

**A Training Person Need Analysis for Music Teachers Readiness to Teaching Music Vocational for Visually Impaired Student: A Review**

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**Abstract**

Music vocational is a programme that provides students with work, networking and learning activities outside of school through music performance or other musical activities that encourage students to gain some experience in a music industry job setting. However, music vocational education is still developing and is currently trying to reach students with special needs through special schools. The standardised skills that are commonly used and developed in society need to be understood and practised by children with special needs, especially the visually impaired students. However, its programme some case not being executed by the relevant teachers background. This study aims to examine the need for relevant music teachers for the implementation of music vocational training programmes in special education settings. Literature study on this study to explain the standard specifications of music vocational education and training teachers and how to implement vocational or specialised music learning for visually impaired students. The qualitative data show that vocational music education requires teachers with at least two years' experience and knowledge of music and the music industry, as well as several strategies for teaching visually impaired students in vocational music programmes that are directed towards self-determination in preparation for possible future careers.

**Keywords:** Visually Impaired Career, Music Teacher, Needs Analysis, Training Needs, Teacher Training

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**INTRODUCTION**

Music education is the one of the education in the arts disciplines that emphasises the promotion of life skills, professional competencies, personal development, cultivation of character and citizenship, locally and globally (Meltzer & Schwencke, 2020). Through music education in schools, there are some important roles in the educational environment including the profession of music teacher because being able to play any instrument or having knowledge about music does not mean that one can be a good teacher, however, teachers need knowledge about music teaching approaches and practices that can manage students and manage the delivery of material to students (Özgül & Zehir, 2023). Music teachers is crucial for young people to develop attitudes, musical and aesthetic orientations, affecting the students' personality, their awareness of the meaning of their being, their development as a future specialist and their professional formation (Bilozerska et al., 2021). The criteria for teacher professionalism can be viewed in terms of academic results can be determined by the teacher's good judgement, self-control, esteem, enthusiasm and adaptability (Kim et al., 2019). The one of the popular types of professional development were workshops and guided assignments that sponsored by national, state, or local music associations, while the workshop's facilitators shared resource materials, presentations of music education program curriculum and

pedagogical strategies, peer-to-peer discussion, and activities to promote reflective analysis of mentoring (Snell et al., 2019).

According to Heldisari, (2019) mentioned that the starting point of humanistic theory, music teacher should prepare learners to become productive and independent as human beings, prepare learners to be able to choose a career in competition and develop a professional attitude in their field of expertise, equip learners with science, technology and art to be able to develop themselves independently, equip learners to become productive human beings, equip learners with competencies that are in accordance with the chosen programme of expertise. However, the linearity of teaching is still a contentious issue in the Indonesian education system, while the needs of teaching show a broader need for students to learn. The imbalance between the number of students and music teachers is one of the factors that lead to music learning being delegated to other teachers who do not have musical knowledge (Steward et al., 2024). Therefore, Steward et al., (2024) also mentions the need to improve teachers' ability to design lesson plans that are in line with applicable standards.

Applicable learning standards that are suitable for special students means that the teachers create personalised student-centered learning experiences by interpret and constructing the national learning programme to the students' individual needs (Ronksley-Pavia, 2024). Whether they want to playing or singing their favorite song, writing musical notes, being in a music community such as choir or orchestra or band and also to relieve or express someone's idea and creativity until to a wider things for the future such as getting benefits from their music work (Markert & Schredl, 2024). In the field of music, on the job learning through music means students action's of the musician whereas vocational educational as a program that engaging the development of cooperation between work life and educational units (Virkkula, 2020). Visually impaired students are vision impairing condition that causes them can not see and moving like the normal people, despite of their impaired, the teachers could maximize the learning program that involves other sensory function such as hearing and touching to get their to interact with society and learn about the real world around them such as the world of work. Getting a job is not something that can be realised as simply as words - even for normal people, getting a job requires a lot of preparation and hard work until they are financially independent. Raj & Priyadarshini, (2024) defines "Work Limited Workforce" an individual who is with a disability that may have the potential to access paid work under certain conditions that promote inclusion through innovative training and employment schemes because disabled workers struggle to find work.

In the field of music, on the job learning through music means students' action of the musician whereas vocational educational as a program that engaging the development of cooperation between work life and educational units (Virkkula, 2020). Vocational programme is a European-initiated programme that widely in terms of VET or Vocational Education and Training where implemented at the upper secondary level that prepares student for working life in a specific job or occupational field (Salas-Velasco, 2024). Firstly, VET programmes must be relevant to the student's immediate environment to understand the employment opportunities available. Secondly, VET programmes often address both long-term and short-term expectations, but must also be relevant to the student's immediate environment. However, politics at the regional level often frame VET as a one-size-fits-all solution to other social problems such as social exclusion and lack of economic competitiveness. Therefore, VET programmes should have strong links between education, employment and the economy (Bettencourt et al., 2024). VET-programmes were a 3-year programmes as an apprenticeship training (Olofsson & Panican, 2024).

To building the strong links between education field, employment management, the businesses, either the programme overall need an enough competencies from the mentor or the vocational teacher. A teacher teaching music for the blind need to have competencies in

personality, knowledge and skills to make the visually impaired student preparing their-self to working in the music field professionally. Professionalism in the music arts is complex because there are no definition describing the formal indicator separates characteristic from amateur and professional musicians (Everts, 2024) so it actually quite difficult to called profesional musician. Everts et al (2024) also mentioned that musician often engage in multiple job holdings while formal education is often not a standar requirement for a career in the arts. Meanwhile there are still some article mentioned that communication is an informal norms to the professional artist should possess in the higher arts education. It can be said that teachers, as mentors in an educational setting, need to guide students to develop student vocationalism by providing forms of cultural capital that can be used as symbolic resources to construct such a professional identity (Skaggs, 2019).

This study will try to explain how the standard of vocational music teacher and how it is adapted to the implementation of mentoring and vocational music training for the visually impaired. The training of vocational music teachers for the visually impaired is important in this study because the needs in the provision of vocational music content in several schools have not been met, one of which is the lack of accompanying teachers or trainers who are able to implement the vocational programme in several special schools. Vocational programmes that currently exist in Indonesia have been developed in general arts vocational high schools in several regions, but they have not specifically supported children with special needs, although (Baker et al., 2014) teaches that there are several needs of visually impaired people for pedagogical training that prepares them for professional network development and support. Therefore, the requirements for a vocational music teacher must be professional, qualified and comprehensive (Abramauskiene, 2018). Because blind person still have opportunities to do the same work as a sighted person such as music teacher, songwriter, music producers (Thomson et al., 2023). The level of professional readiness of future music teachers to identify professional orientation, attitude to professional activity and awareness of the social significance of music-pedagogical activity such as motivational readiness. There are some educational tests of different levels of complexity to assess the quality of socio-humanitarian, psychological, pedagogical and professional music knowledge including the theoretical readiness. The professionalism of the future vocational music teacher program also contains solution of practical pedagogical, methodological and music educational tasks and problem situations from the practical activities from the teacher in the field with their students.

The novelty of this research lies in its focus on the intersection of vocational music education and the unique needs of visually impaired students. While previous studies have examined vocational training and music education separately, there has been limited research on how these two fields intersect for visually impaired students. This study will provide new insights into the specific competencies required for music teachers to effectively teach visually impaired students, as well as strategies for implementing vocational music training programs tailored to their needs. Additionally, this research addresses a gap in the existing literature by exploring the professional development of music teachers in the context of special education, specifically focusing on visually impaired students, which has not been extensively covered in previous studies. By analyzing the needs of both students and teachers in this specialized area, this research contributes a unique perspective to the field of vocational music education, offering practical solutions to improve the training of music educators.

The present study focuses on the needs analysis for teacher training issues and analysis that are expected to be required when teaching vocational music to visually impaired students. Exploring the teacher training needs that are important in developing the vocational music teacher training programme. The needs analysis of vocational music for the visually impaired is being researched because of the awareness of the fate of blind children who have an interest and talent in music after graduating from school, but do not yet have appropriate work plans

due to the lack of special music teachers to specifically teach and accompany them in this matter (Baker et al., 2014). Therefore, music teachers have an important role to play in developing music vocational programmes in their schools in order to provide learning opportunities and work experience in the field of music for blind students.

On a global scale, this research has the potential to benefit a wide range of stakeholders, including educators, students, and policymakers. The findings of this study could lead to the development of more inclusive vocational music education programs that can be implemented in various countries, improving access to education for visually impaired students worldwide. By providing a model for training music teachers to work with visually impaired students, this research could help bridge the educational gap and create more equitable opportunities in the field of music. Moreover, fostering the professional development of visually impaired individuals through vocational music education can contribute to greater social inclusion and economic empowerment, as music offers viable career paths such as teaching, songwriting, and music production (Thomson et al., 2023). In turn, this can lead to a more diverse and inclusive music industry, where individuals with disabilities can contribute their talents and creativity on an equal footing with their sighted peers. Finally, this research aligns with the global push for inclusive education and employment, contributing to the broader goal of achieving equal opportunities for all individuals, regardless of their abilities.

### RESEARCH METHOD

The method used in this research is Systematic Literature Review (SLR) to answer the research questions carried out systematically to identify, select and critically evaluate the results of previous studies by looking at the formulation questions, search for literature, delimitation of criteria, and establishment of an analysis protocol (Ramírez-Montoya & Lugo-Ocando, 2020). In this study also identified the need analysis using the PICo. PICo table used in this study to identify the Problem, Intervention / Exposure, Comparison Control, and Outcome / Research Question (RQ).

In the searching process the author find there was a total of 4064 articles. Those journals have been reduced to 51 articles using the Google Scholar which were collected using Publish or Perish (PoP) database with the keywords or terms “teacher training\*” AND “music training” OR “music education” AND “visually impaired”. The search was limited to articles published between January 2018 and the August 2024. All of these articles were taken forward into a title and abstract review process using the PoP also to find the novelty if this themes or innovation.



**Figure 1.** The SLR Phase (Montoya, 2020)  
*Phase 1: Research Questions*

The authors of this study posed five research questions (see Table 1.), that find by the relevant publications between 2014 – 2024 about teacher training program linked to special education perspective and art-based innovation. The themes and questions emerged from the gaps in knowledge identified in studies carried out by the authors’ experience with challenges use in academic practices and educational innovation training activities with visually impaired students, academicians, and educators that helped with the development of the questions. The possible answers arose from the theoretical support on which the study is based. The opportunity to provide new contributions for special education and music education research, in particular, was a motivation for the themes and research questions.

**Table 1. Topics and Research Questions**

<b>Topics</b>	<b>Research Questions (RQs)</b>	<b>Possible Answers</b>
Characteristics of the studies of teaching vocational music that have been published in recent years	RQ1. In which journals have music teacher training?	Journals that have published more about teacher training for music
Methodological trends that have been used in the teaching music program for visually impaired in recent years	RQ2. What are the teaching training trends or strategies used in the studies of teacher training music vocational for visually impaired students?	Methodological trends, strategies or instruments from previous studies
The core and the transversal dimensions in teaching training program publications	RQ3. What are the core and transversal dimensions identified in the practices of training teacher music vocational program	<p><i>Core:</i> Pedagogy Content Strategy Quality</p> <p><i>Transversal:</i> Technology Curricula Standarised Framework Social Skills</p>
The educators conditions or human quality in special schools environment for music education for visually impaired	RQ4. How the teacher quality in music vocational program	The standarized or qualified that teacher need to applied
Educational innovation practices in the teacher training music program for visually impaired students	RQ5. What are the core and transversal dimensions identified in the articles, and what practice of the teacher training musing vocational for visually impaired is being executed?	<p><i>Training Teacher Program:</i> Product Accesibility Use Validity</p>

*Phase 2 : Search Process*

The search for articles was carried out in Google Scholar and Scopus that were collected with publish and perish (PoP). The keywords (teacher training), period (2014 – 2024), and type of document (article) were the delimiters. The search process carried out with the different search patterns using Google Scholar and Scopus is presented in Table 2.

**Table 2. Search Patterns**

<b>Google Scholar</b>	<b>Scopus</b>
TITLE-WORDS (“Music Education and Training for Teacher”) AND PUBYEAR > 2015	TITLE-WORDS (“Music Teacher”) AND KEYWORDS (“Training of Trainers”) AND PUBYEAR >2018

*Phase 3 : Inclusion and Exclusion Criteria*

The inclusion criteria were from the field of teacher training have some possibilities which are, Training of Trainers (ToT), teachers-turn-trainers (TTTs), pre-service and in-service teacher training. In order not to leave out the terms of “teacher training” was searched globally and reduced by the specific terms with the other relevant terms in this study. The terms of music vocational determined that they were articles, that they included ‘teacher training’ in their title, summary, or keywords and were published between January 2014 and September 2024.

The exclusion criteria were vocational music teacher training items identified as book chapters, book and reviews published before January 2014 or between September 2024.

*Phase 4 : Selection Process and Data Extraction*

The number of articles in both databases (Scopus and Google Scholar) was 84. Quality criteria were applied to identify that the articles integrated to the music vocational programme teacher training in their titles, abstracts, and keywords. This ensured that the focus of the study is teacher training in terms of music vocational programme. As the result there are 84 articles were selected for the SLR.

*Phase 5 : Data Synthesis*

A data extraction form specifically related to the five SLR study questions was used to support the content analysis of the articles based on the study questions. Analyzing the content using a qualitative technique for making focal text from the terms, keywords, networks of co-terms, and categories that located in the papers.

**RESULT AND DISCUSSION**

This section presents the results related to the research questions. The tools used for the graphs were Vosviewer.

*RQ1. In which journals have music teacher training?*

The journal that have been containing the terms of the music teacher training based on the title, theoretical basis data, keywords, and abstract.

**Table 3.** Journal that Relevance with the Music Teacher Training

<b>Authors</b>	<b>Publication Year</b>	<b>Title</b>	<b>Relevance</b>
Jahanzaib, Fatima & Hanif	2024	Career Education and Vocational Training as Part of Expanded Core Curriculum for Primary Level Learners with Vision Impairment: A Qualitative Review	This study focusing to evaluate the vocational training and carrier education opportunities for children with visual impairment
Teras, Osman & Eliasson	2024	Migration, Education and Employment	This book is based on the theory of the existence of education and work, which is recognised as requiring special preparation to realise the quality of

			education based on real work experience.
Bilozerska, Kushnir, Belinska, Rastruba, & Sizova	2021	Formation of a Developmental Environment of Professional Training of Future Music Teachers in the Ukrainian Educational Space	The article aims to develop in the form of a model, implement and experimentally verify pedagogical conditions for the formation of a developmental environment for the professional training of future music teachers at music
Markert & Schredl	2024	Dreams of a music enthusiast: Analysis of a long dream series	This study is based on the fact of how visually impaired students engage in music as they enter the workforce.
Castle	2019	An exploratory investigation of the everyday musical experiences of adults and adolescents who have a visual impairment	This study underpins the facts about how professional teachers are involved in the development of training for the visually impaired in music.
Meltzer & Schwencke	2020	Arts-based learning in vocational education: Using arts-based approaches to enrich vocational pedagogy and didactics and to enhance professional competence and identity	This article discusses in what way arts-based learning can complement and enrich vocational pedagogy and didactics.
Cassanova, Jaramillo & Serrano	2024	Current state and prospects of teaching-learning processes in music teacher education in Spain: a literature review	This study analyse the elements that are considered necessary to train music teachers to become competent professionals.

*RQ2. What are the teaching training trends or strategies used in the studies of teacher training music vocational for visually impaired students?*

The suggestions from the previous study mentioned that applicable learning standards that are suitable for special students means that the teachers create personalised student-

centered learning experiences by interpret and constructing the national learning programme to the students' individual needs (Pavia, 2023). The national standards in music vocational training can refer to the concept of a nationally standardised framework e.g. music teacher's SKLs Indonesian Qualification Framework (IQF) ( Kemendikbud, 2021). The teacher trained to know the students need based on how they (the visually impaired students) understand the new things, the use of their senses of hearing and touch, the way they communicate with society by getting them involved in a music community (Arthurs & Petrini, 2024; Markert & Shredl, 2024).

*RQ3. What are the core and transversal dimensions identified in the practices of training teacher music vocational program*

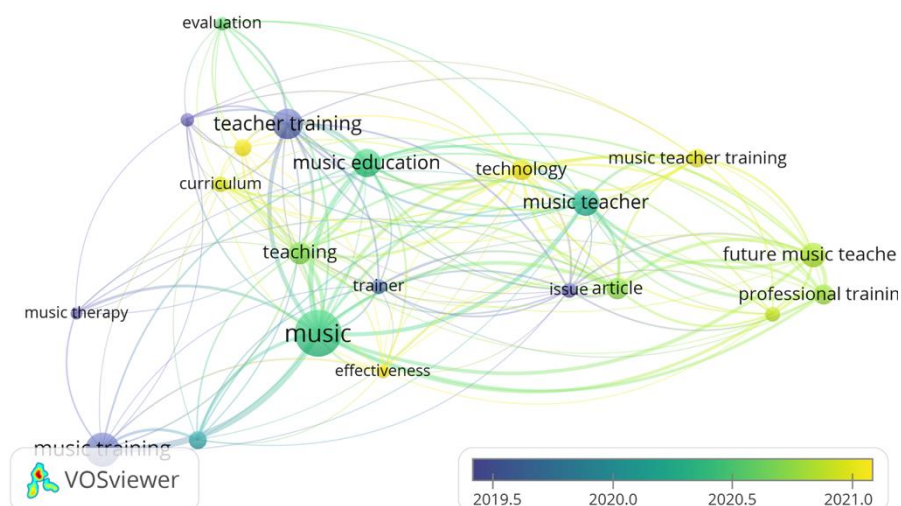
The core dimensions in the practices of training teacher music is teachers have an important role to play in developing music vocational programmes in their schools in order to provide learning opportunities and work experience in the field of music for blind students. Music teacher should prepare learners to become productive and independent as human beings, prepare learners to be able to choose a career in competition and develop a professional attitude (Heldisari, 2019)

*RQ4. How the teacher quality in music vocational program?*

Music teachers should know and have biq motivation to learn music because music it si very crucial to transferring the knowledge to the students (Steward et al., 2024). Educators in vocational programmes must have a certificate of competence in accordance with the level and field of expertise taught produced by the university (Government of Indonesia Regulation, 2005).

*RQ5. What are the core and transversal dimensions identified in the articles, and what practice of the teacher training using vocational for visually impaired is being executed?*

The core and transversal dimensions identified in some of these articles and teacher training practices using vocational for the visually impaired emphasise the pedagogical dimension of the visually impaired, the musical skills dimension, and the entrepreneurial dimension.



**Figure 2. VosViewer**



## **Discussion**

This study does not go into great depth about vocational music teacher training for visually impaired students but only presents data that underpins the theory of appropriate training for vocational music teachers so as to gain a theoretical perspective that is able to explain how professional music teachers can best mentor and assist visually impaired students in the enhancement of their specific skills through training that contains content-specific materials, pedagogies and strategies. The need to contribute to the field of developing the quality of teachers for the visually impaired crossed with the study of music vocations led to some assumptions about the content of music vocational teacher training. then at the last point will be written about its implications in the environment of children with special needs who are visually impaired in the conclusion section.

Previous research has explored various aspects of music education and vocational training, yet few studies have focused on how these intersect for visually impaired students. For example, Virkkula (2020) and Olofsson & Panican (2024) have discussed the broader concept of vocational education and training (VET) and its importance in preparing students for the workforce. However, these studies tend to focus on general populations rather than addressing the specific needs of students with disabilities. In contrast, this study builds upon the work of Baker (2014), which highlights the need for specialized pedagogical training for visually impaired individuals. While Baker's research emphasizes the lack of specific music vocational programs for visually impaired students, this study seeks to contribute by identifying the core competencies music teachers need to successfully mentor these students and enhance their vocational potential.

Moreover, compared to the findings of Bilozerska et al. (2021), which outline the influence of music education on students' personal and professional development, this research takes a step further by focusing on how these developmental aspects can be tailored to visually impaired students through specialized vocational training. The comparison with Stewart et al. (2024) shows that while their research identifies the imbalance between the number of music teachers and students, this study dives into how music teachers can be better trained to serve visually impaired students, addressing both the quantity and quality of education.

**Practical Solutions Based on Research Findings** In addition to its theoretical contributions, this research also aims to provide practical solutions for improving the training of vocational music teachers working with visually impaired students. One key strategy involves enhancing both the pedagogical and technical readiness of teachers. Pedagogically, teachers need to be equipped with content-specific materials and adaptive teaching methods, such as multisensory learning approaches that utilize auditory and tactile resources to compensate for the students' visual impairments. Teachers should also receive training on how to foster independence and creativity among visually impaired students, allowing them to thrive in various music-related vocations, including performance, composition, and teaching.

From a technical perspective, this research highlights the importance of integrating assistive technologies, such as Braille music notation software and audio-based learning tools, into the curriculum. These tools can significantly enhance the learning experience for visually impaired students, making it easier for them to engage with musical content and express their creativity. Developing training programs that incorporate these practical tools will not only improve the professional readiness of music teachers but also ensure that visually impaired students receive a comprehensive education that prepares them for the workforce.

## **CONCLUSION**

Music teachers need to master several dimensions in the implementation of music vocations for the visually impaired including the pedagogy dimension of visually impaired students, the music skills dimension, and the entrepreneurial dimension. Mastery of these

dimensions can be pursued or proven by a certificate of expertise that applies in each country according to the standard performance framework with a span of 2 - 3 years of experience until it reaches the specified work standard.

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