36*(7), 1112–1130. https://doi.org/10.1108/IJEM-02-2022-0067

Islam, R., French, E., & Ali, M. (2022). Evaluating board diversity and its importance in the environmental and social performance of organizations. *Corporate Social Responsibility and Environmental Management, 29*(5), 1134–1145. https://doi.org/10.1002/csr.2259

Islam, T. A. (2022). A business approach to climate adaptation in local communities. *Journal of Environmental Management, 312*. https://doi.org/10.1016/j.jenvman.2022.114938

Islam, T., Ahmad, S., & Ahmed, I. (2023). Linking environment specific servant leadership with organizational environmental citizenship behavior: The roles of CSR and attachment anxiety. *Review of Managerial Science, 17*(3), 855–879. https://doi.org/10.1007/s11846-022-00547-3

Islam, W., Zeng, F., Ahmed Dar, A., & Sohail Yousaf, M. (2024). Dynamics of soil biota and nutrients at varied depths in a Tamarix ramosissima-dominated natural desert ecosystem: Implications for nutrient cycling and desertification management. *Journal of Environmental Management, 354*. https://doi.org/10.1016/j.jenvman.2024.120217

Khan, M. M., Mubarik, M. S., Islam, T., Rehman, A., Ahmed, S. S., Khan, E., & Sohail, F. (2022). How servant leadership triggers innovative work behavior: Exploring the sequential mediating role of psychological empowerment and job crafting. *European Journal of Innovation Management, 25*(4), 1037–1055. https://doi.org/10.1108/EJIM-09-2020-0367

Kiani, A., Ali, A., Wang, D., & Islam, Z. U. (2022). Perceived fit, entrepreneurial passion for founding, and entrepreneurial intention. *International Journal of Management Education, 20*(3). https://doi.org/10.1016/j.ijme.2022.100681

Kim, H. J. (2023). Collegial leadership and election in Muhammadiyah: Institutional ways to diffuse the religious authority of leaders. *Studia Islamika, 30*(2), 211–234. https://doi.org/10.36712/SDI.V30I2.33741

Mubarak, N., Khan, J., Safdar, S., Muhammad, S., & Riaz, A. (2022). Ethical leadership in project-based organizations of Pakistan: The role of psychological empowerment and Islamic work ethics. *Management Research Review, 45*(3), 281–299. https://doi.org/10.1108/MRR-08-2020-0536

Parry, K., & Faris, N. (2022). The confinement and empowerment of Muslim leadership within the "iron cage of cultural complexity": The case of an Islamic setting within Australia. *Journal of Management and Organization, 28*(4), 888–908. https://doi.org/10.1017/jmo.2019.13

Paul, T., Islam, N., Mondal, S., & Rakshit, S. (2022). RFID-integrated blockchain-driven circular supply chain management: A system architecture for B2B tea industry. *Industrial Marketing Management, 101*, 238–257. https://doi.org/10.1016/j.indmarman.2021.12.003

Racman, S. M. H. A. (2022). Is there a sexism in Islamic leadership? The case of the Sultanahs in Lanao Sultanate, Philippines. *Journal of Islamic Thought and Civilization, 12*(2), 88–102. https://doi.org/10.32350/jitc.122.07

Rasli, A., Memon, S. B., Prestianawati, S. A., & Abas, I. H. (2024). Leadership lessons from the Battle of Uhud. *Journal of Islamic Thought and Civilization, 14*(2), 355–369. https://doi.org/10.32350/jitc.142.21

Saragih, N., Mansur, S., Pambayun, E. L., & Topikurohman. (2023). Organizational ethnography analysis: Participation of Islamic religious leaders in handling Covid-19 through integrative communication. *Journal of Intercultural Communication, 23*(4), 27–40. https://doi.org/10.36923/jicc.v23i4.163

Sharip, S. M., Daud, D., Kamdari, N., Ibrahim, S. S., Awang, M., & Ismail, R. (2023). Rahmah among Muslim leaders: The case of waqf institutions. *Journal of Islamic Thought and Civilization, 13*(2), 242–257. https://doi.org/10.32350/jitc.132.16

Siddik, M. S., Tulip, S. S., Rahman, A., Islam, M. N., Haghighi, A. T., & Mustafa, S. M. T. (2022). The impact of land use and land cover change on groundwater recharge in northwestern Bangladesh. *Journal of Environmental Management, 315*. https://doi.org/10.1016/j.jenvman.2022.115130

Sodiq, A., Tri Ratnasari, R., & Mawardi, I. (2024). Analysis of the effect of Islamic leadership and job satisfaction on sharia engagement and employee performance of Islamic banks in Indonesia. *Cogent Business and Management, 11*(1). https://doi.org/10.1080/23311975.2024.2362772

Utomo, W. (2022). Peningkatan Hasil Belajar Menulis Kreatif Puisi tentang Peristiwa yang Dialami dengan Menggunakan Media Gambar Siswa Kelas VIII H SMPN 2 Mataram. *YASIN, 2*(4), 686–693. https://doi.org/10.58578/yasin.v2i4.1337