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## My Philosophy of Music Education

When it comes to the topic of having music education courses offered in public schools, there are many claims that are provided on both sides of the argument. When it comes to the side of supporting music education, there are four questions that are asked: Why, how, what and who?

### **Why should we teach music in schools?**

My answer to that question comes simple. Much like every other extra curricular activities, music can provide organization and coordination skills that are vital to a young student's growth. Interestingly, having some sort of formal musical training is an essential part of the wheel of intelligence, which falls under the "rhythmic" category. Not only having a music course would open up doors for a student's creativeness becomes vivid, it would also allow for that student to have something to look forward to when he comes to school, because in reality, not every child simply enjoys going to school to learn; we are all aware that school is more of a nuisance to those students. It can bring out the true character of a student and allow one to express himself in a different way, in terms of devoting work into something that can define who he is.

It is normally understood that not every student would thoroughly enjoy being in a band class, much like how not every student enjoys going to school. In order to bring out the success of a music class, there has to be different ways of how a teacher would conduct his class, being that not every student learns the same way as others, or even enjoy performing the same music. There are many different ways for music to be taught in schools, and the best way to teach music is to have the adolescents to become involved with the music making process, in terms of having them in a performing ensemble such as show choir, concert band, jazz lab, orchestra, or a

musical. Each different type of musical ensemble can bestow a different effect among each student. The biggest challenge for an educator, not just the musical ones, is finding a different method of approach of teaching the students based on each individual's circumstances.

On the same note of getting a diverse variety of students to be acquainted with music, it also depends on the kind of music that should be taught in schools. Typically, the common answer for this situation would be "all kinds of music" but it should be slightly more emphasised on the kind of music that the adolescents are not already familiar with. Yes, learning Gustav Holst or Ludwig Beethoven does not seem to be appealing to the typical middle schooler, but it can still teach him to have more of an open mind and not to be extremely reserved to something that he is already aware of. That would signify a lack of ability to discover, learn and adapt. Music should be taught to everyone, especially the ones who have a desire to learn more about it and become acquainted with different varieties of music to explore and develop his own creativity.

On the topic of creativeness, this is the kind of skill that comes from everyone individually, in terms of a person designing or expressing his own independent ideas into something original. The perpendicular definition of creativeness would be divergent, which implies the more "structural" or idea that is not very original and often developed from a formal standpoint.