
The Value of Music Education in the Development of Internationally Competent Students

Almighty C. Tabuena^{1*}, Glinore S. Morales², Mary Leigh Ann C. Perez³

^{1*,2,3}Philippine Normal University, Manila, Philippines

Corresponding Email: ^{1*}tabuena.ac@pnu.edu.ph

Received: 28 October 2021 **Accepted:** 14 January 2022 **Published:** 18 February 2022

Abstract: The music that is played at school and the music that is played at home vary significantly for the majority of teenagers, despite the fact that music is highly important to them and plays a large part in their life. This is true despite the fact that most teenagers place a high value on music. Teenagers have a broad range of musical preferences, according to research, and these disparities may be attributed to a number of personal and societal factors. The researcher makes a case for incorporating non-Western musical idioms into the music curriculum and addresses the issue of insufficient music education in Croatian elementary schools. The author specifically supports the inclusion of popular music and music from other cultures in the curriculum. The author also argues in favor of broadening the scope of music lessons by including non-Western musical traditions into the curriculum. Students who participate in music education will acquire the skills necessary to perform successfully in a variety of situations throughout the world.

Keywords: World Music, Development, Music Education, Popular Music, Importance.

1. INTRODUCTION

People's social and personal life, particularly those of teenagers, are significantly influenced by music (Dobrota et al., 2019). Adolescents reportedly listen to music for an average of 2,45 hours every day, according to Rutkowski (2020). Between seventh and twelfth grades, American teens listen to popular music for an average of 10500 hours year, as determined by them (O'Donoghue et al., 2021). From kindergarten through high school, listening to music takes up almost the same amount of time as being in a classroom. Thus, it is clear that music plays a crucial role in the lives of the majority of young people. Teens' tastes in music are quite diverse, and this diversity may be explained by a number of societal variables (race, socioeconomic class, adolescent cultures) and personal considerations (social identity, personality, and physiological arousal). The uses and satisfaction method (Leiner et al., 2018) could be the overall theoretical framework for understanding connections between personality traits and musical preferences. The idea contends that individuals like certain genres of music

because those genres appeal to certain personality traits in them (Schnauber-Stockmann et al., 2021; Griffiths, 2018).

According to the optimum stimulation model (Kneevi et al., 2020), individuals typically choose the genre of music that arouses them to their ideal degree. The Melchiorre and Schedl hypothesis is the most widely accepted theory that examines how personality factors influence musical taste (2020). After using exploratory and confirmatory factor analysis to identify the key dimensions of music preferences, the authors looked at how these dimensions related to the Big-Five personality traits. The four characteristics of musical taste are complex and reflective (jazz, folk, classical, and the blues), intense and rebellious (heavy metal, rock, and alternative genres), upbeat and traditional (Pop, rock, country, and soundtrack music), and rhythmic and energetic (Soul/funk, electronic/dance, and rap/hip-hop music).

Ramakrishnan and Sharma's (2018) interactive theory of musical preferences is a well-known framework for understanding how people's tastes in music are shaped by a variety of influences that interact with one another across a multi-tiered hierarchy (Ramakrishnan & Sharma, 2018). The physical characteristics of the stimulus, its complexity, its referential significance, and the performance quality are the musical environment variables at the bottom of the eight-level model. These variables interact with the cultural environment variables (Peers, family, instructors, the media, and unintentional conditioning) to form the input information for the listener. The next-level characteristics that affect a listener's engagement with the music include their duration of concentration, level of emotion, and attention span. The listener's individual characteristics (his musical training, musical ability, memory, personality, gender, ethnicity, socioeconomic standing, and hearing sensitivity) will be utilized to filter the incoming musical information before it is processed in his brain if these criteria are met. The first stage of processing determines whether the information is accepted or rejected and includes four variables: rejection, acceptance, stimulus repetition, and heightened attention.

According to proponents of the social identity theory, identifying with a certain social group automatically excludes members of other groups. This categorization helps people develop a sense of self and a social identity that influences their actions (Woody et al., 2019). One plausible explanation for music's widespread appeal among adolescents is the positive role it might play in assisting this demographic in developing robust social identities. There is a distinction made by the same authors between "identities in music" (IIM), which "are defined by social and cultural roles within music and might be categorized in a number of different ways," and "music in identities," which "refers to how we use music as a means, or a resource, for developing other aspects of personal identities" (Woody et al., 2019).

Teaching music to students to be globally competent

Two educational paradigms have predominated in music instruction over the last fifty years. The first is an artistically focused concept of music instruction that had a surge in the 1970s, with Bennett Reimer serving as its most significant spokesperson. Aesthetic education is defined as "the development of sensitivity to the aesthetic quality of the work," and the theory suggests that music is a collection of aesthetic objects whose meanings and values are included within the things themselves or within the musical compositions (Bowman, 2021). As a result, aesthetic experience in music instruction plays a crucial role.

On the other hand, in the late 1980s and early 1990s, a novel approach to the teaching of music that came to be known as praxial philosophy was developed in an attempt to recognize and

appreciate the many cultural diversity that existed in the United States. David J. Elliott is perhaps the most well-known proponent of this view. It is founded on the Aristotelian idea of praxis, which is an activity that derives from practice rather than philosophy (Tan, 2018). In contrast to aesthetic philosophy, Bowman (2021) said that taking a praxial viewpoint on diverse art forms has led to an understanding of their "many meanings and values that represent the current practice in specific societies." The praxial concept of music education holds that rather than just being a collection of works, items, or facilities, music is something that people produce in the context of a certain time, place, and distinctive musical traditions.

The Qualifications and Curriculum Authority (QCA) claims in a statement that "music may affect children's feelings, thoughts, and behaviors... Through music, kids may express who they are in relation to friends, peers, social networks, and the cultures they are a part of. The study of music broadens and enhances everyday experiences, presenting fresh opportunities and fostering crucial relationships between the outside world, the home, and the classroom (Kwon & Park, 2020).

Most teens place a high value on music, yet there is a disconnect between music at home and music at school. According to Brudvik (2018) and Huang (2020), initiatives to update the music curriculum have been unsuccessful, and music is one of the least popular courses in secondary school.

According to Shaw and Mayo's (2022) examination of the quality of music education in primary and secondary schools, older students (11–15-year-olds) received lower evaluations for their music lessons than students of earlier ages (4-6- and 7–10-year-olds). One of the causes might be that secondary students find the topic of music instruction to be less interesting and suitable.

The research, which was carried out by Rutkowski (2020), tries to ascertain the significance of music to teenagers in England and explores the reasons behind their music-related participation. In the survey, participants were asked about their degree of musical activity, the importance of music in contrast to other interests, and the significance of different variables that could affect why they and other people their age would listen to and perform pop and classical music. According to the findings, music is significant to teenagers because it helps them meet their emotional needs and present a "image" to the outside world.

The diachronic model of music education, which "generally follows a chronological course of development of the music and its style" (Curriculum, 1999, 77), is used in Croatian high schools. As a result, the first grade of high school is planned to cover "development of music from its origins to the Renaissance (until the end of the 16th century)," the second grade will cover "Baroque, galant style, and Viennese classics (the 17th and (Ibid., 77).

That method of instruction's primary drawback is that it lacks appeal for the students and "...provides music that is opposite to their real, prospective, and preferred musical interests, particularly at the beginning of learning, which, in turn, might have a negative motivating influence on subsequent sessions" (Petrenko, 2022). Rojko listed further drawbacks and ideas, such as the conversion of education into a somewhat rigorous pattern and the extensiveness of the substance at the price of the music (Petrenko, 2022).

Contrary to this paradigm, the synchronous approach prioritizes the music rather than its chronological sequence, resulting in an interesting and varied curriculum and avoiding music verbalization.

Active listening to music requires focusing on the performers, pace, dynamics, form, and other musical expressive qualities of musical compositions. The prerequisites for achieving the objectives Rojko envisioned for music education were created by including music instruction into the synchronous paradigm, and they are as follows: a) meet and educate yourself on many musical genres (in the widest meaning possible); b) familiarize oneself with as many musical compositions as possible and learn them; c) interact with, acquire some fundamental and significant details about the history of music; d) develop musical taste (Petrenko, 2022).

A very useful contribution to developing teenage musical taste would be made by the music education that is thought of in this manner. As a result, "artistic standards that would facilitate the critical assessment of media-mediated music" would be developed (Wei et al., 2022).

The EAS statement, on the other hand, states that "... different musical traditions and cultural peculiarities of certain European countries and areas considerably contribute to their cultural identity. Music education may provide a very varied spectrum of musical styles, material, and intensity using these traditions as a basis. One may identify both the advantages of such a situation and any drawbacks that might stand in the way of one broad need for a developed European culture by reawakening one's own musical traditions and being aware of regional variances in musical cultural traditions. By looking at the text above, we may determine if current methods of music education provide diversity in subject matter and enable students to comprehend regional differences in musical cultural traditions.

The only musical expressions used in the curriculum are those that come from the Western art music tradition. The current idea of teaching music in a certain method generates and supports an ideology of musical values since the repertoire is focused on teaching Western art music. A majority of non-European nations, outside from the West, have this kind of educational approach in place. Musical education furthers the ideology of musical values that already exist, despite the fact that music is constantly changed and reinterpreted while preserving some autonomy.

Even sporadic efforts to broaden the curriculum by include insightful examples of non-Western and popular music are unable to halt the social system's reproductive consequences. However, we must continue making such efforts and continuously add new and unusual musical idioms to the program in order to enrich it. These musical idioms should primarily be musical objects and sound events with expressive meaning rather than examples of particular cultures, stereotypes, or labeling that adhere to this approach.

According to Liu et al. (2018), "Music educators have hypothesized that the better one knows music, the more likely it is that one would like that music. It is impossible to ignore the variety of musical genres that may be studied, and this diversity should be used to the fullest extent possible to better comprehend other cultures. It's possible that a region's arts, especially music, contain the secret to this comprehension.

But it's important to remember that popular music and art are two very different things, and they shouldn't be compared or judged by the same standards or criteria since they don't exist in non-Western music. However, this kind of music has a unique worth and quality that can only be recognized and understood in order to be rated properly.

There are two justifications for popular music being taught in schools. The first one is a musical one, and it has to do with exposing pupils to a popular musical genre and all of its melodic and expressive components. The second reason is not related to music and involves educating pupils about the socio-historical and cultural background of popular music.



2. CONCLUSION

The educators gradually adapt themselves to the new acoustic spectrum, the unidentified structural norms, and the particular words of the many civilizations. According to what Previ highlights, "The school is already frequently acts as a closed system of teaching in which the instructor is more oriented to conventional and mandated material, instead of at least to a large amount to the alternative and creative programs." This is an age-old educational conundrum that faces those who work in the teaching profession: notably, the tendency of the majority of educators to favor loyalty and obedience above creative freedom and personal initiative (Joppke, 2018). Divergence, diversity, and the interests of minority groups are the three most important concerns pertinent to the promotion of pluralism within the setting of formal education systems in Western cultures. [Case in point:] [Case in point:] [Case in point:] [C The incorporation of popular music, musical technology, and music from across the globe into educational programs are three of the most important developments that contemporary civilization has made. In spite of this, the Western art music paradigm continues to be the dominant one, and as a result, music and cultural voices that are positioned on the fringe of society often stay muted and unfulfilled. According to the National Standards for Arts Education published by MENC in 1994, every student from kindergarten through grade eight should be exposed to a wide variety of musical styles and genres (Mark, 2021). We will be able to produce students who are proficient in global issues in this manner.

3. REFERENCES

1. Bowman, W. (2021). An Essay Review of Bennett Reimer's A Philosophy of Music Education. *Visions of Research in Music Education*, 16(2), 27.: <https://opencommons.uconn.edu/vrme/vol16/iss2/27>
2. Bowman, W. (2021). An essay review of Bennett Reimer's A philosophy of music education. *Visions of Research in Music Education*, 16(1), 70. <https://opencommons.uconn.edu/vrme/vol16/iss2/27>
3. Brudvik, S. (2018). What's stopping you?: A multiple case study of impediments to incorporating music technology in Norwegian schools (Master's thesis, Høgskulen på Vestlandet/Western Norway University of Applied Sciences). <http://hdl.handle.net/11250/2591172>
4. Dobrota, S., Reić Ercegovac, I., & Habe, K. (2019). Gender differences in musical taste: The mediating role of functions of music. *Društvena istraživanja: časopis za opća društvena pitanja*, 28(4), 567-586. <https://doi.org/10.5559/di.28.4.01>
5. Griffiths, M. D. (2018). Adolescent social networking: How do social media operators facilitate habitual use?. *Education and Health*, 36(3), 66-69. <https://irep.ntu.ac.uk/id/eprint/35779>
6. Huang, H. (2020). What Beethoven Means in the People's Republic of China: Hero or Demon?. In *German–East Asian Encounters and Entanglements* (pp. 225-246). Routledge. <https://doi.org/10.4324/9781003119043>
7. Joppke, C. (2018). War of words: interculturalism v. multiculturalism. *Comparative migration studies*, 6(1), 1-10. <https://doi.org/10.1186/s40878-018-0079-1>
8. Knežević, G., Lazarević, L. B., Montag, C., & Davis, K. (2020). Relations between lexical and biological perspectives on personality: new evidence based on HEXACO and



- affective neuroscience theory. *Journal of personality assessment*, 102(3), 325-336. <https://doi.org/10.1080/00223891.2018.1553782>
9. Kwon, M., & Park, J. (2020). Critical review of 'skills' in the 2015 revised science national curriculum. *Journal of the Korean Association for Science Education*, 40(2), 151-161. <https://doi.org/10.14697/jkase.2020.40.2.151>
 10. Leiner, D. J., Kobilke, L., Rueß, C., & Brosius, H. B. (2018). Functional domains of social media platforms: Structuring the uses of Facebook to better understand its gratifications. *Computers in Human Behavior*, 83, 194-203. <https://doi.org/10.1016/j.chb.2018.01.042>
 11. Liu, M., Hu, X., & Schedl, M. (2018). The relation of culture, socio-economics, and friendship to music preferences: A large-scale, cross-country study. *PloS one*, 13(12), e0208186. <https://doi.org/10.1371/journal.pone.0212495>
 12. Mark, M. L. (2021). Music Education And The National Standards: A Historical Review. *Visions of Research in Music Education*, 16(6), 13.: <https://opencommons.uconn.edu/vrme/vol16/iss6/13>
 13. Melchiorre, A. B., & Schedl, M. (2020, July). Personality correlates of music audio preferences for modelling music listeners. In *Proceedings of the 28th ACM conference on user modeling, adaptation and personalization* (pp. 313-317).
 14. O'Donoghue, J., Egan, G., Moss, H., & Clements-Cortes, A. (2021). Participation in group music therapy: A preliminary study of the experiences and perceptions of adolescents who stammer. *The Arts in Psychotherapy*, 75, 101809. <https://doi.org/10.1016/j.aip.2021.101809>
 15. Petrenko, G. (2022). Specific Features of The Development of Musical Culture and Education in Southern Ukraine in the 2nd Half of the 19th–Beginning of the 20th Century. *Scientific Journal of Polonia University*, 50(1), 114-119. <https://doi.org/10.23856/5013>
 16. Ramakrishnan, D., & Sharma, R. (2018). Music Preference in Life Situations A Comparative Study of Trending Music. *International Journal of Humanities, Arts and Social Sciences*, 4, 262-277. <https://dx.doi.org/10.20469/ijhss.4.10005-6>
 17. Rutkowski, J. (2020). Music in the lives of adolescents: A comparison of in-school and out-of-school music experiences and involvement. In *Early Adolescence* (pp. 221-238). Routledge. <https://doi.org/10.4324/9781315789170>
 18. Schnauber-Stockmann, A., Weber, M., Reinecke, L., Schemer, C., Müller, K., Beutel, M., & Stark, B. (2021). Mobile (self-) socialization: The role of mobile media and communication in autonomy and relationship development in adolescence. *Mass Communication and Society*, 24(6), 867-891. <https://doi.org/10.1080/15205436.2021.1964538>
 19. Shaw, R. D., & Mayo, W. (2022). Music education and distance learning during COVID-19: a survey. *Arts Education Policy Review*, 123(3), 143-152. <https://doi.org/10.1080/10632913.2021.1931597>
 20. Tan, L. (2018). On Confucian metaphysics, the pragmatist revolution, and phil <https://doi.org/10.2979/philmusieducrevi.26.1.05>
 21. Wei, J., Karuppiyah, M., & Prathik, A. (2022). College music education and teaching based on AI techniques. *Computers and Electrical Engineering*, 100, 107851. <https://doi.org/10.1016/j.compeleceng.2022.107851>
 22. Woody, R. H., Fraser, A., Nannen, B., & Yukevich, P. (2019). Musical identities of older adults are not easily changed: an exploratory study. *Music Education Research*, 21(3), 315-330. <https://doi.org/10.1080/14613808.2019.1598346>