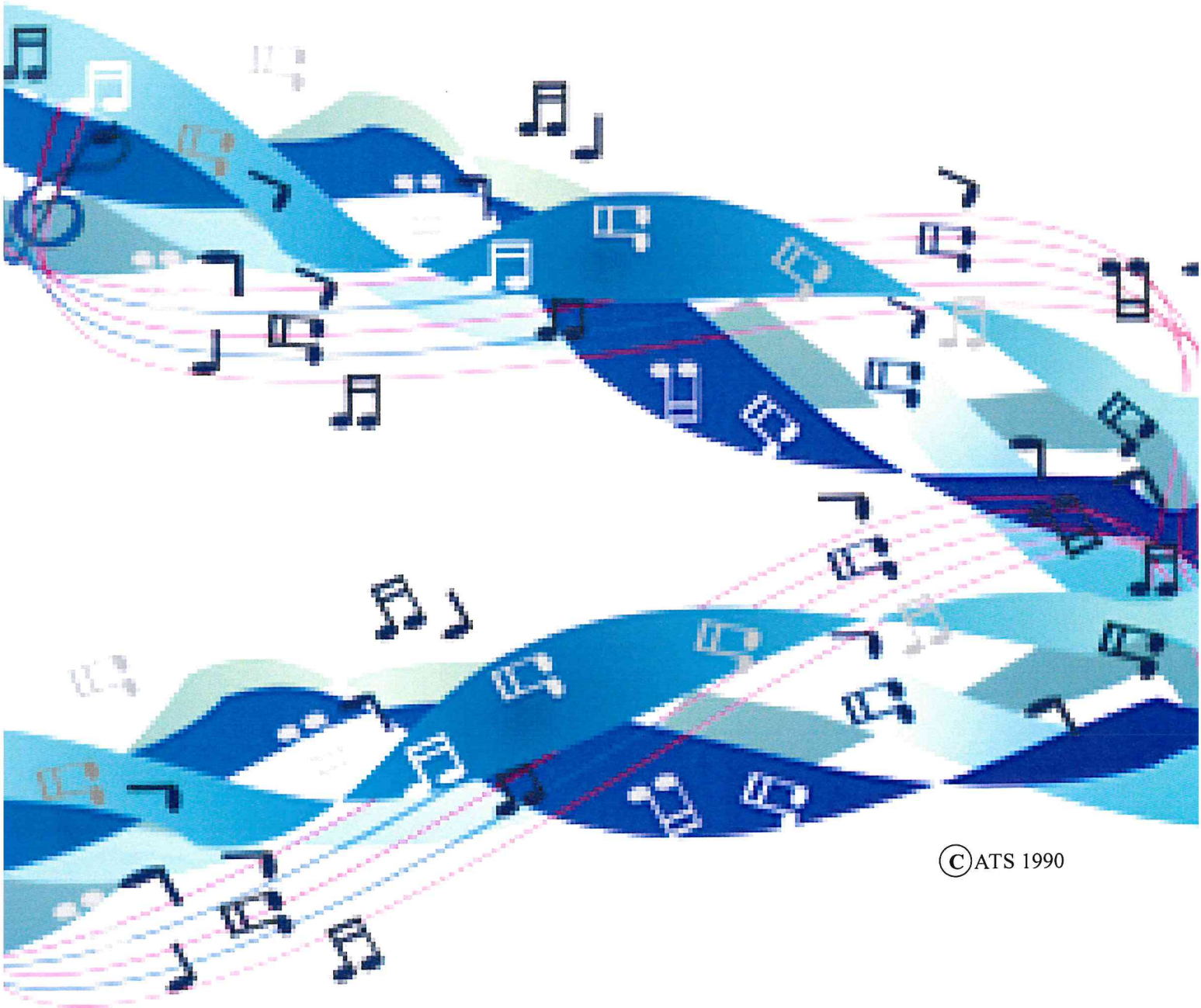


MUSIC

by Tony Stockwell



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NOTE

Learning dialogues are an important part of each course as they contain all the information to be taught. In order to be successful, they must be accompanied by the other important elements of the course. These include posters containing key elements, learning activities for transfer and presentation, all of which are set out and explained in the teacher's manual which is created in the form of a Learnflow for each course.

The following elements are essential:

Text Dialogues

Learning Posters

Learning Activities

Selected Music

Detailed Lesson Plan

MUSIC

Tony, Jean and Betty
take the opportunity
of a public holiday
to discuss MUSIC.

MUSIC

* * *

Jean

Music can be seen
in TWO MAJOR AREAS:
the music itself and
the role of the teacher.
FOUR USES OF MUSIC
can be found in the cycle.

TWO MAJOR AREAS

FOUR USES OF MUSIC

Betty

That's interesting,
because it corresponds
to the structure
of a concerto.

Jean

Oh yes, you used to play
in an orchestra.

Betty

I still play violin
in a chamber orchestra.

Tony

MUSIC is needed
for CONCERTS and
GUIDED IMAGERY.

MUSIC
CONCERTS
GUIDED IMAGERY

Jean

In addition to the music
that accompanies the ACTIVITIES,
there are SONGS.

ACTIVITIES
SONGS

Tony

The teacher is
an integral
part of the concert,
the soloist and
conductor in one.

Betty

The MUSIC CREATES ATMOSPHERE
and CARRIES THE TEXT.

The texts are read
to the music.

MUSIC: CREATES ATMOSPHERE
CARRIES THE TEXT

Jean

That requires good voice control.

Betty

... in addition to
knowing the music.

Tony

Above all,
the music must HARMONISE
WITH THE TEXT.

HARMONISES
WITH THE TEXT

Betty

Fortunately,
there is a lot of music
which is NEUTRAL and
and can be used
TO ACCOMPANY ANY TEXT.

NEUTRAL MUSIC
ACCOMPANY ANY TEXT

Tony

We have FOUR VOICES:
HEAD VOICE,
MASK VOICE,
THROAT VOICE and
CHEST VOICE.

The head voice
sounds excited,
the mask voice
is more of a whisper
and sounds secretive.

FOUR VOICES:
HEAD VOICE
MASK VOICE
THROAT VOICE and
CHEST VOICE

Betty

Your throat voice is
your normal speaking voice.

Your chest voice
has majesty and authority.

The voice is used to create
HARMONY OR CONTRAST.

HARMONY OR CONTRAST

Tony

Our four voices enable us
to put EMOTION into the text
and bring it to life,
rather like reading
a bedtime story
to little children.

EMOTION

Betty

Intonation, rhythm and syntax
come into their own.
VOLUME plays an important role.
Loudness and softness
are used for emphasis.

Jean

I could use
many of the techniques
that can be found in RHETORICS
in my concert readings.

E.G. the EMOTION OF THE VOICE

can portray happiness,
sadness or excitement.

You can speak

SLOWLY or QUICKLY.

EMOTION OF THE VOICE

SLOWLY or QUICKLY

Tony

You can say a lot

by saying nothing.

By pausing

you add gravity.

Jean

The PAUSE can be placed

in front of the word

to induce curiosity or

expectation of what is to come...

PAUSE

Betty

...or after the word

giving time to reflect and

allowing the word to ring.

Tony

To bestow special emphasis

one can pause

before and after the word.

Betty

If the music
is accompanying the text,
then during the BREAKS
IN THE MUSIC,
SILENCE is MAINTAINED.

BREAKS IN MUSIC
SILENCE MAINTAINED

Tony

That's right,
when the music pauses,
you pause.

Jean

That means,
you do not speak
during the breaks
in the music,
but during a break in speech
you have the opportunity
to reflect.

Betty

If I want to emphasise
an individual word,
I can change my voice
by using volume, pauses,
or putting emotion
into the pronunciation.

Jean

There are numerous possibilities. These techniques are used in radio plays, advertising and good lectures.

Betty

Let us discuss the choice of CONCERT MUSIC. How do we choose a particular type of music for a particular text?

CONCERT MUSIC

Tony

The SPEED at which the text is read corresponds to about a PAGE A MINUTE. This results partly from the beat of the music (60-70 beats a minute) and the length of the lines. Active concerts require lively instrumental music. The beat is not of major significance.

SPEED

a PAGE A MINUTE

Concerti and symphonies

are preferable

as they have sufficient length.

Betty

Concerts have four movements,

whereas

symphonies only have three.

Are the texts written

to correspond to

a certain piece of music?

Tony

No, only in

very special circumstances

are the texts written

to a piece of music.

Normally,

the music is chosen

to fit the text.

Passages or movements

may be left out

of the music,

if they do not suit the text,

they are accompanying.

Jean

During the passive concert,

the learners experience

the alpha state.

The participants are prevented

from falling asleep

as the music alternates

between slightly livelier and

soothing passages.

Tony

As in a concert

the cycle requires

orchestration.

Constant alternation

between active

and passive phases

which are found in the music,

is an asset.

It guarantees

that relaxation

is not too deep.

Betty

What happens if someone

has negative associations

with a certain piece of music?

Tony

Fortunately,
this rarely occurs
and if it does,
we change the music.

Jean

We've talked about
the possibilities of emphasis
the voice and
the choice of music.
What's the next practical step?

Tony

I use
a STANDARD INTRODUCTION
and a STANDARD FINISH
for my concerts.
It is part of the ritual,
which provides
a certain amount of security.
In the introductory part
of the music,
the students are prepared
for the concert.
The LIGHTS ARE DIMMED
and they CLOSE their EYES.
My introduction ends
at a suitable point
in the music.

STANDARD INTRODUCTION
STANDARD FINISH

LIGHTS ARE DIMMED
EYES CLOSED

Betty

With the NEW PASSAGE
in the music,
the presentation
of the TEXT BEGINS.

NEW PASSAGE

TEXT BEGINS

Jean

During the concert
the attention of the participants
will wander.
Sometimes,
they will listen to the text,
sometimes, to the music.

Betty

At the END of the TEXT
you have a STANDARD FINISH
to lead the participants
slowly out of the alpha state.

END of the TEXT

STANDARD FINISH

Paul

What happens if someone
falls asleep?

Betty

Usually it is sufficient
to walk towards them.
The sound of your voice
will wake them.

Otherwise,
lightly tapping their chair
is enough.

Jean

I think it is nice
to have a few minutes
of calm and quietness
in the room
after a passive concert,
before you return to
the activities of the day.

Tony

That is usually the case.

Betty

Just one more point
about the choice of music.

Every conductor and
EVERY ORCHESTRA
PLAYS DIFFERENTLY.

A chamber orchestra
sounds completely different to
a symphony orchestra.

A Philharmonic orchestra
sounds different
to a quartet.

EVERY ORCHESTRA
PLAYS DIFFERENTLY

If the same name is
 on two cassettes or CDs,
 it does not necessarily mean
 that the music
 will sound the same.

There are varying opinions
 as to the speed
 at which baroque music
 should be played.

Jean

Does all this apply
 to CONTEMPORARY MUSIC as well?

CONTEMPORARY MUSIC

Tony

Of course!
Contemporary music must
 FULFIL the same CONDITIONS.

FULFILS same CONDITIONS

Betty

The individual sequences
 in the music
 should be easy to anticipate.
 Abrupt or disturbing pieces
 should be avoided,
 in order not to disquiet
 the listener.

It is important to be able
 to ANTICIPATE
 what is coming NEXT.

ANTICIPATE what
 comes NEXT

Jean

The CHOICE OF MUSIC
used to accompany ACTIVITIES
is in contrast fairly easy.
Even concert music
can be used
as BACKGROUND MUSIC.

CHOICE OF MUSIC
FOR ACTIVITIES

BACKGROUND MUSIC

TonyBackground music

CREATES ATMOSPHERE.
That is the only
important criteria.

CREATES ATMOSPHERE

Betty

Some ACTIVITIES REQUIRE MUSIC,
in which case
the music is chosen
to fulfil those requirements.

ACTIVITIES REQUIRE MUSIC

Tony

GUIDED IMAGERY is a method,
which enables us
to enjoy experiences
through our IMAGINATION.
You close your eyes and
after a verbal introduction
you can experience
new things
on your internal TV screen.

GUIDED IMAGERY

IMAGINATION

Jean

How is music used
in guided imagery?

Music can deepen the experience
because of the associations
it creates.

You can conduct guided imagery
just with music,
without a text.

The advantage being
that in a few minutes
thousands of impressions
flash by as in a film.

Alternatively,
you can present key words
giving food for thought.

Tony

Using guided imagery
prior to an examination
provides the examinee
with a form of repetition
which will have
a calming effect.

It is important
to choose your words
so as not to conflict
with the requirements
of the examination.

Betty

I assume
 that guided imagery
 can be used to lead you
 into the depths
 of your subconscious.
 Could that produce
 disquieting effects
 or even fear?

Tony

It can happen,
 but precarious subjects and
 situations are avoided.
 If PRECAUTIONS
 are taken
 BEFORE YOU START
 the guided imagery,
 then they seldom occur.
 If they do,
 it is your task
 to look after
 the person in question.

PRECAUTIONS

BEFORE YOU START

Jean

The part of the cycle
 that I am looking forward to
 is the use of
 LEARNING SONGS.

LEARNING SONGS

As a child

I learnt a lot through songs.

Songs have always had

an important role to play

in the TRANSFER OF INFORMATION

and in strengthening

SOCIAL BONDS.

TRANSFER OF INFORMATION

SOCIAL BONDS

Tony

The TEXTS can be written

to WELL-KNOWN MELODIES.

Their content

must be in a LOGICAL ORDER.

If the melody is well-known,

this will eliminate

the unknown/strange factor.

Songs can be repeated

almost as often as you want.

TEXTS written

to WELL-KNOWN MELODIES

must be LOGICAL

Jean

I am always surprised

to find myself

singing along with the songs

playing on my car radio.

Suddenly a song,

that was popular in my youth,

is played and

there I am

happily singing along and

I still know the words.

Betty

I can remember
a lot of songs
from my childhood and youth.

Tony

The songs should reflect
the content of the text
as well as
the content of the posters.
In fact,
some posters can be sung.

Jean

Simple melodies
are particularly useful,
because the PARTICIPANTS
can WRITE their own TEXTS.

PARTICIPANTS

TEXTS

Betty

How do you WRITE
LEARNING SONGS?

WRITE

LEARNING SONGS

Tony

In my experience,
you DEFINE THE CONTENT,
that you wish to put in a song,
choose a melody and
then wait

DEFINE THE CONTENT

so that your subconscious
can address itself
to the task at hand.
At some point in time,
inspiration will come.

Jean

Songs and guided imagery
are an important part of
the elaboration phase.

Tony

In most cases, that is true.
Only when the texts
are written by the participants,
is a song
part of the transfer phase.
I would tend to use
guided imagery more
in the transfer phase.

Betty

Well, I am going to write
some songs
and see
how successful I am.

Jean

I am going
to practise concerts.

RECOMMENDED MUSIC:

<u>Chapter 1</u>	Albinoni T. Concerti, op.9
<u>Chapter 2</u>	Vivaldi A., Concerti grossi
<u>Texts</u>	Corelli A., Concerti Grossi op.6
<u>Music</u>	Vivaldi A., Four Seasons
<u>Posters</u>	Händel G.F., Water Music
<u>Activities</u>	Mozart W.A., Concerts K214/216