

교훈적 유아 음악 교육에서의 문화 간 경험 탐구

- 인도네시아-독일 사례 연구 -

Exploring Cross-Cultural Experience in Didactic Early Childhood Music Education: A Case Study in Indonesia-Germany

레리 쿠르니아와티*

Leli Kurniawati

Abstract Music education for young children in Indonesia often lacks a thorough, student-centered approach. In contrast, Germany has long used didactic methods to teach music effectively to children. This article presents a qualitative case study comparing early childhood music education in Indonesia and Germany. Data were collected through direct observations in three educational institutions and semi-structured interviews with two German experts in early childhood music education. The findings revealed that there are different cross-cultural experiences of music learning in Indonesia and Germany in terms of cultural context, music education system, technical approach, community performance and collaboration. Seen from its characteristics, music education didactical learning approach is suitable and promising to be implemented in Indonesia. Furthermore, it is evident there is a need to balance teacher-centered and students-centered learning, in order to better address students' individual needs while maintaining the crucial role of teachers. Exploring early childhood music education methods in Germany can inspire educators and policymakers in Indonesia to develop a more diverse and inclusive approach to early childhood music education. This approach should integrate children's needs and interests and support the development of creativity and various abilities.

Key words: music learning, early childhood education, didactic methods

초록 인도네시아의 유아 음악 교육은 학생 중심의 접근 방식이 부족한 반면, 독일은 오랫동안 유아들에게 효과적으로 음악을 가르치기 위해 교훈적 방법을 사용해 왔다. 이 논문은 인도네시아와 독일의 유아 음악 교육을 비교하는 질적 사례 연구를 실시하였다. 연구데이터는 세 개의 교육 기관에서의 직접 관찰과 유아 음악 교육에 관한 두 명의 독일 전문가와의 반구조화된 인터뷰를 통해 수집되었다. 연구 결과, 인도네시아와 독일의 음악 학습에 있어 문화적 맥락, 음악 교육 시스템, 기술적 접근, 지역사회 공연 및 협력 측면에서 서로 다른 문화 간 경험이 드러났다. 이러한 특성을 고려할 때, 음악 교육의 교훈적 학습 접근 방식은 인도네시아에서 도입 및 적용할 수 있는 유망한 방법으로 보인다. 더 나아가, 학생 개인의 필요를 더 잘 충족시키면서도 교사의 중요한 역할을 유지하기 위해 교사 중심 학습과 학생 중심 학습의 균형이 필요하다. 독일의 유아 음악 교육 방법을 탐구함으로써 인도네시아의 교육자와 정책 입안자들은 보다 다양하고 포괄적인 유아 음악 교육 접근 방식을 개발하고, 어린이의 필요와 관심을 통합하고, 창의성과 다양한 능력의 발전을 지원해야 할 것이다.

주제어: 음악 학습, 유아 교육, 교훈적 방법

* Corresponding author, E-mail: leli.kurniawati@upi.edu

Researcher, Universitas Pendidikan Indonesia, Jl. Dr. Setiabudi No.229 Bandung, Indonesia

Received: 8 February 2024, Reviewed (Revised): 27 March (13 August) 2024, Accepted: 13 August 2024

© 2024 Korean Music Education Society.

I . Introduction

In Indonesia, there are four main music teaching activities in early childhood education: singing, playing music, rhythmic movement, and listening to music (Djohan, 2009). Singing activities are a fundamental component of music learning for young children. Teachers guide children to sing using predetermined musical strains (Afrianingsih & Yulianti, 2021). However, these musical selections may not always align with the students' interests and preferences, which can result in a lack of enthusiasm. Singing is often treated as a serious learning process, with teachers closely monitoring the pitch of each child's voice (Hayati, Fatimaningrum & Wulandari, 2019). This increased focus on singing reflects a paradigm shift that acknowledges music as a vital part of education. Various techniques, such as demonstration, lectures, questions and answers, and imitation, are employed to teach singing (Rahmawati & Raharjo, 2021). Additionally, singing in front of the class is encouraged to build children's self-confidence (Munawaroh, Imroatus & Ibrohim, 2020). These activities emphasize specific techniques, including proper posture, breathing, intonation, pronunciation, and expression (Widjanarko, 2016).

Next, playing music involves teaching children to play simple musical instruments, like percussion, and to adjust the rhythm, tempo, and melody according to a song chosen by the teacher (Aulia, Diana & Setiawan, 2022; Herlina, Syukri & Yuniarni, 2014; Putri & Ismet, 2020; Ramdhan, Suhirman, Hadi & Husni, 2020; Wahyuningsih, 2020). During these activities, children learn by observing and following the teacher's examples. Moreover, rhythmic movement activities involve directing children to move in accordance with the rhythm of the music being played (Nasution, 2016). Here, the teacher guides the students to synchronize their movements with the rhythm, although students are free to move in their own style. These activities often include simple exercises taught directly by the teacher (Delia & Yeni, 2020), as well as dance routines with predetermined movements (Majdah, 2019).

Lastly, listening to music activities focus on the act of listening to selected songs. Teachers guide students to choose songs they enjoy, which they then listen to together. After listening, students have the opportunity to identify the instruments and rhythms used in the songs (Oktaviani, 2021). This practice aims to develop children's focus, imagination, and abstract thinking skills through exposure to a variety of musical styles (Nasution, 2017).

Based on the description of musical activities in early childhood education in Indonesia, it is clear that these activities are teacher-oriented. The teacher plays a central role in planning, implementing, and evaluating these activities, thus, holding sole responsibility for students'

musical development. Unfortunately, these musical activities often lack clear didactic aspects, leading to approaches that are not child-friendly and do not prioritize student-centered learning. This is a significant issue for quality music education in early childhood as its implementation fails to facilitate children's musical development, resulting in a lack of enthusiasm for learning among both students and teachers.. Moreover, previous research has primarily described the objectives of these activities rather than thoroughly examining the didactic aspects of the learning process.

In contrast, other subjects within early childhood education have successfully incorporated didactic aspects into their learning processes. For example, educational game tools are used with methodical didactic approaches to make activities more child-friendly and to support creativity and (Mursalin & Setiaji, 2019; Sulastrri, Rahma & Hakim, 2017). These tools help develop students' fine motor skills in a didactic manner (Astini et al., 2017). Traditional games are often modified into educational tools to build children's character and integrate local wisdom through didactic methods (Hapidin & Yenina, 2016). Additionally, digital media is used for learning with didactic competence to ensure safe and effective use (Isrofah, Sitisaharia & Hamida, 2022). These tools also support project-based learning, which prioritizes individual and collaborative abilities, contextual learning materials, creativity, and the integration of school and home life (Rustini & Rohayanti, 2012). The use of didactic methods requires a cheerful, enjoyable, interesting, and exciting atmosphere for both students and teachers (Nurmadiyah, 2015). The incorporation of these didactic aspects in early childhood education demonstrate that this approach is commonly used in early childhood education. However, its implementation has not been thoroughly explained in practice. As a result, there is a lack of balance in the methods used, particularly in music learning where teachers have yet to fully integrate didactic aspects.

In Indonesia, didactic methods are commonly used in early childhood music learning on a global scale. According to Ballesteros Egea and García Sánchez (2010), all music activities should be student-centered and based on didactic objectives, emphasizing two fundamental aspects of music: musical perception and expression. This didactic approach to music learning has been shown to improve students' understanding and musical skills, as demonstrated by Chlapana (2021) who utilized dialogue reading and question-and-answer activities in art-based learning. Similarly, Bilbokaitė, Bilbokaitė-Skiauterienė and Peskur (2020) found that didactically integrating music into early childhood education is effective in achieving educational goals at that age, such as artistic expression, emotional development, and communication skills. Moreover, such methods motivate students to be more active, focused, independent, diverse in their activities, have a stronger memory, and enjoy learning.

Furthermore, music learning can be organized using various concepts that incorporate didactic games to help teachers develop students' musical abilities in early childhood education. Didactic games can enhance children's understanding of age-appropriate music, melodic-rhythmic characteristics, and melodic flow (Cinc, Maran & Stolic, 2015). Another concept is didactic concerts, which aim to promote aesthetics and stimulate children's natural skills and creativity, while providing opportunities for personal and social development. Didactic concerts also introduce children to different artistic models, musical genres and styles, cultural diversity, and educational experiences (Ekedahl & Mateiro, 2019). Lastly, "Musicship" concept functions as a qualification, socialization, and subjectification tool by providing students with inspiration and resources to create and share musical experiences during and after musical activities throughout their lives, starting from early childhood education (Holmberg, 2016).

Based on various studies of didactic music learning methods used globally, it can be concluded that international trends have successfully integrated didactic aspects in early childhood music education. This approach enables students to optimize their musical experience in early childhood education, resulting in enhanced musicality in a precise and enjoyable manner.

The preliminary study findings suggest that the didactic method has not been applied in music learning in early childhood education in Indonesia. However, a review of previous studies reveals that the didactic method has been widely implemented by early childhood education teachers in Indonesia, as observed in various aspects of early childhood development, such as religious and moral values, language, cognitive, psychomotor, and social and emotional skills (Astini, Nurhasanah & Suarta, 2017; Hapidin & Yenina, 2016; Isrofah, Sitisaharia & Hamida, 2022; Kusumastuti & Rukiyati, 2018; Mursalin & Setiaji, 2019; Nurmadiyah, 2015; Purwaningsi, Pudjawan & Raga, 2014; Razi, Surayah & Widia, 2020; Rustini & Rohayanti, 2012; Setiawan & Sufa, 2018; Sulastri, Rahma & Hakim, 2017; Utsmani, 2017; Yanthi et al., 2014). Moreover, these studies suggest that the application of didactic learning methods in early childhood education in Indonesia is increasingly popular.

However, the concept and implementation of music learning in early childhood education in Indonesia differs significantly when compared with other countries consistently implementing didactic learning to children's musical development. As discussed earlier, early childhood music learning on a global scale emphasizes various aspects that allow students to maximize their musical experiences in an appropriate and enjoyable manner (Ballesteros Egea & García Sánchez, 2010; Bilbokaitė, Bilbokaitė-Skiauterienė & Peskur, 2020; Chlapana, 2021; Cinc, Maran & Stolic, 2015; Ekedahl & Mateiro, 2019; Holmberg, 2016).

Music education in early childhood in Indonesia has not effectively used didactic methods, highlighting a significant gap. While other aspects of early childhood development widely implement didactic approaches, music education lags behind. Therefore, this study seeks to address this gap by exploring didactic methods in early childhood music education in Germany by developing a music learning procedure that integrates didactic aspects, offering practical guidelines to improve music education in Indonesia. This initiative supports the Sustainable Development Goals (SDGs 2030 Indonesia, 2017), which emphasize quality and sustainable education, especially in early childhood music learning.

II. Literature Review

Didactic education is a field of study that studies the theories, principles and practices of teaching and learning, and include teacher-centered and student-centered approaches. Early childhood education emphasizes didactic aspects in teaching moral and religious values. Didactic storytelling promotes independence, discipline, and responsibility (Setiawan & Sufa, 2018). Independence is cultivated through methods like interviews, demonstrations, plays, simulations, brainstorming, role-playing, and question-and-answer sessions (Razi, Surayah & Widia, 2020). Teacher-centered didactic education places the main role on the teacher who have complete control over the learning process, including material selection, teaching methods, and assessment. This results in limited students participation in learning, making students' critical thinking not being properly stimulated. . Traditional education is often teacher-directed and emphasizes the transmission of knowledge from teacher to students. Although it still exists in many educational settings, there are efforts to change the paradigm to be more inclusive and students-oriented. In some cases, this approach is used in situations where the teacher has special knowledge that needs to be conveyed to students.

In comparison, student-centered didactic education places primary attention on students' needs, interests, and abilities. Students are considered as active agents in their own learning process. Current practices of student-centered didactic education include creative, collaborative, and problem-based learning strategies, which can be done by student-based projects, group discussions, discovery-based learning, and evaluated using formative assessments. This approach began to develop at the end of the 20th century as a response to criticism of traditional education that pay less attention to students' needs. The number of students in the class is too large, making

the learning process less effective. Therefore, a balance integration of teacher-centered and student-centered approaches can become more responsive to meet students' needs without ignoring the fundamentals, namely maintaining the important role of teachers as resources, facilitators, and guides as well as learning mediators.

III. Method

This study employs a qualitative approach using the case study method. According to Yin (2018), case studies serve as an analytical method to describe the complexity of a problem, enabling researchers to obtain a clearer and more profound understanding of the problem being investigated. The study compares early childhood music education in Indonesia, where didactic methods haven't been widely used, with Germany, where they have been implemented.

Participants in this study are Prof. Johanna Metz, a university professor and lecturer of innovative educational concepts for all-day schools, kindergartens, primary schools, and music schools with a focus on music arts, and Ina Friebe, a musician, songwriter, and rhythm teacher at the childcare center "Friedrich Wilhelm Zachow," the child care center "Reidekäfer," and the Music School Children Singing Academy Halle Youth Workshop. The informants were selected using purposive sampling, a suitable technique for qualitative research, in order to identify examples with a variety of data and make the best use of the limited resources available (Patton, 2014).

Furthermore, convenience purposive sampling was utilized to gather informants for this study. In qualitative research, convenience sampling is a technique that involves selecting easily accessible participants for data collection (Patton, 2014). In line with this, criteria sampling was employed to select informants. In qualitative research, sampling criteria are used to select research informants based on relevant traits that are connected to the research problem and help researchers address their research questions (Patton, 2014).

Considering their provided rationale, Prof. Johanna Metz and Ina Friebe were selected as informants in this study. To ensure adherence to ethical standards in qualitative research, a consent form was created and distributed to the informants before data collection. The form outlined the research purpose, the participants' role, and their rights and guarantees as research informants (Creswell, 2017). The informants provided their informed consent to participate in the study.

The research data were collected after obtaining informed consent from the informants and

ensuring that they understood their roles and rights. Two data collection methods, namely in-depth interviews and observation, were utilized in this study. Cresswell (2017) recommends the use of these two techniques as they are commonly employed in qualitative research designs. The data were collected by conducting observations, starting from the preparation of the learning environment, class opening, core activities, and closing sessions at four different locations: Rahn Education Campus Graphicches Viertel; Musik-Kita, “Friedrich Wilhelm Zachow”; Kindertagesstätte Reidekäfer; and Jugend Werkstatt Kindersingakademie. The observational records were then used to retrieve documentation for analysis. Conducting direct field observations is a key feature of qualitative research to thoroughly observe all conditions, including the behavior and activities of the research subjects in their natural setting (Cresswell, 2017).

Furthermore, additional data were collected through in-depth interviews with the informants to supplement the research findings. A semi-structured interview method was employed, following Cresswell’s (2017) guidelines for conducting semi-structured interviews, which involved using prepared interview questions rather than rigid guidelines. The interviews were recorded in audio format and later transcribed verbatim for analysis.

The research data collected in the previous stage was analyzed following the data analysis steps of Miles & Huberman (2014), which generally involve three stages: (1) data reduction; (2) data display; and (3) conclusion drawing and verification. The results of the observations were recorded chronologically and subsequently sorted and categorized according to the research objectives. The interview data were transcribed, coded, and organized into themes that were consistent with the research findings. The following sub-chapters provide a comprehensive explanation of the findings of the data analysis performed for this research.

IV. Results

1. Issues of Music Learning in Indonesia

There are several factors that influence why education methods in Indonesia may be considered less child-friendly, as follows: (a) not too relevant and flexible curriculum; (b) non-interactive learning methods; (c) overemphasis on academic results; (d) limited resources and facilities; (e) lack of inclusive education and psychosocial support, and (f) limited involvement from parents and community, with detailed elaboration below.

The curriculum in Indonesia is often seen as too dense and overly focused on academic mastery, neglecting the role of music. However, music can be an engaging and enjoyable medium that enhances learning in academic subjects. For instance, mathematical concepts like numbers and patterns can be taught through musical rhythms and songs. A rigid and inflexible curriculum in Indonesia limits children's ability to explore their interests and talents. Music education is often less child-centered, preventing teachers from addressing individual needs effectively. Teachers prioritize covering large quantities of material over ensuring quality learning experiences, resulting in students learning superficially due to inadequate time. Traditional methods, such as lectures and assignments, dominate Indonesian education and do not encourage active participation and problem-solving, making the process too teacher-centered. Problem-solving often reflects the teacher's thinking, which may not align with children's interests and needs. The lack of interactive and collaborative learning approaches makes education less engaging, causing boredom and disengagement among students. Consequently, they are not enthusiastic about learning and are not optimally stimulated to engage in active, creative, communicative, and innovative activities, often waiting passively for teacher instructions.

Education systems often prioritize achieving high academic grades, putting undue pressure on children to excel without prioritizing the learning process itself. However, the process of learning should be the main focus, as it teaches valuable skills. Overemphasis on tests and exams can diminish children's natural curiosity and limit their freedom to explore. Most assessments rely on numerical scores, which, while serving as benchmarks, fail to capture the diverse strengths and weaknesses of each child. Every child is unique, with their own set of strengths and weaknesses that can complement each other and contribute to optimal results. Emphasizing the process of analysis, investigation, and self-development can enhance children's self-competence. Many schools in Indonesia still face limited resources, including a lack of textbooks, laboratory facilities, and other learning equipment. Professional expertise is also lacking, with many Early Childhood Education teachers having only secondary school education background, which limits their knowledge and understanding of children's education. This issue is more noticeable in villages, where access to training for improving teacher professional competency is very limited. Inadequate infrastructure hampers quality learning experiences, such as insufficiently sized classrooms that restrict children's movement. Additionally, limited access to learning technology hinders the implementation of innovative teaching methods.

The education system in Indonesia often struggles to address the needs of individual children, especially those with special needs or learning challenges. There is a lack of resources, including

trained teaching staff, assistant teachers, and therapists. Special training for teachers is needed to boost their confidence and ability to handle these conditions. The curriculum remains too general and fails to address individual needs. Additionally, a lack of psychosocial support and mental health services in schools makes it difficult for children to manage emotional and social problems, often leading to stigma and discrimination from peers and teachers, which negatively impacts learning. Insufficient support from parents and society further reduces the effectiveness of the education system. Parents may be less involved in homework and less motivating, which can hinder children's social and emotional development. Economic limitations often prevent parents from prioritizing their children's learning needs, causing less fortunate children to feel inferior when socializing with more privileged peers.

To address these issues, educational reforms are needed to consider children's individual needs and interests, encourage interactive and collaborative learning methods, and strengthen psychosocial support and inclusiveness. These changes would help create a more child-friendly educational environment, allowing each child to develop optimally.

2. Comparison of Cross-Cultural Experiences of Music Learning in Indonesia and Germany

Seen from the cultural context, music in Indonesia is very influenced by cultural diversity which is reflected in traditional music and each region has its own musical traditions, such as Javanese gamelan, gamelan *degung* from West Java, angklung musical instruments, Balinese gamelan and kecak dance, Piring Dance from Sumatera, *saluang* musical instruments and lots of traditional music from various ethnic groups throughout the archipelago. Apart from that, throughout the archipelago there are regional songs and traditional children's games. These two types are music learning materials in schools starting from music learning for early childhood to college. Meanwhile, in Germany, classical music has a strong influence in the German musical tradition. Germany is also known for its contributions to classical music, such as the works of Bach, Beethoven, and Mozart. Likewise in Germany, there are several children's songs that use the Western notation system as music learning material for children.

In Indonesia, music learning typically happens informally, mainly in music schools and local communities. While formal music programs exist in some schools, they do not receive much attention. This is because the current curriculum prioritizes subjects seen as essential for global competition, making music seen optional. In contrast, Germany has a well-structured formal music

education system, from elementary schools to music colleges. Music education is considered important and is often integrated into the school curriculum. Moreover, they frequently collaborate with music schools to facilitate structured music learning from an early age. In addition, the approach to learning Indonesian music is often holistic, with a focus on developing musical skills and a deep understanding of the cultural and historical context of the music. However, the learning approach is also sought to increase students' sensitivity and creativity. This allows students to develop skills in various aspects. Meanwhile, music learning in Germany often emphasizes technical aspects, including the study of music theory, instrumental technique, and musical analysis. However, all of this is adjusted to the student's educational level. Lower grade students place more emphasis on aspects of practical skills, hence, theory is obtained from practical experience. Before they learn further about the techniques of playing music, students have done a lot of exploration of the musical instrument.

Musical activities in Indonesia often involve collaboration between local and modern cultures. For example, combining traditional musical instruments with modern instruments which are used as a music learning medium in schools. This collaboration can take the form of an ensemble music project consisting of students with different backgrounds. In this way, the resulting work is a musical product that reflects Indonesian culture. This work can promote cultural diversity and also a concrete manifestation of respect for differences. To contrast, Germany is known for its high level of arts, including classical music, opera and musical theatre. Many famous music institutions, such as the Berlin Philharmonic Orchestra or Conservatories, are located in Germany. Access to appreciate this work is quite easy for students to obtain. Schools even create special programs that can involve children in seeing these works. Either by taking them to the opera or inviting these musicians to play music at school.

Lastly, many musical performances in Indonesia are performed in local community, such as traditional ceremonies, cultural festivals, or religious celebrations. As time goes by, the ritual function develops into an entertainment function. Therefore, there will be significant changes to the authenticity of this traditional art. This change offers positive value, because everyone will be able to enjoy the music presentation without certain conditions. Meanwhile, Germany hosts numerous international music festivals that attract visitors from all over the world. These festivals present a variety of music genres, from classical to contemporary music. In fact, it is not uncommon for them to invite a number of musicians from outside Germany to collaborate culturally, thus, international music festivals are more diverse.

In the context of cross-cultural experience, music students experiencing learning in both

countries will be exposed to various different aspects of music, ranging from local traditions to high-level musical experiences. This can open up their understanding of global musical diversity and give them greater insight into international musical practices

3. Exploration of German Music Culture for Teachers in Indonesia

After comparing the differences of cross-cultural experiences of music learning in Indonesia and Germany, there are several characteristics of German education culture that can be adapted for music teachers in Indonesia. First, children-based education tradition. Germany has a strong educational tradition that places attention on children's needs and interests. When the learning process focuses on children's interests, they will be motivated to learn and enjoy the learning process more. Hence, the child's potential will develop well. This approach creates an environment where children are given more freedom to explore and learn independently. They are encouraged to express themselves through music, which make their self-confidence increased. Meanwhile, In Indonesia, education is still often based on a more teacher-centered approach, with a more structured curriculum and a greater emphasis on academic knowledge. Hence, it is recommended to have a more flexible music education for children, therefore, they can develop themselves more optimally.

Third, emphasis on developing creativity and imagination. Early childhood music education methods in Germany often emphasize the development of children's creativity and imagination, which is considered important in a children's holistic development. Children are encouraged to experiment to create their own music without any restrictions. This will enable them to solve various problems in a creative way. Meanwhile, there is an increasing awareness in Indonesia of the importance of developing creativity and non-academic skills in early childhood, which has sparked interest in exploring alternative approaches to music education.

Fourth, development of early childhood education theory. The development of early childhood education theory has led to an increased understanding of how best to support children's development in the early stages of their lives. Germany is often a country that adopts new and innovative theories in early childhood education, which can then become a source of inspiration for educational practices in other countries, including Indonesia. Hence, various good practices in music learning are always tested according to current conditions.

Fifth, global demand for more holistic education. There is a global demand for a more holistic education that prepares children to face the challenges of the 21st century, including the ability

to think critically, collaborate and innovate. This attitude will be developed if the teacher is able to provoke students to be more courageous in expressing their opinions. In comparison, in Indonesia, there is an increasing awareness about the importance of child-oriented education and preparing them to become lifelong learners. This is proven by the widespread establishment of community-based early childhood education. This indicates that society is aware of the importance of early childhood education.

4. Process of Implementing German Early Childhood Music Education Methods in Indonesia: A Study and Analysis of German Practice

Implementing German early childhood music education in Indonesia requires a clear procedure to make it appropriate in Indonesia. The procedure is as follows:

- a) Conducting an in-depth study of the various early childhood music education methods used in Germany, including Orff, Kodály, and Suzuki approaches. The approach The mostly adopted approach is Carl Orff's because this concept integrates the music learning approach. Children are involved as players, not just as listeners. Then according to Carl Orff, children master the ability to sing because they strengthen it with movement and language. Moreover, important aspects of early childhood music education in Germany, such as a child-centered approach, the use of creativity, and the integration of local culture are also analyzed They really respect individual differences, hence, all children have the opportunity to develop according to their interests, talents and abilities
- b) Adapting approaches and practices found in early childhood music education in Germany to fit the Indonesian cultural, social and educational context. An effective approach in Germany can be modified in Indonesia, by adapting to the children character from different cultures. There are many cultural values that are not suitable if all learning approaches in Germany are to be applied. Then, adapting the curriculum, teaching methods and learning materials to reflect the needs, interests and uniqueness of Indonesian children is necessary. These various aspects must be considered quite contextually, because they are related to the achievement of learning objectives.
- c) Organizing training and professional development for music educators in Indonesia, by inviting experts and practitioners from Germany to share their knowledge, skills and experiences Also, inviting educators with the skills and understanding to implement effective and responsive early childhood music education methods.

- d) Building partnerships and collaboration between educational institutions, government and community organizations to support the implementation of quality early childhood music education methods. Then, do a collaboration with parents, local communities and other stakeholders in supporting and strengthening early childhood music education programs.
- e) Conducting continuous evaluation of the implementation of early childhood music education methods, both formative and summative by monitoring children's development, their response to music learning, and the overall effectiveness of the program.

5. Teacher Preparation in Didactic Music Learning

The findings of this study are related to the didactic aspects of music learning in early childhood. One important aspect highlighted by the informants is the teacher's preparation before the learning process begins. According to the interviews, teachers need to possess certain readiness limits to deliver the material effectively.

It is important for the teacher to make preparations before the learning process to ensure that music learning can run smoothly. Teachers can make various preparations such as choosing appropriate materials based on the estimated duration of time, identifying key elements to focus on, relating to the main theme, and comparing them with other methods. These preparations will help teachers deliver the material effectively and efficiently. (Johanna Metz, Leipzig 03 November 2022)

I always make sure to prepare myself by reading various teaching materials to compare with the material that I will present in music activities for children. I then choose the material based on my concept and the needs in the field. (Ina Friebe, Halle 08. November 2022)

This preparation is supplemented by the availability of necessary facilities and infrastructure for teachers and children. They utilize all available tools during the activity process. In this case, the teacher identifies the appropriate musical instruments based on the material and the needs of the children.

During music lessons for children, I always make sure to prepare a variety of musical instruments that are suitable for their age group. For children aged 2-3 years, we provide small maracas that can be easily held by them. For children aged 4-6 years, we use Orff instruments.

Incorporating musical instruments into the learning process significantly enhances its effectiveness, as children can be immediately engaged in playing and exploring music. (Ina Friebe, Halle 01 November 2022)

In addition to facilities in the form of musical instruments, special rooms for early childhood music education were also observed.

Music activities for children aged three and under take place in their classroom or activity room on a daily basis. However, for children aged three and over, special rooms equipped with musical instruments and safe floor equipment are provided by schools or childcare centers to facilitate the learning process in a comfortable environment (Ina Friebe, Halle, 03 November 2022)

The music room provides a comfortable and soundproof environment for children to freely express themselves during learning. This level of comfort is not only beneficial for the children but also for the teachers. (Johanna Metz, Leipzig 04 November 2022)

To establish a conducive learning environment, the teacher must ensure that the children are mentally and physically prepared to begin the music lesson. During the observation, it was noted that when the children returned to the classroom after being outside, the class atmosphere was not yet suitable for learning. Some children were still chatting with their friends, some were still eating or drinking, and others were standing around their friends' desks. Experienced teachers would immediately take action to establish the desired class conditions without relying on verbal language. For instance, the teacher would initiate a rhythmic clapping game, which some children would follow, but there were still some who were not yet prepared for the lesson. The teacher would continue the game until all children were following the rhythmic pattern and sitting on their respective benches, indicating that the lesson was ready to begin. This conditioning method was observed to be used by elementary school teachers in grades one and two.

When children arrive at school, they may be in a negative mood and their concentration may be divided because they are still focused on previous activities. It is not always clear what experiences and emotions they bring with them. Therefore, it is important for teachers to conduct warm-up activities that can capture children's attention and prepare them for learning. (Johana Metz, Leipzig, 03 November 2022)

Other conditioning techniques were also employed, such as having young children sit or stand in a circle, depending on the position designated by the teacher.

6. Activities in Didactic Music Learning

In the context of music learning that utilizes didactic aspects, the opening activity holds significant importance and requires attention from the teacher. Observations made for this study revealed that an effective way to initiate the opening activity is through a singing activity that involves greetings. The teacher models a song that includes lyrics with greetings or calling the child's name. The activity proceeds with the group singing the song together, and one by one, the children are called by name. After their name is called, the child is given the opportunity to call out their friend's name. These activities are carried out repeatedly, with various variations that are determined jointly, for example, with the accompaniment of applause, clapping on the thighs, and snapping fingers.

Opening activities are crucial for initiating initial interactions before the main activities commence. This is essential because such activities provide children with an opportunity to build trust with their teachers and peers, instilling a sense of security and comfort. (Johanna Metz, Leipzig 4 November 2022)

After the opening activity is completed, the teacher proceeds to the core activities of music learning which aim to shape the students' experience. In didactic music learning, students engage in activities based on a mutually agreed-upon theme. Following are some essential components in carrying out activities in didactic music learning.

- Water as a music learning theme
- Using material in the form of a blue scarf / cloth
- Using the piece of music “The Swan”

Based on these components, the further learning process was carried out in two steps. The first step involves singing a song about water. Then, the activity was continued by expressing the song through simple movements or playing musical instruments that are available in the environment surrounding the students. Alternatively, they can use percussion and body percussion instruments.

As a teacher with a background in rhythmic education, I believe that the process of learning music cannot be separated from music, language, and movement. In other words, the theme of water can be effectively conveyed to children through songs about water, engaging them in rain dance moves, and even performing small theatrical acts related to rain, all expressed through playing musical instruments. For example, a triangle can represent the sun, maracas can mimic the sound of rain, and the table can be used to produce the sound of thunder. (Ina Friebe, Halle 8 November 2022).

After completing the core activities, the teacher led the students to the closing activities, which include reflection on the music learning that has been carried out and providing appreciation in the form of rewards to the students. This form of appreciation can be given through various means, such as giving stickers to children who have participated in the music learning activities from start to finish.

V. Discussion & Conclusion

After analyzing the data, it has been observed that there is an urgency to balance teacher guidance with student engagement. Current didactic educational practices tend to seek a balance between the teacher's role as a learning facilitator and the student's role as an active agent in the learning process. This can be done by: (1) Differentiated Learning Design: Teachers can design learning experiences that allow for direct instruction while providing opportunities for students to discover knowledge on their own. In this way, teachers strive to provide material that challenges students more for those who are already advanced, and provide additional material for students; (2) Collaboration: Encourage collaboration between teachers and students, and among students, to build understanding and strengthen social skills. Teachers' flexibility allows students to work in groups based on their skill levels and interests. This cooperation enriches learning experiences and develops important social skills for the future; (3) Formative Assessment: This has to be conducted as growth-oriented assessments to give students feedback and improve their understanding of the material and help teachers identify mastered areas and those needing improvement; and (4) Technology Integration: Technology can be used to support learning, facilitate access to information, and enable student engagement in independent learning. By integrating technology in education, teachers can create a dynamic, interactive, and relevant

learning environment to the needs of the 21st century.

Therefore, by integrating teacher-centered and student-centered approaches in a balanced way, didactic education can become more responsive to students' individual needs without ignoring the important thing, namely maintaining the important role of teachers as resources, facilitators, guides, and learning mediators. Exploration of early childhood music education methods in Germany can provide inspiration and insight for educators and policy makers in Indonesia to develop a more diverse and inclusive approach to early childhood music education, which integrates children's needs and interests and supports the development of creativity and non-specific abilities. Non-formal music education has been implemented through music schools with quite a variety of age levels.

In terms of teaching practices, the teacher concludes the lesson with closing activities which include reflection exercises on the music lessons taught and giving rewards to students as a form of appreciation. Stars can be given to show children that their participation in music education activities from start to finish is appreciated. The teacher's responsibility is to direct educational goals towards successful educational outcomes, as stated in Chapter I Article 1 of the Law of the Republic of Indonesia Number 14 of 2005 concerning Educators and Lecturers. As a result, the teacher is an adult who actively participates in efforts to help a child reach their full potential as a creature of God and an ideal member of society. In this situation, teachers must cultivate strong relationships with students to maximize their learning development (Carless, 2020). Therefore, the teacher must create a lesson plan and identify learning objectives for students studying music (Sukmayadi, Sella & Midyanti 2022).

Moreover, a teacher's educational background has an impact on their ability to meet daily needs. To ensure that teaching efforts and materials are on target and that the learning process runs smoothly and effectively, teachers need to have insight and knowledge about the characteristics of early childhood development stages. They must also be familiar with successful teaching techniques, or didactics. As a result, teachers must create lesson plans and identify learning objectives for students studying music. Bowman (2011) emphasizes that formal education in early childhood education programs, which includes the basics of children's education and other related theories, is a fundamental competency and qualification that a early childhood education teacher should possess. This includes knowledge of early childhood education, curriculum understanding, learning strategies, and student diversity. Other than that, maximizing infrastructure and facilities is essential in supporting teachers' efforts to deliver effective teaching.

However, the lack of musical instruments in the school should not be used as an excuse

to skip music lessons. Teachers should be creative and resourceful in finding alternative ways to provide effective music education. For example, teachers can use waste materials such as used bottles, newsprint, and plastic bags to create fun and interactive music learning activities. Furthermore, encouraging learning in music education requires a teacher to enhance their musical and pedagogical creativity (Abramo & Reynolds, 2015). Teachers can involve nearby learning resources and sources to create engaging and effective music lessons. Additionally, teachers can explore body percussion activities as part of didactic music education, which allows children to use their bodies as musical instruments to explore different timbres (Conti & Romero-Naranjo, 2015). In schools that lack designated space for children to move around freely, teachers can utilize the nearby schoolyard or field as a learning space. McCarthy (2010) asserts that the schoolyard or field is a symbol of learning, childhood, and the outdoors. In other words, teachers must apply appropriate methods and didactics that are suitable for early childhood education to ensure effective teaching and maximize student learning.

One of the key figures in didactic music learning for early childhood is Carl Orff (1895-1982), who is considered the foundation for how young children should start music lessons. According to Orff (in Thresher, 1964), music teaching should start with the people, not with the instrument, the first finger, the first position, or a particular chord. The first step is to be still, pay attention to breathing and heart rate, and prepare for the music. Macintyre, Baker and Sparling (2017) note that these activities are then transformed into a form of expression that connects language, dance, and music.

Teachers can adopt Carl Orff's pedagogical theory as a foundation for teaching young children music. Basic music should never be considered solely as music, but rather as having connections with speech, dance, and movement. It should be pre-spiritual and free of any major forms and architecture, but should include minor strings, ostinatos, and minor rondo forms. Basic music, known as *Erdnach*, is physical, natural, and accessible to all, requiring active participation from the learner. Didactic principles should be applied when teaching this type of music.

In conclusion, this paper has provided a comprehensive overview of the cross-cultural comparison between Indonesia and Germany in implementing didactic early childhood music education. The didactic method encompasses two key stages: teacher preparation and didactic music learning activities. Teacher preparation involves assessing teaching materials, providing necessary infrastructure, and preparing students for learning. Didactic learning activities consist of engaging opening processes, music-centered learning experiences, and reflective closing activities for students.

Further research is needed to develop a didactic method for early childhood music learning suitable for implementation in Indonesia. Once developed, it is crucial to assess the impact and effectiveness of the adopted didactic approach. This will contribute to the ongoing improvement of early childhood music education and support the holistic development of children in Indonesia.

References

- Abramo, J. M., & Reynolds, A. (2015). "Pedagogical creativity" as a framework for music teacher education. *Journal of Music Teacher Education*, 25(1), 37-51.
- Afrianiingsih, A., & Yulianti, E. (2021). Kegiatan bernyanyi dengan alunan musik Marching Band mampu meningkatkan kecerdasan emosi anak. In *ICIE: International Conference on Islamic Education* (Vol. 1, No. 1, pp. 139-152). Tarbiyah Faculty, Islamic State Institute of Kudus.
- Aulia, A., Diana, D., & Setiawan, D. (2022). Pentingnya pembelajaran musik untuk anak usia dini. *Jurnal Golden Age*, 6(1), 160-168.
- Bilbokaitė, R., Bilbokaitė-Skiauterienė, I., & Peskur, V. (2020). Integration of music in pre-school children's learning: Reflecting didactic effectiveness. In *ICERI2020 Proceedings* (pp. 1799-1804). IATED.
- Bowman, B. T. (2011). Bachelor's degrees are necessary but not sufficient: Preparing teachers to teach young children. In E. Zigler, W. S. Gilliam, & W. S. Barnett (Eds.), *The Pre-K Debates: Current Controversies and Issues* (pp. 54-59). Paul H. Brookes Publishing Co.
- Carless, D. (2020). Longitudinal perspectives on students' experiences of feedback: A need for teacher-student partnerships. *Higher Education Research and Development*, 39(3), 425-438. <https://doi.org/10.1080/07294360.2019.1684455>
- Chlapana, E. (2021). Didactic practices for helping kindergarteners improve their listening comprehension skills. Family-school cooperation. In *World Conference on Education and Teachings* (Vol. 1). Budapest: Education and Teaching Conferences.
- Cinc, E., Maran, M., & Stolic, J. (2015). The subcategories of folklor dance for children as didactic games for developing musical ability in preschool period. *Amsterdam the Netherland*, 17(5) Part III, 426-429.
- Conti, D., & Romero-Naranjo, F. J. (2015). Singing BAPNE®: Body percussion and voice

- as a didactic element. *Procedia-Social and Behavioral Sciences*, 197, 2498-2505.
- Creswell, J. W. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). SAGE Publications.
- Delia, A. S., & Yeni, I. (2020). Rancangan tari kreasi terhadap perkembangan motorik kasar anak usia dini. *Jurnal Pendidikan Tambusai*, 4(2), 1071-1079.
- Djohan, H. (2009). *Psikologi musik*. Percetakan Galang Press.
- Egea, M. B., & Sánchez, M. G. (2010). Didactic resources for music education for children 0-6 years old: Recursos didácticos para la enseñanza musical de 0 a 6 años. *Electronic Journal of Music in Education*, (26), 14-31.
- Ekedahl, P., & Mateiro, T. (2015). Motivations and intentions to carry out didactic concerts for children. *Perspectives: Journal of the Early Childhood Music & Movement Association*, 10(1), 4-8.
- Hapidin, & Yenina. (2016). Pengembangan model permainan tradisional dalam membangun karakter anak usia dini. *Jurnal Pendidikan Usia Dini*, 10(2), 201-212. <https://doi.org/10.21009/jpud.102.01>
- Hayati, N., Fatimaningrum, A. S., & Wulandari, R. (2019). Kegiatan menyanyi dalam pembelajaran anak usia dini. *Jurnal Pendidikan Anak*, 8(2), 116-125.
- Herlina, I., Syukri, M., & Yuniarni, D. (2014). Peningkatan kecerdasan musikal melalui bermain alat musik perkusi pada anak usia 5-6 tahun. *Harmonia Psychology: Journal of Arts Research and Education*, 1(1), 1-10.
- Holmberg, Y. (2016). Musicship: Didactic considerations of music activity in preschool. *Nordic Research in Music Education*, 17, 83-102.
- Isrofah, I. Sitisaharia, S., & Hamida, H. (2022). Pembelajaran berbasis media digital pada anak usia dini di era revolusi industri. *JlIP - Jurnal Ilmiah Ilmu Pendidikan*, 5(6), 1748-1756. <https://doi.org/10.54371/jiip.v5i6.626>
- Kusumastuti, N., & Rukiyati, R. (2018). Penanaman nilai-nilai moral melalui kegiatan bercerita pada anak usia 5 tahun. *Jurnal Pembangunan Pendidikan: Fondasi Dan Aplikasi*, 5(2), 162. <https://doi.org/10.21831/jppfa.v5i2.14830>
- Lauermann, F. (2014). Teacher responsibility from the teacher's perspective. *International Journal of Educational Research*, 65, 75-89. <https://doi.org/10.1016/j.ijer.2013.09.005>
- Macintyre, P. D., Baker, S. C., & Sparling, H. (2017). Heritage passions, heritage convictions, and the rooted L2 self: Music and Gaelic language learning in Cape Breton, Nova Scotia. *Modern Language Journal*, 101(3), 501-516. <https://doi.org/10.1111/modl.12417>
- Majdah, K. (2019). Upaya meningkatkan kecerdasan kinestetik anak usia dini melalui kegiatan

- menari pada kelompok B di RA Al-Ikhlas Medan. *Kindergarten: Journal of Islamic Early Childhood Education*, 2(2), 92. <https://doi.org/10.24014/kjiece.v2i2.9102>
- McCarthy, M. (2010). Researching children's musical culture: Historical and contemporary perspectives. *Music Education Research*, 12(1), 1-12. <https://doi.org/10.1080/14613800903569245>
- Miles, M., & Huberman, A. M. (2014). *Qualitative data analysis* (3rd ed.). SAGE Publications.
- Munawaroh, H., Imroatun, I., & Ibrohim, B. (2020). Upaya peningkatan rasa percaya diri AUD melalui kegiatan bernyanyi di depan kelas. *As-Sibyan: Jurnal Pendidikan Anak Usia Dini*, 4(2), 133-142.
- Mursalin, E., & Setiaji, A. B. (2019). Pelatihan pembuatan alat permainan edukatif berbasis sains bagi guru PAUD. *Jurnal Pengabdian Masyarakat MIPA Dan Pendidikan MIPA*, 3(1), 34-37. <https://doi.org/10.21831/jpmmp.v3i1.21237>
- Nasution, N. K. (2017). Penerapan kreativitas melalui eksperimen dan musik dalam pengembangan kemampuan kognitif anak usia dini. *SYAMIL: Jurnal Pendidikan Agama Islam (Journal of Islamic Education)*, 5(2), 209-223. <https://doi.org/10.21093/sy.v5i2.1121>
- Nasution, R. A. (2016). Pembelajaran seni musik bagi pengembangan kognitif anak usia dini. *Jurnal Keguruan UIN Sumatera Utara*, 4, 11-21. <http://dx.doi.org/10.30829/raudhah.v4i1.60>
- Nurmadiah, N. (2016). Strategi pembelajaran anak usia dini. *Al-Afkar: Manajemen Pendidikan Islam*, 3(1), 1-28. <https://doi.org/10.28944/afkar.v3i1.101>
- Oktaviani, W. (2021). Relevansi pendidikan musik terhadap kecerdasan intelektual anak usia dini. *Jurnal Ilmiah Cahaya Paud*, 3(2), 55-62. <https://doi.org/10.33387>
- Patton, M. Q. (2014). *Qualitative research & evaluation methods* (4th ed.). SAGE Publications.
- Purwaningsih, N. P. S., Pudjawan, K., & Raga, G. (2014). Penerapan metode role playing berbantuan media boneka tangan untuk meningkatkan kemampuan berbahasa lisan anak kelompok a TK darma Kumala penatahan. *Jurnal Pendidikan Anak Usia Dini Undiksha*, 2(1), <https://doi.org/10.23887/paud.v2i1.3060>
- Putri, P. A., & Ismet, S. (2020). Efektivitas permainan perkusi kastanyet terhadap kecerdasan musikal anak. *Jurnal Pendidikan Tambusai*, 4, 463-468. <https://www.jptam.org/index.php/jptam/article/view/484>
- Rahmawati, N., & Raharjo, I. B. (2021). Aktivitas bernyanyi pada pembelajaran anak usia dini di kelompok bermain Darussalam Kediri. *Jurnal Bahasa, Seni, Dan Pengajaran*, 5(April), 86-93.
- Ramdhani, S., Suhirman, Hadi, Y. A., & Husni, M. (2020). Maracas, alat musik untuk

- mengembangkan kemampuan seni anak usia dini. *Seni Pertunjukan*, 2(2), 2. <https://doi.org/10.29408/tmmt.v2i2.2290>
- Razi, P., Surayah, S., & Widia, W. (2020). Promosi kesehatan dengan pola asah, asih dan asuh dalam meningkatkan kemandirian menyikat gigi pada anak usia dini di TK Khalifah 2 Jambi tahun 2019. *Ramanujan Journal*, 1(2), 7-12.
- Rustini, T., & Rohayanti. (2012). Perkembangan kemampuan bersosialisasi pada anak usia 5-6 tahun. *Cakrawala Dini*, 3(2).
- Setiawan, H. Y., & Sufa, F. F. (2018). Pendidikan karakter pada anak usia dini melalui kegiatan bercerita. *Adiwidya*, 2(1), 132-138. <https://doi.org/10.33061/awpm.v2i1.2093>
- Sukmayadi, Y., Sella, F., & Midyanti, H. I. (2022). Heutagogical approach to music learning in vocational schools. *Obrazovanie i Nauka*, 24(6), 41-59. <https://doi.org/10.17853/1994-5639-2022-6-41-59>
- Sulastri, Y. L., Rahma, A., & Hakim, L. L. (2017). IbM pembuatan alat permainan edukatif (APE) ramah anak bagi guru PAUD di Kota Bandung. *Jurnal Pengabdian Kepada Masyarakat*, 7(2), 84. <https://doi.org/10.30999/jpkm.v7i2.177>
- Sustainable Development Goals. (2017). SDGs 2030 Indonesia. Retrieved January 10, 2024, from <https://www.sdg2030indonesia.org/>
- Thresher, J. M. (1964). Contributions of Orff elementary music. *Music Educator's Journal*, 50(3), 43-48. <http://www.jstor.org/stable/3390084>
- Utmani, M. M. (2017). Pengembangan nilai agama dan moral anak usia dini etnis Jawa dan Madura di Kabupaten Pasuruan. *SELING: Jurnal Program Studi PGRA*, 3(2), 35-48.
- Wahyuningsih, W. (2020). Meningkatkan kecerdasan musikal anak usia dini melalui bermain alat musik perkusi. *JPI (Jurnal Pendidikan Indonesia): Jurnal Ilmiah Pendidikan*, 5(1), 65-77. <https://jurnal.uns.ac.id/jpi/article/view/46295>
- Widjanarko, P. (2016). Pendidikan seni bermain dan bernyanyi anak usia dini. *JURNAL AUDI: Jurnal Ilmiah Kajian Ilmu Anak Dan Media Informasi PAUD*, 1(1), 25-31.
- Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). SAGE Publications.
- Young, S. (2015). Early childhood music education research: An overview. *Research Studies in Music Education*, 38(1), 9-21. <https://doi.org/10.1177/1321103X16640106>