

## The Role of Instrumental Music Education in the Primary School

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### Abstract

The importance of music education lies on the planning process which develops the personality of the pupil, their individual and group knowledge and skills in social as well as national, human and spiritual development, emotional, physical, intellectual and cultural aspects. The song learning by pupils is achieved to arouse and to develop the harmonic feeling. While conveying the song, the teacher through an introduction offers a harmony to the pupils and more integral intonation security. On a more accurate introduction, the teacher always conveys songs with a full harmony and with a sufficiently perceptible for the skills and interpreting abilities of the pupils.

Orff instruments are applied as an easy approach of instrument interpretation in the Primary Schools, whereby with the engagement of the teacher this method of education becomes attractive and entertaining by raising the level of knowledge's and music skills to the Pupils. It is very important for the process to be structured, planned and organized and not to jump on the interpretation phase without previously going through the sentimental phase and music acquisition.

**Keywords:** Instrumental Education, Song, Orff instruments, Talent, Sentiment.

### Introduction

Music Education, as a school subject, is of a special importance because its impact lies in a lot of aspects of pupil's preparation in order to attain music knowledge and skills. "The music education power is the greatest ever since it deeply impetrates not only to our consciousness but also to our subconsciousness" (Spahiu, 2009).

Music education, its practicing during classes, has in itself a lot of objectives to culminate at the final aim so that students can be active in music life. "Music enables creation of a collective spirit. People who sing together breathe in the same rhythm and they are in a common relationship to each other. Music turns 'self' to selves" (Çausi, 1998). Students during singing feel different emotions, i.e. due to the diverse characters which songs possess on their patriotic, human and social character, etc.

"The value of music education is quite immense as through the direct impact in the emotional aspect of the students, takes part in the formation of their personality. Personality development and knowledge broadening are among the most important values of music and music education" (Spahiu, 2009).

Firstly, the music education, aims to deliver the elementary music knowledge to the students, in order to be part of art, by encouraging skills to induce the music art. The music education has as its own goal inspiring students to be active players in the music life. There are various detailed objectives which music education applies to its curriculum to gain during the work with primary and middle lower school pupils.

Upon the student's training to feel the music, the development of instrumental education is a very important objective.

Another instrument which as well is linked up with the other aims is when it targets the cultivation of the artistic taste. "This cannot be realized as a separate part but in unity and alongside other components of music education" (Spahiu, 2009). Music education curriculum in the Primary school is based on the method of the German teacher Karl Orff, who was based mainly in improvisation, using the rhythm, natural models of speaking, physical activities such as clapping and stamping as well as the usage of the rhythm instruments, for example, xylophone and glockenspiel.<sup>1</sup>

In order to achieve the main goals of music education, undoubtedly, it should be achieved a beautiful and correct song interpretation. Singing enables the development of vocal and other components of music education; it influences the development of music memory. Other important element which helps in the process of goal reaching of music education is music listening, which enables students to approach further to music composition, thus, the students, will broaden the music horizon, while getting to know the musical instruments and their interpretation possibilities.

### **The importance of music education in the Primary Middle Lower School**

The importance of music education lies on the planning of a process which develops the student personality, as well as their individual and group knowledge and skills on the social, national, human and spiritual development, emotional, physical, intellectual, cultural aspects. Jorgensen (2008), emphasis that 'the music is linked up with society in a lot of aspects' and this not only is influenced by the society, but also it warns it and even it builds and rebuilds it' (page 256). Similar reflection on the role of music, in this context has been given by a lot of other scholars (Bohlman, 2004, Cox & Stevens, 2010; Green, 2011, Greenberg, 2006, Ho, 1999; Ho and Law, 2006, Hudson, 2003; Kong, 1995; Law & Ho, 2004; McCarthy 2010, Pieridou, 2006; Stavrou 2006, Stokes, 1994, Veblen, 1996, Wood, 2012). Regelski (2006), who sees music as a practice or a social 'field'; and suggests that 'it is counted as a social theory on the values and understanding which the music delivers towards the individual and society' (p. 170). "The music plays an important role in our everyday life: we listen to it on the radio and TV, at the supermarket and churches, we dance with it and rest with it. We seem to need it; actually, it is hard to imagine a society without a form of music. Such a necessary need will justify its incorporation in each and every school curriculum. Unfortunately, this field was often neglected, usually due to the fact that it was assumed as a high level by teachers" (Gilbert, 1981, p. 6)

Whereby, Stokes (1994) affirms that "music is not a simple thing which happens in society, but social and cultural world cannot be imagined without music". Also, he argues that "the music is an entirely society meaning, mainly because of it secures means by which people acknowledge identities, places and borders which separate them" (Stokes, 1994, pp. 3-5). Green (2011) suggests that "music education represents a gold mine for research" and it is important to explore teacher's music taste, practices, connections to their lives, social classes, gender and other categories of sociological

<sup>1</sup> percussion instruments.

study. (Green, 2011, p. 33)

"Learning is the most personal thing in the world. It is as special as the face or fingers stamp". The development and the building of creativity is possible to achieve a range of prior measures which should be systemized and oriented towards willing and qualifying staff for the implementation of the results and competences anticipated in the Core Curriculum and the Kosovo Curriculum Framework (MASHT, 2011). "The art represents the highest aesthetical composition and it serves as a base form for all the other forms "(Hysi, 2005).

"The school is the institution and the most efficient recourse of knowledge and culture - it is the most civilized institution of human society " (Koliqi, 1997, p. 46)."The improvement of the society is particularly the founding work of the education (Fullan, 2010, p. 28). Glover and Ward (1993) suggest that "all the children come to school with the sufficient music experience on spontaneously acquiring music "(Glover & Ward, 1993).

### **The song in music education**

The most frequent tool which helps the vocal interpretation culture is the song. During the process of song learning the pupils achieve to embrace it separately in the rhythm element of the song, then in longer phases and finally as a whole rhythm. This way of rhythm embracement develops and enforces the rhythm feeling as well as influences in the vocal interpretation culture. "The singing of mother grasps the infant attention better than the speaking of mother" (Trehub, 2002, p. 22).

Moreover, the process of the melodic element during the song learning separately embraces firstly in rounded phrases, then in longer phrases and finally as a whole melody. This way of rhythm embracement develops and enforces the melody feeling as well as influences in the vocal interpretation culture.

The text of the song requires a care in the content, in the text character, pronouncing of the word, in the spelling of consonants and vowels. This way of text embracement develops the aparatus of singing and the vocal interpretation culture. "Vocal education influences in movements, breathing and blood ciculation. In a special way it influences in the development of singing apparatus, because all organs involved function in a synchronized way"(Spahiu, 2012, p. 24).

The song learning, at pupils, achieves to waken up and develop harmonic feeling. By accompanying the song, the teacher through an introduction offers to the students a harmony and a full intonation security. For a successful beginning, the teacher always accompanies songs with a harmony and they never overloads them, but only in accordance with their interpretation skills and abilities. This way of harmonic embracement develops the harmonic feeling and increases the level of vocal interpretation culture

According to Struthers (1994), the music, in the nineteen century, was taught by teachers in the primary school in the classrooms. Initially, the emphasis was in singing, but by the end of nineteen century the teaching methods and the curriculum content began to enhance.

Artistic prefection of the song, is the process which completes the song with live

singing and with an emotion, loud and clear text pronunciation, adequate tempo interpretation, sensitive dynamic interpretation, phrases, individual interpretation, collective and group alternatives, instrumental accompanying, etc. The song is the educational process which enables the development of vocal interpretation culture and it raises it in aesthetics and artistic music education. In some studies in England and USA generalist and specialist teachers estimated all the music lesson activities, in different orders, both groups have reported that they very rarely use any other activity except singing.

Similar results were presented in some other studies in other contexts (BYO, 1999, Colwell 2008, Bresler, 1993a, Delaney, 2011, Harrison & Ballantyne, 2005; Holden and Button, 2006; Hourigan & Scheib, 2009, McCullough, 2005; Mills, 1989, Pautz 2010; Saunders & Baker, 1991).

### **The listening of compositions and their impact in vocal and instrumental interpretation and vocal-instrumental**

Music listening in the education process is a complex process, interlinked and harmonized which induces and develops the pupil's emotions, refreshes the music memory, which is very important for the development of broader music ideas. "If want to feel good with music, then the best way is to listen to it" (Spahiu, 2009, p. 201).

Listening is an educative objective, which offers aesthetics and artistic dimension on enormous music proportion, and this is achieved through pupil's participation in concerts, opera and symphony, etc. While in the classroom they require to identify the activities, their use and implementation, they mention the activities of teaching based on singing, listening, moving, thus, integrating the music with other subjects. (Bresler, 1993; Propst 1993; Saunders & Baker, 1991).

Direct contact offers emotions, rhythm, tempo, melody, harmony; get acquainted with instruments, kinds of instruments, ambitus, as well as their interpretation abilities. According to Mark (2002), if the music is to have its impact on cultural development, this could be achieved through music to listen to it and to assess its variety of styles. While they get to know the authors, composers and voices and their vocal interpretation skills, music structure and forms, dynamics, phrases, character, styles, timbre, and offers critical thinking. This objective is conducted and treated in its complexity, on a very professional didactical, melodically and educative care. The music taste as well is the part of music education process, which is not done by itself, but bringing together all the other activities.

Music listening is a very frequent form and a base component of music education. During listening of a vocal composition, pupils can get acquainted with voices and voice characteristics such as soprano, alt, tenor and bass, etc. Colors, characters become known also through the interpretation abilities, such as ambitus, diction, timbre, breathing culture, phrase rounding, dynamic interpretation, group singing, etc. In the choir, we can better notice the harmonization of voices as a whole, where one of the voices can be more dominant than the other passing from one voice to another. The listening of an instrumental composition enables the pupils the emotion

but also instruments knowledge pleasure, their kinds and the characteristics and interpretation abilities. Moreover, they get acquainted with the form, characteristics and kinds of string instruments, wind instruments, percussion instruments, color and ambitus, timbre, dynamics interpretation, the way of interweaving during interpretation and harmonization as a form of mass interpretation.

### **The importance of instrumental education in the primary middle lower school**

The process of instrumental education, in the organized way, starts from kindergarten, in the preschool education and it continues during the whole process of the primary middle lower school education. There is no doubt that the music has a great importance, in the direction of the promotion of the cognitive, emotions and functions in the everyday life. (Hargreaves & North, 1999).

The process of instrumental cultural interpretation requires a professional care in its growth and development. Instrumental interpretation education is a process which is interlinked and conditioned with the physical and psychical processes. This process always should be based on the perception skills and abilities of the pupils.

### **Instruments knowledge and interpretation abilities**

The instrumental interpretation culture is gradually developed; this helps pupils to be trained for the individual interpretation and in common form. To advance the instrumental music education in the higher level, the organization of the music education should fulfill all the teaching criteria and principals, in the professional and harmonized way, to develop musicality and to increase the vocal interpretation, instrumental and vocal-instrumental culture of the pupils. Instrumental education objectives, during the process of education, in the primary middle lower school are as follows:

- Educates in the art of music making,
- Training of pupils to understand and to enter into relation with music,
- Developing of the ability to play and accompany music through instruments,
- Develops the abilities to understand, interpret music and to keep critical position towards it,
- Instrumental interpretation of the simple rhythmic models 2/4, 3/4, 4/4 etc.,
- Accompanying of songs with simple rhythmic and melodic instruments such as triangle, timbre, bell, xylophone, ORF instruments, block flute, melodica, synthesizers etc.

All the process, during the middle lower school requires professional work, means and instruments will and love to develop the culture of vocal and instrumental interpretation.

“Vocal interpretation impacts, breathing and blood circulation. In a special way develops the signing apparatus, because all the organs involved function in a synchronized way” (Spahiu, 2012, p. 24).

## Orff instruments in instrumental music education

*“Tell me, I forget...  
Show me, I remember...  
Involve me, I understand”.*

### Carl Orff

German composer Carl Orff helped the process of education and music instrumental development in primary schools by simplifying or modifying orchestra and folk instruments. Orff Instruments are also called children instruments. The instruments group consists of rhythmic and melodic instruments. The aim and the reason of simplifying and modifying of the Orff instruments has derived as a work necessity to facilitate the way of instrumental interpretation during learning process. Modifying and simplifying of folk and orchestra instruments intended to offer all the pupils possibility of instrumental music interpretation by making the instruments smaller and by easing the interpretation technics.

Swanwick writes that the first progressive internationally known teacher, Carl Orff, who during the years of 1950s emphasized that “music inclusion should be immediate and for everybody” (Swanwick, 1988, p. 13).

“Orff instruments can be applied from the first phase of music education continuing during the whole process of primary education. Instrumental music teaching can incorporate in the active music interpretation even those pupils who have difficulties in singing” (Spahiu, 2012, p. 58). Orff instruments assist in enforcement of rhythmic and melodic feeling as well as in the development of music creativity to the pupils. The successful realization of children’s music composition depends upon the situation of inborn capabilities and the accumulation of experiences in music listening (Halimi & Radevski, 2005, p. 23). “Composition and interpretation while responding to music is an interlinked activity in all well-organized music lesson which focuses in music making” (Mills, 2005, p. 46).

Orff’s rhythmic and melodic instruments are in huge number, but in following we are going to present some of these instruments by separating them in rhythmic and melodic instruments groups.

### 3.1 Orff’s rhythmic instruments



**Kettledrums**



**Small Tambour**



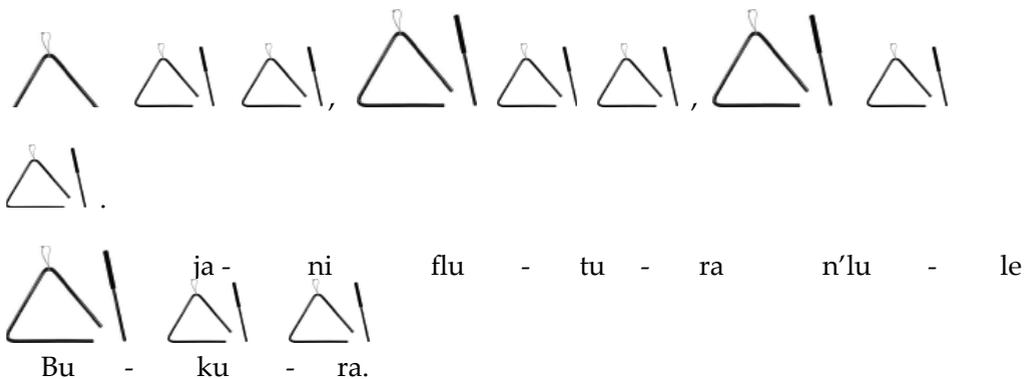
**Tambourine**



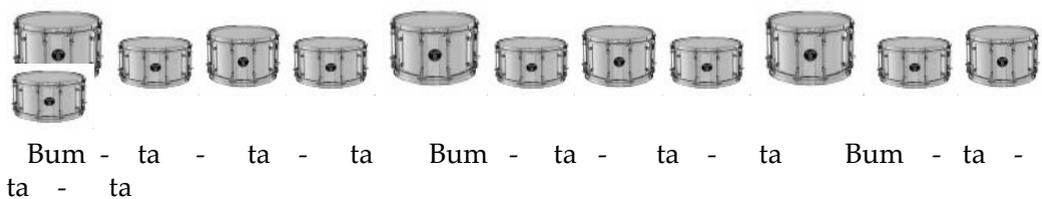
**castanet**



All these instruments can be used for rhythmic instrumental interpretation. Application of percussion instruments helps the process of education in the visual and practical aspect. Following we are going to present some visual and practical examples of the instrumental music making during rhythmic education feeling: the first example in the  $\frac{3}{4}$  rate, during interpretation in triangle shows that the first syllable is stronger, whereas the second and the third are softer. The text is pronounced stressing the first syllable, while the last one is interpreted softer.

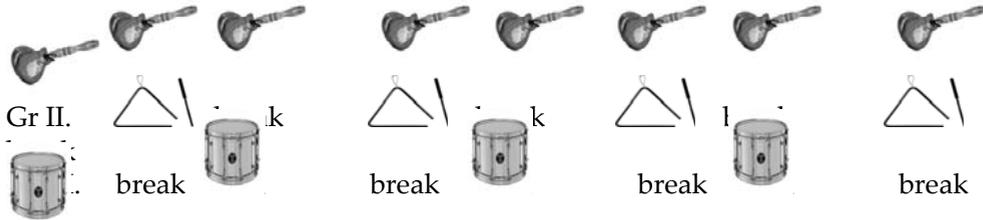


This example can be used as well for  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$ , etc. completing it according to the need of rate (tack).



Second example presents the rhythmic speech of  $\frac{4}{4}$  rate, while enforcing the importance of instruments in practice through the interpretation with small Tambour, where the first syllable is emphasized while the second syllable is not emphasized. The third syllable is less emphasized while the fourth is softer. The difference of size of letters from the first part of tack with the second, the third and fourth one is as well

intentional in order for the pupils to easily understand in the visual form. Instrumental music making except the individual interpretation enables the team work as well. Following the formation with rhythmic instruments in presented: castanets triangle and the small tambour



The example shows three separated groups according to the kinds of instruments in the 2/4 rate. *In the first group* are presented castanets in the first and second group, while *in the second group*, and are presented the triangle group, where in the first part the triangle is beaten, whereas in the second part there is a break. *In the third group* are presented tambours, where in the first part there is a break, where it is written with the word "break", while in the second part they beat the tambour. This form of team work opposite each other induces them to play with feeling and will, accurate and clear. The following educative process helps and develops the pupils in the aspect of physical education, body movements according to rhythm and melody.

### 3.2 Orff's melodic instruments



Melodica



Xylophone



Block flute

Melodic instruments play an important role in the process of music education.



**Synthesizer**

Synthesizer fulfills the song with harmony, rhythm and melody. During the song learning according to ear or note text, the melodic instrument, the Synthesizer, meets the requirements for a professional work. In the education process we can perform with traditional instruments for children such as darbuka (goblet drum), idiophones, raketakja (in Albanian/kind of "rake 'n' scrape"), cambane (bell), and flute (pipe) etc. professional application of all these instruments in the process of music education enriches and develops the musicality.

3.3 in the following photo show are presented some of the music instruments such



**Violin**



**Flute**



**Piano**

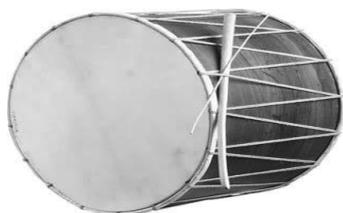
**Harpo**





**Symphonic orchestra**

### 3.4 Folk instruments



**Drum**



**Surla (zurna)**



**Tambourine**



**Flute (pipe)**

### **Instrumental music formations in the primary middle lower school**

Interpretation in the primary school is a form of work which offers the pleasure of music making, gives the new opportunities to music expression and enables direct feeling in organized instrumental during music activities.

Working forms of instrumental interpretation can be applied in the classroom in music activities and out of school. Approach toward the instrumental education should be very professional, where the teacher always should demonstrate artistic interpretation of the composition, to arrange parts in interpretation in all rhythmic, melodic and harmonic aspects, while inducing common music culture, to assist in gradual development and to qualify pupils on individual and common interpretation. The forms of instrumental music making in the primary middle lower school are: vocal,

instrumental and vocal-instrumental. The forms of the instrumental interpretation are the interpretation of songs in the classroom in music activities and out of school. Mass forms of instrumental interpretation is the choir, groups or ensembles, where pupils can feel pleasure in music making, can display their talent, either in individual interpretation or collective one, and also of those vocal.

Vocal and instrumental interpretation as well as vocal-instrumental one can be shown in different formations such as solo, duet, trio, quartet or in bigger groups such as ensembles and orchestra. Instrumental interpretation can be applied as in wind instrument orchestra and strings as well as orchestra where can interpret one block flute or two or more block flutes.

Example of Block flutes:

The image displays two musical scores side-by-side. The left score is titled 'ISHIN DY KUNATA' and the right score is titled 'DETI I LUMTUR'. Both scores are written for multiple instruments, likely block flutes, and are presented in a standard musical notation format with staves and notes.

## Conclusions

One of most important elements of music education in the primary school is undoubtedly, instrumental music making. This is a very important objective of music education, which influences in the process of development and qualification of pupils to be explorers, lovers, interpreters and active participants of music life. The importance of instrumental music making lies in the fact that this development is tightly interlinked with other components of music education.

Orff's instruments are applied as an approach and an easy way of instrumental interpretation in the primary school, where through the commitment of the teacher, this form of music making becomes attractive and very entertaining by increasing the level of music knowledge and skills at pupils. It is very crucial that the work is systemized, planned and organized and to not immediately jump in the interpretation phase without music feeling and cognition. This could be the fulfillment of the curriculum requirements and the requirements for the music feeling and interpretation.

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