

MALAYSIA'S PRIMARY SCHOOLS MUSIC EDUCATION: A DISCUSSION FROM CULTURAL PERSPECTIVES

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ABSTRACT

Malaysia is a country made up of various races that practice their respective cultures. Therefore, unity is often the main agenda to ensure the peace and continuity of the country's development. Various national policies as well as education policies have been enacted to unite people from different backgrounds to foster a spirit of unity. In education, curriculum plays a vital role in determining the success of an education system. However, it was found that the primary school Music Education curriculum tends to be westernized and less emphasis is placed on the cultural elements of the local community. Therefore, all parties involved must give the existing curriculum some serious thought. This article discusses Malaysian primary school's music education from cultural perspectives based on several literature reviews. Furthermore, the cultural aspects of the songs selected in the primary schools' music textbooks are also verified.

Keywords: cultural perspectives, multicultural music education, primary school music education

1.0 INTRODUCTION / BACKGROUND OF THE STUDY

Malaysia is a country made up of various races that practice their respective cultures. Malaysia's population consists of four main ethnic groups and several immigrant groups. The four main ethnicities are the Malays and Orang Asli in Peninsular Malaysia, as well as the Dayaks and Kadazans in Sabah and Sarawak. In addition, Malaysia is also inhabited by several immigrant groups, including Chinese, Indians, Eurasians, Siamese, Javanese, Sumatran, Pakistani, Bangladeshi and Arab.

Based on statistics announced by the Department of Statistics Malaysia (DOSM) on 31 July 2023, the estimated total population in Malaysia is 33.4 million compared to 32.7 million in 2022 with an annual population growth rate of 2.1 per cent. The composition of the citizen population in 2023 increased to 30.4 million, which is an increment of 0.7 per cent as compared to 2022 (30.2 million) while the composition of the non-citizen population increased from 2.5 million in 2022 to 3 million in 2023.

Out of the 33.4 million population, the composition of Bumiputera increased by 0.5 per cent, which is 70.1 per cent in 2023 compared to 69.6 per cent in 2022. However, the composition of the Chinese population decreased to 22.6 per cent (2022: 22.8%) while Indians and others remained at 6.6 per cent and 0.7 per cent. (DOSM, 2023)

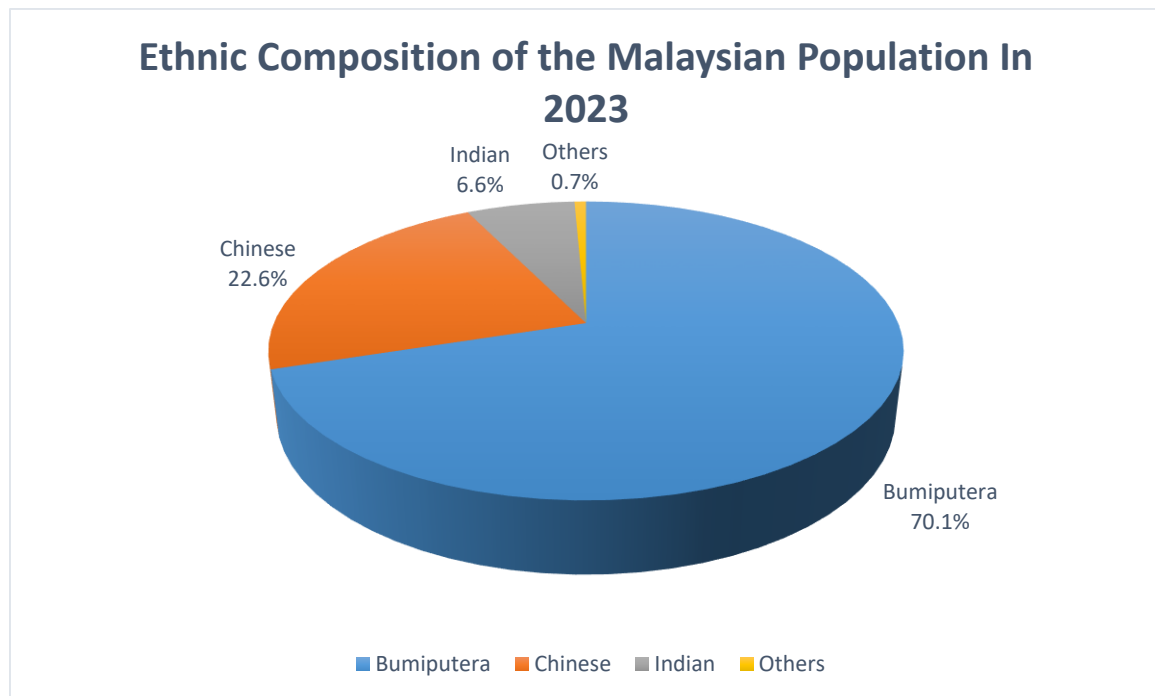


Figure 1: Ethnic Composition of the Malaysian Population in 2023. (DOSM, 2023)

Bumiputera are the races in Malaysia who are the original inhabitants of this country. Bumiputera is made up of the Malays in all states in Malaysia, and they are the most numerous among the Bumiputera. The indigenous tribes found in Pahang, Perak, Kedah, Terengganu, Kelantan, Selangor, and Johor are also Bumiputera followed by the natives in Sabah and Sarawak. The largest indigenous people in Sabah are the Kadazandusun while the largest native in Sarawak is the Iban. All these races are preserved and protected in this country. They get rights and privileges as Bumiputera people.

The Malays are the largest ethnic group in the Bumiputera category followed by the Chinese, Indian and other ethnic groups. Other ethnic groups include Eurasians, Siamese, Javanese, Sumatran, Pakistani, Bangladeshi and Arab.

Therefore, in Malaysia's education context, cultural and community diversity should be emphasised because students, in reality, live in a multi-racial, religious, and cultural society. KPM data shows an increase in non-Chinese students studying at SJKC from 11.84 per cent in 2010 to 19.75 per cent in 2020 (Goh, 2021). This clearly indicates that the students at a school consist of multiple races. In line with the argument presented by Banks and Banks (2019), the increase in diversity in schools causes teachers to develop the necessary attitudes, knowledge, and skills to interact and work effectively with students from different cultures, languages, and ethnicities.

To foster unity among people from different ethnicities, the Malaysian government has implemented various policies from time to time according to the current situation and needs to promote solidarity among groups. 1971 the National Cultural Policy was introduced, also known as Dasar Kebudayaan Kebangsaan (DKK 1971). It acts as a guiding line in shaping and creating a united nation and preserving national identity internationally. The development of

the national culture of the newly independent nations is of paramount importance to the establishment of a stable and united nation. Thus, efforts to establish Malaysian National Culture are aimed at achieving three critical objectives, namely:

1. Strengthening the unity of nations and nations through culture.
2. To nurture and preserve the national personality that grows from the national culture.
3. Enrich and enhance the quality of human and spiritual life in a balance with socio-economic development.

Nevertheless, its implementation is complicated and cannot be achieved in a short time. Widespread awareness and understanding will help the aspirations and ambitions of implementing this policy because only by this means will the National Culture be distinguished from the culture of communities or racial cultures. The cultivated culture will be characterised by traits of equality that transcend tribal boundaries and show the personality of the Malaysian nation itself as an independent and dignified nation.

Then, the Ministry of Tourism, Arts and Culture of Malaysia (MOTAC) launched the National Cultural Policy (DAKEN) 2021 on 26 October 2021 at the Kuala Lumpur Craft Complex, Conlay Road. DAKEN 2021 is a new version to replace the National Culture Policy (1971 DKK) to continue to enhance the country's culture.

Former Prime Minister YAB Dato' Sri Ismail Sabri Bin Yaakob, in the launch speech of DAKEN 2021, said the foundation became an essential entity in the Malaysian family concept that emphasises the values of complexity, equality and gratitude.

According to him, DAKEN is a holistic document that will serve as a guideline and reference in planning the development of the country's art, culture, and heritage. The initiative is making this sector the socio-economic driver of the Malaysian family. DAKEN 2021 sets out the vision of making Malaysia a 'Cultural People's Advanced Country'. It is based on the five principles of the Malaysian Family: inclusion, solidarity, pride, openness, and comprehension.

"The government is highly confident in the ability of DAKEN 2021 to cultivate and promote the country's art, culture and heritage. As a result, I call on the entire Malaysian family to support this foundation so that the aspects of the nation's arts, cultures and heritages continue to be preserved," stated YAB Dato' Sri Ismail Sabri.

The seven core areas outlined under DAKEN 2021 are related to the implementation of art, culture, and heritage in the future, which include high-value culture, harmony of societies, conservation and preservation of cultural heritage, development and development of culture, cultural enrichment, economic generation of culture and cultural excellence.

DAKEN has 39 Strategies and 95 action plans for a five-year implementation period (2021-2025). The implementation of DAKEN involves four important institutions: family institutions, educational institutions, and social institutions.

Meanwhile, YB Dato' Sri Hajah Nancy Shukri, who was present at the launch, said DAKEN 2021 will inspire MOTAC to ensure the sustainability of art, culture, and heritage that can be inherited from one generation to the next.

DAKEN plays a role in glorifying the country's art, culture, and heritage to be more focused and competitive in the future. DAKEN also serves as a source of reference and guideline in building strategies and action plans by relevant ministries and agencies.

"This DAKEN also represents the National Assembly and the Federal Constitution. In short, this policy belongs to us together that we need to understand, live, and appreciate. This policy will not distract any party from the country's socio-economic development agenda. This means that the people are free to participate together in the efforts to realize the DAKEN 2021 agenda," said YB Dato' Sri Hajah Nancy.

Other than that, The National Unity Policy, also known as Dasar Perpaduan Negara (DPN), is a long-term strategy document and a continuing effort to set the direction of national unity in fostering, strengthening, and maintaining unity among the Malaysian people. This policy is a booster for Malaysia's achievement as a united, harmonious, and prosperous nation. For a multi-ethnic, multi-religious and multi-cultural society, unity must be the main agenda in order to guarantee peace and sustainable development of the country once the country's sovereignty is upheld. (Kementerian Perpaduan Negara, 2021)

The core of the DPN's strategy is the Federal Constitution (Perlembagaan Persekutuan) and the Rukun Negara. Both are the backbone of Malaysia's development and guidelines for the Government's policy. The history and spirit behind the Federal Constitution and the Rukun Negara must be lived and pursued by all sections of society.

It is also in line with the objective outlined under the 2030 Wawasan Kemakmuran Bersama (WKB) to create a united, prosperous, and dignified country through the equitable sharing of national prosperity by every segment of society regardless of income group, ethnicity, and territory.

The DPN is a continuing initiative of the Government to pursue the unity agenda through the implementation of the three-core unity and is supported by 12 strategies as an effort to create a Malaysian nation that is patriotic, democratic, and with a strong personality; develop a national identity that has neighbourly aspirations and strengthen the national unity ecosystem.

These policy strategies are supported by the 2021-2030 National Integration Framework of Action (Blueprint) which sets out the vision of national integration and the aspirations of national unification to be achieved over 10 years and is implemented through the National Integration Action Plan. (PTPN). PTPN outlines specific strategies and programmes or activities that are structured clearly and coherently according to the short, medium, and long term across sectors and agencies with the setting of targets to be achieved.

The Government of Malaysia is very concerned about the issue of unification. This can be demonstrated by the fact that since independence, the government has devoted its efforts to fostering unity among multi-ethnic communities by launching a number of appropriate policies at different times. This became even clearer when the government established the Ministry of National Unity in 1972. However, the national education system that isolates pupils according to their mother tongue and ethnicity at the primary school level has affected the fertilization of unity and cultural understanding amongst pupils. (Othman, Ahmad, Rahman & Shabu, 2013). Schools are the best platform for multicultural students to know and understand the cultural

diversity that exists in Malaysian society. Therefore, issues regarding cultures in education curricula have to be identified and solved in order to fulfil the aspirations of the country's policies with the ultimate goal of integrating multi-ethnic communities and achieving social harmony.

2.0 PRIMARY SCHOOL'S MUSIC EDUCATION CURRICULUM

This section will briefly discuss the development of Malaysia's primary school curriculum from KBSR to KSSR specifically in Music Education subject. The Kurikulum Baru Sekolah Rendah (KBSR) was launched in 1983 and changed to the Kurikulum Bersepadu Sekolah Rendah by 1993 until 2010 in all government primary schools. The objectives of KBSR emphasize the 3M basic skills which is reading, writing, and counting. The aspects contained in the basic skills of 3M are speech, hearing, reading, writing skills, as well as practice in the use of four mathematical operations: adding, pushing, punctuating, and dividing. In addition, the absorption of pure values is done thoroughly through all subjects. Students are educated to think, have broad knowledge, be highly ethical, be wise, and be able to use information and communication technology effectively. Curriculum design is linear based on three areas, namely a) communication, b) man and his environment, and c) individual self-development. While the curriculum material that all teachers should refer to is the lesson's description (sukatan pelajaran) and its description (huraian sukatan pelajaran).

Music education is a compulsory elementary school subject in KBSR. The time allocation for Music Education courses is 60 minutes, which is two times each week of school time. Music Education courses aim to produce students who have a basic knowledge and understanding of music, have minimum skills in music production, potentially in the aspects of creativity and innovation, can appreciate and enjoy the aesthetics of music and practise pure value. (Pusat Perkembangan Kurikulum, 2000)

KBSR's musical education curriculum is structured on 4 aspects: aesthetic perception, musical experience, creative expression, and aesthetic appreciation. The ordering of these four aspects is not a fixed hierarchy. On the contrary, such an arrangement is solely for the music teacher's facility to organise the lesson's content.

In the aspect of aesthetic perception, students are exposed to a wide range of knowledge and understanding of musical language, including rhythms (seconds, pressure, meters, tempo, note values, break marks, rhythm patterns), melodies (pic, solfege, skeleton, tone colour, harmony, texture, song shape), expressions (dynamics, mood), and also notation systems. (Music notes, rests, signs, and musical terms).

The next aspect is that the music experience involves students singing and playing instruments. Students are given the opportunity to build the skills of singing and playing musical instruments according to the correct techniques in practice. Various kinds of songs are included in the curriculum, including children's songs, patriot songs, and Malaysian culture songs. The recommended musical instruments are light percussion instruments, tenor drums and bass drums, and recorders for accompanying singing or instrumental music.

The third aspect, which is creative expression, is that students are encouraged to expose their creative minds and feelings through exploration, improvisation, and sound-based inventions. Students learn to choose, change, modify, adapt, arrange, and form music.

Finally, the aspect of aesthetic appreciation. In this regard, students are required to express their opinions on the works and performances of the Malaysian community's music and express the related culture either orally or in writing. Students experience and value music and performances through activities such as listening, feeling, distinguishing, identifying, comparing differences, classifying, analyzing, outlining, and sharing views.

In addition to the KBSR Music Education curriculum, the Curriculum Development Centre also provides each music teacher with the Music Education Resource Book as an effort to help teachers carry out their duties confidently, especially for those music teachers who are not in the option of Music Education. The content of this book consists of facts about musical elements, vocal and instrumental techniques, examples of teaching plans and song scores for student training. (Pusat Perkembangan Kurikulum, 2003)

To refine the existing curriculum, the KBSR has been redefined as the Kurikulum Standard Sekolah Rendah (KSSR) in line with the second core of the Education Development Master Plan. (PIPP). The second core principle of PIPP is to develop human capital that has knowledge and skills and lives in pure values. The goal of PIPP is to ensure that the children of the Malaysian nation are nurtured in spirit, master science, skills and competence and employ pure values.

KSSR is an educational transformation, the process of making a holistic change to the existing school curriculum that involves changes in the form, organization, content, pedagogy, timing, evaluation methods, materials, and management of curricula in the school. (KPM, 2011) From March 31, 2009, to the end of June 2009, 500 schools have become pioneering schools to test the effectiveness of KSSR. Of those 500 schools, 50 have been tested for all subjects, while their skills are tested only for selected topics.

KSSR is formulated in Content Standard (Standard Kandungan) and Learning Standard (Standard Pembelajaran). The Content Standard is a detailed statement of what students should know and can do during a school period. While the Learning Standard refers to a set of criteria or indicators of measurable learning quality and achievement.

The primary purpose of the standard created is to ensure that all students pass the established standard. With Content Standards and Learning Standards as guidelines for teachers, students can learn more effectively. (KPM, 2011) Indirectly, this can overcome the gap in student learning in schools. In addition to establishing knowledge, skills and values must also be measured by the teacher against the pupil through assessment.

In KSSR, music is one of the lessons that primary school students are obliged to learn, which the "Dunia Muzik" subject is. The time allocated to music education in primary school is as much as 30 minutes each school week. PIPP 2013-2025 emphasizes that music subjects contain essential knowledge that every student in Malaysia should learn. (KPM, 2012)

Three essential curriculum materials are used to implement KSSR: standard documents, teaching modules, and learning modules. Standard documents are the main curriculum materials used in teaching and learning. Teachers use this standard document to design their teaching plans. Content standards and learning standards are the main elements of standard documents. For example, in music education, teachers guiding students to move according to music is the content standard of this topic. In contrast, the learning standard that students need to perform is to make movements based on fast and slow pace. Next, the teaching module refers to documents used by teachers to deliver teaching. In contrast, the learning module is used by students to strengthen their understanding of the learning content.

KSSR was subsequently redesigned and named the KSSR (semakan 2017), the latest version used in all primary schools throughout Malaysia to the present day. KSSR (semakan 2017) started in 2017 for Year 1 students and continued for Year 2 students in the following year. In this latest study, the music lesson previously called the "Dunia Muzik" has been replaced by the subject of "Pendidikan Kesenian", which is known as the Art Education by combining the lesson of Visual Arts Education with Music Education into a single lesson and supervised under one committee. In line with these changes, even the content of the teaching has changed. The content of the lesson is organised according to specific themes, for example, My Friends, Games, and more. It contains 22 units a year, and students have to perform musical activities before switching to visual arts activities on the same theme. For example, a student learns the song "Wau Bulan" and then makes a handcraft "Wau Bulan". Music and visual arts learning activities are separated into different chapters by chapter number. An odd-numbered chapter represents music teaching, while an even-numbered chapter is visual art teaching.

After experiencing many changes in the structure of Music Education subject, by the year 2020, Art Education was dissolved and replaced with two separate learning courses, namely Pendidikan Muzik for Music Education and Pendidikan Seni Visual for Visual Arts Education.

KSSR Music Education Primary School aims to produce pupils who are knowledgeable and have basic skills in the field of music to form harmonious, critical, creative, and innovative human beings as well as able to enjoy the aesthetic value of music intellectually. The curriculum focused on the construction of human literacy in music through activity artwork, performances, and music culture. To accomplish this desire, the Music Education Curriculum was established based on the KSSR framework of Music Education that contains four curriculum modules: Music Language, Music Skills, Music Creativity, and Music Appreciation. Besides, at the end of every school term, there will be a music project that is focused on musical activities such as singing, movement, musical instrument playing, and music creation.

3.0 DISCUSSION

As mentioned earlier, the cultural aspect is the top priority in our multi-racial country to foster unity among people from different ethnicities, and it is widely acknowledged that education plays a crucial role in achieving this objective. Hence, this paper emphasises cultural viewpoints, particularly within primary school Music Education from a few aspects.

3.1 Curriculum Content

Aligned with the objective of the National Education Philosophy (FPK) to cultivate a sense of loyalty and unity within the Malaysian nation, the curriculum of Music Education incorporates components that instil a deep affection for the country, hence nurturing patriotism among children at an early stage of their education. A patriotic song “Sejahtera Malaysia” has been selected and included in the SJKC’s Year 4 Arts Education Textbook as shown in Figure 2.



Figure 2: A patriotic song. Excerpted from Year 4 Art Education Textbook (SJK C), 2021.

Among the several songs featured in the Year 4 SJKC Arts Education textbook, it is noteworthy that just a single song has the ability to evoke the spirit of Malaysia. Most songs are from Western sources, encompassing a wide range of cultural influences such as German, American, Chinese, and French community songs. To have a more comprehensive understanding of the subject matter, an analysis was conducted on the song repertoire found in the Year 5 Music Education textbooks across various streams of primary schools. The following table presents a comparison of the song repertoire of Year 5 students in SK, SJKC, and SJKT.

Table 1: Comparison of the song repertoire of the Year 5 Music Education Textbook.

SK	SJK C	SJK T
Malay	Chinese	Tamil
Malay	English	Tamil
Sarawak traditional song	Chinese	English
German traditional song	Chinese	Tamil
British nursery rhyme	Indonesian folk song	English
Malay	Japan nursery rhyme	Tamil
Malay	English	English

Malay Malay British nursery rhyme Malay Malay (patriotic)	Chinese English Chinese English British nursery rhyme Chinese English Malay (patriotic) Canada traditional song Scotland folk song Indonesian folk song English	English Malay Malay English English Malay
Summary:		
Total songs: 12	Total songs: 19	Total songs: 13
8/13: Malay 1/13: Sarawak 3/13: Western	6/13: Chinese 1/13: Malay 3/13: Foreign country in Asia 9/13: Western	4/7: Tamil 6/7: Western 3/7: Malay

List of Abbreviations:

SK: Sekolah Kebangsaan (National School)

SJKC: Sekolah Jenis Kebangsaan Cina (National School of Chinese)

SJKT: Sekolah Jenis Kebangsaan Tamil (National School of Tamil)

Based on comparative analysis, it is evident that the predominant composition of the song repertoire aligns with the corresponding language songs in accordance with the school's classification. This implies that students in SK schools frequently engage in the performance of Malay songs, whilst students in SJK C schools are exposed to a significant repertoire of Chinese songs. Conversely, SJKT school students commonly sing Tamil songs as part of their Music Education lessons. The Music Education Year 5 SK and SJK C textbook has just a single patriotic song. Moreover, a minimal number of songs represent the Sabah dan Sarawak culture. This fails to align with the foundational ideals of the nation, which aim to foster a cohesive society characterized by harmonious relations, shared understanding, and mutual respect among diverse ethnic communities, hence encouraging national progress.

The analysis result is shown in the table below as a recap to give the readers a general idea of the composition of the primary school Arts Education and Music Education textbook's song repertoire. Year 1 to Year 4 pupils use Arts Education textbook which contains both Music and Visual Arts components in a book. In contrast, Year 5 to Year 6 pupils use Music Education textbook which contains only Music Education components. For Year 1 to Year 4, only the song repertoire included in the Music Education part will be counted, excluding Visual Arts content.

Table 2: Analysis of song repertoire used in the primary school Arts Education textbook and Music Education textbook. (Module 1 to Module 3)

		Malay	Chinese	Tamil	Borneo	Asia	Western	Total
Year 1	SK	14						14
	SJK C	2	13				1	16
	SJK T	1		7				8
Year 2	SK	12	1					13
	SJK C	4	11		1	1	2	19
	SJK T			12				12
Year 3	SK	11			1			12
	SJK C	2	7			3	1	13
	SJK T			5				5
Year 4	SK	11						11
	SJK C	1	7			1	6	15
	SJK T	3		12			4	19
Year 5	SK	8			1		3	12
	SJK C	1	6			3	9	19
	SJK T	3		4			6	13
Year 6	SK	10					5	15
	SJK C	6	13			1	6	26
	SJK T	1		11			7	19

From the table above, it is clear that the SJKT pupils are rarely exposed to Chinese songs, Borneo songs, and other Asia foreign country songs throughout their primary school period. The songs selected in the textbooks are limited to Indian songs with a few Malay songs and Western songs. There is a similar situation in SK too. SK textbooks mainly use Malay songs, which means a lack of songs from other cultures, especially in Year 1, Year 2, Year 3, and Year 4. On the other hand, SJKC textbooks are relatively more diversified. Although Chinese songs hold the majority, the songs selected for each year mostly encompass three to four categories from other cultures.

Table 3: Analysis of primary school Arts Education textbook and Music Education textbook Module 4 (Music Appreciation) content according to school's category.

School's Type	Year	Local	Non-local	Mixed
SK	Year 1	3		
	Year 2	2		
	Year 3	1	2	
	Year 4	2		

	Year 5		1	
	Year 6		1	
SJK C	Year 1	1		
	Year 2	1		
	Year 3			1
	Year 4	1		
	Year 5		2	
	Year 6		1	
SJK T	Year 1			1
	Year 2	2		
	Year 3		1	
	Year 4	3		
	Year 5		1	
	Year 6		6	

Module 4 is about the appreciation of music, which is usually located in the last part of the textbooks. In this module, pupils are given the opportunity to appreciate various musical works. The focus of teaching and learning is on the activity of actively listening to a musical work and subsequently responding to the musical work orally or in writing. Module 4 gives more emphasis on local culture and music as compared to the content of Module 1 to Module 3.

Considering the diverse composition of the Malaysian population, it is justifiable to argue that children should be exposed to the numerous cultural facets of Malaysian society throughout their time in school. This exposure serves as a means to cultivate a sense of togetherness among students from different ethnic backgrounds. Hence, it is imperative that the lesson's content aligns more cohesively with the cultural norms and values of Malaysian society. Nevertheless, in reality, this phenomenon is not occurring.

3.2 Teaching Approach

In terms of teaching, teachers play an important role in educating and managing pupils in schools because teachers are critical factors that determine the success and effectiveness of educational programmes. In a multicultural school environment, teachers not only act as curriculum executives but also as agents to foster harmony among students. (Vellymalay, 2014). So, besides mastering the teaching content of their respective options, teachers should get adequate training on teaching methods based on multicultural education and also equip themselves with skills dealing with issues related to multiculturalism while studying at the teacher training college.

However, it was found that future music teachers trained in teacher training college learned a lot about Western approaches to teaching. In the third semester, in the Music Education Teaching Approach course with the MZU course code 3111, the trainee teacher only learns about the Kodaly, Orff, and Dalcroze methods.

Tajuk Pembelajaran
Tajuk 1: Aplikasi Pendekatan Kodaly
1.0 Sinopsis
1.1 Hasil Pembelajaran
1.2 Kerangka Tajuk
- Tonik Solfa
- Isyarat Tangan
- Simbol Notasi dan Sebutan Irama
Tajuk 2: Aplikasi Pendekatan Orff
2.0 Sinopsis
2.1 Hasil Pembelajaran
2.2 Kerangka Tajuk
- Eksplorasi
- Imitasi
- Improvisasi
- Penciptaan
Tajuk 3: Aplikasi Pendekatan Dalcroze
2.0 Sinopsis
2.1 Hasil Pembelajaran
2.2 Kerangka Tajuk
- Eurhythmics
- Solfege
- Improvisasi

Figure 3: Topics of the Music Teaching Approach Course (MZU 3111) in Teacher Training College. (2010)

Hasil Pembelajaran Kursus :	
1.	Mengenal pasti falsafah Zoltan Kodaly, Carl Orff dan Dalcroze.
2.	Mengaplikasikan pendekatan muzik kodaly, Orff dan Dalcroze melalui pengalaman muzikal.
3.	Mengaplikasikan pendekatan muzik Kodaly, Orff dan Dalcroze dalam pengajaran dan pembelajaran Pendidikan Muzik di Sekolah Rendah
4.	Mengenal pasti kesesuaian penggunaan pendekatan muzik Kodaly, Orff dan Dalcroze dalam pengajaran dan pembelajaran Pendidikan Muzik di Sekolah Rendah
5.	Membanding beza pendekatan muzik Kodaly, orff dan Dalcroze dalam pengajaran dan pembelajaran Pendidikan Muzik di Sekolah Rendah.
6.	Mesintesis pelbagai pengalaman muzik dalam pendekatan muzik Kodaly, Orff dan Dalcroze.

Figure 4: Learning Outcomes of the Music Teaching Approach Course. (MZU 3110) (2010)

In addition, future teachers are also given the opportunity to learn Western musical instruments, such as piano, keyboard and guitar throughout the training course. This can be investigated through the proforma of the PISMP (Program Ijazah Sarjana Muda Perguruan Dengan Kepujian) in major primary school Music Education. This scenario also applies to the Pensiswazahan Guru Sekolah Rendah (PGSR) programme for those teachers who attend courses during school holidays.

6. PENDIDIKAN MUZIK PENDIDIKAN RENDAH

KOD	KURSUS	KREDIT	SEM.
MZU3101	Aural dan Nyanyian Semerta I	1(0+1)	1
MZU3102	Teori Muzik I	2(2+0)	1
MZU3103	Kecekapan Kibod I	1(0+1)	1
MZU3104	Asas Pendidikan Muzik	2(2+0)	1
MZU3105	Teori Muzik II	2(2+0)	2
MZU3106	Kecekapan Kibod II	1(0+1)	2
MZU3107	Muzik di dalam Bilik Darjah	2(1+1)	2
MZP3108P MZP3108G MZP3108V	Alat Muzik Utama Piano I Gitar I Vokal I	1(0+1)	2
MZU3109	Aural dan Nyanyian Semerta II	1(0+1)	3
MZU3110	Permainan Kibod & Nyanyian dalam Bilik Darjah	1(0+1)	3
MZU3111	Pendekatan Pengajaran Pendidikan Muzik	3(3+0)	3
MZP3112P MZP3112G MZP3112V	Alat Muzik Utama Piano II Gitar II Vokal II	1(0+1)	3
MZU3113	Ciptaan dan Ensembel I	3(2+1)	4
MZU3114	Kurikulum dan Pengajaran Muzik I	2(1+1)	4
MZP3115P MZP3115G MZP3115V	Alat Muzik Utama Piano III Gitar III Vokal III	1(0+1)	4
MZU3116	Kurikulum dan Pengajaran Muzik II	2(2+0)	5
MZU3117	Muzik Malaysia	3(2+1)	5
MZP3118P MZP3118G MZP3118V	Alat Muzik Utama Piano IV Gitar IV Vokal IV	1(0+1)	5
MZU3119	Ciptaan dan Ensembel II	3(2+1)	6
MZU3120	Muzik Dunia	2(2+0)	6
MZP3121P MZP3121G MZP3121V	Alat Muzik Utama Piano V Gitar V Vokal V	1(0+1)	6
MZU3122	Penyelidikan Tindakan I – Pendidikan Muzik Pendidikan Rendah (Kaedah)	3(3+0)	7
MZU3123	Teknologi Muzik	3(1+2)	8
MZU3124	Penyelidikan Tindakan II – Pendidikan Muzik Pendidikan Rendah (Pelaksanaan dan Pelaporan)	3(0+3)	8
	Jumlah	45 (34%)	

Figure 5: Excerpted from PISMP Programme guidebook. (BPG, 2009)

This evidence concludes that approaches in the teaching of music traditionally local have been ignored. Oral learning systems, mnemonic techniques, the use of schemes (skemata) and symbols do not appear in the music education teacher training curriculum today. This leads to the school's music teachers being inadequate in delivering music education focused on the local culture thus unable to apply teaching strategies that are consistent with local culture.

In addition, KSSR Music Education places emphasis on Western influences in its teaching style. Insufficient emphasis is placed on the cultural aspects of the Malaysian population. This matter may be investigated using the DSKP Music Education framework. In the context of Music Education, students in Year 3 are provided with the chance to acquire proficiency in playing the recorder, a musical instrument with origins in the Western tradition. However, the curriculum does not specifically emphasize the instruction of any local musical instruments. In addition, the pupils were instructed in Western music theory and notation. The figure presented below is a quotation extracted from the DSKP Music Education Year 3.



STANDARD KANDUNGAN	STANDARD PEMBELAJARAN	CATATAN								
1.1 Elemen Muzik	<p>Murid boleh:</p> <p>1.1.1 Mengenal dan membezakan tekstur tebal dan nipis.</p> <p>1.1.2 Mengaplikasikan pemahaman tekstur tebal dan nipis dalam aktiviti muzik.</p>	<p>Cadangan Aktiviti:</p> <ul style="list-style-type: none">• Mendengar dan membezakan tekstur tebal dan nipis menerusi pelbagai aktiviti muzik. <p>Contoh:</p> <ul style="list-style-type: none">– bernyanyi, bergerak mengikut muzik dan memainkan alat perkusi								
1.2 Notasi Muzik	<p>1.2.1 Membaca not pada baluk:</p> <p>(i) not G, A dan B.</p>  <p>(ii) </p> <p>1.2.2 Mengaplikasikan pengetahuan notasi muzik dalam aktiviti permainan rekoder.</p>	<ul style="list-style-type: none">• Latihan menulis not G,A dan B pada baluk.• Latihan memadankan nilai not dengan jenisnya. <p>Nota:</p> <table><tr><th>Jenis Not</th><th>Nilai Not</th></tr><tr><td>Semibrif</td><td>4</td></tr><tr><td>Minim</td><td>2</td></tr><tr><td>Krocet</td><td>1</td></tr></table>	Jenis Not	Nilai Not	Semibrif	4	Minim	2	Krocet	1
Jenis Not	Nilai Not									
Semibrif	4									
Minim	2									
Krocet	1									

Figure 6: 1.0 Music Language Module. Excerpted from Year 3 Music Education DSKP (KPM, 2019)

Referring to Figure 6 above, pupils learn about the music notation as contained in the music language module. The music notation is taught including reading the notes G, A, and B on the stave. Furthermore, the educational curriculum includes instruction on semibreve notes, minim notes, and crotchet notes as well, and the note values are also taught. All of these approaches originate from Western sources. In addition, Year 3 pupils have also been introduced to recorder musical instruments as shown in the diagram below.


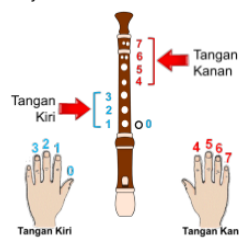


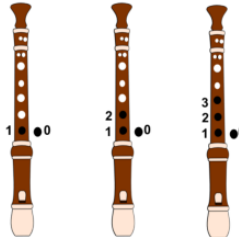
STANDARD KANDUNGAN	STANDARD PEMBELAJARAN	CATATAN
2.4 Rekoder	2.4.1 Mengenal dan memahami: (i) bahagian rekoder. (ii) cara menjaga rekoder. (iii) penjarian asas rekoder.	<p>Nota:</p> <ul style="list-style-type: none">Bahagian rekoder.  <ul style="list-style-type: none">Penjarian asas rekoder 
	2.4.2 Memainkan rekoder mengikut tempo dengan ton yang baik: (i) dengan penjarian not B, A dan G. (ii) menggunakan jenis not  (iii) pernafasan yang betul. (iv) perlidahan yang betul. (v) Embouchure yang betul. (vi) postur yang betul.	<p>Cadangan Aktiviti:</p> <ul style="list-style-type: none">Latihan penjarian not B, A dan G.   <p>not B not A not G</p> <ul style="list-style-type: none">Menamakan not dan memainkan not B, A dan G pada rekoder.Latihan perlidahan dengan sebutan 'tu'.
	2.4.3 Memainkan rekoder dengan mengaplikasikan pembacaan skor muzik.	

Figure 7: 2.0 Music Skills Module. Excerpted from Year 3 Music Education DSKP (KPM, 2019)

Figure 7 above clearly describes the content that a music teacher should convey to a Year 3 pupil. This includes recognizing and understanding the recorder, a musical instrument from Western tradition. The areas of focus encompass the recognition of the components of the recorder, the appropriate upkeep of the instrument, and the recorder’s fingering techniques. Year 3 pupils are also taught how to play a recorder in the right way while reading notes from

a stove. Nevertheless, the Year 3 Music Education programme includes no local musical instruments.

3.3 Schools Practices

Schools from the different streams have been found to practice different cultures in celebrating their respective national celebrations. As an example, in addition to National Day, which is celebrated in all schools, SJKC will focus on Chinese celebrations where Chinese New Year celebrations and Lantern festival celebrations are usually held greatly. Pupils who studied in SJKC can experience a variety of Chinese cultures and music such as Lion Dance, Chinese orchestra, 24-season drums and more. In contrast, the SJKT exclusively observes Thaipusam, Deepavali, Ponggal, and other Indian celebrations, due to the homogeneous composition of its pupils and staff, which predominantly consists of individuals of Indian descent. Additionally, students at the SK are more familiar to kompang performance, dikir barat, and nasyid performances than pupils who are studying at SJK C and SJKT. These factors have clearly shown that there is a lack of exposure among pupils to the culture of other local ethnic communities.

However, this is contrary to the philosophy of Johann Heinrich Pestalozzi (1746-1827). He is a Swiss educator who has influenced many of music education's rational and fundamental principles in almost the world. He has argued about the concept that stated that quality education is education obtained through human senses and the experience of a student plays an important role in producing meaningful learning. (Laubach, 2011) Thus, there is a need for a new learning system based on multiculturalism applied in schools so that pupils in all streams of school get exposure to the culture of other local ethnic communities and then foster understanding among pupils of different races.

The best schooling system is an inclusive schooling system for the entire life of Malaysian society, where it does not just stop when an individual finishes school or graduates from a higher education institution. Still, it becomes a continuation in life until old age by contributing to the dignity of the nation and country. (Jamaluddin, 2011) Considering the consequence of this matter, Sekolah Wawasan is a government initiative aimed at fostering extensive engagement among diverse members of the school community, irrespective of their origins and ethnicities. This is achieved via the sharing of school facilities and the implementation of various activities held in school. Sekolah Wawasan a kind of school of integration that puts several different stream schools in the same compound. Under this concept, the National School (SK), the SJKC, and the SJKT will be placed in the same school complex. Each student at these schools will share the same school facilities and facilities such as a field, a canteen, and a school hall.

4.0 CONCLUSION

In Malaysia, one of the key objectives of the curriculum is to promote national unity among the diverse population. Cultural understanding and harmony are seen as essential elements in achieving this unity. Efforts are made to ensure that the curriculum is accessible and relevant to students from different cultural perspectives, including those from indigenous communities. Moreover, music plays a significant role in shaping cultural identity, fostering social

connections, and expressing emotions. Thus, primary school Music Education curriculum should put serious consideration on cultural aspects.

It would be best if teachers were trained to be culturally sensitive and inclusive in their teaching methods. They are encouraged to incorporate diverse cultural examples and references into their lessons, making the learning experience relatable and respecting students' cultural backgrounds. Furthermore, research can be carried out to refine the current curriculum because it is dynamic and should be revised often to keep up with new trends. By identifying the multicultural elements in the Music education curriculum, it can guide textbook editors in choosing culturally relevant song repertoire in the future.

Malaysian former prime minister, Dato' Sri Mohd Najib bin Tun Haji Abdul Razak, has mentioned in Malaysia Education Blueprint 2013-2025:

From individual parents to members of the local community to the private sector, we all have a role and a personal stake in improving our education system. A role that will help sow the seeds of our children's success. A role that we should all be proud to play (KPM, 2013, p. 2)

According to this statement, everyone has a stake in improving our school system, no matter who we are. Last but not least, achieving the goals without all parties' support is hard.

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