

MUSIC AND MOVEMENT

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(Professional paper)

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Abstract

Rhythm is one of the fundamental elements without which music would not exist. In plays with singing, a child learns to synchronize its movements with the rhythm of music from a very early age. The skill of movement plays a major role in the learning of music and thus deserves an important place in the school curriculum. In this paper, an overview is made of the most important music pedagogues who introduced movement, and at the same time perceived its importance in learning musical contents. The detailed review of the teaching content of Music and movement within the curriculum for preschool and school age in the Republic of Macedonia aims at recognizing the importance of the correlation between the music and physical education and its importance to the overall psychological development of children from the earliest age.

Keywords: *music pedagogues, curriculum, plays with singing, physical activity.*

INTRODUCTION

Body movement during studying, learning and interpretation of particular musical content is a natural process. In accordance with music as temporal art, it takes place at definite time, with definite energy and in definite space.

A great number of music pedagogues perceive the importance of body movement in learning a new musical content. Among them is the French musician and pedagogue (Wilhem, 1781-1842); according to: Vasiljević, 2000), upon whose merit, singing by note was introduced in primary schools in the early 19th century. With the introduction of the so-called "Wilhem's hand," he is the first one to introduce body movement in music education, i.e. hands by means of which in an obvious way, visually, by raising the right hand the students are shown a half-degree, while with the left hand the whole degree is shown. From this elements, manual signs of tones were developed in England, while in Switzerland (Jaques-Dalcroze, 1865-1950; according to: Vasiljević, 2000), developed his eurhythmic method of music education.

In 1841. in the book *The standard course of lessons and exercises in the tonic sol-fa method of*

teaching music, Curwen, 1816-1880; according to: Požgaj, 1950), exposed the base of manual signs of tones. Manual signs of tones introduced by Curwen are not the only ones in the teaching methods of intonation. There are other systems such as Vogt, Werle, whose common goal is to facilitate perceiving the tones with the help of movement. Thus with the performance of manual signs of tones the child's urge to move is satisfied, because movement is vivid, free, and it clearly shows the height difference between tones, as well as the function of individual feet in tonality.

Emile Jaques - Dalcroze; according to: Findlay, 1971, stands out among the mentioned musicians and pedagogues. In Geneva he founded the Institute for learning music through rhythmic movements. Inspired by the rhythm of oriental music and the meter of classical poetry, Dalcroze evolved a system of rhythmic movement designed to develop mastery of musical rhythm. This system of rhythmic education is known the world over as eurhythmics - good rhythm. Unlike ballet where the movements of the dancers should be synchronized with the music content, in Dalcroze's teachings students are encouraged to use, explore and

display their natural physical movements in learning music. In his teachings he highlights the following as important objectives: the use of the whole body, involving the larger muscle groups; the physical coordinations developed in the well-directed rhythm by means of which movements are individually controlled in related activities; bodily movement directed towards the interpretation of rhythmic symbols; habits of "listening" developed in the process of identifying: *the student will make, what he/she hears*; body, mind and emotions integrated into rhythmic expression; the freedom of expression, which is a cardinal principle in eurhythmics, because it stimulates the creative impulse in every department of musical learning; and finally, learning becomes joyous and meaningful when it evolves from a human needs .

Another important composer and musicologist who applied movement in the process of learning music is the Hungarian Zoltán Kodály, 1882-1967, according to: Martinovic-Trejgut, 2010. The combination of singing and movement can help to better learn and understand rhythm. Kodály's method is based on the importance of active learning of musical content that includes visual and physical components. Through the movements of hands students visualize different melodic heights, as well as different types of rhythmic figures.

Carl Orff, 1895-1982; Martinovic-Trejgut, 2010, a German composer, influenced by Dalcroze, created his own method in which music was considered as a unity of speech, play and movement, the body being the most important instrument. He believed that natural rhythmic movements in children's play are the foundation of music.

MUSIC AND MOVEMENT IN KINDERGARTENS IN R. MACEDONIA

Children, especially at preschool and early school age, possess a sense of unity of music and movement. They experience singing, listening to music, and playing musical instruments for children motorically as a natural process. For this reason we can observe that using musical - rhythmic movements in the realization of the subject music education offers space for integrating of the subject physical education. Through this union of the contents of these two subjects children develop musical abilities (feel, rhythm, memory), they form the right habits of movement (walking, jump-

ing, running, circling, movement and clapping hands, and aligning and re-aligning, moving with objects) and form ability for orientation in space and its rule since an early age.

Within the educational program for work with preschool children in public kindergartens in the Republic of Macedonia, music education is included in most teaching contents and leisure activities. Besides singing and listening to music for children aged 2 to 6 years, the contents *Music and Movement* is also included (MON, 2006).

Children of 2 to 3 years of age are expected to do the following with the help of music and movement: to be able to perform movements with body parts and simple movements of the whole body (run, jump, sit, lie down, etc.); to perform imitative movements (snail, rabbit, sparrow, etc.) and movements accompanied by a rattle; be encouraged to participate in musical and traditional games ("The cat is going beside you", "I dropped my ball" etc.).

The teaching contents of *Music and movement* for children at the age of 3 to 4 anticipates: enabling children to express the character of music (tranquil, marching, playful music) with movement (crawling, jumping on one leg, jumping with two feet, rolling, etc.); enabling children to harmonize their movements with fast and slow music (e.g. "Bear and Bunny"); enabling children to mark the beginning and end of music with movement, recognize differences between stagnancy and moving; enabling them to perform movements with music standing in one place, with movement and combined, encouraging the child to freely express with movements in accordance with a simple short musical content, creating the habit of dancing at events and celebrations (e.g. "Little snail and rabbit" etc.).

For children of 4 to 5 years of age the objectives are as follows: developing a sense of rhythm (with walking, clapping, tapping or dancing); enabling them to perform movements through previously designed choreography; enabling them to perform movements according to the nature of music; enabling children to express the register (high, low) and tempo (fast, slow) with movement; enabling them through movement to reflect the beginning and end of a musical piece; and introduce them to the popular folklore and easy folk dances.

For children from 5 to 6 years of age the following activities are provided: to explore the vari-

ous movements of the whole body, body parts, state of rest, to perform movements with songs, movements synchronized with rhythmic content (with walking, clapping, tapping or dancing), movements made while listening to instrumental music (with or without choreography), movements at fast and slow pace, movements with folk songs and dances, to practice to start and end the game with their movements, participate in events and celebrations, in activities associated with traditional holidays and customs, to observe and recognize different forms movement with music and artists (dance, folk dance, ballet).

Through planned activities the children of pre-school age are trained to learn and recognize the rhythmic types, tone intensity, pace, agogikata with the help of music and movement.

In order to make it easier for the children of this age to gain skills of coordinating movements with music teachers often choose songs with texts which describe movements. Among the many songs we single out "This way-that way dear children" in which the movements the children should performed are directly indicated.

Dance to the song "This way-that way dear children".

Course of the activity:

The preschool teacher first sings the song "This way-that way dear children" or plays it on a cassette or CD player. The children listen to the text carefully:

This way-that way dear children
let's play this way-that way
put them up and spread,
put them forward, then calm down.
move your head, stamp your feet,
put your hands on your shoulders.
dear child make a bow,
it's enough for now.

Together with children the teacher discusses the lyrics of the song and then perform it together.

Initial position: Children are in two rows and face one another. Their hands are placed on the waist. They all begin to sing the song (This way-that way dear children, let's play this way-that way) and sway to the right - left in the rhythm of the song. When singing the text "lift them up and spread forward and then calm down" the children perform movements with their hands, then stamp their feet and put their hands on their shoulders. In the end they make a bow.

This type of songs aim at animating every child within its capabilities. Integration of the basic elements of movement learned during physical education classes, specifically in relation to the mentioned song, develops a sense of rhythm and motoric memory.

MUSIC AND MOVEMENT IN PRIMARY EDUCATION IN R. MACEDONIA

The curriculum of Music Education for the first, second, and third grade of the nine-year primary education in the Republic of Macedonia contains the teaching theme *Music and Movement*. In the first and second grade it is represented with 25 classes, whereas in the third grade it is represented with 19 classes (Kolarovska – Gmirja, Vitanova, Vasik – Stefanovska, Angelovska, 2007).

In the first grade in the teaching theme *Music and Movement* the following contents are added: musical-rhythmic walking (walking, marching, hopping), musical games, dancing. Thus with the perception of a certain music content in correlation with arms and legs movement, as well as using their whole body while dancing, the pupils will achieve the given goals: to develop a sense for rhythm, to be encouraged to synchronize their movements with the rhythm, the pace and the dynamics of music, and also to learn about and perform simple dances.

For pupils in the second and third grade the following contents are added: musical-rhythmic walking, musical games, dancing, elementary musical dramatizations (using dance and pantomime), through which the students will be encouraged to synchronize their movements with music characteristics, they will develop a sense for rhythm and will be encouraged to perform movements according to a predetermined choreography, they will perform simple folk dances and be encouraged to participate in elementary musical dramatizations.

In this way, in the course of the first, second and third grade, with the realization of the activities and methods determined in the teaching theme *Music and Movement* the pupils will develop: a feel for music, motor skills, the ability to notice the difference in the rhythm of music, the coordination between movements and basic music elements, concentration and attention, music memory, they will acquire skills to perform all elementary and complex movements and their combinations,

they will also acquire skills to perform elementary dances and folk dances, they will develop spatial perception and orientation, and will be able to work together.

When preparing classes with contents from *Music and Movement*, the teacher should carefully choose the music material of which he/she has to have a thorough knowledge so that he/she could control the movements of the pupils. The movements should be well thought out in advance. It should be taken into consideration that every musical unit has a beginning, development and ending, and that these stages need to comply with movements.

CONCLUSION

Music teachers long ago understood the importance of using body movements in learning musical contents.

The correlation between music and physical education today is an integral part of the curricula for preschool and school age in the Republic of Macedonia, through the introduction of the teaching content *Music and Movement*. From the analytical presentation of activities and methods provided in this teaching content we can conclude that the inclusion of movement within the programs of music education in the Republic of Macedonia is of great importance. Its primary purpose is to encourage awareness among students for active acoustic and visual perception of musical elements. By means of play planned by the teacher, through the introduction of movement, pupils will more successfully understand and learn the musical terms rhythm, pace, dynamics, duration of notes, melody, musical form.

Thus the correlation between the subjects music and physical education meets the most important educational objectives: indirect instruction, content support, social-emotional support, and student surroundings.

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МУЗИКА И ДВИЖЕЊЕ

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(Сѝручен ѝруд)

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Апстракт

Риѝамотѝ е еден од основниѝте елементѝ без кои музикаѝта не би ѝосѝоела. Во иѝриѝте со ѝеење, деѝеѝто уѝѝте од најранѝта возрастѝ учи да ѝи синхронизира неѝовиѝте движења со риѝамотѝ на музикаѝта. Веѝѝинаѝта на движење иѝра ѝолема улоѝа во усвојувањеѝто на музикаѝта и ѝриѝоа заслужува важно месѝо во училишниотѝ курикулум. Наведен е ѝреѝлед на најзначајниѝте музички ѝедаѝози кои ѝо воведуваатѝ движењеѝто, а воедно ѝо соѝледуваатѝ и неѝовоѝо значење, ѝри совладување на музичкиѝте содрѝини. Деѝалниотѝ ѝриказ на наѝтавнатаѝ содрѝина Музика и движење во рамкиѝте на наѝтавниѝте ѝроѝраи за ѝреучилишна и училишна возрастѝ во Република Македонија, е со цел да се соѝледа важносѝта од корелацијаѝта меѝу ѝредметѝиѝте музичко и физичко образование и неѝиноѝо значење за севкуѝниотѝ ѝсихофизички развој на децаѝта уѝѝте од најрана возрастѝ.

Клучни зборови: *музички ѝедаѝози, наѝтавни ѝроѝраи, иѝри со ѝеење, физичка активностѝ*