

GUIDELINES FOR TEACHERS

The goal of the Basic Music Course is two-fold. First, it helps students learn the basic skills of musicianship. Second, it prepares them to teach these skills to others. Students can use the manual and materials to teach themselves, but they usually progress more quickly when a teacher demonstrates techniques, answers questions, and offers encouragement.

Every person who completes the course should be willing to teach it to others. If all students will become teachers of the course, soon there will be many talented musicians able to serve in the home, Church, and community.

These guidelines explain how to set up basic music course programs. They also provide materials to help teachers present the course to individual students or in a classroom.

HOW TO SET UP BASIC MUSIC COURSE PROGRAMS

In Stakes

The Basic Music Course may be taught in the ward or stake under the direction of stake priesthood leaders (see the “Music Organization for Stakes and Wards” chart). Stake music chairmen may organize and teach the course or ask others to do so. Members of the stake class might be ward representatives who could in turn teach what they learn to members of their wards.

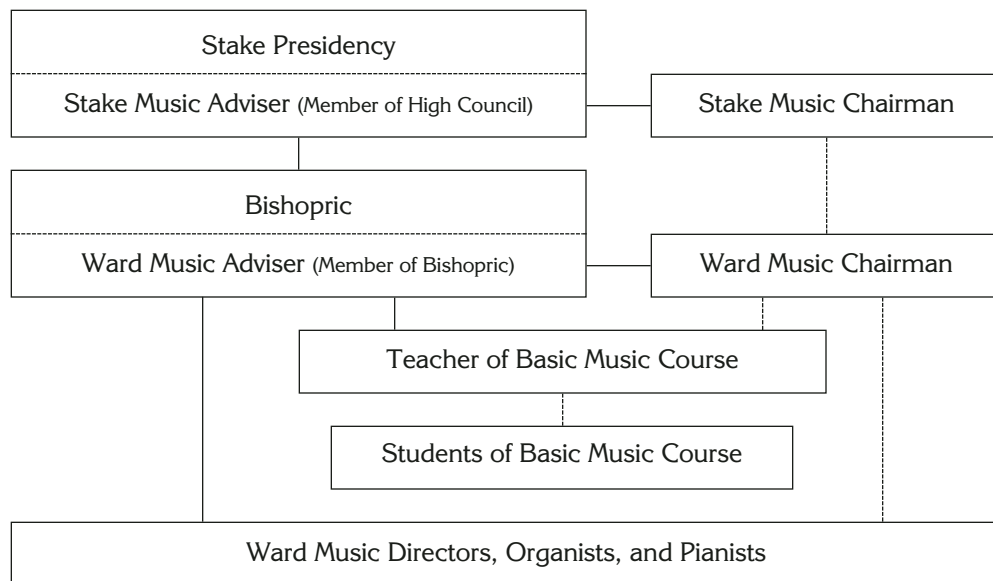
In Wards

The ward music chairman should make sure interested ward members receive music instruction. Under the bishopric’s direction, the ward music chairman may organize and teach the Basic Music Course or ask others to do so.

In Developing Areas

In areas of the Church where there are few members and limited resources, each Church unit could sponsor its own class to save time and expense. It may be best to provide training individually or to use the Basic Music Course in the home. Capable members may be called as music specialists to coordinate a Basic Music Course program.

MUSIC ORGANIZATION FOR STAKES AND WARDS



In the Home

Families can use the Basic Music Course in their homes on their own initiative. Even parents who know little about music can use the course successfully in the home.

BASIC GUIDELINES

Whether you live in a stake, ward, or developing area of the Church, follow these basic guidelines when you set up a Basic Music Course program.

1. Keep the organization simple. Work under the direction of local priesthood leaders. Use existing priesthood lines, organizations, and auxiliaries.
2. If practical, first teach the course on a stake level to representatives from each ward. These representatives can then become teachers in their own wards.
3. Be flexible. Design your Basic Music Course program to meet the unique needs of each stake or ward. Some units of the Church may welcome a full-fledged music program with large classes, weekly sessions, and large commitments of time and resources. Other Church units may choose a smaller program with fewer students, fewer class sessions, and more one-on-one or individual study.
4. As with all programs of the Church, the Basic Music Course should meet the needs of people, not the needs of

organizations. Music programs can help people increase their talents and find new ways to serve.

TO THE TEACHER: GETTING STARTED

Teaching the Basic Music Course is an exciting opportunity. If you have never taught music skills before, you will soon discover the rewards of helping others develop their talents.

Before teaching this course, you should become familiar with the course materials. You will teach from the same materials that your students will use. Preview each of the course manuals and audiocassettes, noting the concepts presented and the order and manner of presentation.

When teaching the Basic Music Course, it is best to begin with the *Conducting Course*. The skills presented in the *Conducting Course* lay a foundation for the skills presented in the *Keyboard Course*. Even students who already know how to conduct music should review the *Conducting Course* and listen to its audiocassette tape before beginning the Keyboard Course.

Once you have a general knowledge of the materials, you are ready to start preparing specific lesson outlines. Writing a lesson outline helps give you confidence as you teach and will be useful when you teach the course again. An outline can be very general—simply a list of the page numbers you want to cover. Or it can

be quite specific—a list of each concept to be taught with the activities and assignments you plan to use. You might want to copy the lesson outline on page 72 to help you prepare.

Your students may need more or less time than you have planned to learn the concepts you teach, so do not prepare too many lessons in advance. How much material you cover in each session will be determined by your students' abilities.

The Basic Music Course teaches in a simple way all the concepts and skills necessary to conduct and play church music. You should not need to use any outside materials; these may complicate the concepts or be unavailable to the students. Prepare your lessons to be simple and direct, following the order of the course materials whenever possible.

IN-CLASS DUTIES

Your in-class duties are to teach musical principles, help students practice skills, and assign homework.

Teaching Musical Principles

This course provides simple explanations of musical principles. To teach them well, study each principle carefully, finding how it builds on previous principles and leads to future ones. Discover ways to use the chalkboard or other visual aids. Think of ways to clarify the principle and show how it applies to what the students already know.

Don't spend a lot of class time *talking* about musical principles. Teach the principle in the clearest, quickest way you can, then practice it with the students. If students are confused, you will notice when they try to practice. It is easiest to clear up the confusion at this point.

Practicing Musical Skills

Practice assignments are given for almost every principle in the Conducting and Keyboard courses. Your job may be as simple as instructing students to practice musical skills, watching and helping where needed, and having them repeat assignments if necessary.

An example of a typical practice assignment is on page 9. The assignment is to listen to music and (1) find the beat of the music, (2) determine the tempo, (3) clap with the beat, (4) count the beat, and (5) determine the time signature. To help students complete this assignment, bring some music. You may want to provide several examples of music that represent a variety of tempos. If students are having problems with an assignment, you may need to demonstrate or give any other help the students may need. Encourage the students to keep practicing until all skills are learned.

As you preview the course material and prepare your lesson outlines, watch for these practice assignments. They should occupy most of the class time.

Assigning Homework

To develop musical skills, students must study and practice at home. At the end of each class session, review the material and assign homework. Encourage students to practice at least half an hour each day. Keyboard students can use the cardboard keyboard for home practice. Conducting students should use the audiocassette tape and practice in front of a mirror. Emphasize that the more students practice, the faster they learn.

Homework assignments may be the assignments given in the course materials. You may also create special assignments to help a student strengthen a particular weakness. Try to give enough work to keep the students progressing but not so much that they cannot finish it. Also, try to give assignments in a variety of skills to keep students interested.

Always follow up on homework assignments. At the beginning of each class session review the principles learned in the previous session and ask the students to perform the skills they practiced at home.

Effective Teaching Methods

1. Involve the students actively as they learn. Because musical skills are physical skills, students learn them best through physical practice. Seeing and hearing are not enough. Students need to touch, do, feel, and move.

The following five-step teaching method will help you involve your students physically in the learning process. Use and adapt these steps for each new skill or concept you teach.

TEACHER	STUDENT
A. Explains	Listens
B. Performs	Observes
C. Performs, corrects, praises	Performs, adjusts
D. Observes	Performs
E. Listens	Explains

Step A: The teacher explains the new principle and describes the skill while the student listens.

Step B: The teacher performs the skill, demonstrating the new principle for the student.

Step C: The student and the teacher perform the new skill together. The teacher praises proper actions and kindly corrects improper ones, helping the student adjust and improve.

Step D: The student performs the skill alone for the teacher.

Step E: The student shows understanding of the principles or skill by explaining it or teaching it back to the teacher or to a student partner.

If a student ever seems confused as you follow these steps, return to step A and start again, making your explanation simpler and giving more examples.

2. As you teach new skills, combine them with skills students already know. This puts the new skills in perspective and helps increase the students' physical coordination. Teach so that each learned skill leads logically to the next new skill. Combine skills in a variety of ways to add diversity and fun to your lessons. Consider using the following activities: (a) clapping a steady beat while singing, (b) conducting while saying the rhythmic syllables to the notes, (c) singing while practicing cutoffs, and (d) speeding or slowing the tempo while playing the piano or conducting.
3. Be flexible. Each class or student may have different needs. Be sensitive to these needs and adapt your lessons as you go. If the material seems to move too quickly for a student, take more time, allow more practice, or add materials that review or reinforce. If the material moves too slowly for a student, present more principles per class session or give extra assignments to keep quicker students busy.

Feel free to introduce concepts in a different order than the manuals present them. Always encourage progress, but let the students' abilities set the pace.

4. Review regularly. At the start of each class session spend a few minutes reviewing the principles already covered. You might ask review questions that will focus the students' minds and prepare them to learn something new. Let the students explain what they remember. It is also good to spend a few minutes at the end of class reviewing what was learned that day.

You might also have a longer review every four to six class sessions, covering all of the major principles and skills learned in those sessions. Plan these reviews at natural breaks between principles.

Reviews are best when they are fun. Relay races at the chalkboard, open-book fill-in-the-blank quizzes, games with flash cards, twenty questions, and other fun activities work well.

5. Use memory devices. Memory devices illustrate concepts as well as help the students remember.

A memory device can be a picture, a story, or a key word that represents a principle. For example, to teach about flats and sharps, show the students a picture of a bicycle about to run over a tack in the road. Tell them the tack is sharp; it points up. Sharps go up. Ask them what happens to the bicycle tire when it runs over the tack. It goes flat.

Flats go down. Such memory devices add clarity to your teaching.

6. Have fun. Use humor and personality to make the class enjoyable. Lots of encouragement, praise, and enthusiasm will produce results.
7. Overcome discouragement. Help students realize that it is natural to have difficulty in learning new skills. Like most skills, musical skills require a lot of time and practice before we can perform them well. Your encouragement and positive attitude are very important in helping students overcome discouragement.
8. Be consistent and follow through. Hold class regularly on the same day at the same time and place every week. Keep a record of students' attendance. Be consistent in your teaching methods and always follow through on what you say you will do and on assignments that you give. Make sure that every new principle you teach is consistent with what you have taught in previous lessons. Nurture discipline in your students.
9. Recognize that the course has benefits beyond music. Although your students' future service will be a great blessing to the Church, perhaps an even greater blessing will be your students' feelings of accomplishment, personal development, and self-worth. The students will also be more sensitive to beauty and artistic

expression. One of the world's greatest music teachers, Shinichi Suzuki, said: "Teaching music is not my main purpose. I want to make good citizens. If a child hears fine music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline, and endurance. He gets a beautiful heart."

10. Seek spiritual guidance through prayer, fasting, and scripture study to help you with your teaching assignments.

TIPS FOR TEACHING THE CONDUCTING COURSE

1. Much of the *Conducting Course* teaches students how to read and perform rhythm. The rhythmic syllables (see page 10) are different from those traditionally used. But they are simple and easy to say in any language. You may choose to use them only briefly, giving more attention to the traditional note names of quarter note and half note. Or you may use them in place of the traditional note names. You could simply point to a row of quarter notes, saying "dah" for each note. Then each quarter note would be known as a "dah." This lets you avoid having to explain what quarter means. The rhythmic syllables can make learning to read and conduct music faster and more fun. You can help
2. students who want to extend their musical knowledge learn the traditional rhythmic principles outside of class.
2. Because learning to conduct music is less difficult than learning to play a keyboard instrument, conducting classes may draw more students than keyboard classes. When teaching a large class, use teaching assistants to help you give personal attention to each student. Teaching assistants may be any qualified people, perhaps students who have progressed further in the Basic Music Course. During class, the assistants could go student to student, giving help where needed. You could also divide the class into smaller groups for learning and for practice activities, with a teaching assistant for each group.
3. Arrange for a room large enough to allow the students space to stand and move their conducting arms freely.
4. To avoid confusion when teaching conducting patterns, conduct with your back to the students. This way the students' arms will be moving in the same direction as your arm.
5. Encourage students to sing the words of the hymns as they conduct. Singing while conducting is a good habit to form.
6. As often as possible, let each student conduct in front of the class as if the class were a singing congregation.
7. Whenever possible, let the students practice with music provided by a pianist or a tape. When you use a pianist, you can stop the music and begin again without wasting time trying to find the right place on a tape. If a pianist is available, be sure the students practice conducting hymns beginning with an introduction. On the *Conducting Course* tape, instead of an introduction, one full measure of rhythmic clicks is given before the measure that begins the hymn.
8. To best use the time during practice sessions in class, divide the students into pairs. Each student, facing a partner, practices the new skills. Partners work through problems and correct their performance. You can use these short practice sessions with partners whenever you teach a new skill.
9. Help the students feel the spirit of the hymns. Emphasize that in order to be truly effective as conductors, they will need to do more than learn conducting patterns. They will also need to understand and feel the message of each hymn they conduct.
10. The videocassette *Music Training* (53042) includes a section on conducting skills. It may be valuable to show it at the beginning of the *Conducting Course* as a preview of conducting skills. Or you could use it later as a review.

BASIC MUSIC COURSE LESSON OUTLINE

Date to be taught: _____

Conducting Keyboard

Lesson: _____ Pages to be covered: _____

- A. _____

- B. _____

- C. _____

- D. _____

- E. _____

- F. _____

- G. _____

Special activities:

Illustrations and other materials needed:

Home practice assignments:

BASIC MUSIC COURSE LESSON OUTLINE

Date to be taught: _____

Conducting Keyboard

Lesson: _____ Pages to be covered: _____

- A. _____

- B. _____

- C. _____

- D. _____

- E. _____

- F. _____

- G. _____

Special activities:

Illustrations and other materials needed:

Home practice assignments: