



# **INNOVATIVE METHODS IN ADULT EDUCATION**

**5th project meeting in Zollino  
July 6-11, 2014**



# **INNOVATIVE METHODS IN ADULT EDUCATION**



# **METHODOLOGICAL SUGGESTIONS FOR ADULT MUSIC EDUCATION**



**The educational function of music stems from its very nature and expressive modalities; let's remind ourselves that music is not only a human activity, but a cosmic one. All those needs, desires, affections and emotions which play a crucial role in our lives meet through music.**



**It is therefore clear that educators need to channel its various modalities of expression, in order to shape and refine the sensitivities and personalities of each individual by directing them towards communicative sociality and reward.**



**Adult music education relies on a solid auditory and melodic repertoire, as the histories of the most diverse cultures and traditions around the world prove. Adult music education cannot, however, be separated from its bodily and expressive potential; this is intrinsically linked to the human biological and physiological rhythm, as we can easily attest if we consider the rhythmic singing of folk melodies.**



**Among the most recent and innovative methods we find what goes under the name of “BODY PERCUSSION”: this technique has shown its educational merit and its ability to engage participants in collective music performances.**





## **GENERAL AIM**

**The rhythmic and music dimension is tested and internalised through our bodies - that is, through our muscle memory - and this stimulates attention and concentration, which are fundamental in the global learning process of each individual.**

## **SPECIFIC AIM**

**The specific aim is to alternate different aspects, such as coordination, laterality, rhythmic precision, the voice and both individual and group rhythmic games. Our aim is to enhance the dialogue (communication and listening) among the participants through the shared pleasure of “making music” and through an innovative and attractive modality.**



## **ACTIVITIES**

Once the participants become conscious of their own heartbeat and of the rhythmic elements of their bodies, they move to rhythmic imitation using separated but associated body parts (hands, fingers, chest, legs, feet, voice, mouth). This allows them to express their experiences through the rhythmic call-and-response patterns, the mixing of bodily elements, and both individual and group improvisation. Participants will also learn to transcribe the rhythmic components onto the musical staff.

During lab hours, besides “body percussion” other rhythmic techniques will be used:

- **Panadera:** school desks or tables are rhythmically hit using parts of the body
- **Recyclable objects** (cans, pots, etc.) are used to create rhythmic groups and to explore the timbres that characterize each “instrument”.

**"Tuboing or Boomwhackers":** the teacher will supply each student with plastic sound tubes which will be used to create polyrhythmic productions and melodies

**rhythmic vocal activities** will be implemented through the use of polyrhythmic games with words (meaningful or not) and sentences in English or in African languages. The aim is to guide participants to associate each verbal production with their bodily rhythms. Through a gradual process which will be based on the rhythmic use of words and syllables, participants will also learn the traditional music notation.



**“Body percussion” can be applied to any age group; it highlights those sound phenomena that the human body produces by stimulating the users to create, listen and play different rhythms - from the simplest to the most complex - and by making the most of the tonal possibilities that our body, our original musical instrument, offers us.**

**In fact, the human body, like every percussion instrument, can experience endless sounds, obtained by beating, rubbing, shaking its various parts; these are mainly:**

- FEET**
- HANDS**
- THIGHS**
- FINGERS**





**Of particular interest is the use of "Body percussion" by the group "TEBATO" to educational and performative ends. This group uses theatrical and rhythmic techniques in theatrical performances as well as in private and public festivals**



**In the realm of performing arts it is important to mention the group "MAYUMANA"; they are active also in the field of music therapy, used to magnify the perception of our own bodies and to enhance group creative expression.**

**One of the most innovative methods in adult music education is what goes under the name of “music therapy”. Music therapy uses music as a tool to enhance communication, physical rehabilitation, expression of emotions, learning processes etc. This method is addressed to both adults and children and it is generally conducted either in a one-on-one session or a group session.**





**Music therapy is fundamentally a way to get closer to and “communicate” with a person; it is, therefore, applied differently in one-on-one and group sessions, if the user is a patient or a student etc. Depending on the therapeutic aims we can distinguish among several techniques. Historically we can distinguish between “active music therapy” (to play) and “passive music therapy” (to listen to)**



**Schools can be easily differentiated according to the type of approach followed: psychoanalytical, psychosomatic and somatic.**

- ❖ **Somatic approach:**  
**In these cases the user is a patient.**  
**The aim is therapeutic.**





## ❖ **Psychosomatic approach:**

**Users are either individuals or groups. These often are children, elderly people and mentally disabled people.**

**The aim is to develop or maintain cognitive, expressive and learning abilities, as well as motor coordination**



# ❖ Humanistic music therapy.



**DOMANDE?**

**SUGGERIMENTI?**

**PROPOSTE?**