

MUSIC VISUALIZATION METHOD FOR AGES 5-7 YEARS OLD

Teuta HALIMI SELMANI

Abstract

Visualization with different images and shapes is an effective tool to show and describe contents and musical signs in early childhood. Music is abstract for children because it has temporal rather than spatial extent. Music does not appear but it is felt through the sense of hearing, therefore during the process of learning music, to achieve faster results we use visual tools-drawings, colors, symbols as well as stories, i.e. what is invisible to children in music we make visible.

In the Republic of North Macedonia, for the initial teaching of solfeggio and instrument in their curricula, there is no concept that links the teaching of these two subjects and there is no correlation between them which creates ambiguity in the learning process of initial musical information. Another shortcoming is the lack of material dedicated to elementary music education. As a result of those shortcomings the idea arose to create a new innovative method that will work and contribute in this direction and that will find application in the field of elementary music teaching and education. From many years of work with children aged 5-7, and from the lack of literature and musical concept for this age, the Music Visualization Method was created, by combining solfeggio and piano and visualizing their learning.

The book "Musical Stories" was compiled on the method of visualizing music, which treats learning basic information from music theory; musical expressive elements, music with program, absolute music, all of them interconnected in the teaching of solfeggio and piano. The work explains the method of visualizing music with examples taken from the book "Musical Stories". This method was created from the author herself.

Keywords: Working method, Music, Visualization, Solfeggio lessons, Piano lessons.

1. Introduction

Learning the art of music from early ages plays a very big role in the development of music skills, emotional development of children and it creates aesthetic musical attitude. Considering that the music literature for solfeggio and piano disciplines for the age of 5-7 years is deficient in

Albanian language, elementary solfeggio books and instruments that are currently used are not related to each other, which creates confusion for children while teaching them; there is also no concept for teaching of these two disciplines to children of early ages, on the other hand, the experience and pedagogical work with children of this age enabled the creation of a working concept of teaching the above-mentioned disciplines and the idea of creating the method of teaching music (solfege and piano) through visualization.

To reach the definition of this method, it took a lot of work and time, approximately ten years. This method came as a result of working with children of different ages, mainly with those aged 5-7 years, coming to conclusions as to which is the best way and what are the best tools that bring the most results in teaching and learning of these musical disciplines. Thus the use of other artistic means (drawings, colors, symbols, stories) resulted in a better musical perception, more efficient, long-term, interesting learning and conscious musical learning by students of this age.

Because through this method the teaching of solfeggio and piano in the same lesson gave efficient results and created clarity in the learning process, we decided to compile the book "Musical Stories" hoping that it will find application in the field of music education (solfege and piano) of children of this age.



Figure 1. Musical Stories

The book teaches students solfeggio and piano and is dedicated to beginners, respectively aged 5-7 years. In this book the method of musical visualization addresses these musical segments: the theory of music-values of notes, their breaks (rests), heights, signs of repetition, expressive musical elements-music form, dynamics, register, tempo, articulation and harmony. Solfeggio and piano exercises start with a drawing and storytelling and they have a title. This means that the musical material of the book has a programmatic character. In the book there are also exercises that belong to the nature of absolute music, without title, without program. So, programmed music contents as well as those of an absolute nature have a major impact on the development of musical fantasy and childlike creativity.

The concept of the music visualization method in the book “Musical Stories” is based on teaching solfeggio and piano in the same lesson or teaching content, which means that the melodic exercise that the child learns in solfeggio, the same he learns and plays in the piano.

2. The concept of the music visualization method

The concept of the music visualization method in the book “Musical Stories” is based on teaching solfeggio and piano in the same lesson or teaching content, which means that the melodic exercise that the child learns in solfeggio, the same he learns and plays in the piano.

This is done for the children to retain the lesson and to clearly give the musical information. Solfeggio and piano are closely related to each other and are taught through visual representations.

(This music teaching method can also be applied in teaching solfeggio and other music instruments). According to our research, we came to the conclusion that children easier learn the values of notes than their heights. Therefore in this working method, the values of the notes remain real in their visual presentation.

For example:

Njota katërshe dhe gjysmë

ta ta-a

Metri dypjesor
Numërojmë: para, dyta

ta ta ta-a

Figure 2. Real representation of note values

As the values of the notes and their beat are learned without obstacles by the students of this age, the book also contains many rhythmic exercises that are presented without drawings and symbols. For example:

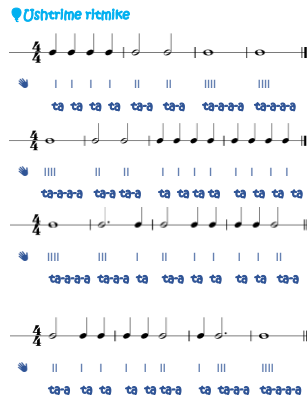


Figure 3. Rhythmic exercises

The other conclusion is that the children of this age have difficulty distinguishing heights of tones in a pentagram, so we used colored symbols to learn the heights of the tones. Seven basic colors are used for the seven musical notes. For example:

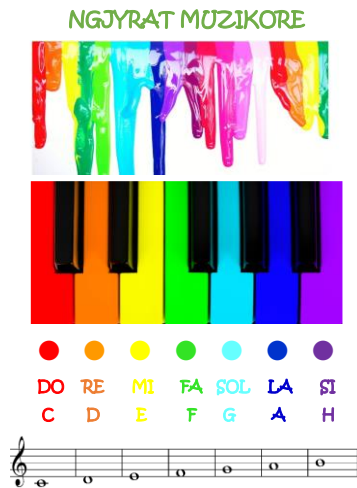


Figure 4. Visualization of music notes

For learning the music notes e.g. for teaching sol and mi notes, we first explain the height of the note-tone with colors, and with lines, their duration. A line is indicative of one beat, two lines for two beats and so on. The same is done with teaching of other notes. For example:

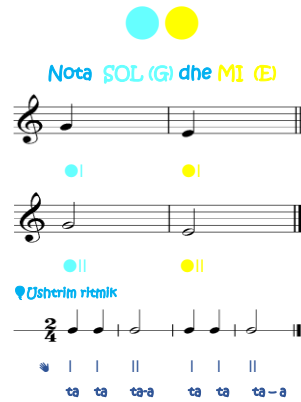


Figure 5. Learning sol and mi notes with symbols and colors

In the next lesson are used short stories with drawings, where the teacher reads the story to a child while the child observes the drawing related to the content of the story. Each teaching content has a drawing and a story. Purpose of using other artistic tools (drawings and stories) is to help for easier perception and learning of the exercise and with this comes the principle of the consistency of the knowledge learned. So when we visualize musical information, then this information will have long-term consistency in the child's memory.



Në një natë të ndritshme me shumë yje,
dëgjohej një ninullë e bukur "NINA NA, NINA
NA".

Figure 6. The use of drawing and story

After learning the sol and mi notes and after working with the drawing and story, move on with practicing solfeggio with the same notes and values learned. At first, solfeggio exercise is performed with the heights and values of the notes according to the visual symbols presented, then sung with lyrics in song form. For example:

✪ Ushtrim metodik

- Lëvizim i notave me cakëtim
- Këndëtim i notave me cakëtim
- Këndëtim bashkë me cakëtim

Nina na, nina na

ni - na na ni - na na

Figure 7. Use of drawing, story and notal symbols in solfeggio exercise

After the child learns the notes on the solfeggio, with the same method it learns the location of those notes on the keyboard. For example:

Nota SOL (G) dhe MI (E) në tastierë

SOL (G)

MI (E)

Figure 8. Using colors to learn notes on the keyboard

The same melodic line used on the solfeggio is used and adapted for piano practice by means of colors.

♥ Ushtrim në piano *

Nina na, nina na

ni - na na ni - na na















* Në të gjitha udhëvësorët e pianos, nëtrëndëshetë e cation, radhërisht e gjendëtrëpisë.

Figure 9. Using drawing and notational symbols for piano practice

Learning music is done gradually and systematically, from simple information to the most complex, from the known to the unknown. I.e. after teaching the values of quarter note and half note, we continue with the teaching of dotted half and full note; after the Duple Meter we learn Triple and Quadruple Meter; from the notes sol and mi is continued with fa-re, up to the note do₂, i.e. to the C-major scale. From monophony to

learning the consonant; also are taught the signs of dynamics (forte and piano), tempos (adagio, andante, allegro), two-part and three-part formats (ab, aba), melodic articulation (staccato and legato) also deep, middle and upper register, all through symbols suitable for childlike nature.

Table 1. Signs used realized the music visualization method

Beat and times	Colored heights	Articulations
<ul style="list-style-type: none">  – beat  – singing I – one beat II – two beats III – three beats IIII – four beats X-rest 	<ul style="list-style-type: none"> ● - DO (C) ● - RE (D) ● - MI (E) ● - FA (F) ● - SOL (G) ● - LA (A) ● - SI (H) 	<ul style="list-style-type: none">  – loud (forte)  – soft (piano)  – deep register  – medium register  – upper register  – two part form (with two figures)  – three part form (with three figures)  – slow  – moderate  – fast  – detached (staccato)  – tied (legato)

3. Musical expressive elements that are treated in the visualizing music method in the book “Musical Stories”

The concept of the music visualization method in the book “Musical Stories” addresses these musical expressive elements: musical form (two and three part), dynamics, register, tempo, melodic articulation, consonant. As we mentioned earlier, in this concept is also used the nature of programmatic and absolute music. Expressive music elements are treated in the context of teaching solfeggio and piano.

2.1. Musical form: To learn the musical form and for the child to understand the form or structure of the piece that they sing and play, we have used symbols for both the two-part and tripartite form.

The two-part form is characterized by two figures, symbols. As we tell the child to sing (play) the first part “The moon” and then the second part “The star”, in him we plant the idea that the music he has to play and sing is made up of two parts. As an example of two-part form we have the lesson “Conversation between the Sun and the Moon”. From the drawing itself and the text of the story, including two elements - the sun and the moon we let the children know that we are dealing with two-part musical form. When we teach them the first part we tell them “play the moon part”. This is how the meaning of two-part musical form is taught to children.

BIËSDA MIDIS DIELLIT DHE HËNËS ♥ Ushtrim në piano në formë dypjesore

Biseda midis diellit dhe hënës

Bisedonin dielli dhe hëna. Dielli i tha hënës: "Ënjë u jap ngrohtësi dhe gëzim fëmijëve", kurse hëna tha: "Ënjë i vë në gjumë të ëmbël ata"...

Figure 10, 11. Visualization for the two-part form

The example of the tripartite form is also presented by means of three symbols.

2.2. *Dynamics*: The dynamics are explained through two figures. We use only two nuances of dynamics: loud (forte) and soft (piano). For loud we have the symbol ♪ and for soft we have the symbol ♫. When above the melodic solfeggio or piano exercise we have set the symbol ♪, then the student should play loud or forte; when above the melodic solfeggio or piano exercise we have set the symbol ♫, then the student should play soft or piano. For example:

ELEFANTI DHE TRUMÇAKU ♪ Ushtrim melodik sipas veshit ♥ Ushtrim në piano

Të këndohet sipas shenjave të fuqisë (dinamikës).

Një trumçak fluturonte mbi kokën e një elefanti. Elefanti u nevrikos dhe filloi të ulërinte me tërë forcën e zërit të tij. Trumçaku, qetë-qetë, u largua nga elefanti.

Figure 12, 13, 14 .Visualization of dynamics

2.3. *The register*: Children of this age, through this method create a sense for registers, as well. Piano practice should be interpreted in the three piano registers: deep, medium and upper register where each one has its own symbol.

LARTËSITË E TINGUJVE
POSHTË, NË MES DHE LART

♥ **Ushtrim në piano**
Ushtrimi si kryhet sipas shprehjeve nociale dhe pasazh të lartë në një oktavë të ndryshme: oktavën e vogël, në të parën dhe të dytën.

Posthë, në mes dhe lart

Figure 15, 16. Visualization of registers

The symbols for registers are:

- deep register;
- ☹ medium register;
- 😊 upper register.

The student learns the piano exercise once, then we tell them to play the same exercise once in deep register, medium register and then in upper register, always using the symbols for the registers.

2.4. Tempo

In terms of tempo we use the three nuances of tempo: fast, moderate and slow tempo, where each one is characterized with symbols.

SHPEJTËSIA E MELODIKË
(TEMPOJA)

BRESHKË, QENUSHI, LEPURI

☹ Ushtrime melodike sipas vestitë
Të mëndoshen sipas shprehjeve të shpejtësisë
(tempo).

♥ Ushtrim në piano
Luaj ngadalë, mesatare, shpejt!

NGADALË 🐢

MESATARE 🐘

SHPEJT 🐰

AKILLI, DRINI DHE BORA VENDOZEN TË BËJNË NJË VRAP. MË I VOGËL NË MOSHË ISTRE AKILLI, PASAZH
DRINI DHE MË E MADHJA BORA. AKILLI E BËRI VRAPIN
SI BRESHKË, DRINI SI QENUSHI, KURSE BORA SI LEPURI.

Me sa - qare korra në? la la la la la la

Tre po vreo sa në stave la la la la la la

Figure 17, 18, 19, 20. Tempo visualization

2.4. Articulation: For the articulation from the melodic articulations, the way of playing detached and smoothly (staccato and legato) is used and is marked with these symbols:

MËNYRAT E TË LUAJTURIT TË MELODISË (ARTIKULIM)

SHKURT (STAKATO)

LIDHËR (LEGATO)

SHKURT DHE LIDHËR

Figure 21, 22 .Visualization for articulation

2.6. *The consonant:* The student will understand the meaning of consonance or harmony by explaining to them that notes, besides being played one after the other, can also be played on top of each other. We present the harmony in this way:

BASHKËTINGËLLIMA

NOTAT BASHKËTINGËLLOJNË

Pardërcura e pjesës "Kurta muzikore" me simbole notale

Deri më tani notat i kemi luajtur njëërën pas tjetrës, kurse tani do t'i mësojmë edhe njëërën mbi tjetrën...

Bashkëtingëllima e notave ngjason me bashkëngjyrimin e një pikturë.

Figure 23, 24, 25 .Visualization for consonant

2.7. *Using program music and absolute music:* Solfeggio and piano exercises have a programmatic character and they also have content, titles, drawings and short stories. For example:

ZOGU KËNGËN E KËNDON

Ushtrim meçlodik

Ushtrim në piano

Zogu këngën e këndon

Zogu këngën e këndon

Zogu këngën e këndon

Çdo mëngjes, një zog i vogël këndonte një këngë shumë të bukur. Fëmijët e dëgjonin me vëmendje.

Figure 26, 27, 28. Visualization for program music

Some exercises are of an absolute music nature in order to stimulate musical-artistic creativity in students. In these exercises the melody is taught and then we ask the student to do it himself, place a title on the learned melody and express the impressions of the learned exercise with drawing. For example:

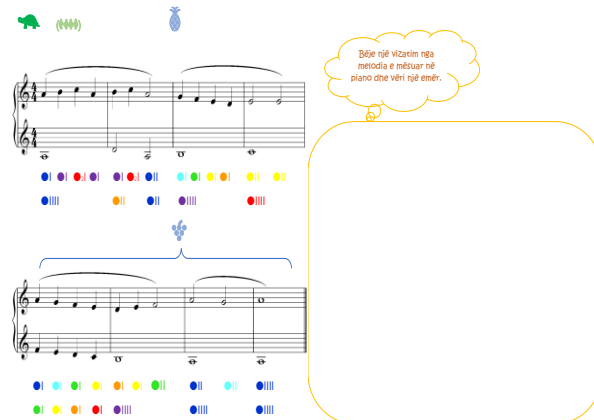


Figure 29, 30. Absolute music

3. Conclusion

During the pedagogical-musical work of teaching solfeggio and piano and while applying the music visualization method in children aged 5-7 years, based in the book “Musical Stories” was created, we can give some conclusions:

- In the initial steps of learning solfeggio and piano, the use of other artistic tools such as drawing, colors, symbols and short stories gave positive, fast and long term results;
- In explaining the values of notes and rhythmic exercises to the students of this age, they did not present any learning difficulties hence the values of notes and rhythmic exercises are realized according to their real appearance (without use of colors and drawings) ;
- Learning the heights of tones and identifying them on the pentagram presents a difficulty for children of this age, therefore the heights of the seven music notes are taught with seven basic colors where each of them has its own symbol;
- If a student of this age has the ability to distinguish notes on the pentagram, then with them we will work directly with notes, without the help of colored symbols for identification of the notes;
- Drawing and storytelling affect musical perception at children of this age;
- The use of drawing and storytelling influences the student to experience music even more;
- By using this method the student also creates opinion for the music expressive elements: form, dynamics, tempo, articulation, register, consonant;
- Learning music at this age of children should definitely be based on programmatic music;
- The use of absolute music should not be avoided as it encourages the child to develop musical-artistic fantasy;
- The music visualization method can be applied not only in teaching solfeggio and piano but also in teaching solfeggio and other music instruments, for example solfeggio and violin, solfeggio and guitar etc.

We hope that the music visualization method presented in the book “Musical Stories” for children aged 5-7 years, will find use and application in the process of learning solfeggio and piano.

References

- [1]. Alimi, S. T. (2022). How to learn music. Tetovo: SYTH
- [2]. Alimi, S. T. (2021). Musical Stories. Tetovo: SYTH
- [3]. Alimi, S. T. (2009). Gordon test for research of children's musical abilities (first grade). Skopje: The first part of the master's thesis
- [4]. Alimi, S. T. (2010). Perception of music form in fourth grade children. Master thesis
- [5]. Radeski, T., Alimi, S. T. (2006). Musical Alphabet. Skopje: IRNEL
- [6]. Mirkovic, R. K. (1996). The psychology of music. Beograd: Institute for textbooks