

NCMEA  
Professional  
Development  
Conference  
2015

# From Rote to Reading

Becky Marsh  
Michigan State University

# Profess & Confess



# Profess & Confess



# Who's Who

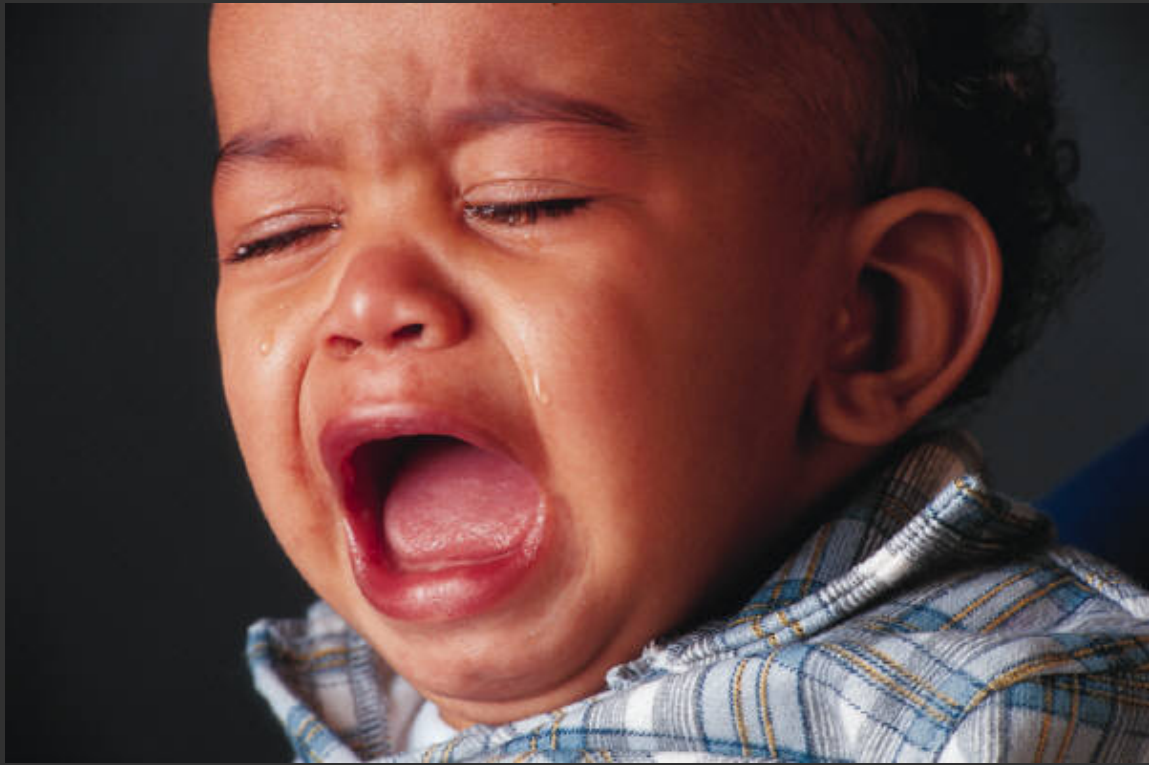
- Heinrich Pestalozzi
  - Sound-before-symbol
  - Practice-before-theory
  
- Zoltán Kodály
  - Active music-making approach
  - Prepare-Present-Practice-Prove

# Who's Who

- Jerome Bruner
  - Constructivism & Discovery Learning
  - “Spiral Curriculum”
  
- Edwin Gordon
  - Music Learning Theory
    - Learning Sequences in Music
  - Audiation

# Learning to Communicate

	In Words	With Music
1	Listen to language, immersed in the surrounding sounds & conversations	Listening to patterns (tonal or rhythmic) with nonsense syllables
2	Try to imitate what's heard (babble <i>then</i> imitation)	Begin using solfege and rhythm syllables, echo/imitate patterns
3	Begin to think in the language; words & phrases begin to have meaning (as well as relationships to each other)	Begin to audiate or "think in music," hear and comprehend in one's mind; develop awareness of tonality & meter
4	Develop the ability to think & speak; engage in conversation; recognize sight words	Improvise using vocabulary of patterns; understand what patterns look like in notation
5	Learn to read and write	Learn to read and write; bring sound to what is seen in notation



Okay, but...

I teach middle school...

I teach high school...

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	In Words	With Music
1	Listen to language, immersed in the surrounding sounds & conversations	Listen to patterns (nonsense syllables)
2	Try to imitate what's heard (babble <i>then</i> imitation)	Imitate patterns (solfege & rhythm syllables)
3	Begin to think in the language; words & phrases begin to have meaning (as well as relationships to each other)	Audiate Awareness of tonality & meter
4	Develop the ability to think & speak; engage in conversation; recognize sight words	Visually identify patterns in notation Improvise
5	Learn to read and write	Perform what is seen in notation Compose

	With Music
1	Listen to patterns (nonsense syllables)
2	Imitate patterns (solfege & rhythm syllables)
3	Audiate Awareness of tonality & meter
4	Visually identify patterns in notation Improvise
5	Perform what is seen in notation Compose



# Spiral Curriculum

# Patterns

## Teacher Syllable

## Student Syllable

neutral



neutral



solfege/rhythm



solfege/rhythm



neutral



solfege/rhythm



# Syllables



# Syllables

## Rhythm

Beat-oriented system

Takadimi

Visual-Kinesthetic

micro

macro

meter

## Solfege

Movable *do*

*La*-based minor

Visual-Kinesthetic

hand signs

*Any* system is better than *no* system.

# Audiation in Action

Student-started moments

Silent Solfege

Leave One Out

Dry Erase Board Activities

-Blobs

Polymetric Movement

BINGO  
(pre-reading)

# POLY-METRIC MOVEMENT

1	2	3	4
2	3	4	1
3	4	1	2
4	1	2	3

# MUSIC

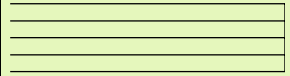
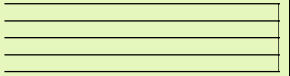
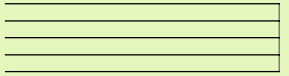
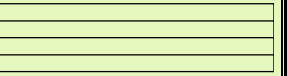
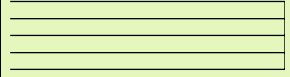
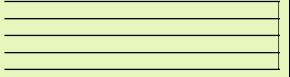
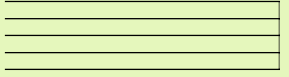
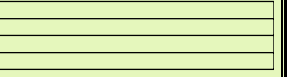
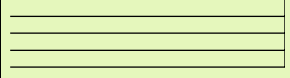
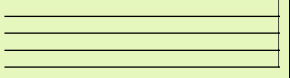
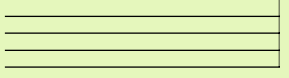
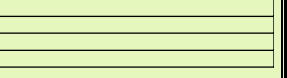
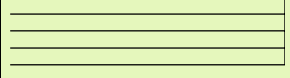
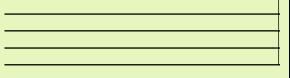
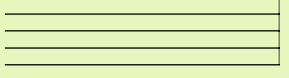
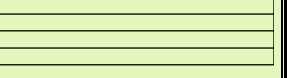
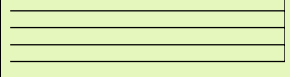
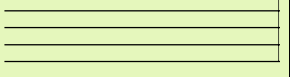
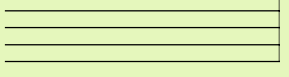
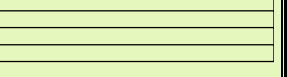
**B**

**I**

**N**

**G**

**O**

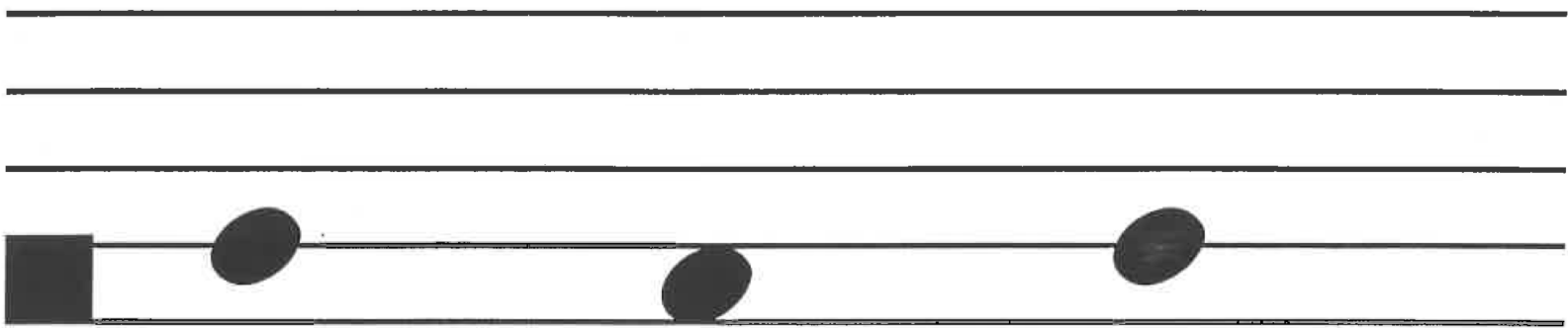
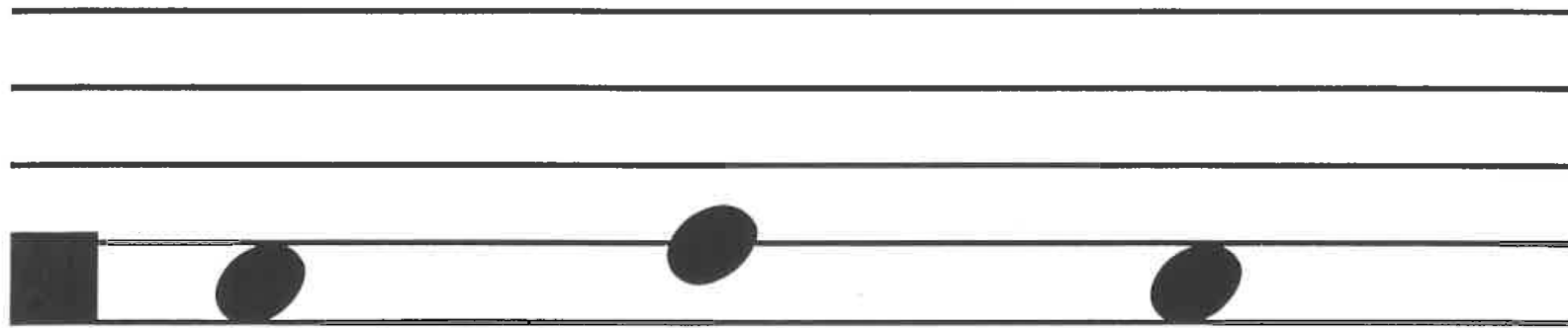
*Rhythm Patterns*

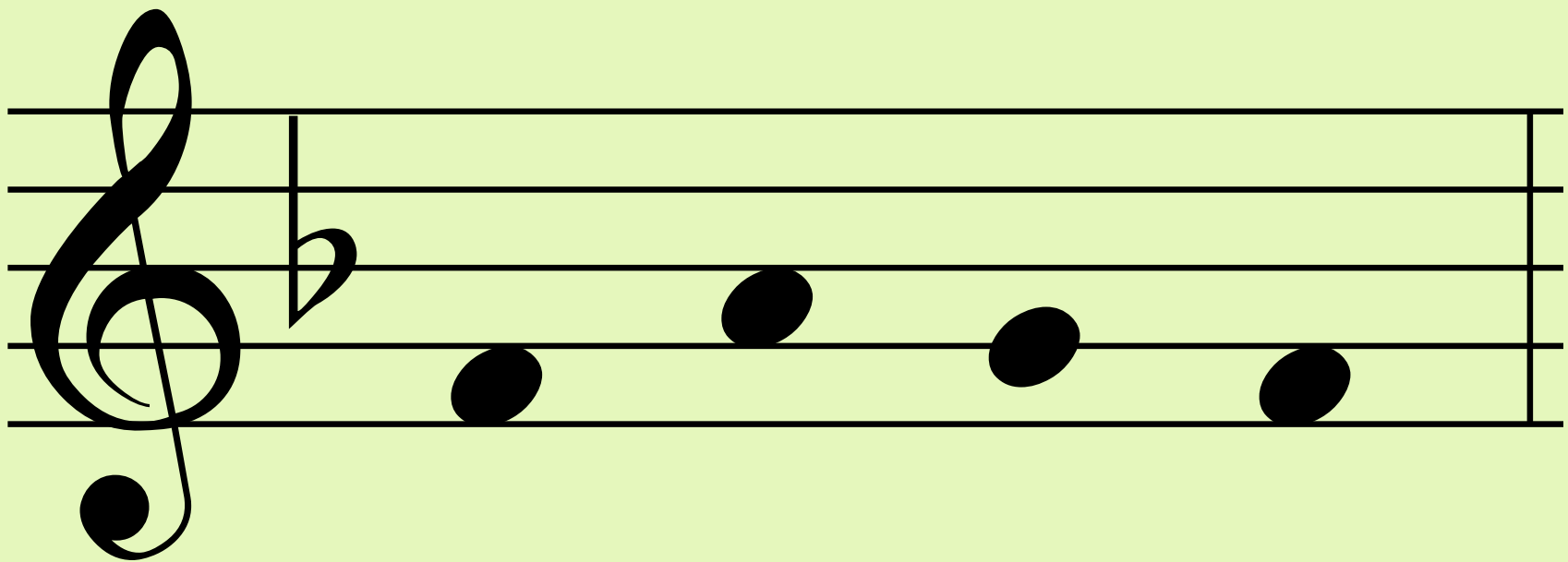
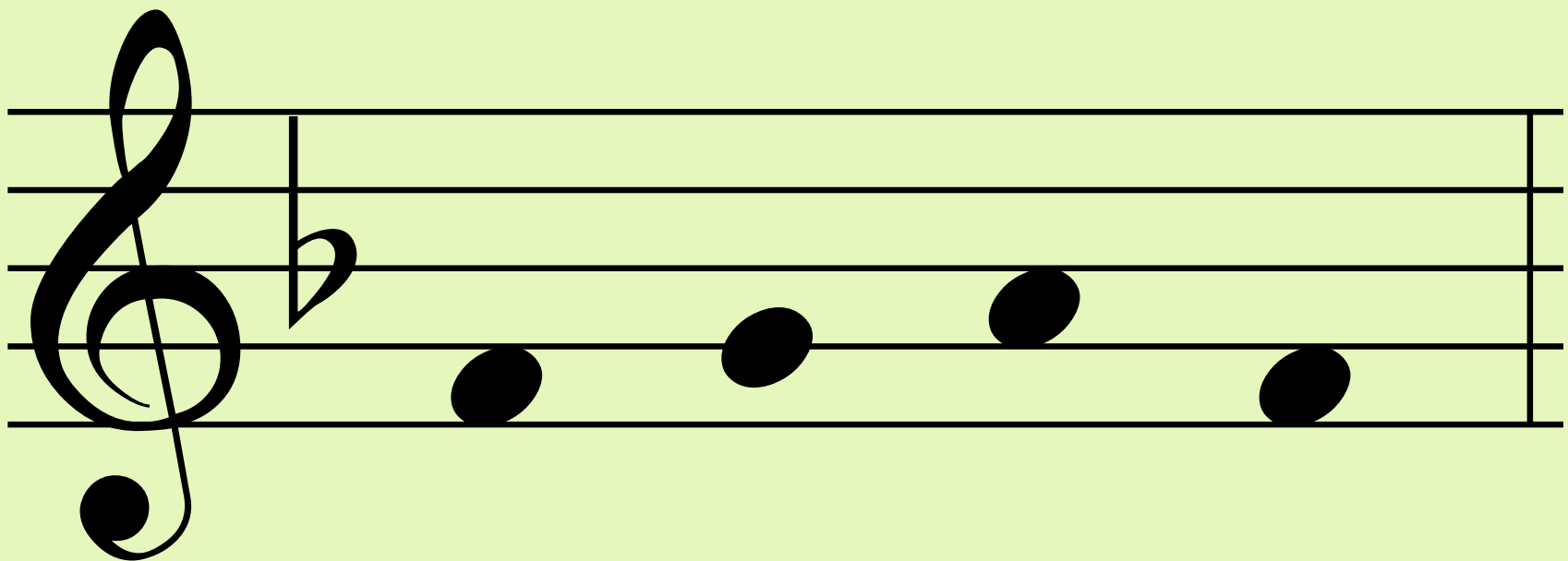
*Concepts*

*Tonal Patterns*

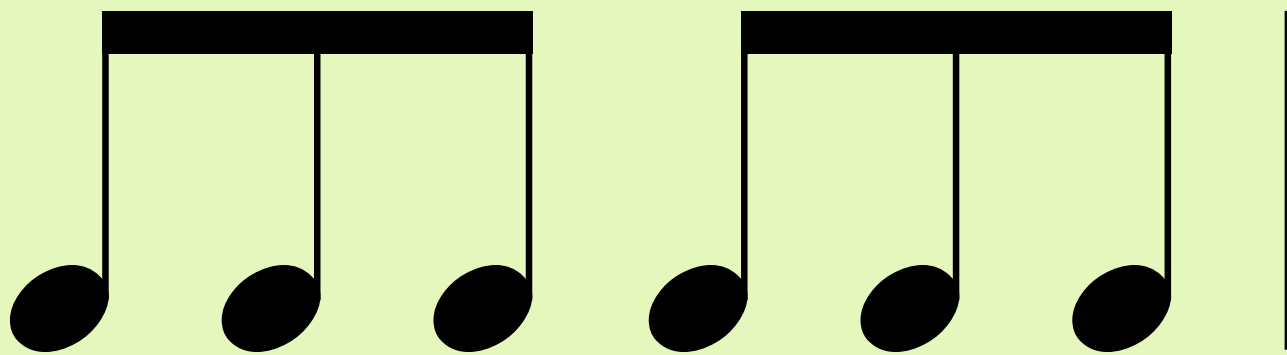
# The Eyes

- Rhythm. Tonal. Rhythm & Tonal.
- Isolated patterns first, not songs.
  - (Some students will make transfers to songs.)
- In the beginning, give *do*.
  - Finding *do* is a separate skill.
    - ...a skill that does not actually require naming or identifying key signatures...
      - Sound before sight before theory

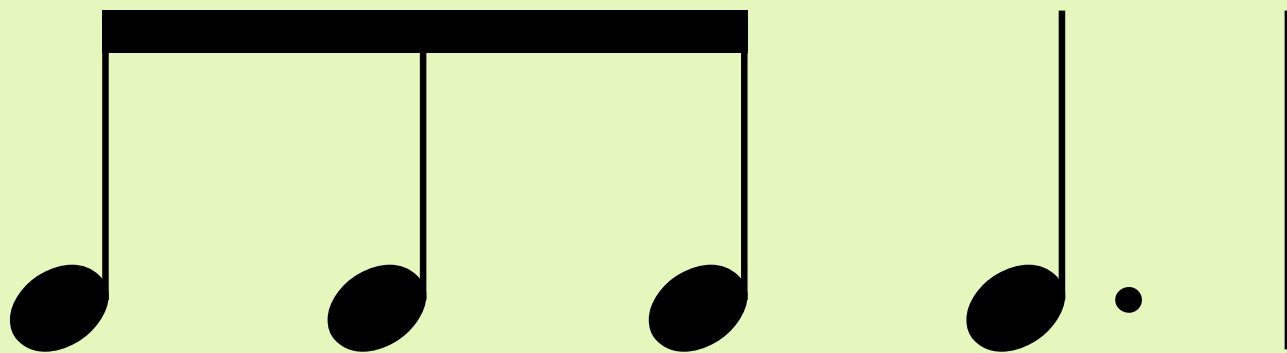




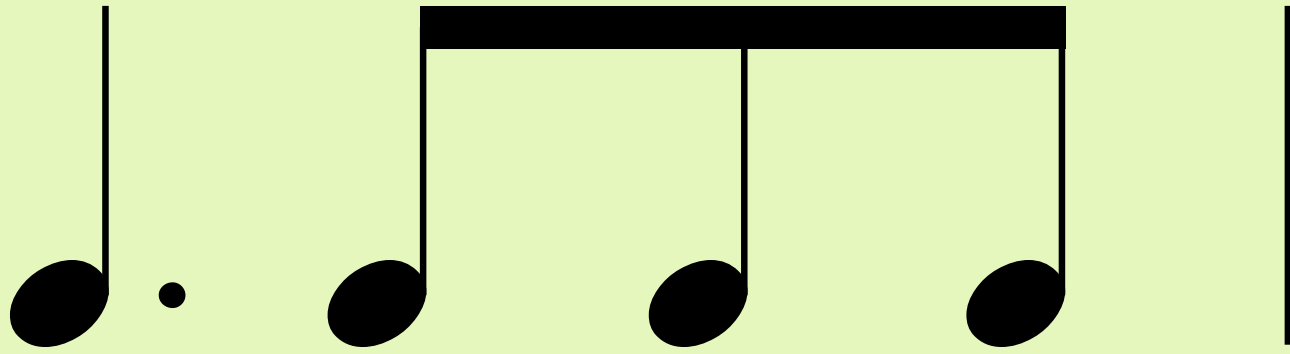
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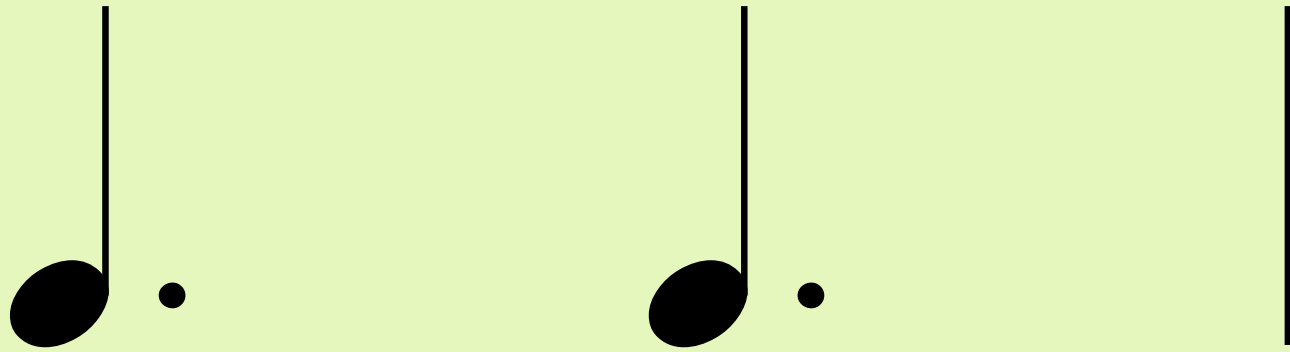
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86



86



# Eyes & Ears

A Marriage

BINGO

Dry Erase Boards

-Rhythmic Dictation

-Tonal Dictation

Composition

-Students lead ^ (or submit prior to)

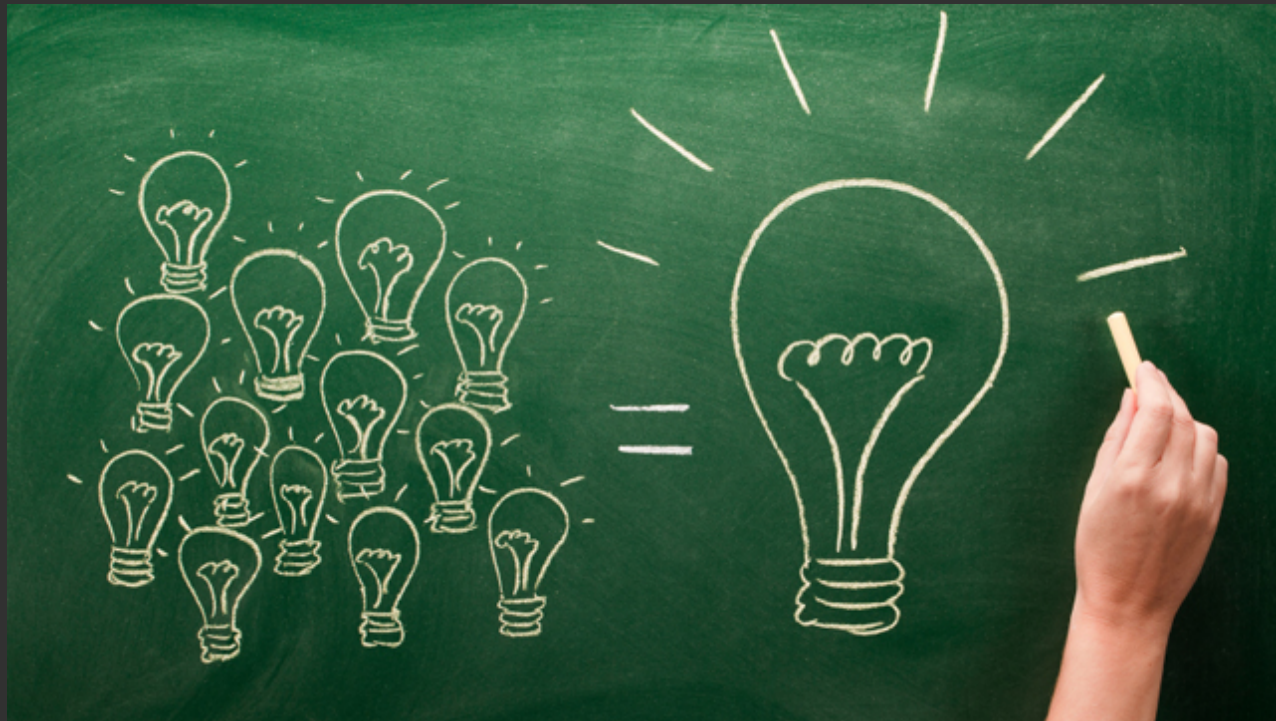
Tonal Chat

Rhythmic Chat

# Literature

- Find rhythmic & tonal patterns in your current repertoire
  - Pull them out of context
  - Refer to a song by its teachable moment
- Trouble spots
  - Ditch the text (go neutral)
    - [Perhaps] focus on one skill
  - Teach them by rote (with NO score visible)
    - Guided listening
      - Find the biggest leap
      - Listen for \_\_\_\_\_ (rhythm pattern, solfege syllable/interval)

Skills determine repertoire or repertoire determine skills?



# Takeaways

- Ear + Brain > Eye
- Guided listening, not giveaways
- Rhythmic. Tonal.
- Patterns
- Major & Minor
- Use what they *know* to take them to what they *don't know*
- Simple & Compound
  - Micro, Macro, Meter
- Aural, Kinesthetic, Spatial-Visual
- Spiral activities



# Thank you!

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Ph.D. student, Music Education  
& Choral Conducting  
Michigan State University

Scan the QR code to go directly to my website,  
where you can find this PowerPoint  
and other resources from today's session.

**Questions? Comments? Want More?**

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