

Foreword

“A practical handbook” is the name Christiane Wieblitz gives to her description of the result of her longstanding music educational work with children aged between 8 and 12 years – a time that for all children is extraordinarily rich in development and that leaves behind deep emotional traces.

What is written here is a real life experience in the best sense. It is a musically artistic, thought out education and training that defines an artistic educational approach and places singing in the field of many-faceted intermediary influences.

The interconnection between singing, making music, speaking and movement is made transparent through the author’s competence and is presented in a practical way. She has been able to give a pictorial description of the children’s involvement with their artistic activities. Many varied forms of teaching and learning, methods, means, and the experience of aesthetic processes are introduced, which enable the reader to understand pleurably the learning process from experience to structure.

The very differentiated processes applied to this collection of material reflects a specific musical logic, that is original and of great variety. The field of learning favored by the author taps into traditional material as interesting as the field of improvisation, composition and interpretation. In this way the essence of musicality is fascinatingly comprehensible.

The lesson models are open, stimulating and may also be limitlessly expanded. The method always serves the artistic content but does not regiment it. On this basis playful experiment is the constant principle of learning. The “Collection of Examples” makes one aware again and again that singing lives as an elemental life form of emotionally expressive power, imagination, joy in communication and musical precision.

It is particularly remarkable that here the child stands as an independent, creative being at the center of every educational intervention, and the author succeeds in immersing herself in the natural world of the children so that she can lead them on a creative path of learning where pleasure, play and stimulation are meaningfully combined.

As I asked a girl what singing meant to her, she replied: “It is a conversation between me and the whole world; it makes me happy.” This made it clear that the “Lively Children’s Choir” is a part of human education and that singing in a “breathless” society such as ours must be given much attention.

To this end this book is more than a stimulus.

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