

# Wuytack's active strategies for teaching music listening to children

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## Learning how to listen to music



Importance of learning how to listen to 'classical' music to better appreciate it (Elliot, 1995; Haak, 1992; Swanwick, 1979; Wuytack, 1974, 1982).

## Difficulties in listening to music

Music unfolds in time: therefore it is difficult to perceive it as a unit. One should listen to a work three times, in order to grasp its unity (Nicolas, 1997).

Listeners find it difficult to relate events that are far in time (Tillman & Bigand, 2004).

Children have difficulties to focus attention, when listening to 'classical' Western music. Some show negative attitudes towards this music because it is complex and unfamiliar (Boal-Palheiros, 2002).

They often use physically active modes (sing or dance along to the music). Teachers tend to use more passive approaches (Boal-Palheiros & Hargreaves, 2004).

## Research on teaching methods for school music listening

Advantages of **visual materials** and **movement** to enhance music perception

- Performance video (Geringer et al, 1996; 1997)
- Listening map (Gromko & Poorman, 1998)
- Performance of movement (Shiobara, 1994)
- Listening with a 'musicogram': significantly more correct responses and more enjoyment of children when listening with the 'musicogram' (Boal-Palheiros & Wuytack, 2006)

## Active methods for listening to music

**Music appreciation through participation** (Strauss, 1988)  
Expressive content in the emotional world of children  
At least one compositional device which is perceivable

**Active music listening** (Wuytack, 1974; 1995; 2016)

- Learning the musical materials through performance
- Listening while following a 'musicogram'
- Situating the music in its context

Vivaldi - *Autumn Concerto* 3. *The hunt*



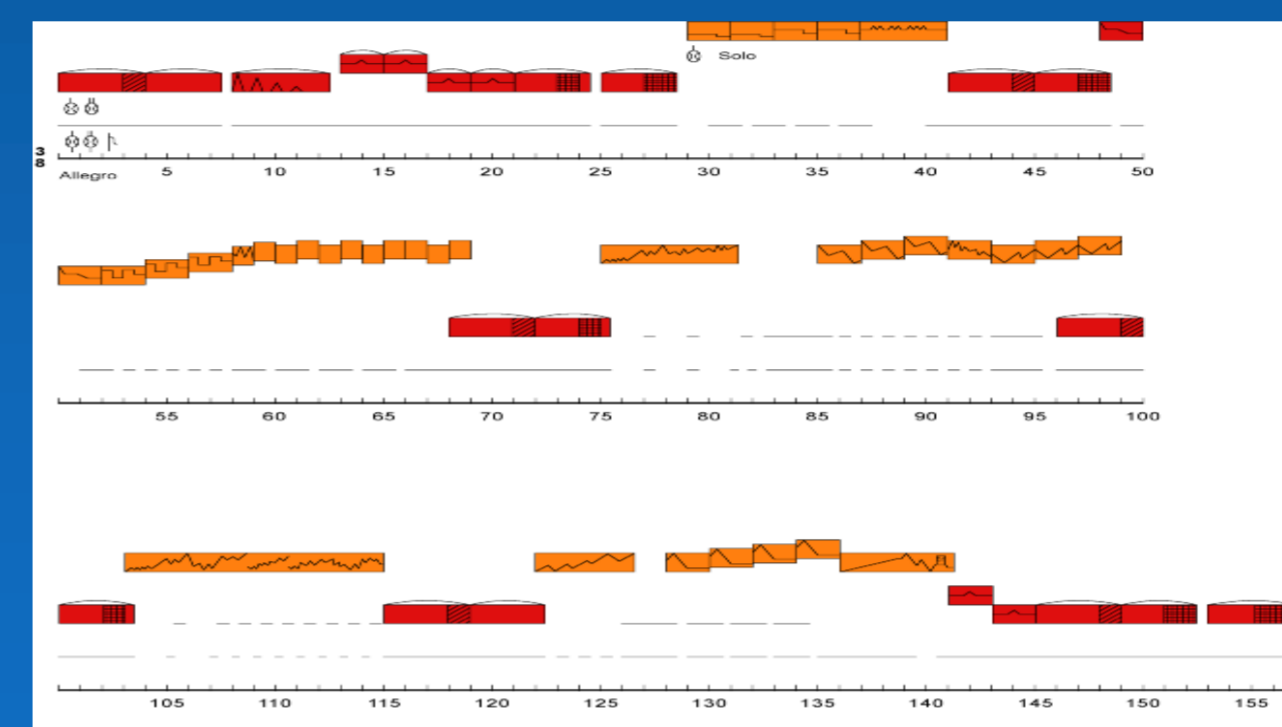
## Active music listening with the musicogram



Playing rhythms  
Playing the melody  
Doing movement...

### Musicogram

Visual representation of the music form and structure. The musical materials that may be more easily perceived are represented through **colours, geometric figures, symbols**.



- Listener's physical and mental participation before listening, through performance (singing, playing, dancing...).
- Focus of attention during the listening activity; recognizing the musical materials.
- Brief analysis of the form with a 'musicogram' (representing the totality of music).



## Teaching strategies for learning the musical materials

Verbal, vocal, instrumental, or bodily performance



Singing  
Playing  
Moving  
Dancing  
Drawing



## Conclusion

Active strategies (performance or visualization) motivate children for listening to the music, and enhance their musical understanding and enjoyment throughout the lessons