
The music lesson in the progress socializing the growing generation

Galina Krasteva Georgieva

Hight school "Nikola Marinov", Targovishte, Bulgaria

Email address:

galina030@mail.bg

To cite this article:

Galina K. Georgieva. The Music Lesson in the Progress Socializing the Growing Generation. *International Journal of Literature and Arts*. Special Issue: Musical Theory, Psychology and Pedagogy. Vol. 2, No. 5-1, 2014, pp. 56-60. doi: 10.11648/j.ijla.s.2014020501.19

Abstract: This paper presents the major opportunities provided by the subject Music at comprehensive school in the formation and development of skills for social contacts. Based on her own teaching experience, the author offers multiple tasks within established core activities in the music lessons: performing music; perception of music and composing music. Present and stimulating thinking tasks, proceeding from the assumption that practicing music influences improving concentration and mental activity, sharpening the observation, promotion of artistic culture, which respectively affects the intellectual development of adolescents. An emphasis in this type of activities is teamwork as the most powerful tool for building social skills and culture. In conclusion, the effect of the direct impact of art and participation in the creative process is highlights, thus adolescents are taught a number of qualities that form them as individuals and prepare them for their future career in life.

Keywords: Socializing, the Main Activies in the Music Lesson, Group Music Maining, Team-Work

1. Introduction

The aim of the present study is to outline the vast opportunities which the subject Music gives at secondary school for forming and developing skills for social contacts.

The arguments for the theme choice are caused by the alarming fact that the growing generation have made their social contacts lately mainly via the Internet. This limits their opportunities for adequate communication, changes their social profile, drifts them far from cultural traditions. The disrespect of others has become a tendency, together with the undervaluing the united criteria for upbringing and behaving in society. Aggression forces itself as a behavior model.

In this complex reality, it is inevitable to turn to an alternative of negative results, caused by the technical progress and information technologies. The necessity of the latter logically leads us to the field of art. Since antiquity music has been thought as harmonizing and relaxing means through which healing and educating effect was sought as well as uniting the community. "The aesthetic impact is an unavoidable and vital side of the higher social function of music - the function to enrich the mind and transform it,

which can be called educative-aesthetic" [1, p. 56]. Music makes people more balanced and more open to social communication, it is a precondition for developing greater intelligence in children. Music influences the psycho-physiological status of people.

The man, who organized the sounds in nature in a system that allows complex truths, messages and emotions to be transmitted, created also a system of non-verbal means – the body language with all conscious and unconscious movements to deliver through them the equally important information from the infinite world of feelings. This language needs to be mastered, understood and used in our daily practice because it leads to intellectual development, as every system for preserving and transmitting information. The bigger the information in volume and versatile as context through using specific expressive means, the more intense the brain development. Not using body language, gradually neglecting and devaluating it, will lead to impoverishment of communication means among people, i.e. the man loses something from his/her essence.

The opportunities that the Music lesson provides for developing skills for social contacts are huge. The diverse activities which are included into it are real richness, showing numerous ways for building communication

culture and behavior in society. The Music lesson, compared with some school subjects at secondary schools, gives opportunity for communicating with art, which is the shortest way for forming artistic education and sense of harmony in human relationships.

2. The Main Activities in the Music Lesson, Stimulating the Process of Socialization

2.1. Performing Music

The teacher's personality is an extremely important factor in the social-pedagogic process. The positive experience in educational practice leads to the conclusion that the concrete activities, organized by the Music teacher, do create suitable atmosphere and conditions for encouraging students and communication among them, and also for communication with good intentions and building up trust and respect among the members of the team. Attracting students in different games, performing and listening to music, discussing musical – creative tasks are precondition for expression and creating confidence and self – reliance.

The main content of the Music lesson at secondary school is songs performance – one of the most favourite occupations of the growing generation. "In the Music lesson each class represents in reality a small singing group, in which the understanding of the personal responsibility when performing the common artistic task is realized effectively through the common musical performance. This means, in fact, that performing music advantages social self – awareness of the child" [2, p. 86]. This artistic activity has a collective character and the quality of the performance depends on the synchrony, which the participants reach in class. Here, above all, what is important, is the exact reproduction of the tune in intonation and metro-rhythmic relation. After the additional work in performing the more complex buildings in the song, more frequently regarding the intonation precision, the more detailed work begins. If there are students in class who intonate inaccurately, then the teacher assigns them to accompany the song on the percussion. The instruments that are suitable in timbre are specified (the drums, for example, are not suitable for a more lyrical song). As regards the rhythmic scheme of the percussion part, in the cases when the song is in duple meter, a condition is imposed with the help of these instruments to outline the beats. According to the song a part of it may be assigned to a soloist, an additional second voice can be included (the latter can be performed by a student and/or a teacher). There are some interesting suggestions made by students when provoked by the teacher in performing the song: a suitable dance to be included (if the song can be danced to); some of the stanzas to be performed in soft dynamics or with closed mouth while the text is being recited by a

student. In the conclusive stage of the work on the song, the time, the nuances, the dynamics and other details are looked at carefully, which will allow reaching the overall impression of the artistic work. Everybody takes part in sculpting and decorating the song, according to their potential. In this sense the end product is act of the whole group, where everybody has their contribution. Students obey their abilities and skills to the common goal. What they have reached elates and stimulates them, i.e. enhances the artistic pursuit of each participant in the process with their personal contribution. In this case the main role is the teacher's who leads competently, stimulates, tactfully hints concrete decisions. Thus the growing generation are brought up with team-work skills but the relationships leader - performer are also "trained", a role that inevitably everyone will play in their lives, no matter what the professional realization is. This versatile function cannot be performed by the computer, for the teacher knows the potential of every student, assesses and chooses such role that the student can handle and through which to express himself/herself. The teacher-educator tactfully accepts or rejects the students' suggestions, by not allowing afflictions. If a student, for example, desires to perform the solo in the song but his/her intonation is problematic, the teacher assigns him/her the main part in the accompaniment and highlights in particular his/ her good performance, i.e. the teacher spares the confidence of each student.

Apart from the joy that the performance gives and the emotional co – experience, performing music contributes to cultivating to aesthetic attitude towards the world, improving the communication among people, building up moral – ethical standard of behavior. In the modern world of alienation and aggression, the ensemble singing offers the growing generation various forms for communication and integration. Through them the child lives through his/her complexes and becomes aware of his/her own utility. Ensemble singing accustoms people to group responsibility, helps each participant to be aware of his/her own part and responsibility, cultivating sense of empathy and mutual aid. Thus, singing in group helps socializing the personality.

Group music making is a basic principle in the work of Carl Orff – an approved Austrian pedagogue from 20th century, whose method has found wide application in Bulgarian music pedagogy. He successfully projects his method, setting on "elementary" forms and syncretic music art (music, poetry and dance), trying to achieve not only display of musical talents but overall influence, cultivating and establishment of the personality .

The forming interactions inside the group reflect some common patterns in the logic of human communication. Information exchange among the participants in ensemble singing is artistically redefined and offers conditions for approval of real self – evaluation of one's own potential through interpersonal comparison. The assessment attitude is an important factor in children's behavior, for there is no knowledge without assessment attitude. Here lies the essence of musical – therapeutic impact of group singing.

In other words, the spiritual development of the growing generation is impossible without cultivation in creation and “the latter is achievable the most easily through the means of art - with the most selfless and untempted of any utility sense – the aesthetic one” (Schopenhauer) [3].

2.2. *Perceiving Music*

Music is a harmonious combination of separate sounds, each of which influences human brain in a different way. Thanks to that combination, the creator succeeds in transmitting his/her momentary condition and emotions to the listeners. Music influences mainly the mind and awakens sensory and psycho – motor centres, which stimulates the brain activity. The active perception of music is an important element of the Music lesson, for it cultivates emotional culture in the growing generation, develops their image – associative thinking and contributes to artistic and intellectual development. “The aim of the artistic education, which to a great extent contributes to socialization of the growing generation, is to make them learn to perceive, understand and create artistic values and thus satisfying their artistic and aesthetic needs and therefore receiving artistic and aesthetic delight” [4, p. 142]. Music perception is preceded by a long educational period, in which students are taught how to perceive, understand and build aesthetic criterion and attitude towards the work of music. Perceiving the work, the growing generation are put into a situation of dialogue and empathy. Perceiving music activates imagination from where the image of arts spring and thus the listener becomes a participant in the creative process. “Thanks to the created images, the associative reserve in the psyche is awoken, unlocking the opportunity to activate the listener’s personal experience as well, knowledge, emotions and feelings” [5, p. 87]. Accumulating musical- auditory ideas and enriching their emotional culture, the growing generation build up a qualitative system of values which is an important factor for socialization in society. The pedagogue’s function is reduced to guiding and directing the process of perception, co – experience and rationalization the author’s message. “It is proved that concrete positive deeds and manifestation of heroism from literary works serve as an example for imitation, especially for younger students. Through literature a lot of worldly situations are understood and what have caused them. And that enriches our social experience and in many cases it helps us become aware of our own problems, (especially in family conflicts and interpersonal relationships) [6, p.157]. Perceiving music aims at achieving active co – experience and rationalization of the image of art. This activity is preceded by a preparatory phase, including creating the proper atmosphere, brief information for the work of art, its author and the age it belongs to. What follows then is learning the main themes in the work, which will allow students to go fast deeply in the work content. The music example is listened to many times and the teacher has assigned thought-provoking tasks in advance. “What is the mood in

the work of art?”, “How many times does the main theme sound?”, “How many parts do you find?”, “What kind of thoughts does it provoke?”, etc. The teacher urges to reflection and discussion. Everybody participates actively in solving the assigned tasks by aiming at the common goal – the work to be thoroughly perceived, the author’s message – to be realized. By the assigned tasks in advance students, divided into groups, have the opportunity to form theses together, to debate, discuss, work in a team. The aim is to challenge their interest and curiosity, to provoke discussion, in which everybody openly to share their opinion and impression.

This communication act allows acquainting with the group members; it improves communication, cultivates tolerance, respect, forming one’s own attitude, consideration of the opinion of others; it creates opportunity for expression. Group work is an important component in lesson activity, which at significant extent improves communication skills and provokes permanent interest in children, enriching their culture and facilitating their adaptation after leaving school.

2.3. *Composing Music*

An important activity for forming creative attitude towards the surrounding reality in the Music lesson is composing music. Stimulating the creative activity of students is a precondition which will help their realization in perspective. “Creation is an unconditional necessity in each profession. Without creation there is no progress” [2, p. 99].

Working on different creative tasks, students face the challenge to test their imagination, artistic talents, to “free” their emotions and to play a role, which would charge them with trust in their own potential, confidence, it would improve their mood, it would make them competitive, etc. In the process of this activity most of the children find talents and form interests, their experience is enriched and communication is facilitated, overcoming worries in the process of playing.

Musical improvisations need to engage all students in class and each of them, according to their interests and potential, takes up the concrete task. A theme is chosen (for example a season, friendship, etc.) roles are assigned, students are divided into groups in accordance with their preference and under the guidance of the teacher and they give vent to their imagination. One group write the lyrics, the other actively participate in composing the melody of the song, the third group prepare the accompaniment with children’s musical instruments, the fourth group prepare the choreography, etc. The aim is in the work process each member of the group to feel engaged with what he/she is best at, to become aware of their own usefulness in the conditions of friendly well - intentioned atmosphere of creative cooperation. The teacher praises students in the creative process and thus stimulates them, documents the results from the overall work and when needed he/she presents them publicly. The final result of the group work

and the teacher's evaluation and that of the classmates' are the most motivating factor for the growing generation.

Composing music trains the brain and develops the right hemisphere, which contributes to culture enhancement of the growing generation as well as building active creative attitude in them, which is a good precondition for future professional realization. Own creative works, although childlike and naïve, actually give joy and satisfaction, predispose discoveries and they educate as well. Composing and performing children's improvisations engages all students and each of them has the opportunity to display his/her qualities in a different way. "Imagination and the ability towards experiencing, everything that has been cultivated and awoken in the child, influences all his/her life. What has been triggered in those years, does not vanish, but he/she will never show interest in that, which has not been developed" [5, p. 55].

2.4. Thought-Stimulating Tasks

The Music lesson gives vast opportunities for team work. Within the lesson the teacher assigns different creative tasks, which stimulate students' intelligence and creativity. For the purpose, he/she chooses identical with the lesson subject activities, as crossword puzzles, puns, tests, schemes, tasks, where the relationships "cause – effect" are sought. These all help acquisition and consolidation of the matter, they improve concentration and mental activity, sharpen observation.

In the textbooks for 7th and 8th class a special rubric has been created "Team Work". A concrete task to be solved in teams is assigned to 13-14 year old students. The teacher's part is reduced only to the task choice and giving the work instructions. Then students divide into groups according to their friends, common interests, etc. The group participants at the beginning suggest how the task could be realized successfully, then they undertake specific engagements, students' participation in the team work is presented during the gatherings, i.e. their participation in the team work for defending the common project. Someone starts "leading" spontaneously, all students evaluate what has been achieved by each, but only one from the group receives the "trust" of a leader with the biggest authority. Thus students gradually begin to play their own roles, which they receive according to: skills, abilities, intelligence in different decisions and in discussions what has been achieved, creative potential when fulfilling creative tasks, etc. Students realize that the group evaluate you in the basis of:

- Responsibility when fulfilling undertaken engagements;
- Abilities and skills;
- Solidarity ;
- Submission to the person of higher authority;
- Diligence and perseverance;
- Friendship and mutual aid.

In team work the student realizes his/her own abilities by comparing them with those of his/her coevals. In their future profession, people, who have been cultivated in such

children's group are much more protected from failure and tormenting collapse, for they have received real self – evaluation in their early years.

In team work students find that irresponsibility and cunning deeds, the unfounded attempts to enforce your own opinion, ostentation and groundless arrogance, are not accepted by the group. As a result, such participant is isolated, for nobody is eager to accept such attitude. It is, therefore, the educating attitude of the group on the individual.

Team work at school, however, can be organized and led effectively only by the teacher. The computer would be of use only as a supporting device to teachers in their responsible job of educating and cultivating the growing generation.

3. Computer Technologies in Music Lesson. Interactive Methods

The use of computer technologies as a contemporary approach is applying more and more with priority at school. Electronic textbooks have appeared with which the teacher's role is reduced to turning on the computer and installing the needed program. The computer teaches the lesson, the computer examines students, it stimulates students in accomplishing tasks or it expresses dissatisfaction. Undoubtedly, the new technologies are an alternative at schools, they are close to students' interests, they are attractive as well and allow fast access to information, but can they adequately substitute the teacher or imitate all human activities? The truth is that the opportunities these technologies offer are limited and in this sense the music, for example, produced with MIDI technologies cannot substitute the live music, and the computer also does not possess the teacher's emotionality, who, by explaining what the new is also expresses his/her own attitude toward the subject, presenting the information in a fascinating and intriguing way. The teacher gives appropriate examples from reality for making the new information intelligible as much as it is needed, according to students' reaction and later he/she can use tables, pictures and other visual resources in accordance with the resources the computer offers. The presence of the teacher – intelligent, inspired, interesting – allows a more seamlessly acquiring of lesson matter, with which he/she awakens desire and striving for increasing knowledge and culture among the growing generation. The time for information rationalization is different in each student and depends on a variety of psychophysiological characteristics of the personality, which the teacher takes into consideration. The teacher and the class direct, manage and regulate personal contacts in the process of lesson activity. An important condition for thorough communication between the two subjects, teacher and student, is the empathic contact. This requires that teachers " show real interest in students' problems and demonstrate it to them in

a unambiguous way" [7, p. 185]. The teacher's personality lies in the basis of educating process and realization of expected achievements. He/She needs to possess a large number of qualities, which to place him/her on a pedestal in order a more effective communication to be achieved, as well as winning the trust of his/her learners. The teacher's authority is examined in an interesting way by students: "Fair!", "He/She plays excellently the piano!", "A great musician!", "He/She knows a lot!", "He/She loves us!", "He/ She helps us!", etc. This is what students evaluate in the Music teacher and he/she is hardly such a "great musician", but he/she obviously is such in their eyes. A dear evaluation! The successful teacher is above all a good professional, which means he/she masters different roles – a director, a psychologist, a DJ, a conductor. He/She should handle computer technologies easily, be a good interlocutor, respect students' personalities, highly regard their interests, focus on a humane approach in contacts with students.

To approach reasonably the methods and strategies of education and cultivation concerns the growing education. It is important that equality between the live contact teacher – student and the computer illustration through audio-visual effects is received. Denying what the man has achieved – the non-verbal communication with its characteristic and specific forms is inadmissible. It is so important that we should have in mind the facts that the man in real life will continually make with others professional, colleague, creative, etc. contacts, for which he/she needs to be prepared in advance. This understanding confirms the priority for accustoming students to skills and habits for *team work*.

Interactive methods are to help the lesson activities and contribute to more casual communication in class. They enrich the contacts in the group in an original way and attract the attention of the growing generation by provoking their desire for expression and communication. According to the aims of the lesson, the teacher offers appropriate creative activities, which would contribute to developing creative imagination, musical memory, forming an aesthetic criterion, extending musical culture, etc.

4. Conclusion

Communication with music and co – experiencing the works of art greatly and positively influence the psyche and behavior of the growing generation. The latter effect is especially strongly achieved in the cases when students are not only exposed to the direct influence of art but also participate in the creative process themselves. Thus, a great number of qualities are cultivated, which form students as personalities and prepare them for their future realization in life. The school is the place where the basement of their social culture is laid. It is in the group that the man becomes a personality and this predetermines how successful his/her realization in life will be. Work in the group forms moral-ethical qualities of personality and helps person's socialization in society. The teacher's

responsibility and that of the Music teacher is forming and cultivating moral-ethical qualities in the growing generation. The Music lesson, with the opportunities it offers for creative group expression of students is appropriate means for achieving these aims. Team work in the Music lesson and the atmosphere of collaboration, openness and trust, which is created among the members of the group is a precondition for cultivating social skills in the growing generation. The relations teacher – student need to be empathic, which should become a communication model in the group. To what extent students will incorporate with the group depends on the pedagogue's skills and if their social realization in society will be ultimately achieved.

Socialization of young people is the most successful when it is realized with the active collaboration of parents. Family should own a stable position regarding teaching at school and to support not oppose educators. The growing generation loses the most if there is a lack of good communication.

Not to kill the "human in the human" is the responsible task that lies in front of parents, educators, the whole society. The man grows up, develops, proves his/her qualities, realizes himself/herself in the social medium and socialization, i.e. the skill for making social contacts, needs to be cultivated.

References

- [1] Sohor, A., "Music and Society", Publishing house "Nauka i izkustvo", Sofia, 1975. Сохор, А., „Музика и общество“, изд. „Наука и изкуство“, София, 1975.
- [2] Mincheva, P., "Musical Education at Secondary School", Publishing house "Prosveta", Sofia, 2009. Минчева, П., „Музикалното възпитание в общообразователното училище“, изд. „Просвета“, София, 2009.
- [3] Google. Art therapy in social work. Google. Арттерапията в социалната работа.
- [4] Legkostup, P., Kuzmanova - Kartalova R., "Social – Pedagogic Work and Arts", University Press: "St Cyril and St Methodius", Veliko Tarnovo, 2012. Легкоступ, П., Кузманова-Карталова Р., „Социално-педагогическата работа и изкуството“, Университетско изд. „Св. Св. Кирил и Методий“ Велико Търново, 2012.
- [5] Stoev, T. "Musical Therapy", University Press: Academy for Musical and Dance Arts, Plovdiv, 2013. Стоев, Т., „Музикотерапия“, изд. АМТИИ, Пловдив, 2013.
- [6] Popov, T. "Therapy and Prophylaxis through Art", Publishing house "Obrazovanie", Sofia, 2004. Попов, Т., „Терапия и профилактика чрез изкуство“, изд. Образование, София, 2004.
- [7] Ivanov, S., "Professional and Pedagogic Communication", University press "Bishop Konstantin Preslavski" Shumen, 2004. Иванов, С., „Професионално-педагогическо общуване“, Университетско изд. „Епископ К.Преславски“ Шумен, 2004.