

RNCM YOUNG STRINGS

PARENTS MEETING AUTUMN
TERM 2023
BLUEBIRDS GROUP

RNCM
ROYAL NORTHERN
COLLEGE of MUSIC

MUSICIANSHIP

Kodály: develops musicianship through **singing**

Dalcroze Eurhythmics: develops musicianship through **movement, singing** and **improvising**



WHAT IS TONIC SOLFA?

...a method for learning music

The system focuses the attention on pitch relationships and functions within a tonal system, so we can use it to train the musical ear for musical tasks like sight-singing and sight-reading, playing by ear and improvising.

'Do' is the key-note and it is moveable.

So far, Bluebirds musicians are very familiar with do, re, mi, so, la (pentatonic scale)





Melody

m	r	d	Z	m	r	d	Z
dd	dd	rr	rr	m	r	d	Z

Open string accompaniment




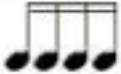






D	A	D	Z	D	A	D	Z
DD	DD	AA	AA	D	A	D	Z

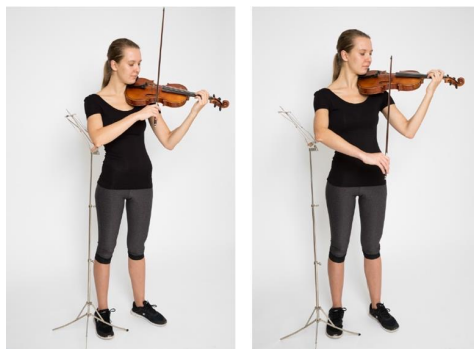


RHYTHM DEVELOPMENT

Bluebirds musicians use the syllables opposite to help them learn rhythms; they also use movement words such as walk, jogging, skipty and stride.

At Young Strings, children learn about rhythm by experiencing it through song and movement first and then learning to recognise the notation for it, and to understand the theory behind it.

Symbol	Rhythm Name
	ta
	ti-ti
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	tika-tika
	too
	ti-tika
	tika-ti
	tum-ti
	syn-co-pa
	tim-ka



POSTURE

BOW HOLD



Violin and
viola



Cello



Double
Bass

PHYSICAL CONTACT

Our teachers will generally not make physical contact with pupils during instrumental lessons; there are many other ways to help young learners develop healthy instrumental technique. However, there are certain circumstances in which your child's teacher may find it helpful to use physical contact. This might include adjusting a bow hold or left-hand finger positioning.

In these cases, the teacher will always:

- Tell the pupil exactly and specifically what they are going to do, and why
- Ask the pupil if this is ok
- Watch the pupil's body language carefully, as well as listening to the response, to check that the pupil is comfortable with this
- Make minimal and brief physical contact before stepping back out of the pupil's personal space

If you or your child would like to speak to me about anything along these lines, please don't hesitate to get in touch.

PRACTICE

How often and for how long?

- Different for every child and family
- Little and often can work very effectively at these early stages
- A regular routine works for some children
- Spontaneous practice sessions or performances can also be very effective

‘My child never wants to practise’!

- Try to keep music-making at home as positive as possible and avoid a ‘battle ground’!
- Create a quiet, calm space
- Ask them if they would like you to stay with them, or whether they would like you to come back in 5 minutes to listen – you can help them decide what they are going to focus on
- Practice games, informal performances, recording can all work well
- Leave the instrument out somewhere accessible if it is safe to do so – effective practice can happen whilst waiting for a sibling to put a pair of shoes on!
- Not all practice has to be done with an instrument in hand – also encourage listening to music, singing, rhythm work etc.

PERFORMANCE, CREATIVITY, APPRAISAL

In all classes at Young Strings, children are encouraged to **perform** in a safe and supportive environment. They are also encouraged to be a good audience for their peers!

Musical **creativity** is very important; children improvise movements in response to heard music, or to inspire musical composition. They also improvise vocally and instrumentally.

Self and peer **appraisal** is an important learning tool and children are encouraged to do this in all classes. Please ask your child lots of questions at home...what did you do well? Is there anything you would like to keep working on? Did you like the sound you made? Why did you choose to play it like that? It sounded a bit 'frightened'; can you now play it as though you feel really confident?