

<p>MODULE 2</p> <p>MUSIC SKILLS</p>

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MUSIC SKILLS

Learning outcomes

At the end of this module you should be able to:

- name the skills used in group music
- describe and demonstrate the didactic guidelines of group music skills
- apply the skills in a teaching environment.

Icons to look out for:



- specific outcomes



- summary of content



- examples

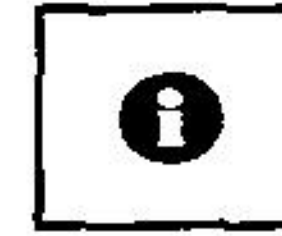


- assignment

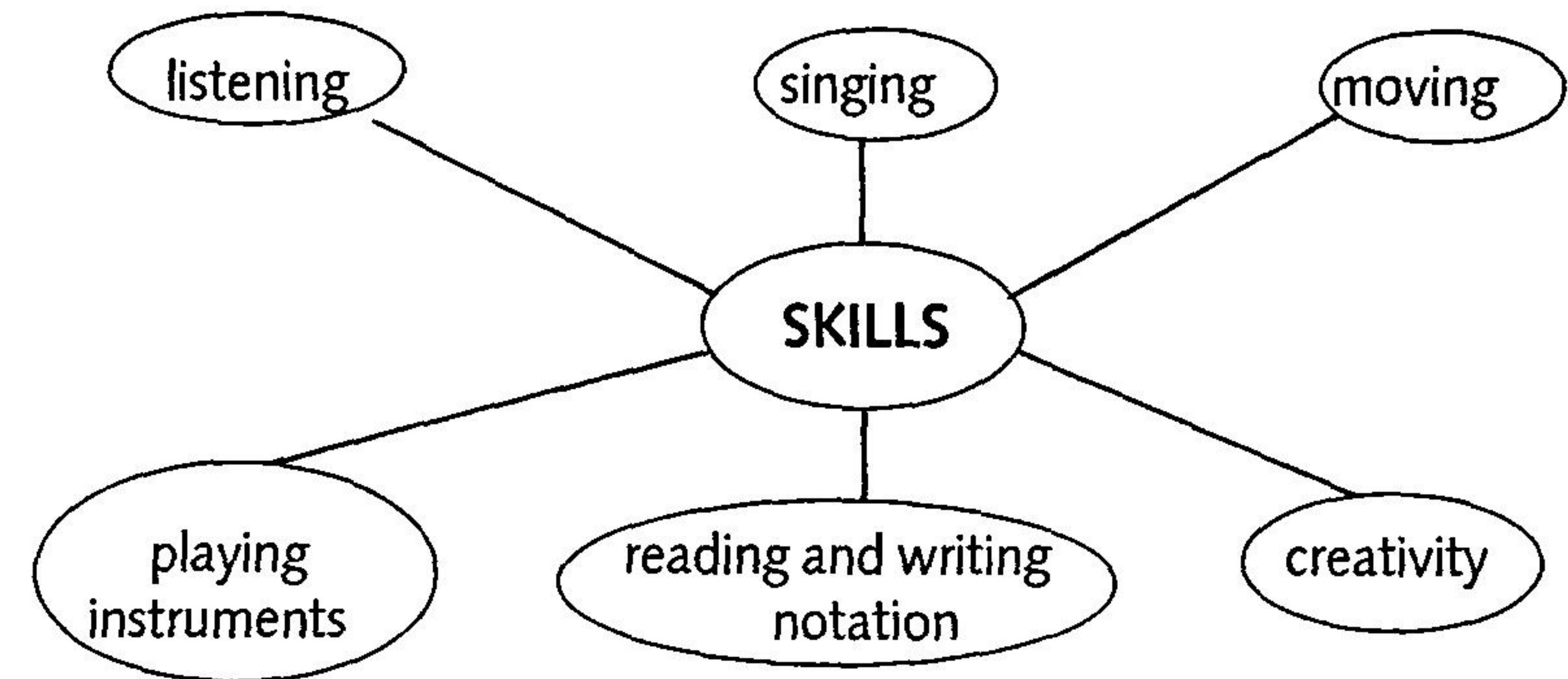


- definition

Skills



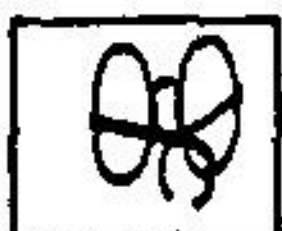
Skills are the methods or tools by which the concepts are illustrated. Skills are **HOW** concepts are taught. By implementing different skills in a lesson the learners experience the concepts, being actively involved in the learning process.



The different skills will now be introduced separately, focusing on:

- didactic guidelines,
- the planning of structured activities, and
- the integration of skills.

1. Listening activities



SPECIFIC OUTCOMES:

At the end of this section you should know:

- What listening as a component of group music entails.
- Why guided listening should be part of the group music syllabus.
- What the learning content of guided listening encompasses.
- How to plan for structured, guided listening.
- How to plan and prepare teaching media for guided listening activities.
- How to conduct a guided listening experience.
- How to integrate other skills with guided listening experiences.



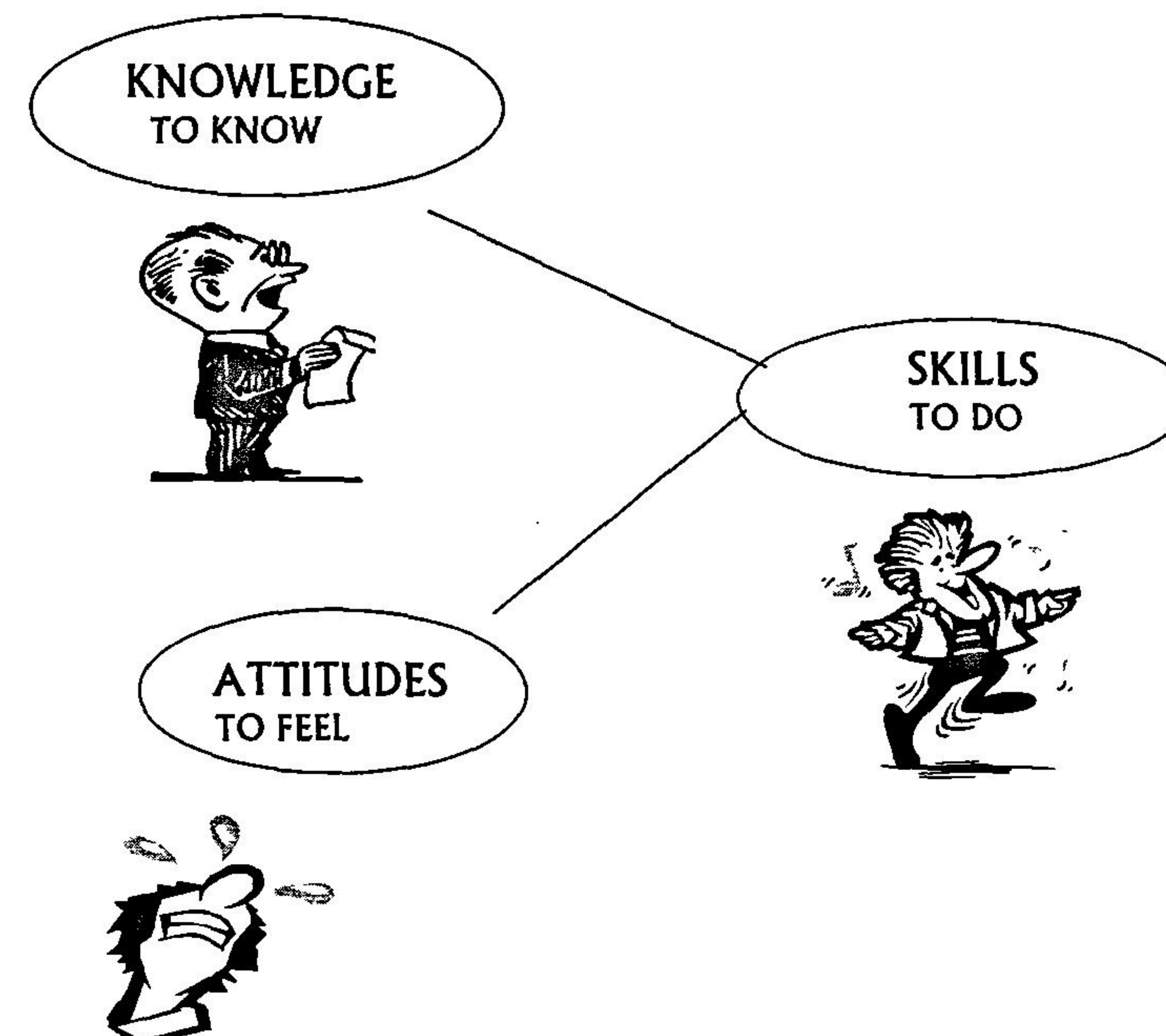
Listening activities in group music should be distinguished from the more general and old-fashioned term, **music appreciation** (Hoffer 1983:403). Music appreciation does not necessarily imply an active involvement in music.

• Passive listening

A wrong impression exists that listening implies solely the playing of sound recordings. During such a listening session learners are passive. This situation creates an ideal opportunity for disciplinary problems seeing that there are no purposeful tasks involved. Learners are deprived of valuable music experience since they develop no insight into the music.

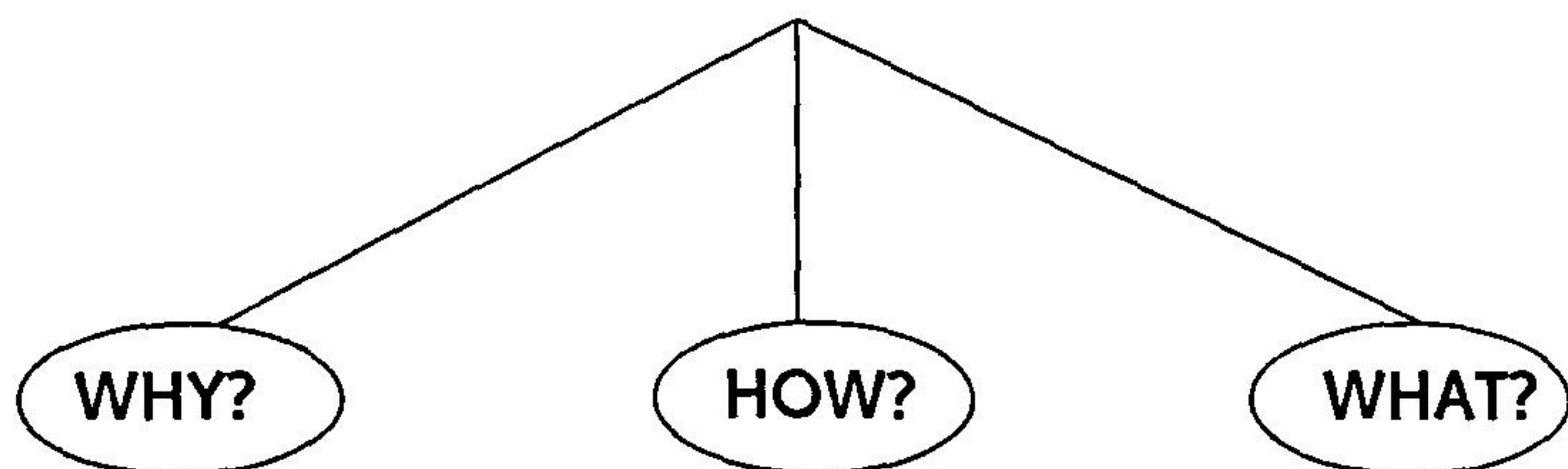
• Active listening

Active listening to music is an activity that includes music:







Since the music is experienced on three levels, it leads to sharpened perceptive faculties and greater insight and understanding on the side of the listeners.



When sound material is being discussed, it is inevitable that listening tuition is also included. Therefore the teacher should be thoroughly aware of the:




1.1 WHY are listening activities presented?

Listening is probably the most important skill in the junior and senior secondary phases of group music. There are various reasons for this:

-  Music implies SOUND. Therefore listening activities are present along with all the other skills. When learners sing, play on instruments, read notation, move or create, it always involves sound and they listen, whether purposefully or accidentally.
-  Many teenage boys' voices change and singing is no longer easy or satisfying to them. Activities like movement or creativity can cause teenage learners to feel uncertain and exposed. Listening implies no threat and thus learners can identify themselves more easily with this skill.
-  The group music teacher is mostly involved in training future listeners.
-  By means of listening, learners are introduced to a wide spectrum of music that lies outside their own capabilities of music-making.

-  Experiencing a wide spectrum of music, learners develop an insight and judgement regarding all types of music. This leads to a gradual creation of an educated listening public in future.
-  By listening to quality music, the learner learns that music can translate his/her feelings and emotions in a satisfactory manner and can serve as an escape valve for these. It is thus an education of the learner's affective domain, addressed by few other subjects.



From this can be deduced that listening is a useful and valuable activity for learners that can be an enrichment of their quality of life.






2.1 Use keywords to summarise the importance of listening.

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....
- 6.....

1.2 HOW should listening activities be presented?



When considering the methods of presentation, there are a few **challenges** and possible **solutions** that the group music teacher should take into account.

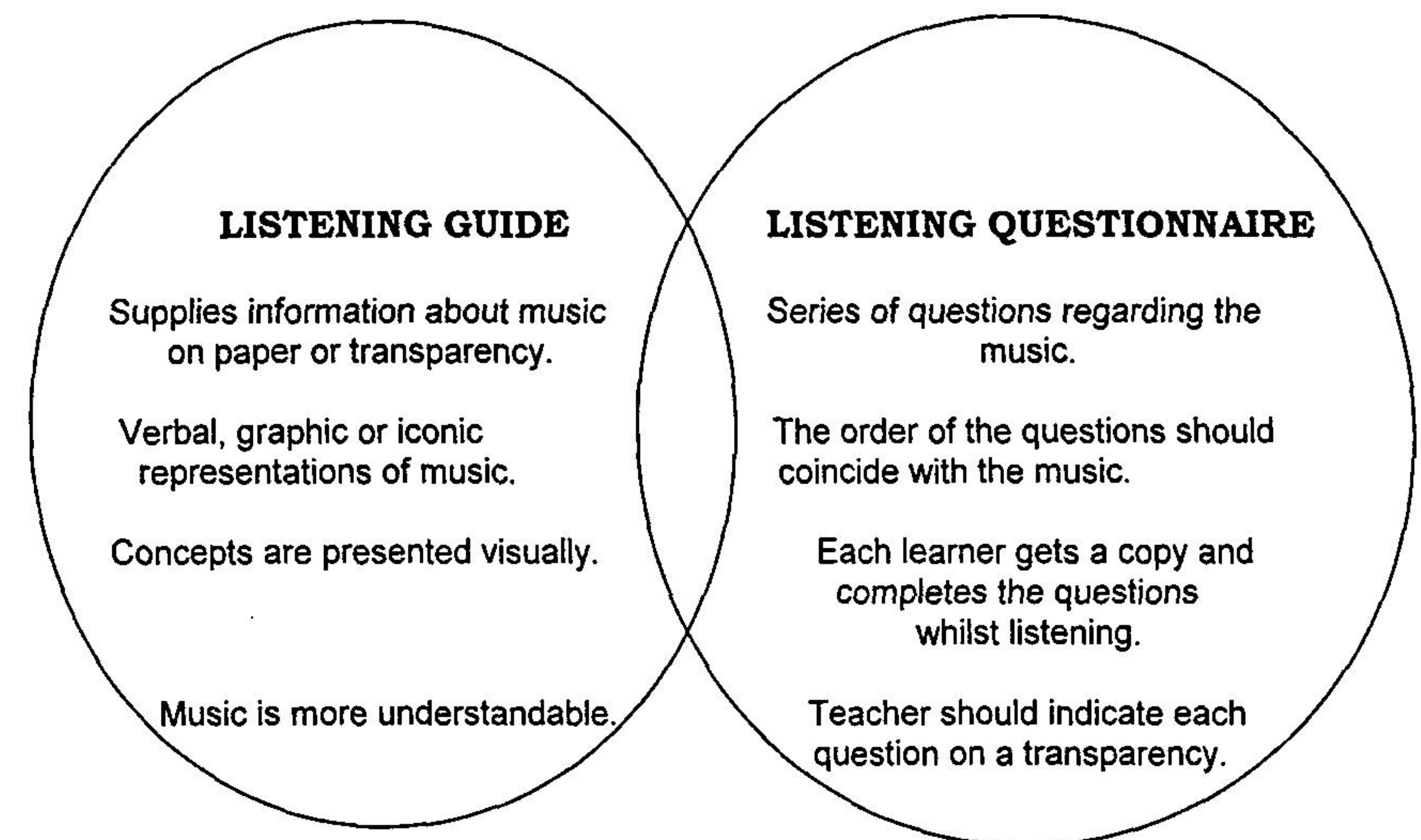
CHALLENGES

-  *Listening is primarily an activity that is aimed at the aural sense-organ. This sense organ is, however, not always developed as well as the visual sense-organ. Due to sound pollution, as well as limited exposure to purposeful listening to quality music, the listening ability of the average adolescent is poorly developed. The learners' ability to listen with attention and insight should thus be cultivated.*
-  *Lengthy explanations generally do not succeed in making the abstract character of the music accessible to the learners. Learners are not always capable of listening attentively without a visual stimulus or something concrete to connect the sound to.*
-  *Music is a multidimensional art form that involves a variety of elements and concepts. The simultaneous sound of various aspects like melody, rhythm, form and harmony can be confusing to inexperienced listeners.*


POSSIBLE SOLUTIONS


The teacher should plan strategies to avoid the obstacles surrounding listening tuition. Possible solutions are the following:


-  *Due to learners' poorly developed aural sense, a variety of educational media should be used to stimulate their visual and auditory interests.*
-  *Learners' attention should be focused on specific aspects in the music. This can be done successfully with the aid of listening guides and listening questionnaires.*



The use of listening guides or listening questionnaires implies that the teacher needs to talk less, allowing for more listening to be done. In this way communication does not take place at the expense of the music. Lengthy verbal explanations about music often bore the learners. The music itself should rather be heard.

-  Most learners are inexperienced listeners. It is therefore important to keep listening excerpts short - between 40-80 seconds each. It is, however, also important to expand and develop the listening abilities of the learners, so that they will gradually be able to listen to longer excerpts with concentration.

-  Listening tuition can be very successfully integrated with other skills in order to get learners actively involved in a listening lesson. The themes from a listening example could, for example, be sung beforehand with a suitable added text, so that it is already known when learners hear it in the music. With the aid of instruments, music concepts like dynamics, melody and harmony can be illustrated in listening examples. A listening example can encourage learner creativity through improvisation. With thorough planning the teacher can therefore provide for a variety of activities that link up with listening examples, thus creating enriching and meaningful listening opportunities for the learners.

-  An aspect that is often overlooked, but which is of prime importance to the success of a listening guide, is the teacher's non-verbal communication. The teacher's positive involvement with the music will be infectious and this safe atmosphere can in turn ensure that the learners will react spontaneously to the music.



Summary of challenges and solutions

CHALLENGES	SOLUTIONS
Underdeveloped listening skills	Use a variety of educational media to stimulate visual and auditory interests
Lack of concentration when listening	Focus learners' interest on specific aspects in the music Limit listening excerpts to 80 seconds Expand listening abilities gradually
Distinguishing concepts simultaneously	Combine listening with other activities Guide learners' perception through non-verbal communication

.....

1.3 WHAT is being taught through listening?

An aspect that will contribute positively towards the success of listening lessons, is the choice of listening material. Group music is largely dependent upon this. Therefore it is of prime importance that the teacher plans judiciously in order to compile a balanced listening programme that will also relate to the interests of the target group. A few guidelines regarding the choice of sound examples follow:



Sound example checklist

The music should

- ✓ enhance the theme or learning outcome of the lesson
- ✓ be of good quality
- ✓ be selected from various styles and periods
- ✓ excite you as teacher
- ✓ reflect the learners' environment.

In the choice of listening material, the teacher should consider which is more important - stylistic variety or repetition of certain quality compositions. The best solution is to keep a balance. Certain works can be heard repeatedly while the learners should also be exposed to as many different examples of quality music as possible.

Any composition worth hearing, is worth hearing more than once
(Regelski 1981:244).

2.2  Can you name four pieces of music that could serve as examples to the checklist?

1.

2.

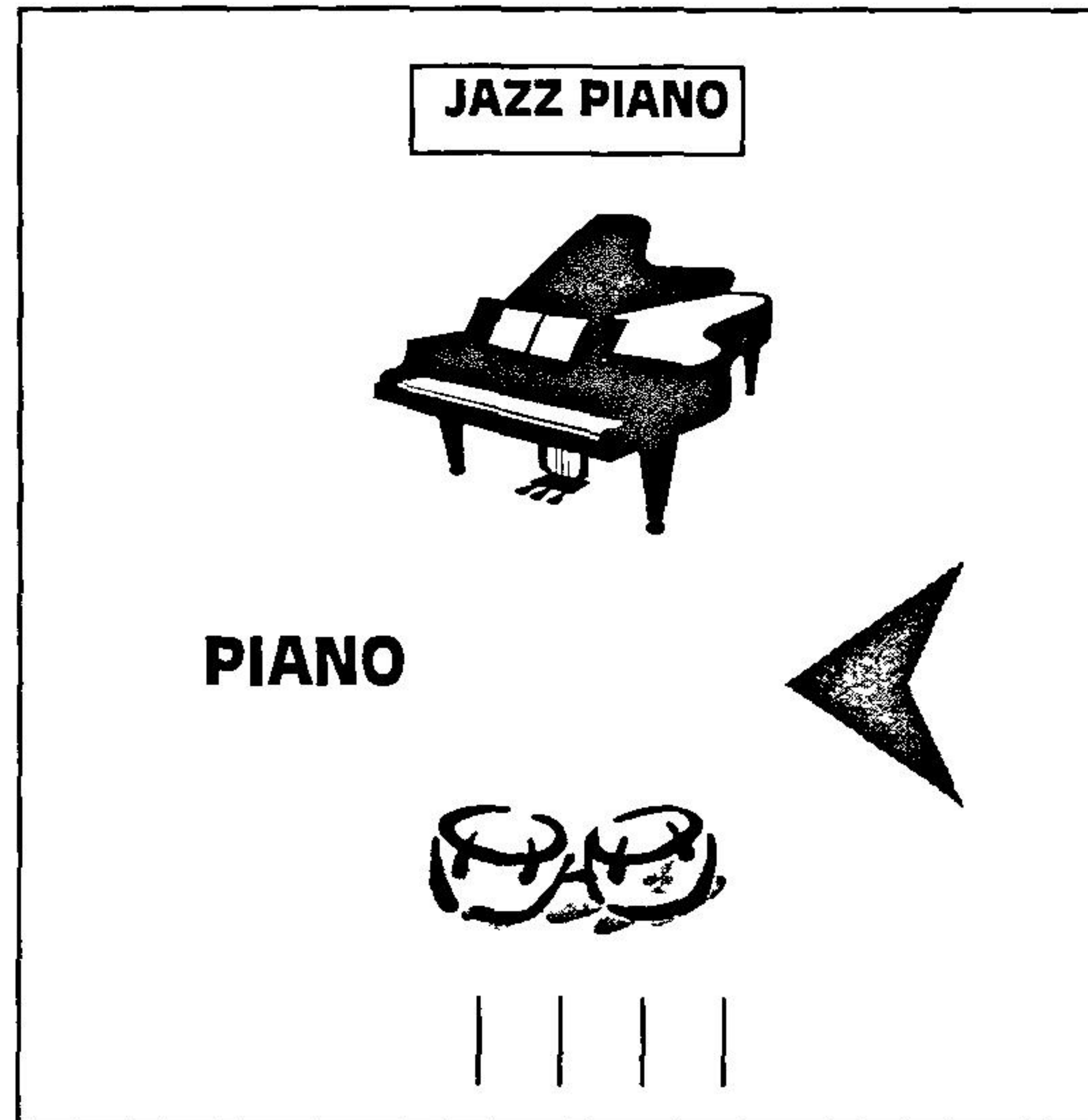
3.

4.

1.4 How to create a listening guide

- ① Listen to the music repeatedly.
- ② Write down the concepts that can be heard.
- ③ Decide on the concept/s that could serve as learning outcomes.
- ④ Design the layout on a piece of paper.
- ⑤ As soon as the design is completed, listen to the music once again and check whether the guide is portraying the music.
- ⑥ Make the transparency, blackboard presentation or poster.

EG





1.5 How to create a listening questionnaire


- ① Listen to the music repeatedly.
- ② Write down the concepts that can be heard.
- ③ Decide on the concept/s that could serve as learning outcomes.
- ④ Formulate questions which will guide the learners to the correct concepts.
- ⑤ Give multiple answers from which the learners could choose.
- ⑥ Design an attractive listening questionnaire on paper. Each learner should get a copy. A master copy could be written on transparency.

EG

JAZZ PIANO

1. Which instruments do you hear?




2. Does the music go

SOFTER

OR

LOUDER

- 2.3  Read the section on listening in the prescribed supplementary material - answer the following questions:

- What is the difference between a listening guide and a listening questionnaire?
- Listen to a piece of music and design your own listening guide and questionnaire using the given guidelines (p 25-26) as examples.

There are templates for listening guides and questionnaires on the next page.

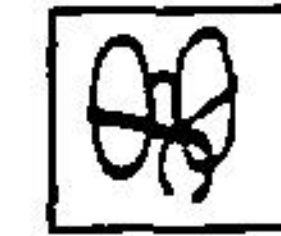
LISTENING GUIDE	LISTENING QUESTIONNAIRE



Can you still remember the learning outcomes of listening? Look at them once again to ensure that you have gained the necessary knowledge.

If you do not have a projector, you can design a poster or blackboard presentation. The same design principles apply.

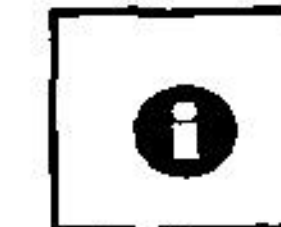
2. Singing



SPECIFIC OUTCOMES:

At the end of this section you should know:

- Why singing should be part of group music.
- What the learning content of class singing encompasses, and how to select it.
- How to plan and prepare teaching media for singing activities.
- The different methods of how to teach a new song.
- How to guide the out-of-tune singer.
- How to integrate class singing with the other music skills.



Successful sounds can also be experienced through singing. Many music educators believe that singing should be the heart of a group music programme.

'EVERYBODY SING' is a slogan that has enjoyed priority. The question is, however, whether everybody wants to and should sing. In the past, singing was a form of entertainment. Today entertainment is freely available. This has a remarkable influence on singing tuition and group singing in schools.

Singing is not heard as a usual group activity in the home; radio and television consume time formerly available for such effort (Andrews 1971:40).

2.1 The task of the group music teacher

- Try to ensure that learners experience the joy of group singing.
- Train learners to enjoy singing through listening activities.
- Identify natural singing leaders in class.

2.2 The value of singing in group music

The value of singing for learners is a subject on its own. Only a few aspects will be highlighted that are directly relevant to group music.

- *Group singing binds the participants.*
- *Music elements and concepts can be explained and taught through singing.*

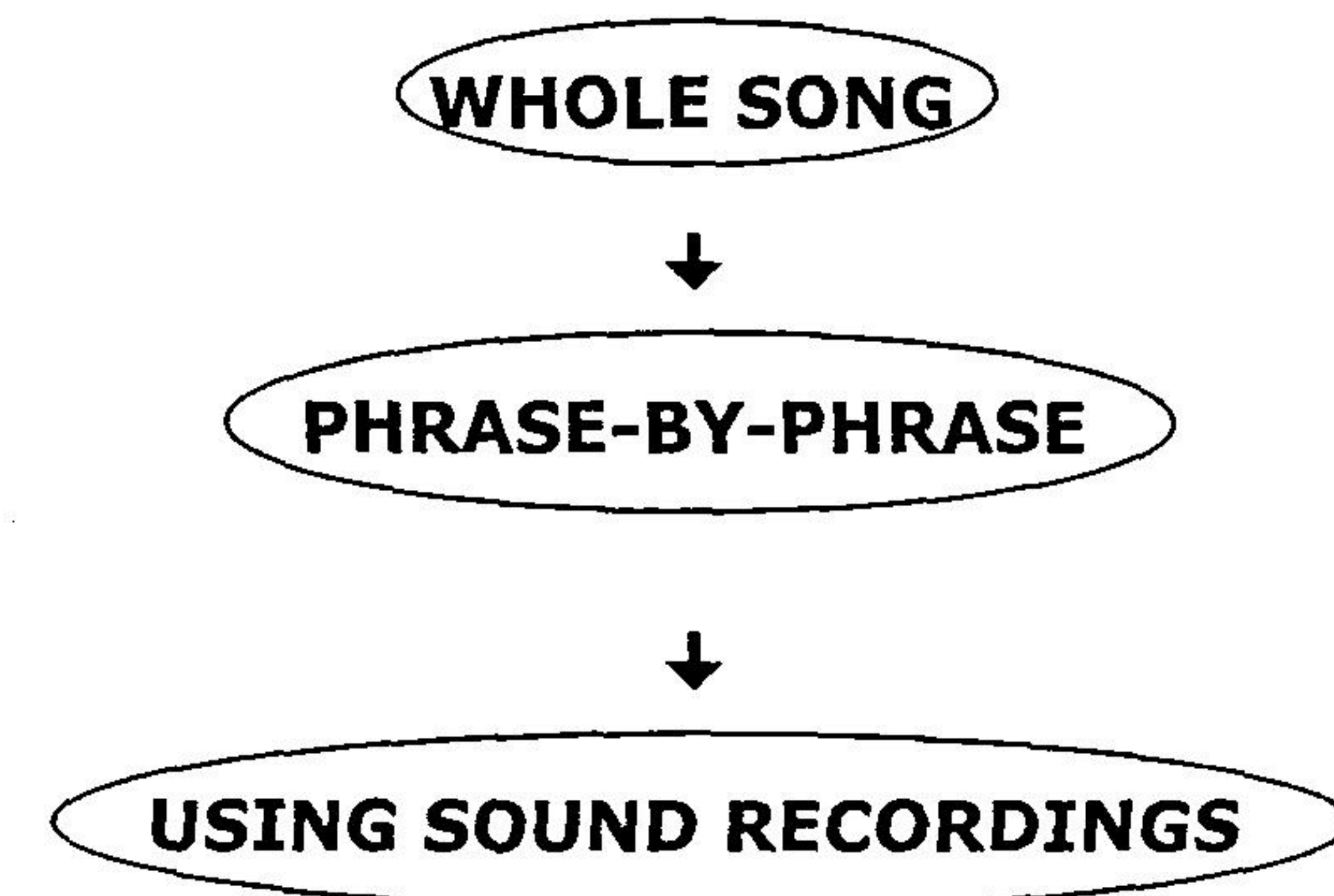
The following elements and concepts can be identified:

FORM:	Repetition; Contrast; AB; ABA; Rondo
TONE COLOUR:	Vocal -different singing voice Instrumental - different instruments
DYNAMICS:	Very soft to very loud
TEMPO:	Very slow to very fast
HARMONY:	Major and minor; Blues; Ostinato patterns
TEXTURE:	Unison and part singing
RHYTHM:	Regular; Irregular; Accents
MELODY:	Ascending; Descending; Sequences; Stepwise; Leaps

2.3 Choosing songs

- ♪ Be sensitive and choose suitable songs.
- ♪ Accommodate the learners' preference for songs that are enjoyable to sing.
- ♪ Expand the song repertoire of the learners and introduce them to a large variety of songs.
- ♪ Read the text to determine for which age group the song is suitable.
- ♪ Choose mostly songs sung in unison.
- ♪ Accommodate boys' changing voices by using part singing. Part singing includes rounds, descant songs and simple two- and three-voiced songs.

2.4 Methods of teaching a song



• **WHOLE SONG**

The best known approach is that in which the teacher repeatedly sings the song as a whole. The learners repeat the song with or without the teacher. Short songs can successfully be taught in this manner.

• **PHRASE-BY-PHRASE**

By means of introduction the teacher sings the song as a whole. The first phrase is then sung by the teacher and immediately imitated by the learners. Thus the song is taught phrase-by-phrase. It is then sung as a whole.

The teacher needs a good singing voice, accurate intonation and self-confidence to make this method succeed. Should this fall within the teachers' ability, this method is very useful to ensure good intonation during singing. The song should, however, be appropriate.

An electronic keyboard is an effective accompaniment aid. The tone colour of the instrument is attractive to learners and transposition can take place with ease. The instrument can be played in such a manner that eye contact with the learners can be retained throughout. It is easy to play and does not place high demands on the teacher's technical abilities.

• **USING SOUND RECORDINGS**

This method can be used to encourage learners to sing along while a recording of the song is being played. This method has the advantage of seeming to be acceptable to teenagers, because the sound recording is used as a basis.

With the necessary amplification a volume can be suggested that is encouraging for group singing. This method is especially recommended for the teacher without a good singing voice. To ensure that the learners learn the song correctly and to evaluate whether they know it, the volume can gradually be turned down.

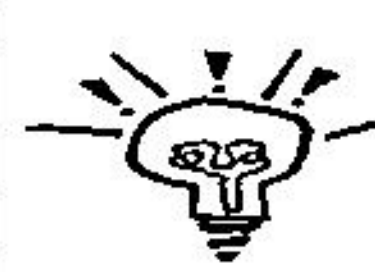
The disadvantages of this method are, amongst others, that the tempo and pitch cannot be adapted to the ability of the learners' singing voices. In general, however, this proves to be a successful method.



2.4 

- Choose a song and practise how you would teach it by using the whole song and phrase-by-phrase methods.
- Can you compile a list of songs which can be sung from a recording?
Choose your own age group. How would you teach these songs?

NAME OF THE SONG	ARTIST	CD or CASSETTE



When was the last time that you looked at new releases at a CD shop?

2.5 Why don't learners want to sing?

Many reasons can be given why certain learners do not want to sing. A few will now be discussed.

- ♪ The school situation inhibits singing. The correct method of singing is enforced upon learners. Singing thus loses its spontaneous character. It becomes a group activity that is far removed from the spontaneous singing of infants.
- ♪ The tension of choir auditions leaves learners with the idea that choir singing is the aim of all singing. The learner who is not selected for the choir feels that his/her voice is not good enough to sing.
- ♪ The emphasis of vocal music normally falls on a group activity (choir) or an individual performance in public. Those who do not see their way clear to participating, normally withdraw from singing activities.
- ♪ Often songs that are easy to sing are the ones learners do not like to sing. Conversely, songs that learners sing willingly, i.e. popular songs, are often difficult to sing.
- ♪ Changes in society are also responsible for the fact that people sing less. Learners seldom sing at home with their families.
- ♪ Learner's ears have become used to sophisticated and high quality sound. Their own singing therefore sounds discouraging in comparison with that to which they are accustomed.
- ♪ Most teachers are aware that learners have a limited song repertoire. Singing on camps and other gatherings is less and less spontaneous.



Singing is an activity that is very valuable for group music. There are learners to whom singing is a positive experience. The choice of the song, as well as the way in which the group music teacher teaches a song to the learners, determines successful singing.



2.5

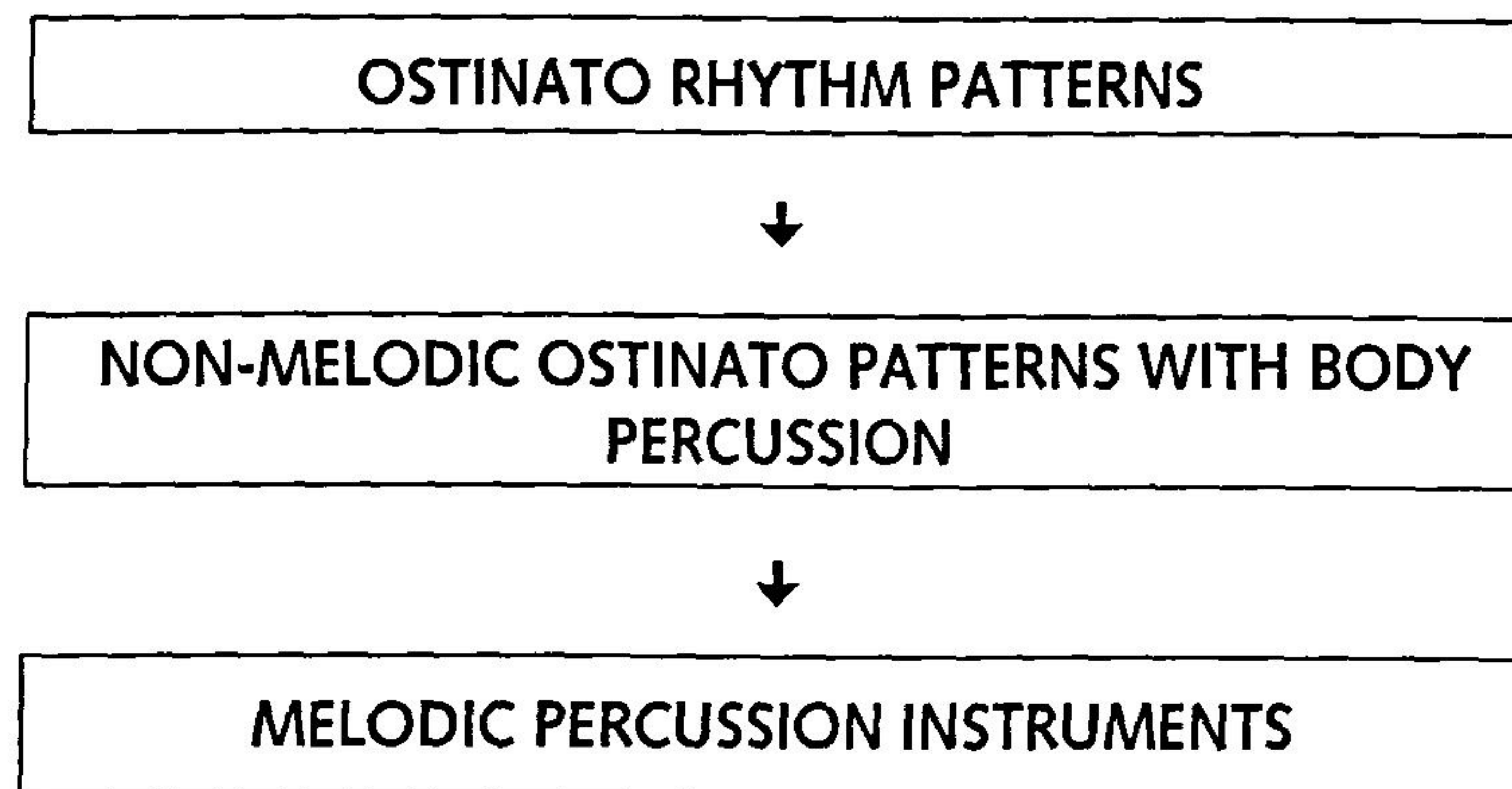


By using keywords summarise the reasons why learners do not want to sing.

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....
- 6.....

An experienced teacher of adolescents will acknowledge that it is the beat of pop music to which this group responds. And exciting orchestral 'art' music with a strong, rhythmic inflection by the brass and percussion is infinitely preferred by the musically unknowledgeable learner to a more flowing harpsichord prelude or operatic solo. While the teacher avoids childishness of subject matter at all cost, variations of co-ordination skills and abilities should be constantly considered.

Differences in experience and stimulation will be manifested in the vast differences in learners' abilities to respond rhythmically as well as to co-ordinate complex rhythmic patterns. Therefore, the well-prepared lesson will always include a range of instrumental accompaniments of varying degrees of difficulty, with weaker players given the benefit of the support of additional players. Successful activities include:



• OSTINATO RHYTHM PATTERNS

- Experience a rhythmic pattern by practising rhythmic body percussion (which can also be preceded or accompanied by speech patterns).
- Ostinato rhythm patterns are very useful - particularly with less accomplished note readers and inexperienced players.
- Then transfer the pattern to the instruments.

Planning the transfer from body percussion to instruments		
<i>CLICKING</i>	- Metal sounds	<i>triangle, finger cymbal</i>
<i>CLAPPING</i>	- Wood sounds	<i>woodblocks, claves, guiro</i>
<i>PATSCHEN</i>	- Membranes	<i>hand drum, bongos</i>
<i>STAMPING</i>	- Large percussion	<i>timpani, gong</i>



Patschen is performed by clapping hands on your thighs.

• NON-MELODIC OSTINATO PATTERNS WITH BODY PERCUSSION

- The teacher performs a particular body percussion whilst the learners play a non-melodic percussion ostinato.
- The various instrumental parts are first taught.
- While the learners play, the teacher performs various body percussion movements, each of which represents a particular instrumental part.

EG

A "patschen" cue can be given for the tambourine to play, clicking - triangles, etc. Two or more parts to be played *simultaneously can involve some complex physical co-ordination by the teacher, while ensemble playing with a whole group can be a highly amusing affair.*

• MELODIC PERCUSSION INSTRUMENTS

- Melodic percussion instruments are typically found in the ensemble playing characteristic Orff ostinato and other accompaniments.
- Translating body percussion into instrumental playing can be equally successful for both melodic and non-melodic accompaniments.

- When teaching ostinato progressions and simple non-ostinato progressions, code or key physical movements are established to apply to the music.

EG

I - is represented by a bang on the knees

IV - a slap on the thighs

V - clap

These movements are then translated into root notes on melodic percussion instruments.

- The playing of melodic percussion instruments is also extremely useful in improvisatory activities:

sound imitation for stories

melodic tune work

IMPROVISATORY ACTIVITIES

instrumental pieces

• Sound imitation for stories

(Refer to LANE 1984:36 - *Project: The rising of the 45*)

Sound imitation is basically the interpretation or expression of a story through sound. In practice this means that the class decides on the most suitable timbre, dynamics and types of rhythmic patterns with which to portray the various characters as well as the events of the story. This is then 'acted out' or performed in sound, with or without narration.

Whereas one might previously have hesitated to apply this type of activity to negative adolescents, Lane's excellent example has an air of excitement and fun - giving scope to melodic percussion instrumental work which should induce enthusiastic participation.

• Melodic tune work

Melodic tune work is done by imitation, exploration and improvisation. Tunes can be played and improvised and this is an excellent aid to and medium for the learning of notation.

EG

To improvise using only their voices on, say, three notes would be considered childish. However, three-note melodic instrumental exercises - in the form of imitation, exploration and improvisation over an exciting textured ostinato - are a viable proposition and can then be extended to, or combined with singing.

In this way learners can develop their note playing, reading and sight-singing skills (in especially the pentatonic) fairly quickly.

• Instrumental pieces

Melodic percussion instruments are used to create single phrases, introductions, interludes, codas, etc. These compositions can begin with a single phrase - which can itself be the product of, say, a 'question and answer' activity, or body percussion transferred to non-melodic instruments, after which melodic instruments may be added.

EG

A typical Orff activity is to create the A section of a rondo in this way, and retain at least a portion of the ostinato accompaniment while B and C sections are improvised.

2.7



Read the section on instrumental playing in the prescribed supplementary material. Then answer the following question.

- Name the four categories of instruments with an example of each.

1.

2.

3.

4.

2.8



Read the section on instrumental playing in the prescribed supplementary material - answer the following question.

How can instrumental playing be utilised?

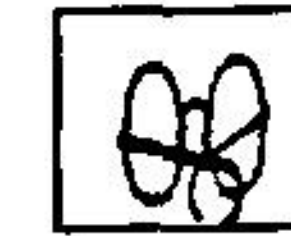
Dotted lines for writing an answer to the question: How can instrumental playing be utilised?



Can you still remember the learning outcomes of instrumental playing? Look at them once again to ensure that you have gained the necessary knowledge.



4. Creativity



SPECIFIC OUTCOMES:

At the end of this section you should know:

- Why creativity should be part of group music.
- What the learning content of creativity encompasses, and how to select it.
- How to integrate creativity with the other music skills.

The importance of creative activities in group music cannot be disputed. The results of intensive research and experimentation by numerous music educators have conclusively shown that the students' manipulation of musical material - either as improvisation or composition - to create new forms, is an invaluable tool for gaining musical knowledge. It is also a unique channel of self-expression.

It is, however, important that creativity should be found in every group music lesson, even where the major focus of the lesson is not on improvisation or composition. The musicality which results in the satisfying performance of all work produced, should be the result of the combined contribution and creative effort of everyone concerned.

Specific activities which emphasise creativity in the form of original compositions, improvisation, creating texts or movement patterns, etc. provide a unique opportunity for self-expression and fulfilment.

Certain important criteria should be observed by the teacher in order to ensure that the positive outcome of these creative experiences in music teaching are guaranteed:



Creativity checklist

- ✓ Commend all sincere efforts.
- ✓ Knowledge should be mastered before creativity is attempted.
- ✓ Make use of a spiral curriculum for creative activities.
- ✓ Establish discipline.
- ✓ Spell out the parameters of the creative activity.
- ✓ Give appropriate examples to encourage self-conscious learners.

.....

Learners respond more enthusiastically to creative activities when they feel safe in the knowledge that what is required of them will not result in their feeling foolish or exposing themselves to ridicule - but is a satisfying and fulfilling experience.

The Orff approach is essentially a creative one, since small improvisatory steps are encouraged at each stage in the process, while the process as a whole leads to improvisation or creative music-making. It is therefore useful to look at certain proponents of this approach for methods by which to guide and stimulate creative work with adolescents.

Improvisation is not a mindless froth of notes, it is something that is, however momentarily, thought out...it is clear that in order to create new music, a player needs experience in music created by others before him, on which he can draw, in order to produce something original (Lane 1984:13).

EG

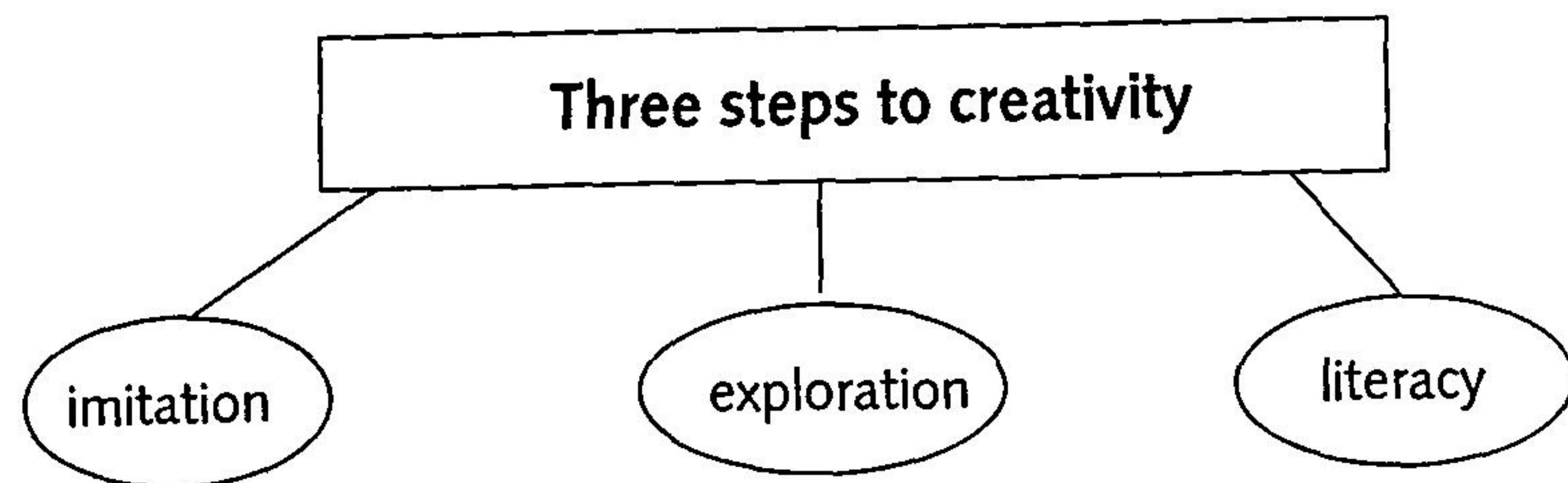
In *Elementaria* (1974), Gunild Keetman provides information about the sequencing of material and activities which build up towards improvisation. Rhythm and melody are introduced in the smallest cells and a careful, sequential vocabulary is built up in each concept using speech, body percussion, instruments and patterned dancing, the activities themselves spiralling from the simplest to the most complex levels. Much of the material could be made relevant to the secondary school, simply by changing the texts. Even in the most basic, initial examples in duple time, one thinks of the words of pop songs, or words that focus on teenage crazes like skateboarding or surfing, Spice girls, discos, etc. to be used as speech patterns.

CHALLENGE


It is generally accepted that the experimentation normally associated with creativity in the classroom implies risk, and that not all improvisatory activities will be successful. Teachers of negatively-minded adolescents, however, simply cannot afford to risk initial experiences in which learners are made to feel foolish or be ridiculed while the class may be irreversibly harmed.

SOLUTION

Improvisation should be the final activity at every stage of learning (Frazee & Kreuter 1987: 31) rather than a particular ability which one attains. It is therefore not only possible, but desirable that the smallest possible 'improvisatory steps' are taken at every relevant opportunity by the most inexperienced learners. The ability to improvise can thus be gradually improved (in practice, by both teacher and learners) as the process slowly evolves. In Frazee & Kreuter's book, improvisation is carefully prepared for by the preceding steps of imitation, exploration and literacy.



'Elemental' material - whether this refers to a single rhythmic phrase or a whole pentatonic song with instrumental and/or movement accompaniment - is first learnt through imitation. When the material is known to the learners, it is ready to be explored, that which is relevant notated and finally new phrases, sections, or whole compositions based on this known material, invented.



Four creative steps

- Imitate
- Explore
- Notate
- Invent



Improvisation is thus the ultimate 'manipulatory' technique by which the learners' understanding of the known material is deepened. It is also a useful evaluatory tool for the teacher. The improvisation form, in particular, is a good initial improvisatory activity to be used with inexperienced and musically-illiterate adolescents. Ranging in complexity from:

Question and answer phrases - speech patterns
rhythmic phrases
body percussion

↓

Inventing episodes in a rondo

↓

Inventing whole compositions

These activities have the advantage of rhythmic stimulus and group support. By this is meant that, right from the question and answer stage, the entire class can be providing a strongly rhythmic ostinato - again by means of speech, body percussion or instrument playing - against which individuals may take turns to improvise answers to the teacher's or leader's question phrases.



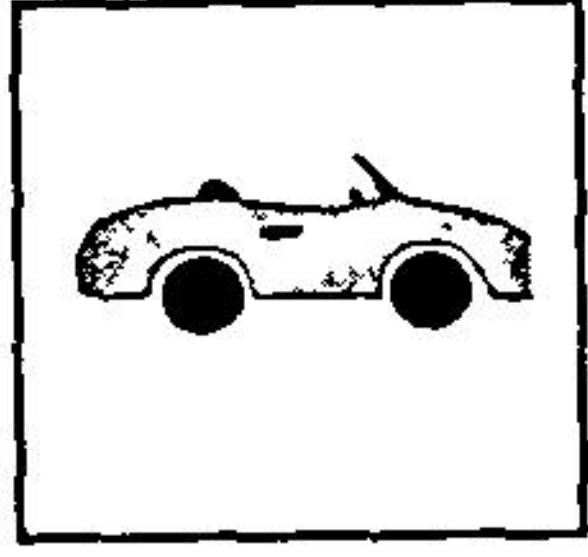
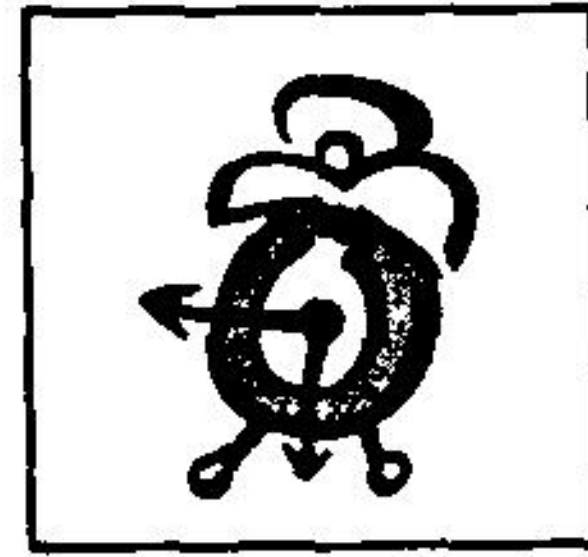
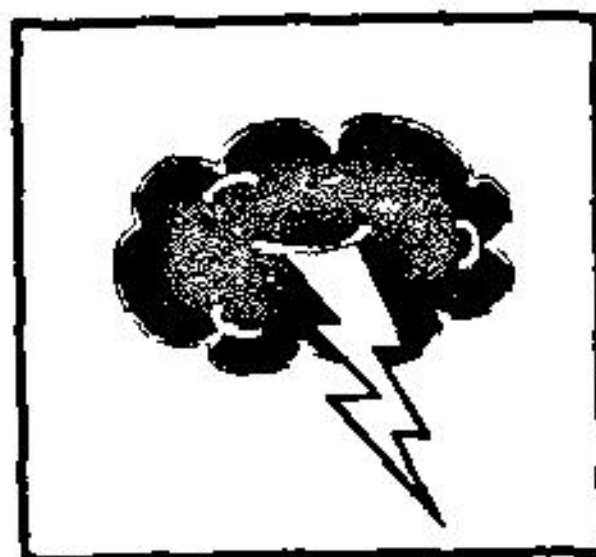
In the earlier stages, this improvisation need be no more than interesting body percussion movement patterns. Provided that the initial activities are well within their capabilities, and that the improvisation is relevant and direct, not 'practice for its own sake' but forming a meaningful part of the lesson context, this type of activity has every chance of succeeding with learners.



2.9



Look at the following pictures and imagine the sounds that are related to them. How can you portray these sounds by using body percussion, vocal sounds and instrumental improvisation? Perform them by yourself or with some friends.



2.10



Read the section on creativity in the prescribed supplementary material - answer the following question.

- Name the didactic principles involved in the presentation of creativity.

A large rectangular box containing ten horizontal dotted lines for writing an answer.



Can you still remember the learning outcomes of creativity? Look at them once again to ensure that you have gained the necessary knowledge.



5. Notation



SPECIFIC OUTCOMES:

At the end of this section you should know:

- Why notation should be part of group music .
- What the learning content of notation encompasses, and how to select it.
- How to plan and prepare teaching media for notation activities.
- The different methods of how to teach different forms of notation.
- How to integrate notation reading and writing with the other music skills.

Traditional methods of teaching notation as an entity separated from the more enjoyable, practical aspects of group music, have led to notation becoming an aspect which often arouses negative or even hostile feelings amongst learners. Consequently, many music educators have come to spurn the inclusion of notation, particularly in the secondary school syllabus.

The ability to read music is, however, an important skill which both facilitates and substantially contributes towards progression in music-making. As such, its total exclusion from the group music programme should be viewed as limiting, if not ultimately detrimental to, the learners' participation in music-making and musical growth.

• Presenting notation

NEGATIVELY

It would seem that the negativity commonly expressed towards the learning of notation has stemmed from its commonly being presented in either of the following ways:

- ✗ **Separating symbol and sound**
The essence of music is sound; therefore, if notation is presented without sound, it becomes meaningless theory and not music.
- ✗ **Symbol as point of departure**
The symbol becomes the point of departure from which the learner is led to sound. This approach is unjustifiable and negative. The symbol has meaning for the learner when it becomes the visual application of that with which he/she is already familiar aurally. In more simple terms the lesson procedure should be:



POSITIVELY

The teacher wishing to include notation in the group music lesson in a manner in which it will contribute positively and significantly to the music-making experience in the class, should present the activity with due consideration for the following:

- ✓ **Combine notation with other skills**
Since notation is not 'music' as such, the reading of notes should always be combined with other skills so that it becomes functional and meaningful for the learner. The teacher can include notation.

EG Provide notated themes in listening guides, with songs or instrumental work - even if these are learnt by imitation. In this way a considerable amount of incidental learning takes place.

Graphic notation can be used very successfully, especially in instrumental work or visual representations of listening material. One of the most important goals of notation is to encourage learners to notate their own compositions. This can be done in either graphic or traditional notation

- ✓ **Complete involvement in music**
It should be constantly borne in mind that the teaching of notation is in itself not music-making, but merely a means towards the end of achieving a more full and complete involvement with music.
- ✓ **Reading of notation is not a prerequisite to music-making**
If the teaching of notation adversely affects the learners' love for, or interest in music, it is of no value whatsoever.


- ✓ **Didactic insight and skill**
The teaching of notation demands a high degree of didactic insight and skills in order to prevent boredom and frustration on the part of the learners.
- ✓ **Varying individual note-reading skills**
Individual note-reading skills will vary greatly within a single class and, in group music-making, less able learners will benefit from the leadership of the more skilled.
- ✓ **Realistic expectations**
The teacher should not entertain unrealistic expectations of learners' abilities, particularly of those who do not receive individual instrumental instruction. It is sufficient for these learners to develop a meaningful though limited ability to read and reproduce notation.



NOTATION

Negative presentation	Positive presentation
<ul style="list-style-type: none"> • Separating symbol and sound 	<ul style="list-style-type: none"> • Combine notation with other skills
<ul style="list-style-type: none"> • Symbol as point of departure 	<ul style="list-style-type: none"> • Complete involvement in music
	<ul style="list-style-type: none"> • Reading of notation is not a prerequisite to music-making
	<ul style="list-style-type: none"> • Didactical insight and skill
	<ul style="list-style-type: none"> • Varying individual note-reading skills
	<ul style="list-style-type: none"> • Realistic expectations



2.11  Read the section on notation in the prescribed supplementary material - answer the following questions.

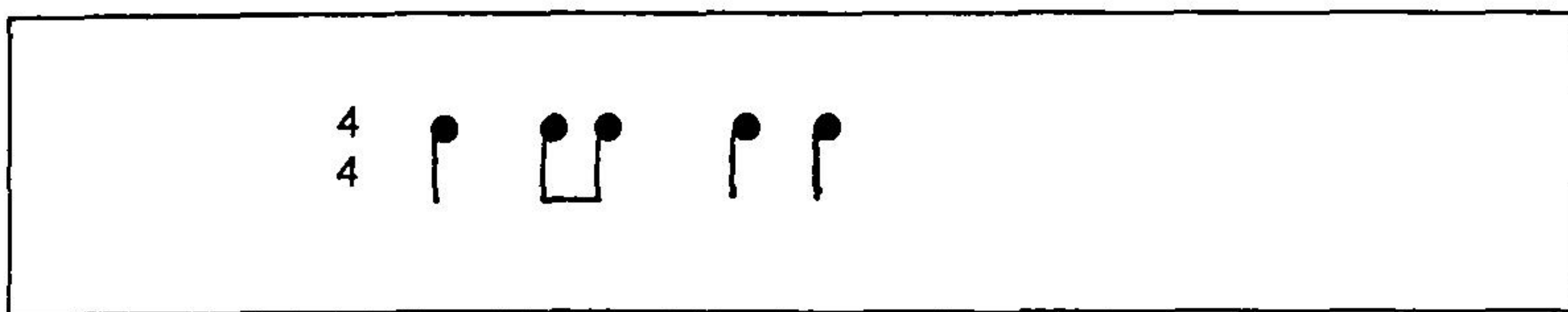
- Can you identify the following types of notation?

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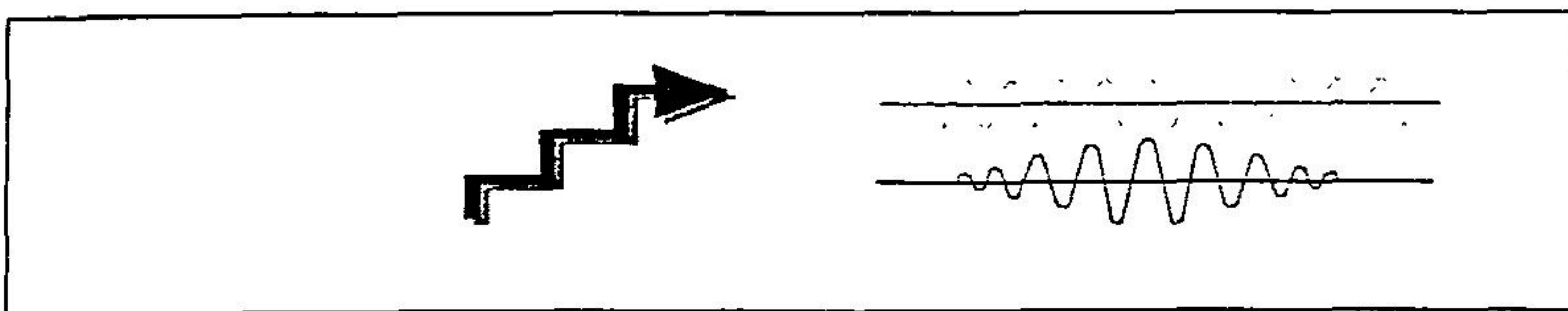


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 Can you still remember the learning outcomes of notation? Look at them once again to ensure that you have gained the necessary knowledge.

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6. Movement

 **SPECIFIC OUTCOMES:**

At the end of this section you should know:

- Why movement should be part of group music.
- What the learning content of movement encompasses, and how to select it.
- How to plan and prepare movement activities.
- How to integrate movement with the other music skills.

Music educators in South Africa today are faced with a situation where the prevailing attitude to movement in music is a negative one. Two types of movements can be distinguished.

• FREE INTERPRETATIVE MOVEMENT



For the purposes of definition and reference in this discussion, movements which consist largely of the individual's unique physical response to the music will be referred to as *free, interpretative movement*. Despite academic differences between the various styles in this genre, free interpretative movement (or at least its goal or ultimate form of expression) is adequately defined by Laban:

In a free dance technique, that is a technique without a preconceived or dictated style, the whole range of the elements of movement is experienced and the practised. From the spontaneous combination of these elements arises the almost unlimited variety of steps and gestures....(Laban 1963:26).

EG

Marsh (1970:38) gives an example of free movement presentation in her book *Explore and discover music*:



Teacher: What does a balloon look like when it flies?

Learners: Light,
Goes faster in an air current

Teacher: What other objects have the same characteristics?

Learners: Clouds

The teacher then plays a piece of music to which the learners should move like a balloon or clouds.

• STRUCTURED RHYTHMIC MOVEMENT



Prescribed, sequenced movements - essentially movement patterns in sequences, patterned dances that are initially imitated by the learners - will be referred to as *structured, rhythmic movement*.

6.1 Teenagers and movement

Adolescent learners balk at 'flying like birds' or 'acting out parts of a machine' - dreading ridicule or exposure. The adolescent desperately seeks the identity and security of the teenage culture and vehemently rejects the 'childishness' of activities considered acceptable in earlier standards.

Adolescence is described by Swanwick (1968:69) as a period of 'discomfort and mental pain'. Adolescence is characterised by confusion as to the individual's role and status. Not yet an adult and yet no longer a child, the dichotomy of the two worlds of childhood and adulthood results in tension, exacerbated by an awakening personality, and choices between old and new modes of behaviour. It is a time for:

*...strong emotional drives, that sometimes practically cripple the possibility of normal communication with other people...
(Swanwick 1968: 69).*

This observation offers the music teacher some insight as to the reason why adolescents generally seem loath to express feelings or personal descriptions of music through movement.

However, the desire to comply with the conformity which is the overriding criterion of the adolescent community, and the self-consciousness that results when not doing so, is probably the more likely cause.

Andrews, in a section called "What are they like", describes Junior High school learners bluntly:

They are energetic and dynamic when motivated and interested, lazy and indifferent when bored. They are considerate, compassionate, and thoughtful when in sympathy with the other person or persons with whom they are involved. Or, they are rude, thoughtless, and defiant when out of sympathy with what they do not understand or consider unimportant.... Much seems to depend on their attitude towards the adults who teach them and supervise them.... (Andrews 1971: 76).

Movement activities for learners should be well planned, much thought being given to the likely reaction from, and consequent attitude developed by the learners in response to these activities.

CHALLENGE

Teenagers are not very fond of movement activities because they think they are childish and humiliating.

SOLUTIONS

- Use movements that are related to teenage dancing.
- Use music that they would probably dance to outside of school.
- Start with simple, easy to follow movements.
- Body percussion which can be performed close to the body whilst sitting down will give them a feeling of security.
- Give clear instructions on the sequence of movements.
- Set a clear, easy to follow example.
- Keep the age group and ability of the class in mind.

It is theoretically possible for ongoing, specialised movement training to result in the removal of these obstacles which preclude the successful implementation (or certainly commencement) of free interpretative movement with adolescent learners.

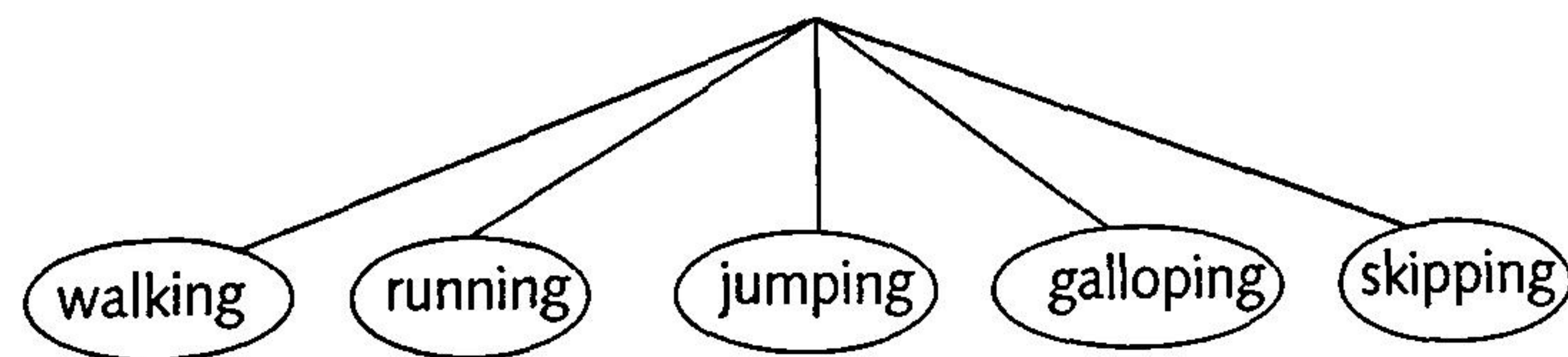
However, it is important to note that the use of all 'creative' activities using the medium of movement is not automatically excluded. The approach to creativity in the Orff process, using movement and all the other media, is one where the process of creativity is developed by giving the learner a basic vocabulary with which to create.

6.2 Movement vocabulary

Movement vocabulary can be divided into two groups namely locomotor and non-locomotor movements.

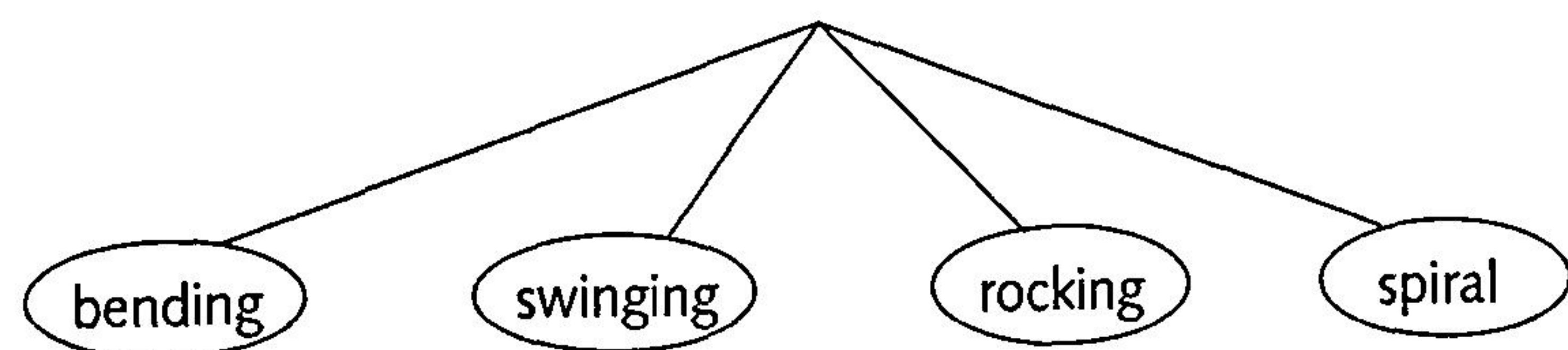
• LOCOMOTOR

In locomotor movements the body is taken from one point to another. These movements include



• NON-LOCOMOTOR

Non-locomotor movements can be performed without moving the body from one place to another. A part of the body is always in contact with the floor, and these movements include sitting, lying and standing positions. Other non-locomotor movements:



These two types of basic movements can be combined in the designing of movement patterns.



The stimulus for movement, i.e. types of movement and music used, is of utmost importance. In fact, the negativity towards movement often originates here. Adolescents will simply not move willingly to music they do not enjoy, and as a result of the typical mentality of the particular developmental phase within which they find themselves striving for identity, they are far more discriminating about what they enjoy than during their earlier primary school years.

6.3 Hints for successful movement presentations

THE TEACHER SHOULD:

- have a sense of rhythm;
- be sensitive in choosing sound material;
- have knowledge of different styles of music;
- be able to combine movement with other activities;
- be enthusiastic about the movements; and
- be sensitive to the learners' reactions and preferences.

HOW TO TEACH A DANCE

- The movements should fit the age group and theme of the lesson.
- Every learner should be able to participate.
- Demonstrate movements slowly, step-by-step.
- Practise familiar movements with the learners.
- Give background information on the origin of the movements or music being used.
- Know the music.
- Give verbal clues to successive movements.

SUCCESSFUL PERFORMANCE

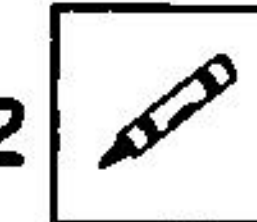
- **Rhythm and tempo**
Be aware of the beat and tempo of the music.
- **Style**
The style of the dance is portrayed by the body carriage. When a dance from another country or culture is performed, it is very important that it be done true to style.
- **Memorising patterns**
You should practise the dance at home so that you know the sequence of movements to be performed.



The group music teacher needs to have empathy for, and understanding of, the adolescent mind. When this truly exists, the communication between teacher and learner will be real, while the lesson activities will be presented with due consideration not only for what causes awkwardness, embarrassment and self-consciousness, but also for that which is likely to thrill, enthrall and delight. In order to reach these goals, the teacher needs to be thoroughly prepared.

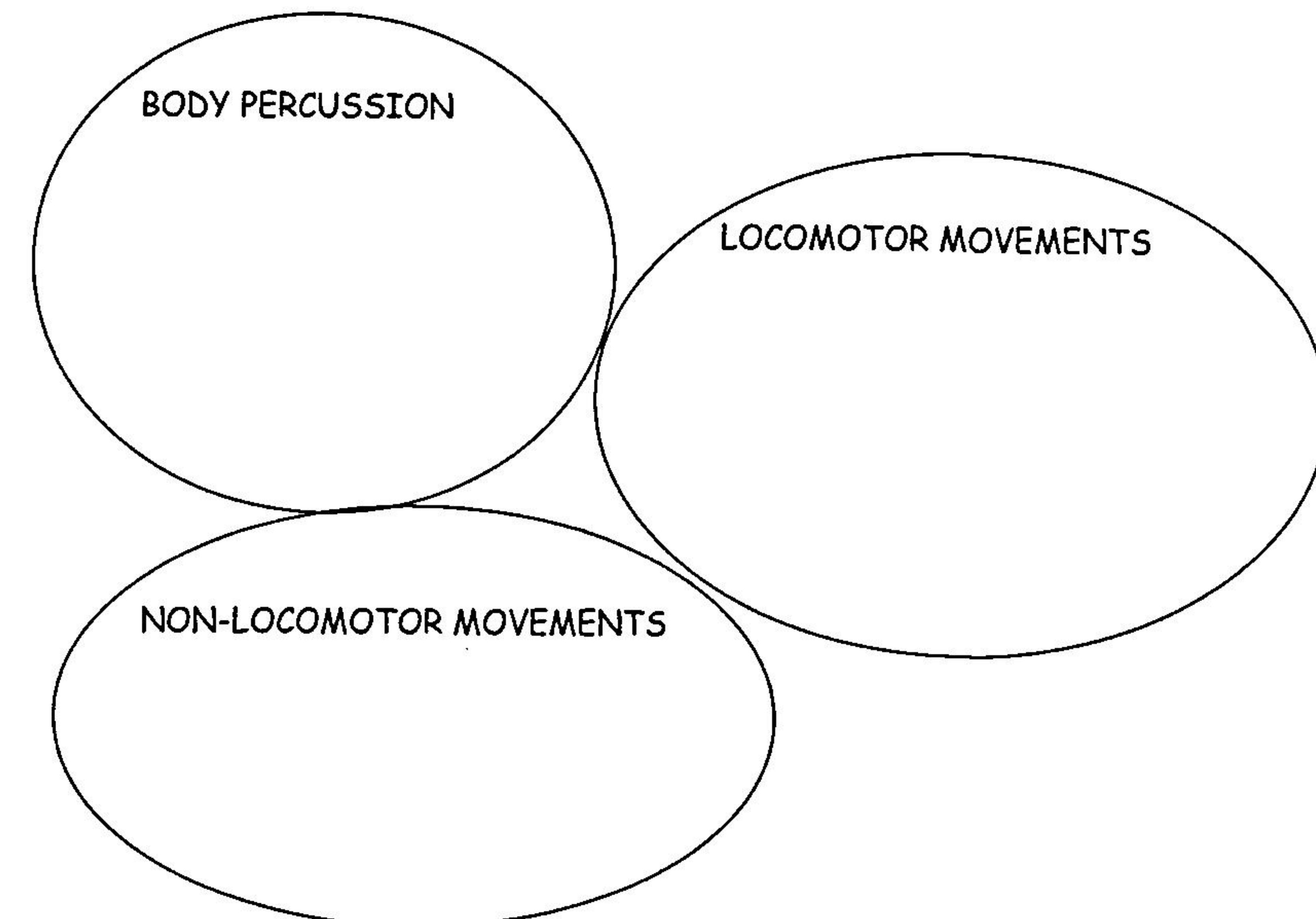
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2.12





Read the section on movement in the prescribed supplementary material, then answer the following questions.

- Define each of the following by suggesting relevant movements:
TRY NOT TO LOOK AT THE PREVIOUS PAGES!



- What music from your collection can be used for the teaching of movement? Give the name of the music, as well as the movement(s) for which it can be used.

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