



FAKULTI MUZIK
UNIVERSITI TEKNOLOGI MARA

PRACTICING METHOD AMONG MUSIC EDUCATION
MAJORS IN UiTM SHAH ALAM

EDU 660

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ABSTRACT

This study was carried out to determine practicing method among Music Education Majors in UiTM Shah alam. A total of Forty-four ($N=44$) students from programme Bachelor of Education in Music Education in the Faculty of Music at UiTM, Section 17, Shah Alam were randomly selected to be the respondents of the study. A set questionnaire was designed to gain primary data from the respondents about their practicing method. The overall findings of the study indicate that, students prefer to practise in a quiet surrounding. It was also found that students would still face with other related problems such as technical difficulties. Meanwhile attendances in major instrument class all the time was the most important factor in encouraging students to be more effective while practicing. Furthermore, suggestions for future research have also been included in the final part of the report.

CHAPTER 1

Introduction

Background of the study

The key to success comes from regular practice as the saying goes, “practice makes perfect”. Every fruitful outcome earned by university students come from the hard work and commitment to practice regularly. This is especially true in the case of Music Education students. Proper planning allows students to develop a perfect practicing routine and will eventually leads to a desirable outcome in their performance achievement. Practices also help to develop high level of self-discipline among music students. This is because every music student should have the effort to constantly do their practice, and the word ‘practice’ has been a part and parcel of their life as a music student. Musical instruments such as the piano, flute, violin and other instruments is also part of their daily routine. Without putting in much effort, a music student will not be able to be at the desired level and will not be able to achieve excellent results particularly in the music course which certainly requires regular training and daily practices. According to Kim (2008) in her study, she suggested that self-regulated learning in instrumental practice can be more effective when students plan out their practice sessions by setting proximal goals, applying appropriate practice strategies, monitoring their playing, and self-reflecting after their practice sessions.

This can be observed among brass band contingents in schools or at the university level for instance, in which continuous practice is needed to prepare them for an