인도네시아, 네덜란드 및 프랑스의
사례를 기반으로 한 음악 학습 모델 개발*
Development Music Learning Model Based on Best Practice
in Indonesia, the Netherlands and France

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Abstract   Music is a vital aspect of life, and as such, nearly every country in the world includes music as one of the subjects taught in schools, including Indonesia, the Netherlands, and France. In practice, music education takes on various models. The research aims to 1) Describe the music education models in the Netherlands, France, and Indonesia; 2) Explore the strengths and weaknesses of the instructional models in these countries, 3) Develop a strategy for enhancing the music education model in Indonesia by capitalizing on the strengths of the teaching models in the Netherlands and France. The approach of the research is quality by using descriptive qualitative analysis. The step of the research consist 1) Study literature, 2) data collection, and 3) create a music teaching model. The result of the research shows that in the Netherlands, the primary emphasis is on fostering foundational musical potential, students are encouraged to creatively engage with musical stimuli. In France, music education places greater weight on skill mastery, enabling students to proficiently perform music with precision. Conversely, music education in Indonesia follows a deductive approach. Instructors furnish theoretical explanations concerning concepts of music theories.

Key words: music learning model, musicality, egality

초록   음악은 삶의 중요한 측면이며, 인도네시아, 네덜란드 및 프랑스를 포함하여 거의 모든 나라에서 학교에서 가르치는 과목 중 하나로 음악이 포함된다. 실제로 음악 교육은 다양한 모델로 이루어진다. 이 연구의 목표는 1) 네덜란드, 프랑스 및 인도네시아의 음악 교육 모델을 설명하고; 2) 이러한 국가의 교육 모델의 장단점을 탐색하고; 3) 네덜란드와 프랑스의 교육 모델의 강점을 활용하여 인도네시아의 음악 교육 모델을 개선하기 위한 전략을 개발하는 것이다. 연구 접근 방식은 서술적인 질적 분석을 사용한다. 연구 단계는 1) 문헌 조사, 2) 자료 수집 및 3) 음악 교육 모델 작성으로 구성된다. 연구 결과로 네덜란드에서는 주로 기본 음악적 잠재력을 육성하는 데 중점이 두어지며, 학생들은 음악적 자극과 창의적으로 상호 작용하도록 장려한다. 프랑스에서는 음악 교육이 기술 숙련에 더 많은 중요성을 두어 학생들이 음악을 정밀하고 능숙하게 연주할 수 있도록 돕는다. 반면, 인도네시아의 음악 교육은 탐구적인 방법을 따르며 교사들은 음악 이론 개념에 대한 이론적 설명을 제공한다.

주제어: 음악학습모델, 음악성, 평등

Ⅰ. Introduction

Schools are built essentially to shape students' values and character by means of the subjects they study. Mathematics enhances logical thinking, science imparts an understanding of natural laws, and history uncovers the interplay between past actions, current circumstances, and future consequences. This comprehensive educational approach also extends to nurturing aesthetic appreciation, with disciplines like music honing students' sensibilities through the intricate elements of sound. However, sometimes arts are used as a media to foster a convergent of thinking. This is in line with Kwon (2012) said that music & art educators need to participate actively in the convergent curriculum development as much as science and math teachers do.

The implementation of students' aesthetic development takes place through diverse approaches, models, strategies, methods, and techniques. Fuadi, Sudira, and Astuti(2021) stated that concept of music learning models include problem-based learning, capacity building, and life-based learning. Meanwhile, Astuti et al. (2022) found that focusing on music learning can be done in various ways, including imitation. creation, and discovery of originality. Drawing upon research conducted collaboratively by the author with universities in the Netherlands and France, as well as observations of music education in schools across Indonesia, the Netherlands, and France spanning various education levels from 2008 to 2021, it becomes clear that cultivating aesthetic appreciation occurs through a wide array of approaches.

Evelein (2006) find out that at the secondary music learning education in Dutch are stimulated by playing in groups on real instruments, using pop and world music. Reflecting on their musical experiences helps them to learn more about music. This appropriate with Astuti et al. (2017) finding that the teaching learning process was really based on the development of students' potential. Beside that the teaching materials should not be based on the textbooks, but even students could also develop materials based on their creativity. Meanwhile, Astuti et al. (2019) concluded that in France, emphasized on mastery of the skill of expressing music including traditional arts. However, Terry (2008) asserted that, In France, justice is more concerned with student selection including students in music. musical talent is not one to consider.

The problem statement of this article encompasses the following questions:

① How does the music model education a among the Netherlands, France, and Indonesia?

② What are the inherent strengths and weaknesses in the instructional models adopted in these countries?

③ How can the development of music education models in Indonesia draw from the advantages

present in the existing teaching models of the Netherlands and France?

The objective of this article is to:

① Describe the music education models in the Netherlands, France, and Indonesia.

② Explore the strengths and weaknesses of the instructional models in these countries.

③ Develop a strategy for enhancing the music education model in Indonesia by capitalizing on the strengths of the teaching models found in the Netherlands and France.

Ⅱ. Literature Review

1. Components of music education

Education encompasses various components, including teachers, curriculum, methods, media, facilities, resources, learners, environments, and outcomes. These outcomes include both immediate post-learning results and the long-term impact that becomes evident over time. These learning outcomes require evaluation, providing feedback to improve subsequent teaching processes. The interconnected nature of these educational components is visually depicted in the schematic representation below.
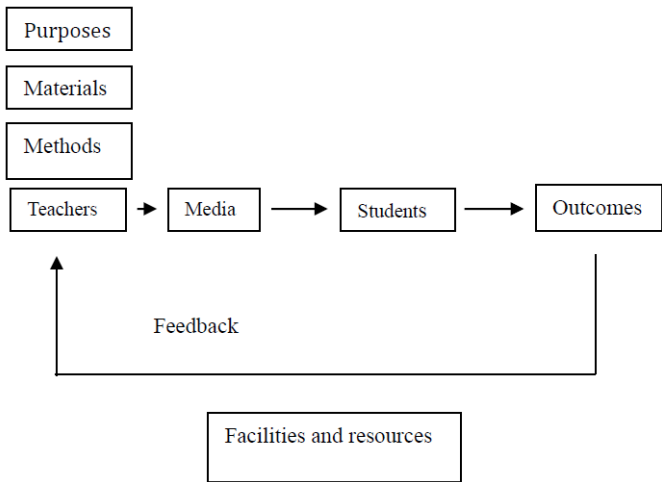
[Figure 1] Interrelation among components of the learning process (Astuti et al., 2017)

2. Learning model

A learning model is a structured design that encompasses all aspects of education, from planning to implementation and evaluation. The interconnected components discussed in previous sections—teachers, students, curriculum, media, methods, facilities, resources, and feedback— comprise the essence of a learning model.

In practical terms, a learning model can be defined as a description of the design of the learning environment, encompassing planning, curriculum, subject matter, study units, books, workbooks, multimedia programs, and computers that facilitate the learning process. However, according to Joyce and Weil (2023), these learning models, specifically tailored for students (in this case, university students), need to be designed based on the unique characteristics of each individual learner.

Additionally, Joyce and Weil (2023) categorize learning models into four orientations based on how individuals learn: the social learning model, information processing learning model, personal learning model, and behavioral system learning model. The social learning model involves partner learning, group investigation, role-playing, and jurisprudential inquiry. The information processing learning model covers inductive thinking models (classification-oriented), concept comprehension, mnemonics (memory aids), learning progress regulation (advance organizers), science inquiry, inquiry training, and synectics.

The personal learning model places a strong emphasis on the development of each individual's self-concept. This involves fostering individual processes and self-organization. The model focuses on cultivating a strong and realistic self-concept to facilitate productive relationships with others and one's environment.

According to Duraisy & Bahrur Rasyidi (2017), this model is rooted in Humanistic theory, which centers on individual development. Its primary concern lies in the emotional well-being of learners as they develop productive relationships with their surroundings. The model aims to empower students to form harmonious relationships and process information effectively.

The behavioral system learning model, on the other hand, emphasizes observable behavioral changes in learners to align with their self-concept. It falls within the framework of stimulus-response theory. The behavioral model underscores the importance of breaking down tasks into small, sequential components containing specific behaviors. This model is rooted in behaviorist learning theory, aiming to develop an efficient system for sequencing learning tasks and shaping behavior through reinforcement manipulation.

The paradigm of learning continues to evolve in response to changing times. Prior to 1970, the prevalent approach to teaching was teacher-centered. Subsequently, the educational landscape shifted towards a student-centered approach. Later developments in education also highlighted cooperative learning as an effective method for achieving optimal learning outcomes.

Joyce and Weil (2003) note that during the 1990s, experts extensively developed cooperative learning strategies. This effort yielded numerous effective strategies for organizing collaborative student work, forming the basis for the partners in learning model introduced by David Johnson, Roger Johnson, and Robert Slavin. This model facilitates cooperative learning across various curriculum areas and age groups, enhancing self-esteem, social skills, solidarity, and academic abilities. It encompasses information skills and inquiry-based academic skills.

These insights align with an interview conducted by the author with Dr. Karin Hoogeveen, a researcher in Art Education at Hooges School Voor De Kunstens Utrecht, the Netherlands. She highlighted that the Netherlands underwent significant educational reforms in the 1980s, analogous to Indonesia's 2013 curriculum, with noticeable outcomes emerging around four decades later. During this period, education experts and professionals collaborated to design an advanced education system and processes. Prof. Theo Wubbels, an Education expert from Utrecht University (interviewed on October 7, 2015), reinforced this by noting that all societal elements, from teachers to parents in local communities and central areas, were engaged in these reforms. Curriculum development gained approval from city and provincial-level legislative bodies, indicating a bottom-up approach. The effects of these changes are now evident—students are more active, articulate in expressing opinions, socially conscious, and enthusiastic about collaboration. This transformation in the Dutch education system reflects substantial progress, grounded in fostering students' core potentials.

As an illustrative instance, in primary school education, students are nurtured to develop musical sensitivity. They learn to perceive musical elements such as modulation, major and minor scales, and dynamics. At the junior high school level, student's progress to recognizing and playing scales, coupled with improvisation. In high school, their improvisational skills grow further through specific chord progressions. In higher education institutions, aspiring music teachers acquire methodological and didactic skills to enhance students' musicality.

In essence, the journey of the Dutch education system underscores the depth of planning, collaboration, and a long-term perspective necessary for enduring transformative educational reforms.

Ⅲ. Method

The paradigm of the research using phenomenology which catch the fact not only based on sensual evident, however looking for the meaning (noumenon) from phenomenon. The approach of the research is qualitative. The analysis of data by using descriptive qualitative. The steps is 1) Study literature, 2) data collection by observation and interview, and 3) create a music teaching and learning model.

Study literature focus on a) standard competency that apply in Indonesia, the Netherlands, and France; b) Common ground of music material; c) Curriculum; d) Music learning goal line; e) teaching plan; f) text book and the media of teaching and learning.

Data collection by a) observe teaching and learning in Indonesia, the Netherlands, dan Indonesia. b) Interview with education expert, teachers, principle, parents, and public figure in Indonesia, The Netherlands, and France

Based on the result of study literature and the data collection the researcher create a Music teaching learning model. The model involved of the component of teaching and learning.

Ⅳ. Results

1. Music education model in the Netherlands

1) Educational content established under the influence of ethnic composition

Astuti et al. (2017) discovered that music education in the Netherlands is notably influenced by its multicultural composition, reflecting the diverse demographic makeup of Dutch society. The nation accommodates various ethnicities, religions, and nationalities, encompassing Turkish, Moroccan, and other European settlers hailing from beyond the Dutch borders. Notably, Indonesian citizens rank fourth in terms of the largest expatriate population residing in the Netherlands, trailing Dutch citizens, other non-Dutch Europeans, and individuals from the Middle East.

This is in line with Schippers (1996) described that In the Netherlands almost one million out of the population of fifteen million are of non-Dutch origin. Large concentrations of people

from Turkey, Morocco and Surinam in particular, live in and around the cities. In Amsterdam, more than half the children in primary schools are of non-Dutch background.

This multicultural milieu has cultivated a global perspective within Dutch society. Scholars in the Netherlands characterize "nationalism" from a pluralistic viewpoint, considering it as not just a sentiment directed at the country (in this case, the Netherlands) but also embracing the various global cultures (Interview with Prof. Micha De Winter, Character Education Expert at Utrecht University). This expansive outlook significantly shapes the music education paradigm in the Netherlands. The dynamic between educators and learners, both in schools and universities, is marked by parity. Instructors enjoy the freedom to employ diverse methods while centering on achieving the learning objectives. The curriculum's content is similarly diverse. Dutch students are granted considerable latitude for creative expression, facilitating the incorporation of a broad spectrum of musical genres spanning from classical to contemporary within the classroom.

2) Music education learning process and principles curriculum

Drawing insights from observations made across 23 learning sessions in institutions like Hoogeschool Voor De Kunsten Utrecht, The Royal Conservatorium Den Haag (Early Childhood Education and Elementary School Phase A levels), Calls College Nieuw Wegein (Junior and Senior High School levels), Montessori School Herman Jordan Lyceum Zeist (Junior High level), Kees Boeken School Bilthoven (Junior and Senior High School levels), and Akoesticum Ede Wageningen (Elementary School level) Astuti & Widyantoro (2015), it's evident that each learning process features collaborative group sessions where students collectively develop projects and present them to the class. Students are empowered to share ideas and collaborate on their realization.

Muhadjir (1998) suggests that facts encompass not only sensory data perceived through the senses but also those that have been interpreted and patterns that emerge. Building upon this notion, the researcher identified common patterns in the implementation of teaching and learning.

In the Netherlands the process unfolds as follows: 1) The teacher offers guidance for about 10 minutes, 2) students collaboratively experiment and generate group work, 3) students present their findings to the class, and 4) evaluation and reflection on the presentation are conducted democratically, involving both the teacher and students.

This approach bears resemblance to the Curriculum 2013 framework revolving around key principles: observe, question, gather information, associate, and communicate. However, this learning process has been practiced in the Netherlands for over 40 years, resulting in a mature

and well-established application of this model.

In terms of the curriculum, the Netherlands follows a bottom-up approach. The curriculum is shaped through consultation with experts, teachers, and stakeholders, and subsequently approved by the parliament. While overarching national competency standards provide a guiding framework for students, schools have the autonomy to tailor their approach to align with their distinctive conditions and attributes.

3) Art subjects and music education goals

As per the Basic Education Act in the Netherlands, art subjects encompass music, drama, dance, visual arts, and crafts. The primary aim of music education is to enable students to express their thoughts and emotions through sound, movement, language, and media. This is achieved through exploration of students' perceptions, feelings, ideas, and experiences. The work students produce reflects their experiences and imaginations, conveying the values they've developed.

In primary education, the goal of music education is to furnish students with a robust comprehension of musical concepts and skills anchored in solid knowledge, preparing them for active participation in the evolving music landscape of the nation. Material-wise, practical application takes precedence over theory. Students are allotted ample time to engage directly with musical elements through hands-on practice. For instance, when teaching scales, the instructor accompanies students as they practice scales repetitively. The majority of class time is dedicated to students' hands-on engagement with playing or singing scales and improvisations under the teacher's guidance. A student-centered approach is effectively implemented, wherein students take ownership of their learning and proactively seek clarification from teachers when questions arise.

2. Music education model in France

1) Educational content established under the influence of democratic and traditional western music

France, renowned for upholding the ideals of "liberté égalité fraternité" (liberty, equality, fraternity) displayed prominently in government buildings, schools, and public spaces, genuinely endeavors to implement principles of fairness. This extends to student selection and admissions,

where entrance is determined solely by the order of application (Astuti & Widyantoro, 2015; 2021).

All students who have successfully passed the national exam are eligible to choose any department. Admissions are predicated on the sequence of application, and those not accommodated through this natural selection process realize their incompatibility after their initial year or two of study (Astuti et al., 2019). This approach aligns with Terry's perspective (Terry, 2008), which underscores that initial musical aptitudes are not primary factors.

2) Music education learning process and principles curriculum

The relationship between professors and students in France does not exhibit the same egalitarianism as in the Netherlands. Comparable to Indonesia, interactions between professors/ instructors and students in France are not as close as in the Netherlands. In the Netherlands, the professor-student dynamic is more natural, facilitating substantive exchanges of ideas. Spontaneous and practical inquiries also commonly arise.

3) Art subjects and music education goals

Drawing insights from interviews with ethnomusicology professors and the head of the library at the University of Poitiers (Astuti et al., 2019), it is evident that the music curriculum encompasses the scientific analysis of Western traditional music spanning the Baroque, Classical, and Romantic eras, encompassing works by composers like W. Mozart, Moussorgsky, Chopin, and Richard Wagner. However, contemporary and popular music have also been integrated into the curriculum in recent decades.

At the Elementary and Secondary Education levels, specialized music educators facilitate music instruction. The curriculum can be distilled into four verbs: singing, listening, playing, and creating. These activities seek to offer fundamental expressive experiences, ignite curiosity, and nurture the capacity to explore and articulate oneself.

This parallels the teaching content in the Netherlands, where learning comprises five activities: exploration, music creation, composition, listening, and acquiring knowledge (Overmars et al., 2012).

From observations during the author's research at the University of Poitiers in 2015 and 2018, particularly in courses like "Solfeggio" and "Music Theory" at the higher education level in France,

the learning phases are akin to those in Indonesia. In both France and Indonesia, instructors explain, provide demonstrations, and students emulate the instructor's actions. However, in the Netherlands, solfeggio instruction emphasizes fostering fundamental potential, such as musicality, ideas, and improvisation. For instance, in sight singing coupled with Kodály hand signs, the teacher vocalizes a melody while demonstrating hand gestures. Students then replicate these gestures one by one, adding their chosen notes. The next student duplicates the preceding student's actions while introducing another note, and so on.

In 2021, observations were conducted on music education at the Early Childhood level (Kindergarten), Elementary School, and Junior High School. Meanwhile, at the Upper Elementary School level, students learn musical instruments such as the saxophone, trombone, and trumpet. Based on observations of practical teaching processes in France, the learning process follows the model: 1) Apperception, 2) Warm-up, 3) Sectional, 4) Combined practice, 5) Closing. In the apperception stage, the teacher explains the learning objectives and relates the lesson material to everyday life. Subsequently, in the warm-up stage, both the teacher and students engage in vocal exercises. In the sectional stage, students are divided into several groups within their classroom. The teacher imparts material in the form of notes that should be played according to each group's part. Once students have mastered the required notes, they come together to play music as an ensemble. The learning concludes with evaluation and reflection.

Yet, an examination of music education at the elementary education level in December 2021 indicated that a significant portion of the learning process centered on students practicing basic notes. At the Conservatorium of Poitiers, students create compositions under the guidance of their educators.

3. Music education model in Indonesia

1) Educational content established under the influence of other subjects

Drawing from a survey of music education processes in Indonesia (Astuti, 2010), it becomes evident that the general approach to music education in public schools bears resemblance to other subjects such as mathematics, physics, and history. For instance, when teaching musical scales, the emphasis typically centered on major scale intervals. Similarly, music instructors often prioritize explaining note frequencies while covering pitch concepts. While conveying such knowledge to students holds value, there is a need for a more robust emphasis on nurturing

aesthetic experiences. Regrettably, in practice, this aesthetic development often takes a secondary role, overshadowed by the prominence of logic and reasoning, akin to the teaching methods seen in mathematics or physics.

A similar concern arises when teaching foreign musical genres. Educators frequently concentrate on the history of Western music, elucidating historical epochs from the Renaissance, Baroque, Classical, Romantic, to Modern eras, or introducing genres like jazz, blues, and reggae. Yet, this approach can fall short in providing students with an in-depth comprehension of the distinctive traits inherent to each musical genre.

2) Music education learning process and principles curriculum

The author's research as of 2008 unveils that in the Netherlands, the learning process consistently featured stages where students collaborated in groups, presenting their assignments such as music arrangements, compositions, and advertisements (Astuti & Widyantoro, 2015). Conversely, in Indonesia during that period, music education predominantly leaned towards theoretical learning. Teachers would transcribe musical theories on the board, and students would jot down notes. Subsequently, students were expected to memorize and respond to queries posed by the teacher.

Starting in 2013 in Indonesia, a more student-centered approach was introduced, emphasizing the scientific method. Upon closer inspection, this learning process mirrors the model followed in the Netherlands. The key distinction lies in Indonesia's need to implement a standardized scientific approach across all subjects, while the Netherlands grants instructors the liberty to select varied methods to achieve desired objectives (Astuti & Widyantoro, 2015).

In 2019, the *Merdeka* curriculum was introduced in Indonesia, providing educators autonomy to design their own materials and methods, including the elimination of the national exam. This policy closely aligns with the Netherlands in terms of teaching methods, where instructors hold the prerogative to choose methodologies. Nonetheless, the Netherlands retains its national exams. In music education, examinations entail two evaluators - one at the national level and another representing the local school. If significant evaluation disparities arise, a third evaluator is involved.

Regarding the evolution of music education models, Co-researcher from the Netherlands, Ass. Prof. Maulana Ridwan (zoom meeting, July 6, 2022), suggested that model development should incorporate differentiation principles. Interviews with primary school teachers in Central Java also indicate the application of differentiation principles, particularly in progressive schools.

From these observations, it can be concluded that Indonesian education remains aligned with global trends, albeit with varying implementation strategies. In advanced countries like the Netherlands and France, a substantial portion of music education time is allocated to engaging with and playing musical elements. In contrast, Indonesia places greater emphasis on theory. Communication in education in advanced nations occurs through musical elements, while in Indonesia, discussions centre more around definitions.

3) Art subjects and music education goals

The objectives of the Music Arts subject, according to the *Merdeka Belajar* (Emancipated Learning) curriculum, include enabling students to hone and develop their musicality, engage in music practices appropriately, accurately, and meaningfully, and participate while addressing challenges in daily life. The applied teaching practices aim for students to experience music processes by recognizing, feeling, listening, experimenting, and responding to sounds.

This teaching model is relatively new for educators in Indonesia, so its implementation generally still relies on previous models. The emphasis in the learning process is often on theory mastery. When the learning material is practical in nature, the teaching process primarily focuses on skill acquisition. There is minimal emphasis on teaching processes that develop students' fundamental musical potential.

4. Comparisons of music learning models in the Netherlands, France, and Indonesia

The instructional models in these three countries each possess distinct merits. In the Netherlands, where the primary emphasis is on fostering foundational musical potential, students are encouraged to creatively engage with musical stimuli, a skill that can readily extend to various contexts. In France, music education places greater weight on skill mastery, enabling students to proficiently perform music with precision. There's a shared theme in material selection between the Netherlands and France: a focus on evocative and expressive compositions capable of resonating with students' emotions. My observations in 2015 at Hoogeschool Voor de Kunsten Utrecht underscored this similarity, as one of the conductor's chosen pieces was "Sans Verser De Larmers," and subsequently, during my time at the University of Poitiers in France, the same piece was selected by a professor for a Choir class. Other emotive melodies embraced in the Netherlands encompass " The

7th-Allegretto-Ludwig van Beethoven".

Conversely, music education in Indonesia commonly follows a deductive approach. Here, instructors furnish theoretical explanations concerning concepts such as scales, rhythm, and pitch values, followed by illustrative examples. Subsequently, students are expected to internalize these explanations and replicate them.

<Table 1> The strength and weakness of music learning models in the Netherlands, France, and Indonesia

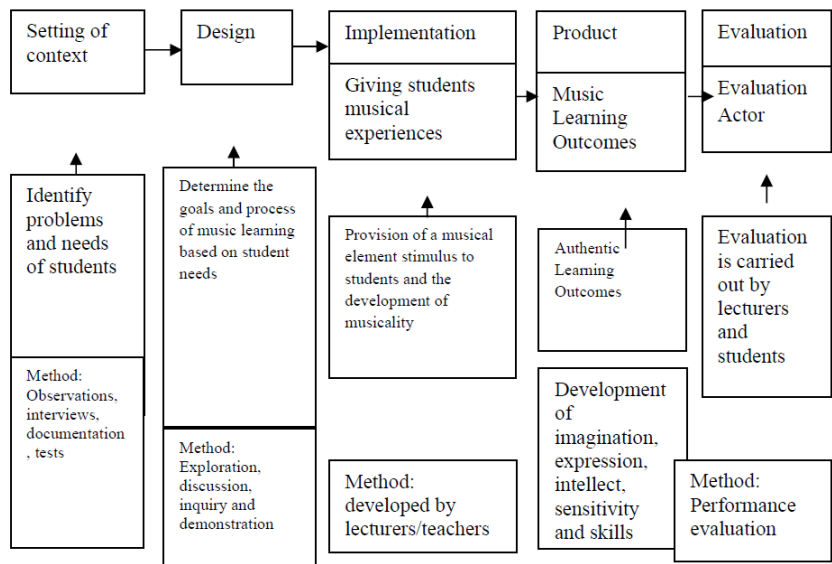| No	Countries	Strengths	Weaknesses
1	The Netherlands	The advantages of music education in the Netherlands include: 1) Alignment of teaching implementation with objectives: This is attributed to the creativity of teachers who can develop teaching methods tailored to specific situations. 2) Emphasis on formulating learning objectives based on human potential: In particular, the focus is on developing musicality grounded in the potential of each student. 3) Egalitarian social relationships between teachers and students: This fosters an environment in which students feel more at liberty to express difficulties and opinions. 4) Cooperative processes among students: One example is students singing a melody that must be continued by other students, requiring each student to pay attention to their peers.	A longer duration of learning time is required to accommodate the potential of all students.
2	France	The advantages of the music learning process in France include a strong emphasis on acquiring music skills correctly and accurately from an early age. Consequently, French students are accustomed to doing things correctly. Furthermore, the curriculum covers standardized, carefully chosen materials.	The learning process is very serious, which may lead to a lack of a relaxed and joyful atmosphere for students.
3	Indonesia	The advantages of the learning process in Indonesia include the systematic delivery of lesson materials, and it allows for a relatively brief time frame to cover a greater amount of material.	The learning outcomes achieved may not be long-lasting because there is a tendency for students to memorize the material they have learned.

The inherent strength of the Dutch and French methodologies lies in enabling students to both respond to and present musical content. Because students genuinely immerse themselves in the world of music, these experiences tend to linger, enabling them to articulate theories and

definitions in their own terms and effectively apply them in diverse scenarios.

On the contrary, the potency of the Indonesian teaching model lies in furnishing comprehensive explanations of theories and standardized definitions. However, due to limited exposure to firsthand engagement with musical elements, the translation of acquired knowledge into varied contexts might pose challenges. Based on the description above, the strengthen and the weakness of music model in the three countries as follows.

5. Developing music learning model

Considering the characteristics of music education in the Netherlands, France, and Indonesia, as well as an analysis of the strengths of each teaching model, we formulated a music education model as follows.

[Figure 2] Development of music learning model

Mursell developed Ausubel and Kolb's approaches and made them more concrete by introducing specific principles like context, focus, socialization, individualization, sequence, and evaluation to achieve authentic learning outcomes. Essentially, Mursell (2007: iv) emphasized that:

Students need to learn within a relevant context, maintain proper focus, engage in social

interactions, follow their own learning methods to some extent, and experience a structured sequence of understanding. Proper evaluation is crucial for authentic learning, as students should be aware of their progress (Mursell, 2007).

Creating a conducive context for learning involves providing an environment that dynamically interacts with students. This context should comprise actual and concrete experiences that enable learners to grasp musical concepts or skills more easily. For instance, when teaching the concept of musical scales, students could be asked to sing or play scales while the teacher provides continuous accompaniment, ensuring they truly feel and master the scales.

The focus of learning directs attention to the core learning objectives. A well-defined focus should motivate the desire to learn. To enhance understanding, the learning focus should be clearly organized to enable learners to visualize the relationships between components. Activities promoting exploration and discovery are highly recommended. For example, in teaching modulation in primary and secondary education, teachers could provide short songs with modulation techniques, and students could sing using these techniques. At the tertiary level, the learning objectives could focus on playing songs in different scales.

Effective learning often benefits from a social momentum that fosters social facilitation - an environment where the motivation to learn is driven by real-life examples of individuals who have achieved a certain level of expertise. A democratic social environment greatly supports the development of all music players.

To some extent, students should be allowed to follow their own learning approaches. This flexibility permits learners to achieve learning outcomes according to their individual styles.

The sequence or arrangement of learning materials must have meanings to ensure authentic learning outcomes. The sequence should align with mental growth and the abilities of music learners. Consequently, the sequence should be guided by goals and the emergence of meanings.

Students should be aware of achieved, unachieved, and desired learning outcomes. Clear and concrete learning objectives simplify the learning process.

The learning model depicted in Scheme 2 provides a tangible context tailored to students' needs. Focusing on developing fundamental musical potential allows results to extend beyond the classroom, impacting daily life. Achieving learning outcomes through creative and expressive musical experiences can cultivate aesthetic sensibilities and influence students' attitudes and personalities. Additionally, an evaluation process involving both teachers and students offers comprehensive insights into the achieved learning outcomes.

V. Disccusion & Conclusion

Successful education relies on suitable learning models. These models encompass planning, execution, and evaluation and involve various elements like teachers, students, content, media, methods, resources, and feedback. Each country adopts policies that align with their students' needs.

In the Netherlands, learning emphasizes the development of fundamental musical potential, prioritizing practical lessons over theoretical ones. Educators create an environment where students actively interact with musical elements. In France, music education emphasizes mastering musical skills. In Indonesia, music education takes a deductive approach, focusing more on grasping musical concepts and theories.

Based on the strengths of these three models, we developed a music education model. This model offers students tangible interactions with musical elements, focuses on cultivating aesthetic sensibilities through musical stimuli and responses, employs varied methods suited to students' characteristics, and embraces a two-way evaluation process that informs students about their achievements and goals.

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