

INTERCONNECTION IN MUSICAL EDUCATION AND TEACHING

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Abstract

Interconnection and continuity in musical teaching have a special importance, because of learning of instructions and realization of full contents with a higher success.

For realizing a successful education and teaching of music for pupils, beside other needs, it must have continuity and interconnection inside the musical lesson and interconnection with other lessons. This integration means inseparable interconnection of educative components inside a subject of a lesson.

Both harmonious pupils together with other pupils always need help, encouragement and stimulation. Development and education of musical skills are achieved, all along the life, during personal and group activities. Beside this its needed to cultivate at pupils happiness feeling from musical enjoyments together with obligation and responsibility feelings.

This paper analysis core of the theme explicating the aspects of interconnection of learning components inside the musical teaching as integrative necessity of subjecting, by reinforcing this article with continuous integration of arts between them and arts with other disciplines of science.

In this direction is represented the interconnection between rhythm and melody during the singing where it's also interconnected with the cultivation of pupil voice. In this way is achieved a complex interconnection between singing process respectively learning components.

It is also important to notice when a musical material is processed in different aspects at the same time, for example, when is achieved interconnection of singing, listening and acquisition of new theoretical knowledge.

In the broader concept of interconnection it puts to the development of memory with dictation, development of harmonic sense in association with vocals or instrumentals, examples that propose formal rounding, etc.

Another interesting interconnection is represented in music listening through interweaving different genres and styles inside a lesson unit which is represented in an audio - visual way in practice.

Keywords: Interconnection, musical teaching, education, pupils

1. INTRODUCTION

For realization of successful musical education and teaching of pupils, beside other needs, there must always be a continuation and an interconnection inside the musical lesson and an interconnection of musical lesson with other lessons. "The request for interconnection of the contents of musical classes and continuation of them in education is a consequence of continuous integration of arts between them and arts with other sciences"¹.

¹ Spahiu, mr. Seniha. Methodic of musical learning. Prishtinë, 2009. page.268.

This integration means inseparable connection of educative components inside an educational lesson. "Pupils that have a high musical intelligence, remember easily the songs and they hardly remove them from their memories"². These become fundamentals for interconnection and new musical precipitations.

"Sound moves and game for children - pupils is source of development of physical and spiritual skills. Not by chance, their familiarization with art becomes possible through this game, during which fantasy, imagination and musical skills together with literary and dramatic skills gain momentum"³.

When pupils learn musical writing - reading, they use another skills, which interconnect with their language intelligence. This can be the reason that musical education in young ages is accompanied (interconnected) with acceleration of reading skills, progress in math and other classes.

Talented musical pupils as well as other ones always need help, encouragement and stimulation. Development and education of musical skills is achieved during the life, during individual and group activities. Addition to this, it's necessary to educate pupils with happiness feeling of musical enjoyment together with task and responsibility.

2. INTERCONNECTION INSIDE THE COMPONENTS OF MUSICAL EDUCATION

2.1 Interconnection rhythm - melody

Children from infancy start to listen and release some sounds. They can realize simple rhythms and melodies sang by their mothers. Below lullaby examples show **interconnection of rhythm and melody**.

Djalin e zuni gjumi



Fig 1 "Djalin e zuni gjumi" ("Son slept") lullaby

Later on education process songs can be works as such.

The process of this song using ear requires the teacher to present the song with correct intonation and rhythm and artistic realization of it

It's preferred that in first presentation the song accompany with harmonic instrument. After repetition two or three times of the song than it's passed to the process of learning it. Than teacher proceeds by presenting poetic content of the song and its title by reciting it. Under way pupils together with teacher analyze its content.

Again it's repeated the demonstration of the song from the teacher and then pupils in echo form sing the song in accompany with instrument to support the right intonation.

The melody is sang with poetic text, but also with neutral rhyme.

After the song is learned, than the pupils sing the song as whole in accompany with instrument of the teacher. Some of the pupils will interpret the song by showing their difference in full expression singing and instrumental accompany.

"In ancient Chinese and Greece cultures, musical education is presented as factor that affects the formation of positive character of youth"⁴.

Musical education was always part of musical culture. Since from primitive lives of first communities, musical practice was present in magical ceremonies in service of education. In this way they prayed for mercy and mysterious powers of nature to help people in work and wars. Also it helped them entertain in happiness times and condolence them in wretch.

We can find inseparable interconnection in spontaneous artistic activities of children - pupils. These

² Radoš. M, Ksenia. Psychology of musical ability. BGD, 1983. page. 56.

³ Encyclopedic lexicon. BGD, 1972. page. 470.

⁴ Pozgaj, Joza. Methodology of musical education in primary school. ZGB, 1975. pages. 11,12

interconnect with game of rhythmic movements. Counting songs have highlighted rhythm and often are used in start of musical education process.

They are appropriate in acquisitions of specific rhythmic problems. Most of them have humoristic form and content, form of riddles, counting songs, have form of recitative song, etc.

Laja laja curulaja



Fig 2 Example: "Laja laja curulaja" song

Hu hu baba hu

Fig 3 Example: "Hu hu baba hu" song

2.2 Interconnection with voice education of pupils

In addition to education of melodic and rhythmic feeling, another interconnection form inside the lesson components is also education of pupils' voice with its base characteristics: intensity, height and timbre. These three elements have magnificent expression force: dynamic coloration, increase - decrease in height, different timbers.

Knowing the range of voice and timber, has a big importance in education of vocal-choral skills, then tessitura of the song - to avoid high or low sounds that don't correspond with ambitus of voices.

The ability of correct intonation is very important in music. Therefore, this ability together with rhythm enable other qualities (dynamic coloration, intensity) and complete the realization of the song, its content and its character: happy, sad, heroic with different dynamic nuance from *mf*, *p*, *f*, etc.

Successful interconnection between lesson areas is achieved by transforming state or emotional attitude of pupils from one lesson area to another using the previous experience of pupils as interconnection and base for stimulation of feelings and acquisitions of new knowledge.

We can also find the interconnection of science-art or art-science in creative activities of famous personalities during the history."To mention, famous Greece philosopher Pythagoras (582-496, b.c.) as mathematician and musical theoretic with his knowledge has mentioned the closed interconnection between math and music. He was student of Egyptian priests where he learned the importance of numbers from them. He presents the interconnection of sounds with interconnection of numbers, by observing that halved string gives the base octave (prima: octave = 1:2), etc. French composer Claude Debussy (1862-1918) called the music "the arithmetic of sounds", based on mathematical acoustic of sounds. He ranked the intervals in arithmetic progression by using in parallel seconds, nonaccordeon septimas and parallel quints, while over grades without semitones he created exaggerated accords".⁶

Not coincidentally, above there is mentioned "ancient man" expression. As we all know, this human art was **syncretic**. In primitive community art, syncretization was a natural occurrence where different artistic

⁵ Spahiu Seniha "Musical Education". Methodic digest for musical education teachers. Prishtinë, 1976, page. 47

⁶ Gerald Abraham. Oxford history of music I. Beograd, "ARS MUZICA, 2001, page. 51

With this act its achieved full interconnection and continuation, by treating the topic from march in different aspects: **the topic is separated as song or exercise, the G-dur tonality is recognized, quantities are felt and recognized (unfilled part), recognition of division of three parts of rhythmic units - triola. Than its continued by talking about the composers life and at the end the fragment is listened.** Beside these acts, the topic is better learned during the full example. The procedure can be also implemented in **reverse order**, where after the listening of song parts, pupils start to learn the song ant its elements. In this case prior feeling will enable easier learning of the song and the melody together with theoretical elements.

Here are presented global contemporary method elements where singing with notes of a melodic integrity is prepared and helped prior by **singing them according to ears.** In both of the cases methodic procedures start from singing or listening warrant the principle that: from music to musical knowledge.

This kind of interconnection and internal continuity of musical contents, enables the musical education to be full and unique.

Another important part of musical education is also interweaving some different musical issues inside a lesson unit: as an example the elaboration of "Zilja Tring" song. Melo-rhythmic processing is connected with development and cultivation of voice, respectively articulation of vowels i, a, ë, o, u, e and breathing in certain places.

2.6 Interconnection - memory - dictation

Dictation is realized through development of rhythmic and melodic feeling at pupils. They achieve the solution of dictation by listening, understanding, reproducing and writing musical integrities. Dictation is closely connected with **musical memory.**

Teachers must take to the consideration the ages of pupils, so the dictation requests must not be higher than their capacity, but they must adapt according to them to improve them.

In musical education and teaching are applied different forms of rhythmic and melo-rhythmic dictation. In rhythmic dictation also can be used any instrument from Orfi instruments, where as in melo-rhythmic dictations can be used other melodic instruments, by adding here also the development of **musical memory** through different forms of **dictation.**

3. EXERCISES OF MEMORIZATION AND REPRODUCTION

3.1 Verbal dictation

Fraza ritmike

Mësimdhënësi

Njënesi

9

15

Fig 6. Verbal dictation of "Rhythmic Phrase"

Fraza melo-ritmike

Mësimdhënësi
 na, na, na mi, mi, mi na, na, na mi, mi, mi na, na, na, na mi, sol, do, re, na mi

Nxënësi
 na, na, na mi, mi, mi na, na, na mi, mi, mi na, na, na, na mi, sol, do, re, mi

9
 na, na, na, na, fa, fa, fa, fa, na, na, na fa, mi, mi, na, na, na, na, mi, re, re, mi, na, na, re, sol

15
 na, na, na, na, mi, re, re, mi, na, re, sol na, na, na, na, sol, sol fa, re, na, do. na, na, na, na, sol, sol fa, re, do.

Fig 7. Verbal dictation of "Melo-rhythmic Phrase"

3.2 Written dictation

Shënimi i frazave ritmike

fraza I II III

6 IV V

1. 2.

Fig 8. Noting of rhythmic phrases

Shënimi i frazave melo-ritmike



Fig 9. Noting of melo-rhythmic phrases

4. INTERCONNECTION OF SONG AND HARMONIC FEELING

Harmonic feeling at pupils is realized mainly during the development of melodic feeling, also through different activities of them. To positively affect to harmonic feeling, must be started from melody to harmony and in this way we better develop the harmonic feeling.

There are different ways that affect the development of harmonic feeling. For ex: **companion of song with harmonic instrument, singing of the song with two voices with the help of the teacher, independent singing of two voices**, and the peak of development of the harmonic feeling is **singing with notes of two voices**.

There is also interconnection through formal building of the song by singing in the way of **harmonic feeling**, as you can see in below half - cadenza case.

Zilja "tring"

Fig 10. Example of "Zilja Tring" song

5. INTERCONNECTION OF GENRES INSIDE A LESSON UNIT

By mentioning different interconnection inside a musical lesson unit, we also touch in general the interconnection or interweaving of genres-styles between them. An adequate example in this way is processing of popular song "Goddess of beauty", styled and interpreted with elements of artistic and slow music. Here, beside the interweaving of compositional styles, we have also interweaving of interpretative styles with artistic primes (Edi Mihali) and interpretation with characteristics of slow music (Ardit Gjebrea).⁸

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⁸ Seniha Spahiu , Baki Jashari, Besa Luzha, Musical Education 9, Prishtinë 2009, page. 15

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