



Why Teach Music?

Deborah Smith

Plato said "I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning."

Shinichi Suzuki said that "Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart."

Richard Gill said "We teach music because it is unique and good. We teach music so that children can make their own music. We teach music because it acts in a unique way on the heart, mind, soul and spirit of the child, stimulating thought and imagination in very special ways. These are the real reasons for teaching music."

According to Rudolf Steiner the making of music is essential in experiencing what it is to be fully human.

A study by researchers at the German Institute for Economic Research concluded that music training "improves cognitive and non-cognitive skills more than twice as much as sports, theater or dance."

In 1999, James Caterall, an arts education policy analyst at UCLA, found that students who studied music had higher grades, higher test scores, better attendance records and higher rates of community engagement than other students.

Susan Hallam, from the Institute of Education at the University of London, said "Music should be central to the school curriculum because it improves children's health and wellbeing. Music is as important a subject for schoolchildren to study as English or Maths".

Studies have found that students from low income families who receive high levels of engagement with the arts are more likely to be involved in the community, do volunteer work, finish a degree and follow a professional career path.

As music teachers we should all have a very clear rationale for why we teach music.

That is what you set out to achieve every time you walk into your classroom.

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Why Do I Teach Music?

To produce adults to whom music is not a way of earning a living but a way of life and

To allow students to

- develop a true knowledge and understanding of the language of music, making ALL types of music and music making accessible;
- experience music they would not usually be exposed to;
- improve listening skills – learn to listen;
- experience small successes which in turn improves self-confidence;
- learn perseverance when practicing a skill, concept, musical work etc for a long time in order to achieve long term success. This helps students learn to set, and work towards, goals;
- improve the ability to concentrate and focus - memory;
- improve their health and well-being;
- think creatively and to learn to express themselves through music;
- connect to other people and to assist with the development of social skills such as self-control, the ability to work in a group and to learn sensitivity towards others;
- develop language (singing) and to aid physical coordination (singing/clapping games);
- experience joy and to have fun in a safe environment.....

Why Do YOU Teach Music?

Bolero

Maurice Ravel

The image displays the first three systems of the musical score for Bolero by Maurice Ravel. The score is written in 3/4 time. The first system shows the beginning of the piece with a treble clef and a 3/4 time signature. The second system starts with a measure rest and continues the triplet pattern in the bass line. The third system shows a melodic line in the treble clef and the continuation of the triplet pattern in the bass line. The score is marked with '3' above the first measure of each system, indicating the triplet pattern. The bass line consists of a continuous sequence of eighth notes grouped in threes. The treble line features a melodic line with eighth notes and quarter notes, often beamed together. The piece is in a 3/4 time signature, and the key signature is one flat (F major or D minor).

etc

Madrigal

Moderato

Anonymous

Musical score for Madrigal, consisting of two systems of two staves each. The first system is in C major, 4/4 time, and consists of six measures. The second system starts at measure 7 and includes a repeat sign with first and second endings. The third system starts at measure 12 and is in G major, 3/8 time, also featuring first and second endings.

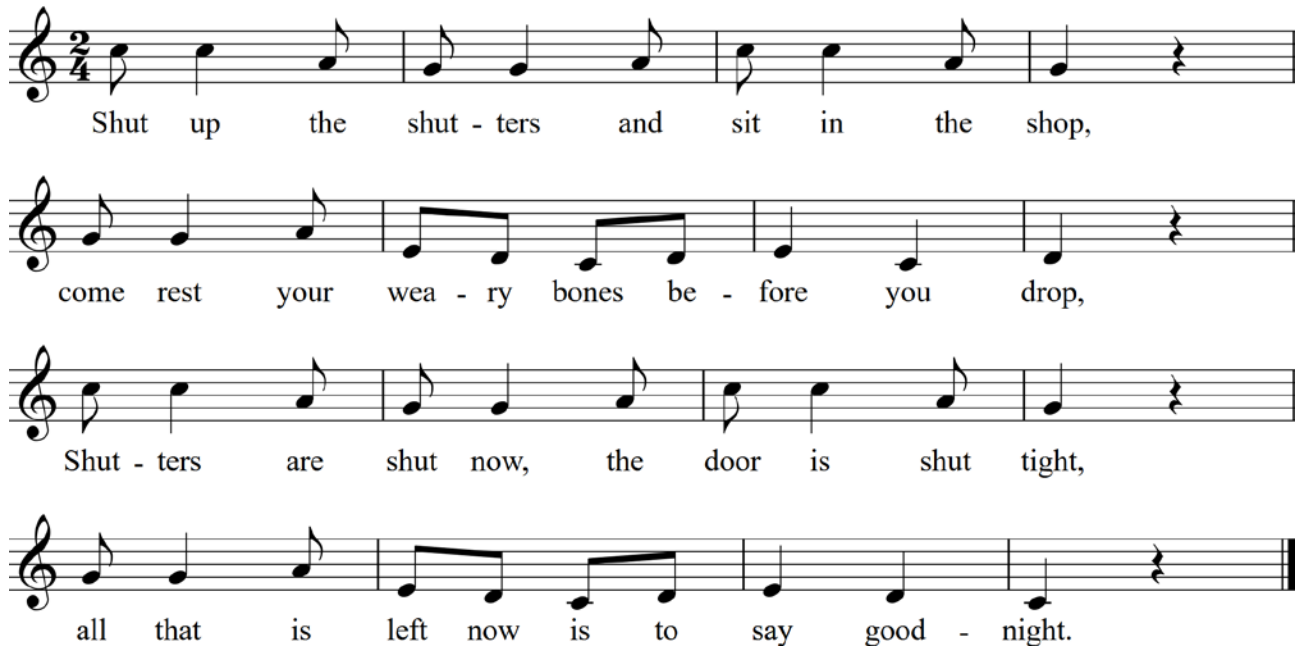
The Birch Tree

Traditional Russian Folksong

Musical score for The Birch Tree, a traditional Russian folksong. It is in 2/4 time and consists of four lines of music with lyrics underneath. The first line has three numbered phrases. The lyrics are: "See the love - ly birch in the mea - dow, Cur - ly leaves all dance when the wind blows, Lui li lui li the wind blows, lui li lui in the mead - ow."

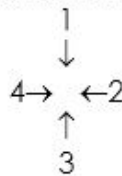
Goodnight!

Music, lyrics and actions by Deborah Smith



Shut up the shut - ters and sit in the shop,
 come rest your wea - ry bones be - fore you drop,
 Shut - ters are shut now, the door is shut tight,
 all that is left now is to say good - night.

Game directions: Students stand in groups of four with each pair facing each other and number around the group: 1, 2, 3, 4.



Phrase 1 (& 3)

- Beat 1: Tap own hands on own knees
- Beat 2: Clap own hands together
- Beat 3: Tap right hand to left knee and left hand to right shoulder and look right
- Beat 4: Clap own hands together
- Beats 5 to 8: Repeat Beats 1 to 4 with opposite hand and shoulder

Phrase 2

Passing the beat

- Beat 9: Student no 1 claps both their hands against the hands of student no 2
- Beat 10: Student no 2 claps both their hands against the hands of student no 3
- Beat 11: Student no 3 claps both their hands against the hands of student no 4
- Beat 12: Student no 4 claps both their hands against the hands of student no 1
- Beats 13 to 16: Repeat Beats 9 to 12 in reverse direction beginning with student no 1 claps both their hands against the hands of student no 4

Phrase 3

- Beat 17: Tap own hands on own knees
- Beat 18: Clap own hands together
- Beat 19: Tap right hand to left knee and left hand to right shoulder and look right
- Beat 20: Clap own hands together
- Beats 21 to 24: Repeat Beats 1 to 4 with opposite hand and shoulder

Phrase 4

- Beat 25: Clap own hands together
- Beat 26: Students 1 & 3 clap hands together up and across the centre of the group while students 2 & 4 reach sideways and tap their left hand on the shoulder of the student to their left and their right hand on the shoulder of the student on their right.
- Beat 27: Clap own hands together
- Beat 28: Students 2 & 4 clap hands together up and across the centre of the group while students 1 & 3 reach sideways and tap their left hand on the shoulder of the student to their left and their right hand on the shoulder of the student on their right.
- Beats 29 to 32: Repeat Beats 25 to 28