

## *Music Pedagogy for the 21st Century Globalized Curriculum*

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### **Abstract**

Teaching in the 21-century is an altogether different phenomenon. Teaching strategies would always vary based from the learning styles of the 21st century learners and other factors affecting the learning environment. In order to produce 21st century teachers, the teacher education curriculum and instruction must also focus on how to teach 21st century learners. There are different characteristics being a 21st century teacher. These are “Learner-Centered Classroom and Personalized Instructions, Students as Producers, Learn New Technologies, Go Global, Be Go Digital, Collaborate, Project-Based Learning, innovate and keep learning”. Hence, teachers must use innovative pedagogy that fits to the needs of the 21st century learners. Accordingly, this study aimed to analyze the use of music pedagogy for the 21st century learners. This study used theoretical research design through analyzing articles relating to music pedagogy in education. Thematic analysis was used in determining the concepts that emerged from the literature review articles. Based from the literature review analysis, the results of the study are as follows: popular music strategy through role production plays in contemporary music making; pedagogical approach based on the creation of a scaffolded self-directed learning community; meta-pedagogy which embraces informal learning and pedagogy in music; critical pedagogy encouraging students to develop their own forms of creative expression; Feminist Music Therapy Pedagogy; music in a group synchronization; using some other brand of musical paraphernalia while studying. In conclusion, music pedagogy gives strongly impact to the 21<sup>st</sup> century learners is a globalized curriculum.

Keywords: Globalized Curriculum, Music Pedagogy, 21<sup>st</sup> century learners

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## **Introduction**

Does music pedagogy contribute impact towards 21<sup>st</sup> century education and globalized curriculum? This essential question reminds the curriculum designers, school administrators and teachers on how to make an innovative method of teaching in getting into internationalization. Music can enhance the comprehension skills of the learners. Thus, in the twenty-first century learning, music gives impact to a globalized curriculum. It means, in the advent of internationalization, music pedagogy plays an important role in the teaching and learning process. In fact, music inspires people, and cures the passive learners into active participants. Music pedagogy develops the cognitive, affective and psychomotor domains of the 21<sup>st</sup> century learners. This music pedagogy involves the use of feminist music therapy in enhancing critical literacy skills (Hahna, 2011). The study of Hahna, supports the content of globalized curriculum in the twenty-first century because it develops creativeness, innovativeness, critical thinking and communication skills. Hahna emphasizes *“music therapy will raise awareness regarding the possibilities of using feminism in both teaching and therapy as a potential method for teaching and working with clients and to promote the equality of all people”*.

Another music pedagogy is the meta-pedagogy (Finney & Philpott, 2010). According to the study of Finney & Philpott, facilitating learning activities inside the classroom contribute to the positive learning environment where learners are motivated to learn through reflective learning experiences in digging the concept of music as part of human life. It means that human being must be passionate to music as part of their culture. Finney & Philpott argued, *“'living' and 'excavating' musical learning as part of a meta-pedagogy for teacher education is most likely to impact on the habitus of developing music teachers such that they can in turn impact upon an un-alienated learning for their pupils”*. This means that, teacher education program in the higher education of learning, needs to apply the music pedagogy for the twenty-first century globalized curriculum. This is supported from the study of VanAlstine (2011), *“An internationalized approach will enable classroom teachers to confidently integrate music within their classroom content and pedagogical approach to teaching within an international framework”*.

From the literature review of (Hahna, 2011, Finney & Philpott, 2010, & VanAlstine,2011), theme about the relevance of music pedagogy emerged. Hence, this present study aims to analyze the impact and contributions of music pedagogy for the twenty-first century globalized curriculum. It is strongly emphasized in this present article that music pedagogy gives strong impact to the 21<sup>st</sup> century learners in a globalized curriculum.

### **Types of music pedagogy**

- Internationalized approach to instruction: This means that an internationalized approach to instruction is important in globalized curriculum. When we say globalized, learners must study the different cultures around the world. This is needed in the teacher education program particularly in exchange students who will do their practice teaching in the other country. So, learners can understand the different cultures using the history of music and the genre and styles of music around the world. Through using music pedagogy, learners'

cultural awareness is developed. Thus, respecting one another is internalized in the hearts of every individual regardless of cultures. Indeed, according to VanAlstine (2011):

*“pre-service elementary classroom teachers need to integrate music from an international perspective into their instructional content and pedagogy”.*

- Popular music strategy: In this pedagogy, critical thinking is needed to come up with unique and innovative creative output of producing popular music that represents cultural identity of the different countries (Elafros,2011). So, this pedagogy fits to the 21<sup>st</sup> century skill, “critical thinking”. Similarly, learners study and analyze the content and sounds of the different songs across the global arena. Through comprehension analysis, they also generate concepts from the songs and express through cooperative learning strategy. This is also supported by the study of Enriquez (2014), emphasizes the meaning of symbols, gestures and forms of cultural production created from the content and genre of music. According to Enriquez:

*“music as a semiotic form which gives insights into how actors envision and evaluate the social order”.*

The statement of Enriquez depicts about creativity of something new “improvisation”. This refers to improvising music using critical thinking analysis which is also skill of the 21<sup>st</sup> century. Moreover, a study of Jones (2013), stipulates that mobile device is considered as new folk music instrument. This means “live electronic music making”. It implies that learners are already equipped with innovative knowledge of producing music out of mobile device. As a matter of fact, all people around the world are users of cellphones whereby they enjoy texting while listening to music from their mobile device.

- Facilitative and scaffolded Pedagogy: This type of pedagogy is one stone that hits two birds. Meaning, one music teacher uses two approaches in teaching: the facilitating and scaffolding pedagogy. This is effective in learning instrumental music while playing different music instruments. In order to attain the philosophy of constructivism, facilitating learning activities are needed for diverse learners with individual differences. However, if learners have difficulty in learning musical instruments, scaffolding strategy is recommended. Thus, teachers must be vigilant of analyzing the different learning styles then use pedagogy that fits to the learning environment. Accordingly, Andrews (2013) suggested:

*“ music teachers could develop their pupils' capacity for autonomous learning by taking opportunities to adopt a more facilitative role, providing the learning context and assistance when required, but allowing the pupils to direct their own learning”.*

In addition, music pedagogy could also influence context in communication process through “musical performance and cultural performance”(Blau,2007).The combination of music and culture content knowledge is considered as musically and culturally responsive pedagogy in a globalized curriculum.

## **Globalization and 21<sup>st</sup> Century**

Cultural groups known as indigenous people around the world, have language barriers in expressing their thoughts and feelings to the different people across the globe. In the study of Krejci (2010), explains that the different cultural groups could not express their ideas because of the absence of a common language. Thus, they used “musical activity to serve as an important means of communication and increase awareness of the world”. From this context, it emphasizes the power of music as language across world diversity. Indeed, Krejci emphasizes that music and dance can inspire diverse people around the world. Krejci stipulates: *“Music and dance helped to promote social bonding, trade, and religion. They also expressed cultural identity and contributed to ethnic differentiation”*.

The statement of Krejci implies the importance of music, dance and cultures towards globalization and 21<sup>st</sup> century skills. In realizing this globalized curriculum, the integration of music education is needed. Johansen (2013) said: *“Music education in our time faces a wide array of challenges that can be related to the contemporary condition of globalization and its dynamics”*.

This means that in music education curriculum needs to emphasize globalization and glocalization. Globalization means 21<sup>st</sup> century learners learn world music through internet while in glocalization learners learn music based from their cultures. Thus, it is the content and pedagogy of the curriculum to emphasize the concept of world music through internet learning activity and music cultures inside the classroom environment. Hence, in defining 21<sup>st</sup> century globalized curriculum, it is the role of music pedagogy coupled with the integration of other disciplines through culturally responsive facilitating learning activities that fit to the 21<sup>st</sup> century skills. Estevez (2011) stresses that the school philosophy must emphasize the preparation of the learners to have globalization in education. Estevez said: *“To determine what the curricular elements, organizational structures and student behaviors are being implemented in schools that state that they have a globalized curriculum and are preparing students for the 21st century”*

According to Estevez, in implementing the globalized curriculum, integration of educational technology(internet) as an instructional material that helps learners’ cultural awareness. Besides, globalized curriculum program emphasizes international exchange through partnership linkages among international countries. Not only international partnership, but also facilitating learning activities focusing on problem solving, critical thinking, digital literacy and communication. These are 21<sup>st</sup> century learning activities for the 21<sup>st</sup> century learners. Thus, we strongly argue that music education and pedagogy is the best for a globalized curriculum in preparing students to have 21<sup>st</sup> century skills.

## **Impact of Music Pedagogy**

We argue that music pedagogy gives strong impact to the 21<sup>st</sup> century learners in a globalized curriculum. Indeed, popular music can be heard everywhere and it touches the minds, hearts and souls of the listeners. So, music plays an important role in child and adolescent development in terms of cognitive, social, emotional and moral

development. That is why, in the teaching and learning curriculum, music pedagogy is culturally responsive pedagogy to the needs of the learners (Anonymous; Council on Communications and Media, 2009). Likewise, Travis (2013) suggests that “rap music is a discourse in lifespan development”. This means that music contributes to the human development. “*Music is used as a tool to promote and research positive change strategies for individuals and the communities that they value*” (Travis, 2013). Indeed, Moore (2013), suggests that learners must be exposed to different learning activities using music pedagogy in order to feel and experience the essence of positive contributions of music towards the effective learning in a multicultural settings. Meaning to say, educators will use music which has positive effect of sounds, meaningful lyrics with moral lessons and therapeutic music. Hence, in music pedagogy, it must be an culturally responsive intervention strategy.

## **Conclusion**

The different articles used as the basis in analyzing the impact of music pedagogy for 21<sup>st</sup> century globalized curriculum, give a great avenue of discussing the entire concepts of this present article. We strongly argue that music pedagogy gives strong impact to the 21<sup>st</sup> century learners in a globalized curriculum. Through keen review and thematic analysis of the different articles, findings reveal the following:

- in the advent of internationalization, music pedagogy plays an important role in the teaching and learning process
- music pedagogy develops the cognitive, affective and psychomotor domains of the 21<sup>st</sup> century learners
- music pedagogy involves the use of feminist music therapy in enhancing critical literacy skills
- music pedagogy develops learners’ cultural awareness
- the combination of music and culture content knowledge is considered as musically and culturally responsive pedagogy in a globalized curriculum.
- music plays an important role in child and adolescent development in terms of cognitive, social, emotional and moral development

The findings may suggest that the philosophy of higher education institutions across the global arena must also emphasize the music pedagogy in the 21<sup>st</sup> century and globalized curriculum because through music as pedagogy relates to musical and cultural facilitating learning activities that enable to discuss the globalization and glocalization by means of interdisciplinary, multidisciplinary and transdisciplinary in order to sustain the impact of music pedagogy for 21<sup>st</sup> century globalized curriculum.

However, even if music pedagogy gives strong impact to the 21<sup>st</sup> century learners in a globalized curriculum, still problems in educational system may arise due to the efforts extended by the higher education institutions in the implementation of the said globalized curriculum. This resistance to change is always the cause of the new curriculum implementation. We consider this problem as research gap from this

present article. Hence, further researches may be conducted to answer the research gap stated in this article.

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