

PEDAGOGY OF MUSIC

B.Ed SEMESTER –I

UNIT-I: Introduction

a) Historical development of Music and Musical instruments from Ancient times to Modern times

The origin of music itself is very difficult to determine because in all probability, it is likely to have begun with singing and clapping or beating the hands on different surfaces, for which there is no of course no archaeological record.

However, between at least 60,000 and 30,000 years ago, ancient humans experienced a type of ‘cultural explosion’ – they started creating art in the form of paintings on cave walls, jewellery and ornaments, and to bury their dead ceremonially. If we assume that these new forms of behaviour reflect the emergence of intentionality, then music as we know it must also have emerged at least during this period.

Evolutionary scientists believe that a musical culture would have helped prehistoric human species to survive because the music coordinates emotions, helps important messages to be communicated, motivates people to identify with a group, and motivates individuals to support other group members.

Prehistoric Music

The earliest forms of music were probably drum-based, percussion instruments being the most readily available at the time (i.e. rocks, sticks). These simplest of simple instruments are thought to have been used in religious ceremonies as representations of animals. There was no notation or writing of this kind of

"music" and its sounds can only be extrapolated from the music of (South) American Indians and African natives who still adhere to some of the ancient religious practices.

As for the more advanced instruments, their evolution was slow and steady. It is known that by 4000 BCE the Egyptians had created harps and flutes, and by 3500 BCE lyres and double-reeded clarinets had been developed.

In Denmark, by 2500 BCE an early form of the trumpet had been developed. This trumpet is what is now known as a "natural trumpet." It is valveless, and depends completely on manipulation of the lips to change pitch.

One of the most popular instruments today was created in 1500 BCE by the Hittites. I am talking about the guitar. This was a great step; the use of frets to change the pitch of a vibrating string would lead to later instruments such as the violin and harpsichord.

In 800 BCE the first recovered piece of recorded music was found. It was written in cuneiform and was a religious hymn. It should be noted that cuneiform is not a type of musical notation.

By 700 BCE there are records of songs that include vocals with instrumentals. This added a whole new dimension to music: accompaniment.

Music in Ancient Rome and Greece

Greece was the root of all Classical art, so it's no coincidence that Classical music is rooted in Grecian innovations. In 600 BCE, famed mathematician Pythagorus dissected music as a science and developed the keystone of modern music: the

octave scale. The importance of this event is obvious. Music was a passion of the Greeks. With their surplus of leisure time (thanks to slave labor) they were able to cultivate great artistic skills. Trumpet competitions were common spectator events in Greece by 400 BCE. It was in Greece that the first bricks in music theory's foundation were laid. Aristotle wrote on music theory scientifically, and brought about a method of notation in 350 BCE. The work of that genius is still studied today.

The next significant step in music's evolution was by Boethius. In 521 CE he brought the Greek system of notation to Western Europe, allowing the musicians there to scribe accurately the folk songs of their lands. Incidentally, it was Boethius who first wrote on the idea of the opera.

Music in the Middle Ages

Most of the music created after Rome fell was commissioned by the church. The Catholic religion has a long history of involvement (for better or worse) with the musical arts. In 600 CE Pope Gregory had the Schola Cantorum built. This was the first music school in Europe.

Meanwhile in China, music was progressing also: it was reported that in 612 CE there were orchestras with hundreds of musicians performing for the assorted dynasties. Although the specific music from this period in China is unknown, the distinct style supposed to have developed there is reflected even in recent orchestral Asiatic pieces.

In 650 CE a new system of writing music was developed using "neumes" as a notation for groups of notes in music.

144 years after the Schola Cantorum was built, a singing school opened in the Monastery of Fuda, fueling the interest in musical vocation. And by 790 CE, there were splinters of the Schola Cantorum in Paris, Cologne and Metz. In 800 CE the great unifier Charlemagne had poems and psalms set to music. In 850 CE Catholic musicians had a breakthrough by inventing the church "modes." These modes would later metamorphose into today's major and minor scales. In 855 CE, the first polyphonic (2 unrelated melodies/voices at once) piece was recorded, and by 1056 this polyphonic style replaced Gregorian chants as the music of choice (even after the Church made polyphonic music "illegal"; this ban was later lifted). In 980 CE, the great tome Antiphonarium Codex Montpellier was scribed.

In 1000 CE Guido D'Arezzo made many improvements in music theory. He first improved and reworked standard notation to be more user-friendly by adding time signatures. Then he invented solfege. This is the vocal note scale: do, re, mi, fa, so, la, ti, do. This innovation has affected almost every modern vocalist.

In 1100 CE, a new secular movement began. This separation of Church from music was a straddling one, and soon this new "folk" music was looked down upon as pagan and borderline blasphemous.

The Renaissance

On the dawn of the Renaissance in 1465 the printing press was first used to print music. By using a press a composer could organize his pieces and profit from them with great ease. In 1490 Boethius's writings on opera were republished in Italian.

With the onset of the Renaissance, the rules of music were about to change drastically. This was the beginning of a new enlightened age that would showcase some of the greatest musical minds ever produced.

The history of music at this point is best told by the styles that emerged and the composers who lived after the Renaissance.

Oldest musical instrument

The oldest musical instrument ever discovered is believed to be the Divje Babe flute, discovered in a cave in Slovenia in 1995, though this has been disputed. The item is a fragment of the femur of a cave bear, which has been dated at 60,000-43,000 years old, which had been pierced with spaced holes. Scientists who could not accept the possibility that Neanderthals were playing music rejected the claim and said that the perfectly spaced and neatly carved holes are in fact the result of the bone fragment having been chewed by an animal. However, a general consensus that the Divje Babe flute is actually a musical instrument has been growing as the view of the Neanderthals from subhuman brutes to more sophisticated humans is changing.

In 2008, another discovery was made – a bone flute in the Hohle Fels cave near Ulm in Germany dating back 43,000 years. The five-holed flute has a V-shaped mouthpiece and is made from a vulture wing bone. It was one of several similar instruments found in the area, with others dating back to 35,000 years ago and made from mammoth ivory. The mammoth-ivory flutes would have been especially challenging to make. Using only stone tools, the flute maker would have had to split a section of curved ivory along its natural grain. The two halves would then have been hollowed out, carved, and fitted together with an airtight seal.

The cave in southern Germany contains early evidence for the occupation of Europe by Homo sapiens and on announcing the discovery, scientists suggested that the "finds demonstrate the presence of a well-established musical tradition at the time when modern humans colonized Europe". They suggested that music may have helped to maintain bonds between larger groups of humans, and that this may have helped the species to expand both in numbers and in geographical range.

Those who have rejected the finding of the Divje Babe flute have claimed that music played a role in the maintenance of larger social networks which may have given modern humans the edge over the Neanderthals. However, looking at the images of the Divje Babe flute, which dates back to the time of the Neanderthals, it seems quite ridiculous to assume that it was made by the tooth holes of carnivores.

b) AIMS AND OBJECTIVES OF MUSIC EDUCATION

THE AIMS AND OBJECTIVES OF TEACHING MUSIC AT THE PRIMARY LEVEL:

- ☒ facilitate and promote the overall development of the personality of the child
- ☒ sensitise the youth, the cultural diversity and rich heritage of the country and thus inculcate respect for and pride in it.
- ☒ awareness and recognition of the local art forms
- ☒ know the main Music, Dance forms of India
- ☒ promote nationalism and national integration through celebration of important days, national, social and religious festivals and occasions
- ☒ promote interest in and motivation for music and music related activities
- ☒ foster a sense of rhythm and melody
- ☒ integrate music with the scholastic and co-scholastic subjects of study
- ☒ identify and nurture talent in Music

Aims

1. To provide a balanced and well-defined program of creative, performing as well as listening activities to students.
2. To develop students musical literacy and musical sense through joining music activities.

3. To develop all students basic skills in instrumental playing in S.1 so as to enhance S.2 to S.3 students' ability to a higher level through the self-Development plan.
4. With the help of application of I.T., subject curriculum may be expanded.
5. To enrich students' knowledge of music that may cope with other subjects.
6. To develop students creativity by adding in music composing in subject learning.
7. To provide more opportunity to appreciate good music of the world.
8. To provide assessment through homework

Objectives of Music Teaching

1. To enhance standard of vocal music.
2. To arise the learning interest and area in instrumental learning.
3. To raise standards of music appreciation.
4. To develop the students' mental power inner hearing, musical memory and recognition.
5. To encourage students to use music to communicate with their classmates as other kind of communication media.
6. To expose students to music of different culture. Students will be able to identify and distinguish the instruments of an orchestra as well we as the special musical elements that characterize the music.
7. To stimulate students interest in learning more musical knowledge and knowledge of other subjects as well through subject integration.
8. To enhance students' creativity through learning music composing.

Importance of Music in Daily life

In the course of history, music is the greatest creation of mankind. Creativity in the pure and undiluted form is the true definition of Music. Music is an important part of our life as it is a way of expressing our feelings as well as emotions.

Some people consider music as a way to escape from the pain of life. It gives you relief and allows you to reduce the stress. Music is a powerful therapy that will make you calm down and in the moment of joy, it will make you cheerful.

Furthermore, it develops the mind and boosts your self confidence. Music plays a more important role in our life than just being a source of entertainment.

Let us have a look on few aspects, how the music impacts your life.

Music plays a great role in our lives; it has a lot of benefits. Read on to learn more about the benefits of listening to music:

Music is important for creativity: Music is considered to be one of the best ways to enter a 'mind- wandering mode' which was discovered by neurologist Marcus Raichle in 2001. This is the state the brain enters into most easily and music is one of the most effective ways of allowing you to enter this mode. Music fuels the mind and thus it fuels our creativity. A creative mind allows to make great discoveries and innovations.

Music makes learning more fun and memorable: Music can make learning more fun and engaging which is a great tool for memorization. Music can help kids keep focus and remember things they learnt for a long time. Far from being a distraction it helps people remember better. Evidence that music helps with

memory has led to researchers to study more about the impact of music on people who suffer memory loss.

Music is a universal language: Musicians claim that with music you can communicate across cultural and linguistic boundaries in ways that you cannot do with ordinary languages. It has the ability to evoke deep feeling at the core of the shared human experience.

Music brings people together: Although music can certainly be played and listened to alone it is a powerful social magnet. There is something about listening to music or playing it with other people that makes you feel connected with those around you. The more we use music to bring us together the more potential for increased empathy, social connection and cooperation.

Music reduces stress and anxiety: Research has shown that listening to music at least music with slow tempo and low pitch can calm people down even during highly stressful and painful event. It also has the ability to help with pain management for example during childbirth.

Music makes us creative

As you have already read in the above paragraph that music is creativity in the purest form, so it can also be concluded that the music is key to creativity. It helps you in improving your mind vigorously by making it more artistic and ingenious. No matter, what the great invention is, it requires art, creativity and imagination that is fulfilled by Music.

There is also a proven fact that music has the potential to improve your listening as well as your understanding ability. When you hear a song, you try to understand its lyrics and try to make out what the singer wants to convey through his song. Understanding ability is enhanced, when a person listens to instrumental music and he uses his brain to understand the message, conveyed by the musician, without the use of words.

Music makes you express your emotion

When you play some instrument, then you usually play the music that reflects our thoughts or our emotions. This way your brain conveys the thoughts with the medium of music, without speaking a word. When we try to understand the music, then as per a research, it makes our mind more creative.

Music makes learning more pleasant

Music is an extremely unique way to develop the capability of memorising. The best example to prove this sentence is, that you can easily learn songs rather than learning your syllabus. The reason behind learning a song quickly is that your mind enjoys music. Whatever your minds enjoy, it preserves it.

Thus, music is said to be a good option to learn new things quickly. In your primary classes, you might have learned poems first. Poems are being taught to children because they find them interesting and easy to learn and retain them in their mind. The music in the poems makes it more enjoyable. This is the only reason that you remember those poems throughout your life. These days, even the schools realize the importance of music, thus they are enhancing the methods of teaching by making it interesting with the help of music.

C) INDIAN CLASSICAL AND LIGHT MUSIC IN EDUCATIONAL INSTITUTIONS-ITS IMPORTANCE, POPULARIZATION

An Introduction to Indian Classical Music

Music can be a social activity, but it can also be a very spiritual experience. Ancient Indians were deeply impressed by the spiritual power of music, and it is out of this that Indian classical music was born. So, for those who take it seriously, classical music involves single-minded devotion and lifelong commitment. But the thing about music is that you can take it as seriously or as casually as you like. It is a rewarding experience, no matter how deep or shallow your involvement.

Most music has at least three main elements - melody, rhythm and harmony. Because of its contemplative, spiritual nature, Indian classical music is a solitary pursuit that focuses mainly on melodic development. In performance, rhythm also plays an important role, giving texture, sensuality, and a sense of purpose to melody. Harmony in Indian classical music is mainly the result of the tanpura playing a combination of the tonic (sa) and the fifth (pa) or fourth (ma) in a fixed pattern in the background, somewhat like an arpeggiated chord. Harmony in the Western sense, however, is not a part of traditional Indian music, and it is important not to look for it.

The Language of Music

One of my favorite things about Indian classical music is that you learn it very much the way you would learn a language. With language, once you've learned certain basic things like grammar and vocabulary, you start making your own sentences. In Indian classical music, once you have learned the basic notes, you are introduced to ragas (which are like musical themes), and then you are encouraged to start improvising and making your own melodies. It's really not that difficult to improvise melodies in a raga you're familiar with. I have nowhere near the level of talent it takes to become a performing artist, but I can make spontaneous music, and that's an inexhaustible source of delight.

So, it doesn't take much to improvise little bits of melody here and there, but it gets more difficult when you try to improvise in coordination with the rhythm, and becoming an artist capable of hour-long extemporaneous performances is a different story altogether. A performance must have a clear structure, it must feature certain elements, it must progress coherently, attain climax, and be brought to a conclusion, and it must measure up to certain standards. Achieving all that takes many decades of study and training, and only rarely will you find an artist who can be taken seriously before the age of 40.

The main thing Indian classical music does is explore the melodic and emotional potential of different ragas. About five hundred ragas are known or known of

(including historical ragas) today. Sometimes ragas die out if people stop performing them, but then new ragas are born all the time, and some of them endure. So, the number of ragas is not fixed. Students first learn all the important ragas, then spend many years mastering the ragas of their choice.

Here is an analogy to help you visualize a raga. If you think of the octave as being like the light spectrum, the musical notes would be like the colors in the spectrum, and ragas would be like color schemes. By restricting yourself to only a few of the colors in the spectrum, you get a ready-made theme to work with. Say you choose a color scheme including violet, indigo, green, yellow, and red. You could come up with any number of creative ideas for how to combine these colors for a beautiful effect. Every time you paint with this color scheme, the result could be something different. Give the same color scheme to someone else, and they would add their own imagination to the equation and create a whole new dimension of variety. The possibilities of what can be done with any given color scheme are endless, and yet, all paintings in that color scheme would share an easily recognizable underlying quality that is distinct from paintings based on other color schemes. And that is how it is with a raga.

All Indian classical music performances are presentations of one raga or another (just search "raag" on YouTube, and it will give you over a million hits, mostly classical music performances). An artist chooses a raga, which is the musical equivalent of a color scheme, and proceeds to paint a musical picture based on that raga for the audience. A performance can go on for well over an hour and is spontaneously improvised for the most part. The only precomposed portions are the refrains, which provide a structural framework for the performance.

Defining "Classical Music" in the Indian Context

Styles of Indian classical music

There are two main styles of Indian classical music, Hindustani Classical Music (North Indian) and Carnatic Classical Music (South Indian). Each of these styles has a unique set of instruments and sonic characteristics. The intention behind the music, however, is the same. Historically, in the early years, Indian music traditions would be carried on through a lineage known as a gharana, literally meaning ‘family’. In the early 19th century, gharanas came to be formed by adhering to stylistic peculiarities and innovations of certain musicians by other musicians within their families or regions. The name chosen for each gharana usually reflected the kingdoms or regions to which the musicians came from to indicate their roots. Hence, a few of the most prominent gharanas are referred to by such names as Agra, Jaipur and Gwalior.

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What is raga?

Raga, literally interpreted as “that which colors the mind,” is the fundamental structure within Indian Classical Music. The easiest way for westerners to conceive of a raga is as a distinct melodic form containing certain key movements, each embodying a particular personality of their own. The primary aspects of these

movements, the standardized notes (swara) and the rhythm and time (laya), are combined to create unique musical possibilities, each personalized by their own embellishment techniques. To complete a structural composition, two more essential qualities are included: the tala, which refers to the cyclical system of beats and sahitya, the lyrics, which could be sung vocally or played on instruments through a non-verbal language.

Understanding raga composition

A composition of Hindustani Classical Music is known as a bandish, which literally means 'binding'. Each bandish consists of a unique blend of the five central elements in Indian classical music:

notes (swara)

time (laya)

rhythm (tala)

structure (raga)

lyrics (sahitya)

The composition is the face of the raga, defining its essence by bringing together all of its movements, parts and subtleties. There are two parts to a bandish, each containing two or three lines and lasting only around one to two minutes each within an extended performance (anywhere from twenty minutes to an hour). The majority of the performance is left primarily for improvisation, which is based off the compositional foundation exhibited in the composition. There are countless compositions in Indian Classical Music, each showcasing certain characteristics, phrases and musical personalities but no raga performance will be played or heard exactly the same. They might have similar compositional structures, however they will always be played differently due to improvisation methods and the moods that effect how the musician performs.

Bismillah Khan

Bismillah Khan

The power of a raga composition lies in its ability to evoke emotion that captivates listeners. Originating out of ancient Vedic recitation techniques, the spiritual significance behind Hindustani Classical Music as a whole derives from the philosophical idea of the nāda, the primordial vibration that all life is created from. This “first sound” is associated with the prime cause of the universe and the origin of all manifestation. When a performer sings or plays a raga, his or her intention is as much metaphysical as it is physical. On a technical level, the performer will strive to deliver the raga to its fullest extent to create a complete and well-rounded exposition. The spiritual dimension gives the performer the capacity to dissolve his or her ego in the raga as he or she brings emotion (sorrow, pleasure, anger, etc.) in to enliven the music. By the end of the performance, the adept performer connects with the raga such that the separation between the player and what is being played will be almost seamless, residing in a oneness.

UNIT-II: METHODS AND Techniques

a) Methods of teaching music at secondary level

A music education, or any other type of education method, is a teaching approach that has: 1) an identifiable underlying philosophy or set of principles; 2) a unified body of pedagogy unique to it with a body of well-defined practice; 3) goals and objectives worthy of pursuit; and 4) integrity (i.e., its reason for existence must not be commercial)

Although these approaches are often taught in music education classes, they are highly applicable, accessible, and integrated methods appropriate for anyone interested in working with children and the arts, or *music in education* in addition to *music education*. All educators can incorporate the

basic techniques used in these methods as they offer creative, arts-driven curricula through which to teach.

Method Similarities

The music methods of Jaques-Emile Dalcroze, Zoltan Kodály, Carl Orff, and S. Suzuki are time-tested and contain well-practiced and researched techniques for teaching music. All of these approaches to music learning contain fundamental similarities in that they:

- ☐ Are systematic and sequential in design;
- ☐ Utilize music with authenticity and integrity, such as folk music;
- ☐ Are based on incorporating the “mother-tongue” approach to rhythm, pitch, and timbre from the child’s perspective, innate behaviors and how interaction with their natural environment; and
- ☐ Encourage active engagement with the student.

They are also “comprehensive and holistic [in preparing] children to be artists, creators, and producers and not just consumers of music. They pair active and actual music-making with conceptual learning experiences offered in a systematic approach” (Moore).

The holistic nature of these highly integrated approaches, is still conducive today for implementation in an integrated arts program.

B) Relationship of music with other fine arts subjects