

# From 'Being' to 'Becoming': The Transition from Music Education Students to Novice Teachers, Universitas Pelita Harapan

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## Abstract

Students-turned-into-teachers encounter a transition process during their early years of teaching. In recent years, there has been considerable discourse on how crucial this transition process is. Scholars have suggested that the first five years of teaching are the determining factor—whether these novice teachers choose to stay in their profession, or otherwise. While this topic has become one of the utmost concerns by scholars in the education field, its study on music education is still limited. Thus, this research aims to explore and investigate the transition process of music education undergraduate students who became novice teachers, particularly at Universitas Pelita Harapan (UPH). UPH is one of the leading universities in Indonesia that serves a Music Education program for undergraduates. Using phenomenology case study, the data was collected through semi-structured interviews of two graduates of the Music Education Program at UPH who became music teachers in formal institutions. The secondary data of this research were the interviews of the respondents' work colleagues and lecturers, as well as the questionnaires of 31 alumni of the Music Education Program. Overall, this research focused on three aspects of the respondents' transition process, which are: (1) their challenges; (2) their perception; (3) their preparation program. The evidence showed that the graduates of the Music Education Program at UPH have experienced both positive and negative transition processes throughout their early careers. The most significant challenges of their transition are doing administrative tasks and class management. This research has also found that the university program gave a significant impact on preparing these newly-appointed teachers, in terms of their music teachers' identity, and their professionalism in the work field. This research heightens the awareness and knowledge on how the university can improve the preparation program for music education graduates to face their transition process as beginning music teachers.

**Keywords:** Transition, Novice Teachers, Music Education, University Preparation Program

## Introduction

Music teachers with advanced and formal training play an essential role in improving the music education quality in society. However, novice music teachers often found it challenging to pass through the transition process during their early careers (Legette & McCord, 2015). Undergraduate students who used to perceive themselves as 'students' need to begin viewing themselves as 'music teachers'. It causes them to experience a 'transition shock' (Miles & Knipe, 2018). This transition shock happens due to the differences between the idealism in which is constructed by these new teachers and the reality in their work field. These real classroom challenges are frequently varied and unpredictable, which significantly affects their teaching impact on the students and perception of their profession as music teachers.

The transition process takes place in the first five years of teaching (Whalen et al., 2019). A study by Darling-Hammond (2010) has found that 30-50% of novice teachers survived in their careers less than five years before they decided to drop out and find another profession. Furthermore, based on the questionnaires given to 31 alumni of the Music Education Program at Universitas Pelita Harapan batch 2012-2017, more than 50% of participants chose to change their jobs after their teaching experiences. These findings are rather surprising and concerning, as these teachers' turnover affects the availability and readiness of teachers in the long term. In Indonesia, evidence has shown that there were a decreasing number of teachers in the five years between 2014 and 2019 (Ministry of Education and Culture, 2019). Although it did not specifically investigate music teachers, this finding portrays the urgency for educational stakeholders to take the transition process seriously to avoid teachers' turnover in a long-term, including music teachers.

The issue aforementioned led to the questions, such as: (1) What are the challenges that are experienced by the Universitas Pelita Harapan music education graduates in their transition process as novice teachers? (2) How is the perception of Universitas Pelita Harapan music education graduates on their transition process as novice teachers? (3) What kinds of support are necessary for the university preparation program to help Universitas Pelita Harapan music education graduates go through their transition process well? This research aims to answer those questions, using a qualitative study case with a phenomenology approach. The data in this study were collected through semi-structured interviews. With the purposive sampling technique, the scope of this research is based on these criteria: (1) the respondents are music education graduates who have graduated a minimum of one year, have worked as teachers in a formal institution for a minimum of three months and have passed their probation time; (2) for validity, this research also

interviewed the respondents' lecturer during their study at Universitas Pelita Harapan and their work colleague. Furthermore, for supporting data, this research also collected data from the questionnaires of 31 participants of music education graduates from batch 2012-2017 with a quantitative descriptive method. The authors desire that this study can increase the awareness and knowledge of the future development of the university preparation program for Music Education graduates to make them well-prepared in passing the transition process as novice teachers.

## **The Transition Process from Students to Novice Music Teachers**

Transition is a process or a period of changing from one state or condition to another (Oxford University Press, 2022). In this sense, music novice teachers encounter shifted circumstances from being a student to becoming a music teacher. Through this transition period, students often encounter positive and negative experiences. Studies have suggested that these processes run continuously and are more challenging during the first five years of their career (Ovens et al., 2016; Whalen et al., 2019). Miles and Knipe (2018) have mentioned that in the course of this time, new teachers often experience a 'transition shock', which is associated with an unpleasant emotional state that causes them to feel isolated and raises more concerns in adapting to the real circumstances in their workplace.

According to Fuller and Bown (1975), there are three stages of teacher-concerns that novice teachers come across during their initial years of teaching, which are:

### 1. The Survival Concerns

This survival stage centers on the individual characteristics and their relationships with others during their teaching world. This stage is experienced by novice teachers before or in the beginning phase of entering the real classroom.

### 2. The Teaching Concerns

In this second stage, novice teachers concern more with their ability in being a teacher, whether they have mastered this field and apply good teaching methods to channel lesson materials to their students.

### 3. The Student Impact Concerns

In this stage, teacher-concerns move into their students' development in the cognitive, psychomotor, and affective domains. Novice teachers begin to consider the results and impact of their teaching on the student's development.

To know how these concerns are developed and how the transition process is affected, it is important to comprehend what factors determine their transition process. Based on the

literature, there are internal and external factors that affect the transition process of novice music teachers. Triutami and Mbato (2021) have suggested that the factors that contribute to teachers' transition consist of novice teachers' perception, family background, motivation, the preparation program, as well as the role of work colleagues, administration staff, mentor teachers, and their students. Based on the three research questions posed in this study, the discussion below centers more on these factors in their transition process: (1) novice music teachers' challenges; (2) novice music teachers' perception; (3) university preparation program for music teacher candidates.

### **The Challenges in Novice Music Teachers' Transition Process**

The transition process to becoming a music teacher is tough for many. Novice teachers experience various challenges, especially in their first years of teaching music in schools. Veenman (1984) gathered 15 serious problems encountered by novice teachers, which are: (1) classroom discipline; (2) motivating students; (3) dealing with individual differences; (4) assessing students' work; (5) relationship with parents; (6) organization of class; (7) inadequate lesson materials and supplies; (8) dealing with individual students' problems; (9) heavy teaching workload; (10) relationship with other teachers; (11) lesson planning; (12) the effective use of different teaching methods; (13) the awareness of school policy and rules; (14) determining learning level of students; (15) knowledge of the subject matters and relationship with principals/administrators.

The challenges abovementioned were felt by many formal music teachers in particular, which imply the complexity and demands of the music teaching profession. Moreover, in the Indonesian context, schools in general treat music as less-prioritized and less-appreciated as a subject, which adds more pressure on Indonesian music teachers in adapting and integrating school culture into the curriculum and teaching (Djie & Wurangian, 2021). Novice music teachers who cannot cope with these kinds of pressure may find the transition process overwhelming. Overall, research that addresses the main challenges of Indonesian music teachers in the transition process is still limited though. Thus, this research aims to explore and investigate these aspects to give an overview for music education stakeholders in improving novice teachers' transition process.

## **Novice Music Teachers' Perception in the Transition Process**

Each novice teacher has their own perception of their teaching, which are distinct from one another. Research has suggested that their perception is the basic foundation that affects the success of their transition process (Simonsz et al., 2020). According to the literature, the establishment of novice teachers' perceptions are greatly impacted by their socio-cultural contexts and previous life experiences, particularly during their time being a student (Chong et al., 2011). Moreover, their childhood experiences and family upbringing are also one of the life experiences that develop these new teachers in perceiving their teaching.

Furthermore, the socialization of novice teachers is also one of the significant factors that affect their perception as teachers. Teacher socialization is defined as a process where teachers become a member of a school organization (Villa, 2017). In this phase, they learn the necessary knowledge, attributes, skills, behavior, and norms that are expected as members of a school organization. It happens gradually from student teaching to pre-service training to in-service training, which involves a critical transition process (Pogodzinski, 2012). In general, the socialization of novice teachers consists of institutional socialization (formal) and individual socialization (informal). Institutional socialization takes place at school, where novice teachers get professional development programs and are also trained by their mentor, supervisor, or school administrator. Meanwhile, individual socialization is idiosyncratic, depending on the context and certain relationships with others. The agents of individual socialization come from work colleagues and friends.

Ideally, it is desired that music teachers perceive themselves as music teachers, and act the way music teachers should. In reality, many of these candidates fail to view themselves as music teachers. A lot of them still perceive themselves as students, and hence, behave like it. As a result, they experience an identity crisis. Draves (2021) stated that identity construction enacts a significant part in fostering music education students' career journey as music teachers. Chong and colleagues (2011) suggested that the development of their identity is achieved by nurturing the knowledge, values, and skills that are necessarily used in teaching praxis. Unfortunately, those who experience an identity crisis are the ones whose ideal beliefs are challenged, which causes doubts and pressures to reconstruct their identity realistically (Chong et al., 2011). For instance, they oftentimes face difficulties in applying what they have learned as undergraduate students at university (Ovens et al., 2016). On the other hand, music teachers who are more well-prepared during their preparation program at university and able to apply their teaching practice effectively

tend to have a stronger identity as music teachers. Accordingly, they are more likely to carry on their transition process easier (Ó Gallchóir et al., 2018).

## **The Preparation Program for Novice Music Teachers**

The preparation program for future music teachers aims to develop the necessary knowledge, values, and skills that can be useful for their future careers in the music education field. In general, the program can be obtained by taking higher education, such as undergraduate and postgraduate programs. Fitting into the research context, this section focuses on the discussions related to: (1) the music education preparation program in Indonesia, including in Universitas Pelita Harapan; and (2) references to the international preparation program for music educators.

Currently, formal music education programs in Indonesia are acquired through college or university programs. In general, the preparation program runs for 4 (four) years, where each year consists of two semesters of approximately six months each. One of the universities that provides music teachers' preparation programs in Indonesia is Universitas Pelita Harapan. In its music faculty, Universitas Pelita Harapan offers a Music Education specialization program that prepares students from both a theoretical and practical perspective. As a strong note, the context in which this research is conducted is the Music Study Program with Music Education specialization, so the portion of music topics in the university program is higher than the educational subjects.

## **Music Education Specialization Program at Universitas Pelita Harapan**

At Universitas Pelita Harapan, there is an acceleration program, where one year consists of three semesters, namely two regular semesters with four months each, and one accelerated semester in the duration of two months. In the first year of study, students receive liberal arts courses and music courses. Liberal arts courses include applied reasoning, natural sciences, to physical fitness education. The music courses in the first-year center more on the students' fundamental skills in music, such as music theory and solfeggio, music history, and ensemble classes. The course materials for Music Education specialization begin in the second year of study. During this year, the music education courses focus on the theories of cognitive development and learning, as well as various teaching methods used in the classroom. In the subsequent year, the courses concentrate more on the students' teaching practice.

This teaching practice is carried out for two regular semesters, with a duration of four months. Teaching practice in the first regular semester begins with teaching elementary school

students, and then teaching junior and senior high school students in the next regular semester. In each of these teaching practice courses, practical assessments in schools are carried out 2 (two) times, during mid-term exams and final exams. Across the journey, students prepare themselves to make lesson plans, arrange songs that are used as learning materials, and use media software such as PowerPoint and Sibelius. Furthermore, in the fourth year, students undergo professional work practice as a teacher of art subjects in public schools. Professional work practice generally has a duration of 5 to 8 meetings.

All in all, music education students do not only receive matters related to teaching abilities, but also skills and knowledge in playing music individually from major instruments courses, and in groups such as large and small ensembles. Students are also equipped with the philosophy of music subject, which help students to construct their identity as a musician. Additionally, students also learn courses from the Faculty of Liberal Arts (FLA), such as the worldview of Christianity/world religion that develops students' perception of the self and others; citizenship education and Pancasila, which encourages a sense of nationalism and shapes students to behave well as people in social life; and Indonesian language course to support students in the academic field.

## **References of International Preparation Program for Future Music Teachers**

Based on the documents of music teacher preparation programs at several reputable universities in America and Europe (Berklee College, Indiana University, Florida University, NYU Steinhardt, University of Arts Helsinki, Norwegian Academy of Arts), the Music Education course program in the first year introduce general knowledge and basic music fundamentals courses such as music theory, solfeggio, and the introduction of the world music. In the second year, undergraduate students receive introductory materials on music education, and also some universities have started to incorporate materials for teaching music with technology. Courses that focus on fundamentals of music education, music education for young students, general psychology, educational psychology, teaching methods, vocal and instrument pedagogy, choral/orchestra conducting, and choir music arrangement are found in international music education programs. In several universities, there are more preparation programs such as practice teaching seminars, music teaching as a profession, and the identity of music teachers.

Connecting to the research context, the Music Education specialization program at Universitas Pelita Harapan is appropriate and meets the international standards, which are aligned with the reputable international music universities program in general. Nevertheless, according to

these references, courses that put more attention on teaching as a profession and identity development as music teachers have yet to be applied at the music educator preparatory program at Universitas Pelita Harapan. These courses can be very beneficial for music education students, as it helps to shape the perception of the prospective music teachers in dealing with their transition process.

## **Research Methods**

This research is a qualitative case study with a phenomenology approach. This methodology focuses on analyzing and understanding the meanings of social issues using descriptive words rather than quantification or numbers (Fawaid & Pancasari, 2017). Case study is a type of empirical study that investigate certain phenomenon of real-life contexts, particularly when the boundaries between the phenomenon and the context are not clear (Yin, 2014). It gives information on issues in-depth and is limited to particular issues, time, and institution or organization (Stake, 2005). In the case study design, the research questions explore ‘what’, ‘how’, and ‘why’ (Yin, 2014). In this research context, the enquiries use ‘what’ and ‘how’, as these questions have exploratory and explanatory traits.

This case study research is a single case study with a small sample, which is the music education graduates at Universitas Pelita Harapan. Although this study provides in-depth information about the transition process, it should be considered that the results of this study cannot be generalized to all novice music teachers in Indonesia. However, this research can also provide references to similar institutions in designing preparation program for music teacher preparation programs, as well as increasing awareness on factors and challenges that affects novice music teachers’ transition process.

In this research, the data were collected using semi-structured interviews that explore (1) respondents’ perceptions; (2) identity of music teacher; (3) respondents’ socialization; (4) the respondents’ transition process. This research investigates the transition experiences of two music graduates of Universitas Pelita Harapan who become novice music teachers at a formal institution. As a primary data collection, the author interviewed two respondents that are music education graduates from Universitas Pelita Harapan. To strengthen the evidence and validate the data, the respondents’ past lecturer and their current work colleagues were also interviewed. As secondary data, this research also collected data from the questionnaires of 31 participants of music education graduates from batch 2012-2017 with a quantitative descriptive method.



The primary respondents' selection was based on the purposive sampling technique. This type of sampling is related to the unit selection of individuals, organizations, documents, and departments according to the criteria that meet the research questions (Bryman, 2012). The criteria of respondents are (1) music education graduates who have graduated a minimum of one year; (2) have worked as teachers in a formal institution for a minimum of three months; (3) have passed their probation time.

## **Research Findings & Discussion**

The discussion of this research will be based on research questions, which are divided into three sections, which are: (A) novice music teachers' challenges; (B) novice music teachers' perception during transition process; (C) novice music teachers' preparation program.

### **A. Novice Music Teachers' Most Challenging Process in the Transition Period**

In the transition process, respondents of this research faced challenges both in professional and emotional aspects. Based on Veenman's (1984) 15 challenges felt by novice teachers, both respondents experienced several issues during their transition processes such as heavy teaching workload, organization of class, classroom discipline, lesson planning, assessing students' work, and inadequate lesson materials and supplies. Nevertheless, the most challenging ones are the administrative tasks (lesson planning, assessing students' work, and others) and class management (organization of class, classroom discipline, dealing with individual differences, and students' problems).

In Indonesia, teachers are required to do administrative tasks, such as submitting *Rencana Pelaksanaan Pembelajaran* (lesson plan) and teaching materials, designing exams and assignments, assessing students' work and providing grades to students' reports, entering students' attendance, giving evaluation to students' progress, and others. This causes the utmost pressure for respondents that had to teach many grade levels, as Respondent A had to teach primary levels from Grade 1 to 6, and Respondent B had to handle early childhood for each age level. The challenges of administrative tasks were also validated by the findings obtained from the questionnaire data of music education graduate students, who also experienced administrative challenges in preparing lesson plans and assessing student work.

These demands caused them to work past their normal working hours. Moreover, this challenge also caused Respondent A to experience 'transition shock'.

Classroom management was also one of the biggest challenges that they had to endure. Classroom management includes classroom discipline, where novice music teachers have to deal with students' behavior, differences, and problems in the classroom. This evidence was also confirmed by the secondary data from the questionnaire of UPH music education alumni that reveal that they encountered the difficulties in class management, specifically in dealing with students' differences and issues. Similar to this research finding, Çakmak and colleagues (2019) have also suggested that classroom management is the most crucial challenge that is experienced by novice teachers.

In addition to the main challenges above, Respondent B added that he had several obstacles in conducting online learning due to inadequate internet connection and the audio quality of online learning media. This is a new type of challenge in teaching, as COVID-19 has transformed education implementation from traditional learning to online and blended learning. In the UPH music education specialization curriculum, the courses were taught in the form of face-to-face learning, so this new case requires follow-up, particularly in the pedagogy, learning media, and teaching practices for online/blended learning.

## **B. Novice Music Teachers' Perception in Their Transition: Internal & External Factors**

Novice music teachers' perception determines the way they deal with the challenges aforementioned. Their perception during the transition process is caused by several internal and external factors. The strongest internal factors were their motivation to become music teachers, their perception of an ideal music teacher, and their music teacher identity. On the other hand, the external factors that strongly contributed to their transition were socialization in the workplace and the preparation program for novice teachers.

## 1. Motivation

In Indonesia, music is still less-appreciated as a subject, and school music teachers tend to have lesser income. Hence, it is rare to find individuals that have the motivation to be music teachers, particularly in schools. Based on the data, both respondents were motivated to begin their careers as music teachers because they have a strong interest in teaching music and contributing to better Indonesian music education. Motivation is an important aspect to consider, as it can affect novice teachers' transition process (Triutami & Mbato, 2021). Moreover, Crosswell and Beutel (2017) have suggested that it helps novice teachers to stay on their careers.

Aligned with Crosswell and Beutel's (2017) study, this research has found that both the respondents' intrinsic and extrinsic motivation became a strong factor for them to pass through their transition process. Intrinsic motivation involves factors from the inside of individuals such as personal beliefs and goals (Cheng & Southcott, 2016). On the other hand, extrinsic motivation is caused by external factors, for instance earning a reward, accomplishment, feedback, praise, and incentives (McPherson, 2006).

Respondent A stated that her personal aspiration to fix Indonesian music education, particularly in her workplace, has helped her to survive during her transition process. The implementation of the government's curriculum was still ineffective in her school; thus, Respondent A need to redesign and readjust the lesson materials at each grade level. Although it created mental pressure during her transition process, she was able to respond to it positively due to the motivation that she had as a music teacher. She wanted to see that her curriculum planning gives a positive impact on the students' learning results. Meanwhile, Respondent B mentioned that as a music teacher, seeing the students' growth made him more motivated to stay in his career.

Initially, Respondents A and Respondent B possess the intrinsic motivation, which was represented by their personal calling, goals, and beliefs as a music teacher to make a difference in music education, particularly in their institution. On the other hand, witnessing the students' progress and receiving feedback created satisfaction for them, which caused them to be motivated extrinsically to deal with the challenges during their transition process. Thus, both intrinsic and extrinsic motivation should not be seen separately and undertaken too lightly during the transition process.

## 2. Perception of Ideal Music Teacher & Music Teacher Identity

Both respondents perceive that an ideal music teacher must have the capabilities in music and teaching. In the music aspect, the music teacher has to be musical and master the use of basic instruments (keyboard, guitar, and vocal) as well as music fundamentals (theory and *solfeggio*). In the teaching aspect, a good music teacher must know how to deliver the lesson well so that it can be understood by students. Furthermore, they stated that a music teacher must be dedicated as an educator. Respondent A also added several qualities that good music teachers should have, such as a tough mentality, patience in teaching, and caring for their students.

These views regarding the ideal music teacher continue to change as the transition phase progresses, and also can be seen from the stages of the transition period they are going through. Based on the Fuller and Bown's (1975) three stages of teacher-concerns during the early years of teaching, both respondents have shown that they had entered the second and the third stage, where they are more focused on their knowledge teaching ability and their impact on the student's growth. Both respondents have adapted and begun to feel more comfortable with themselves and with their fellow teachers at school. It is also supported by the data of their colleagues' interviews that have seen their progress and attitudes at school. It indicates that both respondents have a positive perception of their transition process.

This development also contributed to the process of reconstructing their identities as music teachers. Both respondents experienced identity crisis during their early period of teaching as they developed more responsibilities. After undergoing this adaptation period, the two respondents were able to perceive themselves truly as music teachers. Resonate with Ó Gallchóir (2018), the respondents can proceed through their transition process positively due to this strong identity as music teachers.

## 3. Socialization in the Workplace

The schools where the respondents teach have provided institutional socialization and individual socialization to new teachers. Based on the interviews of the two respondents as well as their colleagues, their institutional socialization came from the school's induction (vision and mission, school curriculum,

explanation of administration tasks for teachers) and teacher training to help novice music teachers know the school's environment and expectations. Meanwhile, individual socialization involved a pairing system, a small-group system, and guidance from a senior music teacher.

The pairing system in one class not only makes it easier for novice teachers to adjust their work and teaching activities, but they also have the opportunity to observe how other teachers teach and handle the class. Furthermore, the small-group system (subject teacher group, homeroom teacher group, event project group, and others) offers the first step for the respondents to socialize and familiarize themselves with fellow teachers at school. Besides, the guidance from the senior music teacher at school also influences the respondents' personal experience in teaching by providing an overview of how music classes work, the materials used at each grade level, and the teaching techniques or methods that are typically used to teach students.

Based on the discussion aforementioned, it can be concluded that both types of socialization are interweaved and contribute to the success of novice music teachers in encountering the transition process. Institutional socialization prepares novice music teachers to enter a new environment, school culture, and school policies. Whereas individual socialization is obtained from personal experiences of novice music teachers that can be distinct from one another.

#### **4. Preparation Program**

In this theme discussion, it is important to note that the context of this research is the Universitas Pelita Harapan (UPH) Music Study Program with Music Education specialization, where the percentage of music topics in the university program is higher than the education aspects. The aspirations and evaluations of the preparation program from the respondents are discussed and linked to the UPH music education specialization program. The UPH music education specialization program that has been described in this study uses the 2016 Curriculum. According to the two primary respondents and the questionnaire of 31 music education alumni, they stated the UPH music education specialization had prepared them well to become music teachers, but there were some room for improvement to be addressed in the future.

Both Respondent A and Respondent B acknowledged that the preparation program is a crucial factor that determines the way they proceed their transition process. For instance, the knowledge about music teaching strategies in the classroom, short-term teaching practice in schools, and the basic comprehension of music education were found helpful for their early career. To improve the readiness of novice teachers in their transition, the respondents also hoped that there would be some improvements in the university preparation program, especially in the aspect of education. UPH music education specialization needs to improve student learning curricula, such as training on making lesson plans and assessment rubrics, implementation of the Indonesian curriculum, developmental and child psychology, and online/blended teaching methods. This was also supported by the secondary data from the questionnaire of 31 respondents of music education alumni, particularly from batch 2016-2017, where they suggested that there should be an improvement in university preparation programs in making lesson plans and training in making assessment rubric and curriculum for each grade level.

In the UPH music education specialization curriculum, the courses related to lesson plans, assessment rubrics, and implementation of the Indonesian curriculum have yet to be explored specifically, since it was merely incorporated into the teaching practice class with a limited time. It is highly suggested that the program does not simply focus on its exposure in several weeks, but also puts more emphasis on an in-depth practice within a longer duration time. This training is crucial for novice music teachers, as it is part of their day-to-day tasks. Focusing on these three aspects can improve students' readiness to work at school and overcome administrative challenges during the transition process.

Furthermore, the developmental and child psychology classes can aid music education graduates to minimize their class management issues during their early careers as music teachers. By having adequate knowledge about their students from psychological and pedagogical perspectives, novice music teachers can deal with the students' differences and issues more effectively. Unfortunately, these subjects were not included in the 2016 Curriculum. Hence, it is recommended that the music education program can work together with the faculty of psychology and faculty of education to offer courses in developmental and child psychology that were relevant to the current educational context.

Moreover, practical courses that are relevant in the modern era such as online/blended teaching methods are necessary in the current music education program. The future music teachers have to learn how to use the technology, software, and pedagogical approach to teaching online/blended settings. Many scholars have suggested that online learning is capable of reinforcing the face-to-face lessons (Brook & Upitis, 2015; Digolo et al., 2011; Dye, 2016; Hebert, 2008; Koutsoupidou, 2014; Waldron, 2013). Having music teachers who are trained in this attribute can ease them to confront the contemporary challenges during their transition process.

## Conclusion

This research addresses three scopes of novice music teachers' transition process, which are their challenges, their perception, and their preparation program. The evidence has shown that novice music teachers' transition processes are dynamic and demanding. Despite all the transition challenges that the respondents felt, particularly in administrative tasks and class management, they were still able to have a positive perception of their transition process. They also were able to perceive themselves as true music teachers in their transition process. Their ability to go through their transition process is mainly caused by five factors. The internal factors consist of (1) motivation to become music teachers; (2) perception of an ideal music teacher; (3) music teacher identity. Additionally, the external factors involve (4) socialization in the workplace and (5) the preparation program.

The music education preparation program plays two important roles for novice music teachers—to prepare them as well-trained music teachers and to increase their resilience during the challenging transition process. Based on the research findings, this program is essential for novice music teachers. Both respondents mentioned that preparation on practical teaching strategies and the fundamental knowledge of music education was very applicable during their transition. Nevertheless, this study suggests that the program should add more thorough and contextual training on making lesson plans and assessment rubrics, implementation of the national curriculum, developmental and child psychology, and online/blended teaching methods to make more effective adjustment in early teaching years. Furthermore, the development of this program should be relevant and be evaluated periodically to strengthen students' readiness, both in terms of the identity construction as music teachers, as well as professionalism in entering the real workplace.

As a final point, from 'being' a student to 'becoming' a music teacher, there are journeys that one should not underestimate. The journey does not only begin during the transition process—but it also started before they are music teachers. All in all, it is expected that music education stakeholders can be aware of the long-term impact of the transition process, and put more attention to equipping well-prepared music teachers in the future.

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