Music Technology in Primary, Secondary and Tertiary Education in Malaysia?
– Problems and Possibilities

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Music and Technology

In music, Moore (1990), through his discussion on musical data and process, proposed three fundamental issues in musical knowledge base, namely listening, composing and performing processes. He suggested that these processes could be interpreted through actions made by human being, a machine or a combination of both through the acquisition of skills.

Musical skills require practice, and for that particular reason, musicians will take a long time to learn about music. Lack of knowledge in music theory, compositional or performing principles and practice would place a limitation to the musicians. In performing music, for example, a performer may use a score as a guide to the performance of a particular piece of music. Therefore, performers need to use a great deal of knowledge about the theory of music to make decisions about what to perform and represent a particular composition (Moore, 1990).

I would like to start my discussion about music technology education in our tertiary education by sharing my twelve years experience in teaching music technology at Universiti Malaysia Sarawak (UNIMAS).

Universiti Malaysia Sarawak Music Department

In UNIMAS, our interest in music technology has lead to the setting-up of UNIMAS's state-of-the art Musical Instrument Digital Interface (MIDI) studio in early 1996. Later, in 1997 the UNIMAS Electro-Acoustic Group (EAG) was formed which serves as a platform for experimental research that focuses on the merger between traditional and electronic based music.

Most of our activities during those years reflected our multi-disciplinary profile, as the members (students and lecturers) were coming from various creative studies, such as fine art, electronic art, industrial design, cinematography and music. One of the main principles of the EAG, was to be a catalyst in convergence between traditional and technological oriented practices in the art.