



# Providing a Rich Music Learning Experience

E - C O M P E N D I U M

'Musicking' -  
Music is  
Action



The Orff  
Approach



The Kodály  
Approach



The Dalcroze  
Approach



Informal  
Learning



The ECA  
Approach &  
Use of Eclectic  
Music  
Pedagogies



# Acknowledgements

The STAR Music Editorial Team would like to express our appreciation to the following music pedagogues for sharing their valuable knowledge in the video interviews presented in this compendium:

- Sarah Brooke, Certified Orff Facilitator, ANCOS (Australia)
- Lucy Green, UCL Institute of Education, London (United Kingdom)
- László Norbert Nemes, Director, Kodály Institute of the Ferenc Liszt Academy of Music (Hungary)
- John R. Stevenson, Director, Institute for Jaques-Dalcroze Education (United States of America)



Singapore  
Teachers'  
Academy  
for the  
aRts



Ministry of Education  
SINGAPORE

Copyright ©2016 by Singapore Teachers' Academy for the aRts (STAR)  
Ministry of Education, Singapore

All rights reserved.

All parts of this publication are protected by copyright. No part of it may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from Singapore Teachers' Academy for the aRts.

# Table of Contents

**Importance of a Rich Music Learning Experience**

**PAGE  
2**

**The ECA Approach & Use of Eclectic Music Pedagogies**

**PAGE  
5**

**The Orff Approach**

**PAGE  
10**

**The Kodály Approach**

**PAGE  
17**

**The Dalcroze Approach**

**PAGE  
24**

**Informal Learning**

**PAGE  
29**

# Importance of a Rich Music Learning Experience

The story has been told, of children who live in cities and illustrate a burger when they are asked to draw a chicken. Indeed, we understand the world around us by the experiences we have the privilege of encountering.

Teachers play a critical role as we impact and influence the class experience that we design and create. What contextualises the classroom experience speaks of the teacher reflective practice as we build on new understanding and perspectives we learn about music making in classrooms. What we design shapes and influences the classroom for students to express, experiment and discover new insights into the ways of understanding the world around them.

# ‘Musicking’ - Music is Action

When a child is learning to speak, our natural inclination is to begin by speaking the word through phonics and not necessarily through the word in print. In music learning, the process is not dissimilar. Without having heard and experienced the music, it would mean nothing to a child to be introduced to the music term and concept. Given a lecture on the technical definition of an ostinato, the child would not have any meaningful understanding of the music feature until he has had the chance to experience it in action and sound.

Christopher Small (1999) introduced the term ‘musicking’. Music is only realised when there is action. And the action, as he elaborated, is not just that of the performers or the people producing the music, but action of the audience as well. Drawing on the similarities between speech development and music development, Small further rationalised that “... everyone is born with the potential not only to understand [speech and music] but also to make their own” (Small, 1999, p. 294).

The significance is for teachers to encourage students with opportunity for meaningful decisions in musicking. Additionally, teachers could empower student reflection and make these creative choices in the open-ended tasks set in action.

“ The key to effective instruction and consequent musicianship at all levels is the involvement of children in the music-making process. Didactic methods that convey information through teacher lectures are out of place and seldom applicable to the elementary or secondary music class. ”

**SHEHAN, P. K.,  
1986, P. 28**

Providing our students experience with music is of paramount importance in the music classroom. The authentic learning experience has to be, first and foremost, direct encounter with the music – singing, playing on different instruments, creating and composing, and always, listening. The terms and concepts can and should be introduced, but only later, built upon the context of aural and tactile understanding.

We encourage you to take time to sharpen your saw and take the many opportunities to learn more of how you can plan for the entire creative process. Generating, clarifying, developing, refining and evaluating ideas - allow sufficient time for the process to take place over a series of lessons.

“ If there is anything that is clear about performing and listening it is that they are action, they are something that people do. As I thought about this I realized that if music isn't a thing but an action, then the word 'music' shouldn't be a noun at all. It ought to be a verb – the verb 'to music'. Not just to express the idea of performing – we already have verbs for that – but to express the much broader idea of taking part in a musical performance. ”

**SMALL, C., 1999,  
P. 284-285**

## Bibliography

Shehan, P. K. (1986, Feb). Major Approaches to Music Education: An Account of Method. *Music Educators Journal*, 72(6), 26-31. Published by Sage Publications, Inc. on behalf of MENC: The National Association for Music Education. <http://www.jstor.org/stable/3401273>

Small, C. (1999). Musicking – The Meanings of Performing and Listening. A Lecture. In Swanwick, K. (Ed.) (1012). *Music Education: Major Themes in Education. Volume IV Schools and Communities*. New York: Routledge.

# The ECA Approach & Use of Eclectic Music Pedagogies





# The

# EXPERIENCE CONCEPT APPLICATION

## Approach

In 2011, STAR designed the Experience-Concept-Application (ECA) Approach as a broad framework to guide the application of eclectic music pedagogical approaches.

The approach advocates that each music concept be:

- Prepared through experiencing the concept through music (rather than explaining or describing)
- Practised through applying and expressing the ideas, creating and experimenting

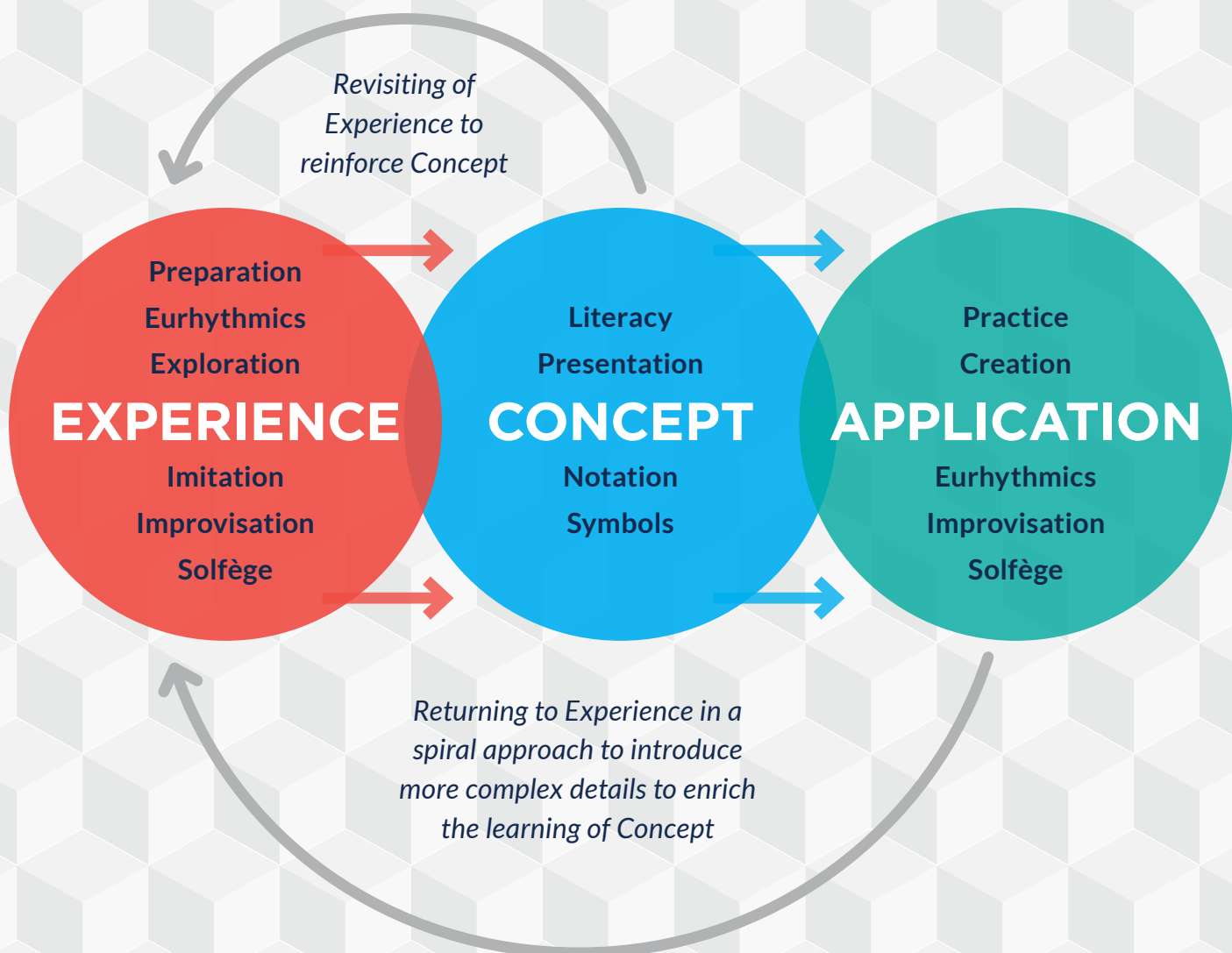
“ The role of the teacher, then, is to design ways for students to be the center of classroom activity, interacting with the music and with each other. ”

LAIR, D. V., 2009,  
P. 44



On a meta-level, teachers are encouraged to design their sets of curriculum lessons based on deeper underpinning principles to develop student-centric outcomes. These principles include:

- Music literacy is taught through the principle of 'sound before sight'. This is the process of getting students to think and respond in sound, and then drawing on their music experience to understand the music concept and learning the notation
- Students' musical development is facilitated by musical play. The improvisational nature of games and spontaneous activities encourages creativity and provides greater meaning and motivation to students' learning



# Everyone is a Musician

Everyone is capable of ‘musicking’, and it is our role as teachers to adopt appropriate pedagogical approach(es) in our lesson design for this to take place. Engaging through sounds, songs and movement is significant to the learner. It brings sense making into an otherwise theoretical concept during a music lesson. We encourage you to think of new ways in your music classroom, be it simple ideas of rearranging classroom space, singing routines that engage and focus attention, or using mnemonics in call cards and charts to bring a greater sense of musicking.

Music pedagogies are varied just as our students are varied. There isn’t any particular pedagogy that will serve all our students’ needs, and the varying needs are not just from one class to another or from one student to another, but could also be from one music concept to another for the same student.

As music educators, it need not be any particular music pedagogy that we adopt either. Truly, the skilful teacher is one who employs the most appropriate teaching approach to bring out the learner outcomes in the music classroom. The particular configurations of music routines, intent and choice are contextualised in every classroom. Underlying it all is one simple principle of considering our students’ needs. Student-centricity draws us to consider which pedagogy or blend of pedagogies would best facilitate our students’ learning for that particular music concept.

What then makes a difference to our students’ learning is teacher agency. Our confidence in making the negotiated, active engagement of musicking is an expression of individual choice. Here is where the need for professional learning in deepening our pedagogical understanding becomes more apparent when we want to share and teach clearly both the content concepts and application.

“ There are no universally acceptable methods in music, but rather a variety of adaptations as diversified as the skills and interests of the multitude of music specialists. The “infallible method” may be a conglomerate of various practices, based in learning theory and classroom-tested for its effectiveness. The method ultimately practiced by the teacher matters not, so long as it is compatible with the students and draws forth from children the sensitivity to respond intelligently to music. ”

SHEHAN, P. K., 1986, P. 31

### Some Questions to Facilitate Our Pedagogical Design:

- Which pedagogical approach(es) best help my students learn this music concept?
- What do the students already know? Which pedagogical approach(es) best help my students to draw on their prior understanding to acquire this new learning?
- What learning characteristics do this class of students have? Which pedagogical approach(es) best meet their learning style(s)?

## One Thing in Common

Whether we are considering the Orff approach, the Kodály approach, the Dalcroze approach or Informal Learning, at the core of it all, these music pedagogies emphasise one thing in common – providing a rich experience to allow students’ music learning.

Enjoy the journey! You would probably discover yourself as a better reflective practitioner in this learning journey as you sharpen your own saw to impact and influence your own music lessons for the students.

### Bibliography

Blair, Deborah V. (2009, Mar). Stepping Aside: Teaching in a Student-Centered Music Classroom. *Music Educators Journal*, 95(3), 42-45. Published by Sage Publications, Inc. on behalf of MENC: The National Association for Music Education. <http://www.jstor.org/stable/30219213>

Shehan, P. K. (1986, Feb). Major Approaches to Music Education: An Account of Method. *Music Educators Journal*, 72(6), 26-31. Published by Sage Publications, Inc. on behalf of MENC: The National Association for Music Education. <http://www.jstor.org/stable/3401273>

# The Orff Approach

## Philosophy

The Orff Approach is a process of introducing and teaching music through the integration of speech, movement and music. The child's music learning experiences are usually presented with an element of 'play' as he is frequently given the opportunity to explore improvisation through body percussion, movement, voice and instruments.

# Approach

The Orff Approach is framed by exploratory processes centered on experience. The processes of exploration - which include imitation, improvisation and creation - could appear in any order. Through these exploratory processes, children will experience increasingly complex musical responses.

## Exploration

Movement is fundamental to all Orff processes. In the exploratory processes, children are encouraged to constantly experiment new ways to music making. Children are encouraged to explore space, sound and form to discover possibilities available for development in music learning.







## **Imitation**

“Imitation is used to insure a role model for creativity” (Choksy et al, 2001, p. 108). During the imitation stage, children develop basic skills such as aural and observation skills in rhythmic speech, body percussion, singing and playing pitched and non-pitched instruments through rhythmic and free movements through space. It is an essential step to improvisation and creation.

## **Improvisation**

Through spontaneous music creation using improvisatory tools such as movement, speech, poem, song, pitched and non-pitched instruments, children can develop music understanding through composing.

## **Creation**

In the creation stage, children are able to consolidate their learning and apply the skills learnt to form their own complete music compositions. This would help develop independent learners.

Interview with Sarah Brooke:

## Key Elements in the Orff Method of Education

<https://youtu.be/s6llQXSwQyg>

**Philosophy of Orff Schulwerk** (00:00 – 01:15)

- A child learns to be a good person through music.

**Principles of Orff Schulwerk** (01:16 – 08:59)

- The child is at the core and the teacher's role is to start the child in an experience
- In being student-centred, the teacher constantly incorporates students' ideas in the Orff process
- The teacher engages students in playful learning that builds towards an aesthetic experience
- Performance is incorporated to facilitate music learning
- The teacher and the students are all involved in being creative
- The Orff instrumentarium can be used to help facilitate music creativity
- The Orff Approach can be adapted to different cultures



# Musical Function

## Speech Rhythms, Singing and Playing

Speech rhythms, singing and playing are used as a medium in music learning. The Orff Approach starts with rhythm as it is believed that rhythm is the primal music element. Children's rhythmic aptitude is apparent in the speech patterns and rhymes – a feature in their play activity. This leads naturally to the understanding of rhythmic and melodic concepts such as note values, meter, accent and form.

## Improvisation and Creation

Structured and well-planned scaffolding are essential tools for children to develop music skills. Improvisatory skills can be introduced to children through singing, movement and the playing of instruments. The experiences will contribute to the conceptual and affective development of the child.

Interview with Sarah Brooke:  
**Benefits of an Orff  
Music Education**

<https://youtu.be/v3hjHCl8WaY>

“ it develops the child socially ”

## Instrument Playing

The use of instruments supports the learning of improvisation. The children first experience the playing through imitation, before experimentation and creation. These instruments should be easily played by children so that they can express themselves in music making. The Orff instrumentarium, a set of instruments often used in the Orff process, offers a variety of timbres, colours and textures. It usually includes xylophones, metallophones, glockenspiels and recorders.

### Interview with Sarah Brooke: **The Development of Creativity**

<https://youtu.be/luWtxCZQxVA>

“ music is a perfect medium to develop creativity... And in order for us to build this creativity, we need the children to be engaged. So we do use games and activities, like most teachers do. But it always has an educational aspect. ”



## Bibliography

Banks, S. (1982, Mar). Orff-Schulwerk Teaches Musical Responsiveness. *Music Educators Journal*, 68(7), 42-43. Published by Sage Publications, Inc. on behalf of MENC: The National Association for Music Education. <http://www.jstor.org/stable/3395939>

Choksy, L., Abramson, R. M., Gillespie, A. E., Woods, D., York, F. (2001). *Teaching Music in the Twenty-first Century (2nd Ed.)*. New Jersey: Prentice-Hall, Inc.

Frazee, J. (1987). *Discovering Orff*. New York: Schott Music Corporation.

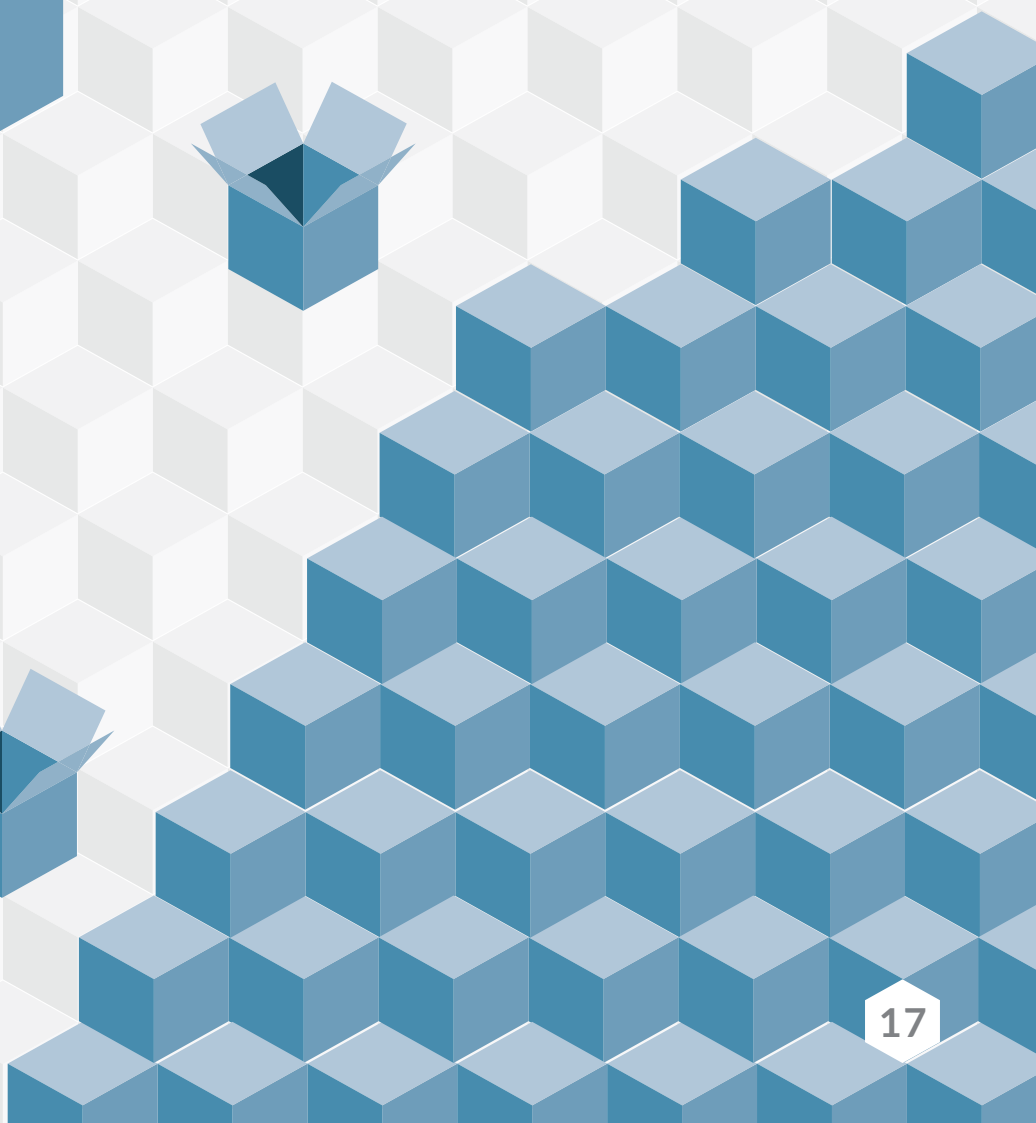
Goodkin, D. (2004). *Play, Sing and Dance: An Introduction to Orff Schulwerk*. Schott: Mainz.

Orff, C. & Keetman, G. (1950-4). *Orff-Schulwerk: Music for Children (5 Volumes)*. Schott.

Shamrock, M. (1997, May). Orff-Schulwerk: An Integrated Foundation. *Music Educators Journal*, 83(6), 41-44.

Shehan, P. K. (1986, Feb). Major Approaches to Music Education: An Account of Method. *Music Educators Journal*, 72(6), 26-31. Published by Sage Publications, Inc. on behalf of MENC: The National Association for Music Education.

# The Kodály Approach



# Philosophy

Singing is the foundation of Kodály-inspired music education. The Kodály Approach is a structured and sequenced approach to developing music understanding, introducing music concepts from familiar music experiences. It is undergirded by the belief that a well-rounded vocal development builds a good foundation that can lead to instrumental studies.

## Interview with László Nemes: **Sequential Learning in the Kodály Method of Education**

<https://youtu.be/xNCrMzwsNjg>

“ Sequential learning is probably the most natural way of learning about the world surrounding us. This is the most natural way to learn a language and most natural way to learn music. ”



# Approach

The Kodály Approach consists of a three-phase learning process for the development of music understanding, namely preparation, presentation and practice (PPP). The three stages progress sequentially, moving from simple to complex music activities.

Knowledge of music concepts is built on music material experienced during the preparation stage. This process provides musical preparation for the presentation of music concepts and its practical application through music-making.

## Preparation

In the preparation phase, the music material to be taught is experienced holistically through physical, aural and visual activities. Music games that involve demonstrating rhythms with body percussion, singing in solfa or hand gestures to indicate pitch levels help to prepare the child for the music concept to be introduced at the next stage.

## Presentation

The presentation phase is the stage where learning is drawn from the music experiences in the preparation stage to make the learning conscious. The music concept and music symbol are introduced and presented to children in this phase.





## Practice

With the music experiences from the preparation phase and the knowledge of the music concept, children are invited to extend their music learning through a variety of music activities to apply their learning in new contexts. Music activities such as the use of solfège hand signs, stick notation and rhythm syllables can be practised in this phase.

Interview with László Nemes:

## **The Three Ps – Prepare, Present, Practice – Providing an Experience- Based Music Education**

<https://youtu.be/ajAsBr07FYE>

- The Preparatory Phase (0:00 – 1:58)
- The Presentation Phase (1:59 – 3:15)
- The Practice Phase (3:16 – 4:02)
- Careful planning by the teacher so that the three stages work in harmony (4:03 – 5:36)



# Musical Function

## **Singing, Playing and Moving**

Singing takes a central role in the overall music development of the child, which is often attached to rhymes, chants, musical games, rhythmic movement, body percussion and free movement to complement the music learning. Singing is the most natural form of musicking and the students can enjoy the learning of simple to complex concepts through song. Singing builds community as the desire to want to experience being part of a collective whole is expressed when singing about one's heritage, ways of knowing and understanding about life. Children's songs and later on, folk songs, are used as a foundation for music learning.

## **Listening**

Through the development of singing skills, children hone their listening skills and inner hearing. The development of listening competencies provides children with the aural perception and sensitivity to various music elements, supporting active listening and mental focus for musical reception. The social-emotional learning expediences of respecting and honouring to make sense is a wonderful gift for any learner. Teachers bring a whole new world of the sonic landscape for the learner to better appreciate the world around them, constructing a socio-cultural habit of mind that is broad and expressive.

## **Improvising, Creating and Performing**

Children construct their music vocabulary through various accumulated music experiences that develop musicianship skills. Through the repertoire of music experiences that are built over time, children develop fluency in music thinking with which they engage in improvisatory and creative activities. Children also perform these activities in a performance setting.

These habits of mind are cultivated over a process of deep understanding, developed by the skilful music teacher. They also offer great opportunities for bite-sized performance tasks when you want to know summatively if the learning has taken place. More significantly, the student's voice is heard in the creation of new music experiences - varied and connected, and anchored in the reflective new ways of understanding musicking in class.



Interview with László Nemes:

## Key Elements in the Kodály Method of Education

[https://youtu.be/LjE\\_cfm-UuY](https://youtu.be/LjE_cfm-UuY)

ACTIVE  
PARTICIPATION  
CHORAL MUSIC  
ART MUSIC  
INNER  
HEARING  
SINGING  
FOLK SONGS  
CULTIVATION OF MUSIC  
MUSIC MAKING



## Bibliography

Dobszay, L. (2010). *The World of Tones: Introduction to Music Literature*. Kodály Institute.

Geoghegan, L. (2007). *Singing Games & Rhymes for Middle Years*. National Youth Choir of Scotland.

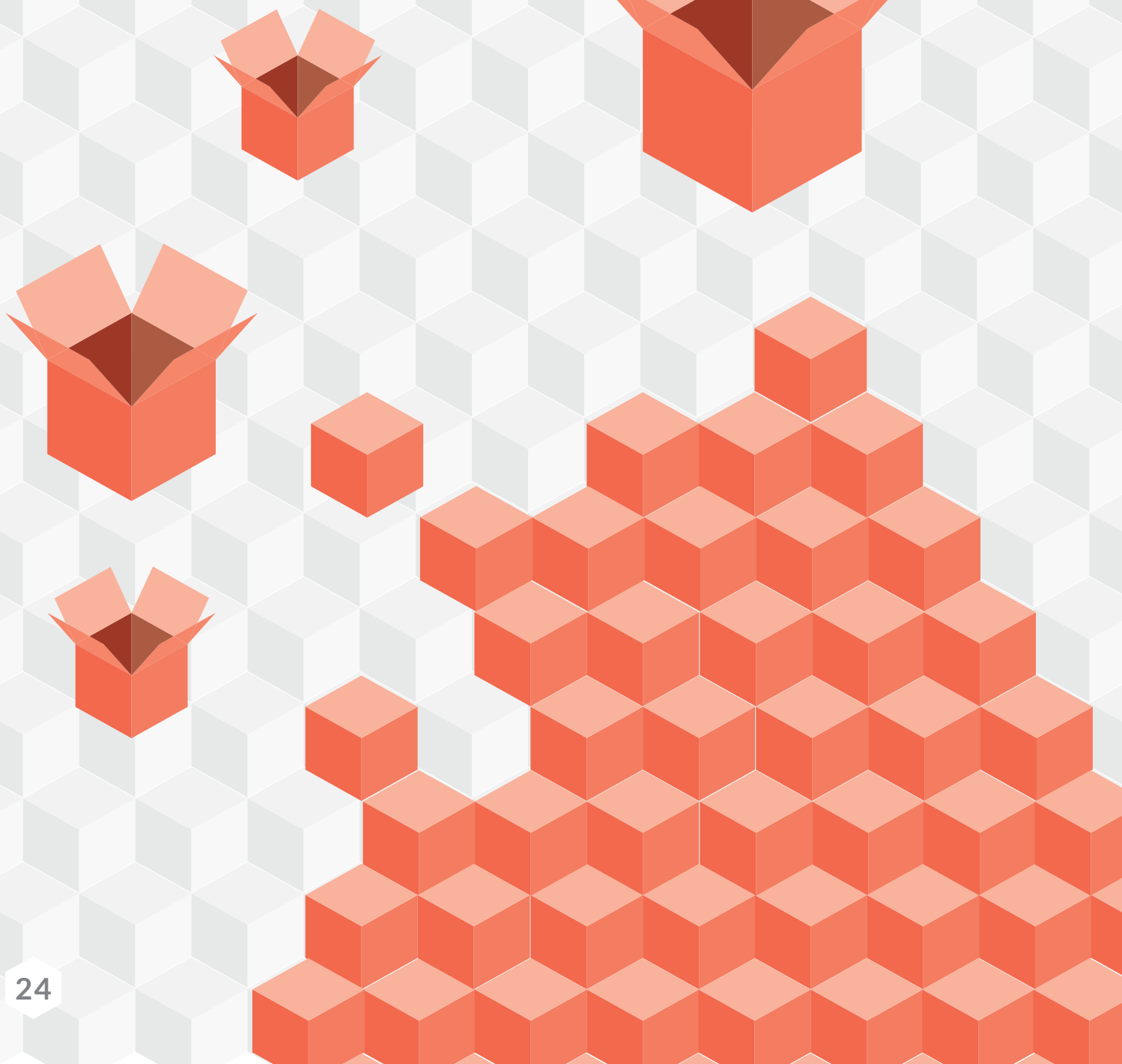
Houlahan, M. & Tacka, P. (2008). *Kodály Today: A Cognitive Approach to Elementary Music Education*. Oxford University Press.

Kodály, Z. (1967, Mar). Folk Song in Pedagogy. *Music Educators Journal*, 53(7), 59 & 61. Published by Sage Publications, Inc. on behalf of MENC: The National Association for Music Education. <http://www.jstor.org/stable/3391025>

Kokas, K. (1970). Kodály's Concept of Music Education. *Bulletin of the Council for Research in Music Education*, No. 22 (Fall, 1970), 49-56. Published by University of Illinois Press on behalf of the Council for Research in Music Education. <http://www.jstor.org/stable/40317114>

Winters, G. (1970). The Kodály Concept of Music Education. *Tempo*, No. 92 (Spring, 1970), 15-19. Published by Cambridge University Press. <http://www.jstor.org/stable/943178>

# The Dalcroze Approach





# Philosophy

The Dalcroze Approach is based on the principle that “rhythm is the primary element in music” (Chosky et al, 2001, p. 40) and this music element is reflected in the natural rhythms of the various parts of the human body.

Almost every music concept can be taught and experienced through the movement of the body through space, allowing the nurturing of auditory memory, communication, expression and creativity. Through the various muscular contractions and releases in the human body, emotion is felt and expressed. Internal emotions are translated into music through motions such as breathing, singing or playing an instrument.

“ Movement became not an end but rather a means of developing a sensitivity to rhythm, phrasing, melody, and form. Dalcroze maintained that the body was connected by a complex network of muscles and nerves to the brain and that training physical responses to music was the most direct approach to rhythmic response and musical understanding. ”

SHEHAN, P. K., 1986,  
P.29

Interview  
with  
John R. Stevenson:  
**Key Notion in Dalcroze  
Method of Education**

<https://youtu.be/SLAkG7cB-6M>

“ The use of space is probably the most important concept that we can teach about, work with and try to infuse space into every music parameter. ”

# Approach

Eurhythmics, solfège and improvisation are intertwined to develop the inner ear, the inner muscular sense and creative expression.

## Eurhythmics

Movement, postures and gestures of the body can teach concepts of rhythm, structure and musical experience. The different movements in space (e.g. clapping, singing, swaying) and place (e.g. skipping, walking, galloping) can express tempi, durations, dynamics, accents and other music elements. With the addition of postures and gestures, melodic contour, harmony and phrasing can be explored. It expresses internal emotions by externalising affect through movements, postures and gestures, which can be automatic and spontaneous, or even the result of thought and will.

The skilful teacher here leads the class confidently to respond to music, focusing their listening skills and developing their understanding of music through eurhythmics.

Interview  
with John R.  
Stevenson:

## Learning Music Via Movement and Spatial Experience

<https://youtu.be/u6U2XvyLIyo>

“ I hear something, I allow my body to respond to what I hear in some way, then I study what it is, how I’ve responded. ”

## Solfège

Solfège is used in the study of staff notation, harmony and scales. The ear and the body are instruments used to develop an understanding of pitch, scale and tonality. Combined with speaking and singing activities, solfège can help with aural skills and vocal improvisation.

## Improvisation

Through the spontaneous musical creation of using improvisatory tools like movement, speech, poem, song, story, pitched and unpitched instruments, improvisation can develop a musical understanding of form, meaning of music and inner hearing.



Interview with John R. Stevenson:

## The Importance of Improvisation in Dalcroze

<https://youtu.be/OFE1Qq-OfsM>

“ One big form of improvisation is to get the students to create something. You give them material and perhaps do something with that material to create something of your own within certain parameters. ”





## Bibliography

Chosky, L., Abramson, R. M., Gillespie, A. E., Woods, D., York, F. (2001). *Teaching Music in the Twenty-first Century (2nd Ed.)*. New Jersey: Prentice-Hall, Inc.

Findlay, E. (1971). *Rhythm and movement: Applications of Dalcroze eurhythmics*. Evanston: Summy-Birchard Co.

Johnson, M. D. (1993, Apr). Dalcroze Skills for All Teachers. *Music Educators Journal*, 79(8), 42-45. Published by Sage Publications, Inc. on behalf of MENC: The National Association for Music Education. <http://www.jstor.org/stable/3398597>

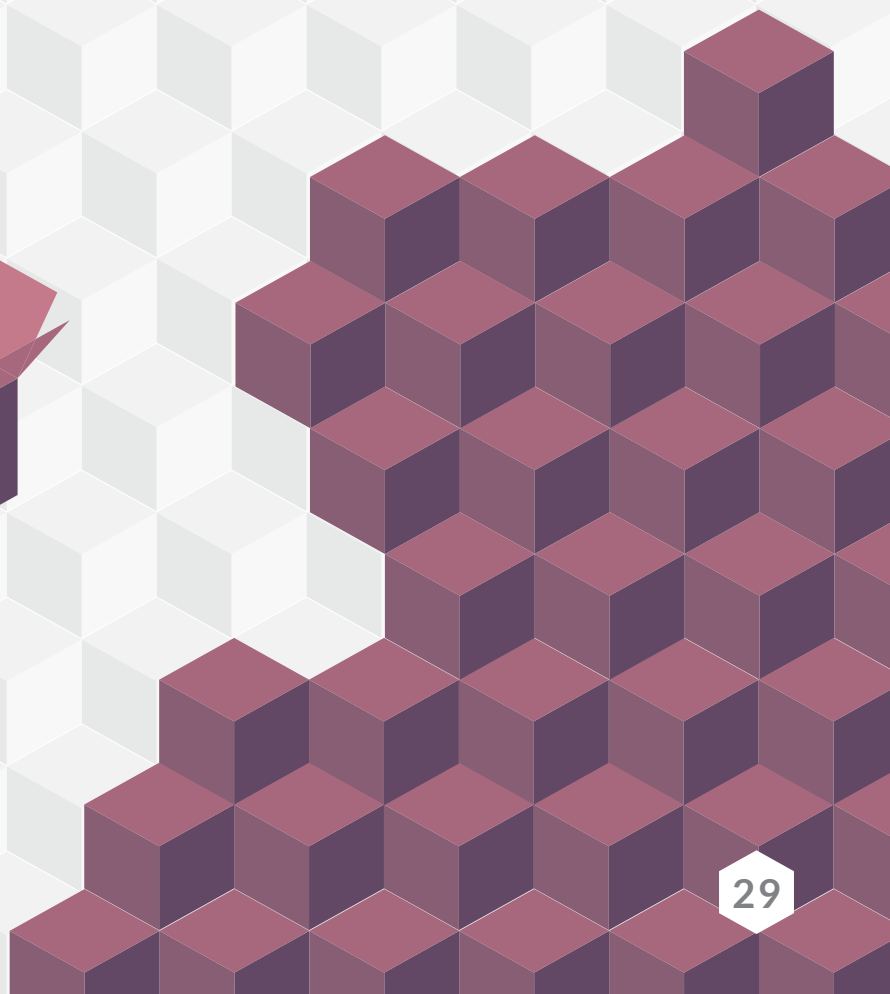
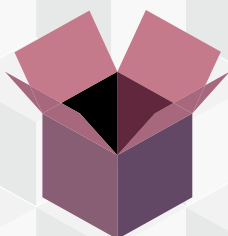
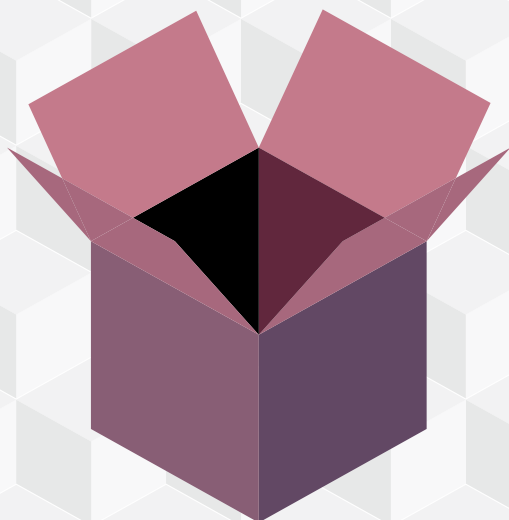
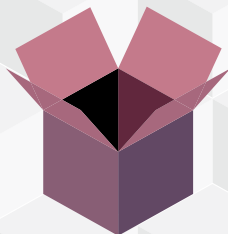
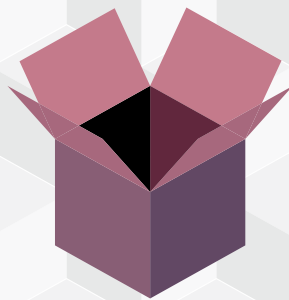
Manifold, L. H. (2008). *Applying Jaques-Dalcroze's method to teaching musical instruments and its effect on the learning process*. Retrieved on 23 Oct 2013 from [http://www.manifoldmelodies.com/docs/Manifold\\_Dalcroze\\_voice.pdf](http://www.manifoldmelodies.com/docs/Manifold_Dalcroze_voice.pdf)

Meacock, V. H. (1994). *Dalcroze eurhythmics in today's music classroom*. New York: Schott.

Mead, V. H. (1996, Jan). More than Mere Movement: Dalcroze Eurhythmics. *Music Educators Journal*, 68(7), 42-43. Published by Sage Publications, Inc. on behalf of MENC: The National Association for Music Education. <http://www.jstor.org/stable/3398915>

Stevenson, J. (2013). *Pursuing a Jaques-Dalcroze Education: Solfège*. Institute for Jaques-Dalcroze Education.

# Informal Learning



# Philosophy

Pioneered by Professor Lucy Green (Institute of Education, University of London), Informal Learning in the classroom aims to “enhance student motivation, enjoyment and skill-acquisition in music lessons by tapping into the real-life learning practise of popular musicians.”

<https://www.musicalfutures.org/resources>

Green observed the high level of motivation, commitment and enjoyment young popular musicians demonstrate in their informal learning of music. She analysed how popular musicians direct their own learning - acquiring music skills and knowledge in informal settings, and adapted their learning practices into the music classroom.

Informing Learning practices usually involve:

- Learning music which is personally chosen, familiar, and which the learners enjoy and strongly identify with
- Learning by listening to recordings and copying them by ear
- Learning alongside friends through talking about music, peer-assessment, listening, watching and imitating each other, usually without adult supervision
- Assimilating skills and knowledge in personal, often haphazard ways according to musical preferences, starting with 'whole', 'real-world' pieces of music
- Maintaining a close integration of listening, performing, improvising and composing throughout the learning process

<http://www.musicalfutures.org/resource/musical-futures-an-approach-to-teaching-and-learning>

Interview with Lucy Green:

## What is Informal Learning?

[http://youtu.be/\\_2H1Hdw8IAE?](http://youtu.be/_2H1Hdw8IAE?)

Informal Learning is informed by the ways in which Popular musicians direct their own learning outside school.

The five key principles of Informal Learning are:

- i. Learning music that pupils choose, like and identify with
- ii. Learning by listening and copying recordings
- iii. Learning with friends
- iv. Personal, often haphazard learning without structured guidance
- v. Integration of listening, performing, improvising and composing

# Key Aspects of Informal Learning

## Autonomy in Choice of Music

Unlike music learning in the formal realm, learners get to choose the music themselves. The music becomes what they identify with, they are familiar with, and they understand in a deep personal way. For teachers, the intrinsic motivation to infuse student voice in the music classroom requires the former to intentionally design questions that open choices for the learner to take ownership. In our classrooms, the student outcomes become expressions of individual discovery, supported by peers and teacher facilitation.

## Learning Music Aurally

Students learn aurally by listening to and watching audio and video recordings. They are given control over their own learning, choosing when and which part of the music to work on by re-playing and listening purposefully to the recordings. Often, this requires teacher confidence in understanding that the structured directed learning can be given to the learner to find the musical space for expression.





## **Working in Friendship Groups**

By giving students the autonomy to choose their working partners, who tend to be at the same or similar standard to one another, students feel safe to learn within their friendship groups. Trust comes when the teacher is able to facilitate corroborative learning, where respect and honour are given in the space for team play.

## **Working on Real World Music**

Students might choose music that teachers deem too complex and difficult or beyond their current ability. By respecting students' choice, each learner is given room to approach the music at his own level and pace. This is unlike a traditional classroom setting where a teacher breaks the exercise into smaller tasks of increasing levels of difficulty.

Interview with Lucy Green:

## **Role of the Teacher in Informal Learning**

<https://youtu.be/L2IC0A2Wrqg>

“ So there is an element of standing back, particularly in the early stages of this, and allowing the learners to find a space for learning. ”

# Role of the Teacher

## Teacher as Facilitator

The role of the teacher is that of a facilitator, who listens to and respects the students' choices. By allowing students to choose their own music, work with friends with similar musical taste and identity, choose instruments to work on, set their own objectives and steer their own course of learning, the teacher is giving students 'voice' in the classroom, empowering learners to take charge of their learning. The teacher brings the students towards the goal of the learner outcome by facilitating their self-discovery and decision-making, acquiring skills that serve them well beyond our music classroom.

## Modelling to Students

When students have chosen their pieces of music and instruments, the music and chosen instrument might not be familiar to the teacher. In Informal Learning, the teacher learns alongside and co-constructs knowledge with students, guiding them by modelling how to work the music out by ear.

## Asking Questions

When the student faces a problem, the teacher facilitates self-directed learning by asking questions; questions that help students identify the problems they are facing and getting students to think of possible solutions. The teacher provides a certain amount of information, knowledge and skill, but leaves room for students to work things out for themselves.

Interview with Lucy Green:

## Teacher Facilitator in the Informal Learning Setting

<https://youtu.be/ZpRrH-7Hz5Y>

“ So it's about giving a certain amount of information, knowledge and skill, but not giving so much that the student doesn't have the necessity to work things out for themselves.”



# Benefits of Informal Learning for Learners

## Increase in Group Cooperation Skills

The benefits of Informal Learning extend beyond musical competence and skills. Other than increase in participation and engagement, a significant benefit is notable improvement in group cooperation skills. Students, committed to a meaningful task, take ownership of the task, and exercise self-reliance and independence in the process of problem solving. In their quest to complete their task to the best of their abilities, students have to cooperate, resulting in an improvement in communication and collaborative skills.

## Emergence of Leadership Skills

Pupils who had not previously excelled or demonstrated leadership skills in a more traditional educational setting could rise up in this setting, and prove themselves to have music ability, group organisational skills and leadership qualities.

Interview with Lucy Green:

## Benefits of Informal Learning for Learners

<https://youtu.be/bhWQATeBDKc>

“ Very often, children who had previously been disaffected in music, would rise up in this completely different educational setting, and prove themselves to have both musical ability, and group organisational and leadership qualities. ”

# Relevance and Application Beyond Popular Music

Informal Learning is a teaching and learning method which has been adapted and applied into pedagogy in classrooms. It is about using informal teaching strategies, encouraging independent learning, and providing guided support to inspire and motivate students in the learning of music. This mode of teaching through informal learning processes is not restricted to Popular Music and can be applied to other styles of music.



Interview with Lucy Green:

## Applicability to All Kinds of Music

<https://youtu.be/qkA14WFs1Ro>

“ It’s not restricted to Popular music because what we’re talking about is a teaching and learning method which has been adapted into a pedagogy in classrooms, and it can be applied to any kinds of music. ”

**CRITICAL THINKING** **REAL WORLD MUSIC**  
**PEER ASSESSMENT**  
**COMMUNICATION**  
**STUDENT-CENTRICITY**  
**STUDENT VOICE** **PARTICIPATION** **GROUP COOPERATION**  
**INDEPENDENCE** **CO-CONSTRUCT**  
**FACILITATOR** **MOTIVATION**  
**COMPOSING** **ADVISOR**  
**COLLABORATION** **FRIENDSHIP GROUPS**  
**RESPECT**  
**SELF-DIRECTED LEARNING**  
**CREATIVITY** **IMPROVISING**  
**MUSICAL TASTE**  
**PURPOSEFUL LISTENING** **LEARNING**  
**GUIDE STRATEGIES** **AURALLY**  
**PERFORMING** **MUSICAL IDENTITY**  
**OWNERSHIP** **LEADERSHIP**  
**SOLUTIONS** **SELF-RELIANCE** **MODELLING**  
**SAFE ENVIRONMENT** **CHOICE**  
**EXPERIMENT** **DEEP** **COMMITMENT**  
**UNDERSTANDING** **ENJOYMENT**  
**EMPOWER**

## Bibliography

D'Amore, A. (Ed.) *Musical Futures: An approach to teaching and learning*. Resource Pack: 2nd Edition. London: Paul Hamlyn Foundation.

Green, L. (2001/02). *How Popular Musicians Learn: A Way Ahead for Music Education*. London and New York: Ashgate Press.

Green, L. (2005). 'The Music Curriculum as Lived Experience: Children's "Natural" Music Learning Processes', invited contribution to *Music Educator's Journal* (USA), special issue on curriculum innovation, Vol. 91, no. 4, pp. 27-32.

Green, L. (2008). *Music, Informal Learning and the School: A New Classroom Pedagogy*. London and New York: Ashgate Press.

Green, L. (2014). *Hear, Listen, Play: How to Free Your Students' Aural, Improvisation and Performance Skills*. Oxford and New York: Oxford University Press.

<http://www.musicalfutures.org/resources>

<http://www.musicalfutures.org/resource/musical-futures-an-approach-to-teaching-and-learning>