

# The Reading Collection Strategies

*The Reading Collection* facilitates musical literacy by providing printed music suitable for introductory reading. It was originally developed as *The Song Collection* (1988) for use with the Primary/Elementary Music Curriculum. The musical selections have been sequenced to match the outcomes for each grade as outlined in the Kindergarten-Grade 6 Music Curriculum Guide (2005). The selected songs are without text and may be used for reinforcing and assessing musical skills and understandings.

Teachers may reproduce the grade collection for each student and/or make overhead transparencies for classroom use.

## Suggested Strategies for Teaching and Learning

Teachers should choose and/or adapt strategies to meet outcomes for the appropriate grade level.

- Students identify on the score such things as clef, measure, bar lines, double bar, repeat sign.
- Each student counts the number of measures and bar lines and when the teacher signals, closes his/her eyes and shows the answer.
- The teacher shows the class a rhythmic or melodic flashcard. Students visually identify the number of times the pattern occurs in the song. The class then performs the pattern.
- The teacher plays or sings a measure found in the score, and the students identify the correct measure by number.
- Use a song as a “Mystery” or “Fill-in-the-Blank” song. Students aurally identify the selection.
- The students sing the song with words.
- The students:
  - (a) speak the rhythm syllables
  - (b) speak the rhythm syllables and simultaneously clap the rhythm pattern
  - (c) clap the rhythm only
- The students count how many times a rhythm such as ta and/or ti-ti (etc.) occurs in the song.

- The students count the number of quarter notes, half notes, (etc.) found in the song (use musical terminology).
- Divide the class into groups. Each group is assigned a rhythm pattern that is found in the song. The entire selection is performed with each group performing the assigned rhythm as it occurs and maintaining a steady beat. Strive for a seamless performance.
- The class sings the selection in rhythm syllables.
- The students walk to the beat of the song.
- Students create a simple movement/dance pattern.
- Select one rhythm pattern. The class sings the song and claps the pattern when it occurs.
- The students identify in solfa, the beginning note, the final note, and the tonality as either major or minor.
- The students derive the solfa of the song.
- The students count how many times so, mi, do, etc. is found in the selection.
- Prepare for solfa reading by asking students to sing patterns found in the song, using:
  - (a) a tone ladder
  - (b) hand signs
  - (c) stem notation
  - (d) flashcards
  - (e) staff notation
- The teacher sings aloud the first note of each measure, while the students sing silently (inner hearing) the whole song following “the singing finger”.
- The students sing a phrase and/or the whole song in solfa.
- The students sing the song in solfa and follow with “the singing finger”.
- Students memorize the rhythm and the solfa of the song, and perform from memory.
- The class sings the song backward in solfa.
- The students make an inventory of the notes (absolutes) found in the song. Write the inventory on the board and the students then determine the scale of the song.

- The class sings a phrase or the whole song in solfa, and then sings again using absolute note names.
- The class sings a phrase or the whole song in only absolute note names.
- The class sings a phrase or the whole song in absolute note names and then writes on the staff from memory.
- The students sing the song with absolute note names and show on his/her hand staff.
- The class performs the song alternating absolute note names with solfa.
- Students write the song on the staff from memory in the original key.
- Students write the song on the staff transposing to another key.
- Students sing the song in absolute note names and then perform on the recorder, pitched percussion instruments, or a human xylophone.
- The teacher sings a measure using “loo”, and the students identify the measure by number.
- Students sing the selection silently (inner hearing) while tapping the beat. Vary the tempo.
- Students sing the song while tapping the beat with one hand and the rhythm with the other hand. Do the same exercise but the song is sung silently (inner hearing).
- Practice inner hearing, determining in advance which phrases, measures, notes will be sung silently.
- Practice random inner hearing; on a decided signal the class alternates silent/aloud phrases, measures, notes.
- Divide the class into alternating groups such as (a) teacher-class, (b) left side-right side, (c) boys-girls, (d) birthday months. The class performs, and on a determined signal, groups alternate phrases, measures, notes. Signal when students do not expect it.
- The class performs the song, alternating melody and rhythm (use words, solfa, or rhythm syllables).
- The class sings the song keeping the beat steady while passing the song around the room - one measure per student/group, or changing on a signal.

- The class sings only the first note of each measure aloud and the remainder of the pitches in the song silently.
- The class sings the song in solfa but is directed to sing a designated pitch silently (for example *la* ). Change the pitches and/or add other pitches.
- Play the detective game. The teacher sings the song with incorrect pitches and/or rhythms and the students listen and identify the mistake(s).
- The class performs the song in canon (if appropriate).
- The class sings the song and taps the rhythm in canon (following the score). Practice until students can perform from memory.
- The class sings the song and simultaneously taps a written rhythm pattern of the same length. A composed rhythm or the rhythm from another song of the same meter and length may be used.
- The class sings the song and simultaneously taps the song's own rhythm backward.
- The class sings and performs a rhythmic ostinato (one measure, two measures).
- The class sings and performs two or more rhythmic ostinati, switching them on a signal from the teacher.
- The class sings, simultaneously performing several ostinati on non-pitched percussion instruments.
- Divide the class so that half sings the melody and the remainder a melodic ostinato (one measure, two measures).
- Practice chord building. Place a four phrase song on the overhead. Divide the class into groups. Group one sings and holds the first pitch in line one. Group two joins in and sings the first pitch in line two. Continue until all four groups are singing the chord. The score provides visual reinforcement.
- Divide the class so that half sings the melody and the remainder the chord tones as an accompaniment.
- Sing the song with full chordal accompaniment (see *The Kodaly Method 1*, pages 140-143).
- Students create an accompaniment for a song using pitched and non-pitched percussion instruments.

- Use the song as a basis for improvisation (create a rondo using pitch, rhythm, body percussion, speech etc.).
- Use a song to illustrate, discuss, and analyze phrase form (*a a, a b*, question/answer, repetition/contrast - measures, phrases).
- Re-arrange the melodic material (measures, phrases) in the song to create a new melody and/or a new form.
- Use a phrase in a song to improvise question and answer phrases.
- The students use/create movement to show the phrase form.
- The class or students in groups compose a text for the melody.
- Focus on expressive singing, drawing attention to phrasing, dynamics, accents, vocal tone, etc. Use appropriate terminology.
- Perform songs using different tempi, dynamics, and vocal tone. Discuss what is appropriate for the song.