



**Proceedings  
of the  
Malaysian Music  
Education Conference 2021  
(MusEd'21):  
Online 20th-22nd August  
2021**

**Proceedings of the Malaysian Music Education Conference 2021 (MusEd'21)**

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The full papers submitted to the MusEd'21 were double blind refereed by members of the conference committee before inclusion in the Conference Proceedings.

All abstracts and papers for the Malaysian Music Education Conference 2021 (MusEd'21) were selected through peer review by a committee of experts in Music Education. The Reviewing Board comprised of the MusEd'21 organizing committee members and qualified appointed reviewers.

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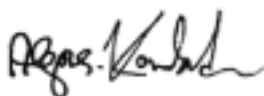
## FOREWORD FROM THE GUEST OF HONOUR



What lies ahead for the musical ecosystem only the future can tell. However, we are all surely convinced that life post-covid will not be the same. Like many other aspects of our social, economic, and professional life, Music Education has undergone some unprecedented challenges in the past year. Music educators have had to adapt, innovate, and work hard to overcome the many obstacles. They have continued their precious work, and without surprise, they have demonstrated their ability to be so very resilient.

As President of the world's largest network of music organizations and institutions bringing together members from all over the world, I must say that the theme of the 5th Malaysian Music Education conference resonates perfectly with the mission of the International Music Council and the needs not only for Music Education but for societies as a whole.

Advancing the Five Music Rights by being more *Inclusive, Engaging, and Borderless* has been IMC's mission for the past 72 years. Therefore, I'm genuinely honoured to join this conference and to be allowed to act as a bridge between Malaysian music educators and the global music ecosystem.



**ALFONS KARABUDA**

*President*

IMC (International Music Council)

## FOREWORD FROM THE DEAN



Assalamualaikum warahmatullahi wabarakatuh and greetings.

Despite the unprecedented challenges brought upon us from the COVID-19 pandemic since last year, I am proud that the Faculty of Music, Universiti Teknologi MARA (UiTM) continues to play its role in advancing music in Malaysia – among which is the recent organizing of the Malaysian Music Education Conference 2021 (MusEd'21) on August 20-22, 2021 in partnership with the Malaysian Association for Music Education (MAME) and both local and international collaborators. As an established music institution, the Faculty of Music at UiTM aims to become a leading international centre of musical excellence, spearheading the dynamic and progressive role of academicians, musicians and associated branches of knowledge and skills. Congratulations and my thanks are in order to the MusEd'21 Conference organizing committee for the successful organizing of MusEd'21. I hold aspirations that MusEd'21 and other future conferences hosted by the Faculty of Music, UiTM will assist in the realization of the faculty's vision of becoming an international hub for music and music education studies.

This published proceedings of the MusEd'21 conference consists of more than 60 abstracts of keynote, spoken paper, workshop, forum, teaching demonstration, masterclass and poster sessions presented by speakers of various nationalities during the three-day conference. It is hoped that this publication will not only serve as a documentation of the MusEd'21 presentations, but also trigger further ideas, exploration, innovations and best practices in music teaching and learning. Towards this ends, I would like to express my heartfelt thanks to the editorial team of this MusEd'21 Conference Proceedings for their hard work in the publication of this proceedings. Many thanks also to the reviewers and all who have supported MusEd'21 for your contribution to the MusEd'21 conference and this MusEd'21 Conference Proceedings.

Thank you.

A handwritten signature in black ink, appearing to be 'Tazul Izan Tajuddin'.

Associate Prof. Dr. Tazul Izan Tajuddin

Dean

Faculty of Music

Universiti Teknologi MARA (UiTM), Malaysia

## **FOREWORD FROM THE CHAIR OF MusEd'21**



Assalamualaikum wbt and Salam Sejahtera.

MusEd'21 was Initially planned to be a face-to-face conference but the pandemic forced us to test our technology capabilities in a hybrid conference of live and pre-recorded sessions. The silver lining in this is that we had had to venture beyond our comfort zone and to think of alternatives to our normal. We worked hard on the conference program so there would be something for everyone and for it to be a manifestation of the MusEd'21 conference theme of Inclusive. Engaging. Borderless. We hope those who participated and attended MusEd'21 gained much from attending MusEd'21!

I would like to express my gratitude to the many individuals and organizations who have contributed to MusEd'21. First, to Alfons Karabuda, President of the International Music Council (IMC) for doing us the honour of opening our conference; to our sponsors – ABRSM, Yamaha Music School, Selangor Institute of Music, Sound Thinking Australia and the Cuskelly College of Music, Bentley Music, and JS Music for being such fantastic supporters of music education; to MusEd'21 collaborators – the International Society for Music Education (ISME), International Kodály Society (IKS), Young Choral Academy (YCA), UPSI, and Malaysian Philharmonic Orchestra (MPO); to our keynote speakers Professor Dr. Emily Achieng' Akuno and YBhg. Datin Saidah Rastam for graciously accepting our invitation to speak at MusEd'21; to all MusEd'21 presenters, participants and reviewers for contributing to MusEd'21; to UiTM Faculty of Music dean, lecturers and staff members for chairing sessions, technical handling, and support for MusEd'21.

Finally, my biggest ever thanks go out to the MusEd'21 organizing committee – Zek Chew, Susanna, Nadiah, Colleen, Li Wen, and Haidir from MAME, and from UiTM - Rithaudin, Nadia, Helmi, Jais, Ghaziah, Hanizah, Juriani, and Maryann. Special, heartfelt thanks to Jais and Colleen for continuing with MusEd'21 work with this MusEd'21 Conference Proceedings which not only documents the abstracts of the presentations during MusEd'21, but also commemorates the conference. Thank you MusEd'21 organizing committee for all your hard work, passion, and commitment for music education. Great teamwork indeed!



**ASSOC. PROF. DR. RAMONA MOHD TAHIR**

*Chair, MusEd'21 Organizing Committee*

*President, Malaysian Association for Music Education (MAME)*

*Associate Professor in Music Education, Faculty of Music, Universiti Teknologi MARA (UiTM)*



## **ABOUT MusEd'21**

Universiti Teknologi MARA (UiTM) Faculty of Music and the Malaysian Association for Music Education (MAME) are proud to host the Malaysian Music Education Conference 2021 (MusEd'21) on August 20-22, 2021. With its theme "Inclusive. Engaging. Borderless", this year's conference aims to enable music educators, researchers, practitioners, and students to share, exchange, and dialogue to empower music education practitioners on recent research breakthroughs in the field of music education. This is the first MusEd conference that will convene online due to travel and safety COVID-19 measures.

Discussions about the first MusEd conference started out during a meeting at Universiti Putra Malaysia which was attended by representatives from various universities offering music programs. The first conference was jointly organized by three Malaysian institutions of higher learning, namely Universiti Putra Malaysia (UPM), Universiti Teknologi MARA (UiTM), and Universiti Pendidikan Sultan Idris (UPSI). The conference was held at the Putra World Trade Center (PWTC) on 1<sup>st</sup> and 2<sup>nd</sup> July 2002. The over 350 conference delegates included school music teachers, students, and academic staff from the local teacher training colleges and also students and academic staff from institutions of higher learning in Malaysia that offered music education. During this conference, the Malaysian Association for Music Education (MAME) was launched by the 12<sup>th</sup> His Majesty the Yang DiPertuan Agong Tuanku Syed Sirajuddin ibni Almarhum Tuanku Syed Putra Jamalullail.

Following the first MusEd conference, three more conferences were subsequently held in 2003, 2005, and 2012 with the aim to continue the dialogue among music education practitioners located both locally and internationally. MusEd'12 with its theme 'Heritage, Innovation and Technology in Music Teaching and Learning' included various submissions of paper topics. Among the topics discussed in this theme included cultural and local aesthetics in teaching and learning music, innovations and technological advancements in teaching and learning music, the role of music in modern society, music education and the virtual world, early childhood music: new methods and theories, music for special needs, and bridging the gap between schools and the music industry.

## **KEYNOTE ABSTRACTS**

### **MORE MUSIC? THE EDUCATION OF THE SENSES - A MUSIC EDUCATION PROMISE**

<sup>1</sup>Emily Achieng' Akuno

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Technical University of Kenya, Nairobi, Kenya<sup>1</sup>

#### **ABSTRACT**

The music teacher is often confronted with decisions on what to tell parents who want to know the career prospects for their children who want to study music. The past 18 months have proved either more challenging or rewarding for music education, depending on whether one looked at it from a business perspective, or from a more fundamental position that regards music (and the arts) as tools and avenues for 'putting life into people's living', a way of engaging the core of the human being, his/her psychological, social and emotional self. In Kenya, the social and socializing role of music in the community continues to provide a rationale for learners' engagement with the subject in and out of school. This presentation interrogates the promise of music from accounts of its impact on the individual and narratives of life-transforming experiences. Using selected music ensemble sessions and individual instrumental/voice tuition as cases, the paper analyses learners' and teachers' accounts for elements of music's role in restoring their sense of equilibrium and normalcy. The subjective findings are discussed against the concept of music as a communal-participatory event through which the individual develops resilience and experiences emotional release on account of the support afforded by the group activity and from the act of musicking in a traditional music making context. In this regard, music education is articulated as a transformative experience, with the paper advocating for more music in people's menu of activities towards the training of the senses.

**Keywords:** music education, teachers, psychology, social, music experience



**NO MESSIAEN PLEASE, WE'RE MALAYSIAN:  
IN SEARCH OF MALAYSIAN MUSIC**

Datin Saidah Rastam

**ABSTRACT**

Currently, a study is being carried out on behalf of a government ministry to find out “What music best represents Malaysia’s music identity”? This extremely wide question is not new: over the years it has taxed, among others, politicians and policy-makers, advertising and arts funding agencies. Saidah Rastam explores this question in the context of Malaysia’s history, nationalism, pluralism, and lack of resources, and considers future musical creativity in Malaysia.

**Keywords:** music identity, music education, music creativity, Malaysian music

## **SPOKEN PAPERS**

### **DEVELOPMENT AND EVALUATION OF MUSIC APPRECIATION INTERACTIVE VIRTUAL REALITY SOFTWARE FOR LOWER SECONDARY**

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Malaysia<sup>1,2</sup>*

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#### **ABSTRACT**

Generation Z literacy towards technology requires new ways of teaching and learning to create active student engagement. In this context, new media technologies such as Virtual Reality (VR) could be of great potential as an alternative approach to improve students' understanding and appreciation of music. In this study, a VR software was developed for the teaching and learning of music appreciation lessons according to the Malaysian lower secondary school music curriculum which includes learning a variety of traditional and popular music genres. The software named e-MARZ was developed based on the Design and Development Research design comprising four phases. This article mainly focuses on the development and evaluation phases of the research project. An Instructional Design Technology model ADDIE was used during the development phase. The e-MARZ prototype was subsequently evaluated using the concurrent triangulation method to assess usability. Findings of the evaluation phase showed high usability based on the views of experts and students through interview methods and usability questionnaires. The software can be used on various devices to gain immersive VR experiences cost-effectively. The development of e-MARZ has proven that VR technology which at some point in the past was exclusive and expensive, can now be used by school teachers and students for learning purposes.

**Keywords:** Virtual reality, music appreciation, e-learning, immersive learning, virtual learning environment

## **A NEW APPROACH OF TEACHING AND PLAYING TRUMPET**

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### **ABSTRACT**

'Buzzing' is an enigmatic internal action, either it happens naturally or by forcing. There are various approaches to teaching trumpet for beginners and 'buzzing' has become a preferred maxim. However, studies show that there are high percentages of students who have been exposed to and experienced the false concept of trumpet playing, especially the 'buzzing' concept. Understanding the false concept can lead to poor tone production and limitation toward technical abilities. Besides, it also leads to a very limited range and promotes extra pressure to the playing. Hence, the purpose of this study is to address a new approach to teaching and playing trumpets especially for beginners and also intermediate students or players who had issues with their playing and tone development. This approach will be the implementation of straw as the replacement of lead pipe and balloon as tools to indicate the airflow. Teaching and diagnosing students' playing issues has become more critical especially during this pandemic. Therefore, the approach was designed to overcome the issue mentioned above. This study will be using a comparative approach. Four different types of brass technique classes (1st semester - two classes, 2nd semester - 2 classes) were used by implementing two different types of teaching methods. One with only the trumpet mouthpiece and another one by adding straw and balloon. The result shows that the 2nd group of brass technique class progressed more efficiently than the 1st group. Therefore, there is preliminary evidence that the concept of natural buzz, obtained by playing through the straw and using balloons as a tool to indicate airflow provides better and efficient results.

**Keywords:** trumpet playing, buzzing, music education, teaching and learning, COVID-19

## **REDUCTION OF MUSIC CLASS TIME: IMPACT ON NATIONAL PRIMARY MUSIC EDUCATION IN MALAYSIA**

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### **ABSTRACT**

In 2017, the Ministry of Education decided to combine visual art and music subjects in Malaysia's national primary schools to become the one subject of Arts Education. This, and the reduction of music class time from one (1) hour to 30 minutes offered with the introduction of the KSSR (The New Primary School Standard Curriculum). However, the reduction of 30 minutes of music class time has impacted the national primary schools' community. This study aimed to determine the impact of reducing 30 minutes of music class time in Malaysia's national primary schools. This study attempts to provide useful information regarding the areas affected due to the 30 minutes reduction of music class time. (N=100) national primary music teachers (N=25) male and (N=75) female across Malaysia participated in this study. The survey questionnaire data were analyzed and a conclusion was made based on the respondents' statements. The study revealed that reducing 30 minutes of music lesson time has impacted students (N=87) and music teachers (N=93) the most. The average mean scores for the whole sections are between (m=3.75) and (m=4.80), which confirms that the respondents agreed that teaching ability, teaching resources, supports, teaching and learning process, and students' motivation to learn music have been affected because of the reduction of music class time. Hence, according to the statistics, conducting various measurements and methods will help the music teachers to prepare themselves with sufficient information on the impact of the reduction of 30 minutes of music class time in national primary schools in Malaysia.

**Keywords:** national primary music education, impact, time reduction, KSSR, arts education

**TEACHING MUSIC THEORY: A HOLISTIC APPROACH TO  
INTRODUCING THEORETICAL CONCEPTS  
IN PIANO LESSONS**

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**ABSTRACT**

Music theory plays a substantial role in comprehensive music education. It is a pathway for musicians to study and explore how music is made. Teaching music theory as a regular part of a piano lesson helps students to relate, reinforce, and employ musical concepts and elements. With the aim to provide a pedagogical guide for music and piano educators, this session presents the components to introduce theoretical concepts in piano lessons for all age levels in a holistic approach. The three main components: identification; reinforcement; and ear-training were derived from the key levels of thinking presented by the Bloom Taxonomy. The corresponding educational objectives for each component were determined. Activities and methods of application suited for music theory instruction for different age levels were further elaborated. A short teaching demonstration video was included as an example of application in lessons. These components also serve as an effective assessment and planning tool in teaching music theory. Through a holistic approach to introducing theoretical concepts, students will be able to establish a constant relationship between music theory to the repertoire, technical patterns, and sight-reading. This is essential in the development of students' musical growth and effective instruction in piano lessons.

**Keywords:** music theory, music education, piano instruction

## **VIRTUAL CHOIR EXPERIENCES: CHOIR MEMBERS' PERSPECTIVE ON REHEARSAL AND PERFORMANCE**

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### **ABSTRACT**

The lockdown due to COVID-19 pandemic made it difficult for choir singers worldwide to sing and perform as usual as on the “normal” days. The virtual choir has emerged as a new global phenomenon that technology is used to reunite everyone virtually during the lockdown. While virtual choirs have almost become the new standard for choir rehearsals and performances, it remains unknown if virtual choirs can provide an equally effective learning experience to students. This study aims to gauge the participants’ overall rehearsal and performances experience, including their reflection and satisfaction for redefining effectiveness in choir rehearsals. A total of 58 participants from university and community choirs in Malaysia were recruited through the purposive sampling method and descriptive data were collected through online questionnaires on Google Form. Results demonstrated that choir members faced similar challenges for virtual choir rehearsals and performances. The findings of this study may offer music professionals a guideline to create high-quality and effective choir lessons or programs for choir members, as well as a guideline for better choir-education decision making in the future.

**Keywords:** COVID-19, pandemic, online learning, virtual choir

## **ONLINE PIANO LEARNING AMONGST MUSIC TEACHER TRAINEES AT A TEACHER TRAINING INSTITUTION DURING THE COVID 19 PANDEMIC**

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### **ABSTRACT**

Music lecturers at teacher training institutions have had to face a time of sink-or-swim adaptation towards the reality of teaching how to play a musical instrument online during the COVID-19 pandemic. The traditional way of imparting practical skills has indirectly transformed the way learning to play the piano is during this perplexing time. This qualitative case study was done to explore the potential of using synchronous and asynchronous learning methods in online piano classes amongst music pre-service teacher trainees as a transition to the new normal. This study was conducted amongst eleven music pre-service teacher trainees from a teacher training institution to explore their views of having to learn how to play the piano online without any prior knowledge or experience. The data in the first phase for this study was collected using an online qualitative questionnaire consisting of 20 questions targeted to music pre-service teacher trainees pursuing a degree in music education. The second phase of the study was conducted through semi-structured interview questions in a focus group discussion using Google Meet. The themes that emerged from the analysis of data in this case study consist of being able to demonstrate musical understanding and playing techniques, understanding of course content, innovative ways for learning how to play the piano, collaborative sharing amongst classmates and music lecturers. On the other hand, challenges such as poor internet connection and sound quality were also revealed by the music pre-service teacher trainees. However, the overall study reveals encouraging insights towards learning to play a versatile instrument online in the 21<sup>st</sup> century.

**Keywords:** music pre-service teacher trainees, online piano learning, practical skills

## **FACTORS INFLUENCING THE CHOICE OF MUSIC STUDIES IN MALAYSIAN PUBLIC UNIVERSITIES**

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### **ABSTRACT**

This study investigates factors influencing the choice of music studies among undergraduate music students in Malaysian public universities. A survey method was adopted and 489 respondents were chosen using proportionate stratified random sampling to answer the questionnaire. Data were analyzed using the Statistical Package for the Social Sciences (SPSS). The finding showed that academic factors were ranked as the most influential factor on the choice of music studies among music students. The results on inferential statistical analysis showed that there were significant differences in factors influencing the choice of music studies between ethnicities, universities, and instruments played. It is hoped that the findings will be beneficial to students, educators, and the university music programmes. Educators will have access to the most up-to-date information in order to encourage students to study music.

**Keywords:** music studies, universities, academic factors, institutional factors, financial factors, social factors



**PENDEKATAN KONTEKSTUAL DALAM LATIHAN PEMANASAN SUARA  
OLEH KONDUKTOR KUMPULAN KOIR  
DI SEMENANJUNG MALAYSIA**

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**ABSTRAK**

Penguasaan terhadap pedagogi koral memainkan peranan penting bagi mempersiapkan ahli kumpulan koir ke arah persembahan yang bermutu. Di antara masalah yang dikenal pasti menunjukkan tidak ramai pemuzik di Malaysia yang terlatih khususnya dalam bidang pimpinan koir. Selain itu, kajian ilmiah juga didapati kurang dijalankan di dalam Negara berhubung dengan bidang seni muzik yang menjurus terhadap nyanyian. Objektif kajian ini adalah bagi menganalisis pelaksanaan latihan vokal semasa sesi pemanasan suara yang digunakan oleh para konduktor koir bagi mencapai kualiti nyanyian. Persampelan bertujuan digunakan terhadap empat orang peserta kajian yang terdiri daripada konduktor koir berprestij dari sekitar Semenanjung Malaysia. Kajian ini menggunakan reka bentuk kajian kes dengan kaedah kualitatif. Data bagi kajian ini diperolehi melalui instrumen iaitu temu bual dan pemerhatian. Dapatan kajian menunjukkan bahawa pelaksanaan latihan yang diamalkan untuk mencapai kualiti nyanyian yang baik adalah melalui strategi latihan yang disertakan dengan pelbagai contoh berbentuk kontekstual. Pendekatan yang digunakan oleh para konduktor dalam setiap sesi latihan telah mempengaruhi tahap kesedaran dan kefahaman bagi ahli koir berkaitan teknik vokal dan konsep muzik. Latar belakang ahli kumpulan koir termasuk genre lagu dan tema bagi setiap persembahan turut diambil kira oleh para konduktor bagi memberi impak terhadap pelaksanaan latihan yang dijalankan. Hasil kajian ini dapat memberi manfaat serta panduan yang berguna kepada generasi masa depan yang berminat memahami secara mendalam berkaitan pedagogi koral sebagai persiapan mengendalikan aktiviti nyanyian koir di pelbagai peringkat.

**Kata kunci:** pedagogi koral, konduktor koir, teknik vokal, pemanasan suara, pendekatan kontekstual

## **KNOWING WHAT TO DO WHEN TEACHING SINGING: SOME COMMON MISCONCEPTIONS**

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### **ABSTRACT**

Preparing to be a music teacher requires one to learn to perform tasks related to music-making in the classroom. An important part of teacher training courses includes learning to sing and knowing how to teach singing, whether in a small or big group. Voice pedagogy or Voice methods courses are usually included in the music education curriculum at institutions of higher learning to help aspiring music teachers know what to do when teaching singing. These courses help give the necessary knowledge and skills in singing, a skill that is important to those who will service not only public and private schools but also in private music studios. This paper discusses observations of students enrolled in the Voice Methods course at UiTM as well as their performance in the assignments given in the course. Findings indicate some interesting misconceptions about teaching singing. Many students, despite having been part of choral groups, may not necessarily know what to do when teaching singing. Some interesting misconceptions related to conducting vocal warm-ups, singing techniques, breathing to sing, and selecting vocal repertoire are highlighted and discussed in this paper to provide some important tips to novice music teachers as well as a reminder to curriculum designers of Voice Methods or pedagogy courses.

**Keywords:** teaching singing, vocal warm ups, voice methods, music teacher-training, singing techniques

## **ARRANGING MALAYSIAN FOLK SONGS FOR ARTISTIC AND PEDAGOGICAL PURPOSES**

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### **ABSTRACT**

The Hungarian composer, ethnomusicologist, and educator, Zoltán Kodály, strongly advocated that music education should be related to the musical mother tongue of a country. In other words, that the pedagogical sequences of music education should follow the logical evolution of those found in children's songs, folk songs, folk dances and should originate from the folk culture of a country. It is obvious that in some countries the folk music patrimony has been more preserved than in others. Hungary is an example to the whole world, mainly thanks to Zoltán Kodály and Béla Bartók. Where the collection of folk songs was a pure 'compositional issue' for Béla Bartók, for Zoltán Kodály it was also the basis for an educational concept, nowadays known as the Kodály concept. The essence of that concept is in fact very simple: *good materials, good teacher training, and frequency*. It was the basis of that principle that led to the four books with *Malaysian Folksong Arrangements*, with each of the 15 songs arranged in a setting for (i) *Voice and Piano*, (ii) *Beginner Piano*, (iii) *Piano Solo*, and (iv) *Piano 4-Hands*. The *Voice and Piano* version is conceived as an art song, to train young singers in classical performance. The 3 piano books, for 'beginners', 'piano solo' and 'piano duet', are all having different challenges of piano playing built into the arrangement, allowing teachers to do a big part of the musical and technical training thought using the original folk music of the country.

**Keywords:** Malaysian folk songs, Kodály concept, voice and piano, beginner piano, piano solo, and piano 4-hands

## **ISSUES AND CHALLENGES FOR INSTRUMENTAL MUSIC EDUCATORS IN TEACHING INSTRUMENTAL COURSES DURING THE COVID-19 PANDEMIC**

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### **ABSTRACT**

At the beginning of the year 2020, we have been shocked by an unanticipated outbreak of COVID-19. This infectious disease is caused by a newly discovered coronavirus which is a type of virus that causes respiratory infections in humans. Since the virus spreads rapidly, Malaysian Prime Minister, Tan Sri Muhyiddin Yassin had announced the first Movement Control Order (MCO) on 8 March 2020. The government has directed higher institutions to stop the face-to-face lesson and conduct the lesson through online distance learning (ODL). Due to that, it contributed huge implications for instrumental music educators and their students in adjusting to the new norm of teaching and learning. This study aimed to investigate the issues and challenges faced by the instrumental music educators in teaching instrumental courses and how they cope-up with the new norm of teaching during the COVID-19 Pandemic. The method of this study is a qualitative research methodology. Data is collected via semi-structured interviews from five participants involved in instrumental music teaching at a higher learning institution. From the study, most of the participants agreed that the biggest challenge in teaching online is the stability of the internet connection. Other issues were the cost of getting the internet connection and the outdated equipment to support ODL. They also agreed that they need to be more creative in preparing the teaching materials and adjust their style of teaching to achieve the learning outcomes.

**Keywords:** online teaching, instrumental lesson, teaching and learning, COVID-19 pandemic

## **DEVELOPMENT OF A LOCALIZED CLASSICAL GUITAR METHOD BOOK BASED ON INTERNATIONAL GRADED EXAMINATION SYLLABUS**

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## **ABSTRACT**

Previous studies have shown that the classical guitar learning method does not have a well-established learning system for beginners. The aim of this research project was to develop a localized classical guitar method book based on the international graded examination syllabus. The localized classical guitar method book was structured to meet the teaching and learning needs of the classical guitar course offered under the bachelor of music education program at the Faculty of Music and Performing Arts, Sultan Idris Education University Malaysia. The research project comprises three stages. The first stage was to develop a classical guitar method system based on pedagogical considerations and related learning materials. The second stage was to determine the level of competencies based on the international graded examination syllabus. The third stage was to identify traditional Malaysian songs to be included as learning material in the method book. For the purpose of this study, content analysis of related literatures were carried out which includes pedagogical aspects of instrumental learning, instrumental learning design, the previous classical guitar method, and exam pieces of international graded examination syllabus grade 1 to 2. The outcome of this research project has bridged the gap between content and learning by assessing the current state and needs of learners and setting appropriate goals for instruction.

**Keywords:** traditional classical guitar methods, classical guitar method, classical guitar International graded examination syllabus, classical guitar syllabus, localized classical guitar method

## **A SURVEY ON PERCEPTION OF TEACHERS, PARENTS AND STUDENTS IN LEARNING SONGS WITH EXPLICIT LYRICS**

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### **ABSTRACT**

The purpose of the study was to look into the perception of the Teachers, Parents and Students towards learning songs with explicit lyrics. In the popular music today, hip hop and rap of distinctive culture and its elements had successfully penetrated into the music world, globally, especially in Asian countries, including Malaysia. The influential hip hop and rap genre became the teens and youth's favourite music that they enjoy listening and singing to. With the current technology and unlimited use of the internet, they can easily download music from the top music platforms such as Apple Music, Spotify and so forth. In this qualitative study of individual singing lessons, respondents were 17 teachers, 12 parents and 20 students of teenagers and youth aged 13-25 years old. The data were analyzed based on the interviews upon the perception of the respondents towards the teaching and learning songs with explicit lyrics. Findings showed that the teachers are in full control of the class, teaching styles and learning strategies to nurture and enable students to increase their love for music. Parents will nurture, encourage and support their children and trust the teachers in educating their children. Students of teenagers and youth have different thinking, views and opinions towards learning songs with explicit lyrics. In conclusion, teachers motivate and parents give encouragement to ensure their students or child enjoy music for learning purposes, regardless of singing songs with explicit lyrics.

**Keywords:** teachers, parents, students, teaching, learning, hip-hop, rap, explicit lyrics

## **CREATIVE THINKING IN MUSIC: A PEDAGOGICAL APPROACH OF TEACHING MUSIC IN THE CLASSROOM**

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### **ABSTRACT**

Music educators play an essential role in incorporating the elements of innovation and creativity in the process of teaching and learning through the currently established Arts Education curriculum. As a teacher working in primary school, the comprehensive implementation of musical activities should not solely be limited to the curriculum administered by the ministry. A total reliance and conservative interpretation of the established curriculum have resulted in less than effective methods. Besides, the teaching of creativity and appropriate music teaching techniques are also being overlooked. Furthermore, especially among youngsters in the early stages of schooling, it is critical to cultivating creative traits and talents through appropriate and systematic ways. Twelve primary school music teachers with more than eight years of experience teaching music participated in this study. The findings revealed that in order to maintain students' interest in learning music and foster creative thinking in music, music teachers must employ a diversity of teaching approaches as well as engaging and effective teaching materials. In addition, music teachers reported that Kodály's method enabled them to establish a supportive and positive environment in which pupils are actively involved in composition and improvisation, while also developing the essential musical abilities to compose music creatively. The result of this study also indicated the challenges that music teachers experienced in planning and implementing continuous creative thinking activities for their pupils, as well as a lack of time, resources, and physical teaching space. It is hoped that courses organized at the ministry level will be able to improve the skills of music teachers, allowing them to gain advanced knowledge and a diverse range of musical and pedagogical skills in order to meet changing demands nationally and globally.

**Keywords:** creative thinking, music education, pedagogical approach, music teacher

## **WORDS OF LOVE: EXPLORING THE CLASSICAL GEMS IN ALICIA'S PIANO BOOKS BY ANANDA SUKARLAN**

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### **ABSTRACT**

Indonesian composer and pianist Ananda Sukarlan (b. 1968) has made numerous contributions to the field of music education and piano pedagogy that are not well known outside of Indonesia. Among his collections, *Alicia's Piano Books* has great potential for piano pedagogues. It is a set of six books that consists of 183 piano pieces ranging from elementary to early advanced levels. Written for Alicia Pirena, Sukarlan's daughter, the set represents the 21st century ideology of music with focus on educational and cultural purposes. Integration of Western and non-Western musical elements are presented in the collection. The classical features include variations based on Indonesian folk songs, waltzes with hemiola or irregular meters, and fugues with gamelan influence. From the 183 pieces in six *Alicia's Piano Books* in the set, this presentation documents only 41 pieces, those that are modeled after specific classical genres and forms. The selected pieces are common in Baroque, Classical, and Romantic eras, and are fugue, canon, variations, and waltz. Both handout and presentation will provide biographical information of the composer and distinct objectives of each *Alicia's Piano Book*. To further assist piano pedagogues in the use of this music, performance demonstrations, musical and technical objectives, and brief annotations of four pieces—one selected from each genre—will be provided in the presentation, while a numerical level of 41 classical pieces based on Jane Magrath's system in *The Pianists's Guide to Standard Teaching and Performance Literature* will be presented in the handout.

**Keywords:** Ananda Sukarlan, Indonesian composer, classical genres, classical forms, fugue, canon, variations, waltz



## **SINGING BEYOND THE WALL: BENEFITS, CHALLENGES AND SOLUTIONS FOR ONLINE VOICE CLASSES**

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### **ABSTRACT**

Online classes have been used widely in the world since the global pandemic COVID 19. Many voice teachers have to adapt to the new style of teaching. The benefits of having an online class for voice include flexibility for the teacher and students and reducing travel time and cost. The lesson can be more focused because with good internet connections; the teacher can hear different details of the voice that they would not normally hear in an offline lesson. It focuses on their ear because they do not have the distraction of having a person physically in front of them. Singing appears to be the most challenging skill to teach because it is a full-body experience that demands both the teacher and the student to be there in the same room. Teaching singers' posture and breathing on a screen device is challenging, but there will always be restrictions because these aspects are also crucial in instrumental teaching. The sound quality is the main drawback. While suitable for speaking, videotelephony and teleconferencing apps are frequently difficult to use for music teaching due to restricted bandwidth, compression, and dropouts. One solution is for the student to record themselves and send it before the lesson to the teacher. Yet, once again, the recording's quality will be limited by the microphone contained within the user's mobile phone, tablet, or computer. The best platform for conducting online voice classes, whether Google Meet, Zoom, or Webex, will be discussed in this paper, as well as devices that include webcam, microphone, and headphones options that will assist the teacher in preparing better online voice classes.

**Keywords:** online learning, voice class, singing, ODL, distance learning, singer

## **RESEARCH ON THE EFFECT OF SINGING THERAPY ON THE MENTAL HEALTH OF CHINESE UNIVERSITY STUDENTS**

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### **ABSTRACT**

Music therapy research is of great significance in the direction of college students' mental health. Music therapy began in the United States in the 1950s, and in the following half a century, this emerging discipline developed rapidly. From March 16 to June 27, 1980, Liu Bangrui, an professor of the Humanities Department of Arizona State University and a Chinese-American music therapist, gave a lecture at the Central Conservatory of Music. He introduced music therapy to China for the first time and opened historical China to the field of music therapy. This research is based on Liu Bangrui's teaching content. Through her introduction and explanation of music therapy, new ideas in this research have been inspired. This research aims to relieve and treat various psychological stresses of Zhengzhou Normal University students through singing therapy in music therapy. This study collected relevant data through investigation and practice, and at the same time conducted systematic searches on CNKI, Medline, Scopus, and Google Scholar, and selected articles according to predetermined selection criteria. The summary of the literature method is helpful for the in-depth and comprehensive grasp of the research. In the research to determine the help of Sing therapy to undergraduates of Zhengzhou Normal University through qualitative research, this research will adopt the interview method, and 5 respondents are from undergraduates of Zhengzhou Normal University. The reason why 5 representative students are selected for singing therapy is that 5 students have some problems after the class psychological test. In the process of investigation and research, ethical factors are taken into account. This study also is conducted with the consent of the respondents and signed a notice.

**Keywords:** music therapy, singing therapy, college students, anxiety, systematic review

## **TECHNOLOGY IN MUSIC EDUCATION: EXPLORATION ON THE APPLICATION OF THE “FIND INTELLIGENT PIANO” IN TEACHING YOUNG CHILDREN IN CHINA**

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### **ABSTRACT**

One of the common challenges faced by all piano teachers nowadays is the increased dropout rates that happened among students. This became exceptionally significant during the global crisis caused by the outbreak of Covid19. Besides, the boring curriculum, dissatisfaction with the repertoires taught, lack of motivation and parental support, poor practicing habits, no after-class monitoring are other important factors that led to this problem. In 2015, the first prototype of FIND Intelligent Piano was invented in China. It is an invention that incorporated traditional piano with advanced technology and digitization, AI intelligence, and outstanding manufacturing. It is an innovative product that offers multiple functions that traditional piano is not capable of, such as smart score, accompanying mode, and piano games. Moreover, FIND Intelligent Piano can provide supervision function for lessons, evaluation functions, competition function, record and playback function, as well as the notification for tuning Session. One of the FIND Intelligent Piano Art Centers in Zhengzhou City in China was chosen to be investigated through fieldwork, interviews, recordings, and questionnaires to survey their acceptance and satisfaction level among them. Few sessions of teaching young children by using FIND Intelligent piano were recorded. It is to hope that this paper will provide an alternative to worldwide music teachers, parents, and students to welcome more enjoyable music teaching and learning experiences through the usage of FIND Intelligent Piano in this 21st Century.

**Keywords:** FIND Intelligent Piano, AI intelligence, technology in music education, piano lessons

## **ROLES AND RESPONSIBILITIES OF CHOIR CONDUCTORS IN MALAYSIA**

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### **ABSTRACT**

The purpose of this study is to describe how choir conductors perceive their musical and non-musical roles and responsibilities, to list necessary knowledge and skill required of the choir conductor, and to identify the challenges faced by the choir conductor in leading the choir group. In Malaysia, there are very limited people who have a certificate in Choir Conducting. Investigating choir conductors' roles and responsibilities in choir conducting would be useful for music school teachers and beginner choir conductor knowledge to start a choir in their school, academy or university. The subjects selected for this study are five qualified and experienced choir conductors in Malaysia which are from UiTM Chamber Choir, two conductors from Young Choral Academy, one from BAVE Chamber Choir, and Johor Chamber Choir. The five conductors were selected based on their qualifications in choir conducting certificates and experiences spent more than 5 years in leading choir groups and the criteria was to ensure that the data collected from these subjects would be valid and reliable. Data collections were done via semi-structured interviewing sessions with the choir conductor alone by audio recording the interview session. All the data was organized, transcribed, analyzed, and documented. The results of this study have shown that the choir conductor has very important musical and non-musical roles and responsibilities, practice the necessary knowledge and skills that are required for a choir conductor, and know how to deal with the challenges that the choir conductor faced in leading the choir group.

**Keywords:** choir conducting, choir group, conductor, musicianship

## **KEMAHIRAN LOKOMOTOR HALUS MURID MELALUI PERMAINAN REKODER**

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### **ABSTRAK**

Kajian yang dijalankan ini bertujuan untuk mengkaji kesan penggunaan rekoder terhadap murid pemulihan dalam meningkatkan lokomotor halus. Kajian ini dijalankan berdasarkan dua objektif kajian iaitu yang pertama melihat kesan permainan rekoder dalam meningkatkan kemahiran lokomotor halus dan yang kedua melihat kesannya terhadap membantu meningkatkan kemahiran menulis. Kajian yang dijalankan adalah kajian kualitatif yang berbentuk kajian tindakan. Responden yang terlibat dalam kajian yang dijalankan ini adalah murid-murid Tahun tiga kelas pemulihan, guru pemulihan dan guru-guru mata pelajaran. Bagi kajian yang dijalankan ini, data kajian diperolehi melalui pemerhatian, temubual guru pemulihan dan guru-guru mata pelajaran serta analisis dokumen. Triangulasi data dilakukan melalui analisis dokumen dan hasil temubual bersama guru-guru yang terlibat. Hasil kajian ini dijangka dapat menjadi rujukan kepada guru-guru dan pihak sekolah bagi membantu murid-murid Tahun 3 yang masih lemah dalam kemahiran menulis.

**Kata Kunci:** rekoder, pendidikan muzik, kelas pemulihan, lokomotor halus

**MALAY DRUMMING TECHNIQUES OF REBANA IBU DIKIR BARAT  
KELANTAN: CASE STUDY OF HAMZAH BIN YUSOFF, SANGGAR BUDAYA  
GENG WAK LONG GELANG MAS, KELANTAN**

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**ABSTRACT**

This study examines the Malay drumming techniques of the *rebana ibu* in dikir barat Kelantan or “*Gaya Pok Jah Gelang Mas*” of Hamzah bin Yusoff, who is one of the last remaining masters of Malay Kelantanese traditional music and instrument maker of *Rebana Ibu*. Hamzah bin Yusoff has been playing, teaching and making all the musical instruments in the dikir barat ensemble such as *rebana ibu* (drum), *rebana anak*, *gong*, *canang* and *buah romba* (Malay maracas) for over fifty-years in a Kelantan village, specifically in Kampung Banggol Gelang Mas, Pasir Mas in Malaysia. As traditional forms of music are considered to be the main carriers of cultural heritage, it is important that the representations of these types of music be present via music education as it is to know about the alternative techniques of playing an instrument and style for a particular genre of music. An ethnographic method was used in this study which included interview sessions, audio visual documentation and performance demonstrations. The study revealed a particular *gaya* or style of playing techniques of Hamzah bin Yusoff including multi variations on rhythm patterns suited with Kelantanese dikir barat repertoire. The significance of this study is to introduce, to document and transcribe the basic notation on how to play the music of dikir barat in teaching and learning in school for Malaysian traditional music education as the method or “*Gaya Pok Jah Gelang Mas*”.

**Keywords:** Rebana Ibu dikir barat Kelantan, dikir barat, organology, gaya Pok Jah Gelang Mas

**NOBAT NAFIRI PERFORMING GROUP, MELAKA: DOCUMENTATION ON  
DEVELOPMENT & STYLE OF PERFORMANCE**

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## **ABSTRACT**

Though claimed as originating from the Malacca sultanate, today Nobat Nafiri is predominantly played for the public and at formal State Government's events. Due to this, the socio-musical nature of this group is hard to determine. The paper aimed at identifying the characteristics and functions of Nobat Nafiri at present and explaining the nature of the performance through the performance group led by the late Khairul Annuar bin Haji Abu Bakar. Researchers stayed with the informants and followed daily activities of maintaining and developing the Nobat Nafiri performance. Group behavior showed exclusive and mystic traits, but the fieldwork was conducted with strict observation of the performance sensitivities. This study is limited to behavioral surveys and music analysis. The methodology used is modified, stemming from the key question – is Nobat Nafiri a palace tradition or a folk tradition. Nobat Nafiri group is a hybrid tradition that encompasses opposite social status and the question of its identity is yet to be answered. The survival of this traditional performance group lies in its ability to garner more popularity among the community and recognised by the State as a nobat group originated from the Malacca sultanate. Promotions as a tourism product and absorbed as one of the cultural activities, coupled with support from private sectors and involvement in cultural festivals could also contribute to this end. Extension of this study could include revisiting the origin of this group, potentially from Aceh, and the similarity of performance style and musical structure with silat drum performance style in Kedah.

**Keywords:** nobat, Melaka, performance, istana, rakyat

## **CONSTRUCTING ENTREPRENEURIAL MODEL FOR COMMUNITY-BASED MUSIC EDUCATION: A CONCEPTUAL STUDY**

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### **ABSTRACT**

As mentioned by most scholars in entrepreneurship study, a strategic entrepreneur will be able to grow their business through differentiating the product from other competitors. Nowadays, the diversity of art and culture among communities globally has created differences in art products based on their social practice, appreciation, and value. Some scholars in traditional music study have stated that each local composition and the musical ensemble has its own role and is different from others' communities. The differences of community music ensembles will require different approaches to learning techniques and methods according to the form of music and role of the community. A new approach to the education of traditional music will become a service that is marketable. Consequently, those music educators who plan to set up a new venture in the field of community-based music education need to know how to develop educational products based on the needs of the local community. Therefore, the purpose of this paper is to construct the entrepreneurial model in community-based music education. Methodologically, there are several factors that will be discussed in the literature review. As a result, this study found that the development of a model in community-based music education needs through several steps in the process, namely; study the demand of music products, analyse music character, constructing community-based educational products, and strategizing the music educational product to the market. As a solution, the development of the model in this conceptual study will become guidance to music educators who plan to set up a new venture and develop a new product of community-based music education.

**Keywords:** entrepreneurship, entrepreneurial model, community-based education

**REVEALING THE PAST, EDUCATING THE PRESENT:**



## THE PANTUN MELANAU

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### ABSTRACT

Pantun is a Malay poetry often sung in rhyme quatrains and commonly found in the Malay Archipelago. In the past, Melanau people of Sarawak sang these pantuns during occasions such as marriage and death ceremonies, healing rituals, and when working in the jungle and at sea. The Melanau pantuns contain many ancestral stories which were passed on from one generation to another. However, now the pantuns are no longer being sung and have been forgotten by the community. Younger Melanaus today are oblivious to their own music-culture, further contributing to the extinction of *pantun Melanau*. Using an ethnomusicological approach, a series of fieldwork were conducted in Mukah and Kuching during which Melanau cultural bearers were interviewed. During the interviews, the informants not only described the various types of *pantun Melanau* but also narrated the stories and legends that came with it. Many of the *pantun Melanaus* obtained have never been documented before and only exist in the minds of these cultural bearers. Findings revealed that the *pantun Melanau* contains many stories of the past which could help the Melanau people today to 'rediscover' and sustain their own unique identity, for presently is often being 'labelled' similar to the Malays. It is proposed that one means of promoting and reviving the pantun Melanau is by including it in school music curriculum, particularly in the *Kurikulum Sekolah Seni Malaysia*, which among its focus is Music Culture and Community.

**Keywords:** *Pantun Melanau*, music curriculum, revival

## **THE IMPACT OF MUSIC CULTURAL EXCHANGE ON STUDENTS' PERSONALITY AND LEADERSHIP**

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### **ABSTRACT**

The purpose of this paper is to examine the importance of experiencing music cultural exchange which has local culture values as educational tools. Experiential learning increase students' interest, knowledge, and better understanding in music. The teacher's role which includes planning, conducting, and reflection often dictates the differences impact in the physical or virtual exchange. This qualitative research was conducted at SK Seksyen 13, a public school at Shah Alam. The survey questions were emailed to them in Google Form which adapted from Ohio State University online academic research. The feedback and outcomes were taken from the 36 students (n=36) aged from 10-12 years old. Parents' review also shows that students learn to see the world from different aspects and more self-discipline. They became more independent and more critical in solving problems. They learned to see the differences from others and discovered more about themselves. A successful field trip not only helped the students to develop an interest in music culture which lead to an interest in music and a passion for music. In spite of interest, the music cultural exchange also helped to develop the students in leadership and personality. The music cultural exchange is also recognized as an important moment in learning, a shared social experience that provides the opportunity for students to explore things in a real setting. Nowadays students are Generation Z and Generation alpha, they are prone to multi-tasks learners and more innovative. A real and exciting field trip helped them to gain a better cultural understanding and tolerance. The music cultural exchange was like a booster and it motivated them to move forward, build their confidence and self-esteem.

**Keywords:** cultural exchange, experienced learning, virtual exchange

## **CABARAN-CABARAN YANG DIHADAPI OLEH GURU BAGI MATA PELAJARAN PENDIDIKAN MUZIK DI MALAYSIA**

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### **ABSTRAK**

Kajian ini bertujuan untuk mengetahui cabaran-cabaran yang dihadapi oleh guru Pendidikan Muzik dalam melaksanakan Pengajaran dan Pembelajaran Di Rumah (PdPR) semasa Pandemik COVID-19. Kajian ini merupakan kajian berbentuk tinjauan. Seramai 303 orang guru Pendidikan Muzik sekitar Kuala Lumpur dan Selangor telah menjadi sampel. Borang soal selidik telah ditadbir secara *google form*. Data dianalisis dengan menggunakan perisian *Statistical Package for Sciences (SPSS)* untuk mendapatkan peratusan dan min. Dapatan kajian menunjukkan terdapatnya kekangan dalam pelaksanaan PdPR semasa Pandemik COVID-19 dari sudut sumber, masa dan pentaksiran. Seramai 40.3% guru menyatakan bahawa sumber untuk mendapatkan latihan bertulis berkenaan mata pelajaran Pendidikan Muzik ketika PdPR semasa Pandemik COVID-19 adalah sukar. Disamping itu sebanyak 42.2% guru kurang setuju bahawa murid-murid dapat menyelesaikan tugas dalam masa yang telah diperuntukkan dengan baik. Dapatan kajian juga menunjukkan seramai 48.5% kurang setuju pelaksanaan pentaksiran sendiri PdPR murid-murid dapat dilaksanakan semasa Pandemik COVID-19. Hasil dapatan kajian ini diharapkan dapat memberi sedikit input kepada pihak yang berkenaan dalam mencari solusi kepada pelaksanaan PdPR semasa COVID-19 ini.

**Kata kunci:** pendidikan muzik, PdPr, COVID-19, pentaksiran, kajian tinjauan

## **THE EFFECTIVENESS OF PLAYING VIOLIN TO HEIGHTEN SELF-ESTEEM AMONG SECONDARY STUDENTS**

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### **ABSTRACT**

Self-esteem is a secret in one's value and powers that number in sign out how a person act. Special interests that are being done expertly may help to increase one's self-belief. However, the activities to have more one's self-confidence are being left out. As our brain is the most important pipe for church music, so research small signs that self-esteem is seen as food to the brain. The stronger this side of the brain's function, the higher one's self-esteem in the long life. Therefore, this study gives an idea that playing the violin is a tool to analyze whether self-esteem is heightened enough for a healthy brain among secondary students. This study aims to determine the effectiveness of playing the violin towards improving self-esteem among 30 samples of grade eleven and twelve secondary students from Sunway International School Johor, Malaysia. This is a quantitative study applying a quasi-experimental approach. The instrument used in this research is questionnaire and interview. Analyze process is questionnaire data using SPSS whilst interview data using thematic analysis. The researcher is going to conduct a pre-test, post-test and explore the strengths and weaknesses of a violin as an instrument to strongly increase teenagers' self-esteem. These findings will not just benefit the youth but for future researchers to find a more positive significant correlation between violin and self-confidence and belief that lies under self-esteem.

**Keywords:** self-esteem, self-confidence, brain, violin instructions, music, education

## **MUSICAL IDENTITIES OF MALAYSIAN YOUTH: A PRELIMINARY STUDY**

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### **ABSTRACT**

A significant cultural change in the 20th century was the rise of identity as a fundamental change (Pöder & Kiilu, 2015). Constructing an identity involves knowing who one is, what one values, and the directions one chooses to pursue in life (Berk, 2017). Identity is an important step during adolescence and a major personality achievement towards becoming a productive and contented adult. While musical identity is the individual's perception of his or her musical self which is key to the formation of identity in emerging adulthood (Talbot, 2013). The purpose of this study is to investigate the musical identities of adolescents who are musically non-active and active secondary school students in Malaysia. 282 subjects located throughout Malaysia completed the Musical Self-Concept Inquiry (MUSCI\_Youth) measurement tool which comprises 12 subscales, whereby 8 scales were completed by all subjects and 4 scales only for the subjects who play a musical instrument or sing. Data analyses include factor analysis and ANCOVA for correlation with gender and musical differences.

**Keywords:** musical identity, musical self-concept, musical preferences, Malaysian youth

## **DEVELOPING A GRADED MUSIC EXAMINATION FOR THE CAKLEMPONG ENSEMBLE**

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### **ABSTRACT**

Assessing music ensembles brings about a different set of needs than individual assessment on a music instrument. In addition, assessing Malay traditional music ensembles such as the caklempong or gamelan ensemble also requires different considerations due to the nature of the learning whereby students are expected to learn all instruments in an ensemble which comprises different instruments. This paper discusses a graded music examination for the caklempong in Malaysia in terms of the syllabus, repertoire, and assessment mechanism. Via qualitative methods which included interviews with practitioners and instructors and observations of teaching and assessment practices, this study examined issues related to the assessment of the caklempong, i.e., the assessment procedures in an ensemble setting, the selection of repertoire, the criteria for assessment, and approaches that are best suited to assess musical attainment. Traditional music genres encompass a different theory, philosophy, and practice from the western paradigm, and differ markedly in the learning, teaching, knowing and understanding of the music. It is therefore imperative that these differences be taken into consideration when designing the graded exam for the caklempong as music differs from culture to culture with its own distinct meaning, values, and musical function. The music is not generally theorized by performers and music is learned by playing it. Findings also indicate that the three domains of learning – the cognitive psychomotor and affective domains need to be assessed, the syllabus can be divided into three levels, i.e., beginner, intermediate, and advanced, and candidates will be examined on all instruments according to the selected repertoire at the respective levels.

**Keywords:** caklempong, graded examination, traditional music

## **MUSIC OF SOUND: ENGAGING AND TRANSCENDING BORDERS IN CREATIVE EXPRESSION**

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## ABSTRACT

This paper addresses the methodology of "Music of Sound " as a platform in engaging young people in creative expression across ethnic, cultural, and stylistic boundaries using 21st-century participatory learning approaches and strategies from multiple intelligences pathways. "Music of Sound" pioneered by Professor Tan Sooi Beng (a keen advocate of multi-arts community for young people) is an experimental music, and encompassed an amalgamation of ethno-musicological tasks such as field work, interviews, observation, learning to play traditional instruments and music of various ethnic groups, as well as improvising music using daily objects, vocalization and body percussions. This paper examines the strategies and approaches used to empower participants in creative expression from multiple pathways. This study is based on the researcher's longitudinal multi-site case studies conducted in "Music of Sound " workshops in both formal and non-formal music education to young people (11-20 years old) since 2007-2021 in Penang, Malaysia. Methodological triangulation from multiple sources of evidence (direct observation, participant-observation, individual and focus group interviews, video documentation of children's performances, and student teachers' reflection) was used to maximise the construct validity and reliability in this research. Literal replication of findings demonstrated that rich and creative experiences across boundaries through collaborative and experiential learning from multiple intelligences pathways i) developed creativity as well as musical knowledge and skills ii) enhanced participants appreciation towards local street genres such as *boria*, *dikir barat*, *wayang kulit* and revitalized the local tradition, and iii) inculcated invaluable learning experiences in appreciating cultural diversity and sharing of responsibilities.

**Keywords:** engaging, creative expression, multiple intelligences, collaborative, experiential

## **CREATIVITY AND INNOVATION IN MUSIC EDUCATION: i-SMART MUSIC MODULE**

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### **ABSTRACT**

i-SMART Music Module is a creativity and innovation in Music Education for primary school teachers. This teaching aid aims to assist teachers to generate ideas, plan and implement various T&L activities and classroom assessments. It also aims to provide learning materials for students for their self-access and repeatedly especially at home to increase their mastery skills to the optimum level. The content of the module is based on the Curriculum and Assessment Standard Document, Music Education Teaching Guide, and the government primary school textbook. The module is divided into two levels. Level 1 is for year 1, 2, and 3 students, while Level 2 is for year 4, 5, and 6 students. Level 1 module covers various music activities based on four curriculum modules (art language, art skills, creativity and artistic innovation, and art appreciation). The contents of the Level 2 module include training activities (singing, recorder, and music notation) and various sets of questions (subjective and objective). The result shows that 78 percent of experienced teachers responded that the i-SMART Music Module can facilitate their teaching activities and explain the concepts of music. i-SMART Music Module also makes lessons interesting, easy, and understandable. While 41 percent of less experienced teachers marked the same option. In conclusion, the i-SMART Music Module can help students to master music concepts and to reduce the level of boredom due to no exercise book. It is also useful as a music classroom assessment which is compulsory for all students that have been set by the Ministry of Education Malaysia (MOE). Accordingly, the module can make teachers be the agent of transformation in developing creative ideas that eventually become innovations in schools.

**Keywords:** i-SMART music module, music education, innovation, primary school teacher, teaching aids



## **NON-CULTURAL BEARERS' LIVED EXPERIENCE OF MAJORING IN JAZZ PERFORMANCE**

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### **ABSTRACT**

Jazz, as a music tradition developed and came to prominence during the early 20th century in the United States. It enjoyed popularity in 1960s Malaya but fell out of favour and was seldom played around 1970-2000s. Since the 1990s, jazz improvisation began to be offered as a study option in local music programmes. Recent years have seen an increase of students studying jazz performance; however, not much is known or documented about their experience of learning a music that is not part of the current popular musical landscape in Malaysia. Study-related struggles, such as barely managing performances and emotional breakdowns were repeatedly observed. This study explores the experience of local undergraduates in going through a jazz performance major programme. Particularly, it examines how non-culture bearers of jazz made sense of their learning process, and what it means to them. Smith, Flowers & Larkin's (2009) Interpretative Phenomenological Analysis was used as methodology. Semi-structured interviews were conducted with three participants from a local institution of higher learning. Interview texts were coded, interpreted, and reinterpreted to identify emergent themes. The results of the study reveal that participants' experience of jazz learning was an intercultural struggle of adapting to the culture of jazz. The arc of the learning process was similar: an initial "honeymoon" period, developmental moments, and increasing emotional distress peaking near the end of the study. A recurring theme was the experience of being "Stuck": a prolonged struggle through complex arrays of learning issues without means to resolve or articulate it. The learning process was transformative, and participants derived personal meanings from the experience. It is hoped that the study could advocate for learners' needs in today's increasingly globalized and intercultural learning setup.

**Keywords:** non-cultural bearers, intercultural learning, jazz learning, lived experience

## **CHINESE MUSIC TEACHERS' ATTITUDES AND PRACTICES TOWARD TEACHING WORLD MUSIC**

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### **ABSTRACT**

This study explored the attitudes and practices of Chinese music teachers about context issues (tradition, authenticity, and context) and transmission modes (analytic/holistic, notation based/ aural, and tangible/intangible) in world music teaching. Based on the academic background of multicultural music education and ethnomusicology, Huib Schippers developed The Seven-Continuum Transmission Model in 2004 to describe the teaching situations of world music. This study adopted this research framework to investigate the attitudes and practices of Chinese music teachers in world music teaching. The respondents of this study were primary and secondary school music teachers in China. A total of 1368 questionnaires were collected, and 9 teachers were observed in class and interviewed. This study found that Chinese music teachers' attitudes and practices toward world music teaching had a tendency to the formal, institutional settings rather than the informal, often community-based process. They were more influenced by the "Eurocentrism" values and less influenced by the ethnomusicology that interprets human music from a cultural perspective as well as less influenced by multicultural music education. Chinese music teachers need to develop sensitivity to world music, as well as the ability to understand and appreciate it, use a variety of teaching modes in the teaching process, and take students' imitation, exploration and improvisation seriously, as well as their understanding of the cultural context of music.

**Keywords:** world music teaching, cultural context, transmission modes

## **CHALLENGES IMPOSED BY THE PANDEMIC OF COVID-19 ON MALAYSIA ART SCHOOL MUSIC EDUCATION**

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### **ABSTRACT**

The outbreak of pandemic Covid-19 has undoubtedly impacted the global society in every aspect. Thus, it is no exception to music education in Sekolah Seni Malaysia (SSEM) or Malaysia Art School. The increasing number of cases reported by Kementerian Kesihatan Malaysia (KKM) has led to a full-fledged pandemic and soon led to the Movement Controlled Order (MCO) in March 2020. Due to the MCO, all schools need to shut down including SSEM. During MCO, the SSEM music teachers and instructors have made various arrangements in order to maintain a synchronous and asynchronous connection with their students through technological advancement media for home-based learning or remote learning. It cannot be denied that teachers face several challenges from the online distance teaching experience. As there will always be the other sides of the coin, students and parents also find difficulties in this remote learning environment. The purpose of this paper is to investigate and identify the challenges that are faced by the major stakeholders in SSEM specifically the teachers, instructors, students, and parents. It is crucially significant to identify the challenges as musical studies are one of the compulsory curricula for SSEM. To investigate, the researcher had distributed 3 different protocols of google online questionnaires to the SSEM stakeholders (teachers and instructors were given the same protocol as they were in the same group). The survey revealed that the challenges the pandemic had imposed to SSEM music education is commitment, financial, adaptation for needs, motivation, and progress assessment. Despite these challenges, the researcher also manages to find some opening insights into how these challenges were being addressed at Sekolah Seni Malaysia Perak (SSEMPerak) and thus enabling some of the music students to get good results in their examination and some even manage to find their way in winning musical competitions.

**Keywords:** music education, online questionnaires, survey, learning challenges

### **WORKSHOPS**

## **HOW TO EFFECTIVELY TEACH MUSIC ONLINE DURING THE PANDEMIC**

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### **ABSTRACT**

The Covid-19 pandemic has affected how music teachers deliver their lessons since students are unable to be physically present in the classroom. Alternatively, online and open distance learning (ODL) is being used to replace face-to-face lessons but not without teachers and students facing many problems, especially in delivering and receiving music instructions. Music lesson components such as singing/instrument playing, music theory, and music appreciation which were previously effectively taught are now left with no choice but to be carried out vis-a-vis via live video calls. However, there are various problems faced by teachers and students alike which are hindering the effectiveness of this method. This workshop will try to address these issues by providing effective music teaching methods via suitable, practical, and easily accessible digital equipment and apps. Synchronous and asynchronous online teaching sessions will be presented in an interactive manner along with suggestions for ODL in lieu of over-the-internet lessons. This workshop is conducted live in a two-way communication style where participants interact and participate in the mini teaching sessions throughout. The session will be conducted in Bahasa Melayu targeting Malaysian public school music teachers.

**Keywords:** online teaching, synchronous, asynchronous, ODL, distance learning

## **IT'S ALL ABOUT TIME: TRAINING & DIRECTING ENSEMBLES**

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### **ABSTRACT**

The aim of this workshop is to expose participants to training and directing music ensembles. The participants will learn how to manage time, beat time, know time and keep time. Think back to your band, orchestra, or choir rehearsals as a novice student; we may not realise it at the time, but those rehearsals were a forum in which we learned more than just about music, for we also adopted a plethora of lifelong skills derived from the practice of meritocracy working alongside our peers who themselves offered differing opinions, abilities, outlooks and backgrounds. All too often we find that the conductors and directors charged with the duties associated with running school, university or community orchestras are unaware of these factors, being encumbered with a lack of resource, experience and likely, as a result, confidence. We may also find that the core duty of 'keeping time' is relegated in priority such that the learning environment is potentially compromised. In this workshop, we will identify the responsibilities required to achieve a successful collaborative process by assessing our priorities; engendering lifelong skills; communicating well during rehearsal *and* performance; and exploring ways to nurture positive learning outcomes from limited resources. Appropriate repertoire selection, preparation, research and context will be discussed alongside suggestions on promoting ensemble precision, pitch and phrasing of the musical line with appropriate gestures.

**Keywords:** conducting, rehearsals, coaching, gesture, time, pulse, rhythm, community

## **EMBRACING ONLINE MUSIC LESSONS**

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### **ABSTRACT**

The pandemic has affected music educators the world over. The shift from physical music classes to online can be a daunting task to many but there is not much choice but to adapt to the situation with an open mind. In this session, the participants will learn; 1) how to utilise the internet and identify some basic equipment to get yourself started 2) Incorporating digital instruments for teaching, 3) Optimising the audio quality of your live stream for better student learning experience on Zoom, 4) Find out some benefits of online teaching. This session will also cover some topics on digital marketing for music educators. It is time to move forward and embrace this new norm. This workshop is presented by LK Wong, Products Manager at RAP Distribution Sdn Bhd (sole distributor for Roland, BOSS, Kemper, Alpha Drumworks in Malaysia). He is also a passionate musician who releases original music on his own.

**Keywords:** online music, music education, digital instruments, digital marketing

## **ESSENTIAL BUILDING BLOCKS OF EARLY YEARS MUSIC EDUCATION**

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### **ABSTRACT**

When the Hungarian composer and educationalist Zoltán Kodály was asked about the right age to start music education, he answered “The music education of a child should begin 9 months before the birth of the child” moreover “nine months before the birth of the mother”. Essential experiences are gained in the early childhood settings and yet it is often seen as sufficient to simply sing a few songs and have a few percussion instruments in the music corner. This practical, interactive workshop aims to show the importance of essential, quality early experiences in music. The children should build the foundations of pulse, rhythm, singing skills, phrasing, pitch, dynamics, tempo, texture, and timbre, not in an intellectual way but by joyful participation in age-appropriate activities. If the child is excluded from these valuable experiences in early years, they are often then thrown into a world of instrumental lessons often accompanied by an intellectual approach to music theory. Singing and movement are key to the learning experience and the benefits of these activities go way beyond the development of musical skills. Research is beginning to show that amongst other things singing can have beneficial links with language development, numeracy and health, and wellbeing. In early years children learn best through play and this workshop aims to share ideas for practical, joyful music making as a springboard to learning.

**Keywords:** music education, children, Kodály method, singing, movement

## **SOUND-NOISE-MUSIC**

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### **ABSTRACT**

A workshop explores the role and relationship of sound-noise-music from a music education perspective. Everyone can be a sound maker, everyone makes noise. The responsibility of a music maker is to organise sound and noise in an orderly manner. In the process of music education, it is necessary to focus on entertaining oneself before bringing joy to others. Music can be private and personal, or open and belong to the masses. Through this workshop, there will be hands-on interactive sessions, turning readily accessible items in daily life into alternative sound-making instruments, forming and playing an improvisatory orchestra, and exploring music-making in a responsive manner. Participants are encouraged to lead and conduct through a creative approach to formulate a group participatory method, consequently exploring music as a communicative tool and further expanding its vocabulary.

**Keywords:** sound, noise, music, improvisatory orchestra



## **TEACHING HANDS ON MUSIC ACTIVITIES, LESSONS AND CLASSROOM MANAGEMENT**

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### **ABSTRACT**

In a typical classroom in America, music is taught mostly through a hands-on approach at all levels. But being successful for students to attain information given is hard to measure. We use the rubrics method (Grades in numbers; 1-5, 1 being no attempt at participation and 5 being complete the task 100%) to grade the objectives. Besides teaching music, teachers need to have excellent classroom management, equipment, positive feedback, a warm environment, and more. They also need to involve the community to have a successful program, and perhaps also have an after-school music curricular program. The presenter will have the following to use for the examples of the lessons: balloon, space to move, utilizing google translator to communicate with non-native speakers, warm up their singing voices, a pair of sticks, and instruments such as guitar, ukulele, and recorder. Participants will be able to participate hands-on in almost all the activities without the equipment above. This workshop is for music students from Early Childhood (2 years old) to freshman level in college (first year in the University). Participants will be music teachers for public and private schools, student teachers, freelance music teachers, professional musicians, college professors, and anyone who is interested in the music industry through education.

**Keywords:** music education, classroom, early childhood, creative learning, music educators

## **A HOLISTIC APPROACH TO MUSIC EXAMS**

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### **ABSTRACT**

Emphasizing the importance of a rich context for music learning, this session explores the relevance of music exams and how to prepare for them. Areas touched upon will include musicianship training, repertoire selection, progression pathways, curriculum planning, and the importance of music theory. These will be underpinned by an understanding of the marking criteria and exam requirements, but also how they link to wider musical approaches and experiences. The question is often asked: “how do we get more marks in exams?”, but in essence, this could indicate or risk leading to a narrow understanding of musical development. Of course, it’s important to understand how the criteria work, but music exams are actually designed to assess a snapshot of a candidate’s *broader* musical abilities. Therefore, a wholesome approach will gain wholesome results! A holistic focus towards the teaching and learning of music will help students develop many life skills and unlock the full benefits of the study, in addition to a pleasing result on the mark form. So why not achieve both at the same time? Nurturing a passion for music as the central aim to a student’s learning experience will have exponential benefits; most importantly, gifting them with a lifelong love of music. The session concludes by inviting teachers to reflect on their practice, develop and regularly review their teaching philosophy, and remain open to professional learning.

**Keywords:** music education, music exams, teaching and learning, assessment

**HOORAY! PUPPET TIME!  
WHAT PUPPET CAN DO IN MUSIC CLASSROOM?**

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**ABSTRACT**

Puppets make a significant contribution to the development of student learning by providing students with opportunities to explore, discover and understand a variety of concepts, knowledge, skills, and situations. However, puppets are often considered only as one of the toys and are often considered tools that do not give many benefits and advantages in teaching and learning activities in the classroom, including in music classes. Many studies have been done and proved that the use of puppets is very beneficial and very effective to be used as one of the teaching aids that not only involve mainstream school students but also for students in special education schools. Flower and Fortney believe that children prefer to learn from puppets (Flower & Fortney, 1983: 127-132), and Taylor refers to puppets used in education by stating that puppets give a stimulus to imagine (Taylor, 1964: 91-92). The use of puppets for students with special needs not only serves to teach musical elements more effectively and interestingly but also serves to help address issues that arise as a result of the disabilities they face, such as sensory issues. Accordingly, this workshop was implemented with the aim of sharing ideas and inspiring music educators about how to use puppets as teaching tools to teach musical elements and how to produce DIY puppets if it is difficult to get a suitable puppet. In addition, the purpose of this workshop is also to share the role of puppets in helping to overcome and improve issues that arise among students with special needs and may also occur among students in mainstream schools. The data show puppets help to improve students' understanding in the field of musicals and increase students' motivation to learn theoretical musical elements in a more interesting way.

**Keywords:** puppet, teaching tools, music elements, students with special needs

## **HOW TO BE A TEAM PLAYER: UNDERSTANDING ROLES, CHALLENGES, AND SOLUTIONS ON MUSIC COLLABORATION**

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### **ABSTRACT**

The art of teaching music and performance practice is a multi-dimensional process whereby an assortment of knowledge on the piece of music, as well as rehearsal techniques could usefully be brought together to enhance performance. A “typical” instrumental lesson is when students play their prepared repertoire followed by teachers giving constructive comments on how to improve one’s playing. To further enhance the student’s musical growth, it is important for the students to understand the accompanying music that interacts with their individual solo parts. This topic is often overlooked during lessons and usually results in a lack of overall musical understanding of the repertoire. This workshop will address how students can approach working with a pianist as well as other instruments in an ensemble, with in-depth discussions on preparatory work before and during rehearsals.

**Keywords:** music education, instrumental, repertoire, ensemble, rehearsals

## **PERCUSSION: WIND ENSEMBLE**

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### **ABSTRACT**

Being at the back row of most ensembles, playing percussion can be a very different experience as a student compared to a professional. Looking back on my experiences and education as a school band drummer, now as a professional percussionist, I will share all you need to know about how to get the most out of your percussion section. What may have seemed a disorganised mess of instruments and loud noise, I will give you some insight into how to turn this cacophony into a musical, structured, and disciplined percussion section. This workshop will be geared towards aspiring percussionists, wind ensemble coaches, music teachers, and anyone who would like to check out some cool percussion instruments! I will break down in detail what instruments you need, how to take care of them, and how to get your students to play them properly.

**Keywords:** music education, percussion, ensemble, wind instruments, music teachers

## **ANYONE CAN IMPROVISE! LEARNING TO IMPROVISE THE YAMAHA WAY**

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### **ABSTRACT**

Improvisation is the art of creating and performing music spontaneously. With the Yamaha Music Education System (YMES) that incorporates improvisation in the core of its teaching curriculum, students are guided in this craft from the start. In this workshop, Yamaha Music Malaysia shares about teaching young children to improvise in a fun Yamaha way. Getting a good understanding and exposure of musical contexts such as harmony, structure, chord progression and melody are important to create a fun improvisation atmosphere. The Yamaha Music Education System (YMES) introduces such musical elements to children as young as 4-years old through Listening, Singing, Playing, and finally recreating music. At more advanced levels, students get exposed to more musical elements as they will be introduced to transposition, advanced harmony, and re-harmonization. The workshop will present end results of how Yamaha students improvise in a musical and fun manner. This is followed by an actual practical session in which participants will witness how students are taken through a step-by-step improvisation guide that encompasses a. Motif Improvisation, b. Theme and Variation and c. Stylistic Improvisation. Improvising is fun but may not be easy unless the necessary guidance and exposure are given from a young age. The confidence and freedom of expression through improvisation is a hallmark of talented musicians.

**Keywords:** music education, improvisation, singing, listening, children

## **THE ONE-MAN ORCHESTRA INSTRUMENT: LEARN ABOUT THE ELECTONE (LIVE STREAM)**

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### **ABSTRACT**

The Electone is a trademarked brand used to identify electronic organs produced by Yamaha. It is a premium musical instrument popularly known as the one-man-orchestra. In this workshop, Yamaha Music Malaysia aims to showcase the versatility of the Electone and how it enables the musician to create, enjoy and perform various musical styles. The Yamaha Electone has a long history that started from 1951 in Japan and has transformed over the decades to its current familiar design since the 1980s. The instrument has three keyboards that allow the musician to express their talent and emotions through a wide variety of high-quality sounds and rhythm patterns. This enables the endless possibilities of the kinds of music that can come out of it. The workshop will also cover the benefits of playing the Electone such as coordination skills, light touch hence highly suitable for young learners, one-man-orchestra, Music arrangement, music imagination, variety of musical styles, and built-in auto rhythm and accompaniment. The Electone is a great instrument that further enhances the musician's ability at music arrangement, understanding of instrumentation, getting a good grasp in rhythmic patterns of different musical styles from around the world, and performing with pre-set instrumental registration or super voices sampling using cutting edge technology.

**Keywords:** music instruments, music skills, arrangement, rhythm, music education

## **TEACHING PRACTICE-CENTRED RESEARCH METHODOLOGY IN MUSIC**

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### **ABSTRACT**

Musical creation is quintessentially practical. An outcome of skill and artistry, the complexities and multifaceted dimensions of musical input, output, and the process of its articulation are increasingly the subject of interest pertaining to creative research 'in-practice' and 'of-practice' in tertiary education. Coupled with growing discourse in interdisciplinary and translational research involving creativities, deliberations on practice-centred methodology are timely. This workshop aims to extrapolate the intricacies of practice-centred research which incorporates practice-based research, practice-led research and artistic research. It posits examples of original methodological models and practice-centred translational research approaches crafted by the speaker, Valerie Ross, who also shares her experience in teaching research methodology classes involving performers, composers, and music education majors using multimethodologies and a spectrum of analytical approaches. Participants in this workshop are encouraged to post research topics and ideas and engage in lively discussions on the processes, practicalities, and pedagogical challenges in the teaching and learning of research in meaningful and effective ways.

**Keywords:** practice-centred research, research methodology, music teaching and learning



## **TEACHING DEMONSTRATIONS**

### **BRASS BASICS A TEACHING DEMONSTRATION**

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#### **ABSTRACT**

Music teachers in Malaysia, especially fresh graduates, are sometimes thrust into situations where they may have little specialized knowledge of brass pedagogy. This demonstration is intended to give those teachers practical advice on working with brass students to give them a foundation and a path forward. This demonstration comes from years of teaching groups and individual brass students (especially trumpets) from primary through tertiary levels. The main goal is for the student to have agency over their own progress and awareness of their journey on the road to artistic fulfillment. This teaching demonstration will touch on exercises and suggestions for students at the beginning, intermediate and advanced levels. An important aspect is to help students from falling into the trap of, “what should I be practicing, how and why?” I will start with examples of technical foundations covering mouthpiece buzzing, slurs and necessary scales/arpeggios to be used in daily practice. I will address how these fundamentals can be adjusted to various levels. We will also cover what might go into a basic practice routine. Samples of the above warm-up routines and practice guidelines covering tone, rhythm, technique, and range will be drawn from various online resources which will be shared. Online resources for further exploration will be discussed: playing by ear, improvisation, and using online resources to encourage creativity. I will also give theoretical and technical information for a beginning exploration of jazz and improvisation.

**Keywords:** brass pedagogy, daily practice, improvisation, creativity

## **DEVELOPING GOOD TONE & VARIETY OF TONE COLOURS ON THE VIOLIN**

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### **ABSTRACT**

In my observation as a violin educator in the past fifteen years, I have noticed that many violin students that I have come across, have had difficulty producing a well-rounded and resonant tone on their instruments. This teaching demonstration aims to equip teachers with tools, ideas, and inspire creativity in discovering methods to teach students to develop a good tone on the violin. The bow hold and bow arm play a crucial part in producing a good tone on the violin. The contact point, speed of the bow, and distribution of weight used on the bow are factors that contribute to the quality and colour of the tone. This teaching demonstration will explore how violin teachers can introduce various methods of teaching the bow hold and movements in the bow arm that will create a good tone on the instrument. It will also include some suggested exercises for tone production and developing a variety of tone colour on the violin for students of all levels.

**Keywords:** tone production, bow control, colour, sound, bow hold

**TEACHING MUSIC IN THE 21ST CENTURY  
(AMERICAN MUSIC EDUCATION MOVEMENT)**

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**ABSTRACT**

Ever since Mr. Bill Clinton became President of the United States on January 20th, 1993 through January 20th, 2001, the outlook of The Arts in Schools had changed dramatically. Being a musician himself, he made it a priority that every student has the right to be exposed to The Arts. The Music Education in school had a tremendous turnaround due to this statement. No longer are the traditional teaching of music through textbooks only accepted anymore. The Kodály and Orff movement skyrocketed. This also includes Visual Arts and Dance. This session will primarily cover the hands-on approach to learning music, starting as early as Early Childhood level (2 years old) through high school age students who also have an alternative of getting college credit while still in high school and elderly age people. The purpose of exposing the teaching and learning demonstrations (including teaching during the Pandemic) is to compare and contrast and perhaps learn different ways of teaching and learning music for students in America who have basically all kinds of freedoms, specifically freedom of speech and press in school. The targeted audience will be music professors, music teachers, music students, private music teachers, music teachers in private schools, early childhood music teachers, and teachers who teach elderly and special education students. All demonstrations will be for students on grade level, above, below and students with disabilities physically and psychologically.

**Keywords:** music education, hands-on approach, music in America, teaching and learning

## MASTERCLASSES

### STUDY OF TECHNIQUE AND STYLE OF PLAYING GAMBUS IN ZAPIN AND GHAZAL JOHOR MUSIC

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#### ABSTRACT

Gambus, traditional Malay musical instrument that existed as early as the 15th century in the Malay Archipelago, was originally brought in by merchants and preachers of Islam from the Middle East during the Islamization of Malacca (Anis, 1993). At the same time, the culture of the Middle East, Central Asia and South Asia assimilated with the Malay culture has created and developed Zapin and Ghazal Johor music which became popular until the mid-20th century. Gambus serves as the main musical instrument in the music ensemble of Zapin and Ghazal Johor, but the technique and style of playing are different. Until now, the technique and style of playing gambus in Zapin and Ghazal Johor music has never been documented by any party or individual in detail, which means it can only be learned from the maestro / teacher directly or online. The first objective of this study is to analyze the technique and style of playing gambus in Zapin and Ghazal Johor music through interviews with some gambus maestro who are still active, and also from the deceased gambus maestro through cassettes, CD, DVD, mp3 audio, recorded video and internet sources such as YouTube. Next, analytical data on the techniques and styles of playing Gambus in Zapin and Ghazal Johor will be documented in the form of pamphlets or books along with musical notations. Finally, a masterclass session (online) entitled 'Techniques and Styles of Playing Gambus in Zapin and Ghazal Music Johor' will be held for Diploma and Degree in Music (gambus) students from Universiti Teknologi Mara (UiTM Shah Alam) and Universiti Perguruan Sultan Idris (UPSI Tanjung Malim) and also open to public by using this pamphlet or book as the main reference source or syllabus.

**Keywords:** gambus, zapin, ghazal Johor, music documentation

## **INTERPRETATION OF ARNO BABAJANIAN'S VIOLIN CONCERTO IN A MINOR THROUGH THE LENS OF INTERTEXTUALITY**

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### **ABSTRACT**

The A Minor Violin concerto of Arno Babajanian written in 1948 has suffered an unfortunate fate and now can be considered an obscure work. The development of the intertextuality concept in musicology allows for the new assessment of obscure works which once were deemed epigonic. The masterclass will be founded on ongoing research. The research poses two questions of finding intertextual links with the music that possibly influenced the work of Arno Babajanian and how these connections can assist in the creation of the new interpretation. Masterclass will also demonstrate the processes of identification, intertextual connections in Babajanian's A Minor Violin Concerto with the selected historically preceding violin concertos, orchestral or instrumental works of other composers and Armenian traditional music as well as their implications on the technical and artistic aspects of the performance. The methods will involve traditional music analysis of selected works with focus on compositional strategies, tempo, intonation, melody, harmony, rhythms and practice-led reflection. The presentation will discuss the expected outcomes of the research, especially the creative work dissertation and the performance video/audio recording serving as a guideline for educational purposes as well as contributing to the body of knowledge. It is hoped that this masterclass would highlight the work and assist in its acceptance into the repertoire of Malaysian violin performance students.

**Keywords:** Babajanian, intertextuality, violin performance, string pedagogy

## REVISITING FAURÉ'S SONGS: INTERPRETATION, MEANING AND STYLISTIC EVOLVEMENT

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### ABSTRACT

Bernac (1978) categorized Fauré's songwriting into three (3) stylistic periods; first period from 1863-1887, second 1887-1906 and third from 1906 onwards consisting of his four (4) lesser-known song cycles. In this masterclass, we intend to select representative pieces derived from these periods and to reconnect present-day audiences with the stylistic evolution observed in Fauré's *mélodies*. Fauré composed his first song when he was 16 years old in 1861 and his last in 1921 when he was 76, 3 years before his death. *Le papillon et la fleur*, the first, which is frequently defined as a "romance" is indisputably stylistically different from his last song *Vaisseaux, nous vous aurons aimés* published in his last song cycle *L'Horizon chimérique*. In this masterclass, we demonstrate the contrasting yet evolving stylistic difference of these two pieces, together with a few others from the second period, with performance and demonstration emphasising on Fauré's compositional ideology in text setting, text selection, melodic treatment, harmonic gestures and pianistic deployment. Demonstration and presentation of each *mélodie* will be carried out after each performance with intention to deliver useful information and relevant interpretation suggestions to participating audiences.

**Keywords:** Fauré art songs, *mélodies*, interpretation, stylistic evolution, French diction

## **WORKING WITH TEENAGE VOICES**

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### **ABSTRACT**

Given the choice, vocal students especially young voices would prefer singing pop songs to classical. As teachers, acknowledging the love that teenagers have for contemporary repertoire is important in order to instill interest in learning about singing. Having an interest in learning is essential as it is a powerful motivational process that encourages students to be more engaged and motivated in the learning process (Harackiewicz, et al., 2016). This freedom of choosing the song to sing in class also hinders boredom having to sing songs only chosen by the teachers but still using the correct singing techniques. Therefore, this masterclass aims at encouraging the application of healthy singing techniques into the contemporary singing style in hopes to inculcate good singing habits. This is also to avoid imposing on them to only sing classical pieces as it may decrease their interests in learning how to sing right, if their preference is singing pop songs. In my masterclass, I will listen to two teenage singers, aged 14 and 16, singing song of their choice which are a pop and a musical theatre song, respectively; and I will focus on voice technique and stylistic interpretation of their singing. This process is also hoped to help voice teachers to guide those interested in pop singing to still incorporate good singing techniques.

**Keywords:** young voices, teenage singers, contemporary singing style

## **DIGITAL POSTER**

### **PROMOTING MANCHU SHAMAN MUSIC THROUGH NEW MEDIA**

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#### **ABSTRACT**

Manchu, now classified as one of 55 minority groups in China, is an ancient minority dating back to 4,000 years and is the second largest ethnic minority after the Hui. Manchu shaman music is deemed as one of the most important parts of Manchu music. However, due to the living environment of modern society, Manchu shaman ritual music has weakened, of which only the old people in the ethnic group or few rural people still maintain this custom in the Manchu community today. At the same time, the introduction of Western music from Europe and America into China has made the younger generation of students prefer European and American music over Chinese traditional music. If no effective measures are taken, Manchu music culture and shaman music will eventually disappear, and music protection is imminent. Therefore, this research attempts not just to describe Manchu shaman music based on the available literature written by other scholars but also intends to investigate possible ways to 'protect' the existence of Shaman music particularly through the use of new media. The communication of new media is not limited by space and time, and it has a fast transmission speed, wide coverage, and is easy to carry. Hence, it plays an important role in the protection and dissemination of cultural heritage.

**Keywords:** Manchu, minority, shaman music, new media



## **THE POTENTIAL OF BUSKING AS AN ENRICHMENT ACTIVITY TO ENHANCE THE PERFORMANCE SKILLS OF UNDERGRADUATE MUSIC MAJOR STUDENTS**

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### **ABSTRACT**

Busking is a street performance that serves as a source of income by entertaining the public at a particular location. Despite the various studies conducted on busking, only very few were focusing on its function as a medium for education. This paper is based on a study undertaken with the aim of examining the potential of busking as an enrichment activity to enhance the performance skills of undergraduate music major students. The focus of the discussion is on the identification of music performance skills that could be developed through busking activities. For this purpose, data were collected by interviewing subjects and informants as well as making observations on a group of buskers. The subjects of this study consisted of four students who were undertaking the Music Application Course of the Diploma of Music Program. Meanwhile, the informants were instructors of the Music Application Course. Analysis of the data obtained shows that busking activities could help to enhance both musical and non-musical performance skills. The development of musical performance skills in the musical aspect was playing skills, mastery of tone quality, mastery of song genre, mastery of song style, expression, creativity, adaptation, and interpretation. Meanwhile, the development of music performance skills from the non-musical aspect includes performance management, communication, personality, cooperation, and mental control. The findings of this research show that busking has several advantages to be employed as an educational platform particularly in developing performance skills beyond the walls of the music schools.

**Keywords:** busking, music performance skills, music enrichment activity, development of musical skills, contextual approach

## **THE EFFECTIVENESS OF DALCROZE EURHYTHMICS APPROACH TO IMPROVE MOTIVATION AMONG PRIMARY STUDENTS IN MALAYSIA**

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### **ABSTRACT**

Previous studies revealed that primary students are feeling uninterested, unsatisfied, and demotivated due to inappropriate approaches in music class. The aim of this study is to differentiate the effectiveness between the Dalcroze Eurhythmics approach and conventional methods to improve motivation among primary students. This is a quantitative study adopting a survey research design in which 70 primary students aged nine years old had been selected as a sample. There were 35 students exposed to Dalcroze Eurhythmics activities and 35 students exposed to conventional music activities. This study was conducted in a primary school in Putrajaya for three months after obtaining permission from the Ministry of Education and school administrators. Data were collected through the MUSIC Inventory survey with the reliability value of  $\alpha=0.8$ . There were five motivation domains including empowerment, usefulness, success, interest, and caring in the survey. Data were analysed using Multivariate Analysis of Variance (MANOVA) through the IBM Statistical Package of Social Sciences version 23. Results revealed that the Dalcroze Eurhythmics approach has a significant impact on primary students' motivation compared to the conventional method. MANOVA analysis indicated three domains of motivation (empowerment, usefulness, and caring) in the Dalcroze group are significantly higher than the control group. The findings are important to music teachers and researchers to apply the Dalcroze Eurhythmics approach in the teaching and learning process for primary students. It is evident that Dalcroze Eurhythmics has not merely strengthened students' musicality, it does help to improve students' motivation.

**Keywords:** Dalcroze Eurhythmics, quantitative, survey, motivation, children

## **THE SOURCES OF SELF-EFFICACY TO TEACH MUSIC AMONG NON-MUSIC MAJOR TEACHERS IN PRIMARY SCHOOL**

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### **ABSTRACT**

Due to a range of situations, many primary school teachers are teaching a minimum of one subject outside of their specialization area. Having to conduct outside of an individual's primary school specialization may occur due to having an unexpected situation. It then expected teachers to teach contents which differed from their qualifications for backgrounds. Hence, the present study is important to explore the sources of self-efficacy to teach music among non-major primary school music teachers. This qualitative study allows the researcher to obtain and explore information from the participants regarding their experiences in teaching music from the aspect of the sources of self-efficacy and the challenge faced in teaching music education. Twelve primary school non-music major teachers with one to five years of experience teaching music participated in this study. Based on the finding, non-music major teachers appeared to use a variety of sources of self-efficacy to teach music. The study suggests that the main sources of self-efficacy of the non-music major teachers are verbal persuasion. In contrast to Bandura's (1997) theory about the sources of self-efficacy beliefs suggesting mastery experiences as the most important, verbal persuasion in the form of lesson feedback appeared to be a particularly salient source for non-music major teachers in this study. The study contributes to understanding how the source of self-efficacy helps overcome challenges in teaching music education such as lack of readiness, teaching limitation, lack of time, lack of confidence and lack of time and space. The implication of these findings suggests that more support needs to be available for non-music major teachers, which may include the support of the school, Malaysian Ministry or Education (MOE), and policymakers to meet the aspire of Malaysian National Education Philosophy.

**Keywords:** sources of self-efficacy, non-music major teacher, primary school music education, primary school, challenges

## **“HOW ARE YOU DIFFERENT?” A CASE STUDY ON MUSICAL IDENTITY AND CREATIVITY OF BIG STAGE 1 CONTESTANTS**

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### **ABSTRACT**

Singing competition presents an opportunity for aspiring singers to showcase their talent. In the twenty-first century culture, singing competitions in the setting of reality TV shows have dominated television schedules and were believed to help talents to kick start their singing career. This research focuses on the topic of creativity and musical identity formation of a singer within the background of singing reality TV shows by utilising self-perception as a primary instrument of data collection. The research involves participants from local singing competition Big Stage 1 due to its unique requirements which only allows singers with some level of presence in the music industry to participate. The framework on creativity centres around the componential theory of creativity, while musical identity is defined broadly to be the signature quality that people associate a singer with. The primary data collection methods will be done through semi-structured interviews based on the self-perception of each research participant, while thorough document analysis for each weekly concert will look into the vocal style and musical arrangement, feedback from judges, and total marks obtained. Data from post-competition career growth will also be collected. As this research is still in progress, it is expected that each participant faces musical challenges revolving around creativity and musical identity that are unique to each. This research aims to pave a learning pathway for aspiring singers to self-educate on the upside of reality singing competition through the analysis of its impact on creativity and musical identity formation of a singer.

**Keywords:** singing reality TV show, creativity, musical identity, musical challenges, self-perception

## MUSIC TEACHERS' FORUM

### AKSESIBILITI DAN INKLUSIVITI BUDAYA ETNIK DALAM PENDIDIKAN MUZIK MALAYSIA

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#### ABSTRAK

Forum ini akan mengetengahkan isu-isu aksesibiliti kaum minoriti dan inklusiviti budaya dalam pendidikan muzik di Malaysia. Aksesibiliti kepada pendidikan di kalangan kaum Orang Asli di Malaysia telah lama diperbincangkan dan telah banyak perubahan positif yang berlaku melalui usaha-usaha badan kerajaan, swasta dan pertubuhan-pertubuhan NGO. Namun begitu, penekanan kepada pendekatan pengajaran anak-anak Orang Asli melalui pendidikan muzik belum lagi banyak diperbincangkan. Ahli panel Cikgu Muhammad Syaraff Alwi dari Sekolah Kebangsaan Subgai Dua, Karak Pahang akan berkongsi persepektif beliau di dalam menangani isu aksesibiliti kepada pendidikan ini melalui pengalaman beliau mengajar mata pelajaran Pendidikan Muzik di sekolah Orang Asli. Seringkali pendekatan pengajaran Pendidikan Muzik di sekolah-sekolah dipengaruhi dengan majoriti sesuatu kaum dan jenis sekolah di dalam sistem pendidikan Malaysia. Sebagai contoh, pendekatan pengajaran Pendidikan Muzik di sekolah kebangsaan lebih menjurus kepada budaya Melayu dan muzik klasikal barat, manakala di sekolah jenis kebangsaan Cina tertumpu kepada pengajaran muzik menggunakan sistem muzik Cina dan barat. Ahli panel Cikgu Satyaprabu K. Kumar dari SJK(T) Sungai Salak, Port Dickson, Negeri Sembilan akan berkongsi perspektif beliau untuk isu inklusiviti budaya Tamil dalam pengajaran Pendidikan Muzik di sekolah Tamil. Kedua-dua isu ini merupakan isu-isu yang seringkali dipinggirkan kerana hanya berlaku di sekolah-sekolah yang minoritinya kaum Orang Asli dan Tamil. Konferensi Pendidikan Muzik Malaysia 2021 ingin membawa isu-isu ini kepada para pendidik muzik Malaysia agar anak-anak dari dua kaum ini dapat menikmati pendidikan yang sama rata walaupun mempunyai perbezaan dari segi sosio budaya dengan kaum-kaum lain di Malaysia.

**Katakunci:** aksesibiliti, inklusiviti, Orang Asli, Tamil, pendidikan muzik Malaysia

## **PANEL DISCUSSION**

### **MELESTARIKAN PENDIDIKAN MUZIK DI SEKOLAH SEMASA PANDEMIK**

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#### **ABSTRAK**

Perintah Kawalan Pergerakan (PKP) telah dikeluarkan oleh Kerajaan Malaysia pada 18 Mac 2020 untuk mencegah penyebaran COVID-19 yang menular di Malaysia. Pandemik COVID-19 telah membawa perubahan kepada pengurusan dan pengoperasian sistem pendidikan di seluruh negara di mana semua institusi pengajian tinggi, sekolah menengah dan sekolah rendah tidak dapat menjalankan pengajaran dengan cara seperti biasa. Kementerian Pendidikan Malaysia telah mengeluarkan Garis Panduan Pengurusan dan Pengoperasian Sekolah Dalam Norma Baharu 2.0 pada 5 Oktober 2020 bagi memastikan pengurusan sekolah dan proses pengajaran dan pembelajaran (PdP) beroperasi dengan lancar. Walaupun terdapat garis panduan yang terperinci, masih terdapat banyak kekangan dan masalah yang dihadapi oleh pihak pentadbir dan guru-guru sekolah. Pendidikan Muzik merupakan mata pelajaran yang berbentuk amali dan melibatkan kemahiran diri. Kesiediaan guru dan murid dalam pelaksanaan PdP secara maya dengan menggunakan alat peranti untuk menyampaikan ilmu merupakan cabaran yang baharu dalam norma baharu ini. Walaupun terdapat pelbagai kekangan, mata pelajaran Pendidikan Muzik masih perlu dilestarikan. Ahli panel untuk sesi ini yang terdiri daripada Ketua Penolong Pengarah Bahagian Pembangunan Kurikulum, Ketua Penolong Pengarah Lembaga Peperiksaan Malaysia, guru besar dan juga guru sekolah rendah akan membincang isu dan cabaran yang dihadapi dari segi pentadbiran, pelaksanaan dan penilaian mata pelajaran Pendidikan Muzik di sekolah serta berkongsi strategi bagi melestarikan pendidikan muzik di sekolah semasa pandemik.

**Keywords:** pendidikan muzik, pandemik COVID-19, pengajaran dan pembelajaran, norma baharu

### **30 MINIT ADALAH MEMADAI UNTUK KELAS PENDIDIKAN MUZIK?**

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#### **ABSTRAK**

Dalam transformasi kurikulum sekolah rendah pada tahun 2011, Kurikulum Bersepadu Sekolah Rendah telah ditambahbaik ke Kurikulum Standard Sekolah Rendah (KSSR) oleh Kementerian Pendidikan Malaysia (KPM). Dalam transformasi ini, masa pelaksanaan pengajaran dan pembelajaran Pendidikan Muzik telah dikurangkan dari 60 minit ke 30 minit seminggu untuk memberi ruang kepada mata pelajaran lain. Pada tahun 2017, Pendidikan Muzik sekali lagi mengalami perubahan di mana Pendidikan Muzik dan Pendidikan Seni Visual telah dicantumkan menjadi Pendidikan Kesenian. Walau bagaimanapun, pada tahun 2020, selepas pelbagai seruan dari pihak pentadbir dan pelaksana atas kekangan pelaksanaan Pendidikan Kesenian, KPM memutuskan bahawa Pendidikan Seni Visual dan Pendidikan Muzik dikembalikan menggantikan Pendidikan Kesenian. Peruntukan masa yang telah dikurangkan semasa transformasi kurikulum ke KSSR masih dikekalkan 30 minit sahaja walaupun perkara ini telah banyak dibawa bincang oleh pelbagai pihak terutamanya guru-guru muzik. Usul tentang peruntukan masa ini juga telah dibawa ke Timbalan Menteri Pendidikan oleh Persatuan Pendidikan Muzik Malaysia pada tahun 2015 dan satu resolusi telah diserahkan kepada Ketua Pengarah Pendidikan Malaysia selepas kolokium Memperkasakan Pendidikan Muzik pada tahun 2018. Ahli panel untuk sesi ini yang terdiri daripada guru muzik dari sekolah rendah, sekolah menengah dan pegawai dalam Jabatan Pendidikan Negeri akan membincang isu peruntukan masa 30 minit dan masalah yang dihadapi oleh guru-guru muzik serta memberi cadangan cara penyelesaian untuk mata pelajaran Pendidikan Muzik. Perbincangan ini dijangka akan memberi pandangan ke arah hala tuju dan masa depan Pendidikan Muzik di Malaysia.

**Keywords:** pendidikan muzik, PdP, muzik sekolah rendah, guru muzik

## **THE ORCHESTRA BUSINESS: EDUCATION 'GAP', JOB SCOPE AND 'NEW' SKILLS**

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### **ABSTRACT**

Full-time orchestras in Malaysia hire musicians and orchestral management professionals from music conservatories in Malaysia and globally. This Panel invites the leaders of five major orchestras in Malaysia, who are jointly the biggest employer of professional musicians in the country to address the questions of education 'gap', job scope, and 'new' skills at stake now. The five orchestras include the federal-funded Orkestra Radio TV Malaysia (ORTM), Orkestra Simfoni Kebangsaan (OSK), Orkestra Tradisional Malaysia (OTM), Kuala Lumpur City Hall funded Orkestra Kuala Lumpur (OKL), and GLC funded Malaysian Philharmonic Orchestra (MPO). With each orchestra delivering niche program offering through various live, broadcast, and increasingly, online platforms, the panel members discuss their expectations of new professionals or students entering their respective organisations.

**Keywords:** music education gap, job scope, 'new' skills



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