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General music education is crucial in secondary schools since it allows for music education to be accessible for all students, and general music education promotes students' growth in multiple aspects even outside of their musicality. Ensemble-based music classes do allow for social learning environment and musical skills such as executive and aural skills, but ensemble-based classes are mainly performance focused. The group usually has a concert to get ready for, so it is difficult for the teacher to expand the lesson beyond rehearsing and improving the students' instrumental playing.

However, with general music, the lessons can go beyond working toward a performance. The lessons can be more about letting the students explore musicality and their learning processes, analyze and understand different contexts that music can be around, and express their creativity.

Music engages students in various ways. The most obvious is listening, of course, as we listen to respond to, analyze, and create music. It also involves looking/watching since visual communication while performing music with others has an effect on the music we make with each other. It also involves us in physical movement because we move to music when we listen and perform, as that is how our bodies truly and naturally respond to sounds, rhythms, and pulses.

It was especially eye opening when we taught a rhythm lesson at the Rochester School for the Deaf. Even students with hard of hearing showed curiosity and were engaged throughout the class. Through this rhythm

activity, the students watched/listened for each other's ideas very intently, echoed each other's ideas, and explored with creating their own ideas. When there was a struggling student, the other students demonstrated for the student and helped her out. This general music lesson had the students engage in various learning modalities such as kinesthetic, visual, auditory, tactile, and even social emotional learning.

Another unique thing that general music class offers is that it allows students to approach concepts from a perspective they would not find otherwise, and it allows them to find interest in the otherwise unexciting concepts. For example, even if a student is not very passionate about learning history, if he/she has interest in music and the music is related to historical context, the student might start to show more interest in history.

My philosophical claim is supported by Orff's and Dalcroze's beliefs. Orff believed in exploration, experience, and connecting natural music-making with fundamental movement and speech rhythms. This is very much like my belief in students' exploration of creativity through experience, and kinesthetic learning. Dalcroze believed in developing listening and expressive/rhythmic skills, and eurhythmics. This is also much like my philosophy since I believe in aural and kinesthetic learning, and also in self expression through the music.

Reading List:

-Mark & Madura Chapter 3 excerpt

-Nafme "Engaging All Types of Learners in the Music Classroom"

-Edgar Chapter 1

-CASEL SEL reading

-WEST music "What Does Orff Really Mean?"

-MasterClass "Dalcroze Method Guide 4: Principles of Eurhythmics"

Bulletin Board:

My teaching philosophy is rooted in honoring each student's passion, and promoting their uniqueness and creativity. In order to make this happen, I want to encourage the students to believe in their instinctive passion and inspiration. I have personally experienced feeling peer pressured to be passionate about certain musical ideas or components even though I was not personally moved by the ideas that people around me were inspired by. I have been learning myself that as important as open mindedness is, it's still important to believe in our original instinctive passion and flame, since that is what brings out unique and special traits to what we create. This also relates to the different components in music learning, which is why I listed different musical components: create, play, sing, move, listen, read, write, improvise, perform, and analyze.