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An Approach to Teaching Music Reading in Grades One Through Six

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AN APPROACH TO TEACHING MUSIC READING IN GRADES ONE THROUGH SIX

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AN APPROACH TO TEACHING MUSIC READING IN GRADES ONE THROUGH SIX

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Gloria Ann Hawkins

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The writer wishes to express sincere appreciation to Dr. R. Von Charlton for his advice and encouragement in developing this study.

G.A.H.

DEDICATION

This writer wishes to dedicate this thesis to her parents, Mr. and Mrs. James Hawkins; and aunt, Mrs. Beatrice Daniels whose assistance gave her much inspiration.

G.A.H.

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CHAPTER I

INTRODUCTION

This area of instruction, music reading in grades one through six, can be the deadliest of all areas. It can kill a child's interest and enjoyment of music. However, this is not to say that reading music is not important. Growth in reading is a desirable outcome of any music program. Children cannot be taught to read music independently and still maintain the desirable interest and attitude if we recognize that the amount of time spent on music in the overall curriculum is limited. Music reading is just as complex and difficult as language reading is; yet, unfortunately it is necessarily taught as a group project.[1]

Music reading (as in language reading) is a process of looking at music notation for meaning. In music this has to do with such elements as pitch, rhythm, and dynamics. Teachers may help children in several ways to develop increasing independence in using and understanding the printed page of music. The initial study of music notation should be based on familiar song material.[2]

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[1] Music Course of Study Grades 1-5 (Illinois: Arlington Heights Public Schools, District No. 25, Cook County, September, 1966), p. 7.

[2] W. W. Dick and Sarah Floson, Music Guide for Arizona Elementary Schools (Arizona: State Superintendent of Public Instruction, September, 1964), p. 2.

It is generally agreed by teachers that one of the most satisfactory approaches to music reading is through singing the notes on the printed page using the syllables do, re, mi, fa, la, ti, and do. To be able to read music accurately through the use of syllables is not an end in itself, but as means to an end.[3]

THE PROBLEM

The problem for this study is to find approaches in teaching music reading in grades one through six.

PURPOSE

The ability to read music is an essential part of a well-rounded music education, and its development should be given proper consideration in the general music class. It is a step to musical understanding and appreciation-one which well taught, leads to perpetually delightful adventures into the realm of music lessons and disagreeable task to be laid aside as quickly as possible. It is important, therefore, that teachers know how to present music reading in an interesting and meaningful way. Their aims should be, (1) to have children enjoy and use music,[4] (2) to help the child acquire a knowledge of music notations and symbols, (3) to help the child develop aural powers and to know by sound what he knows by sight, (4) to make the child more aware of the aesthetic values of music through its theoretical approach.

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[3]Harriet Nordholm and Carl O. Thompson, Keys to Teaching Elementary School Music (Minneapolis: Schmitt, Hall, and McCreary Co., 1961), p. 94.

[4]Anne E. Pierce, Teaching Music in the Elementary School (New York: Holt, Rinehart and Winston, 1961), p. 88.

SIGNIFICANCE OF STUDY

The significant factors for teaching music reading, are basically to help the child to gain a better understanding of music notation, to instill self-confidence of musical knowledge and to make the child more aware of the aesthetic values of music through its theoretical approach.

LIMITATION OF STUDY

This study is limited to the population of one-hundred and twenty-five in Atlanta, Texas with an enrollment of five-hundred or more pupils.

SOURCE OF THE DATA

The source of data was obtained as follows:

1. Material from: W. R. Banks Library, Prairie View, Texas.
2. Material from: Texas Southern University Library, Houston, Texas.
3. Material from: Mrs. Leontine Hempstead's Library, Oklahoma City, Oklahoma.
4. Material from the writer's library.
5. Material from Mrs. Thomasyne Milligan's Library, Texarkana, Texas.

PROCEDURE

The procedure utilized in developing this study consisted of: Survey of related literature.

DEFINITION OF TERMS USED

Approach. To take preliminary steps toward, as a task; to make advances to.[5]

Teaching. The act or profession of instructing; also, that which is taught; instruction; doctrine.[6]

Music reading. A process of looking at music notation for meaning.[7]

Improvement. Betterment, as result of improving, or that which constitutes it.[8]

Saltatory. Of or pertaining to dancing.[9]

Maturation. Process of bringing, or of coming, to full development.[10]

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[5]Daniel Webster, Webster's New Collegiate Dictionary (Mass.: G. & C. Merrian Company, 1957), p. 44.

[6]Ibid., p. 871.

[7]W. W. Dick and Sarah Floson, Music Guide for Arizona Elementary Schools (Arizona: State Superintendent of Public Instruction, 1964), p. 36.

[8]Daniel Webster, Webster's New Collegiate Dictionary (Mass.: G. & C. Merrian Company, 1957), p. 44.

[9]Ibid., p. 447.

[10]Ibid., p. 869.

Tyro. A beginner in learning.[11]

Interval. The difference in pitch between two tones.[12]

BACKGROUND

Music won its first introduction into the public shool in 1838 largely upon the proof that all children could learn to sing. During the next forty years, all through its introductory period and while it was gradually crystallizing into a school subject, it was almost wholly in the hands of the special music teacher, who gave practically all of the instruction. After the Civil War, grade teachers here and there began to teach music, but it was not until the twenty-five year interval beginning about 1885 that the subject was placed squarely in the hands of the grade teacher. This was a momenteous change for school-music, and it inevitable forced attention upon the teacher. Music became in fact as well in name a school subject, and how to teach music reading became the paramount question of the age. It was in fact the first problem which school music set itself seriously to solve.[13]

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[11]Alexander McQueen and Virginia S. Thatcher, The New Webster Dictionary of the English Language (New York: Grolier Incorporated, 1968), p. 906.

[12]Louis C. Elson, Elson's Music Dictionary (Pennsylvania: Theodore Presser Company, 1965), p. 146.

[13]Edward Bailey Birge, History of Public School Music in the United States (Pennsylvania: Oliver Ditson Company, 1937), p. 113.

The roots of school music in America are to be found in the New England Singing School, which was primarily devoted to the teaching and learning of music reading.

Lowell Mason thought the mastery of music reading was a task that should be undertaken by children already in their teens, that is by young adolescents.[14]

Possibly Luther Whiting Mason who, by preparing a series of music readers based largely upon German school music books, originated the plan of beginning music reading lower down in the grades; or, more likely, since L. W. Mason stressed song singing rather than music reading, it may have been Holt and Tufts with their series of music readers for the lower grades who were responsible for this conception.[15]

There stands out with striking distinctness during this time the figure of Sterrie A. Weaver, of Westfield, Massachusetts, born March 16, 1853. It was his mission to prove that every child can be taught to read music.

His only working tools for teaching were the blackboard, his own voice and those of the children. Even music books were unnecessary except as a test of the ability of the children to sing at sight. He aimed to be able to hand a child a piece of music and have him sing it without help.

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[14]Peter W. Dykema and Karl Gehrken, Teaching and Administration of High School Music (Boston: C. C. Birchard and Company, December, 1940), pp. 2-3.

[15]Ibid., p. 3.

The keystone of Weaver method was the individual singing child. His plan was flexible enough to meet the varying abilities of children in the same class, and was self-regulating. In this respect Mr. Weaver may be called our first exponent of tests and measurements in sight reading, and this stands out as his main contribution to school music.

Another outstanding man concentrating upon music reading was Thaddeus P. Giddings, Anoka, Minnesota. His philosophy was learning to read, not from the blackboard but from the book.

Success in school-music meant success in teaching music reading, and the best energy and thought of music teachers went into a study of this problem. Rote singing became largely taboo, and general song singing in the grades was given rather scant attention for its own sake. And yet in giving its main attention to a mastery of the printed page and proving that practically all children could be taught to read music, the school music profession raised the subject from a doubtful status to secure place in the curriculum.[16]

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[16]Edward Bailey Birge, History of Public School Music in the United States (Bryn Mawr, Pennsylvania: Oliver Ditson Company, January, 1937), p. 113.

CHAPTER II

REVIEW OF RELATED MATERIAL

READING READINESS

According to Pierce, children can understand and interpret what they see in notation only as a result of musical experiences. When their background is limited, they have no basis for reading, and the exercise will have no more meaning for them than unfamiliar technical material in an unknown field has for adults. As in language reading, a person never gets meaning solely from symbols; he must always bring meaning to them. Hence, previous to studying notation, children should have acquaintance with music through singing, listening, rhythmic activities, and instrumental exploration and playing. Their ears should be able to discriminate between high and low pitches, loud and soft tones, and fast and slow music. They should sense tonal direction and tonality, the difference in effect between major and minor modes, music's moods the way music flows or moves (tempo, accent, and rhythm), and in addition, they should be conscious of repetition and contrast in music.

The procedures teachers use in early grades, as well as the experiences they provide children, prepare the way for the study of notation. For example, the teacher who, in presenting songs by rote, showing pupils melodic direction by movement of the hands or, at times,

by placing marks on the chalk board to illustrate its general direction and the relative length of its tone, is building readiness for reading by having the eyes of the pupils assist their ears. The teacher who points out the song's tonal scheme on the piano or some other instrument, such as song bells and marimbas and who shows children the appearance of rhythmic note groupings of the music to which they skipped or marched, is achieving the same end.[17]

Readiness for note-reading also depends on some non-musical factors. Before pupils attempt to read the musical score, they should be able to hold and manage a book; they should have reached an age where the eye structure is sufficiently developed to deal with the printed page, and they should be able to read simple words and to understand and follow necessary directions. It is important too, that they see a reason for learning to read. In other words, a child must be musically, mentally, physically, and psychologically ready for the notational aspects of music before he studies them.[18]

The general idea is that children should have a specified period of general tonal experience during which they sing, listen to music, play simple instruments, use rhythm instruments, move to music, and so on. After that time, which may vary from the third to the seventh grades, some teachers feel impelled to "get down to fundamentals," which with regrettable frequency means bogged down in

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[17] Annie E. Pierce, Teaching Music in the Elementary School (New York: Holt, Rinehart and Winston, 1961), p. 89.

[18] Ibid., p. 90.

routine, mechanical, superficial drill on notational material isolated from music experience.

There are at least four serious faults with the usual practices based on the concepts of music-reading readiness. First, since no tests or other evaluative techniques comparable to those used in language reading are available, no sure way exists to determine when a child is ready to read music. Second, the children in a given group are unlikely to read at any thing like the same time. Third, the practices fail to take into account the fact that musical maturation, like age maturation, is not saltatory in nature but a continuous developmental process which proceeds gradually from general to specific responses. Fourth, even if the children are ready, work with notational material divorced from musical experience is unlikely to be rewarding.[19]

MOTIVATION FOR READING

Here Pierce says that interest must accompany reading techniques if right attitudes and skills are to develop. The teacher, therefore, must exert herself to enliven lessons not only through the right selection of materials but also by creating situations which arouse enthusiam. It generally gives boys and girls pleasure to discover that they are increasing their powers and making progress. Keeping a record of the number of songs a class reads well may be an

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[19]Robert House and Charles Leonhard, Foundations and Principles of Music Education (New York: McGraw-Hill Book Company, 1959), pp. 126-127.

incentive to advancement. An "interval singing or playing" match is sometimes fun. Pupils often enjoy finding "hidden" motives or phrases in a song which the teacher or a capable classmate plays on some instrument or sings with la, loo or other syllable. Membership in a musical organization where reading is a requirement may spun intermediate-grade children toward a reading goal. To ask instrumentalists to read compositions in the general music class, to have pupils play songs on the piano or melody instruments, or invite a child to play an accompaniment at sight for a class song adds variety and zest to music reading lessons.

The desire to compose and record original musical ideals may cause a child to realize the need for a notational system and prompt him to learn how to see it. Children sometimes wish to copy a favorite piece, and in doing so they become more aware of the significant of musical symbols. At the same time, this exercise may make clear to them some reading problems that otherwise might have been obsecure. Exploration of music to find suitable numbers for a special program also serves to keep interest at a high pitch. Sometimes telling a story or relating facts about a song makes children curious to find out how music sounds. Giving children a voice in selecting songs may help them achieve a reading goal. Finally, pride in individual and class accomplishment is a strong motivating force.[20]

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[20]Annie E. Pierce, Teaching Music in the Elementary School (New York: Holt, Rinehart and Winston, 1961), pp. 92-93.

SUGGESTIONS FOR DEVELOPING MUSIC READING

Some suggestions that Dick and Floson gave are to encourage students to follow the notation in their books or from charts as the songs are sung or played by the teacher or as it is heard from a recording. Attention should be focused upon phrases or groups of note (tonal patterns) rather than individual notes.

Encourage them to discover familiar tonal and rhythmic groupings that are the same, similar different, or parallel, which are the most important concepts to grasp in music reading.

Use melody instruments, such as the resonator bells, to reinforce the melody or to help students hear certain intervals. They may also be used for giving the starting pitch or for adding counter melodies.

Present specific information such as key signature, note names, rhythmic patterns, and the like, in a musical setting and discuss them with the students in terms of the effect or meaning they convey.

Meter signatures such as $\frac{4}{4}$ or $\frac{3}{4}$ can explained to indicate how the rhythm of the song moves. For examples, marches are in one kind of meter, and waltzes are in another. It is also important to understand that the main accent usually comes on the first beat of each measure (measures being separated by bar lines) which serve to group the beats.

Seeing patterns of rhythmic notation which can tapped, clapped, or played on percussion instruments help clarify the rhythmic aspect

of notation for study students. In ryhthmic notation the clef and staff lines need not be used.

It is important for the student to hear the key center of the song (often referred to as the tonic). This tonality can be provided by the use of melody instruments, the teacher's voice, or a recording.[21] Although children may be taught how to find "do" and the name of the key or "tonic chord," it is far more important that they hear and learn to reproduce the correct pitch either vocally or with instruments.

Children can learn that in music a phrase expresses a musical idea just as a sentence expresses an idea in written form. It is important that they discover both by ear and eye which phrases are exactly alike, or definitely different. Often a teacher clarifies this by writing on the board letters to indicate these similarities or differences such as A A indicating two phrases that are exactly alike or A B two phrases that are different.

Teachers should use a variety of easy material for music reading purposes. It is better to read many songs with a little help than to struggle with a few difficult song without help. It is not necessary to perfect each new song.

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[21] W. W. Dick and Sarah Floson, Music Guide for Arizona Elementary School (Arizona: State Superintendent of Public Instruction, September, 1964), pp. 36-37.

It is recognized that there is no one best way to develop music reading. Some teachers prefer to use syllables, some use numbers, other prefer to use the syllable "loo," or a combination of all these.

If music reading is to be effective and functional in the overall musical development of boys and girls, it must be taught as a vital, living part of music itself and as unrelated verbal drill. Music is the end-notation is the means.[22]

STEPS IN DEVELOPING MUSIC READING

For obvious reasons the music teachers are primarily responsible for the actual reading experiences. However, some background information may be helpful. There must be readiness for music reading, just as in language reading. Readiness in music is developed through all the other areas of instruction. Children need many opportunities to hear, to act out, to see, and feel or sense musical meaning before they attempt to interpret the abstract symbols of notation.[23]

The sequence of developing a music reader starts with the child's learning to recognize by ear certain fundamental melodic and rhythmic patterns. Then the child learns how the symbols of these patterns appear on the staff in familiar songs. The next step in the

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[22] Ibid., pp. 36-37.

[23] Music Course of Study 1-5 (Illinois: Arlington Heights Public School, District No. 25 Cook County, 1966), p. 7.

child's progress is recognizing these same symbols in an unfamiliar song, remembering their song, and producing. Reading music, then, is a skill involving eye recognition of symbols, memory recall of sound and production.[24]

In order to read music well, a person must gain the ability for tonal thinking and precise control of notation. The ability for tonal thinking results from hearing, sight, and kinesthetic sense. Control of notation is attained through varied meaningful experience with the score.

Concepts esssential to the development of skill in music reading include:

1. Concepts of tonality and tonal relationships. The formation of these concepts results from emphasis or hearing the tendencies of scale tones and the relationship for some pupils, but experience with the space frame of an instrument is essential for most people. Experience with autoharp, recorder, and the piano keyboard is especially valuable.

2. Concept of the meaning of notation. To establish this concept teachers should help pupils relate tonal and rhythmic experience to notational symbols, beginning with the general characteristics of notation and moving gradually to specifies.[25]

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[24] Ibid., p. 7.

[25] Robert House and Charles Leonhard, Foundations and Principles of Music Education (New York: McGraw-Hill Book Company, 1959), p. 240.

3. Concepts of the best rhythmic movement through the measure. Pupils form these concepts by moving to the rhythm of music, swinging to the beat, creating rhythmic accompaniments, differtiating various meters and rhythmic patterns, and other activities of this type.

4. Concepts of the shape of phrases and of structural organization. The teacher continuously calls to the attention of the pupils the structure of the music they perform and hear. As a result the pupils develop expectations of repetition and contrast, of harmonic and melodic tendencies, and of relationship between antcedent and consequent motifs and phrases.

Experience important in the formation of these musical concepts include (a) singing and playing a wide variety of appealing music expressively, (b) using rhythm instruments and informals instruments to increase the expressive value of songs, (c) rhythm and melodic improvisation which leads to freedom and control of musical expression, (d) bodily movement in response to the beat and to the motion of rhythmic patterns in music, (e) creative experience such as playing and singing parts of ear and spontaneous musical expression, (f) listening to a variety of music and relating tonal rhythmic patterns heard to those encountered in other musical experience, (g) exemplifying the movement of the phrase line through bodily movement, and (h) relating tonal rhythmic patterns to the notation.

In the early years of the music program the teacher's primary concern should be to help pupils experience and conceive musical sounds through the ear and the kinesthetic sense, with special emphasis on

spontaneous musical expression. After the musical ideas with freedom and control, the notation should be introduced in connection with singing, playing and creative experiences.

In teaching music reading, teachers should work toward overall musical understanding, upon which the ability to read depends, They should realize that the notation can have meaning only when pupils have learned to use their ears, have developed acute awareness of the movement of tonal and rhythmic patterns, and can discriminate among differing patterns.

There follow twenty suggestions to teachers which are applicable to the teaching of music reading:[26]

1. Introduce pupils to notation through songs with which they are familiar.

2. Help pupils sing and play parts by ear and relate the result to the score.

3. Help them move to the beat of music and relate the movement to the score.

4. Help them conceive of music they hear and perform as a series of related tonal patterns or configurations rather than as a succession of separate tones.

5. Use instruments such as the recorder, tone bells and piano as means both to musical expression and to the understanding of tonal relationships.

6. Place increased emphasis on spontaneous musical expression and improvisation.

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[26] Ibid., pp. 240-241.

7. Use vocal chording to develop a sense of relationships and tonality.

8. Have pupils set up the tonality for every song they sing or read by singing the chord progressions I-IV-V7-I.

9. Be concerned with the specifics of notation when their musical meaning has been clarified through musical experience.

10. Base all learning on actual music which the pupils have experienced and enjoyed. Begin with music, draw the specifics out of the music, and return to the music.

11. Be sure pupils understand what you and they are trying to accomplish.

12. Utilize all the musical experience your pupils have both in and out of school.

13. Enhance motivation by emphasizing the advantages of being able to read music.

14. Make increased use of the score in listening in the upper grades.

15. Provide for copious practice in reading a variety of easy music. Always make the beat and the tonality are clearly established before the pupils solve them by clarifying the relationship of the problem passage to the tonality. When rhythmic problems occur, help the pupils solve them by clarifying the relationship of the rhythmic pattern to the beat.

16. For beginning readers supply a chordal accompaniment to assist them in maintaining the tonality and the beat.

17. Teach your pupils to grasp tonal configurations rather than separate tones.

CHAPTER III

TEACHING MUSIC READING IN GRADES ONE THROUGH SIX

Education today is focused on the learner. To find something that will arouse interest, and create a desire to learn, is sound teaching. In music education, many kinds of experiences are offered with the hope that each child will find some that he will particularly enjoy.

It is safe to state that there is no one best way to teach children to read music. Despite materials available, no one has yet described a definite series of steps which a teacher may follow with the certainly that, at the end, all children will become proficient readers. Indeed, pupils seem to learn under a variety of methods if teachers know how and when to use them. Nevertheless, certain principles apply to all good procedures and may serve as guides to the teacher in whatever methods one selects to use.

Reading objectives should neither be ignored nor overemphasized. If music is for children, standards must be flexible and reasonable. Too many failures disillusion and discourage boys and girls and arouse in them an unfavorable attitude toward music. In fact, any situation that leads to tension, anxiety, or fear may prevent them from concentrating upon reading and acquiring reading skills. Each child, therefore, should have an opportunity to read at his own level and his own rate, compositions or sections of them which give him satisfaction and pleasure.

Songs for reading in the general music class should be of good musical quality. Many of them must be easy, yet there must be some songs which are difficult enough to challenge the readers and at the same time interest and stimulate the slow or poor ones.[28] As when teaching songs by rote, the teacher must know when to help the pupils and when to permit them to go ahead by themselves. If the teacher, at times, lightly blends his voice with those of the young singers at the beginning of the song, until they are well started, or does so at some of the more difficult places, they will often read without hesitation. Throughout the grades, she should combine rote with note teaching. It is sound precept that the teacher always establish the tempo and tonality of a song for the class.

Children learn to read by reading, and they must have frequent practice if they are to become competent. The teacher who has classes read during one period and then allows several recitations to pass without giving children an opportunity to read again will find that his efforts are largely wasted. Short regular lessons are always preferable to long, irregular ones.

In the various stages of reading lessons, a teacher should always focus the pupils' attention on musical effects and should present only those aspects of the score that are essential to musical understanding at that particular time. In other words, the reading or exploring of new materials should never be abstract or confusing.

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[28]Annie E. Pierce, Teaching Music in the Elementary School (New York: Holt, Rinehart and Winston, 1961), p. 90.

Children should often read only a short sequence of notes or one or two phrases of a song, the remainder being sung or played by the teacher. In brief, the teacher should not expect in every musical tyro to read independently every interval or every section every song without help. The truth of the matter is that many a mature competent musician cannot always do so.

It is gnerally agreed that children deal with notation more easily and with greater pleasure if their esthetic sence are awakened. An artistic performance, therefore, not the mechanics of reading, should always be the main consideration. That is to say, pupils should read musical thoughts, not isolated notes. Before they attempt to read a song, it is well to have children understand the words and mood of the song to observe the familiar and easy passages, the unfamiliar and more difficult places, like and unlike phrases, and how the music the moves or flows.[29]

Exercises or drills needed to solve problems should always apply directly to musical situations. For example, if pupils have difficulty with an interval or tonal sequence, it may be isolated and demonstrated vocally or instrumentally and sometimes explained vervally. Then, after the children understand and have it successfully, they should read it in its proper context. When they encounter it again in a new setting, they may refer to the old song if necessary.

In an attempt to develop skills in reading, the teacher should bear in mind the following:

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[29] Ibid., pp. 90-91.

1. Pupils cannot read or understand the score in music until they can sing easily and well, nor can they read instrumental music until they are able to handle the instrument.

2. Eye and ear difficulties may prevent fluent music reading.

3. Musical interests of boys and girls generally surpass their reading skills.

4. Pupils may recognize in the score what they hear and yet not be able to sing or play a musical passage accurately or independently.

5. A teacher should expect children to read only the music that lies within their reading and performing ability, and their musical comprehension.

6. Learning to read music may be a long process for many children.

7. Music reading can be a pleasurable musical experience for most pupils if the work is not crowded and if the interval is built gradually and well.

Stages of Development

Since only a portion of the music period can be devoted to the reading of music if other objectives of music education are to be met, it is the teacher's responsibility to decide what skills pupils are to acquire at any time.

Six stages may be defined in the development of reading:

1. Children are prepared or made ready to read.
2. Children observe notation as they hear or sing a song.

3. Children are made aware of certain aspects of notation, such as staff, contour of melody, phrase structure, and appearance of the symbols.

4. Children begin to learn a sight vocabulary of easy intervals or tonal sequences taught them by rote and recognized and used by them in familiar material and later in new songs.

5. The interval vocabulary is increased and children are able to deal with it more or less independently.

6. Skills are refined and reading becomes an easy form of musical expression.[30]

Some children may never go beyond the most elementary stages of this sequence. But if the teacher sets goals within the capabilities of pupils, provides them with rich and varied materials and activities, and uses proper procedures, the majority of pupils can learn the significance of the printed score and some may learn to read it well.[31]

APPROACHES

The process of music seems to unfold in this manner: We hear, then sing; we hear and see, then sing; we see, hear (inner hearing); -and sing almost simultaneously.

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[30] Ibid., pp. 91-92.

[31] Ibid., p. 92.

The last step is called reading music or singing by notes. Through many approaches to music the student will advance from the stage of seeing what is sung to singing what is seen. Feeling for music is essential for its understanding.

The ability to read music is largely determined by preceding experience in singing, playing and feeling music. The second grade child with a rich musical background will more likely have a better understanding of notation than the seventh grader who had none. The approach to the music reading program is essentially the same on all maturity levels. The material must be suited to the age level.[32]

Tonal and rhythmic concepts of music that go up and down, slow and fast, soft and loud, must be experienced to be understood. Pictures of music (notation) will take on new meaning after listening, singing and moving to music that goes up and down, and walks and runs. High and low tones will begin to have meaning. The white notes are slow and the black notes are fast. The eye is now ready to see what the ear has been hearing.

Vocal approach. Every effort should be made to use the reading approach which is most natural and for which children have the ready instrument, the voice.

Use the chalk board approach. One of the simplest approaches to reading is to copy the notation of familiar songs on the chalk

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[32] A Resource Bulletin On Grades One to Twelve (North Carolina Public School, May 20, 1955), p. 31.

board. Children then may see the general melodic outline, the ups and downs of the melody, and the color (black as fast notes and white as slow notes) of the music. The idea of tempo is conveyed from the mood, words, and color of the song: slow music (white), "Jacobs' Ladder"; fast music (black), "Old Zip Coon," (Turkey in the Straw"), slow (mood), "All Through the Night,"; fast (mood), "Pop Goes the Weasel."

New song material may be presented in the same manner. Picturing musical notation in this way on the chalk board brings musical meaning out of notation.

Recorded songs for music reading. With the extensive use of recorded songs, another simple device for incidental music reading may be tried: (1) read the words of a song, (2) discover as much as possible about its notation, (3) play a recording of the song, (4) follow the melody, and (5) listen for difficult intervals. After a time the class may attempt to sing the song without hearing it on the record; them play the recording to determine how well the notation of the song was understood.[33]

In time, through these simple processes, children will realize that music is more enjoyable when they can read the score.

Tonal patterns. From infancy the child builds up a vocabulary of sounds which becomes distinct enough to be called

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[33] Ibid., p. 32.

tonal patterns. "Bye, Bye" usually falls into the pattern of so-mi. Children singing on "M M" usually sing as repeated notes do-do-do-do, or do-re-mi-fa-so. The universal chant "I have a secret" is so-mi-la-so-mi. When children have had many readiness experiences of singing and playing, these and other tonal patterns will be easily recognized in song materials. Chant- "Lady Bug" - "Action Song Bulletin"; so-mi- "This Old Man," "Cassion Song," Repeated Notes: "Little Tom Tinker," "There's Music in the Air"; do-mi-so- "Grandma Grunts," (variation) "Marine Hymn"; Scale: "The Singing Stairs," "Joy to the World."

The experienced reader will recognize new patterns such as so-fi-so. "Erie Canal," or re-so-ti, "Oh My Darling Clementine," in the familiar settings of the basis tonal-rhythmic patterns. It is difficult to isolate the rhythmic patterns. It is difficult to isolate the rhythmic patterns from the tonal patterns.

With a great deal of experience in seeing the music the singer will begin to take in an "eyeful" of the song score at a glance. Alike and different phrases will become apparent, "Faith of Our Fathers"; long and short phrases, "All Through the Night," and "Jingle Bells."

Position reading. Music moves by steps and skips. Children listen to tones that are "far away," (skips) or "close by" (steps). They will notice whether the melodic line goes up and down.[34]

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[34] Ibid., pp. 33-34.

Preliminary drill should consist of: (1) moving the hand by step to picture the intervals, then singing the intervals, (2) writing the intervals on the staff on the chalk board for children to recognize and sing. (3) recognizing the steps and skips in the songs presented in the books. "My Little Pony"; "Come Thou Almighty King."

Position reading revolves around the understanding of key chord do-mi-so-do, or 1-3-5-8, and the diatonic scale progressions do-re-mi-fa-so-la-ti-do, or 1-2-3-4-5-6-7-8.

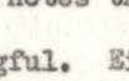
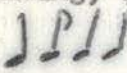
Because of close relationships of note to another, sharp and flat chromatics will fit into the step by step process, with the awareness that a sharp (#) raise a tone a half step and a flat (b) lower a tone a half step. "Down in Mexico."

Before seeing the chromatic steps in music, a great deal of oral observation should take place in order that children hear the half steps.

In position reading the neutral syllable is used, rather than emphasis on numbers or the so-fa syllables. Numbers help in tonal relationship and many times children will think numbers and sing "loo." It is suggested that as soon as possible both words and music be used simultaneously.

With understanding of steps, skips, and related tones, recognition of like and different phrases will be observed in order to see the song as a whole.

Vocal aids. Many and varied are the activities that will help the eye understand tonal direction: (1) songs whose words are related to pitch; "Wake Up," "Busy," word high on high notes; "The Noble Duke of York," "I'M Tall, I'M Small," (2) songs with words related to physical action: "Little Tom Tinker"; Scale song - "Hot Dog," "See-Saw Margery Saw."

Rhythmic approach to music reading. Note values should have physical associations. Two and two are four. Two apples and two make four apples. To the young child numbers mean little unless they have associations. Half, quarter, and eighth notes mean little unless there are movements that can be associated with them.[35] (Music is composed of feeling concepts.) After many experiences in running, walking, and skipping to music, notes that are associated with these activities will become meaningful. Eighth notes () running; quarter notes () walking; rhythmic patterns () skipping, () galloping. On all age levels a great deal of thinking is done through the muscles.

Children sense the direction of pitch through rhythmic movement. Youngsters in their games are constantly "reaching up to the sky" or "falling down on ground." The "up-and-downess" of the notes should be obvious when they see the picture (notation) of "See-Saw Margery Saw," because it parallels the movement.

Music, with round feeling which is usually denoted by 6/8 time is found in such well known singing games as "Here We Go Round the Mulberry Bush" and "Sally Go Round the Stars." Most circle games

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[35] Ibid., pp. 34-35.

have round feeling.

Older children can develop concepts of movement through material on their maturity level. March, (Cassion Song), walking to church, ("Come Ye Thankful People Come,") skipping, ("Captain Jinks,") round movement, "Pop Goes the Weasel," waltz "Palomita."

Classroom activities in which creative, folk, and social dancing is enjoyed will lead to concrete ideas of musical form.

In creative dances boys and girls make up steps, determine movements that indicate rhythm and beat of the music, or define the phrases. Dance directions for folk dances and square dances indicate change of step for phrase changes of the music, "Jim Along Josie."

Rhythmic experiences justify reasons for the abstracts of music. Quarter notes and eighth notes are moving notes. What about the notes, that are sustained - whole (𝅝), dotted half (𝅗𝅥.) and half (𝅗𝅥) notes? The child is more concerned about going places than standing still. Rhythmic activities will help to give the feeling of long notes which are referred to as "slow notes," standing notes," or "held notes."[36] The half note has been called a "step bend" note because of the rhythmic activity associated with it while holding it. Clapping, bowing, twirling, or steps can be created to give the feel of beat, while a sustained note is held.

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[36] Ibid., pp. 35-37.

A rest (𝄽 𝄾 𝄿) is meant to be felt as well as a note. A rhythmic activity at the place of the rest will call attention to the rest in the music. Instrumental fanfare as in "God of Our Fathers," or the accompaniment to be played during several measures of rest as in "Tadpoles," helps to make students aware of rest in song. Listen to recordings for rhythmical sound effects played while a note is being sustained or during a period of rest in the music.

Learn to feel note values and rest by comparative movements and to see them pictured in relation to one another, as "Clocks and Watches," "Follow Me" and "Fishtail."

Understanding of musical terms used in reading music through rhythmic experiences. Musical terms are associated with music which is slow or fast: Andante with the second movement of a symphony, or largo with the well known song by Handel. In creative rhythms or in singing a song, the tempo is indicated at beginning of the selection.

Music Terms

Slow movements-Largo- "Jacob's Ladder"
Lento- "Volga Boatman"

Moderate movements-Andante- "America"
Moderato- "America The Beautiful"

Fast movements-Allegro- "Vive L'Amour"
Presto- "Dixie."

Rhythmical movement becomes associated with these words.[37]

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[37] Ibid., p. 38.

Music reading through dramatization. When a child is playing soldier he is not concerned with concepts of time or quarter notes, but he is getting the feeling of time through action and enjoying it. It is more fun to skip like Goldilocks than to just skip. The imitative rhythms come into full play when a child is a giant with big steps, stepping out the intervals do-so-mi-do, or when he is a train going clickety-clack (), or a big watch with its big tock, or a little watch with its little tic-a-tic-a-tic.

Rhythmic patterns are more understandable to a child, if he can hop like a rabbit, gobble like a turkey, or trot like a pony. Narrative recordings and song stories are filled with rhythmic and tonal patterns which all children love to imitate, "Whoa Little Horses," "The Little Red Hen."

Instrumental approach to music reading. Playing an instrument aids music reading. The instrumental approach to music reading helps to define music notation more clearly than does vocal approach. Playing a diatonic scale passage on such melody instruments as water glasses, xylophones, and tonettes, helps to strengthen the feeling for the direction of music. The piano keyboard is an invaluable instrument in helping to read music. Fingering while playing the songs gives a feeling for steps in scale passages and intervals of the broken chord. Chording on the piano gives a better feeling for harmony and emphasizes the tonal patterns which are built on tonic, dominant, or sub-dominant chords. The feeling for the minor mode can be established by chording on piano. The autoharp is also an excellent instrument for chording.

Playing tunes of the black notes on the piano as "Peter Pumpkin" will be fun and will contribute to hearing tonality of the pentatonic scale.

Melody instruments and instruments of the band or orchestra can be used for playing the inner parts of a song so that the part will be better defined for the singers.[38]

Following the score of instrumental selections. Those who are not fortunate enough to play an instrument should follow the score of the music for the clarinetist, violinst, etc. It will be interesting for more advanced groups to follow individual instruments form a full score while listening to a recording. This will help in part singing and will be an invaluable aid to the music listening program. Following the themes of recorded selections is an aid to music reading.

Writing music as an approach to music reading. Writing music is both a creative experience and an aid to understanding musical notation. Singing and writing music on the staff give a feeling for the melodic line. Three simple devices for beginning music writing are:

1. Completing an unfinished song with the original tune.

2. Composing an answer to a musical question, as "How are you today"? and writing it down.

3. Writing notation for rhythmic movements of "This is the way we walk," or "This is the way we skip," or "This is the way we run, run, run."

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[38] Ibid., pp. 38-39.

Students of upper grades will want to create harmonic parts for songs. The music specialist will be an invaluable aid in developing techniques of music writing. The practice and skill of writing music on the staff by correct usage of notes, making stems, flags rest, etc., will aid the understanding of musical notation.

Reading music relation to part singing. Hearing parts comes before reading parts. Part singing is concerned with the enrichment of familiar songs and the hearing of harmonies and moving parts. After much hearing and feeling of chord color, the eyes are ready to see what has taken place. Chord: Write the chords that support the melody on the board and identify similar chords in the books. The eyes will be strengthened after seeing what it already hears: cadence harmonies and created harmonic parts in third and sixth grades.[39] Write the melody on the board; then in smaller notes write the harmonizations of third and sixth grades from songs as "Thwarted Romance," "Shoo Fly," and"For He's A Jolly Good Fellow."

In order to become acquainted with connected staffs, introduce part singing of dialogue songs, as "The Keeper" and "The Echo" Descants: distinquish between melody and counter-melody. This requires close following of the score, "Brother Row" and "The Ask Grove."

Rounds and cannons are not the basis for harmonic part singing, because the parts move too rapidly to convey harmonic feeling. This type of part singing broadens throughout the music. When

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[39] Ibid., pp. 39-40.

reading music, make a game of observing one part moving into another. Often harmonic songs begin like rounds.

Listen to recordings of part songs and try to follow each separate voice as it fits into the whole.

Enriching the music reading program. Discovering differences in music, discovering tonal and rhythmic differences which identify the music of a composer or country will make the music reading program interesting to boys and girls of the upper grades. The minor scale which is based on la or the diatonic scale could be an outgrowth of the study of the Russian or Negro people. A study of Oriental customs and music could stimulate interest in the five tone of pentatonic scale. Rhythmic patterns as the Scotch "Snap" (♪𝅘𝅥𝅯 ♩), "Comin' Thro' the Rye," Golden Book of Favorite Songs; or the Spanish Tango (♩. ♪ ♩) Accompaniment Book, making interesting studies for observation of elements which make different.

Another interesting study is that of finding repeated intervals, as minor thirds so-mi in "Silent Night," or repeated tones as re in "At pierrots Door." These intervals, give each song its own particular color or personality.[40]

Names for pitches. Before presenting songs for reading, the teacher must decide whether children are to sing with words or use the so-fa- syllables (do-re-mi-fa-so-la-ti-do), numbers (1-2-3-4-5-6-7-8), letters (c-d-e-f-g-a-b-c), or neutral sounds (loo, lah-no, nah).

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[40] Ibid., p. 40.

Each system has its advocates; each its adversaries. Each has been used successfully good teachers; each has failed under poor instruction.

Solmization, or the so-fa- plan, originated in the eleventh century when Guido d' Arezzo, a monk and choir director, discovered that each phrases of the hymn to St. John the Baptist began one pitch higher than that preceding. He conceived the idea of the initial syllables of each line to represent a six-tone scale. The seventh tone (si) evolved later.

Ut queant laxis
Re-sonare fibris
Mi-ra- gestorun
Fa-muli- tuorum
Sol-ve polluti
La-bu reatum

The syllable ut was later changed to do because of the more open sound; si became ti when chromatic syllables came into use; l is often omitted from sol in order to have all syllables end with vowel (do-re-mi-fa-so-la-ti-do).

Two plans are used-the fixed do, which treats the syllables as substitutes for the names of the staff degrees, and a movable do (the plan commonly used in American shcools), which is a tonality or scale system. In the fixed do scheme, do always stands for c, re for d, mi for e, and so forth. In the movable do, or scale, method, do represents the tonic or first tone of the scale, re the second, mi

the third, and so forth, and there are specific names for both diatonic and chromatic pitches.[41] To form names for the ascending chromatic scale, the vowels of the major or minor syllables are changed to i (sound of ee, as in see, or i as in machine); in the descending form, the vowels become e (sound of ay as in say, or ey as in they), except for the second degree of the scale, which becomes a as in ah. The chromatic scale, therefore, is do-di-re-ri-mi-fa-fi-so=si-la-li-ti-do ascending, and do-ti-te-la-le-so-se-fa-mi-me-re-ra-do descending. This is the Italian spelling; the English iss doh-ray-me (or mee) -fah-soh-lah-te (or tee), with de, re, fe, and le (or dee, ree, etc.) for the sharp chromatics and tay, lay, say, may, and rah for the flat chromatics.

With separate name for all pitches, definite interval relationship is established in the movable do system. For example, do-mi is alwasys a major third, do-fa a perfect fourth, do-fi an augmented fourth, do-la a major sixth, do-le a minor sixth, and so forth. The stationary of fixed do system, on the other hand, does not have special names for chromatic tones but sues the same syllables for entirely different effects, that is, one would sing do-la for c-a (the interval of a sixth) no matter whether the interval is major or minor.

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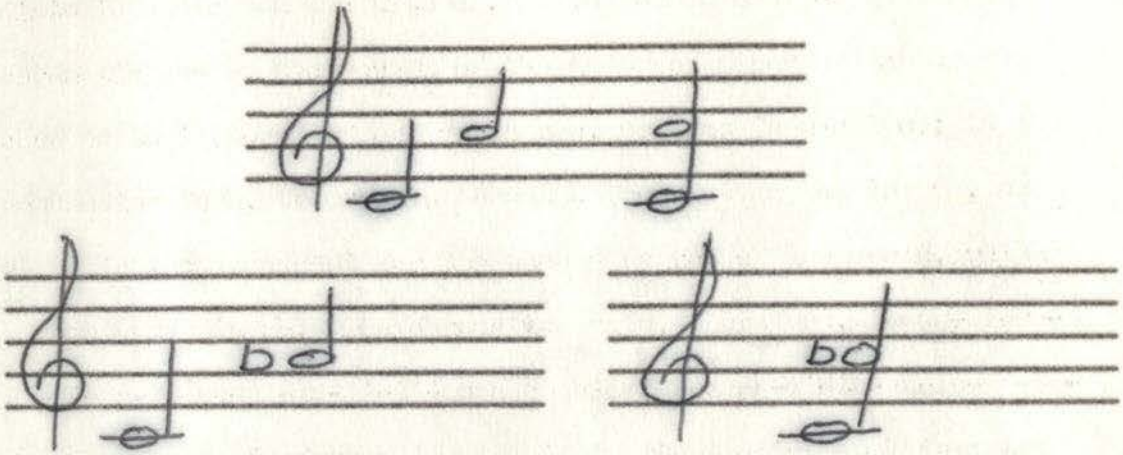
[41]Annie E. Pierce, Teaching Music in the Elementary School (New York: Holt, Rinehart and Winston, 1961), pp. 93-94.

Major Sixths



A common criticism of the movable do system relates to the treatment of minor scales, for which children sing la as the beginning tone rather than do. This is considered technically incorrect and confusing by many teachers because both the minor and the major are tonic scales, and therefore, the beginning tone should be the same. This objection in the opinion of others is outweighed by the fact that when children begin the scale with la, they establish the minor tonality (la-ti-do) naturally and easily, whereas if they began the scale with do, they would sing do, they would sing do-re-me, which is less familiar to and therefore more difficult. Furthermore, adherents of the movable do system believe that when children begin the minor scale with la, there is no confusion about the key signature because it is the same as that of the relative major.

Other arguments advanced against the syllables, whether fixed or movable are that they cease to be serviceable to most pupils within

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[42] Ibid., pp. 94-95.

a comparatively short time; that many teachers use them when unnecessary and in such a way as to hinder rather than help children; that boys and girls often react unfavorable to them. "Why not, "say the critics of syllables, "use letters or numbers, which are familiar to children and which have lasting musical uses? Moreover, if numbers and letters are learned in the general music class, pupils are not perplexed about the usual names for pitches when they begin lessons on instruments." "But," reply advocates of syllables, "numbers and letters do not confuse them with other concepts."

The merits of teaching reading by syllables have thus been debated for years, with supporters on both sides being recruited from the ranks of eminent music educators.

Even the most ardent, adherent teachers cannot restrict names to the so-fa- syllables. They sometimes must resort to numbers and letters when referring to size of intervals, to the actual degree names of the staff, and to key signatures. According to responses to a recent survey in vocal music and number and letters in instrumental. A considerable number used all three in the singing lesson. It was the consensus that children appear to comprehend the significance of syllables and learn them more easily if teachers present only a few at a time (that is, in a portion of a song), and that children grasp the application of numbers and letters to pitches if teachers first introduce these designation in consecutive or scale wise order. Neutral sounds, such as lah, loo, no, nah, although not without value, are less definite than the other names. If given a choice, children, as a rule

prefer to sing words. But since words change from song to song, these do not give pupils a basic knowledge of intervals, which syllables, letters, or numbers do, and which most teachers consider essential for the development of reading skills.[43]

Often the reasons for liking or disliking a specific system of naming pitches are without justification. If the plan of teaching is sound, it usually makes little difference what name is applied when children sing. The important thing is to be sure that the notes on the staff have meaning for boys and girls in other words be sure, that they see and comprehend the notational plan and at the same time hear inwardly the tonal relationshops. If ready for reading, pupils generally understand and sing syllables, number and letters interchangeably and without difficulty. It therefore seems sensible to sue more than one system, to recognize the merits and defects of each, and to use any or all only as a means to explain or clarify music.

Introduction to the observation of notation. Long before young children study the score, they usually have observed its appearance in an informed way at home, where many have an opportunity to see the music their older brothers or sisters play or some instrument. In addition, the school sometimes provides suitable books with colorful illustrations which first and second grades children may hold and look at as they sing a song or hear it sung. At first

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[43] Ibid., pp. 94-96.

the notation has no meaning for them, but even so, they are gaining impressions which they will recall and find useful at a later time. Indeed, it leads children to see what they hear and hear what they see.

Interested children are observant and curious. Soon, if not immediately many of them will raise questions about notation which the teacher should answer directly but in simple and easily understood terms. For example, if they ask what the sharps or flats at the beginning of the staff mean, she may reply, they are sharps (or flats) and make what is known as the key signature, which tells us where to start the song, just as the numbers on your house tell the postman where to leave your mail." If they want to know about the measure signature and measure bars, the teacher should give exact terminology and say, "The measure signature and the measure bars show us how our song moves." He should illustrate definitely and musically in each case by singing a song in one key, then in another, showing the difference in the appearance of the signatures and calling children's attention to the difference in pitch. Likewise, he should sing songs in contrasting measure schemes.[44]

At the proper time, children should learn how to follow musical notation exactly. That is early in notational experiences. As in language reading, eyes move from left to right, but in addition,

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[44] Ibid., p. 96.

they must take in depth. In other words, when one reads a song he must see and comprehend words as well as music. If there are several stanzas printed under the staff, the problem is increased because the lines are not printed in the usual poetic order. The eyes, therefore, must move across the music and the line of words back to the beginning of the staff and down to the correct line of the poem.

The appearance of the words in a musical score sometimes creates problems of comprehension. In music, each syllable is usually printed so that it is directly under the note or notes to which it it to be sung, requiring frequent use of the hyphen. This division tends to make even the most familiar words look strange. For example, when a child is reading a story, he may see the word "whistle," but in a song he is likely to see "shistle"; in a language book he sees little, but he sees little in a song book.

After pupils' eyes move rhythmically and correctly, it is customary and wise for the teacher to point out the relationship between sound and symbol. Children should notice that the staff has five lines and four spaces (the lowest line is called the first line; the lowest space is the first space); the notes on the staff ascend or descend according to the tune; when pitches are close together the notes are close together (line, space, line); when the melodic intervals are wide there is corresponding space between the notes; phrases that sound alike look alike.[45]

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[45] Ibid., pp. 96-97.

To be certain that pupils' eyes are following the music and that they recognize features of notation, the teacher may ask them to look and listen while he plays or sings portions of a melody with a vowel or syllable (such as ah, la, loo). The children are to speak or sing the word at which she stopped, or they may point to the place in the music. They may watch notation as they listen to a phonograph recording of the song and, when the teacher lifts the needle, tell the exact place in the music. As part of observational experience children may guess the title of familiar songs from passages placed without words on the chalk board. They may also observe notation for instrumental music to which they are listening.

No doubt many persons have learned to read music through a wisely guided observation of the score. The teacher, therefore, should spend considerable time in having children notice and follow notation because to do so intelligently and easily is fundamental to facile reading. At first it is well to make clear to pupils just what they are to pay attention to, whetehr familiar or unfamiliar intervals, similar or dissimilar passages, rhythm, embellishing tones, climatic points, and so forth. As children mature musically, they naturally require fewer specific directions from the teacher.

For the first observation of notation the teacher may write a familiar song on the chalk board. Some teachers, however, forego this step and teach directly from the book, proceeding as follows:[46]

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[46] Ibid., pp. 97-98.

1. Pass books and show children how to open and hold them.

2. Allow children to look through the book to find familiar songs or interesting new songs.

3. Ask children to turn to a familiar song or let some child select a new songs, he would like to learn.

4. Tell pupils this is a picture of music, or the way music is written. Explain how the words are printed. Read the words so that children will know how to follow them.

5. Have children sing the song if it is familiar; if not, sing it for them.

6. Allow children to comment or ask questions after having sung or heard the song.

7. Call their attention to the fact that phrases that sound alike look alike, that when the tune ascends the notes also ascend; that when the tune descends, the notes do likewise; that notes are on a line or between lines (in a space); that when pitches are close together, notes are close together, and when pitches are far apart, notes are far apart, that is, pitches and notes may ascend or descend steps wide or in skips.

8. In succeding lessons, have children count the number of lines and spaces beginning with the lowest line and space (five lines and four spaces).

9. Have children sing a familiar song while observing its notation. Have them find notes representing high pitches and low pitches, notes that are far apart and notes that close together.

10. Have children relate their rhythmic experiences to the appearance of notes and to their name (one-beat or "walking" notes- quarter notes; slow notes- half and whole notes; fast or "running" notes' eight'notes). Have them observe places where they do not sing (rests).

11. Introduce other information about the staff whenever children ask questions or when they are ready for it.

Building an interval vocabulary. After children have observed and followed notation, they should begin to recognize and to use certain intervals or tonal patterns that they have sung frequently, and to which the teacher has directed their attention by pointing them out on the board as "musical words" (tonal patterns), they locate them in both old and new material.[47] The musical vocabulary should be built gradually and reviewed frequently because the early acquisition of common intervals and tonal sequences is as necessary for the fluent reading of music as is a vocabulary of words for language reading, and it should be learned and used in much the same manner. To teach a basic tonal vocabulary, the teacher may:

1. Select a familiar and well-liked song that is composed of eacy tonal patterns. Have children sing the song.

2. Write one or more of the easy patterns on the board and sing them, using numbers of the so-fa syllables.

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[47] Ibid., p. 98.

3. Have the children sing these as a class, in sections, and as individuals. Have some of them play them on tonal instruments, such as bells and the piano.

4. Have pupils open their books to dind these patterns in the song. ("How many do you find? Where are they? Sing them with the numbers or syllables. Now let's sing the song with words.")

5. Find a new song containing these same patterns, which children locate and sing.

6. Indicate unfamiliar portions of the song which the teacher is to sing. The children are to sing the familiar "tonal words," as they occur in the song. After one or two repetitions, they are to sing the entire song with words.

7. Present several songs that employ the same easy intervals or tonal sequences. Children should recognize these and be able to sing them in the new setting.

The following plan may be used in the upper grades:[48]

1. Pupils read or scan the words rhythmically.

2. They find familiar tonal patterns and observe phrase structure and how the song moves.

3. They locate any unfamiliar intervals or problems of a rhythmic nature.

4. They may plan unfamiliar tonal groups, "build" any new or troublesome intervals (that is, sing or hear inwardly the intervening pitches), or listen as the teacher plays or sings these and

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[48] Ibid., p. 99.

thus learn them by rote. They then should find and use these in a new song.

5. Pupils play and sing songs as a class, in small groups, and possibly individually the teacher helping whenever necessary.

Use of instrument. The use of toy or easily played instruments and standard instruments aids interpreting the staff and its symbols because, on an instrument, children can produce the correct pitch by pressing or striking the right key. Singing is less tangible, for pupils must first hear the pitch before they can produce it.

Instruments with board striking surface (resonator bells, song bells, marimbas or xylophones) are recommended for children in the lowest grades. If these are not available, the teacher may use tuned water glasses, which although limited in musical possibilities, nevertheless give children a conception of tonal direction and relation. In the intermediate grades, pupils can play wind instruments such as tonettes, song flutes, saxettes, and recorders to help develop reading skills. The use of string instruments (autoharp; harmolin; and ukelele) also serves as a strong motivation for reading. Teachers should invite pupils who own and play the standard instruments to bring them to class, for they contribute both variety and interest to the reading lessons.

Number notation. At this point it may be well to discuss the use of numbers, which many teachers recommend as an introductory step to actual notation. Number notation is relatively simple,

because even the youngest children can associate 1, 2, 3, 4, 5, 6, 7, and 8 with the eight tones of the diatonic scale. Most of them can count beyond this, and most have a concept of numerical order. Hence, when instruments and songs bear corresponding figures, most children can readily connect the two. If numbers are not plainly printed or engraved on the bars of bells or marimbas the teacher may write them clearly with chalk or she may paste small numbered slips of paper on the instrument. If children use the piano the teacher may paste numbers on the keys or he may place a number chart against the "fall board," or lid, to conform to the scale desired.[49] Then he should show the pupils the relationshop of numbers and melodies by singing a short, familiar song, first with words and then with numbers. As he repeats, he should place the numbers on the chalk board, circling together the fast tones, (those tones sung to one beat) or writing them close toegether, placing a dash after slow tones (those sung to two or more beats) using the dot as in regular notation and encircling it with the short note that follows.

After the children have listened and observed, the teacher may ask them to sing the numbers with her. He should then show the children how to play these pitches on an instrument. When they can do so accurately, the teacher should allow boys and girls to accompany class singing. After locating the beginning note (1, or

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[49] Ibid., pp. 99-100.

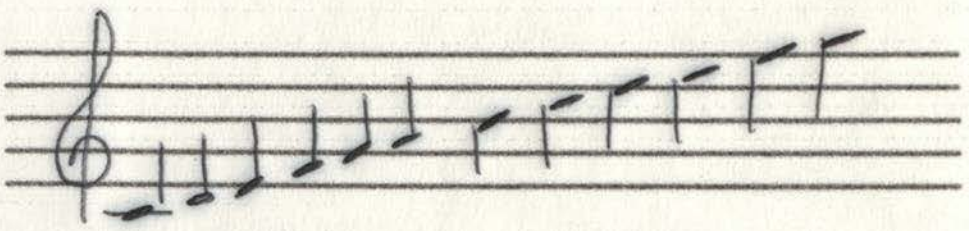
do) of the key, intermediate grade pupils can usually figure out for themselves the correct pitch numbers in unison and in part songs.

Piano keyboard experiences. In the first and second grades the piano experiences are informal, some children figuring out little tunes for themselves. Sometimes the teacher shows them what key to press to get the beginning pitch of a song, or he may help them play one, two, and three tones to accompany a song.

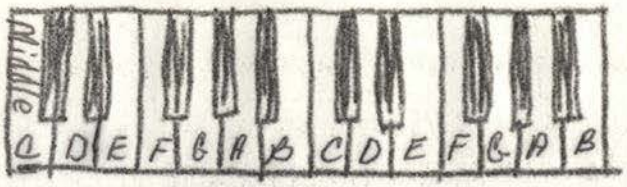
During these lessons, pupils should take turns at the piano, three or four, always being at the keyboard with sometimes one playing as the others watch and sometimes two or more playing in different octaves. At the same time, children at their seats should "finger" their charts.

After the children have become fairly adept at fingering the piano and the keyboard charts, the teacher should show the relationships of the staff to the keyboard.[50]

1. The teacher places a staff on the chalk board directly above or below the keyboard chart calling attention to the way they match.



[50] Ibid., pp. 101-103.



2. He asks a child to play at the piano, and other pupils to finger their charts while he points to the notes on the staff, under which he has placed numbers.

3. Children learn the names of the staff and the keyboard.

4. Children find easy songs to play and sing, connecting the staff and the keyboard.

Time and rhythm. The ability to read and perform groups of notes with proper accent and in proper order is essential to the fluent interpretation of notation. If the teacher uses judgment in selecting songs for reading and if children have had proper prereading experiences, they generally encounter few difficulties with time and rhythm. If they do, speaking or chanting the words according to the rhythm plan of the song usually helps because text and music are generally in agreement. This may be illustrated by the natural rhythm of words in pronunciation and in speaking. For example, the word "merrily" receives even stress in speech; stress on the word "merrily" is also even in the familiar round, "Row, Row Row Your Boat," and in phrases such as "Sleep, Baby, Sleep" (a well-known folk lullably) emphasis is likewise the same in singing as in speaking.

When a problem of time occurs in a song, teachers often refer to or review a song the children know well and which has a similar time arrangement. Specifically, if a dotted quarter-note (♩.) is followed by an eighth-note (♪), children may sing and observe a song in that time. After singing the familiar song, the pupils compare its time pattern with the new.

Percussion instruments, such as drums, tom-toms, wood blocks, and rhythm sticks are valuable aids in teaching children how to deal with time and rhythmic notation.[51] In the upper grades, regular drumsticks with practice boards or pads may replace or supplement those of the toy. At any level of instruction, however, the plan of activities is similar. Some children may clap the strong beats while others tap the unaccented beats; boys may play the measure beats as girls play the melodic rhythm, or vice versa. Drums and rhythm sticks may be combined; sticks and wood blocks; and so forth.

In the early stages of reading, children see eighth (♪), quarter (♩), half (𝅗𝅥), dotted half (𝅗𝅥.), and whole (𝅝) notes, with corresponding rests (𝄾 𝄿 𝄻 𝄼), in even (𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥), or evenly divided (𝅗𝅥 ♫ ♫ ♫ ♫) beats. Somewhat later, they encounter the dotted quarter—following by the eighth note (♩.♪), and the dotted eighth—followed by the sixteenth-note (♪.𝅘𝅥𝅯), the triplet (♩♫) and the duplet (♫). Rarely, if ever, do they encounter the thirty note (𝅘𝅥𝅰) and rest (𝄽) in the songs for reading in the

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[51] Ibid., pp. 103-104.

general class. From their various contacts with notation, the children know the effects and names of these but may not be able to tell the actual numerical relationship. The teacher, however, is satisfied when pupils recognize, feel and perform them vocally and instrumentally even if they cannot tell how many quarter-notes make a whole note, and so forth. Once children have studied fractions in the arithmetic class they usually apply this knowledge to music without insistence or drill on the part of the teacher.

Chromatic tones. The classroom teacher, who is not a musical expert, may look upon chromatics or accidentals (notes foreign to the key) in reading songs with some apprehension. Children are familiar with their effects through singing many rote songs in which they occur and through observing them in familiar songs in their books.[52]

As part of reading experiences, pupils usually encounter chromatics in the fourth grade. The first introduction is from a tone down a half-step to the chromatic and then back to the starting tone (for example, the fifth tone of the scale to the sharped fourth and then back to the fifth or so-fi-so), or up a half-step and then back (the fifth tone of the scale to the flatted sixth and back to the fifth, or so-le-so). Children should notice that a sharp chromatic tends to move the tone above it rather than to the one above.

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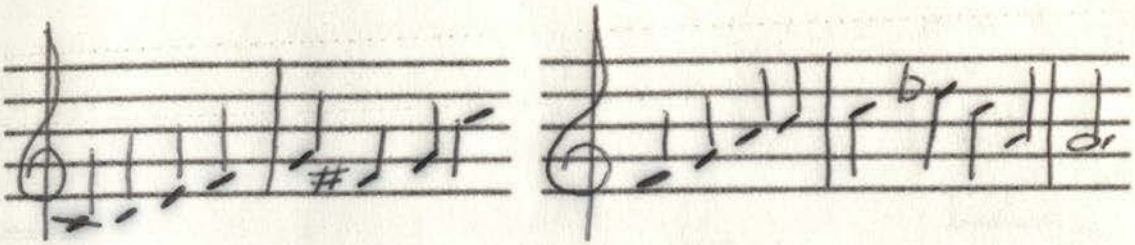
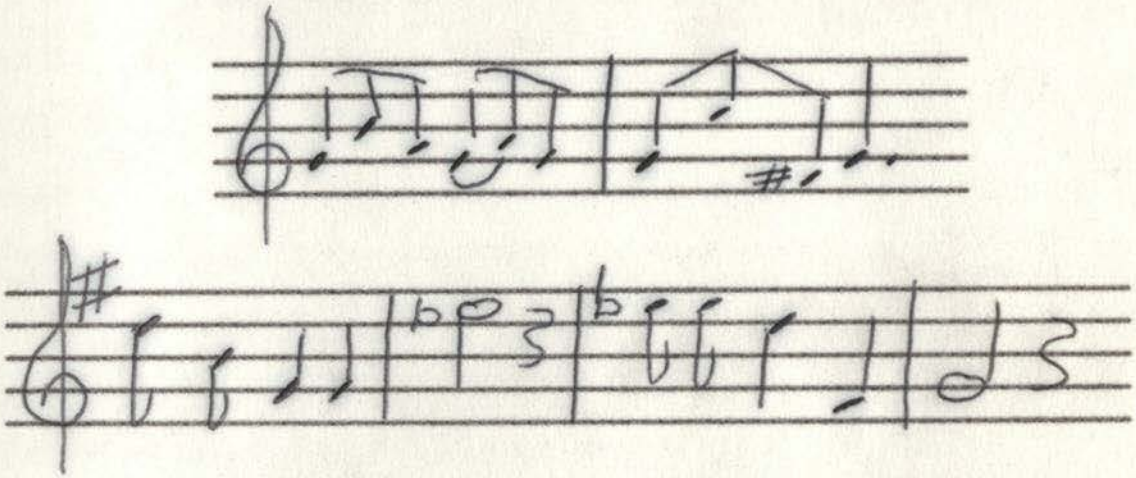
[52] Ibid., pp. 104-105.



After some experience with chromatic tones approached step-wise, pupils read them when approached skip-wise.



The piano keyboard is useful in explaining chromatic tones to children because it shows in a graphic way their relation to the regular diatonic scale tones. A method of teaching children to read chromatic tones is to associate those found in new songs with the same progressions found in familiar songs.

1. Have pupils sing a familiar song containing an accidental and observe how it sounds and looks. They should observe that the sharp or flat does not appear in the key signature.

2. Play or sing the passage without the accidental, then with it to show the different effects.

3. Name the chromatic and tell children it affects all tones of the same pitch within a measure unless it is canceled (♮).

4. Select a new song with similar use of the chromatic.

5. Have pupils find the measure in which it occurs and name it.

6. Have pupils sing the intervals, or play them on a instrument and then sing.[53]

Musical theory. Although theory is an important aspect of all musical study, mastery of it should by no means be the main objective of children's musical education. A certain amount of information, however, is necessary for reading as well as for an understanding of music in general. The first step in acquiring this learning is taken when children become conscious of certain technical items through hearing the terms the teacher uses from day to day and through their observation of notation. The second step is taken when they recognize the purposes of theory and its uses; the third, when they see a need for their knowing a certain amount. In the final stage, they actually begin to use theory in their musical learning.

Children should, early in their musical experiences, begin to acquire a musical learning and should comprehend the meaning of some of the common terms which relate to the music they hear and perform. Phrase, introduction, accompaniment, tempo, high and low in regard to pitch, soft and loud in regard to dynamics, fast and slow in regard to the speed of music, major and minor associated

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[53]Ibid., pp. 105-106.

with music performed and heard, are some of the terms children should hear and know in a general, nontechnical way in early lessons. When boys and girls use books, they learn musical terms as well as symbols as they occur in music. Their musical vocabulary should increase from year to year, until at the close of the sixth grade, it includes not only notational, tempo, and dynamic terminology but words which describe various forms of compositions.

Information about theory should always evolve from music, not the converse. It is a wise proceeding, and should be an infallible rule, to present only those facts which enhance the meaning of music and which children can apply in their acquisition of musical skills and understanding.[54]

SUGGESTED GRADE LEVEL ACTIVITIES

Reading Activities

1. Acting out pitch levels to determine high and low.

2. Associating numbers and syllables with the degrees of the scale and melodies.

3. Employing long and short dashes to represent long and short tones.

4. Translating these dashes into note values and rhythmic patterns.

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[54] Ibid., p. 106.

5. Singing melodies with or without the numbers, then looking to see "how the notes look when they sound that way."[55]

6. Learning that most melodies are written with notes that represent part of the scale or chord tones.

7. Learning intervals and finding them in songs.

8. Using notation in playing instruments.

9. Using notation in part singing.

10. Using notation in song-writing.[56]

First Grade

In their singing, instrumental exploration, listening lessons, and rhythmic activities, children in this grade should become increasingly aware of tempo, length and direction of tones, highness and lowness of pitch, dynamics, characteristic rhythmic patterns, and the way music is constructed (repetition and contrast in phrases and melodies in songs and instrumental compositions). The teacher should use musical terms in connection with the music they hear and perform, such as phrase, melody, accompaniment, introdcution, tempo, major, and minor. The children should associate numbers with the tonal sequences of the songs, or sections of them, which they played on tonal instruments such as the piano and song bells. They may see examples of the notation of music to which they marched, ran, and skipped, and they may observe how songs are written in the books

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[55] Bjournar Bergethon and Robert C. Nye, Basic Music for Classroom Teachers (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., September, 1961), p. 108.

[56] Ibid., p. 108.

devised especially for this level of instruction. In this connection, the teacher may tell them something about the staff in a nontechnical way if the children are curious and ask questions.[57]

1. Introduce through blank notation and hand direction awareness of:

   a) Pitch (high and low)

   b) Melodic direction (up-down-across)

   c) Note duration (long-short)

   d) Rhythmic pattern (even-uneven)

2. Introduce through standard rhythmic (non staff notation

   a) Note and rest values including

   walking note and rest

   running note and rest

   slow note and rest

   holding note and rest

   b) Note and rest values in combinations using bar lines (measure bars) and double bars.[58]

Second Grade

The work in this is a continuation and development of that of the previous grade. The teacher should provide opportunities for the children to observe the musical score and to begin acquiring a

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[57] Music Course of Study 1-5 (Arlington Heights Public Schools, District no. 25 Cook County, Illinois, September, 1966), p. 8.

[58] Ibid., p. 8.

reading tonal vocabulary. The children should apply their rhythmis experiences to the appearance of notes (quarter-, run for eighth-, slow walk or pause for half- and whole-notes), should hear the correct terminology. Their musical vocabulary should increase as their knowledge and skills grow.[59]

1. Review blank notation and hand direction for awareness of:

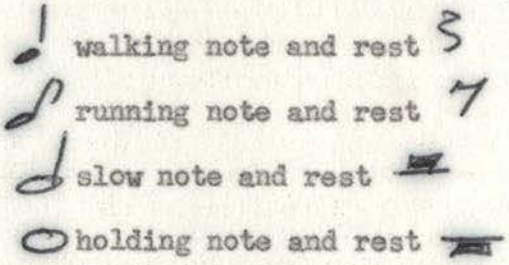
   a) Pitch (high-low)

   b) Melodic direction (up-down-across)

   c) Note duration (long-short)

   d) Rhythmic pattern (even-uneven)

2. a) Note and rest values including

   b) Note and test values in combinations using bar lines (measure bars) and double bars.

   c) Time signature

3. Introduce standard melodic (staff) notation including

   a) The staff

   b) The treble (or G) clef sign

4. Introduce through standard melodic staff notation

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[59] Annie E. Pierce, Teaching Music in the Elementary School (New York: Holt, Rinehart and Winston, 1961), p. 107.

a) Pitch (high-low)

b) Note placement (line- space)

c) Melodic progression (stepwise - skipwise)

5. Develop awareness that notes on standard (staff) notation indicate both pitch and duration.

6. Develop awareness both aurally and visually that pitches, measures, and phrases that look alike sound alike.

7. Introduce and apply form identification (A, B, or ABA, etc.) to become aware of song structure.

8. Apply and play or sing syllables and or numbers to simple, familiar notated patterns.

9. Introduce the standard organization of the printed page

a) Difference between word arrangement of poem under a staff and a poem as such

b) Location of poet's name or source of words

c) Location of composer's name of source of melody

d) Direction for singing and interpretation (such as repeat signs, first and second endings, and fermata).[60]

Preparation for music reading.

1. Reading-readiness, with a strong element of the fun idea may be begun by introducing the syllable as a second stanza.

a) "Twinkle, twinkle little star"

do do so so la la so, etc.

b) "Three blind mice"

mi re do, etc.

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[60] Ibid., p. 9.

c) "Row, row, row your boat"

do do do re me, etc.

2. Bird calls: so, do. (up)

3. Echo effects: so, la. (down)

4. Good-bye: so, do. (down)[61]

Third Grade

By the time children enter the third grade, they have a good background of musical experiences and are ready to learn to apply them to new situations. Their musical vocabulary should increade and be more meaningful to them. They should know the significance and correct name of the fermata or hold sign, repeat marks, and other symbols observed in their song testbooks. Children in this grade sometimes learn the degree names of the treble staff and how to locate the key tone (1, or do) from the key signature. They should know what the measure signature and the measure bars indicate and how the dot affect a note.[62]

1. Review standard notation emphasizing

a) Pitch (high-low)

b) Melodic direction (up-down-across)

c) Melodic progression (stepwise-skipwise)

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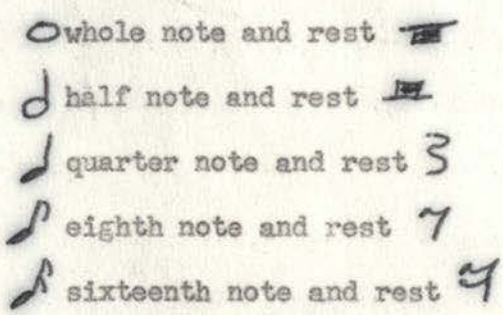
[61] Harruet Nordholm and Carl O. Thompson, Keys to Teaching Elementary School Music (Minneapolis: Schmitt, Hall, & McCreary Company, October, 1961), p. 96.

[62] Annie E. Pierce, Teaching Music in the Elementary School (New York: Holt, Rinehart and Winston, 1961), p. 107.

d) Note and rest values individually and in combination

e) Time (meter) signature and its effect on the song

2. Identify notes and rests by standard terms



3. Introduce more complex rhythmic notation

a) Dotted note values

b) Rhythmic patterns-syncopation

4. Introduce more complex melodic notation

a) Scalewise melodic pattern

b) Chordwise melodic patterns.

5. Introduce and apply letter names to the treble clef staff.

6. Apply and play or sing syllables and/or numbers to familiar and unfamiliar notated patterns.

7. Review and apply form identification (A, B, or ABA, etc.) to increase awareness of song structure.

8. Continue to develop awareness both aurally and visually that pitches, measures, and phrases that look alike sound alike.

9. Review the standard organization of the printed page

a) Difference between word arrrangement of poem under a staff and a poem printed page

b) Location of poet's name or source of words

c) Location of composer's name or source of melody

d) Direction for singing and interpretation (such as repeat signs, first and second endings and dermata.)[63]

Fourth Grade

1. Review standard notation emphasizing
   a) Melodic direction
   b) Melodic progression
   c) Time (meter) signature
2. Introduce more comples melodic and rhythmic notation
3. Apply and play or sing syllables, no, and letters to familiar and unfamiliar melodic patterns
4. Continue to develop awareness of song structure by applying form identification A, B, or ABA etc.
5. Study them most commonly used key signatures emphasiaing
   a) Relationship to the scale
   b) Function
6. Continue to use chord wise melodic patterns
   a) Continue to use scale wise melodic patterns
7. Introduce the organization of the printed page for part songs.

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[63] Music Course of Study 1-5 (Illinois: Arlington Heights Public Schools, District No. 25 Cook County, September, 1966), p. 9.

Fifth Grade

1. Continue to use standard notation
   a) More comples melodic patterns
   b) More complex rhythmic patterns
   c) Time (meter) signatures
   d) Key signatures (major and minor)
   e) Form (song structure)
   f) Chords.[64]

Fourth, Fifth and Sixth Grade

In these grades there is an extension of work and a continued development of music understanding, enjoyment, and skills in singing, playing instruments, listening to music, music reading, and creative responses. If children have not already learned the degree names of the treble staff, the meaning of measure bars and signature, or how to locate the key tone (1, or do) from the key signature, they should do so before they begin the study of standard instruments, usually in the fourth grade. They should learn the symbols they encounter in the music they sing and play, such as tempo and dynamic terms and markings and chromatics. More and more, they should apply their rhythmic and other musical experiences to their music reading.

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[64] Ibid., p. 10.

They should know the meaning of the word interval as it applies to unison and part-singing, just as they should learn about chords when they play autoharp, harmolin, and ukelele or sing three-part songs.

Sometime during these grades, pupils should become aware of the reasons for differences between major and minor modes through a comparison of scale patterns. They should not, however, be expected to remember these or be asked to write the various scales. In addition, boys and girls should notice the effects of modulation and be told how it is brought about. The teacher should also explain transposition and its uses; and, if any changing voices occur, he may deem it advisable to show how the treble staff extends downward tot the base staff.[65]

RESULTS

1. Children should grow in ability to write and read the musical language.

2. Children will have an elementary degree of skill in translating music notation into musical conceptions.

3. Children should learn to recognize and apply symbols used.

4. Children should develop independent reading with little or no help from the teacher.

5. Children should develop a music vocabulary.

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[65] Annie E. Pierce, Teaching Music in the Elementary School (New York: Holt, Rinehart and Winston, 1961), p. 108.

CHAPTER IV

SUMMARY AND CONCLUSION

SUMMARY

The ability to read music is largely determined by preceding experiences in singing, playing and feeling music. The material must be suited to the age level. Various approaches are used for music reading.

Vocal approach. (1) Use of soley the voice, (2) the most natural instrument, (3) the instrument that is ready and on hand at all times.

Chalk board approach. (1) Copy the notation of familiar songs on the chalk board is a simple approach, (2) on the chalk board children may see the genearl melodic outline, the ups and downs of the melody, (3) picturing musical notation in this way on the chalk board brings musical meaning out of notation.

Recorded songs for music reading. (1) Read the words of a song, (2) discover as much as possible about its notation, (3) play a recording of the song, (4) follow the melody, (5) listen for difficult intervals, (6) sing the song without the record after a time, (7) play the recording to determine how well the notation of the song was understood, (8) through these processes,

children will realize that music is more enjoyalbe when the can read the score.

Tonal patterns. (1) Building up a familiar sounds, (2) sounds the child builds up which becomes distinct enough to be called tonal patterns, (3) find these familiar sounds in songs that they sing.

Position reading. (1) Music moves by steps and skips, (2) children listen to tones that are far away (skip) or close by (steps), (3) they notice whether the melodic line goes up and down, (4) preliminary drill should consist of: moving the hand by step to picture the intervals, then singing the intervals, (5) writing the intervals on the staff on the chalk board for children to recognize and sing, (6) position reading revolves around the understanding of key chord do-mi-so-do, and the diatonic scale progressions, (7) in position reading the neutral syllable is used rather emphasis is placed on numbers, (8) with understanding of steps, skips, and related tones, recognition of like and different phrases will be observed in order in the song as a whole.

Vocal aids. (1) Songs whose words are related to pitch, (2) songs with words related to physical action, (3) these are songs that will help the eye understand tonal direction.

Rhythmic approach to music reading. (1) Note values should have physical associations, (2) notes are associated with experiences as running, walking, skipping to music, (3) a great

deal of thinking is done through the muscles, (4) children sense the direction of pitch through rhythmic movement, (5) in creative dances boys and girls make up steps, determine movements that indicate rhythm and beat of the music, or define the phrases.

Rhythmic experiences justify reasons for the abstracts of music. (1) Quarter notes and eighth notes are moving notes, (2) whole notes, dotted half and half notes are sustained, (3) the half note has been called a step-bend note because of the rhythmic activity associated with holding it, (4) a rhythmic activity at the place of the rest will call attention to the rest in music.

Understanding of musical terms used in reading music through rhythmic experiences. The child gets the feeling of time through action and enjoying it.

Instrumental approach to music reading. (1) Playing and instrument aids music reading, (2) playing a diatonic scale passage on such melody instruments as the tonettes and the piano keyboard.

Following the score of instrumental selections. Following the score helps in part singing.

Writing music as an approach to music reading. (1) Writing music on the staff gives a feeling for the melodic line, (2) the practice and skill of writing music on the staff by correct usage of notes; will aid the understanding of musical notations.

Reading music in relation to part singing. Let the students observe one part moving into another, (2) the children will acquire

a feeling of chord color.

Enriching the music reading program. (1) Discovering differences in music, which will identify the music of a composer or county, (2) finding the repeated intervals.

Names for pitches. Four plans may be used: (1) So-fa syllable plan, (2) number plan, (3) letter plan and neutral sound plan.

Introduction to the observation of notation. (1) Observing the notation in the book, (2) observing the words, (3) observing other information about the staff and symbols in music.

Building an interval vocabulary. (1) Certain intervals or tonal patterns should be recognized, (2) the interval vocabulary should be learned and used in much the same manner as language reading.

Piano keyboard experiences. The relationship of the staff to the keyboard.

Time and rhythm. Speaking or chanting the words according to the rhythm plan usually helps with the time.

Chromatic tones. (1) Observe how chromatics sounds, (2) notice the effect without the chromatics.

Musical theory. Acquire terms used through observation of notes.

It has been customary to begin the study of notation in the second grade, when boys and girls have reached approximately the chronological age of seven years. But not all educators subscribe to this practice.

Because children vary greatly in abilities and background, it is impossible to specify an age or grade when all children should begin learning to read music. To present notation before children are ready discourages them and sets them against it. Yet to postpone reading too long is unwise, for it denies to children a useful musical tool. As in all educational undertaking class and individual needs should determine the starting time, the type and tempo of instruction, and the goals of accomplishment.

CONCLUSION

Music reading is presented in many ways in different schools with varying backgrounds, it cannot be said that music reading should begin on any specific grade level.

Letter names are usually associated with instrumental study.

Numbers are justified because of their every day use.

Syllables are more difficult for a child to comprehend but, are more singable.

It is good to have an understanding of letter names, numbers and syllables, because all can be used to advantage in music reading.

The ability to identify the characters of written music and to interpret them by singing with the correct pitch and rhythm is the only adequate basis for an intelligent comprehension of the art.

The music reading program in the modern school curriculum is an outgrowth of day by day experiences which in time will come together for the understanding of music reading. There is satisfaction in understanding what one sees and hears.

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