

MUSICAL EDUCATION AS PART OF SIGNIFICANT CURRICULAR CHANGES IN BASIC EDUCATION

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Abstract

This topic consists of treating some issues in the spotlight the role of musical education in basic education. The work of teachers is quite complex because the development of musical skills is a long process of quantitative and qualitative transformation of inherited dispositions or not. The purpose of the teacher is that the pupils must be formed and educated in order to become good connoisseurs of music and art in general, know how to transmit it and express themselves through it. As a teacher, I will try to suggest the application of some simple methods that will help them in applying lines and sublines shown in basic education curricula. For example, in the subline "sing" which integrated with the line "instrument" should be harmonized and pupils associate themselves with percussion instruments. In line "Musical Listening ", pupils should be able to distinguish the colour of timbre of people's voice, the timbre difference of instruments, animals, trumpets or various signals that they hear in everyday life, so to distinguish them from their noise. At the same time they should be given the opportunity to discover and explain correctly the characteristics of sounds they hear, but we will not pretend to hear from all pupils the correct answers. It is definitely necessary and possible that the CDs used in classes for listening to music, should have only songs for children from various national or international festivals or even folk songs always in accordance with the vocal and appropriate text for their age. I will treat concisely the manner of cultivation of children's voices, the basis of vocal technique (since I know this field very well), which has a special significance in musical education and I think that will orientate a little bit the teachers of this course. It should be emphasized that the distribution of the curriculum creates a logical connection, using a combination of scientific and methodic systematization. I will also treat the relationship and impact of music in the acquisition of other subjects.

Keywords: *skills, participation, music, process, teaching curriculum.*

The research object of musical teaching consists of phenomena, processes and issues that belong to musical education.

By noting, asking, explaining and generalizing a certain number of cases and problems, this subject creates its specificity as a scientific discipline.

The starting point of recognition in art is the experience, letting the children/pupils express their opinions freely is an element that encourages sincerity and provides them with different art directions. Music, art give new notions to the children and guide them to achieve high results even in other subjects. The field of Arts in basic education is fully developed in terms of time, content, structure and materials, which are music, visual art, dance, theater.

In this **draft** it is treated clearly and in details the bond and harmonization of music with other subjects as mathematics (times 2/4, 3/4, intervals, scales, etc.), natural sciences (sound waves characteristics, intensity, length, height etc.) with foreign languages, social sciences, literature, physical education, etc.

Teachers should give the possibility to children/pupils to consolidate the experiences they have created and bring them to class by enriching and giving them further direction.

Good organization of the process of learning music means that children are placed in concrete situations where they experience and prove themselves the musical phenomena. This can be achieved only through a fair motivation and towards a particular learning objective.

In presenting the musical education program at CU-CP, it has been followed the logic of scientific-methodical systematization of themes and musical phenomena, which are outlined in the plan-programs which will be implemented within the basic education curriculum.

Here it should be noted that within the subject of Musical Education several topics naturally lead to a more pronounced theoretical treatment, while some have a more significant practical nature. In this sense, theoretical topics are those dealing with the concept of the object on the methodology of teaching music, the concept of musicality, the musical ear, the importance of music education, views of education and music education in basic education, the treatment of methodology of notal singing (by notes), listening to music, etc. Entries in all topics have definitely requested a more practical approach and a less theoretical one. Rhythmical and melodic themes, rhythmic dictations, development of harmonious feeling, musical listening, have a more emphasized practical character, therefore they should be combined in such a way that students understand better all the special terms or words used. For example, when "dynamic signs of movement" are treated, the teacher must interpret slowly a melody "largo", an andante and allegro or select a song and listen to it on the tape, so that students feel and perform it during their performance. Thus the theme will be more understandable and closer to the pupils.

For all cases, an effort was made to take account of constant educative and artistic values. Stressing that the treatment of musical phenomena in the practical work of pupils should be accomplished by adhering to the primary principle of recognition in the art, that is **experience**, so the phenomenon must first be experienced emotionally and later achieved the conscious

recognition in order to terminate at interpretation. In this case, the parts which I have chosen to teach students in the classroom should be heard several times and then continue with the other procedure. This model is treated very well in lines and sublines that make up the curriculum and is well distributed in the respective cycle.

These principles are taken as constant and steady beyond movements in the current actuality as in the selection of contents for treatment as well as in the methodology of their implementation. This manner will be accomplished by leaving room for modalities and creative freedom as required by art.

Following this methodological procedure, in the sense that the acquisition of musical phenomena should be based on **emotional experience**, which means that even in the basis of practice of skills and musical skills, lies the **emotion** as an initiator process that starts since preschool education. With a positive impact are the popular musical games, which combined with body movement, by keeping the rhythm, bring pleasure, atmosphere, add vitality and at the same time children "are required" to keep good rhythm of songs or popular games, this is the goal.

Systematization of the subject in the curriculum creates logical connections using a combination of scientific systematization with the methodical one. This combination is considered useful because it is balanced, since this way of handling the subject is required by the structure of education and musical education in basic education, on the grounds that this subject is not a single discipline, but is a **composed didactic structure** of elements of basic musical disciplines which organized as a whole, pretend to form a cultured personality to a certain extent even from the musical aspect.

The combination of scientific-methodical system has affected the logical connection of topics, because each phenomenon is treated in all the vertical process of acquisition from experience, through knowledge up to practical application.

Methods of education and musical education are conducted through attractive procedures based on full psychological-emotional, intellectual and physical development of pupils. This way of methodological ranking will help pupils to adopt the processing methodology of a phenomenon, process or matter in all its fullness. This is applied to the whole subject presented, especially in the rhythmic and melodic field.

Rhythmic Method

This form is processed through rhythmic "onomatopoeia", rhythmic movements, rhythmic discourse as well as the combined audio-visual materialization of various rhythmic forms. It should be stressed the methodology of presentation of mixed measures (5/8, 7/8 etc.), which are features of our popular creativity, the folklore.

Melodic method

The methodology of melodic subject is based first of all on songs, on special intonation exercises. At this point, the musical education of basic education is distinguished from the special one, because there precedes theory and then their implementation in practice. Based on this approach are presented several contemporary methodological procedures treated with original examples. In this way they are also applicable there. The similarity of these procedures is that singing by ear precedes, that is, starting from the melodic experience of pupils it becomes inevitable the use of learning by ear, practically in learning melodic exercises and in particular in the acquisition of songs. Common to these procedures is that singing by ear helps or precedes singing by notes. These forms help and enable the creation of resonated images in an associative way based on audio-visual imagination of different melodic sounds. In the context of this issue it is treated the methodology of notal singing, the levels and types of musical dictations, as part of the independent activity of pupils. Regarding the song, the way of singing I think it is very important;

Cultivating the children's voice, and this is achieved successfully by educators and teachers, who have appropriate knowledge in the subjects of musical training. Since I am specialized as a professor of Canto for many years, I speak with more desire and I am more confident on this part. The voice is the singing instrument, an integral part of the human body. About the question what the voice is and how it is created, Aristotle replied in the fourth century before Christ; "The voice is the sound that is created in the throat and with the help of the air squeezed out of lungs." He was the first to state that the voice is drawing air back into sound. Singing is a complex process.

The proper and expressive singing does not only imply a developed musical ear, but also the education of sound cultivation to pupils. Various melodic exercises, vocalization (voice exercises) should be aimed not only at the perfection of musical ear, but also creating more positive habits of singing. The continuous care of teachers will enable the cultivation of good vocal habits. The systematic work to develop and maintain the voice of pupils should start from the first hour of learning and continue throughout all the educational process. Pedagogical practice indicates that the education of pupils' voice is more successful if it is started on time, while students still have not formed a negative habit of singing. Also it is worth noting the trend of pupils for imitation and naturally they try to imitate faithfully the way of singing of their teachers, which implies the necessity of proper vocal culture of teachers.

To achieve a proper, beautiful and expressive singing should be applied some technical requirements of singing. Among the most important are:

* Breathing with the diaphragm is a very important requirement in singing. The difference between ordinary and diaphragm breathing is that the first is done spontaneously, in a reflexive way and the second with diaphragm, done during the singings, is intentional and willful.

Breathing and fair voice training deal with the right body position; during the singing they should keep their body straight when standing up or sitting down during the singing. The head should be kept straight, the neck free whereas the shoulders should be kept straight without being forced.

* **Diction** is important as during the speech, as well as in singing, thus must be cultivated the proper and clean diction. Although the song is a whole of melodic line and poetic content, pupils often focus more on melody and do not pronounce a clean and clear text. Good diction cannot be achieved with theoretical explanations, but with constant practical and concrete exercises to be realized with pupils.

* **Articulation** is achieved by changing the position of the mouth and tongue. Although Vowels are vocal sounds, they realize the length of tone, while consonants assign its commencement and termination.

Conclusions

Musical education is not another subject in the curriculum but if the teacher makes good use of it by treating very well the basic topics of curricula, following carefully the instructional practices will be created opportunities for new methods and techniques associated with the advancement of the musical-educational process.

References

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