



Music Education Programme

Premise

In this project, the artistic knowledge, pedagogical and therapeutic activities for children of primary school will be placed at the facility of the school environment and are a continuation of the introductory course of the kindergarten musical programme at St. Philip School.

The purpose of the course will be for the school children to approach, harmoniously and creatively, the musical phenomenon to ensure that this important human expression over time becomes a tool in individuality in the developing world, through which the child will learn to grow, and to create new learning experiences for those who continue the path of St. Philip School. Music, like other art activities, has the power, with the proper and careful manner, to be able to educate the human being to the balance between the cognitive, affective and relational perception of the body.

Objectives

The goal of the course will be for children to experience imitation and be able to increase their familiarity not only with a sense of rhythm but with the perception of specific sounds (notes) or non-specific ones (the strike of a tambourine), with the melodic sense and the sense of intonation but also teamwork, harmony of action that will accompany the music and the sense of devotion towards this art so profound and essential. The task of the teacher is to gently lead the children through the language of sounds, rhythms, rhymes and poetry, to stress that exploration and cautiousness, playful and imaginative forces of the intellectual, emotional and physical growth that will accompany the then child to discover the world with its laws and its history from first grade all the way through primary school. From the first and second class we will move on to pentatonic patterns instrumentally and instruments expression of this scale, from third grade children gradually come near the tonal scale and use the right tools to be able to express it: the flute, made from wood, the harp and psaltery. Also from the third class will begin a journey full of images to start music theory. Through the stories of the protagonists of the music will cover a journey through the development of this noble art of combining the music of the time. The approach will be neither static nor too playful but dynamic that it is able to capture in time and social space the needs of the class without having to sacrifice the national curriculum, but rather enriching the capacity of the needs of the present context.



Method and structure of the project

The use of the pentatonic flute and Orff instruments will be added around third class, the diatonic flute, harp and psaltery. Experience will be essential to create that balance between the fundamental centrality of singing and instrumental periphery fragmented into four different experiences: to blow, to pluck, to strike and to bow a stringed instrument.

The conduct of intervention actions

The educator will be there to carefully observe and empathise with the individual personalities of the children, their temperaments and their constitution. Imagine a programme that in its articulation meets the differences without losing sight of what surely will manifest itself as a phenomenon, "the personality of the class", that is, the actual painting that during the workshop will unravel as the image of the class through the colours and musical gestures individually born on the sensitivity of different children. The choice of repertoire will also follow a seasonal route so that it can give children a sense of how to live a balanced and creative metamorphosis of magic and of nature throughout the year in music. The concert will be created from third grade class that could also be enriched with other instruments because that is the period in which it is suggested to parents that their children start learning practical musical instruments suitable for them and their expressive needs.

Content

The sound experience will be explored in different ways. The song will be experienced as a child's chance of being able to perceive himself or herself as a tool. The movement accompanied by the singing will be the ferryman experience instrumental device. The repertoire is based on popular international, regional and Italian pieces with the addition of unpublished compositions by the teacher, specifically for the class.

Intervention methods

The intervention techniques take inspiration from different pedagogical models but also music therapy: Benenzon, Priestly, Nordoff and Robbins, Edgar Willems, Julia Cremaschi, Dalcroze, Orff, etc. Gregorat.