

Music serves as a common language between all of mankind, and music teachers serve as the linking logs connecting it all. Music education is more of a transformation, it can change you in ways nothing else can, it prompts growth in everyone it touches. Our students are the center of the classroom which to me means getting on the same level as them to relate to some degree and creating relationships. We should create the lessons based on our specific learners instead of trying to fit the students into the lesson.

As an educator one should always be trying to do more, learn more, and understand more. One style of teaching doesn't always fit all, which is why living and dying by one method wouldn't be the way to go for me. Find what works not only for your curriculum but also for your classroom. Professor John Kratus wrote on "Amateurism in the Classroom" and he stated "Amateur music making is about being motivated by the love of music and the desire to make it with others" (Kratus 72). Encourage the students to learn and love, don't focus so hard on perfection, focus on the passion that ignites from connecting with music. Focusing back to the combination of teaching styles, connect with who your students identify with musically, it's the easiest way to understand them as people and not just pupils. There is no "wrong" or "right" music, all is valid and all mean something different from person to person and from generation to generation. As a future teacher I want to listen to new music unbiased and try to integrate what my students will be interested in to further the understanding and even promote learning outside the classroom when they listen to new music.

Transformative music can sound daunting but it's not about changing the musical world by yourself, it's about changing the way you personally, and those you instruct, see music. Finding a pedagogy that fits your style is a good start, for me I find using a combination of everything I've learned instead of solely focusing on critical pedagogy. When implementing your philosophy in a classroom it's best to start early, even if your philosophy changes there is no better way to understand what will work best in a classroom if you don't test it out with your students. Remembering it's ok to fail and try again is one of the hardest lessons being an educator will teach you. Learning should be a balance as much about enjoyment as it is about studies. In order for a student to be able to grow they need the space and an environment where they feel safe to grow. The teacher student relationship is one built on trust and that is something that is constructed over time not forced, it has to come from both parties.

Informal learning is a newer approach to music education, it is more of a student based philosophy. "In order to support informal learning, the music teacher must be open to exploring new ideas, willing to experiment with different approaches, and be comfortable with ambiguity and uncertainty." (Davis 119). Together you go through the lesson, you are on equal ground experimenting with what is unknown. This is a philosophy that intrigues me but it is not something that I would completely focus on, this is one that I would combine with other ideas to find something that fits best, but respecting your students enough to play with what you can do within the lesson is important especially in elementary education. Be in the moment and enjoy what is

presently happening within your classroom, every lesson is important and should be treated as such.

Having a student centered classroom is important to me. By putting them first and considering what would be important to them we are raising a new generation of musicians with a whole new perspective. There are ways to encourage an appreciation for those who taught and wrote before us without shoving the information down their throats and forcing them to repeat what has already been done. We learn from the past and grow towards the future. I want my students to grow a life-long love and appreciation for music, not based on anyone's definition but their own. Using culturally significant music is a great way to reach students. Try to not only appeal to the curriculum but have the students understand what they are singing and why, and have a song that they can choose so they feel included in their own concerts. Consider everyone's backgrounds, the audience you will be in front of and the significance of the piece chosen. There are ways to have a well constructed and administration approved concert while still allowing the students to have fun and appreciate what they are singing.

There are so many broad goals for music education, I know as one person I'm not going to change the entire field but even if the change I make only affects my classroom it will still be a success. My goals are simple: I want to work and make my future classroom a safe environment and connect to those I teach, while motivating self expression through music and encouraging passion for music. I don't want to change the world but I could leave a mark on someone's life and inspire a student enough for them to remember me throughout their education. When it comes to teaching there are no wrongs and rights there is only trial and error, you do what you can to prepare and from there you may need to compromise and change your plans last minute. The only ideas I have at this point in my education are broad and surrounding more of classroom formation and structure of the day. In elementary school there is only so much independence they can handle, I am still their instructor and in charge but they are the focus of the lesson and I would like to treat it as such. Focus more on what they need and what they communicate to me rather than what in my mind is what we should do. There is an end goal in mind but in a broad sense there is time to get to the point you wish to get to and rushing doesn't help anyone.

Philosophy in music education can be confusing, since I have just started in music education there are so many things I want to do and so many opinions I have, but everything is conflicting. There is no way for me to know for sure until I have a classroom of my own, so I look to these philosophers and try to piece together what makes the most sense to me. I feel it's important to learn about as many different philosophies as possible, as you grow your teaching style will evolve so constricting yourself won't be beneficial to you or your classroom. Work with the students to find what flows the best throughout the class and from there you work up. But as long as I love music and work to love music everything else will work out and the correct philosophy for me will become clear with time. My current philosophy is trust the process.

## Works cited

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