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A Comparison of Music Learning Outcomes in Secondary Education Curricula in Indonesia and Australia

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Abstract: This article will examine a comparison of music learning outcomes in secondary education curricula between Indonesia (Merdeka Curriculum) and Australia (Version 8.4 Curriculum). The objective of this research is to analyze how each curriculum formulates music competencies, as well as to examine the differences in pedagogical and ideological orientations that underlie them. The methodological approach entails curriculum document analysis, supplemented by literature studies and a critical-constructive approach to learning outcomes. The findings of the analysis indicate that the Merdeka Curriculum places significant emphasis on the preservation of traditional music and the cultivation of character in accordance with the values of the Lima Cita Sila, or Five Core Principles, of the Student Profile. However, the curriculum dedicates less attention to fostering creative exploration, the integration of digital technology, and the promotion of cross-cultural understanding. Conversely, the Australian Curriculum adopts a more progressive and open approach through three primary domains: creating, performing and responding. This approach fosters creativity, reflection, and collaboration within a global context. However, it places relatively less explicit emphasis on the moral and character-building functions of the arts. The conclusion of this study underscores the significance of integrating the preservation of local culture with the cultivation of global competencies in music education. The recommendations are intended to enhance the curriculum, ensuring its holistic nature, technological foundation, inclusivity with regard to cultural diversity, and alignment with 21st-century learning requirements.

Keywords: music learning outcomes, secondary education curriculum, comparative.

1. INTRODUCTION

Arts education plays a pivotal role in cultivating a generation that is not only creative and critical thinkers, but also possesses a profound appreciation for culture. In the context of an evolving global education paradigm, the arts emerge as a significant medium for cultivating students' character, empathy, and creativity through contextual and flexible approaches. In light of the challenges confronting the 21st century, arts education, particularly in the domain of music, must prioritize the cultivation of technical competencies while fostering an appreciation for cultural diversity, facilitating interdisciplinary thinking, and encouraging identity development through creative expression (Kusumawardani, 2019; Hidayatullah, 2023; Nainggolan et al., 2021).

In this context, it is imperative to comprehend how curricula in various countries design music learning outcomes that align with national educational goals and global demands. A comparative study between the Indonesian and Australian curricula is significant, as both emphasize the importance of character education, pedagogical innovation, and the preservation of local culture within a globalized framework. A notable example is the Merdeka



Curriculum in Indonesia, which aims to empower schools and teachers to develop learning experiences that are tailored to the local context, while promoting students' global competencies (Nurfalah et al., 2025; Rumapea, 2019; Sukmayadi & Purnama, 2016). In contrast, the Australian Curriculum, in its 8.4 version, incorporates principles of cultural diversity, active engagement in the arts, and the development of creative and reflective thinking skills.

A substantial corpus of prior research has established the theoretical and empirical foundations for understanding the dynamics of music learning in both countries. Riyadi and Budiman (2023) emphasize that the Merdeka Curriculum is not exclusively focused on musical talent; it also fosters the development of students' personalities through the values of the Pancasila Student Profile. This provides a robust analytical foundation for the integration of arts learning and character education. In contrast, Lingard (2018) emphasizes the Australian curriculum's influence of global and local factors, as evidenced by its prioritization of artistic expression and cultural sensitivity.

MacGill (2022) provides further elaboration on cross-curricular priorities in the Australian curriculum, emphasizing its profound emphasis on sustainability, Asian cultural connections, and the cultural heritage of Aboriginal and Torres Strait Islander peoples. This comprehensive approach to arts education can serve as a significant reference for the development of arts curricula in Indonesia. In accordance with this perspective, Ewing (2020) delineates three primary components in music learning outcomes in Australia (i.e., creation, performance, and response) that collectively encompass technical, creative, and reflective dimensions.

The challenges associated with the implementation of this curriculum are a significant concern. Kerby et al. (2021) identified teacher competencies, facility limitations, and policy support as significant barriers to implementing the arts curriculum in Australia. These challenges are also present in the Indonesian context, as articulated by Hulumudi (2024). These commonalities offer a foundation for reflection and the exchange of effective practices between the two countries with regard to enhancing music education (Supriando, 2022; Wadiyo & Utomo, 2016; Wahyudiono et al., 2022).

Despite the plethora of research examining the implementation of arts education in various countries, there is an absence of comparative studies specifically addressing music learning outcomes in secondary education curricula in Indonesia and Australia. This discrepancy is of consequence because learning outcomes mirror the comprehensive orientation of education, encompassing its objectives, pedagogical approaches, and the cultural values cultivated during the learning process (Dellavani et al., 2023; Rahman & Sukmayadi, 2020; Raharja, 2019; Mahendra, 2024). Furthermore, cross-national studies can provide contextual insights into best practices, common challenges, and opportunities for collaboration in the development of culture-based arts education (Kristiandri et al., 2024; Hidayatullah et al., 2024; Widyaswara et al., 2024; Niswatun et al., 2024; Handyaningrum et al., 2019).

The objectives of this article are twofold: first, to provide a comparative analysis of music learning outcomes in the secondary education curricula of Indonesia (*Kurikulum Merdeka*) and Australia

(Australian Curriculum Version 8.4); and second, to provide a critical evaluation of each country's approach to designing music curricula. The foundation for this analysis is composed of relevant studies and research gaps. Consequently, this study is anticipated to make theoretical and practical contributions to the development of music curriculum in Indonesia. This objective is expected to be achieved through cross-contextual learning that considers local and global dimensions, pedagogical innovation, and cultural relevance (Indrawan, 2023; Septiawan & Setiyono, 2024; Murbiyantoro et al., 2024).

To this end, the present study is grounded in three primary theoretical frameworks. First, the competency-based curriculum theory (Mulder, 2012) is employed to examine how learning outcomes are designed to develop skills, knowledge, and attitudes in an integrated manner. Secondly, the ideas of Elliot Eisner (2002) concerning art education as a form of cultural expression and as a method for developing aesthetic and social sensitivity are employed to elucidate the significant role of music education in the development of students' identity. Thirdly, this study aligns with Michael W. Apple's (1990) critical theory of curriculum, which conceptualizes curriculum as an ideological arena where social and political interests operate. From Apple's perspective, the curriculum is not a neutral or technocratic entity; rather, it is a social construction laden with dominant ideologies. This framework enables an analysis of music learning outcomes that extends beyond structural and pedagogical aspects, encompassing an examination of values, power, and cultural representation in the curriculum across various national contexts.

2. METHODS

The present study employs a library research approach as the primary methodology for analyzing music learning outcomes within the secondary education curriculum in Indonesia and Australia. The library study was selected because it enables researchers to conduct in-depth conceptual and document studies, as well as provide reflective space to compare how two education systems formulate arts learning in different social and cultural contexts. According to Elliot Eisner (2002), qualitative approaches in arts studies should pay attention not only to explicit content, but also to the implicit meanings and cultural values contained in educational policies. In this spirit, the present study is not only oriented towards a technical comparison of curricula, but also seeks to understand the underlying educational ideologies and paradigms.

The primary sources utilized in this research are the official national curriculum documents from each country. The Australian Curriculum is a set of educational standards developed in Australia. The Arts - Music version 8.4 was developed by the Australian Curriculum, Assessment and Reporting Authority (ACARA). Meanwhile, the Merdeka Curriculum document, which is used in junior and senior high schools and vocational high schools, was developed by the Ministry of Education, Culture, Research and Technology of the Republic of Indonesia. A rigorous examination of these documents was undertaken to ascertain the curriculum structure, formulation of learning outcomes, pedagogical approaches, and integration of local cultural values.

In addition to policy documents, this study incorporated academic literature in the form of books, scientific articles, and research reports relevant to the themes of arts education, music

learning, curriculum, and pedagogical approaches in both countries. The literature search was conducted through reputable academic databases such as Google Scholar, JSTOR, ProQuest, and ScienceDirect. The search was limited to articles published in the last ten years and deemed relevant to the study of arts education. The selection criterion included thematic relevance, publication novelty, and scientific contribution to the study of arts education. This literature serves two primary functions: first, it strengthens the theoretical basis of the research; and second, it helps place the document findings into the global academic discourse. In this context, it is imperative to consider Rita Irwin's (2004) perspectives on curriculum as both an aesthetic text and a lived experience. This understanding is crucial in recognizing curriculum as a cultural practice that is perpetually influenced by social experiences, rather than merely a technocratic instrument.

The analysis process was conducted using a qualitative content analysis approach, which, according to Krippendorff (2018), is an effective method in revealing the meaning structure of written documents through a process of categorization, interpretation, and synthesis. The researcher structured the information according to several key aspects, including art learning objectives, curriculum structure, pedagogical approach, musical competence, and cultural values orientation. The analysis was conducted systematically to identify patterns, similarities, and significant differences between Indonesian and Australian curriculum documents.

In analyzing documents and literature, we also adopted the perspective of arts-based educational research (ABER) as developed by Graeme Sullivan (2005). Sullivan underscores the necessity for researchers to integrate critical interpretation with artistic sensitivity in the context of arts-based research. The arts curriculum, she asserts, constitutes more than a mere compilation of technical indicators; rather, it is a discourse field that encompasses identity, expression, and meaning. Consequently, the researcher posits that the music curriculum functions as a social and cultural construction, reflecting the values, beliefs, and educational vision of a nation.

The final stage of this method is the synthesis of findings from curriculum documents and academic literature, which are then used to build arguments about how music learning outcomes are formulated and implemented according to each country's context. This approach enables researchers to accomplish two objectives: first, to describe and compare, and second, to make reflective and contextualized recommendations for the development of music curricula in Indonesia. The adoption of optimal practices from Australia can be a selective process, contingent upon the cultural congruence with the local milieu, the requisites of the learners, and the prevailing directives of national education policy. Consequently, this study makes a significant contribution to the existing discourse on curriculum comparison and promotes the development of a more transformative and relevant vision of arts education in the global era.

3. RESULTS AND DISCUSSION

3.1 Analysis of Music Learning Outcomes in the Secondary Education Curriculum in Indonesia

In the secondary education sector, music constitutes a component of the Cultural Arts Subject within the Merdeka Curriculum. The role of music is of paramount importance, serving as a catalyst for cultivating student creativity and as a conduit for character development in accordance with the principles of the Student Profile. The Merdeka Curriculum is designed to allow educational institutions and educators the flexibility to adapt music education to the needs, interests, and local wisdom of students.

Music education in the Merdeka Curriculum is pertinent to the realization of the five principles of the learner profile. Music has been demonstrated to contribute to the formation of students who: Firstly, critical reasoning skills are cultivated, enabling students to analyze musical works, comprehend their context, and assess artistic quality. Secondly, creativity is fostered through the composition of musical pieces, thereby cultivating students' capacity for innovation. Thirdly, music education introduces students to a variety of global musical traditions, fostering a broad cultural perspective. Furthermore, music education at the secondary level encourages students to explore traditional Indonesian music, such as gamelan, angklung, or other regional music, as well as to broaden their cultural horizons by becoming acquainted with modern and global music.

Music art is one of the disciplines that students may elect to pursue in the Cultural Arts subject area, along with fine arts, dance, or theater arts. Schools possess the academic and operational latitude to prioritize music education within the scope of their institutional capabilities and the resources at their disposal. The following competencies have been developed: First, the cognitive domain encompasses an understanding of music theory, history, and the analysis of musical works. Second, the psychomotor domain involves mastery of musical instrumentation, vocal performance, and composition creation. Third, the affective domain includes the appreciation of musical beauty and the understanding of the cultural values contained therein.

Music is frequently incorporated into interdisciplinary thematic initiatives, such as the composition of a musical piece centered on the theme of environmental conservation or the presentation of a musical performance that accentuates the diversity of Indonesian culture. In the context of differentiated learning, educators have the capacity to provide tasks and learning experiences that align with students' interests and abilities. For instance, students who demonstrate proficiency in playing musical instruments can concentrate on performance, while others may pursue a deeper dive into digital music creation. The Merdeka Curriculum advocates for the integration of technology in music education, including the utilization of digital applications for music composition and online learning platforms that facilitate global music appreciation. In select regions, educators can employ traditional music as the primary teaching medium. A prime illustration of this phenomenon is the instruction of traditional musical instruments, such as the kolintang from Sulawesi and the sasando from East Nusa Tenggara.

Music education at the secondary level in the Merdeka Curriculum has the potential to cultivate students' creativity, character, and cultural insights. A flexible and locally contextualized approach to music education has been

demonstrated to be a relevant and inspiring learning medium. However, the success of this initiative hinges upon the provision of comprehensive support, including but not limited to teacher training, the allocation of adequate resources, the recognition of music as a pivotal component of education

In order to establish a foundation for the analysis, researchers examined a copy of the Decree of the Head of the Education Standards, Curriculum and Assessment Agency Number 032/H/KR/2024 concerning Learning Outcomes in Early Childhood Education, Primary Education Level, and Secondary Education Level in the Merdeka Curriculum. In general, the educational objectives of Music for secondary education can be categorized into three distinct phases: Phase D, E, and F. Phase D is intended for students enrolled in junior high school/MTs grades VII, VIII, and IX, as well as those participating in the Package B program. Phase E encompasses students currently enrolled in the SMA/MA/SMK/MAK/Package C program during their tenth-grade year. In addition, students classified within Phase F belong to the twelfth-grade cohort of the SMA/MA/SMK/MAK/Program Paket C level. In each phase, a series of learning outcomes is enumerated, which are delineated in terms of learning elements. These elements encompass experiencing, reflecting, thinking, and working artistically; creating; and impacting.

In Phase D (for junior secondary level VII, VIII, and IX), learners begin to recognize and apply the fundamental elements of music, including pitch, rhythm, and melody, through the use of existing instruments or technological resources. Furthermore, they acquire the ability to discern the distinctive attributes of music from diverse genres, styles, and cultural backgrounds. Furthermore, learners are encouraged to provide feedback on musical pieces using appropriate terminology and to develop a regular practice routine for music. It is expected that they will present pieces that demonstrate proficient expression and that they will participate in regional music performances in an active capacity. In terms of creation, the subjects begin to compose simple rhythms or songs inspired by local musical instruments and values. In terms of impact, learners are instructed to respond to social or environmental issues that are pertinent to their immediate environment through the medium of music.

As learners progress to Phase E, which corresponds to senior high school grade X, their musical abilities undergo a marked increase in complexity. It has been demonstrated that the utilization of musical elements, including melody, harmony, timbre, tempo, and dynamics, is not merely a rudimentary component of musical composition. Furthermore, the analysis of music from diverse genres, eras, and cultures has emerged as a pivotal aspect of musical study. Their reflective skills are known to improve through the provision of feedback based on analysis of specific musical techniques or styles. A compendium of documentation pertaining to the process of practicing or creating music is meticulously compiled, serving as a foundational framework for subsequent enhancement. The music produced during this phase is characterized by its authenticity, stemming from a profound comprehension of the elements of sound and context. Learners are increasingly active in extending their musical experience to areas beyond music, including social engagement and the development of sensitive and collaborative character.

In Phase F (Grade 11-12), learners exhibit an elevated sensitivity to musical elements and extend their practice into social, cultural, and ecological contexts. These individuals possess the capacity to engage in meticulous examination and evaluation of musical compositions, subsequently articulating their impressions and devising subsequent actions in alignment with the findings of these evaluations. Musical practice is characterized by its high degree of consciousness, manifesting in both individual and collaborative settings. It is further defined by its integration of diverse artistic disciplines and technological elements. The resulting musical work reflects originality, interdisciplinary collaboration, and concern for humanitarian and environmental issues. In sum, learners in this stage of development evolve into sensitive, reflective, and responsible individuals, with extensive insights into the diversity of musical contexts.

In summary, the following table illustrates the music learning outcomes delineated within the secondary education curriculum (Merdeka Curriculum) in Indonesia.

Table 1. Music Learning Outcomes in the Secondary Education Curriculum (Merdeka Curriculum) in Indonesia

Elements	Phase D (Junior High School Class VII, VIII, IX)	Phase E (SMA Class X)	Phase F (High School Class XI-XII)
<i>Experiencing</i>	The utilization of fundamental musical elements, such as pitch, rhythm, and melody, is essential for the comprehension of musical genres, styles, cultures, and eras.	The development of musical elements, including melody, harmony, timbre, tempo, and dynamics, is essential for the analysis of various genres and contexts.	It is imperative to explore and evaluate the elements of music with tools and technology that are sensitive to the phenomena of human life.
<i>Reflecting</i>	Give feedback on the piece in appropriate musical terms.	Analyze and give feedback on works, techniques and genres.	Give an impression on the evaluation of music practice and implement it to improve the life of self and the environment.
<i>Thinking and Working Artistically</i>	Practice music regularly; present local/national music expressively and meaningfully.	Undertake conscious and expressive music practice; document the process and design follow-up.	Present an adolescent ensemble involving other arts and technology independently or collaboratively.
<i>Creating</i>	Compose simple rhythmic or melodic patterns with local instruments and local values.	Produce authentic musical works with an understanding of musical elements and context.	Create musical pieces that incorporate melodic, harmonic and other art forms in a variety of contexts.
<i>Impacting</i>	Respond to social/environmental issues through music.	Being active in music regularly and extending the practice to other areas; forming a sensitive and collaborative character.	Gain insight into the context (social, cultural, ecological); form a sensitive and responsible person through music practice.

3.2 Analysis of Music Learning Outcomes in the Australian Secondary Education Curriculum

In the Australian Curriculum, version 8.4, music occupies a significant position as one of the arts disciplines. In the secondary educational level, which encompasses grades seven to ten, music

is incorporated into the curriculum with the objective of cultivating creative abilities, critical thinking skills, and an appreciation for diverse cultural expressions. The curriculum has been meticulously designed to provide a balanced learning framework, integrating the exploration of musical techniques, the creation of works, and an understanding of the cultural context and history of music.

Philosophically, the objective of Music Education in Australia is to cultivate a generation of students who embody creativity, introspection, and a profound appreciation for music as a form of human cultural expression. Music is regarded as a medium that fosters creativity, collaboration, and cross-cultural understanding. The primary objectives of the initiative are as follows: The objectives of this program are threefold: first, to cultivate students' capacity to generate, execute, and assess music; second, to cultivate an appreciation for a diverse array of musical traditions, including those of Aboriginal and Torres Strait Islander origin; and third, to furnish practical experiences that empower students to engage in experimentation and self-expression through music.

The secondary music curriculum in Australia is comprised of three fundamental components. 1) The act of creation: Students are encouraged to create musical compositions, either individually or in groups. The exploration of musical elements encompasses melody, harmony, rhythm, and texture. The second facet of musical education is performance, which involves the development of skills in the domain of musical instrumentation, vocal performance, and music technology. The primary objective is the interpretation of musical works from diverse genres. The second objective is the analysis and evaluation of musical works by considering their cultural, historical, and social contexts.

The curriculum is designed to provide students with an introduction to music from various cultural contexts, including traditional Aboriginal and Torres Strait Islander music. For instance, they acquire the ability to comprehend traditional musical instruments such as the didgeridoo or conventional vocal techniques. The 8.4 version of the curriculum has been designed to cultivate the following competencies in students: The first component, technical and creative, pertains to the capacity to generate musical compositions employing conventional instruments or contemporary technological platforms. The second component, collaborative, involves the ability to collaborate in groups to create or perform music. The third component, analytical, encompasses the ability to analyze musical structure, style, and emotional impact. The fourth component, appreciative, signifies a profound understanding of music from diverse cultural and traditional contexts, including respect for the musical traditions of Australia's Indigenous peoples.

The pedagogical approaches found in the version 8.4 curriculum include the following: The first component of the pedagogical approach under consideration is differentiated instruction, which involves the adaptation of learning materials to suit the interests, talents, and backgrounds of students. Students who demonstrate aptitude in music may be presented with additional challenges, while novices are provided with the foundational principles of music. Secondly, technology integration is imperative in music education. This entails the utilization of digital applications for the composition, recording, and editing of music through software. Thirdly, inquiry-based projects are encouraged, wherein students are prompted to explore initiatives that integrate

music with other subjects or cross-cultural themes. Fourthly, emphasis is placed on the process and the product. The focus is directed towards the creative journey of students in the creation of musical works, rather than merely the final outcome.

At the secondary level, music is an elective subject, permitting students who have a profound interest to pursue music in a more extensive manner. This option provides students with the flexibility to customize their music education to align with their career aspirations or personal interests. Music frequently finds itself integrated with other arts, including performing arts, media, and visual arts, within the framework of collaborative projects.

The learning achievement standards for music in grades 7 and 8 stipulate that by the conclusion of grade 8, students are expected to identify and analyze the utilization of musical elements across diverse stylistic periods and to apply this knowledge in their performances and compositions. They evaluate the musical choices they and others from different cultures, times, and places make to communicate meaning as performers and composers. Students engage in the manipulation of musical elements and stylistic conventions to compose music. The ensemble's repertoire encompasses both songs and instrumental pieces, which they interpret, practice, and perform in both unison and in parts. In doing so, they demonstrate a duality of technical and expressive proficiency. They employ aural aptitude, musical terminology, and symbols to identify, commit to memory, and transcribe features such as melodic patterns in the music they perform and create.

Additionally, the Grade 9 and 10 Achievement Standards stipulate that by the conclusion of Grade 10, students are expected to demonstrate proficiency in the analysis of various scores and performances, both aurally and visually. The evaluation process involves the analysis of musical elements and the defining characteristics of various musical styles. They utilize their comprehension of music production across diverse cultural, historical, and geographical contexts to inform and shape their interpretations, performances, and compositions. Students are instructed in the interpretation, rehearsal, and performance of solo and ensemble repertoire in a variety of forms and styles. These musicians demonstrate technical proficiency, emotional depth, and stylistic discernment in their interpretation and execution of musical compositions. They employ listening skills to identify musical elements and commit to memory musical aspects such as pitch and rhythmic patterns. These composers employ a comprehensive understanding of musical elements, styles, and notation to create, document, and disseminate their compositions.

In summary, the following table illustrates the learning outcomes for music in the Australian secondary education curriculum, Version 8.4.

Table 2. Analysis of Music Learning Outcomes in the Secondary Education Curriculum (Version 8.4) in Australia

Competency Domain	Grades 7-8	Grades 9-10
Aural Skills	<ul style="list-style-type: none"> Identify and manipulate musical elements (rhythm, pitch, dynamics, texture, etc.) Recognize musical patterns and structures Develops hearing for layers of texture and timbre 	<ul style="list-style-type: none"> Develop an understanding of complex rhythms and tonal diversity Recognize musical elements in performance and sheet music Memorizing aspects such as rhythm and pitch
Performing	<ul style="list-style-type: none"> Singing and playing contrasting parts in an ensemble 	<ul style="list-style-type: none"> Perform solos and ensembles in various styles

	<ul style="list-style-type: none"> • Display work with expression and technical control • Controlling tone and volume 	<ul style="list-style-type: none"> • Demonstrate technical and stylistic understanding in interpretation • Practicing safe postures and techniques
Composing	<ul style="list-style-type: none"> • Create a composition based on musical elements and stylistic conventions • Use musical terminology and symbols in creation 	<ul style="list-style-type: none"> • Compose, document and share music based on elements, style and notation • Use understanding across cultures and time to create music
Responding and Evaluating (Responding)	<ul style="list-style-type: none"> • Exploring the meaning and interpretation of music • Evaluate expressive techniques in performance and composition 	<ul style="list-style-type: none"> • Analyzing scores and performances (audio-visual) • Evaluate the musician's success in conveying the composer's intent and expressive techniques
Socio-Cultural Contextual Understanding	<ul style="list-style-type: none"> • Explore music from Aboriginal, Torres Strait, Asian and other cultures • Understand the development of traditional and contemporary music 	<ul style="list-style-type: none"> • Reflecting on musical style, musician identity, and technical development • Use cultural and historical context to interpret and make music
Understanding Roles in Music (Roles & Audience)	<ul style="list-style-type: none"> • Understand the roles of artists and audiences in diverse musical contexts • Maintain safety and technique in the use of instruments 	<ul style="list-style-type: none"> • Develop an understanding of the role of artists and audiences in global music • Expand safe and efficient techniques in music practice
Achievement Standard	<ul style="list-style-type: none"> • Apply musical elements in performance and composition • Evaluate musical selections across cultures and time • Interpret music technically and expressively 	<ul style="list-style-type: none"> • Analyze music styles based on elements and characteristics. • Perform music with strong stylistic interpretation and expression • Compose and share music based on cross-cultural and historical understanding

3.3 A Critique of the Learning Outcomes Present in Each Curriculum

A comparative analysis of the Indonesian and Australian curricula reveals divergent approaches to defining arts learning outcomes. Each nation's curriculum exhibits distinct strengths and weaknesses. The Indonesian curriculum places significant emphasis on arts education as a means of cultivating student character through the medium of traditional and local arts. Conversely, the Australian Curriculum places significant emphasis on creative exploration and the integration of contemporary technology in the arts. A comparative analysis of the two curricula reveals divergent priorities in the formulation of art learning outcomes, with these discrepancies exerting an influence on the ensuing learning outcomes.

From the perspective of a competency-based curriculum (Mulder, 2012), learning outcomes should ideally include integrated development of knowledge, skills, and attitudes. In this regard, the Australian Curriculum can be regarded as more progressive, as it explicitly encourages making and responding, thereby enabling students to develop creative, reflective, and technologically applicable competencies. Conversely, the Indonesian Curriculum predominantly emphasizes the acquisition of normative and reproductive competencies in traditional arts, allocating minimal space for students to engage in innovative or interdisciplinary creations.

To facilitate a more nuanced understanding of the relative merits and drawbacks of each, the subsequent table offers a

systematic comparison of the art learning outcomes in the two curricula.

Table 3. A Comparative Analysis of the Art Curriculum Learning Outcomes in Indonesia and Australia

Aspects	Indonesian Curriculum	Australian Curriculum
Main Focus	Traditional arts for cultural and moral reinforcement	Cross-disciplinary art exploration and innovation
Creativity	Limited to traditional art contexts	Encouraging creativity through hybrid and digital art
Art Literacy	Understanding of local art aesthetics	Critical analysis of art in local and global contexts
Technology	Not yet integrated in outcomes	Modern technology is becoming an important part
Moral Value	Art as a medium for character building	No explicit focus on moral formation

As illustrated in Table 3, the Indonesian Curriculum designates art as a component of education that is directed towards fortifying character and cultural identity. However, this approach often limits opportunities for artistic experimentation and the cultivation of contemporary aesthetic sensibilities, which are essential for fostering students' inventiveness (Eisner, 2002). This approach has been observed to prioritize traditional and local artistic expressions, thereby constricting the scope for the exploration of more avant-garde forms of art. While students are encouraged to develop an understanding and appreciation for the region's cultural heritage, they are allocated limited resources to produce experimental or contemporary artistic works. This can impede the cultivation of student creativity in exploring various art forms that are pertinent to contemporary needs.

Furthermore, the Indonesian approach to learning art, particularly music, is predominantly centered on music theory and technique, with limited opportunities for exploration and experimentation. It is imperative that students are motivated to prioritize not solely the attainment of the desired outcome, but also to engage with the creative and collaborative process inherent to music creation. A project-based approach, characterized by its flexibility, has been demonstrated to enhance student engagement and foster creativity, aligning with individual interests and potential.

The integration of technology in art education within the Indonesian curriculum remains limited. In the contemporary digital era, digital art and new media have emerged as significant components within the broader artistic landscape. However, it must be acknowledged that access to adequate devices remains a challenge for numerous schools, particularly in remote regions of Indonesia. Consequently, music education that employs digital technology, such as computer-based music creation and music editing applications, is underdeveloped. This suboptimal implementation can impede the cultivation of students' digital competencies, which are imperative in the contemporary era.

This lag has the potential to render students less prepared to compete in a global art world that is increasingly influenced by technology. Indeed, technology serves not only as a medium for the creation of art but also as a conduit for expanding access to and appreciation of art. A notable deficiency pertains to the absence of a discernible connection with global artistic movements. While acknowledging the significance of local artistic expression in fostering cultural identity, it is imperative to emphasize

the necessity of global art education for students to cultivate a more expansive perspective. The present Indonesian curriculum offers students limited opportunities to study art from various countries, including contemporary art concepts that have had a global impact. This imbalance has the potential to engender a lack of understanding among students regarding the relevance of art in an international context.

This limitation indicates that the Indonesian curriculum continues to be influenced by conservative ideologies that prioritize value stability and cultural homogeneity. In this context, Michael W. Apple's (2021) perspective on curriculum as a manifestation of ideological interests is particularly pertinent. Apple emphasizes that curricula are not neutral but rather are imbued with specific political and social interests. In this case, the Indonesian art curriculum appears to prioritize the legitimacy of national culture over the development of individual freedom of expression. This is evidenced by the absence of integration of digital art, audio technology, and cross-cultural collaborative practices, which are characteristic of cutting-edge art education.

Conversely, the Australian Curriculum prioritizes the promotion of democratic values within the context of arts education. Students are granted creative autonomy, enabling them to articulate their ideas through both traditional and digital mediums. They have access to global art resources and are instructed to hone their critical thinking skills. This approach aligns with the holistic competency framework (Mulder, 2012) and Eisner's (2002) principle of aesthetic learning, which evaluates not only the final product, but also the process and the underlying meaning of the artistic creation.

The Australian curriculum conceptualizes art as a medium for both creative exploration and critical reflection, employing a making and responding approach. This pedagogical approach is particularly effective in encouraging students to experiment with modern techniques, digital art, and interdisciplinary media. However, this orientation towards innovation and contemporary art places less emphasis on the cultivation of moral character or universal values that can fortify students' integrity. Art is predominantly regarded as a medium of expression; however, its potential to cultivate ethical awareness and social responsibility among students is not fully utilized. Moreover, the Australian arts curriculum's high degree of structural flexibility can prove advantageous and disadvantageous in equal measure. On the one hand, students have the autonomy to select an artistic discipline that aligns with their interests. However, this can result in disparities in the quality of education if educational institutions lack sufficient resources to support all artistic disciplines. For instance, a school with limited facilities may only be able to offer a rudimentary audio arts program, while technologies for digital or performing arts necessitate substantial investments that are not universally available in educational institutions.

Nevertheless, the Australian approach has also been met with criticism. An overemphasis on technology and contemporary art has the effect of obscuring the ethical function of art in the formation of social consciousness. A less explicit approach to moral and character values can lead to art being understood as a form of free expression, with no attachment to social responsibility or a deeper cultural context. In this context, Apple's ideological critique resurfaces, underscoring the notion that the curriculum, when

unaccompanied by a discerning awareness of its impact on both the beneficiaries and the marginalized within educational practice, can serve as a conduit for cultural domination.

The Australian curriculum's emphasis on Aboriginal and Torres Strait Islander art is noteworthy as a strategy to acknowledge and safeguard local cultural heritage. However, this limitation can act as an impediment to the introduction of the arts of other cultures outside of Australia. There is still room to deepen students' understanding of a wider diversity of musical cultures, including music from immigrant communities. While there is already an appreciation of local music, more efforts should be made to learn about music from the different cultural backgrounds that exist in Australia.

A further critique concerns the substantial reliance on contemporary technology in the assessment of learning outcomes in the arts. While technology facilitates digital art exploration, it can also pose challenges for students from low socioeconomic backgrounds. It has been demonstrated that not all students have equal access to technological devices, thereby creating disparities in the quality of the arts learning experience. It is imperative that technology-based approaches be complemented by inclusive strategies that ensure equitable access to art education for all students, irrespective of their socioeconomic status.

A synthesis of the critique reveals the following conclusion: First, the Indonesian curriculum must undergo a transformation to achieve a more balanced equilibrium between the preservation of cultural heritage and the cultivation of contemporary creativity. Second, the Australian curriculum must be reinforced to incorporate a stronger ethical dimension and ensure access to social justice in art education, thereby avoiding the pitfalls of superficial aesthetics. Third, both countries must recognize the curriculum as an ideological construct (Apple, 2021), a platform for developing comprehensive competencies (Mulder, 2012), and a means to foster meaningful artistic expression (Eisner, 2002).

4. CONCLUSION

A comparative analysis of music learning outcomes in the secondary education curriculum in Indonesia and Australia reveals significant discrepancies in orientation, pedagogical approaches, and the focus of competencies provided to students. The Merdeka Curriculum in Indonesia places music as a tool for preserving local culture and character building through the values of the Pancasila Student Profile. The curriculum's emphasis on traditional arts, local contexts, and normative learning constitutes its primary strengths. Nevertheless, this approach still lacks space for creative exploration, cross-disciplinary innovation, and the integration of modern music technology, which is increasingly important in the digital era.

Conversely, the 8.4 version of the Australian Curriculum presents a progressive framework for music education, emphasizing the creation, performance, and reception of music. The institution fosters the development of critical thinking skills and cultural sensitivity through the study of global and local music, including that of Aboriginal and Torres Strait Islanders. It provides an environment conducive to the expression of diverse ideas and the integration of digital technology. However, the Australian curriculum is also confronted with the challenge of ensuring equitable access to

technology and does not include an explicit emphasis on ethical and moral values in arts learning.

In light of these findings, a series of strategic recommendations can be put forward. First, the Indonesian curriculum must be expanded to include greater space for creativity, interdisciplinarity, and technology-based exploration of contemporary art, without ignoring the richness of traditional art. Music education should be oriented not only towards the reproduction of musical knowledge, but also towards the cultivation of innovative and reflective artistic production. The provision of teacher training, the provision of digital tools, and the broadening of students' global horizons in arts literacy have been identified as urgent needs. Secondly, the Australian Curriculum is advised to balance expressive orientation with character and value dimensions, so that art is not only an arena of freedom, but also a tool to shape social responsibility and cultural ethics. The Australian government must ensure that curriculum flexibility is supported by equitable school resource readiness. Thirdly, for curriculum developers and researchers, cross-curriculum studies of this nature are of consequence in that they serve as the basis for developing music education policies that are locally relevant yet open to global dynamics. In the future, further research is necessary to directly measure the effectiveness of music learning outcomes in shaping students' aesthetic, creative, and socio-cultural competencies in both countries. Such research should be based on learning practices.

AUTHOR CONTRIBUTION

Budi Dharmawanputra, in his capacity as the principal researcher, was responsible for the coordination of research activities, analysis, and correspondence for this article. Bayu Aji Wicaksono, a member of the research team, was responsible for data collection and data validity.

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