

THE MUSICAL READINESS THROUGH MUSIC FORMATS OF OUR DAILY LIFE

HENRY JOSE CACERES CORTES

Associate Professor, Faculty of Arts and Humanities, University of Pamplona, Pamplona, Colombia

ABSTRACT

The music is a privileged mean of expression. It involves so much cognitive aspects as well as emotional of the human being. Therefore, it is capable of being considered, without bigger doubts, as an universal language. The learning process and the living way of the music are suffering major changes or transformations, because of the cultural phenomena and the great mobility of our global village.

It becomes more and more notorious the necessity to consider the student integrally. It is true especially for the first time he/she takes an instrument in his/her hands or that he/she comes closer to a classroom to make their first studies in music. That integrality implies to know its previous experiences or musical knowledge. The musical experience of the natural environment in that he/she has been living turns out to be a significant fact in its development process.

KEYWORDS: Music Education, Leisure, Education

INTRODUCTION

Educational institutions, whether music or any other kind of order, a pattern handle education for all students in general without making any modification to the students according to the issue are continuing to develop, there is evidence shortcomings that may exist as to own pedagogies for each student is a boy or teenager should take into account that each student is a different world that learns differently.

Music is an art, a language used to express feelings so unique, so in this reflection, it highlights the need to teach music in the classroom in an accurate and appropriate manner, due to which music education is taught in some schools is done theoretically and impractical for children's learning, for a student is easier to assimilate a class-based game play, innovation, fun and an experience not theoretical, boring class that all he does is discourage students. Must present a discussion about the importance of music education, from sensory and motor development and thus help the person develop a comprehensive and creative way in different educational contexts.

Music Education and the Media

It seems that today things are not like the old, music that came and filled it to, there is now light music linked or a rate to be "sold in bulk" without knowledge of the effect this might have on the pristine musical perceptions of a five year old, so does see vilar¹ (2004) "a society in which music is used with a clearly mercantilist intent by the media. Transforms individuals into passive consumers of music "without these truly differentiate what they hear. In short music education need a guide to measure the scope of all music environment, emphasizing the culture and then supporting the academic teaching of it. Given the fact that all are social beings and that reluctant or humiliated us look, this is a legacy that belongs to all states Vilar (2004) "Music is as an innate phenomenon in humans: is present so spontaneous demonstrations in the first sound of children and accompanying mankind many social events cycle" Thus it is difficult to

¹Vilar Mercé (2004) about Music Education. Electronic Journal of Leema No 13 Retrieved September 14, 2009 of <http://musicaREDIRIS.ES>

decouple the musical expression of man because it undermines the communication and transmission of their emotions through the sounds.

Every human being is then called, at least in the early years of life to receive a musical education that will help you know to appreciate the nature, life and peace. When a child has no contact with music education, musicianship which we quote Bernal (1999), which all lesser or greater degree possess and it is necessary to develop through appropriate learning processes are excluded. With the above in mind, it is not difficult to think of the difficulty for some individuals to properly express themselves suffering from any form of early musical education. So goes against all democratization of education, proper training in arts specifically music in schools and colleges by following parameters for each stage of development.

To make matters worse a phenomenon of acculturation arises (as opposed to enculturation) is not so tragic if intended as only a contribution to what we already have but it is because it has the power to erase the musical corpus there in regions Most children receive only the rudiments or musical directives in primary school. Music education can, however, start earlier, after three or four years, either in the garden or private lessons². The music seems to have been conceived in a celestial environment beyond what we could theoretically play, is something that only our hearts can discern, is not matter is pure feeling, savoring, see, breathe. That's the idea that we as facilitators of the process of musical learning at any time transmit to our students, not only to read and write musical notation but floods make sense interpretation.

Dimension Musical Pedagogical Education

When referring to the learning of music is necessarily must become aware of what are the purposes of learning you want to build on students. (Figure 1 children 6 years of musical language class) Similarly there to reason on the skills you want to develop them as referring to the word term competencies assessment necessarily emerge as a key element of the process appears teaching and learning, not measuring coercive action but rather one that leads to reflect the "what happened" learning. Therefore, the intent of these premises is to promote academic debates, to qualify with every day teaching. Then questions arise such as the evaluation of students is done?, As skills develop? Etc..., therefore, each activity to be used and should be aimed at an end and a specific goal to be clear that both cognitive skills, such as motor and affective be achieved. The situation is as in has a right denied to develop musically properly due to lack of opportunities in our educational contexts, due to the absence of staff and materials and a very weak role of the family and the environment in the preservation of culture innate through music. The effectiveness of the underlying musical pedagogue how it shows the way to his disciples and makes them achieve cognitive conflict, to represent them or practice "learning is significant" is performed. (Ausubel, 1976, p, 37).



Figure 1

²Edgar Willems (18849) The Psychological Basis Of Music Education "Eudeba Buenos Aires"

Playful Learning and the Musical

Whatever these reflections should help develop another look at the activity of music teachers, to feel that the fact redefine music education deprived. To rethink what is taught in schools and better visualize the importance it has in the integral formation of the student, since this type of education, directly influences it and can direct it not only to the aesthetic sensibility to make the center of development affect.



Figure 2: Course in Musical Language Class

In general, the child, think game sees everything as a game and looking for some time to do. The game is what characterizes childhood. It's what children do know about other ages or stages of life. By teaching experience in the classroom, it was found that for a child is very boring and ineffective reach a classroom to meet discourses on music theory, ideally, live music, feel it. (Figure 2 Course in musical language class)

A pedagogical approach to this challenge is based on the Musical Auditions.



Figure 3: Sebastián Eugenio García 8 Years: Drawing upon Hearing the Sonata K448 Mozart for 2 Pianos



Figure 4: John Mario Prada Antolín 7 Years, Drawing on the Hearing of Jazz Music

If everything is related to the game, this will be the "entry point" or "point" of the process. It is also note worthy that the child renput all their at tention when they are playing, they were excited, they strive, they are motivated and happy, which is one as pectin favor. From this point of view, this is a good choice for introducing child rento the world of music for accurate and inclusive. The first reflection revolves around the "game like music alchannelac quisition";

This music is not something imposed by children but acquired through the development of their skills and natural abilities. That will be one of many approaches. With everything the profesor of counselor to trans for mactive participant, because all will be involved as being "older brother", one more child. And "What's new in this proposal? This is not really anything new, because in the context of a class, in addition to look, always been used as a playful almost mandatory pedagogical tool. What if it generates a different perspective, is precisely the attitude of play in his role constant average in musical learning, ie the attitude that suggests that music will be presented to children as "a great game" as a means of expression, relaxation, fun and joy, which shall be well pleased for them, so no longer say, "let's kind of music, "but" we're going to musical pleasure."

This new approach brings favorable results, because the mere fact of seeing music as "a great game" or a series of them, awaken the child's interest and maintain motivation latent internalizing or purchase the musical concept. This approach will bring a better way to exploit the psychological aspects which become a good musical education.

All this goes hand in hand with the cultural and habitual context of the child. Hence, without altering the essence of this proposal should tailor each process to a group of children in particular, in order to appropriating the cultural media of the region in which they live (native rhythms, folklore, culture and traditional songs and others many) identity and love for their culture and their roots cimente. This will be a great resource for teachers, and give more wealth to the process.

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Figure 5: First Contacts with Piano

The Rules of the Great Game

As in every game must have an organization both within the group and how to process the musical aspects.

- **In the Group:** It is to in still of the observance of discipline, it will not be a cooperative repressive discipline, but understood as contribution to the satisfactory performance of the process and the value of respect is experienced, responsibility, tolerance and coexistence. And to motivate the enjoyment of proposals experiences in the process.

- **The Thematic:** At this point how the music will be added to the process and some ways that can be used pedagogical tools aspects is proposed, so the use of both recreational and pedagogical tools will be subject to the manner in which the "game Guide" (teacher) manages the recreational and cultural resources for the development of: musicality, expression, psychomotor, affective, and sensory experience of the child.

The most convenient way to bring the "great musical play" would be (roughly):

- **The Experience of Rhythm:** Where will play a key role the body, it would be good to consider this aspect in Dalcroze and rhythmic gymnastics.
- **Two. the Rhythm Graphic Experience:** Here the child associated with figures, more elementary rhythmic expressions here can be used to Kodaly and chips.













		
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 TI TI	 TI TI	 TI TI

Figure 6: Templatein Corporatingr Hythmic KODALY



Figure 7: A Method for Teaching Pianou Singa Hopscotch Colors

- **The pace spoken:** The child would combine the rhythm with the words as a prelude to the introduction of the song. Singing rhymes melodic into nation but without rhythmic value.
- He will experience your voice and animal sound so rambient sounds that help auditory discriminational so imitate.
- **Introduction singing:** There is work to simple songs that kids relate to the song and his voice.

Thus the musical aspects will be introduced broadly, starting with the melodic rhythm led to the incorporation. It is essential that absolutely everything is presented as a game and that the active participation of every child is ensured by creating the necessary to continue rising in the next levels that are inherent to the musical language skills.



Figure 8: Children in pre-Assembly Orchestra

As for how to wear the big game and aspects seen as steps in the game (for example: the pace as the first step). Will be treated extensively ensuring that the child gets to internalize each, the presentation given here of in incorporating these aspects is roughly as with in each different implications they have (rhythm example developed: pulse, time values, etc.) in sensory form with in each game and development of "musical playground" (class).

The evaluation of these processes can be made through detailed observation of the progress of children (field journal), suggesting a "game-proof" where the individual child will face some type of skills where he noted his performance, the child will not know you are being evaluated.

By the above, it is necessary that the teacher condition the curriculum to the circumstances of their environment in order to change the traditional power and strict education of our most familiar procedures and therefore more active

Exploring of Musicality

It is established that the configuration of the musicality of the human being, is structured according to different elements that influence the consolidation here of. Often as teachers of musical area, forget that students and especially children have a previous knowledge that are of great importance for the solution of the educational act. Even teachers of great experience and high technical skills, they forget that these situations can be used positively or negatively. You are required to reflect more seriously on what is done in the classroom with students, ie on the actual teaching practice way.

Today there is a knowledge society, global society, technological society, do not think or practice musical learning with a rigid look. On the legacy of Western education, disciplined in his technique, as is the tradition of conservatory has built the musical work. It is necessary to rethink whether or problematize these musical practices are crucial and relevant to our American context or otherwise create an atmosphere of dislocation and anxiety in academic communities, enabling faster exodus to the debacle in the collapse of cultural identity.

To counter these tensions, there is a possibility that the school implement the curricular flexibility, inter disciplinary curriculum or pedagogy projects using ICT with clear pedagogical and instructional strategies that give the possibility of building more effective purposes and significant learning in our students. But how we make flexible curriculum in the classroom, from the antiores knowledge students? To start musical process minimum conditions for the successful development of this art must exist.



Figure 9: Students Enjoying Their Folk Lore Music

The teacher plays an important role, will have to adapt their curriculum to the social context in which you are working. Must ensure that each student, according to the fruit of his music takes chances. It is intended that the teacher becomes acurious and creative search, the teacher must seek from the idea that humans are music al by nature, they all have levels of latent sensuousness and that it is the duty of the master music trying to empower more fashion right and proper.



Figure 10: Young Studying Trumpet

If you mean the sound environment of rural children of the village, it is limited to the sounds of nature, listen to poor music in rhythm and harmony and have never thought and imagined in making or developing other types of music. To give a few examples we have, the child who comes from the field already has structures from their mother's womb, has music in his blood with a spectacular level of expression (Figure 9 Young studying trumpet) enriched by all the rhythms and music provided that America Magica, porro, fandango, chandé, cumbia, or to say if we moved the Colombian Pacific, and the charm of the perfect execution of the marimba chonta old bambuco of bunde.

Here the discussion of the tension between the quality of Western music and the quality of indigenous music available, but it is no stranger to the technical difficulty in joints, modulations, etc. harmony. that gives us a corridor, a fandango, a Mexican Jarocho, an Argentine tango or a Peruvian seafood, but nothing would have nothing to envy these western music also called academic or specialized, have been proposed for some time in the curriculum guidelines conservatories, universities and other training bodies, formal and informal, public or private, then it should not develop the musical work with students with decontextualized perspective. It is possible that students do not feel this kind of music, as the lives and expresses an Italian or a German, the same way, you can not look at the student as a tabula rasa and assume the position of Resume instrumentalist perfect teacher, in instead, we must turn to these natural conditions of the student in the form of natural product previous knowledge education environment, which can be very useful for classroom work.

If large music educators as Karl Orff, Kodaly Zoltan, Emile Jacques Dalcroze, Suzuki, Edgar Willems "The psychological foundations of music education" (Willems, E. 1984, p 12) made their proposals through the articulation of music, folk, folk music, it is easy to find teachers who strive to do the opposite. It is claimed that 100% of the curriculum, 20% can be negotiated with students, then it is possible that this 20%, the student interprets something that belongs to the music of everyday life that have been his life, which has grown with them, and that can produce the own taste. So, it will be easier to run a student of the field or interprets rural characteristics of this back ground music due to taste or natural immersion in this music, which impose a mandatory work, europeizante court, with which no identified.

Thus music is part of the comprehensive education. The natural currents of the child and the young are explored in this area, working with more fluidity and can achieve better expressiveness using language that, despite the bombardment of other means, has not entirely forgotten.

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