

5 perspectives on teaching ensembles

- methods to be used in teaching

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SYDDANSK
MUSIKKONSERVATORIUM
DANISH NATIONAL
ACADEMY OF MUSIC

"5 perspectives on teaching ensembles" is a pedagogical research project developed at the Danish National Academy of Music in 2019.

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5 DIFFERENT PERSPECTIVES ON TEACHING ENSEMBLES

For the teachers of this course


with a focus on communicative approaches in ensemble pedagogy

- Rhythmic training & understanding
- Musical memory
- Groove & Swing
- Ostinatos
- Reading music
- Creativity
- Imitation & assimilation

Collective & individual

VIDEO EXAMPLES

Each chapter - each method - is accompanied by a video example that demonstrates the execution in practice.

The videos can be accessed by clicking play  or by scanning the QR code at the beginning of each chapter.

All videos are also summarised here (click or scan):



Rasmus Worm (drummer/guitar)
Jacob Hedegaard (drummer/keyboard)
Johannes Ravn (guitarist/drums)
Emil Mathiesen (bassist/piano)
Sofie McQueen (singer/bass)

Video & sound editing: Peter Hellesøe

INTRODUCTION

Ensemble pedagogy - how to teach combos - is a practically oriented school subject placed in the last two semesters of the rhythmic bachelor - here the music students learn how to teach playing in small combos (approximately 6-7 instruments). In this guide I will describe my teaching in these courses.

The learning objective of the subject at the Academy of Music in Odense is to enable the students to plan and organize ensemble/combo lessons at beginner and intermediate level, i.e: Music school - talent line - highschools, etc. They must be able to communicate musical and artistic expressions in a relevant way to both peers and non-specialists, as well as reflect on practice and choice of methods in relation to their own pedagogical practice. Many of the students are already out "in the real world" teaching at music schools, etc. The subject is thus highly relevant to their current and future work.

I have chosen to work with smaller groups: 5-6 students at a time, rehearsing arrangements in which they play on alternating secondary instruments. By the end of the course, everyone will have tried playing piano - guitar - bass - drums & percussion and will be able to draw on this experience when creating their own combo arrangements at beginner/intermediate level. Ensemble pedagogy is NOT rotation, it is not a requirement to be able to play all the instruments after completing the course, it is more important to know how to simplify bass ostinatos, guitar riffs or complicated drum rhythms, and being able to communicate this in an appropriate way.

At the beginning of the course I demonstrate the "5 methods".

I did not invent the methods, but systematized, and lined them up:

- 1) Melody and harmony with SDS
- 2) Play with me
- 3) Ostinatos with SDS & verbal instruction
- 4) Note-specific communication
- 5) Play along with the record

In the following sections each method will be explained with text, sheet music and there will be a video to further document how the methods are used. This video features a team of students that I instruct in 5 different songs - playing alternating secondary instruments:

- Rasmus Worm (drummer, playing guitar)
- Jacob Hedegaard (drummer, playing keyboard)
- Johannes Ravn (guitarist, playing drums)
- Emil Mathiesen (bassist, playing piano)
- Sofie McQueen (singer, playing bass)

Once the methods have been demonstrated, the students themselves must create educational arrangements for combos tried out on their fellow students. It is possible to have the students' arrangements tested by intermediate level students if they wish, for example at VUC Odense's Flow students, which is a 2-year high school with a special focus on music, theater & design.

While rehearsing their arrangements we have a focus on conducting - communicating the pulse - including subdivisions - dynamics and phrasing. Within 30 minutes, the student should be able to complete approx. 2 full play-throughs. It is not absolutely necessary that all parts of the form: verse - chorus, etc. are included in the arrangement. It is up to the student who has arranged - who has the "teacher-role" - to prioritize.

It is not a requirement that the student uses my methods, as long as he/she has reflected on his/her choices. When the student has finished their rehearsal, we evaluate together.

I believe that students learn a lot from the mistakes and successes of others, as long as we reflect on it together.

This course is practice-oriented - no theory - but I do describe the concept of Flow:

"FLOW experience, optimal experience; originally called autotelic experience, where the activity becomes valuable in itself; harmonious state of full awareness of and engagement in an activity; experience of correspondence between goals and action possibilities; can be pursued volitionally and achieved in all areas of life such as work, education, play, socializing and music"

(Hansen et al. Psychological-pedagogical dictionary, 2006).

The originator of flow theory, Mihaly Csikszentmihalyi and Hans Henrik Knoop have set out a number of points that can help achieve this:

1. *Setting clear, concrete and realistic goals.*
2. *Feedback - i.e. ongoing and relevant feedback on how you're doing.*
3. *An appropriate balance between skills/knowledge and challenges.*
4. *Removal of distracting factors.*
5. *Manageable, understandable and precise rules for the work/activities.*

- Csikszentmihalyi 1997, 2005; Knoop 2002.
blivklog.dk "How do you get into flow?"

In ensemble pedagogy, this means that the instructor should strive for minimal instruction and maximum play, thus avoiding too many interruptions: You can give 3 pieces of information - before testing them, e.g: "the dynamics in the intro should be softer - the drums should play on the ride cymbal in the verse - everyone sings chorus in the chorus" - this is tested before we move on.

As students build up a routine - as organizers and communicators - they learn to communicate while playing, avoiding unnecessary distraction, breaking concentration, and also accepting the sound of chaos, correcting what needs to be corrected. It can be difficult to see what is an insignificant mistake and what is a "wrong" mistake. The latter needs focus - it needs to be corrected and rehearsed.

Appropriate feedback between the 1st and 2nd play-through, improve the ensemble noticeably. Focus areas could be: Correcting incorrectly played voices, improving the swing/groove, clarifying the dynamics and/or expanding the individual voices: If the bass part is too difficult, it should be simplified. If the part is not challenging enough, it should be expanded.

Students must learn how to present the material in a way that is easy to understand, both musically and in terms of arrangement technique: the aim must be clear, concrete and realistic.

If the method of "score-specific communication" is chosen, the score must be easy to read and correctly notated - clear and specific to the instrument. Alternatively, a sheet of music with melody/lyrics and chords can be handed out so that the musical whole is clear to everyone.

The blackboard can also be used if necessary.

It is important to manage time spent, planning the lesson so that all educational goals are met, and adjusting along the way if the plan goes wrong, which often happens ...

The students have to practise on each other, which is more a practical measure than a pedagogical one. It would probably have been better if they could have used "real students" - e.g. from a music school or the students from VUC Odense Flow.

However, there is a great pedagogical advantage in that the students who do not have the "teacher role" learn "first hand" what a good teacher does with music:

If the "teacher" (the student who is the teacher) has prepared well and uses his or her method optimally, the students who play will find that things go quickly and smoothly - the music succeeds. If the "teacher" is unclear, unstructured or unambitious, the students may feel that they have to use their own musical skills to make the music succeed.

An instructor who does too much can stifle free initiative causing students to lose motivation.

In the "real world" it's a balance between total control and freedom with responsibility.

To learn this balance, an internship is necessary: you can get one at the master's program.

THE FOLLOWING SECTIONS DESCRIBE THE 5 METHODS I USE:

1. MELODY AND HARMONY WITH SDS

An instrumental song is rehearsed without the use of sheet music. We use singing, basic steps/dance and clapping. Finally, we transfer what we have learnt to real instruments.

The sheet music of the song is included in the appendix.

2. PLAY WITH ME

Kærlighedsblomsten - an original song by Christian Søgård - is rehearsed without using sheet music, using instruments, all information is learned by ear. I play the chords and sing the melody.

As a starting point, everyone has to come up with their own voices, the drums and bass have to "invent" a suitable groove, etc.

The sheet music of the song is included in the appendix.

3. OSTINATOS WITH SDS & VERBAL INSTRUCTION

Stjerne, dråbe bølge, an original song by Rune T. Kidde, is rehearsed without using sheet music. We sing the chorus (2-3 independent voices) with basic steps, clapping rhythms that represent the role of the different instruments. Everyone learns to sing the bass ostinato and drum rhythm, and finally transfer what we have learned to real instruments.

The sheet music of the song is included in the appendix.

4. NOTE-SPECIFIC COMMUNICATION

NU, an original song by Christian Søgård, is rehearsed with sheets specifically written for every instrument in independent voices. Starting with basic steps and clapping relevant rhythms extracted from the sheet music: the bass ostinato, etc.

The sheet music is handed out and we learn to play the music. The sheet music of the song is included in the appendix.

5. PLAYING ALONG WITH THE RECORD

Kære ven, kære ven, an original song by Christian Søgård & Rune T. Kidde, is rehearsed without using sheet music, starting on instruments. All information is learned by ear, playing to the record.

I process the sound through a looping program, Anytune pro, that is able to divide the song into suitable parts that we play along with. Once everyone has learned their voice/role, the looped part is muted and we play the music on our own

The sheet music of the song is included in the appendix.

Finally, there is a section with the students' and my reflections on the 5 methods.

Have fun

MORTEN NORDAL

Morten Nordal

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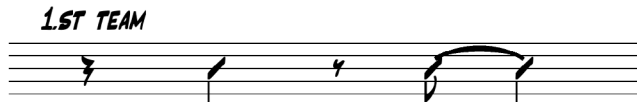
METHOD 1

Method 1: Melody and harmony with SDS

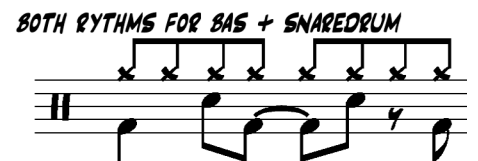
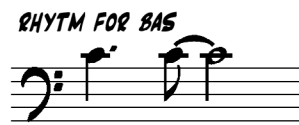
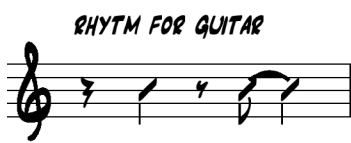


LEARNING AN ORIGINAL TUNE

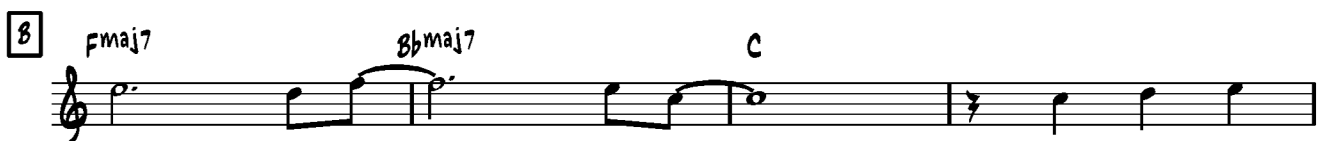
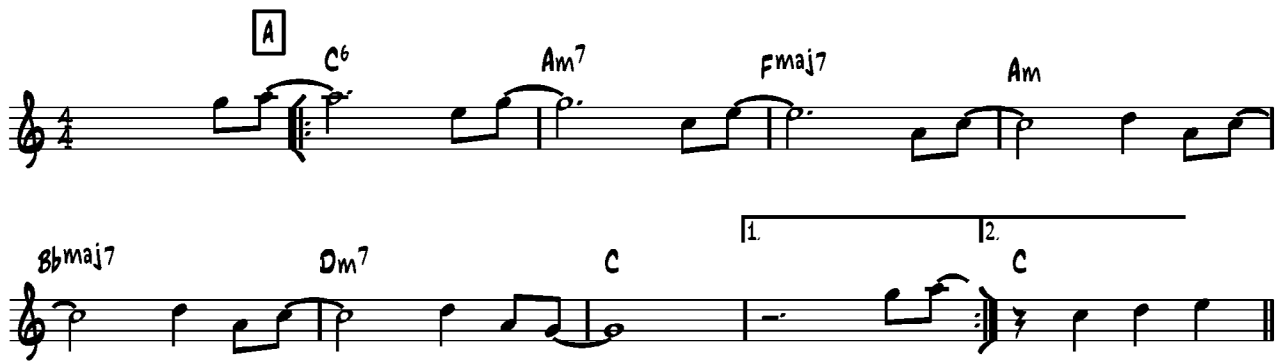
Using basic movement steps (see description) we all learn to clap the 2 rhythms:



Hereafter the students are divided into 2 groups, each clapping their own rhythm simultaneously with the basic steps. Each rhythm represents an instrument (ex 2) that is included at the end of the lesson.



While doing basic steps (see page 18), rhythms 1 & 2 are being clapped (in groups), and the melody learned by ear. It's important to break up melodies in suitable pieces: I think 4 bars are good.



You can either sing the names of the notes - solmisation - or just la la....

After learning A, team 1 sings the melody, clapping the rhythm

Team 2 sings the root of the chords with the same rhythm as they clap with their hands. Alternatively, you can sing in steps

When the whole A-piece has been learnt, we switch: Team 1 sings bass notes, team 2 the melody. It is important that everyone learns the melody and the chords.

In my composition, I did a rhythm change in the B-piece, but this is not absolutely necessary.

Developing musical awareness could be an aim of this method: The melody starts with an unaccented beat - 4+4and. At the same time, the pulse is kept in the feet. This does not necessarily create musical awareness, rather a physical sensation of pulse and lift.

If the rhythm of 1 + 2 and is clapped at the same time as the melody is sung, it is obvious to explain how it is all connected and thus create musical awareness:
We clap on the first beat, where the right foot comes forward. On the third beat, the right foot goes back where no one claps, and on the fourth beat, the left foot goes back while singing the melody on 4 + 4 and, etc....

Another aim is to learn the tempo & the groove of the melody through the physical sensation that we get, when we move to the different rhythms - the bass notes & the melody.

Obviously, after we have learnt everything: Voice - basic steps and clapping, we move on to the instruments and play the music.

METHOD 2

Play with me!



LEARNING THE TUNE "KÆRLIGHEDSBLOMSTEN"

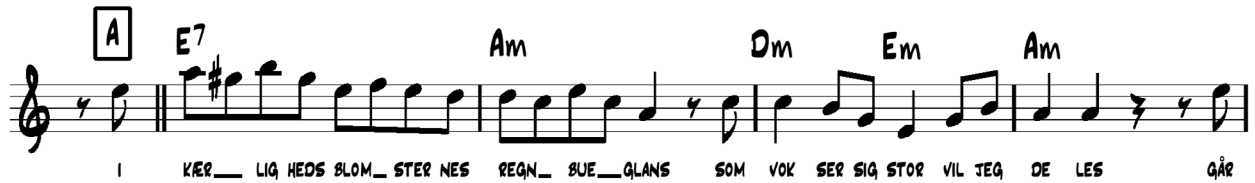
Everyone have their instruments ready from the start. I am in the middle of the group so that everyone can see and hear me, I have a guitar and I play and sing the song we are going to learn.

SWING / BLUES 'RAG'

KÆRLIGHEDSBLOMSTEN

SØGÅRD / KIDDE

A



I KÆR LIQHEDS BLOM STER NES REGN BUE QLANS SOM VOK SER SIG STOR VIL JEG DE LES GÅR



DRÅ SE KRY STAL LER TIL SOL LU GE DANS HVOR SPLIN TRE DE FAR VE SPIL HE LES JEG

B



FIN DER DEN BLOMST I DEN DY SE STE NAT HVOR DRØM ME NES KAL KE ER TOM ME JEG



FOL DER BLOT HÆN DER NE SE DER OM AT LYS KÆR LIQHEDS BLOM STEN MÅ KOM ME

One of the characteristics of the song is that it is divided into 8 bar sections, which can easily be divided into 2 sections for easier memorisation. We start with an intro:

INTRO

The bass can be sung and played at the same time as the guitar chords, which are played with a light swing rhythm. The drums are first played in a swing rhythm on the cymbals, with the hi-hat on 2 and 4 and the bass drum on 1 and 3. The snare drum is omitted for volume reasons.

This is just a starting point. Students should come up with more exciting ideas as they learn the song.

Everything is learnt by ear - playing and singing. The drum rhythm is sung when necessary. I call out the chords as I play them.

As a contrast piece, I have created an instrumental bridge (C): The melody of the A part is transposed to Cm. However, it can easily be left out if you do not have the time or the energy to do so.

C

The aim of this method could be the encouragement of individual initiative - each pupil contribute with their own voice/role without precise instructions from me: "We'll figure it out together..."

Listening: Not playing too loudly or too much at the beginning is a very important thing to learn. Also that the music develops, that the roles are not fixed - but as we get to know the song, a sense of the role of each instrument emerges - hopefully...!

Of course, it's my responsibility to give creative input if necessary, but the starting point of this method is that everyone is allowed to contribute, as long as the chords, the melody and the lyrics can be heard and understood.

"The whole" is not important at first - it comes from playing.

METHOD 3

Ostinatos with SDS & verbal instruction

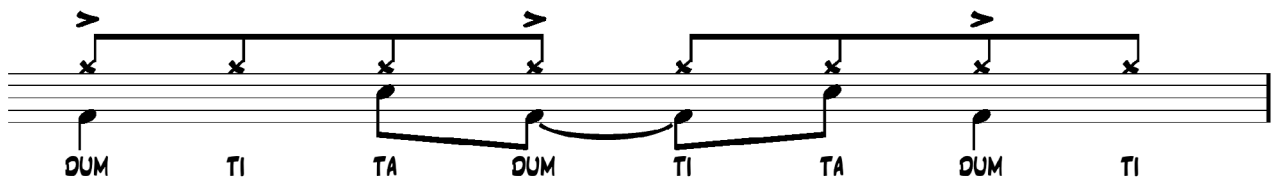


LEARNING THE TUNE "STJERNE, DRÅBE, BØLGE"

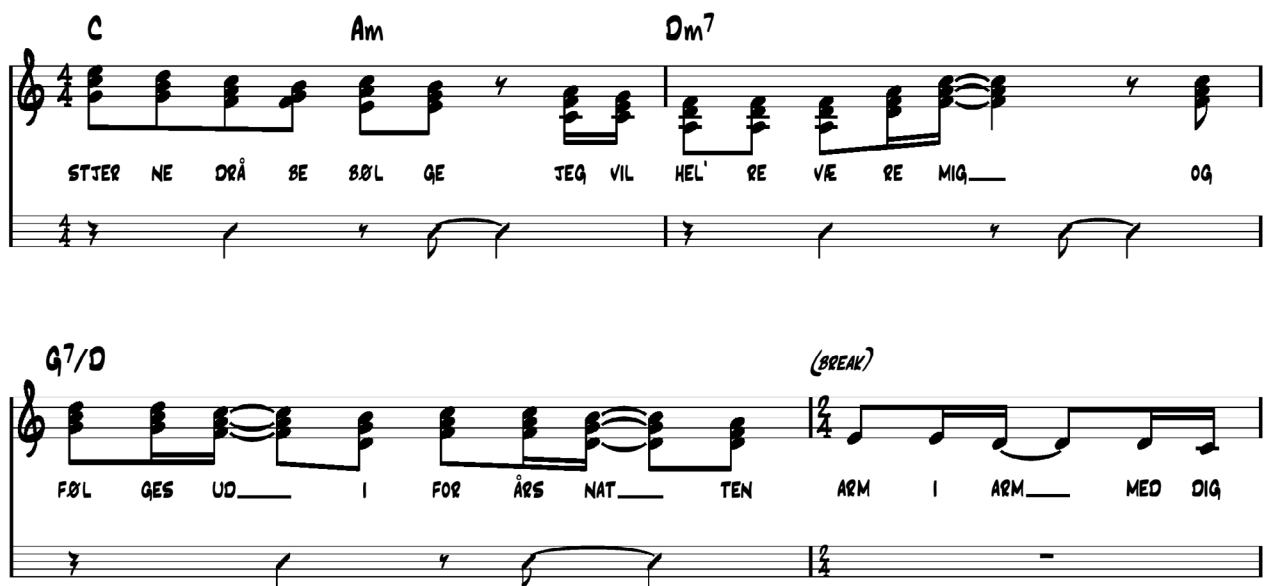
We all learn to clap a rhythm and sing a bass ostinato while doing basic steps:



The guitar plays chords with the rhythm, the bass plays the ostinato - the drum beat is sung:



Everyone learns to sing chorus voices simultaneously with basic steps/rhythm in the hands:



Finally, it's all played on instruments.

One of the aims of this method is to strengthen musical awareness. To understand musical relationships, with a focus on how rhythms affect each other.

The whole is the result of a common groove!

METHOD 4

Note specific communication



LEARNING THE TUNE "NU"

While doing basic steps, the pupils imitate the rhythms of each voice:

Two staves of music in bass clef, 4/4 time. The first staff shows a melody line with notes G2, A2, B2, and C3. Above the staff are chords Bm and F#m. The second staff shows a similar melody line with notes G2, A2, B2, and C3, but with rests in the second and fourth measures labeled (BREAK). Above the staff are chords Bm, (BREAK), Em, and (BREAK).

Instrument-specific sheet music is given on "NOW" - each student has an individual part, every singer gets lyrics and melody - or just the lyrics.

It is normal for a singer to prefer lyrics to notes and chords to relate more freely to the melody.

It is important that the lyrics contain the same information as the sheet music: Information about the length of the intro - "verse" must be renamed to A, if the sheet music says so. The C part (the instrumental solo part) could be called **C (instr) //: 4 bars solo :// rep ad lib...**

It is much more difficult with terms like KODA or D.S. / Da Capo etc; the note/text should not contain so much information that playing through becomes an "impossible obstacle course".

Two staves of music in treble clef, 4/4 time. The first staff shows a melody line with notes G4, A4, B4, and C5. Above the staff are chords Bm and F#m, each with a guitar fretboard diagram showing a 2nd fret. The second staff shows a similar melody line with notes G4, A4, B4, and C5, but with rests in the second and fourth measures labeled (BREAK). Above the staff are chords B7 and Em, each with a guitar fretboard diagram showing a 2nd fret.

I don't think you should avoid using D.S. - Da Capo - Koda etc. in sheet music:

Musical education is ALSO learning to read and understand professional terms and signs.

You can discuss the value of indicating strength/dynamics in a score: piano - mezzoforte etc.

My view is that this is information that you incorporate into your music yourself as you learn the piece, but at some point the students must be involved in the use of this information.

It has to be up to the individual teacher to decide when it fits into the lesson plan.

METHOD 4

...continued

After the sheet music has been distributed, we start playing the music, e.g. by practising the individual parts, looping the intro - A - etc. However, some self-study may be necessary: The guitarist will need to check the voicings. The fingering in the B section will need to be practised, the drummer will need to understand the difference between the rhythm in the intro and the rhythm in the A, etc.

I recommend that you sing the drum part to the students as you read the music:

Or you can make a drum rhythm similar to SDS: The 8th-notes of the hi-hat are played with the right hand on the chest - the bass drum is played with the right foot - the snare drum is played with the left hand on the chest. The open hi-hat could be played by lifting the right foot and saying "Tsiiii..." as an open highhat - it would probably be better to lift the left foot - but it's hard to do that standing up.

For a beginner on bass or guitar, it can help if the note is written in tablature:

Scores/arrangements are not designed to be difficult to play, so each instrument is arranged to make playing easy, so you can come up with your own suggestion/variations on the part.

One aim of this method is reading and playing: An inexperienced music reader needs to learn that music is read like ordinary text: from left to right, and that understanding - experiencing - the music comes at the same time as we read and play.

In the rhythmic world, people tend to see sheet music as a mere guideline. I welcome this as long as there is an understanding of the overall plan of the music - the score should not be a barrier to creative suggestions or personal initiative. In an ensemble lesson I would prefer that this method - note-specific communication - is quickly translated into playing without the score. However, it may be necessary to use the note to 'remind'.

Once a routine is established, you will quickly learn to familiarise yourself with a sheet of music, your own written part, and to translate the written notes into sounding music. An important part of any musical education is the understanding of why the note must be played exactly as it is: In ensemble playing, it is to be part of a musical context - the whole comes from the score.

METHOD 5

Play along with the record!



LEARNING THE TUNE "KÆRE VEN, KÆRE VEN"

Learning a song often starts thorough preparation at home.

Let us assume that the guitar student has downloaded the guitar riff tablature - the chords - or the lyrics & melody from a song book - or has watched the video of the song on YouTube. All the material is practised by playing along with the original; "playing to the record".

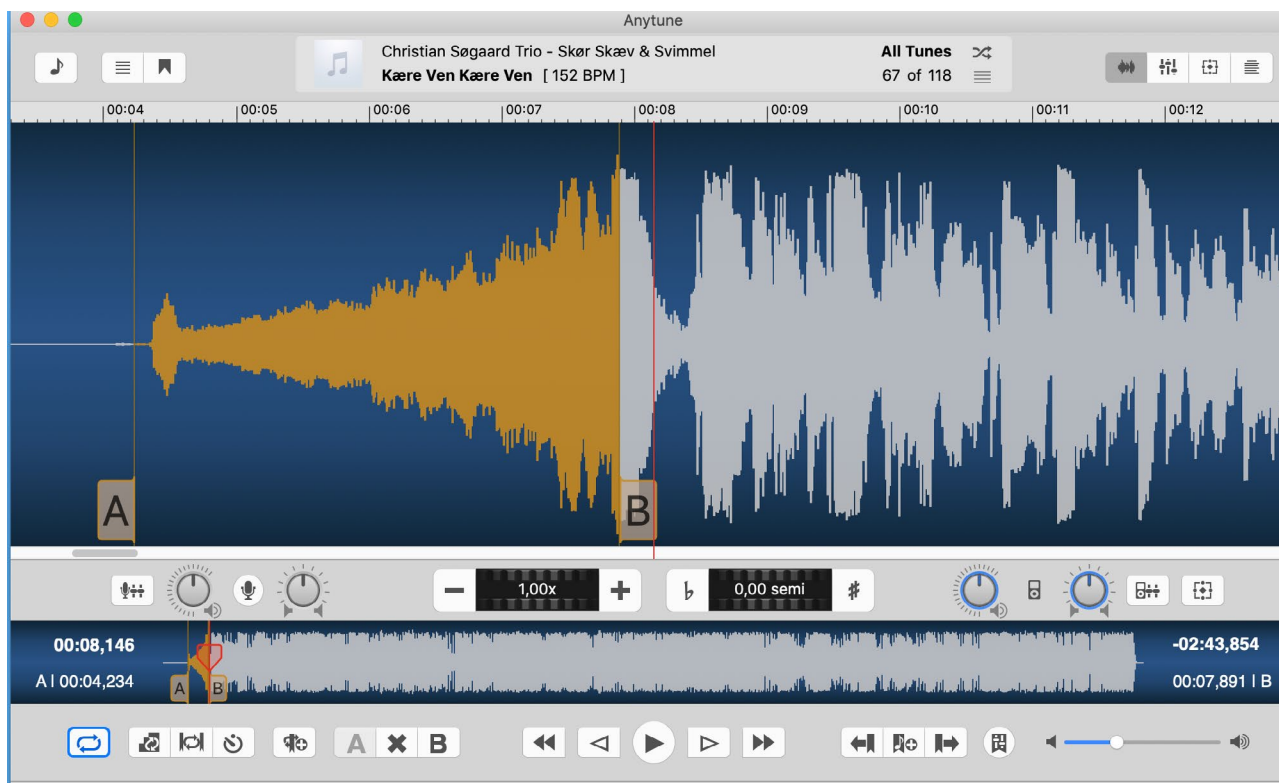
Of course, if the rehearsed material has to be combined with other students' preparatory work in ensemble lessons, this will be time-consuming and perhaps futile: If the chords/tabs don't fit, the pianist has found a different version of the song, the bassist has perhaps only skimmed the material - the drummer, etc....

But it IS a fun process - and a very important tradition in rhythmic music:

It all goes from imitation to assimilation to innovation. You move from the imitation stage to the assimilation stage when you take little bits of things from different people and weld them into a identifiable style - creating your own style. Once you've created your own sound and you have a good sense of the history of the music, then you think of where the music hasn't gone and where it can go - and that's innovation. (Walther Bishop Jr. i Berliner 1994 p. 120)

Basically, everyone is on their instruments from the start, I stand with my iPad from which I play the song we are going to learn: "Kære ven, kære ven".

I use an app called "Anytune", which can loop selected passage (the app can also speed up/slow down the tempo and change the key).



With instruments in hand, we listen to the intro: "Kære ven, kære ven" - 4 bars looped.

As the students become aware of what they have to play - the tempo, the chords, the riffs, etc. - they gradually begin to play along. If they don't know what to play, I help by singing along, close to the student and low enough that it doesn't disturb the others. Alternatively, I can show on the instrument what they could be playing, or hand them sheet music specific to the instrument.

Now the students play along with the loop and when everyone has learned their parts/riffs/chords etc by ear - the loop stops and the students play on by themselves.

We continue with the A-part, which is 12 bars long. I have chosen to loop the first 8 bars because the drum rhythm and the bass figure are the same. After learning the 8 bars, we move on to the last 4 bars, where there is a bit of variation in the chords and rhythm. The whole thing is put together into a single verse, which the students play along with the loop from the iPad.

It is up to the individual teacher whether sheet music is provided or not. I would like to avoid this partly to stimulate musical memory, but also to let the students judge for themselves how important it is to be an exact copy of the original - whether it is more important to be aware of the roles of the music and to develop their own voice....

Moving from imitation to assimilation to innovation is the goal.

One of the aims of this method is to strengthen the instrumental ear.

It is the responsibility of the students to decipher their own voice from the whole - to understand the sonic aspect such as: timbre - dynamics - genre - etc.

The whole comes from the exact copy of an original that (perhaps) develops into a new original.

MOVEMENT

Basic steps

"Music and movement are connected - also in SDS - singing, dancing & playing.

Movement has several functions: It gets the body physically moving, it creates contact with the body's rhythm, contact with the body's expression and finally, movement has an aesthetic function because it is visually appealing. Finally, movement has an aesthetic function because it is visually exciting to look at.

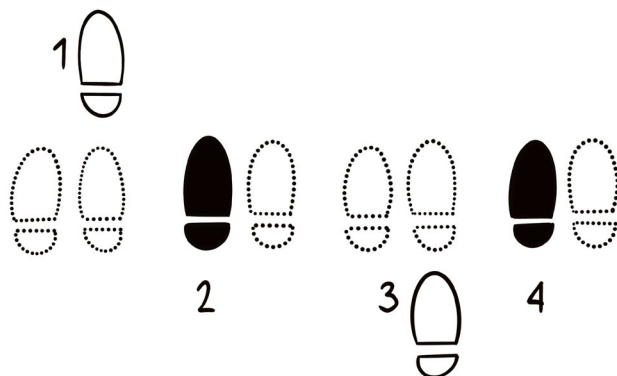
In SDS, the word movement covers all the physical efforts involved in the activity, such as walking a basic step or tapping the lower thighs. People often dance traditional dances from different countries, or they create their own choreography using steps from different styles.

Something happens when the body is involved; people relax more and forget about self-control for a while. The body helps the mind to participate in the music, the music becomes more than just sound. There is movement and energy in the room, which makes the participants pay attention to each other."

[Kirsten Juul Sørensen. SDS Song, Dance and Playing p 14-15]

I often use SDS as an introduction to a lesson; it creates a sense of community from the start - we're all in it together, learning the music. Optimally, 5-10 minutes - within a 30-minute lesson - is appropriate before we go out on our own instruments and play "real music".

The basic steps in 4/4: Right leg goes forward on the 1 beat. Left leg walks on the spot on the 2nd beat. The right leg goes back on the 3rd beat and the left leg walks on the spot on the 4th beat. It's important to start in a circle so everyone can see and hear each other and my directions.



Clap a rhythm while singing a melody, bass line or riff. After about 5-10 minutes everyone should know the rhythm to the main riffs, ostinatos, and everyone can sing the melody and know the period - the number of bars in each part, and will have a common sense of the general groove and tempo of the song.

"In order to understand a rhythmic progression, it is necessary to be able to perceive accents and to determine the musical events in relation to a time frame. Of course, you can measure time in seconds, minutes, etc. and then determine the musical events exactly in relation to a time scheme. But in practice - whether playing together or listening - what we need is not a stopwatch, but a shared sense of time. And although we also need the brain for this, it is largely the body that houses the sense of rhythm."

[Johannes Grønager - C-nøglen p. 39]

REFLECTIONS

... on the use of the 5 methods:

1. MELODY AND HARMONY WITH SDS

Positive: Everyone is activated quickly - on equal terms, no one has an instrumental advantage. Interaction is strengthened by listening to each other - as much as possible there should always be at least 2 on each voice. It's a fun way to incorporate ear training into the combo lessons.

Negative: It can be annoying not to start on the instruments straight away - for the impatient students this method may seem worthless. A drummer may find it unimportant to learn melody & chords - I think this is a wrong attitude: The whole is important for everyone!

- It provides a very intuitive access to the instrument, since you have "learnt" how to play the song before you have tried it. However, I'm not sure how much of a music theory foundation is required, before you can translate that knowledge directly to the instrument?

One positive thing is that you can stretch the time you work on a song before it gets boring, as the SDS and the actual ensemble playing can be perceived as two different settings.

[Emil Mathiasen]

- The advantage of starting in a circle and learning the song collectively is clearly that it creates a common foundation and a good team spirit. However, the transferability of this can vary from instrument to instrument.

[Rasmus Worm]

- The advantage of this method is that being able to sing what you're going to play gets it into your body in a different way than if you just had to read it from a sheet of music or were taught by the teacher. The downside can be that for some, it can be very difficult to transfer what you sing to an instrument.

[Sofie McQueen]

This method can - of course - be scaled down in level: E.g. focussing on the chorus, instead of the whole song - skip singing the chords in steps - simplify the rhythms, etc.

Primary goal:

This method trains the "musical memory" - the ability to remember and oversee longer musical sequences. Everyone gains an awareness of the role of the instruments.

2. PLAY WITH ME (KÆRLIGHEDS-BLOMSTEN)

Positive: Everyone is activated quickly and on their own instruments. Learning by ear is important in the rhythmic tradition - free initiative, personal creativity can be strengthened.

With a guitar/piano it is easy to communicate pulse, subdivisions and harmony.

Negative: The method doesn't work in all genres. E.g. songs with very few chords, too many riffs based on ostinatos, or slow songs where the pulse is not clear. Nor does it work if the formal elements are too complex: new voices / roles in instruments, etc.

- In this method, the student becomes part of the creative process, hopefully investing more in the song and feeling as if they have contributed something to the band.

[Sofie McQueen]

- The advantage of this method is that you play straight away and that it gives you a certain freedom in that the "engine driver" keeps the train running.

[Rasmus Worm]

- It challenges the ears. This method also has the advantage that the teacher can help the students create a safe grid in terms of time and feeling.

[Emil Mathiasen]

This method can - of course - be scaled down in level: E.g. focussing on the chorus, instead of the whole song - choose a song with less chords, or less formal elements. etc

Primary goal:

This method trains the ear and the "musical memory" - the ability to remember and oversee longer musical sequences, but also to improvise where memory fails.

3. OSTINATOS WITH SDS AND SINGING INSTRUCTION (STJERNE, DRÅBE, BØLGE)

Positive: Everyone is activated quickly - on equal terms, no one has an instrumental advantage. Starting with two or more on each voice, gradually each student must have their own voice and thus train to hold it, but also to hear the relationship to the others. With SDS, the swing/groove becomes a physical thing. It's a fun way to incorporate ear training into a combo class.

Negative: It can be annoying not to start on instruments right away.
The method doesn't work with all genres: songs without ostinates, or with a tempo that can't be danced to: too fast or too slow.

- This method favours those students who are not so good at reading music, but have good ears. You get a different feel for the song if everyone in the band knows what the bass and drums are playing, and it can lead to better ensemble playing.
[Sofie McQueen]

- This is very similar to method 1. It can be a more intuitive approach because those who have played ostinatos can translate what they've learned by ear without much knowledge of music theory. I think choral singing, harmonies, is a good challenge for the ears and the voice, as well as a good change from the instrument.
[Emil Mathiasen]

- Has the same advantages and disadvantages as the 1st method.
[Rasmus Worm]

This method can - of course - be scaled down in level: E.g. focussing on the chorus, instead of the whole song - choose a song with less chords, or less formal elements. etc

Primary goal:

This method trains the ear and the "musical memory" - the ability to remember and oversee longer musical sequences, but also the physical sense for the swing / the groove.

4. NOTE-SPECIFIC COMMUNICATION (NU)

Positive: Everyone is immediately activated on their own instrument. It is easy to give very specific information related to the note, we can practise specific places using the note: "Let's play from bars 5 - 9", etc. There is no doubt about what everyone needs to do - the goal is clear and manageable, the overview is complete from the start.

The method trains note-reading and confidence in holding one's own voice. It also trains rhythm and, if SDS is included with the note, students learn the sound of a notated rhythm and the understanding of musical notation - being able to memorise the sound of a notated rhythm.

Negative: If the music is to be played while sight reading, there may be reading errors which can be "embarrassing or stressful" for the beginner student. Starting with SDS, where difficult rhythms are practised, note reading becomes easier. Ensemble playing can easily be lacking if everyone just concentrating on their own voice - solved by putting the sheet music away at the end of the lesson, playing the music from memory. Free initiative is inhibited - creative suggestions for what to play - instead of what is written down - requires a great deal of musical routine.

- Method 4 is most enjoyable if you have the ability to read music. It can be a bit frustrating or discouraging if you can't follow the music. I can imagine that some students' ears aren't as activated when reading music - and if they get lost, it's completely lost.
[Emil Mathiasen]

- The advantage of learning a song from sheet music is that you can be taught specific individual parts very quickly. The danger is that you can't get away from the music, i.e. you play the music correctly but don't play along with the rest of the group. That's why I think it's important that when you're rehearsing the notes, there's verbal guidance to help you understand the role you're fulfilling by playing the note. For example, it could be that the bass drum and bass play the same rhythm, or that the guitar and keyboard play a figure that makes musical sense in the context.
[Rasmus Worm]

- This method favours students who can read music quickly, but anyone can join in if you start with basic steps and clapping rhythms. The challenge with this method is that students can quickly become absor-

bed in the music and therefore not listen to each other when playing together, being in their own world with their instrument.

[Sofie McQueen]

This method can - of course - be scaled down in level:

If the general level is low, you can limit yourself to using the sheet music as a focal point from which to communicate and navigate. If so, I would recommend a lead sheet with melody, lyrics and chords. a beginner will learn about repetition signs - coda, etc. and will be responsible for the sound, e.g. a bass remembering the exact part played from the notated chords.

5. PLAY ALONG WITH THE RECORD (KÆRE VEN, KÆRE VEN)

Positive: We participate in the acquisition of the music: you can choose to play it as it is on the record, or you can choose to play something else that has the same musical function. Musical memory is strengthened, even if the use of sheet music is preferred. Giving the students the opportunity to read and hear the notes before the music is played can be a pedagogical advantage.

Negative: The method only works if everyone plays with so low volume, that the record can still be heard, the process can become very "messy" - it can be difficult to hear what each person is supposed to play - the task can seem a little unclear. Don't use this method if the chosen track is overproduced - e.g. a modern R&B track, etc.

It can be demotivating when the record stops, the pupils continue playing and "it doesn't sound like the record...".

I believe there is a very important educational advantage to this:

Real music is played by real people!

- I think this method works best when practising at home or with a few students. It can be a bit chaotic, with a lot of noise and hard to navigate when everyone is trying to find their part.

[Emil Mathiasen]

- I don't really like this method: I think the starting point was to play to the record and not to each other - if you play to the record wrongly, for example if you can't hear the record, it becomes more an exercise in abstracting from your fellow players than playing with them. However, I think the method would work in smaller constellations or if you split the group.

[Rasmus Worm]

- Here the pupils are challenged with their ears. And they will really have a successful experience with this method if they manage to hear the voice/role of their instrument.

[Sofie McQueen]

This method can - of course - be scaled down in level: E.g. focussing on the chorus, instead of the whole song - choose a song with less chords, or less formal elements, etc.

Limiting music playback to focus only on tempo & groove - at the start of the lesson.

Conclusion: We learn in different ways

As a teacher, I believe it's important to vary our methods, both to make use of students' core skills and to challenge their weaknesses. We learn in different ways: Some want a whole with clearly defined tasks. Others prefer a loose framework and work out how to solve the task themselves. And then there are those who are just there for the enjoyment. They all need to be satisfied.

Teaching combo/ensemble playing in music schools, high schools etc. can easily become too product-oriented:

A music teacher is expected - within a season - to achieve a suitable repertoire with his students, to be performed, for example, at a final concert. The process tends to disappear when the eagerness to satisfy the students - and their parents - overshadows learning goals such as Harmonic awareness - musical education (including knowledge of genre) - social awareness (understanding oneself as part of a community) - sense of rhythm (including groove) - learning to listen with an open and attentive ear, etc.

It's easy to fall into "easy solutions" as a combo / ensemble teacher:

A method that worked last time is copied again and again because it works.

It IS important for the students to be able to show off the product, but I think that the process is better served if the teacher makes sure that his or her methods are varied:

Let's say that 4 or 5 songs make up the repertoire of a fictitious ensemble class in a music school. The best way to learn these songs would be to use the 5 methods I have outlined: 1. melody & harmony with sds - 2. play with me - 3. ostinates with sds - 4. note-specific communication - 5. playing to the record.

Once the music is learned, the method is secondary, the material just needs to be played, which is fun and rewarding for most people.

If the songs are being further rehearsed - e.g. In the middle of a season, the teacher might decide to refresh some of the songs using a new method. E.g. a bass part learnt with the help of sheet music should now be relearned with a pulse in the feet - possibly sung on steps, using the method "Ostinatos with SDS".

Learning to play music together can also be about learning to learn together:

It may not be a waste of time if using e.g. melody &

harmony with SDS does not work in relation to the product... The team has shared an experience that may work in another context, another song, etc. as long as we challenge the students' musical memory (e.g. their sense of form) - their ear - their musical education (e.g. by including ear training / note reading) - the physical element (the sense of groove) and vary our methods.

It is my belief that: "One method is no method!"

As educators we should be able to approach ensemble playing in many ways.

We are obliged to develop our teaching materials and pedagogical methods, otherwise our teaching will stagnate and we risk losing the motivation to teach. Exchanging experiences with colleagues - observing each other's teaching, giving feedback afterwards - is important on a regular basis.

This is quite similar to our artistic endeavours: endlessly reproducing a 'safe' repertoire usually does not lead to innovation and shows no artistic will!

MORTEN NORDAL

APPENDIX



SDS MELODI & RYTME

A

Chords: C⁶, Am⁷, Fmaj⁷, Am

GRUPPE 1:
GRUPPE 2:

1. 2.

Chords: B^bmaj⁷, Dm⁷, C

B

Chords: Fmaj⁷, B^bmaj⁷, C

Chords: Fmaj⁷, B^bmaj⁷, G, G⁷ (BREAK)

A

Chords: C⁶, Am⁷, Fmaj⁷, Am

Chords: B^bmaj⁷, Dm⁷, C

SWING / BLUES 'RAG'

KÆRLIGHEDSBLOMSTEN

SØGÅRD / KIDDE

A

I KÆR__ LIQ HEDS BLOM__ STER NES REGN__ BUE__ GLANS SOM VOK SER SIG STOR VIL JEG DE LES GÅR
 FOR UNO ER LIQ__ BLOMST SOM MAN FÅR VED AT GI'__ SOM ER NÅR DEN HAND LES OG MÆR KES SOM
 DER SER__ MAN DEN VAR__ I DET HUS__ MAN FOR LOD MED KRON BÆG RES REGN BUE__ DRIK KE MAN

DRÅ__ SE KRY STAL__ LER TIL SOL__ LU GE DANS HVOR SPLIN TRE DE FAR VE SPIL HE LES JEG
 BOR__ I DET HTER__ TE DER SÆT__ TER DEN FRI OG DER VED BL'R FAST OG FOR STÆR KES MAN
 TRÅDTE DEN__ U__ AQT SOMT NEO__ FOR SIN FOD OG SØG TE MEN SAN SED' DEN IK KE JEG

B

FIN DER DEN BLOMST I DEN DY SE STE NAT HVOR DRØM ME NES KAL KE ER TOM ME JEG
 STÅR I EN GRØFT LANGS DEN STE NE DE VET SOM GÅR MEL LEM TI MÆR OG DA GE OG
 PLUK KE DE BLOM STER I HA VEN TIL DIG DER PLUD SE LIQ SÅ JEG I ÅN DEN DEN

FOL DER BLOT HÆN DER NE SE DER OM AT LYS KÆR LIQ HEDS BLOM STEN MÅ KOM ME
 SØ GER DEN EN SOMT OG MÅ NE SYG BLEG OG KAS TER ET MØRKT BLIK TIL SA GE
 SAM ME BU KET DU FOR LÆNGST GAV TIL MIG DEN STOD JEG FØRST NU MED I HÅN DEN

KÆRLIGHEDSBLOMSTEN

Opr. "Forunderlig blomst"

(Intro) 4 takter

(A1) I kærlighedsblomsternes regnbueglans, som vokser sig stor ved at deles,
går dråbekrystaller til solluedans, hvor splintrede farvespil heles.

(B1) Jeg finder den blomst i den dybeste nat, hvor drømmenes kalke er tomme.
Jeg folder blot hænderne, beder om, at lyskærligheds blomsten må komme.

(A2) Forunderlig blomst, som man får ved at gi' - som er, når den handles og mærkes,
som bor i det hjerte, der sætter den fri - og derved bli'r fast og forstærkes.

(B2) Man står i en grøft langs den stenede vej, som går mellem timer og dage
og søger den ensomt og månesyg bleg - og kaster et mørkt blik tilbage

(C) instrumental: 8 takter

(A3) Da ser man, den var i det hus, man forlod - med kronbægres regnbuedrikke.
Man trådte den uagtsomt ned for sin fod - og søgte, men sansed' den ikke.

(B3) Jeg plukkede blomster i haven til dig. Da pludselig så jeg i ånden:
Den samme buket, du for længst gav til mig, den stod jeg først nu med i hånden.

STJERNE, DRÅBE, BØLGE

INTRO

C Dm7 C Dm7

VERS

C Dm7

VAR JEG STUK KET AF__ SOM STJER NE UD I HIM MEL HA__ VETS BLÅ__ SAD OG
 VAR JEG DRIP DROP REG__ NENS DRÅ BE SOMPLISK PLAS KER I__ EN PYT__ FRA__
 VAR JEG STRØMMEN I__ ET STRÆ DE VAR JEG BØL GEN I__ ET HAV__ SÅ PO

G7/D C

BLIN KED' I DET FTER__ NE VAR DET DIG JEG TÆNK TE PÅ__
 HIM LENS REGN SKY KÅ__ BE VI' JEG FØ LE MIG LIDT SNYDT.
 LE RED' JEG EN KÆ__ DE TIL DIN HALS AF GYL DENT RAV__

OMKV

C Am Dm F

STJER NE DRÅ BE BØL GE JEG VIL HEL' RE VE RE MIG__ OG

G7 (BREAK)

FØL GES UD__ I FOR ÅRS NAT__ TEN ARM I ARM__ MED DIG

INTRO

Bm F#m Bm F#m Bm F#m Bm F#m

NÆST

AD LIB

A

Bm F#7

KEND DI NE ENG LE OG TROL DE MIS TRØS TI GE MEN NE SKE MAND
SE HVERT FOR ÅR DET FØR STE HVER SOL STRÅ LE GEN FØDT PÅ NY
ENG LE PÅ Æ TER BLÅ VIN GER OG TROL DE PAK PRÆD' KER HVOR DAN

F#7 Bm

HJER TE SLAGS FEST MÅ VI HOL DE VI BØRN AF DE LE VEN DES LAND
HVERT LIL LE SMIL ER DET STØR STE HVER MOR GEN STUND SKA BEL SENS GRY
MEG TI GE KRÆF TER ÆE TVIN GER DIN MEN NE SKE LIL LE FOR STAND

B

B7 Em A7/G D/F# F#7

UD AF DIT LIVS Ø JE BLIK KE DER BLI VER KUN DET TE HER BEDST
LIVS DAG EN VEN DET ER DEN NE VI HAR KUN ET LIVS LØB HVER GANG
LEV IK KE LI VET PÅ HALV TID NÅR KÆR LIG HED FØL TES SÅ SØD

1. GÅ TIL INTRO
2. GÅ TIL C

Bm Em7 Em6 F° F#7

GØG LER STJÆL DU A NER IK KE OM NAT EL LER DAG KOM MER
STØRST AF ALT DER ER DET AT KENDE GUDS UN DER I GRÅ SPUR VENS
NU ER FOR E VIG OG ALTID I MOR GEN MIN VEN ER DU

C

G7 Bm/F# Bm Bm/F# Bm

SANG

REP AD LIB

ON CUE. GÅ TIL A
D.S. AL KODA

KODA

Bm F#m Bm (BREAK) Em7 (BREAK) F° F#7 Bm

DØD NU ER FOR E VIG OG AL TID I MOR GEN MIN VEN ER DU DØD

FINE

NU

(Intro) //: 4 takter. :// ad lib

(A1) Kend dine engle og trolde - mistrøstige menneskemand
Hjerteslagsfest må vi holde - vi børn af de levendes land

(B1) Ud af dit livs øjeblikke - så bliver kun dette her bedst
Gøglersjæl, du aner ikke - om nat eller dag kommer næst

(Intro) 4 takter

(A2) Se hvert forår, det første - hver solstråle genfødt påny
hvert lille smil er det største - hver morgenstund skabelsens gry

(B2) Livsdagen, ven, det er denne - vi har kun et livsløb hver gang
Størst af alt, der er det at kende - Guds under i gråspurvens sang

(C) //: 4 taktens solo :// ad lib

(A3) Engle på æter blå vinger - og troldepak præd'ker hvordan
mægtige kræfter betvinger - din menneske lille forstand

(B3) lev ikke livet på halv tid - når kærlighed følte så sød
Nu er, for evig og altid - i morgen, min ven er du død

(KODA) Nu er, for evig og altid - i morgen, min ven er du død.

EVEN

NU (BAS)

CHR SØGAARD / KIDDE

INTRO

Bm F#m Bm F#m Bm F#m Bm F#m AD LIB

A

Bm F#7

F#7 Bm

B

B7 Em A7/G D/F# F#7

Bm (BREAK) Em (BREAK) F° F#7

1. GÅ TIL INTRO
2. GÅ TIL C

C

G7 Bm/F# Bm Bm/F# Bm

ON CUE. GÅ TIL A
D.S. AL KODA

REP AD LIB

KODA

Bm F#m Bm (BREAK) Em7 (BREAK) F° F#7 Bm

FINE

NU (GUITAR)

INTRO

Bm **F#m**

Bm F#m Bm F#m Bm F#m

AD LIB

A

Bm

F#7

F#7

Bm

B

B7

Em

A7/G

D/F#

F#7

Bm

Em

F°

F#7

- 1. GÅ TIL INTRO
- 2. GÅ TIL C

C

G7

Bm

ON CUE. GÅ TIL A
D.S. AL KODA

SOLO: G7 MIXOLYDISK

SOLO: Bm AOLISK

REP AD LIB

KODA

Bm

F#m

Bm

(BREAK)

Em

(BREAK)

F°

F#7

Bm

FINE

EVEN

NU (PIANO)

CHR SØGAARD / KIDDE

INTRO

Bm F#m7 Bm7 F#m7 Bm F#m7 Bm F#m7 AD LIB

SIM.

A

BREDE AKKORDER

Bm F#7

B

B7 Em A7/G D/F# F#7

Bm Em F#7

1. GÅ TIL INTRO
2. GÅ TIL C

C

EVT : SPIL SOLO

ON CUE. GÅ TIL A
D.S. AL KODA

G7 Bm

REP AD LIB

KODA

Bm F#m7 Bm Em F#7 Bm

FINE

NU (TROMMER)

INTRO

AD LIB
SIM.

A

SIM.

B

1. GÅ TIL INTRO
2. GÅ TIL C

C

(RIDE) SIM.
ON CUE. GÅ TIL A
D.S. AL KODA

REP AD LIB

KODA

FINE

INTRO

D7 (UNIS) D7 (BREAK)

KÆ RE VEN KÆ RE

A

D7

VEN NU SKRI VER JEG I GEN NU HAR DU SET MIG GRÆ-
 VEN NU SKRI VER JEG I GEN NU HAR DU SET MI NE
 VEN NU SKRI VER JEG I GEN NU HAR DU SET MIT AN-

A7 D7

DE NU HAR DU SET MIG LE NU HAR DU SET MIG TRÆ-
 KLO VE NU HAR DU SET MI NE FTER NU HAR DU SET MIG SO-
 KER NU HAR DU SET MIN SØ MIT HTER TE SAN KER LIOT FOR

Em7 A7 Em7 A7 D7 (BREAK)

DE LIOT FOR OF TE LIOT FOR ME GET VED SI DEN AF MÅ SKE!
 VE LIOT FOR OF TE LIOT FOR MEG ET MEN JEG SO VER IK KE MER' OG HVIS DU STA DIG SER EN STJER
 OF TE LIOT FOR LUNT OG LIV LIGT FOR HUR TIGT TIL AT DØ!

B

A7 D7

NE OG MÅ NE SKIN I NY OG NE

D7 A7

VIL DU SÅ STÅ VED MIN LAN TER NE NÅR JEG

Em7 A7 D7 (UNIS) D7 (BREAK)

STY RER SKI BET IND I LÆ KÆ RE VEN KÆ RE

C

Em7 D Em D

FOR SKY ER NE DRI VER I DEN STO RE MØR KE NAT

Em D G A7 D7 (UNIS) D7 (BREAK)

FOR VILD ET FOR REV NE LE GER DE TAG FAT KÆ RE VEN KÆ RE

Kære ven

(intro) 4 takter

(A1) Kære ven , kære ven, nu skriver jeg igen.

Nu har du set mig græde, nu har du set mig le.

Nu har du set mig træde lidt for ofte, lidt for meget - ved siden af måske.

(B) Men hvis du stadig ser en stjerne, og måneskin i ny og næ,

Vil du så stå ved min lanterne, når jeg styrer skibet ind i læ?

(A2) Kære ven, kære ven, nu skriver jeg igen.

Nu har du set mine kløve, nu har du set mine fjer.

Nu har du set mig sove lidt for ofte, lidt for meget - men jeg sover ikke mer`.

(B) Men hvis du stadig ser en stjerne, og måneskin i ny og næ,

Vil du så stå ved min lanterne, når jeg styrer skibet ind i læ?

(C) For skyerne driver - I den store, mørke nat.

Forvildet, forrevne - Leger de tagfat.

(SOLO) A

(A3) Kære ven, kære ven nu skriver jeg igen.

Nu har du set mit anker, nu har du set min sø.

Mit hjerte banker lidt for ofte, lidt for lunt og livligt - For hurtigt til at dø.

(B) Men hvis du stadig ser en stjerne, og måneskin i ny og næ,

Vil du så stå ved min lanterne, når jeg styrer skibet ind i læ?

KERE VEN

INTRO

VOC/KOR *D7* *D7 (UNIS)* *D7 (BREAK)*
 KÆ RE VEN KÆ RE

PIANO

EL GUIT

EL BAS

TROMMER

A

D7
 VEN NU SKRI VER JEG I GEN_ NU HAR DU SET MIG GRÆ

SIM.

(BRIGHT VOICINGS)

A7 D7

— DE — NU HAR DU SET MIG — LE NU HAR DU SET MIG TRE

The first system of the musical score consists of five staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics: "— DE — NU HAR DU SET MIG — LE NU HAR DU SET MIG TRE". Above the first two measures are the chords A7 and D7. The second staff is a guitar line in treble clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents. The third staff is a guitar line in treble clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents. The fourth staff is a bass line in bass clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents. The fifth staff is a bass line in bass clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents.

Em7 A7 Em7 A7 D7 (BREAK)

— DE LIDT FOR OF TE LIDT FOR ME GET VED SI DEN AF MÅ SKE! OG HVIS DU STA DIG SER EN STJER

The second system of the musical score consists of five staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics: "— DE LIDT FOR OF TE LIDT FOR ME GET VED SI DEN AF MÅ SKE! OG HVIS DU STA DIG SER EN STJER". Above the first four measures are the chords Em7, A7, Em7, and A7. Above the fifth measure is the chord D7 with the annotation "(BREAK)". The second staff is a guitar line in treble clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents. The third staff is a guitar line in treble clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents. The fourth staff is a bass line in bass clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents. The fifth staff is a bass line in bass clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents.

8

A7 D7
 NE_ OG MÅ NE SKIN_ I NY OG NE_

(MUTED)
 (RIDE)

D7 A7
 VIL DU SÅ STÅ_ VED MIN LAN TER_ NE_ NÅR JEG

Em⁷ A⁷ D⁷ D⁷ (BREAK) D⁷

STY RER SKI BET IND I LÆ KÆ RE VEN KÆ RE

Em F#m⁷ G G#^o A⁷ Bm⁷ C^o A/C# D⁷ D D#^o

Detailed description: This system contains the first two lines of a musical score. The top line is the vocal melody in treble clef, with lyrics 'STY RER SKI BET IND I LÆ KÆ RE VEN KÆ RE'. The second line is the guitar accompaniment in treble clef, with chords Em⁷, F#m⁷, G, G#^o, A⁷, Bm⁷, C^o, A/C#, D⁷, and D D#^o. The third line is a piano accompaniment in treble clef. The fourth line is a bass line in bass clef. The fifth line is a guitar accompaniment in bass clef. There are first and second endings marked above the vocal and guitar lines.

C Em⁷ D

FOR SKY ER NE DRI VER

(BREDE AKKORDER)

(RIDE)

Detailed description: This system contains the third line of a musical score, starting with a section marker 'C'. The top line is the vocal melody in treble clef with lyrics 'FOR SKY ER NE DRI VER'. The second line is the guitar accompaniment in treble clef, marked '(BREDE AKKORDER)'. The third line is a piano accompaniment in treble clef. The fourth line is a bass line in bass clef. The fifth line is a guitar accompaniment in bass clef, marked '(RIDE)'. The key signature is D major (two sharps).

Em D

I DEN STO RE MØR KE NAT

Em D G

FOR VILD ET FOR REV NE

A musical score for guitar and voice. The score is written in G major (one sharp) and 4/4 time. It consists of five staves. The top staff is the vocal line with lyrics: "LE GER DE TAG FAT KÆ RE VEN KÆ RE". The second and third staves are guitar parts, with the second staff featuring a rhythmic pattern of eighth notes. The fourth staff is the bass line. The fifth staff is a guitar accompaniment with a pattern of eighth notes. Chords are indicated above the staff: A7, D7, and D7 (BREAK). The lyrics are: LE GER DE TAG FAT KÆ RE VEN KÆ RE.

5 DIFFERENT PERSPECTIVES ON TEACHING ENSEMBLES

- methods to be used in teaching

with a focus on communication approaches in ensemble pedagogy

- Rhythmic training & understanding
- musical memory
- Groove & Swing
- ostinatos
- reading music
- Creativity
- imitation & assimilation

Community & Individual