

Needs Analysis for A Busking-Based Teaching Model in Higher Education in Malaysia

Husnil Amin Bin Zakaria^{1*}, Shahanum Md Shah²

¹Faculty of Music, Universiti Teknologi MARA, 40450 Shah Alam, Selangor, Malaysia.

Email: husnilamin@gmail.com

²Faculty of Music, Universiti Teknologi MARA, 40450 Shah Alam, Selangor, Malaysia.

Email: shahanum@uitm.edu.my

CORRESPONDING AUTHOR (*):

Husnil Amin Bin Zakaria
(husnilamin@gmail.com)

KEYWORDS:

Busking
Experiential learning
Higher education in Malaysia
Performance skills
Teaching model

CITATION:

Husnil Amin, Z., Shahanum, M. S., . (2026). Needs Analysis for A Busking-Based Teaching Model in Higher Education in Malaysia. *Malaysian Journal of Social Sciences and Humanities (MJSSH)*, 11(2), e003744.
<https://doi.org/10.47405/mjssh.v11i2.3744>

ABSTRACT

Busking, conventionally recognized as a form of street performance, serves as an experiential learning approach that enhances performance skills in higher education in Malaysia. Unlike conventional staged performances, busking immerses musicians in unpredictable environments, fostering adaptability, audience engagement, and entrepreneurial skills. Despite these benefits, its role in structured academic programs remains underexplored, as Malaysian music curricula predominantly emphasize technical proficiency within controlled settings. This study employs McArdle's (1998) Needs Analysis Model to assess the necessity of a busking-based teaching model by identifying gaps in conventional performance education. Using semi-structured interviews, document analysis, and observations, data were collected from lecturers and students in Malaysian higher education music programs. Findings highlight critical shortcomings in real-world adaptability, performance confidence, and self-promotion skills. Both lecturers and students recognize the need for an integrated teaching model that balances technical proficiency with practical, audience-centered experience. The study underscores the necessity of a structured busking-based teaching model to bridge these gaps, enhance both musical and non-musical competencies, and better prepare students for sustainable careers in the music industry. The findings contribute to the advancement of performance education by integrating real-world applications with formal music training, ensuring students develop both artistic and professional competencies.

Contribution/Originality: This study contributes to the existing literature by proposing a structured busking-based teaching approach that enhances music performance skills in higher education. Building on prior research highlighting busking's pedagogical potential, it demonstrates contributions to musical and non-musical competencies, including technical expression, audience engagement, confidence, and real-world professional readiness.

1. Introduction

Music education in the 21st century plays a crucial role in equipping individuals with the necessary skills to navigate the evolving demands of the industry (Hallam & Creech, 2010). Higher education programs in music provide students with a comprehensive curriculum encompassing music theory, history, pedagogy, and performance, ensuring that they acquire both technical proficiency and professional competencies (Ballantyne & Packer, 2004). However, contemporary approaches to music education emphasize not only technical mastery but also the holistic development of students, fostering critical thinking, creativity, and interpersonal abilities, which are increasingly valued in today's dynamic professional landscape (Hallam & Creech, 2010). In alignment with Sustainable Development Goal 4 (SDG-04), which advocates for quality education and lifelong learning opportunities, modern music education must integrate real-world experiences to better prepare students for sustainable careers (Ashida, 2022).

Despite the significance of technical proficiency in music education, achieving excellence in musical performance extends beyond instrumental mastery. Performance success hinges on elements such as stage presence, musical expression, and audience engagement, all of which contribute to a musician's professional preparedness (López-Íñiguez & Bennett, 2019). Traditional higher education music programs, however, often emphasize controlled, staged performances, which may not adequately prepare students for the unpredictability and adaptability required in real-world performance settings (Rickels et al., 2009). Studies have highlighted that students with early exposure to practical music-making and teaching experiences develop stronger career motivations, particularly in music education (Jones & Parkes, 2009). Yet, there remains a gap in performance-based learning models that incorporate real-world application within structured academic settings (Lilian, 2017; Parncutt & McPherson, 2002).

One effective yet underutilized approach in music education is busking, a form of street performance that fosters adaptability, spontaneity, and entrepreneurial skills (Saidon & Zakaria, 2021; Wepriadi, 2022). Unlike conventional performance environments, busking immerses musicians in unpredictable settings, compelling them to engage dynamically with audiences and refine their improvisational abilities. Studies on popular music pedagogy suggest that integrating contemporary performance practices, such as busking, into formal music education enhances students' creativity, collaboration, and problem-solving skills (Green, 2017; Ho & Law, 2012; Dunbar-Hall & Wemyss, 2000). Additionally, incorporating busking into academic programs aligns with the growing emphasis on diverse learning experiences that resonate with students' personal interests and musical identities, thereby fostering intrinsic motivation and a deeper connection to their craft (Westerlund, 2006; Chen, 2023).

Despite its benefits, busking has not been systematically integrated into higher education music curricula in Malaysia, where technical assessment methods continue to dominate (Saidon & Zakaria, 2021). While some music programs incorporate collaborative ensemble learning to develop interpretive skills and teamwork (Fredrickson, 2007), structured teaching methodologies for street performance remain largely absent. This research, therefore, employs McArdle's (1998) Needs Analysis Model to assess the necessity of a busking-based teaching framework in Malaysian higher education. By identifying gaps in conventional performance education and exploring how busking can serve as a pedagogical tool, this study seeks to bridge the divide between academic training and professional music practice. Findings from semi-structured interviews,

document analysis, and observations highlight deficiencies in real-world adaptability, confidence-building, and self-promotion skills among music students and educators.

Given these challenges, the study underscores the importance of a structured busking-based teaching model to integrate both musical and non-musical competencies into performance education. By embedding experiential learning opportunities within formal curricula, this model aims to enhance students' readiness for professional music careers while addressing existing pedagogical gaps (Jaaskelainen, 2022; Rickels et al., 2009). Ultimately, this research contributes to the advancement of performance education by advocating for a balanced approach that harmonizes technical training with real-world application, ensuring that graduates are not only proficient musicians but also adaptable and industry-ready professionals.

2. Literature Review

2.1. Needs Analysis and the Evolution of Music Performance Education

Music education in the 21st century continues to evolve, requiring innovative pedagogical approaches that better prepare students for the realities of the music industry (Hallam & Creech, 2010). While higher education programs in music provide structured training in music theory, history, and technical performance skills, they often fall short in developing competencies related to real-world adaptability, audience engagement, and entrepreneurial skills (Ballantyne & Packer, 2004; Rickels et al., 2009). The emphasis on technical mastery within controlled settings has led to a gap in students' preparedness for the unpredictable nature of professional performance environments, where factors such as audience interaction, external disruptions, and financial sustainability are integral to success (López-Iñiguez & Bennett, 2019).

In response to these limitations, scholars have increasingly explored alternative, experiential learning models that expose students to real-world performance challenges (Green, 2017; Ho & Law, 2012). Among these models, busking—a form of informal, public performance—has gained attention as a potential pedagogical tool for bridging the gap between academic training and professional performance experience (Saidon & Zakaria, 2021; Wepriadi, 2022). The unpredictability of busking environments fosters spontaneity, adaptability, and creative problem-solving, all of which are essential attributes for contemporary musicians navigating diverse career pathways (Reitsamer & Prokop, 2017). However, despite its potential, busking remains underutilized and unstructured within formal music education in Malaysia, necessitating a thorough needs analysis to explore its viability as a structured teaching model.

2.2. Experiential Learning and Performance-Based Education

Experiential learning theories emphasize the importance of learning through direct experience, reflection, and application, providing a compelling framework for performance-based music education (Kolb, 1984). Kolb's (1984) Experiential Learning Theory (ELT) outlines a cyclical process of concrete experience, reflective observation, abstract conceptualization, and active experimentation, all of which align closely with the iterative nature of live performance learning (Toulson & Hepworth-Sawyer, 2018).

In conventional music education settings, students primarily develop their skills through rehearsed, structured performances, often within academic recitals, juried evaluations, or

ensemble settings (Carey et al., 2013). While these environments help refine technical precision and musicianship, they do not adequately replicate the demanding and unpredictable nature of professional performance careers (López-Íñiguez & Bennett, 2019). Scholars argue that integrating performance-based learning through informal settings such as busking can help students build essential skills such as improvisation, resilience, and audience engagement (Green, 2017; Ho & Law, 2012).

Busking, as an applied experiential learning tool, encourages musicians to step outside controlled settings and engage with unpredictable variables such as diverse audience reactions, environmental distractions, and spontaneous musical decision-making (Saidon & Zakaria, 2021). The immediate feedback loop from audiences allows students to refine their stage presence, confidence, and ability to adapt to real-time challenges—a stark contrast to conventional settings where feedback is typically provided post-performance by instructors or peers (Osborne et al., 2014).

2.3. Gaps in Conventional Music Performance Education

While conservatoire-style instruction and ensemble-based learning have long been the foundation of higher education music programs (Carey et al., 2013), emerging research suggests that these conventional approaches are insufficient in preparing students for professional, freelance, and entrepreneurial music careers (Rickels et al., 2009).

Several critical gaps in conventional music performance education have been identified:

- i. Lack of real-world application: Many programs focus on controlled recital settings, limiting students' exposure to public performances that require adaptability and resilience (López-Íñiguez & Bennett, 2019).
- ii. Underdeveloped entrepreneurial skills: Research highlights that music students often graduate without financial literacy, marketing, or branding knowledge, which are essential for sustaining a career in music (Reitsamer & Prokop, 2017).
- iii. Limited emphasis on audience engagement and self-promotion: Unlike professional musicians who rely on crowd interaction and self-marketing, students in academic settings perform primarily for instructors and peers, missing out on the crucial skill of engaging diverse audiences (Ho & Law, 2012).

Studies by Thibeault and Evoy (2011) argue that integrating alternative performance experiences, such as busking, into academic curricula can enhance students' adaptability, improvisation, and real-world problem-solving abilities. This aligns with contemporary shifts toward project-based learning and real-world application models, which have been successfully implemented in other creative fields (Papageorgi et al., 2010).

2.4. Assessing Music Performance in Dynamic Environments

Conventional assessment methods in music education have typically prioritized technical proficiency, interpretative accuracy, and adherence to standardized evaluation criteria (McPherson, 1995; Reynolds & Hayes, 2021). However, these methods fail to capture the dynamic, real-time skills required in professional performance settings, such as audience engagement, adaptability, and stage presence (Woody, 2012).

In contrast, busking introduces an alternative performance assessment model, where students receive instant, organic feedback from diverse audiences (Blair & Sluis, 2022). Unlike controlled academic assessments, live street performances require musicians to adjust in real-time to maintain audience interest, manage performance anxiety, and

handle unpredictable disruptions (Osborne et al., 2014). Scholars advocate for incorporating audience-driven feedback, real-world performance conditions, and adaptive skill assessments into higher education curricula to create a more comprehensive evaluation framework (Reitsamer & Prokop, 2017).

2.5. The Need for a Structured Busking-Based Teaching Model

Despite the documented benefits of busking as an experiential learning tool, its implementation in Malaysian higher education remains unstructured and largely informal (Saidon & Zakaria, 2021). To maximize its educational impact, research suggests that busking should be systematically integrated into performance curricula through structured frameworks that include:

- i. Pre-performance training in audience engagement, improvisation, and adaptability
- ii. Guided mentorship from experienced musicians and educators
- iii. Reflective learning through post-performance discussions and feedback analysis
- iv. Assessment models that incorporate audience response and self-evaluation techniques

By embedding these structured components into formal education, institutions can provide students with holistic training that balances technical proficiency with real-world performance competencies (Meissner, 2021). This structured approach would align music education with the growing industry emphasis on entrepreneurship, digital engagement, and experiential performance practices (Papageorgi et al., 2010).

3. Method

This study employed a qualitative research approach, utilizing McArdle's (1998) Needs Analysis Model as the guiding framework. The model, which systematically identifies gaps and solutions in educational settings, was applied to assess the need for a busking-based teaching model for performance skills in higher education.

The study followed four key stages of McArdle's (1998) model:

- i. Surveillance – Examining current music performance education practices, including challenges and limitations.
- ii. Investigation – Collecting qualitative data through semi-structured interviews and document analysis.
- iii. Analysis – Identifying gaps in teaching, assessment, and 21st-century learning approaches.
- iv. Reporting – Synthesizing findings to inform the development of a structured busking-based teaching model.

This structured approach ensured that the research effectively assessed the real-world applicability of busking in music education while addressing existing challenges in performance-based learning.

3.1. Participants and Sampling

A purposive sampling technique was used to select six participants, ensuring diverse perspectives from both educators and students:

- i. Three lecturers (10–20 years of experience, specializing in different instruments).
- ii. Three students (from different academic levels, representing various performance backgrounds).

This selection provided valuable insights into the feasibility of integrating busking into formal education.

3.2. Demographics of Research Participants

The study involved six participants: three lecturers and three students specializing in different instruments. The lecturers had extensive teaching experience ranging from 10 to 20 years, while the students represented different academic levels. The demographic characteristics of the lecturer and student participants are presented in [Table 1](#) and [Table 2](#), respectively.

Table 1: Lecturers' Demographics Information

Participants (Lecturers)	Gender	Instrument Taught	Teaching Experience
P1	Male	Guitar	20 years
P2	Female	Vocal	10 years
P3	Male	Drum	15 years

Table 2: Students' Demographics Information

Participants (Students)	Gender	Instrument Played	Year of Study
P4	Male	Guitar	Year 2
P5	Female	Vocal	Year 3
P6	Male	Drum	Year 1

3.3. Justification of Sample Size

Although the sample is small, it aligns with qualitative research standards, which prioritize in-depth exploration over large-scale generalization ([Creswell, 2012](#)). Data saturation was reached, meaning no new themes emerged beyond these six participants.

3.4. Data Collection Methods

To gain comprehensive insights, semi-structured interviews and document analysis were conducted.

The interview protocol was designed based on [McArdle's \(1998\)](#) needs analysis model, covering five core themes:

- a) Teaching and Learning Methods
- b) Assessment Methods
- c) Challenges in Teaching and Learning
- d) 21st-Century Teaching Approaches
- e) Busking as a Teaching Method

Each participant responded to five open-ended questions, enabling them to share experiences and perspectives freely. Interviews were audio-recorded, transcribed, and verified by participants to ensure accuracy.

To supplement the interviews, course syllabi, lesson plans, and instructional materials were analyzed. This helped validate interview findings by examining whether busking-related teaching elements were already present in formal curricula.

3.5. Data Analysis

A thematic analysis approach was employed, consisting of the following steps:

- i. Transcription & Organization – Interview recordings were transcribed and categorized based on research themes.
- ii. Familiarization – The researcher reviewed transcripts, notes, and documents to identify recurring patterns.
- iii. Coding & Categorization – Responses were systematically coded and grouped into key themes aligned with the study's objectives.
- iv. Triangulation – Findings from interviews and document analysis were cross-referenced to ensure reliability and credibility.

3.6. Trustworthiness and Validity

To enhance the study's credibility, multiple validation strategies were employed:

- i. Triangulation – Cross-referencing interviews with document analysis for consistency.
- ii. Participant Verification – Participants reviewed and confirmed transcribed interviews to ensure accuracy.
- iii. Preliminary Study – A test interview was conducted to refine the interview protocol before the full study.

4. Findings from Needs Analysis

The findings from this study reveal significant gaps in current music performance education and highlight the potential benefits of integrating busking into higher education curricula. The discussion is organized into five key themes, reflecting both lecturer and student perspectives.

4.1. Teaching and Learning Methods

Lecturers and students agreed that traditional performance training in controlled environments does not fully prepare students for real-world challenges. While lecturers emphasized technical proficiency, students highlighted the need for practical, audience-centered experiences. The comparative perspectives of lecturers and students on teaching and learning methods are presented in [Table 3](#).

Supporting this theme, one lecturer explained:

“Students are technically trained for recitals and examinations, but many struggle to adapt when performing in real public environments.” (P1)

A student similarly shared:

“Busking would allow us to understand real audience reactions, which we rarely experience in formal classroom performances.” (P4)

These findings suggest that performance-based learning should extend beyond the classroom, incorporating spontaneous and interactive elements to enhance student engagement and adaptability.

Table 3: Perspectives on Teaching and Learning Methods

Theme	Lecturers' Perspectives	Students' Perspectives
Teaching & Learning Methods	- Focus on structured, staged performances. - Some integration of live performance projects.	- Desire for more real-world exposure. - Recognize busking as a valuable learning tool.

4.2. Assessment Methods

Assessment in current music programs prioritizes technical skill evaluation, often neglecting non-musical competencies such as confidence-building, audience interaction, and self-promotion. The comparative perspectives of lecturers and students regarding assessment methods are presented in [Table 4](#).

Table 4: Perspectives on Assessment Methods

Theme	Lecturers' Perspectives	Students' Perspectives
Assessment Methods	- Primarily technical evaluations. - Lack of real-world assessment frameworks.	- Assessments do not reflect real-world challenges. - Need for alternative evaluation methods (e.g., audience feedback).

Supporting this theme, one lecturer explained:

“Students are technically trained for recitals and examinations, but many struggle to adapt when performing in real public environments.” (P1)

A student similarly shared:

“Busking would allow us to understand real audience reactions, which we rarely experience in formal classroom performances.” (P4)

These findings highlight the need for alternative assessment approaches, such as incorporating audience engagement, improvisational skills, and real-time adaptability into grading criteria.

4.3. Challenges in Teaching and Learning

Both lecturers and students acknowledged time constraints and institutional limitations in integrating non-traditional teaching methods. The comparative perspectives of

lecturers and students regarding challenges in teaching and learning are presented in [Table 5](#).

Table 5: Challenges in Teaching and Learning

Theme	Lecturers' Perspectives	Students' Perspectives
Challenges in Teaching & Learning	<ul style="list-style-type: none"> - Limited time to incorporate non-musical skills. - Institutional resistance to non-traditional assessment. 	<ul style="list-style-type: none"> - Balancing coursework and performance training is difficult. - Lack of support for real-world learning experiences.

Supporting this theme, one lecturer explained:

“The curriculum structure is already very tight, so introducing activities such as busking requires strong institutional support and careful planning.” (P3)

A student added:

“We are interested in real-world performance opportunities, but academic workload often limits our ability to participate actively.” (P6)

To address these challenges, institutions should explore flexible curriculum designs that integrate experiential learning opportunities within existing coursework.

4.4. 21st-Century Teaching Approaches

While digital tools and flipped classrooms are increasingly used, students struggle with self-directed learning and motivation. The comparative perspectives of lecturers and students regarding 21st-century teaching approaches are presented in [Table 6](#).

Table 6: Perspectives on 21st-Century Teaching Approaches in Music Education

Theme	Lecturers' Perspectives	Students' Perspectives
21st-Century Teaching Approaches	- Incorporating digital tools and project-based learning.	- Need for structured experiential learning opportunities.

Supporting this theme, one lecturer commented:

“Technology allows students to access learning materials more flexibly, but authentic musical development still depends on real performance experiences.” (P1)

A student similarly stated:

“Online learning is useful for theory and preparation, but performing in front of real audiences builds confidence in ways that digital learning cannot replace.” (P4)

This reinforces the need for a structured, experiential model that balances technical training with hands-on application.

4.5. Busking as a Teaching Method

Both lecturers and students recognized the value of busking, but concerns about structured assessment and student preparedness were raised. The comparative perspectives of lecturers and students on busking as a teaching method are presented in Table 7.

Table 7: Perspectives on Busking as a Teaching Method in Higher Education

Theme	Lecturers' Perspectives	Students' Perspectives
Busking as a Teaching Method	- Acknowledges benefits but lacks structured assessment.	- Busking builds confidence but requires more institutional support.

Supporting this theme, one lecturer stated:

“Busking provides immediate audience feedback that is highly valuable for student learning, but it must be implemented within clear academic guidelines.” (P2)

A student shared:

“Busking makes us feel like real musicians because we perform for genuine listeners rather than only for grades.” (P5)

Key Takeaways:

- i. Real-world adaptability is underdeveloped in current music programs.
- ii. Assessment frameworks must evolve to include non-musical skills such as audience engagement and entrepreneurial abilities.
- iii. Busking offers an effective experiential learning tool, but structured guidelines are needed for successful implementation.

By integrating a structured busking-based teaching model, music education in higher education can better prepare students for sustainable careers in the music industry.

5. Conclusion

The findings of this study highlight a strong need for an innovative teaching model that integrates busking into higher education to enhance performance skills. Both lecturers and students expressed a preference for active, experiential learning methods over traditional lecture-based approaches. Busking, with its emphasis on live performance, creativity, and real-world application, provides an effective avenue to address these needs.

Current assessment methods in performance-based courses were found to be inadequate in capturing creativity, spontaneity, and real-world readiness. Integrating busking into assessments offers a more authentic and engaging evaluation method, aligning with professional performance environments. However, challenges such as the lack of structured guidelines and rigid classroom settings underscore the need for a well-defined framework to implement busking-based teaching effectively.

Additionally, busking naturally fosters 21st-century skills such as creativity, communication, and adaptability—competencies essential for success in today's dynamic landscape. Previous studies (e.g., Saidon & Zakaria, 2021; Ho et al., 2021; Pachet et al., 2013) further support its value in music education, emphasizing its role in enhancing both musical and non-musical skills.

Overall, the development of a structured busking-based teaching model is not only necessary but also timely. By integrating busking into the curriculum, higher education institutions can provide a more engaging, practice-driven approach to teaching performance skills, better preparing students for future professional challenges.

Ethics Approval and Consent to Participate

The researchers adhered to the research ethics guidelines provided by the Research Ethics Committee (REC) Secretariat, Universiti Teknologi MARA (UiTM) Shah Alam, Malaysia. All procedures involving human participants were conducted in accordance with the ethical standards of the institutional research committee. Informed consent was obtained from all participants prior to data collection.

Acknowledgement

The authors would like to express their sincere appreciation to the lecturers and students who participated in this study and contributed valuable insights to the research.

Funding

This study received no funding.

Conflict of Interest

The authors reported no conflicts of interest for this work and declare that there is no potential conflict of interest with respect to the research, authorship, or publication of this article.

References

- Ashida, A. (2022). The role of higher education in achieving the Sustainable Development Goals. *Sustainable Development Goals Series*, 71-84. https://doi.org/10.1007/978-981-19-4859-6_5
- Ballantyne, J., Packer, J. (2004). Effectiveness Of Preservice Music Teacher Education Programs: Perceptions of Early-career Music Teachers. *Music Education Research*, 3(6), 299-312. <https://doi.org/10.1080/1461380042000281749>
- Blair, E., & van der Sluis, H. (2022). Music performance anxiety and higher education teaching: A systematic literature review. *Journal of University Teaching & Learning Practice*, 19(3), 05.
- Carey, G., Bridgstock, R., Taylor, P., McWilliam, E., & Grant, C. (2013). Characterising one-to-one conservatoire teaching: Some implications of a quantitative analysis. *Music Education Research*, 15(3), 357-368. <https://doi.org/10.1080/14613808.2013.824954>

- Chen, L. (2023). Exploration of development strategies of the music education in secondary school from the perspective of post-philosophical culture. *SHS Web Conf.*, (157), 03027. <https://doi.org/10.1051/shsconf/202315703027>
- Creswell, J. W. (2012). *Educational Research: Planning, Conducting, And Evaluating Quantitative and Qualitative Research*. Boston: Pearson.
- Dunbar-Hall, P., & Wemyss, K. L. (2000). The effects of the study of popular music on music education. *International Journal of Music Education*, 1(os-36), 23-34. <https://doi.org/10.1177/025576140003600104>
- Fredrickson, W. (2007). Music majors' attitudes toward private lesson teaching after graduation. *Journal of Research in Music Education*, 55(4), 326-343. <https://doi.org/10.1177/0022429408317514>
- Green, L. (2017). *How popular musicians learn: A way ahead for music education*. Routledge.
- Hallam, S., & Creech, A. (2010). *Music education in the 21st century in the United Kingdom: Achievements, analysis, and aspirations*. Institute of Education-London.
- Ho, W. C., & Law, W. (2012). The cultural politics of introducing popular music into China's music education. *Popular Music and Society*, 35(3), 399-425. <https://doi.org/10.1080/03007766.2011.567916>
- Ho, R., Au-Young, W. T., Au, W. T. (2021). Effects Of Environmental Experience on Audience Experience of Street Performance (Busking). *Psychology of Aesthetics, Creativity, and the Arts*, 3(15), 517-527. <https://doi.org/10.1037/aca0000301>
- Jones, B. D., & Parkes, K. A. (2009). The Motivation of Undergraduate Music Students: the Impact of Identification and Talent Beliefs on Choosing a Career in Music Education. *Journal of Music Teacher Education*, 2(19), 41-56. <https://doi.org/10.1177/1057083709351816>
- Jääskeläinen, T. (2022). "Music is my life": Examining the connections between music students' workload experiences in higher education and meaningful engagement in music. *Research Studies in Music Education*, 1321103X2211042. <https://doi.org/10.1177/1321103x221104296>
- Kolb, D. A. (1984). *Experiential learning: Experience as the source of learning and development*. Prentice-Hall.
- Lilian, S. (2017). Beyond expectations in music performance modules in higher education: Rethinking instrumental and vocal music pedagogy for the twenty-first century. *Music Education Research*, 19(3), 252-262. <https://doi.org/10.1080/14613808.2015.1122750>
- López-Íñiguez, G., & Bennett, D. (2019). A lifespan perspective on multi-professional musicians: Does music education prepare classical musicians for their careers? *Music Education Research*, 22(1), 1-14. <https://doi.org/10.1080/14613808.2019.1703925>
- McArdle, G. E. H. (1998). *Conducting a Needs Analysis*. Menlo Park, CA: Course PTR.
- McPherson, G. E. (1995). The assessment of musical performance: Development and validation of five new measures. *Psychology of Music*, 23(2), 142-161. <https://doi.org/10.1177/0305735695232003>
- Meissner, H. (2019). Theoretical framework for facilitating young musicians' learning of expressive performance. *Frontiers in Psychology*, 10, 1-14.
- Osborne, M. S., Greene, D. J., & Immel, D. T. (2014). Managing performance anxiety and improving mental skills in conservatoire students through performance psychology training: A pilot study. *Psychology of Well-Being*, 4(1). <https://doi.org/10.1186/s13612-014-0018-3>

- Pachet, F., Roy, P., Moreira, J., & d'Inverno, M. (2013). Reflexive Loopers For Solo Musical Improvisation. *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems*. <https://doi.org/10.1145/2470654.2481303>
- Papageorgi, I., Haddon, L., & Welch, G. (2010). Institutional culture and learning in music education: Interrelationships between perceptions of the learning environment and undergraduate musicians' attitudes to performance. *Music Education Research*, 12(4), 427-446.
- Parncutt, R., & McPherson, G. E. (2002). *The science and psychology of music performance: Creative strategies for teaching and learning*. Oxford University Press.
- Reitsamer, R., & Prokop, R. (2017). Keepin' it real in Central Europe: The DIY rap music careers of male hip hop artists in Austria. *Cultural Sociology*, 12(2), 193-207. <https://doi.org/10.1177/1749975517694299>
- Reynolds, B. R., & Hayes, L. J. (2021). Direct instruction of absolute pitch using the Theremin as a musical instrument and experimental apparatus. *Behavior Analysis Practice*, 15(3), 715-729. <https://doi.org/10.1007/s40617-021-00621-4>
- Rickels, D., Councill, K., Fredrickson, W., Hairston, M., Porter, A., & Schmidt, M. (2009). Influences on career choice among music education audition candidates. *Journal of Research in Music Education*, 57(4), 292-307. <https://doi.org/10.1177/0022429409350779>
- Saidon, Z. L., & Zakaria, H. A. (2021). Kajian terhadap potensi program busking oleh pelajar UPSI di Gerbang Seni, Lorong Mural, Tanjung Malim sebagai aktiviti pengayaan bagi mengembangkan kemahiran persembahan muzik berdasarkan pendekatan. *Jurai Sembah*, 2(1), 28-39.
- Thibeault, M. D., & Evoy, J. M. (2011). Building your own musical community: How YouTube, Miley Cyrus, and the ukulele can create a new kind of ensemble. *General Music Today*, 24(3), 44-52. <https://doi.org/10.1177/1048371310397348>
- Toulson, R., & Hepworth-Sawyer, R. (2018). Connected learning journeys in music production education. *Journal of Music, Technology & Education*, 11(3), 269-286.
- Wepriadi, D. (2022). Profile of street children in carrying out singing activities while learning. *Educ Soc Science Rev*, 1(2), 10. <https://doi.org/10.29210/07essr49200>
- Westerlund, H. (2006). Garage rock bands: A future model for developing musical expertise? *International Journal of Music Education*, 24(2), 119-125.
- Woody, R. H. (2012). Playing by ear. *Music Educators Journal*, 99(2), 82-88. <https://doi.org/10.1177/0027432112459199>