

## Methodological inclusive approaches in the rythmical musical education of the pupils in the primary cycle of education

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### ABSTRACT

*The work suggests a pedagogical flexible and opened model to some other different and individualized approaches in the early musical education. They are connected to the finalities of the rhythmic domain and the specific contents of the syllabi, they are also different and have different degrees of difficulty. They are aiming to the reproduction, the rhythmic reading, the recognizing of the sonorous lengths, the rhythmization using the body movements and the percussion instruments, the spelling of the verses, the graphic representation of the musical signs, the interpretation of some songs and musical games, the listening to some sound sources, the listening to the music, the beating of the rhythm, the marking of the breaks, the sol-faing, the rhythmic accompaniment, the improvisation and the rhythmic musical creation. The contents and the organization of the learning are built to engage the pupils in some constructive efforts to enjoy the learning process.*

**KEYWORDS:** *contents, different approach of teaching, inclusive education, methodological approaches, objectives, rythmical musical education.*

### 1. INTRODUCTION

The present study suggests a flexible pedagogical model, opened to methodological inclusive approaches in the musical education of the children in their first forms. An inclusive education can answer to the social and ideological demands and can also lead to a higher level of adapting the school to the requests (special or additional) to teach the children and to improve the teaching-learning of all pupils-e.g.[1].

The analysis of the speciality works emphasize remarkable methodological creation in transmitting the musical rhythm. Presented under the name of “Methods in the musical education”, these creations have been presented worldwide and positively influenced even the Romanian musical methodology. *The coded musical creation, The musical educational system “Tonic - Solfa”, Jaques-Dalcroze, Maurice-Chevais, Montessori, Gédalge, Martenot, Willems, Kodály, Orff* – e.g. [2].

The authors of all these, identify new solutions to make the contents more understandable in the non-conventional systems of notation the lasting of the sound: arabic numbers (J.J.Rousseau, Pierre Galin, E.J.M. Chevè); big letters, small letters, lines and figures for the breaks (pauses) (S. Glover, J. Curwen, Z.Kodály); syllables and “dactylorythmic” (M. Chevais); roman figures (A. Gédalge), line segments (E. Willems) – e.g. [3,4].

The solutions that have been found, solve only a part of the problem of the teaching of the musical rhythm. We can easily notice that there is no interest in the researches concerning the comparisons of the didactical methodology and the individual abilities of the children and their

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level of the musical development. We consider, that the pedagogical model we propose, manages to achieve a dynamic adaptation of the cognitive knowledge of the rhythmical musical education in the first forms (the time the kids learn the musical notation) to their particularities, by using some strategies adapted to each individual. It means to work different with each pupil.

## **2. SPECIFIC METHODOLOGICAL APPROACHES IN THE RYTHMICAL MUSICAL EDUCATION IN THE FIRST FORMS - THE STAGE OF MUSICAL NOTATION**

The learning of the notation signs of the music cannot start before the pupils contacted practically and intuitive, by listening and then singing the rhythmic elements to be approached by the notation. It is positively important to understand this mentioned notation expresses only visually the musical sounds length and it is necessary the pupils to get even before the sonorous images of the sounds length, the moment they learn to transfer them into graphic signs (musical notes). This way approaching the marking with notes we do not have to start from note to the sound but the opposite, from sound to the note, as the pupil be able to understand the notes are the signs of the singed song as the letters are the signs of the spoken language. As we may notice from the analysis of the targets and contents in this evolution there appears an important advance. The target now is to develop the rhythm sense as an expression of the musicality, surprising the sounds in their length relationship, being more and more skilful to recognize them in the graphic sounds.

### **2.1. The sounds lengths**

If in the previous step the pupils shaped up their rhythmic skills to express in singing the lengths of the sounds in the same time marking the correct times and lengths of the sounds, it is the right time now, to teach them the values of the notes and their symbols that could be even easier. So we suggest the following steps:

- The intoning by the teacher of a musical piece (part of a song) a fragment developing following steps of one measure, half a measure or two measures, according to the length we need;
- The reproduction of the musical fragment by the pupil trying to mark the measure;
- The presentation on the blackboard of the songs; lines spared into syllables;
- The stressing of all these, marking the time;
- The identifying of the appropriate lengths to the syllables in accordance with the time;
- The marking of the measures with graphic signs we taught before;
- The rhythmical reading of the measures succession helping with *Ta* syllable and marking the measure;
- The communication (transmitting) of the last achievement of notions of a measure, half a measure or two measures- a quarter, a half measure and eight;
- The showing of the symbols of the notes. The presentation of the graphic signs will start with the compounds (the empty oval, then filled, then the right vertical line on the right side, (marked from up to down). In the case of the half time measure we'll explain the time of the measure as well as the two eights group of the measure. It is also necessary to explain the symbols of the measure and of the two eights, in the left side of the oval. Then, it follows the writing on the staff's lines and spaces, mentioning that above the third line (the middle one) the notes will have their line down and left side of the note, except for the note on the third line which can use both directions.

- The pupils will realize exercises of graphic representation of the measures on the lines and spaces of the staff. The using of the graphics will be easier if the kids previously exercised the musical calligraphy.
- The realizing of some specific exercises of rhythmical reading, an important way of combining the learned elements;
- The realizing rhythmic dictations;
- The interpreting of some songs;
- The identifying of the rhythmic elements in songs in games and auditions;
- Activities of rhythmical creation.

The learning tasks are very different and they increase their difficulty level as they develop in order to reach the final goals of the schedule. The teacher can train this way the children in an active manner according to their individual capabilities in reproducing, noting, intoning and recognizing and valuing in a best manner the rhythmic elements.

## ***2.2. The musical pause of one measure***

The operational objectives to be focused on in transmitting the one measure pause will be the following ones:

- To infer the coming out of the pause in the song;
- To understand the pauses as silent moments of the music;
- To identify the coming out of the pauses in a given example;
- To identify the length of the pauses referring them to the time;
- To represent graphically correct the pauses;
- To read rhythmically exercises combining the learned measures and pauses;
- To recognize the pauses the teacher rhythmically dictates;
- To respect the pause in the song;
- To mark the pauses in the song;

A following way to reach best methodical results could be:

- To present to the pupils a direct demonstration with a text (a literary or a musical fragment) developed in equal measures (quarters, eights or halves). The demonstration will be supported by marking the musical measures.
- The pupils will be asked to reproduce the example in the same time they notices the rhythm and to notate them in their copybooks or on the blackboard placing the fitted syllables under the notes.
- Then the teacher will present a second musical example derived from the first, but some measures are replaced by pauses.
- The children will reproduce the piece and then they will be asked to identify the missing measures. They will notice this way the silent moments and remember these parts are called pauses, their last thing to do being to analyze them and establish the value of the measure.
- The teacher will be then able to transmit the theoretical notion and to demonstrate its graphic representation.

It is necessary to realize exercises of marking the pauses on the staff, exercises of rhythmical reading combining the notes values and the pauses values and in this case to consolidate the notions to use exercises to identify the pauses in the songs, auditions, and finally to put the theory into practice singing songs containing pauses. Initially they can be marked by

slapping hands. But in case the pupils cannot reach a correct reproduction of the rhythm, and pauses, the habit is not realized.

### ***2.3. Some elements of musical metrics***

The elements of musical metrics (or prosody) are transmitted according to the schedule, starting in the III-rd form. The normal objectives of this level are gradually designed as the following ones:

- To spell groups of words marking simultaneously the measures;
- To identify the emphasized syllables;
- To show, according to the measures the emergency of an emphasized measure;
- To group the measures length according to the emphasized measure;
- To identify the numbers of each measure;
- To note correctly the measures;
- To read correctly the rhythmical exercises as marking the rhythm (beats);
- To insert in a measure a rhythmical given exercise;
- To identify after the listening, the learned measures;
- To create rhythmical exercises for 2/4 and 3/4 measures;
- To solmizate when marking the rhythm (beating);
- To mark the emphasized times of the song slapping hands or tambourine, or marching rhythmically.

The time can be marked in different ways: beating the desk, using percussion instruments or musical toys, marching in equal steps, dancing synchronized steps with the equal measures, beating- as every movement, no matter the direction is marking the time, the measure. In order to consolidate the notions, some rhythmical reading exercises are to be executed. Here, the pupils will combine the notes values with the pauses values or exercises completing measures, or the recognizing exercises dictated, or creating rhythmic exercises in the previously learnt measures.

### ***2.4. The rhythmical creativity in the musical notation stage***

The musical creation exercises can ask to identify new methods to combine the lasting of the pauses, in songs as well as in some rhythmical given exercises. In accordance with their musical development level they could also be asked to realize some rhythmical accompaniment formulas, for a little song or for a small work they listened to, helping with percussion instruments, (starting from a given theme as the tempest or the bells). They'll have here to formulate rhythmical correspondences between human impressions, movements, behaviours, suggested by these.

## **3. CONCLUSIONS**

We could notice here a permanently increasing level of the demanding of the musical educational process. This must happen according to the particularities of the pupils age and individual characteristics, their level of musical education development. One cannot launch demands overpassing the maximal capabilities of the kids, to understand, to interpret, to be aware of some new ideas and knowledge. Sometimes we could make mistakes asking for an overwhelming effort that could have negative effects as mechanical learning, imitating procedures, the impossibility to solve the practical tasks, stops in the evolution of the capabilities, a lack of interest, fatigue, and so on. The performance level established in the schedules is directly influenced by new methods to permit the increasing of each child and pupil individual value.

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