

Literacy – Reading Music

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Did You Know?

Archeologists have found remnants of flutes made 53,000 years ago by Neanderthals in Slovenia and France. Linguists now speculate that music may have been our first language -- communicating fear, happiness and other emotions. As a written language, however, music came fairly recently ---probably because there is much more information to be communicated in music than in spoken words.

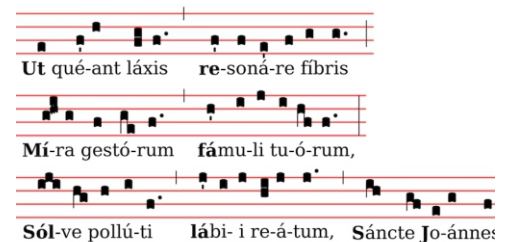
Places in the world where people lived in the same community most of their lives, and the communities were much smaller than our big cities, musicians didn't need to write their music down. They passed on their songs by playing or singing them to another musician.

Places in the world with higher populations, or people who traveled often needed to find ways to write music --to show pitch (the highs and lows in music), tempo (how fast the music was to be played), rhythm(how long each sound was to be played) ... anything else they would have needed? (when to have silence, what words to sing with the music, the pitch of the beginning sound/note ...)



TimeLine for Development of Written Music in Europe

- 1 **Pythagoras (Greek, c. 570- c.500BCE)** explored the numerical relationships between pitches ---the intervals.
- 2 **Boethius, a Roman senator (1000 years later, c.500 CE)** wrote a treatise to spread the idea of math and music being related (he took this from Pythagoras' writings).
- 3 **Pope Gregory (6th c CE --yes, Gregorian chant)** started the first music school in Europe. It was becoming popular to study music.
- 4 **St Isidore of Seville, Spain (560 - 620 CE)**wrote: "Unless sounds are held by the memory of man, they perish, because they cannot be written down." He developed a new way to write music using symbols called
- 5 **Guido D/Arezzo, an Italian musician, (circa 1000 CE)** created a 4-Line Staff, added time signatures, and invented Solfa (do, re, mi's).
- 6 **Franco (1250 CE, Germany)** changed the neumes into notes which could show how long to sing/play a pitch.
- 7 And, **Philippe de Vitry (1320, France)** expanded on Franco's ideas until by the 17th century, notes started to look like what we see now.



Written music is an intricate and multi-layered expression of aural music. In the public school system, students of music and their teachers are challenged by a severely limited amount of weekly time. In one or two periods a week, the expectation in Junior School is that students will become fluent in their ability to understand and read music. The hope is that this pressure doesn't impede the underlying goal of "providing students with a life-long love and enjoyment" of music.

Think of all the English-reading exposure that students receive before they begin formal reading lessons in Grade One --i.e. picture books with easy to see print, signs around the community, computer screens with alphabets and words, cosy times being read to as a picture book is pursued, etc. Now translate that into music-reading exposure. Coming up blank?

Grades One, Two and Three are opportunities to do some of the pre-literacy work that will make learning to read music easier. Provide students with their own "music book" ---every song in CanDo Music has permission to photocopy and give away freely. Choose some songs that are favourites to sing, and some songs that may help in English-reading experience. Include the music book in acceptable choices for quiet reading time. After songs have been taught, use the videos/mp4s for fun and more exposure to written music. Learn solfa with as much attention as learning the alphabet. Include poster-sized songs in theme bulletin board displays. Set aside a part of bulletin board space for music bits ---pictures of instruments, a music map, a composer, student work from music lessons, etc.

Music will help create community in your class ---remember the format of early childhood education, and of religious gatherings, INCLUDE a song at the beginning of the day to gather the community and then, at the end of the day, send them home singing. Brief daily exposure to aural and visual music will normalize it as part of life.

A long time, a very long time ago, counting backwards from zero 1400 times, people were trying to write music. Why?

So they could remember it?

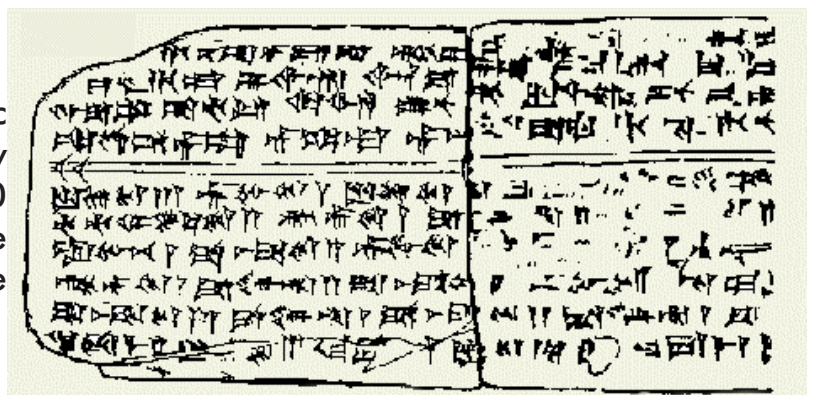
So it could be sent with travelers to places far away?

So that a group of people could play the same music?

Why?

And where?

The photo is of written music found in Syria, dated by archeologists to between 1600 and 1400 BCE. It's called the "Hymn to Nikkal" who was the goddess of orchards.



Music has 3 written languages.

1

Do, re, mi is for singers.

Do re mi fa so la ti Do(high)

2

A, B, C is for instrument players.

C D E F G A B C(high)

3

1, 2, 3 is for everyone.

1 2 3 4 5 6 7 8

Music pitch goes up and down, which is shown on the musical staff, a 5-line symbol resembling a ladder.

The symbols that make up each language are used in a forward direction (up)
AND
they are used in a backward direction (down).

Learning written music requires familiarity with all its directions.
Saying/singing the ABC's and the 1,2,3's forward is simple.
Saying/singing the ABC's and the 1,2,3's backward fluently takes practice.

“Roller Coaster Aahs” are a very early step to music literacy. As students follow the hand leading the roller coaster ride, they are trying to match their voices/pitch to a visual up or down direction. Eventually students will be looking at notes on staff lines. The notes near the top/up on the staff lines are high and vice versa.



Pitch: Roller Coaster Aahs

Your hand is the lead roller coaster car.
As your hand goes down slowly,
class voices go down slowly,
As your hand goes down quickly,
class voices follow quickly,
As your hand hits a series of short stops,
class voices stop with the hand,
As your hand goes up,
class voices go up ... etc.

It's easier to move into a singing voice when the first note is high ---mimic this with the roller coaster as it begins its trip from up high.

The first time I do this with students I move my hand in front of myself talking a bit about how it's a roller coaster going on a ride down and up (demonstrating), but it has a voice that copies the way its moving. The I stop my hand, move it up high a sing a fairly high “aah”, saying, “Here’s where it starts this time.” Then I move my hand down and follow with my voice.

When I’m ready to ask students to help be the roller coaster voice, I have them echo the beginning sound before starting the ride.

Keep the roller coaster rides short.
Repeat several times.

This is an activity where the teacher, or student conductor, doesn't need to be able to “sing in tune.” Just pick a note, begin and have fun. It may take several days of roller coaster rides before the collective class sound follows the ride, but persevere and it will work. I still find it amazing when occasionally class voices merge and actually sound like they are following a melody.

Ask a student to take the class on a roller coaster ride.

This warm-up works on student pitch, singing voice and ability to follow conducting cues ---simple but multi-purpose!

2 Pitch: Roller Coaster Aahs with Dynamic and Articulation



- 1 Begin with 2 or 3 "Aahs" following your hand as the lead (see below if this is a new idea).
- 2 Place a "Roller Coaster Trip" map on the pocket chart. (pdfs are in Resources – WarmUps – Roller Coaster maps)
- 3 Ask: What special instructions are given for this ride? Repeat student answers, pointing to their matching symbols.
- 4 Take students on a roller coaster ride following your hand.

Repeat 2 or 3 times.

Dynamics
(volume)

double forte	<i>ff</i>		
forte	<i>f</i>	decrecendo	crescendo
mezzoforte	<i>mf</i>	getting softer	getting louder
mezzo piano	<i>mp</i>		
piano	<i>p</i>		
double piano	<i>pp</i>		

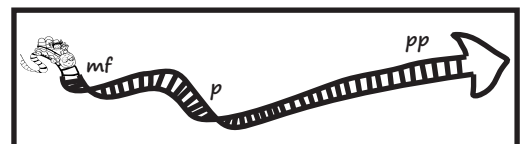
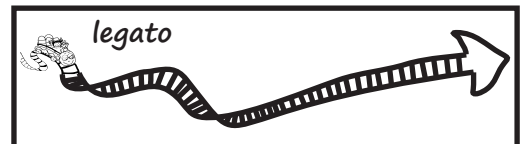
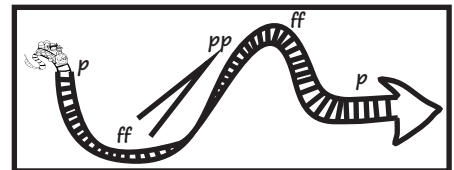
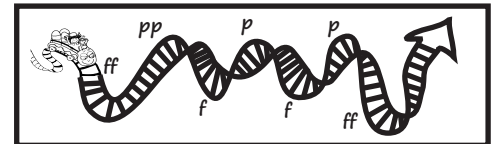
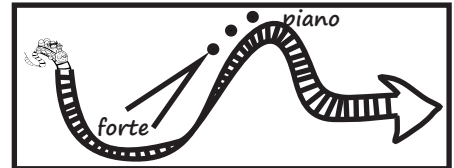
Music words often come from Italian.
Forte = loudly, Mezzo = medium, Piano = softly

Articulation
(manner of singing)

staccato
(choppily) ● above or below note

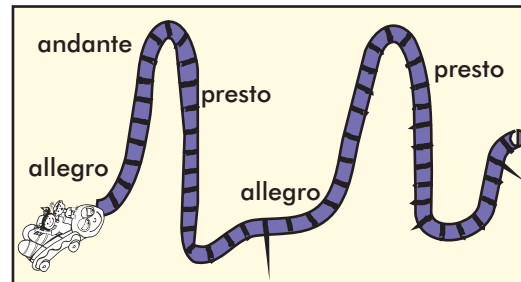
legato
(smoothly) or "legato"

If you, or the students are new to these musical terms, not to worry ---more review/learning practise through September-October.

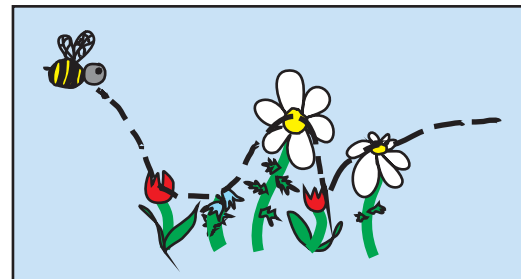


Pitch: Singing Shape Cards

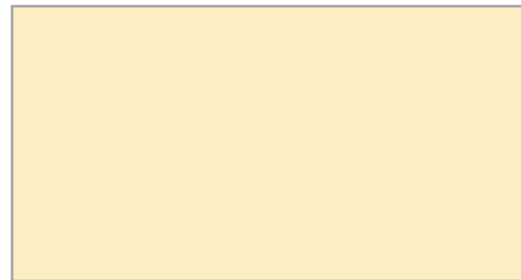
Shape cards are a way to transition from imagination “Roller Coaster Aahs” and reading pitch changes on paper.



Teacher leads through the tempo changes on this roller coaster card.



Point to the bumblebee, and “bzzzz” a beginning pitch. Sing the words, “One, two, ready, buzz.” Students follow the bee as it visits the flowers.



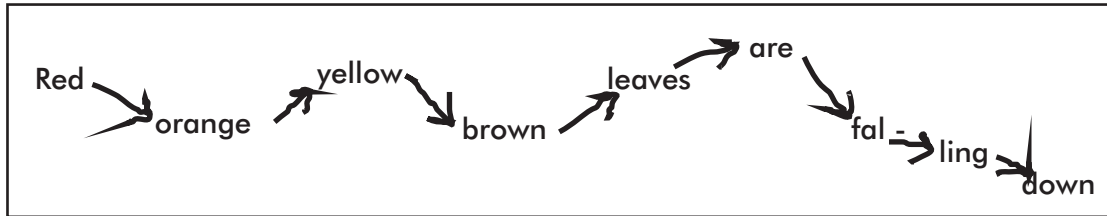
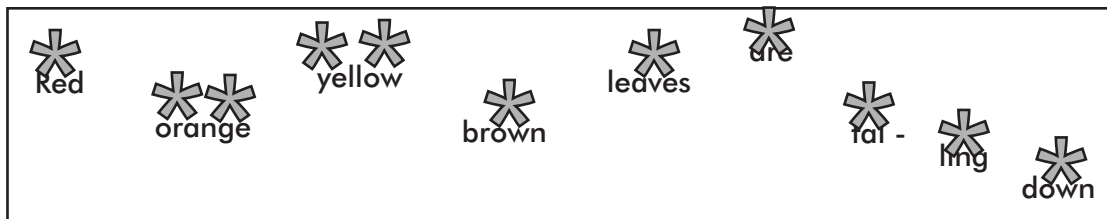
Create your own “shape cards”. What ties into a social studies theme, or science lesson that could go for a musical jaunt?

Shape cards are a simple first step to Music Maps.

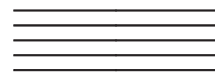
Music Maps

A road map shows drivers where to go. A , music map shows singers where their voices go in a song. Music mapping may be done in many different ways. Its intention is to communicate information (in this case pitch) about the song and is an alternate way of writing music.

Red yellow leaves are
orange brown fal - ling
down



Music Maps may be made in as many ways as imagination allows. The "mapping" tracks either the pitch and/or the rhythm and/or the beat. Eventually the "mapping" is superimposed on staff lines.



A music map superimposed on a set of five staff lines. The words "Red orange yellow brown leaves are fal ling down" are placed on the lines to show their relative pitch positions. Red is on the second line, orange is on the first space, yellow is on the second space, brown is on the third space, leaves is on the fourth space, are is on the fifth space, fal is on the first space, ling is on the second space, and down is on the first space.

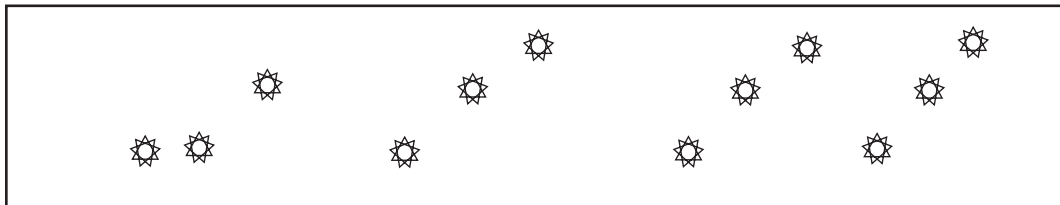
Music Maps

All writing uses symbols to represent ideas/sounds. Melody Maps use symbols to show the highs and lows (pitch) of a song. Creating and reading melody maps is a precursor to reading notes on staff lines.

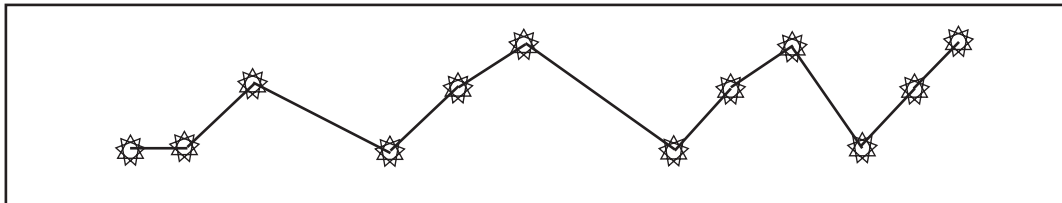
If the "standard" music looks like this:



Then a melody map for it looks like this:



Or, a melody map with the symbols connected looks like this:



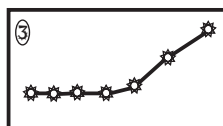
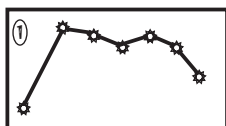
Any symbol may be used -- "x," stars, dots, etc. Melody maps may be drawn in the air, on white board --let your imagination have fun. They can easily be turned into a music/art project.

Since students have written copies of many songs — set them to connecting the dots (notes) with a coloured pencil/crayon as the song is sung to get a feel for the ups and downs of music writing.

Have students make "mystery" melody maps for a guessing game. Post a "mystery map" on the music bulletin board for students to guess.

This activity, combined with learning handsigns (which specify the intervals/space) between sounds leads directly to writing music. It also mimics one of the ways that historically led to music being written as it is today.

Can you tell which melody map below goes with each song title? (answers and more samples next page)



Bonhomme!

My Bonnie Lies Over the Ocean

This Little Light of Mine

Mapping Music with Zoom! Zoom! Zoom!

1 Place an "x" on a long strip of paper. (Don't print the word "ten.")

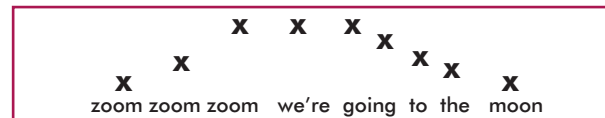


Sing and use your hand to show pitch for "ten." Now sing "nine" and ask: **"Does the sound of "nine" go up (raise hand), down(lower hand) or stay the same? Listen and watch my hand. Sing and use your hand to show: "Ten, nine." It stays the same, doesn't it? So I'm going to put another "x" on the paper beside the first "x."**

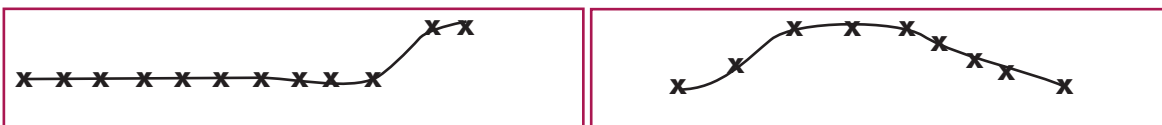
2 Sing: **"Ten, nine." Where does the next "x" go ---higher, lower or beside?** (If the answer doesn't come easily, sing the words with students everyone using their hands to show pitch changes.) Continue on until "Blast Off."



3 Begin a new strip of paper for the next line. Don't be concerned at this time with the exact spacing between each "x," only that it clearly shows up, down or beside.



4 Once completed, sing these lines with the class. As each word is sung, connect the "x"s using a line (Think of it as connect the dot, only with x's.) Invite a student to connect the x's (with a new colour marker) as everyone sings the lines again.



5 **"People on trips, even in rocket ships, need maps to show where they are going. When you start to sing a song, imagine its like going on a trip. Here we have a map to show us where to go. I could take these maps down, fold them up and then put them away.(do the actions) But I want to sing the song again, so I'm going to get the maps out, unfold them, mmmmm ---which one goes first? How do you know? Excellent ---good map reading. Let's sing the song again using the map."** Once more, sing the entire song. Point to each place on the map as the song is sung.

Look for the shape of the mapped melody and think singing it.

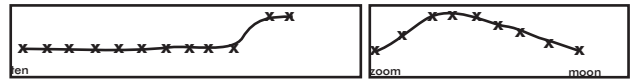
6 **What else could we put on the music maps to make them more interesting, and to give us more information?** (As ideas are suggested, sketch them onto the map.)



words from the song
moon
stars
rocket ship

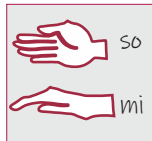
Practice and Review Music Mapping

1 Place the music maps for Zoom! Zoom! Zoom! in the pocket chart. (see page 138)



"Music maps show us where to go when we sing, but before we start, we need to get our voices ready for the trip. Use your handsigns and voices to echo the pitches." (Use either your voice/glockenspiel, or the warm-up on the CD.)

so	mi	so	mi
so	so	mi	mi
so	mi	mi	so
so	so	so	mi
so	mi	mi	mi



Key F
C
A

The first song today is in the key of F. Use this Key to pitch match and it tunes the voice and ear for singing the first song.

Song: Zoom! Zoom! Zoom! Key F, first note do(F)
a cappella count-in: One, two, ready, count: 10, 9 ...
(As you sing, follow the music map with a hand or pointer.)

2 Game Activity

Placing the maps on one side of the pocket chart, and the names (not in the correct places) on the other side.

Point to the first map and ask which song goes with it. Take the first answer given and try singing the song while following the map. When the map doesn't match the song, stop and ask for another song name. The first time at this activity the correct answers may come from guessing, but as the activity is repeated, students will work out the answers.

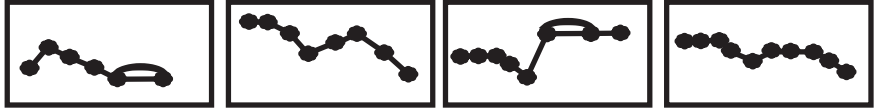
Music maps are included on the DVD.

Ha Ha This-A-Way	
When I Was One	
Ten in the Bed	
Old MacDonald	

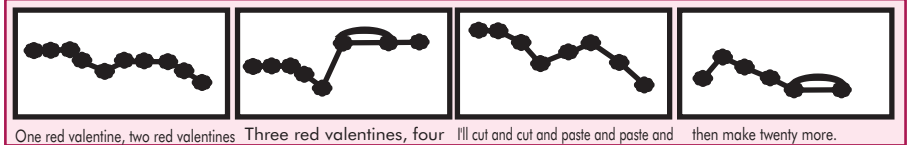
A Pitch: Ordering Music Maps

Music maps for songs are found in the Pitch File.

1 Place all four music maps for One Red Valentine on the pocket chart BUT, mix up their order.



2 Sing the song. Teacher and students use their hands to show the melody changes (up and down).



3 Ask: **“Which one of the melody maps shows the beginning of the song, and how do you know?”**

When a student chooses a map, place the map at the beginning. Sing it with students --- move your hand the correct way to show pitch. If it matches what is on the map, congratulate the student. If it doesn't match, sing the first 3 notes (which stay on the same pitch), and say: **“Look for the map with 3 notes at the beginning that stay the same.”**

Two of the maps begin with 3 notes on the same pitch (at the same height), continue working at the first line until finding the correct map.

4 Repeat until all 4 maps are in the correct order for this song. Sing the song, pointing to each place on the map as it is sung.

5 Mix up the maps and let students try again from the beginning to put them in order.

6 Repeat the above process with music maps for another familiar song.

OR

Make multiple copies of a song's maps. Sing the song with students, using hands to show melody changes. Students, in small groups, attempt to put the maps into the correct order for this song.

A Work Page Melody Mapping

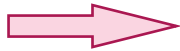
The workbook page/activity this week is an exercise in mapping the pitch of the music for Frère Jacques.

1st time: connect the notes as the song is sung

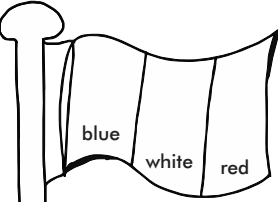
2nd time: connect the notes as students listen to the music stop part way through, ask what word "note" it is

3rd time: connect the notes as students listen to the music stop part way through, ask what word "note" it is

If you want to do this as a class activity, enlarge the workbook page to 11 x 17 or use a document reader.



I can do music in Lesson XX . My name is _____




France's flag is blue, white and red.
Colour in the flag for France.

Frère Jacques

Key F, first note F(do)
a cappella count-in: 1,2,3,4,Frère...

France
folksong/round
c. 1600s



Frè-re Jac-ques Frè-re Jac-ques

Dor-mez vous? Dor-mez vous?

Son-nez les ma - ti - nes, Son-nez les ma - ti - nes,

Ding, dang, dong. Ding, dang, dong.

Use a blue or red crayon to connect the notes in each line above.
You've just made a music map.
What does a music map show?

Ask me to show you my music map.
Ask me what country this song is from.

Music Mapping 1: Pitch

Music mapping pitch, as has been done before, is simply connecting the "dots" or noteheads of the melody line. It shows the contour of the way our voices travel in the song. Begin by demonstrating on the display copy of the music. Place a crayon/marker on the first note (the head/ball attached to the stem). As everyone slowly sings through the first verse, connect the note heads with the coloured marker. The coloured line is the music map -- showing where to go up and down.

Ask students to return to their desks and take out one crayon. Give each student a copy of the song. Sing through the first verse with students connecting the note heads.

Ask students to take a different coloured crayon. This time as you sing, stop several times. When the singing stops, the note connecting stops. Walk around the class and praise students whose crayons have stopped in the correct area. This may be repeated with different coloured crayons.

from Lesson 32 CD Music 1

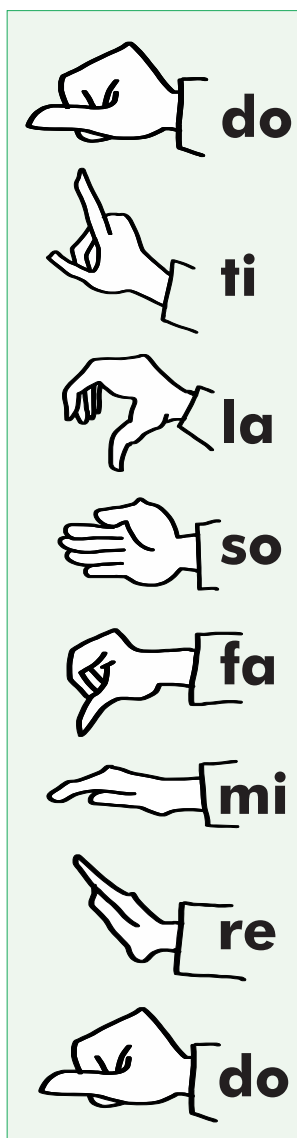
Basic Solfa Information

There is a mind-body connection that helps the voice to follow pitch when the position of hands change with the pitch.

History of Using Hand Signs for Solfa

Zoltan Kodaly (Hungary) used ideas he found in a visit to England (Sarah Glover, John Curwen) to develop a systematic way to teach music to children. His work through the 1930s-50s is one base in musical pedagogy for young children. The handsigns used as a visual aid to singing have been found to have a connection to engaging both sides of the brain in learning music.

Solfa is for singers what the musical alphabet is for instrumentalists.



Key C Songs are written in different Keys. The name of the Key tells where "do" lives for the song.

C **Why isn't every song in the Key of C (or A or F)?**
Wouldn't it be easier if every song were in the Key of C?

Well, try playing a "C" on the glockenspiel. Now, using that pitch as the first note, sing "Frère Jacques." Many people find it comfortable/easy to sing Frère Jacques when they start on "C." BUT, some people have higher voices. Play a "G" on the glockenspiel and then sing Frère Jacques using the "G" as the beginning note. Was it too high? Try again using "F" as the beginning note.

Singers need to find a place to sing songs that accommodates the pitch of their voices. Solfa focuses on the spaces, the intervals between notes which makes it easy to change Key.

Every note in a scale has a handsign. After a year of teaching music, I could use them all easily because I used them most days with at least 4 classes. If you're not teaching music all day it may take a while, but practise with your students and you'll conquer the ones used in this grade.

	Rote	Immersion	Reading
Learning Songs Primary	Listen to a small part, echo, listen, echo, etc.	Listen to song several times, then sing along.	Begin with the written music learning first the rhythm, and then the pitch/melody.

Introducing "so - mi"

CanDo Music 1



so-mi
November, page 64

Pitch: Naming High-Low as So-Mi

Add another challenge to "Hearing Highs and Lows". Ask students to listen for the higher/lower of two pitches that are close together.

The sound of a parent calling a child to come inside (Kat - ma) is usually the same as the sounds musicians call "so - mi". It's the same as the pitches in the song "Rain, Rain, Go -A -Way" and many other songs for young children.

On the glockenspiel, if you play the bar "G"

and then the bar "E", you are playing "so - mi",
in the Key of C.

In music, the difference between two pitches is called an interval.

It is the space between the pitches (the interval) that determines if the notes are "so - mi". This means if you sing "so" on a higher pitch, then "mi" is still lower than "so", but higher than as above e.g. play C for so, A for mi, in the Key of F.

so	Bob-	rain	go a-
mi	by	rain	-way
so	G or C or D	mi	E or A or B
do	C	F	G

No matter what musical alphabet letter you choose as "so," "mi" is always going to be lower.

In this curriculum, after the aural learning of "so-mi", every new solfa is introduced both aurally and visually.

Introducing "la"
CanDo Music 1



la
February page 145

Key C, first note so(G)
a cappella count-in: 1,2,3,4,Val...

Valentine

teaching song
Canada
LJ Clare 2012

so so mi so so mi so la so mi so so mi so so mi so so mi

Val-en-tine, val-en-tine, red and blue---- Val-en-tine, val-en-tine, I love you.



Val-en-tine, val-en-tine, red and blue---- Val-en-tine, val-en-tine, I love you.

Val-en-tine, val-en-tine, red and blue---- Val-en-tine, val-en-tine, I love you.

Introducing low "do"
CanDo Music 1



low do
April page 189

"Rain, Rain Go Away" with a prelude and postlude.

Introducing "re" CanDo Music 2



re
October page 55

"Red, Orange, Yellow, Brown" see notes here on page,
or in the Lesson Plans for October.

Introducing high "do" CanDo Music 2



high do
October page 68

Learning Music Concepts New Solfa "High Do" in Old Mrs. Witch

1 (Sing the first three words "Old Mrs. Witch".) **Does "Old Mrs. Witch" start on a high note or on a low note?** (Sing the three words again, then pause.) **Yes --a high note. Get your hand signs ready to warm up for singing. Begin with "so."** Here's what it sounds like on the glockenspiel."

2 Play "so"(A) four times then sing with handsigns:
"so mi do mi so la so"

do' = high do
do, = low do

3 "Mrs. is "so so" Mrs. (sing it) **Is the word "witch" higher or lower than the word "Mrs.?"** Yes --higher, "la" is higher than "so" but its not high enough. "Mrs. Witch" (sing it) so so do' Music has a do that is higher than so. We already know the do that is lower than so and now we know the higher one too! The handsign for high do looks like the one we already know, except, instead of holding your hand down low --where do you think your hand goes? Yes --up high. Try it. (Model the handsign for high do.)"

4 Now that our voices are warmed up ---ready to sing the song? Listen for the count-in: **one, two, ready, sing ..**".(or whatever count-in method you're using).

Introducing “fa” & “ti”

CanDo Music 3



fa ti

January, page 181

The rest of the solfa scale are introduced aurally with a song, “I Like To Play With Colours” which provides a variety of ways to reinforce singing the scale. The video/mp4 shows the scale as it is sung. Check out the Lessons in Cd3, January for more information.

Students in Grade 3 are not expected to be able to read the scale on staff lines. However, in Grade 4 they will be quickly introduced to reading the ABC’s of music on the staff lines. The ideas, drills and work presented in CanDo Music 3 is intended to prepare students for success in Grade 4 music.

Expectations

1. Students are able to identify “ABCDEFGG” as the musical alphabet.
2. Students are able to say the music ABC’s forward and backward.
3. Students can show with their hands matching steps in solfa or ABC’s with pitch ascending or descending.
4. Students can explain the purpose of a musical staff.
5. Students can name the treble clef as also called a G-clef.

**Listen, say or sing drills are found in the
“Hear 1st, Sing 2nd” resource.**

Pre-Literacy Paper Practice Solfa Scale

Musician's Name _____ **I3front**

I Like To Play With Colours

do' ti ti la la so fa mi mi mi re re do do do do' do

"Red or-ange yel-low green blue in-di-go pur-ple vi-o-let --- Col-ours!"

do' _ _ _ fa _ re _

- Practice singing the colour words. Now try singing the "solfa" names.
- Fill in the empty "solfa" names.
- Colour the whole notes in their song names.
- Print the missing solfa names on the lines below.

do	do	do	do	—
ti	ti	—	ti	ti
la	la	la	la	la
so	so	so	—	so
fa	—	fa	fa	fa
mi	mi	mi	mi	mi
—	re	re	re	re
do	do	do	do	do

Review and ask students to complete the "front" of the work page. Note that some of the work asked will be done orally.

After 5-6 minutes, call for student attention. Have students mark their own work as you go over #4.

Teach the word "descend"(down). Say or sing the scale 3 times beginning at high do and descending. Ask students to do numbers 1 to 5. Mark these as a class.

Teach the word "ascend"(up). Say or sing the scale 3 times beginning at low do and ascending. Ask students to do numbers 6 to 10. Mark these as a class.

Let students know they only have a short time 3 minutes? to complete #11 and #12. #13 is for homework.

Descend the Scale

Sometimes we sing the scale beginning with a high note and then going lower, e.g. do ti la so fa mi re do

Going from a high note to lower ones, fill in the missing solfa.

1 do ti _ so
2 so fa _
3 ti la _ fa
4 mi re _
5 la so _

Ascend the Scale

Sometimes we sing the scale beginning with a lower note and then going higher, e.g. do re mi fa so la ti do

Going from a low note to higher ones fill in the missing solfa.

6 do re _
7 fa so _ ti
8 so la _
9 mi fa _
10 re mi _

Fill in the names of the solfa scale.

11 Descending Start up high.

12 Ascending Start down low.

13 Memorize the descending scale AND the ascending scale.

The science of learning music and the relationship between the brain and music learning has blossomed in the past decade. Studies have been done that show using handsigns helps students find a pitch, and learn the intervals when singing.

Beginning next year, in public school junior music, the emphasis will move from solfa to understanding, reading and using the alphabet to name pitches (A to G). The scale takes on more importance.

In preparation for this, focus on ensuring students have a solid knowledge of the scale, ascending and descending.

Base learning and assessment on student ability to say and write the scale --ascending (up from low do) and descending (down from high do). Yes, being able to sing it is even better!

When this is conquered, move on to being able to begin the scale on a note other than do, e.g. mi-fa-so-la-ti-do-re-mi again in both directions.

Learning the solfa scale now will make learning the ABC scale later this year easier. Knowing the ABC scale is key to being able to read music and play most instruments.

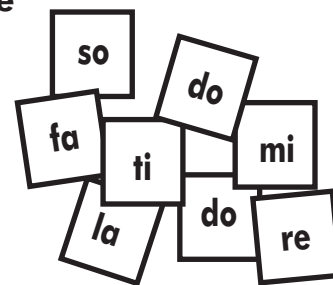
Practice Resource Student Flashcards Solfa Scale

do	fa
ti	mi
la	re
so	do

Students fold a piece of paper in half lengthwise. Then fold in half and half again the other way, making eight same-sized cards. Print the solfa names, one per space, then cut out.

Or make a "master", photocopy it and have students cut out.

Students need a set of solfa cards, and an envelope in which to keep them.



Run a drill as a class project. Begin by having students work in pairs so they can help each other, then move to having students work alone.

Beginning: flashcards face down on student desks

Time how long it takes the class to finish either an ascending or descending scale. Track this time by posting it. Sing the scale. Repeat the drill and see if the class can "beat" its time.

Eventually, have students do the drill with paper and pencil.

Stop doing the drill when everyone in the class is able to write both an ascending and a descending scale.

Variations on the drill may change the beginning note for the scale.

7 "A scale goes up or down one step at a time. So if it starts on a line, where does it go next? (a space)
Continue for a few line-space-lines. Change to a new scale that starts in a space, and repeat.

8 Walk students through what is expected on the work page.

Before students work on their own, demonstrate how to



1. make a note on a line
2. make a note in a space

18



Musician's Name _____

Writing the scale on staff lines

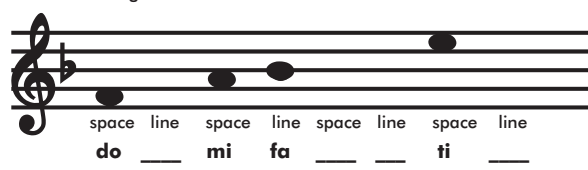
1 Write 5 notes in spaces.
Remember to leave space inbetween the notes to make it easier for the musician to read.
Notes in spaces touch the line above AND the line below.

2 Write 5 notes on lines.
When a note is on a line, the line runs through its middle.





3 If there is one "flat", the scale starts in the first space.
Fill the missing notes in the scale written below.



space line space line space line space line
do ___ mi fa ___ ___ ti ___

4 Now its time to write a whole scale on staff lines.
If there are four "sharps", the scale starts on the first line.
The first note of this scale is on Line Number One.



The Working Time Dilemma

Every teacher develops their own philosophy about work page completion. In music classes, I usually let students know whether they have a "lot" of time, or just a little time for working. Then I give a warning at the "only 3 minutes left". At "time" I collect the pages --even if they are not completed. I have found that slower students usually speed up a bit because they learn there is no "extra" time. When I look at the pages, I learn as much from what is not done, as from what is done, and shape my next lesson accordingly.

I let students know when a page is going to be used as an assessment tool. I give more time for assessment pages. I stay with my 3-minute warning, but as I'm the only one watching the clock, I sometimes slide a few extra minutes working time if I see many students are not finished.

Learning Music Concepts **Placing Notes/Symbols on Lines to Show Pitch Composing with Solfa**

2 "You can choose "so" or "mi" for each rhythm symbol in Thunder Crashes. Here's the way it will be shown." (Post the new version of Thunder Crashes. Orient students to the display. Point to the first rhythm symbol above "Thun". The circle above it is coloured in on the "so" line. That means that "so" is sung. Show the circle place markers for "so" and "mi" in the rest of the song. Help students realize that in music, **on a line** means that the note has a line going through the middle of its head/notehead/oval.)

Before class begins, cut circles out of coloured paper (just one colour so the focus is on where the notes are placed) to fit over the circles on the display music. If you use masking tape or sticky tac to attach the circles, then they may be removed so that a new melody may be composed.

Thunder Crashes

nursery rhyme
anon

one two three four one two ready read

Thun - der cra - shes. Light - 'ning fla - shes.

so mi

Rain makes pud-dles. I make spa - shes.

3 Use handsigns to do a quick "so-mi" warm-up. The Key of F, places "so" on C and "mi" on A (well within student voice range and playable on all glockenspiels). Ask students to make the handsigns with you.

After the warm-up ask:
"Which is the highest handsign?"
 "so"

Point to the line "so" on the display, commenting how in written music, "so" is always placed higher than "mi."

4 Engage students in choosing "so" or "mi" for each word syllable in the chant. Cover the chosen one with the prepared coloured circles. The circles for "puddles" are smaller, mimicking the shorter duration of "ti-ti" versus "ta ta". Everytime a note is decided, sing the sequence that has been created, so that the next choice is made in the context of a developing tune.

5 Continue in the "Learning Steps" process i.e. sing all the "solfa", then sing the words.

Sometimes it's difficult for beginners to maintain the solfa pitches when changing to words. If this is the case, try having half the class sing the solfa while the other half sings the words, then switch. Finally the whole class sings the words.

6 Ask students to reflect on the choices made in the melody. Is there enough variety? Is the tune interesting or boring(too predictable). Students may make suggestions for change if they can articulate a valid reason (no change just for change's sake). Sing the new song.

When finished ...
Congratulate the composers!

from CanDo Music 1 Lesson 27

A Work Page Composing with Solfa

- 1** Do a quick warm-up in the Key of F. Sing the song that was created from the "Thunder Crashes" chant last week. Help students to remember the process of creation.
- 2** At their desks, students are to compose their own version of the song.
- 3** Before music time is over, choose two or three of the student compositions to sing with the class. Student "so-mi" choices will need to be put on the display copy of the music so that the class may read the music.

*** Double bonus: students get to hear their songs sung AND the class gets practice in reading/singing solfa.**

I can do music in Lesson 27. My name is _____

Be a composer. Colour in notes to make a tune for the song.

Thunder Crashes nursery rhyme
anon

one two three four one two ready read

so mi so mi so mi so mi so mi so mi so mi

Thun - der cra - shes. Light - 'ning fla - shes.

so mi so mi so mi so mi so mi so mi so mi

Rain makes pud-dles. I make spa - shes.

- 1** Choose "so" or "mi" for the words in the song.
- 2** Sing the "so" and "mi" song.
- 3** Sing the words to the song.

When you can sing your song, sing to a friend and then try to sing the friend's song.

Ask me to sing you my song!

from Lesson 27b

4
4

Ick - le ock - le blue bot - tle

fish - es in the sea

If you want to catch a fish

just choose me

Detailed description: This block contains four musical staves. The first staff is a treble clef with a 4/4 time signature. It features four groups of notes on the staff, each with a corresponding illustration: two fish for 'Ick - le', two fish for 'ock - le', one fish for 'blue', and two fish for 'bot - tle'. The second staff has three groups of notes with illustrations: two fish for 'fish - es', one fish for 'in the', and one crab for 'sea'. The third staff has three groups of notes with illustrations: two fish for 'If you', two fish for 'want to', and one fish for 'catch a fish'. The fourth staff has three groups of notes with illustrations: one fish for 'just', one fish for 'choose', and one crab for 'me'.

Ickle Ockle

Key C, first note so(G)
a cappella count-in: 1 2 1 2 Ickle...
Counting-Out Song
Traditional
arr: LJ Clare

Ick-le ock-le blue bot-tle,
fish-es in the sea,
If you want to catch a fish,
just choose me.

Detailed description: This block contains four musical staves with a treble clef and 4/4 time signature. The first staff has notes for 'Ick-le ock-le blue bot-tle,'. The second staff has notes for 'fish-es in the sea,'. The third staff has notes for 'If you want to catch a fish,'. The fourth staff has notes for 'just choose me.'.

from CanDo Music 3 Lesson 3

Practice and Review Musical Staff Lines and Spaces

1 "When teachers are having recess or lunch, sometimes they go to a special room in the school called a ? staff room. Yes --staff room. That's because when people work together in one place, they are called a staff. Bananas come in a bunch. Birds come in a flock. And a group of people who work together come in a staff.

But staff is one of those amazing words that can mean different things." Explore:

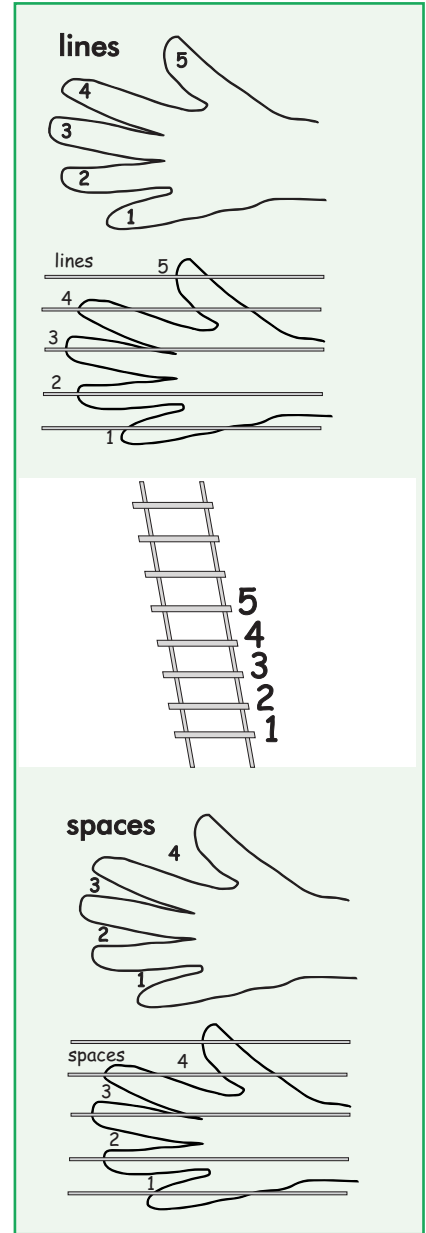
- flagstaff
- staff --weapon
- staff --shepherd's crook
- staff --used for support, i.e. a cane
- staff --decorative rod showing authority

2 "The 5 lines and 4 spaces that music is written on is also called a staff. English (or French) is written on one line. Music is written on sets of 5 lines and 4 spaces. When notes and rests come together on stafflines, they make music."

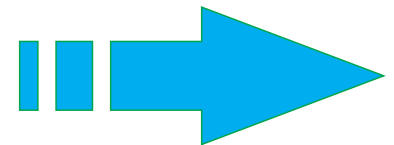
3 Draw a set of staff lines beside a simple, upright ladder. Ask: If you are standing on the ground and want to climb up the ladder, what's the name of the first step you take? (one) It's the same with a musical staff. The first line is the one at the bottom, just like a ladder.

4 Quiz the class on musical staff numbers for lines and spaces using your hand as a model. Begin by pointing to a finger and asking children to show with their fingers the number of the "line." Repeat several times. Then call out either "line 2" or "space 2" and have children show on their hands where it is. Repeat with various numbers.

5 Show the difference between printing a language letter e.g. "a" on a line (it sits on the line), and drawing a musical note e.g. "quarter note" on a line (the line goes through its middle).

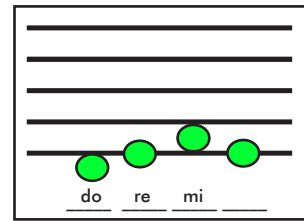
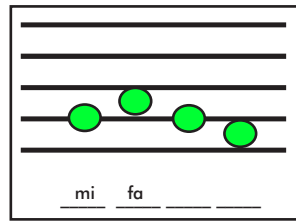
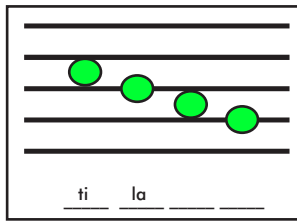


<p>on a line</p> <p>letters sit</p>	<p>music notes cover</p>
<p>On a line means ...</p>	<p>In a space means ...</p>

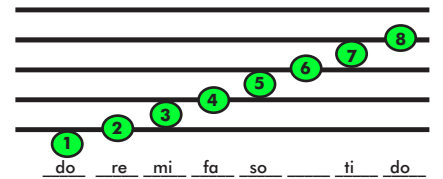


Pre-Literacy Paper Practice: Writing the Scale on a 5-line Staff

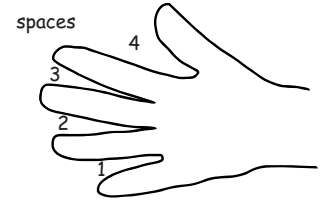
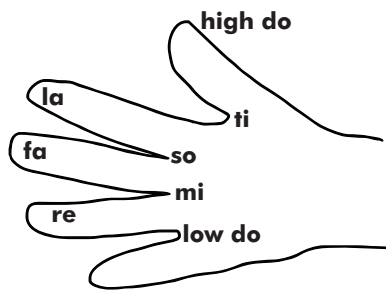
1 Lesson 21 introduced students to reading the scale on a 5-line staff. Begin by using the display materials from Lesson 41 to read the scale with students.



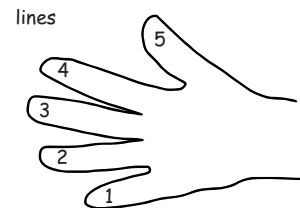
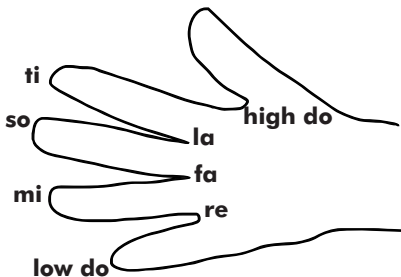
2 Show the large display scale on staff lines. Remind students that the scale climbs up and down one step at a time, BUT, because its music --steps are lines and spaces.



3 Use the hand as a model for staff lines (this was done when learning how to number lines and spaces). Begin with high do on the tip of the thumb (a line). Move to between the thumb and pointer finger for ti. Continue. Students do the actions with the teacher. Repeat.



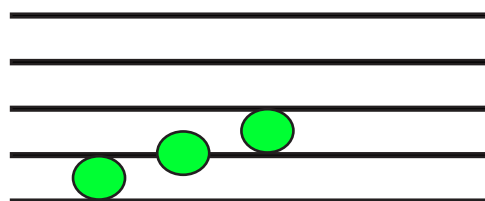
4 But "do" can move! This time begin with low do on the tip of the baby finger and move up a step at a time.



5 In #3 and #4, do begins on a line. Repeat the process one more time with do beginning in a space. Simply move low do up to where re was, and continue up the scale.



6 Using a large staff drawn on paper/white board, make the notes for a scale. Draw them slowly and talk about what you are doing so that students "overhear" the process. e.g. I'm drawing low do in a space. So, I'm going to draw re on a line. Space, line, the next note, mi, is going to go in a space, etc.



Written Work: Staff Lines and Spaces

Read the workpage instructions with students.
Allow 6-8 minutes working time.

Musician's Name _____ **09 front**

/10

Notes are either "on a line" or "in a space".

Below each note, print its **number** and either **on a line** or **in a space**.

A 2 on a line

B **C** **D** **E**

Mark the answers below.
If they are wrong, print the correct answer.

09back

F 5 on a line

G 1 on a line

H 3 in a space

I 4 in a space

J 2 on a line

K Music challenge:
Print a quarter note in the fourth space.



Reading: Up and Down the Scale, One-Step at a Time

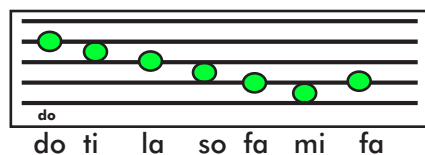
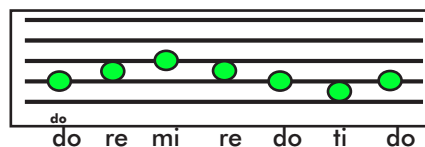
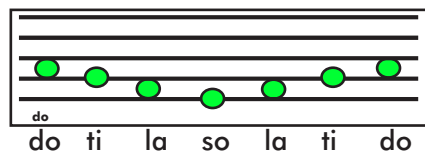
*using notes on a 5-line staff

Show the reading sample.

1. Is "do" on a line or in a space?
2. Play the first note on a glockenspiel.
3. As conductor points to each note, class sings it.

Scale One Step at a Time flashcards are included on the web site under Resources.

A simpler way to do this drill is to "sharpie" a musical staff on magnetic board, and use round magnets to represent the notes.



A Individual Work Drill Scale Order

1 "When you get your paper and pencil, print the numbers 1 to 10 down the left hand side of the paper. Then turn the paper over and print the numbers again. Today is a practice drill for knowing the solfa scale. This is an opportunity for you to find out if you know the ups and downs of the scale. You get to mark your own work, so just do the best you can and don't worry if you leave some spaces blank. When you have the numbering done, use your time wisely and study the scale display."

2 1st Time

Either follow the examples given, or make up your own. "I'm going to say/sing some notes in the scale. When I stop, your job is to print the name of the next note. (Point to the display scale.) So if I say/sing "do re mi", your job is to print "fa". If I say/sing "ti la so fa", your job is to print "mi". Questions?" You may need to practice a few more before beginning the paper work.

Singing is preferred, however, saying will solidify the ordering in the scale.

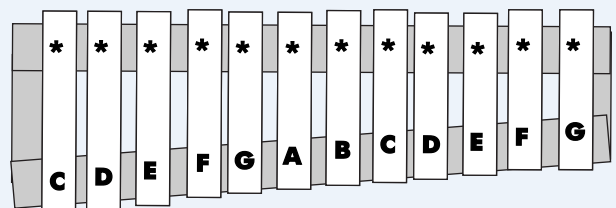
	1.	so fa mi	re		6.	do re mi	fa
display	2.	so la ti	do	cover	7.	so fa mi	re
uncovered	3.	l a s o	f a	the	8.	do ti la	so
		mi		display	9.	so la ti	do
	4.	do ti la	so		10.	so fa mi	re

3 Students correct their own work. Uncover the display. Play and point to the cue notes for the first five, class says/sings the answer note together. Cover the display, play the cue notes, class says/sings the answer note together.

4 2nd Time (using the back of the paper)

This drill exercises both thinking and listening skills. Tell students the name of the beginning note, then play it once. Tell students its name, play the sequence listed. Students are to print the name of the next note in the sequence. Try a couple of examples pointing to the display scale as the notes are played. Then try an example where students can see the display, but do not point to the notes.

Key of C do=C



do re mi fa so la ti do re mi fa so

Drills using the glockenspiel will all be in the Key of C i.e. C = do! If you are new to teaching music, you may want to use removable stickers to temporarily label the solfa on the glockenspiel bars. Do not use permanent stickers/markers as "do" moves to fit the voices of singers. For example, if a singer has a high voice, then "do" may move up to F or G.

5 And then try it with each student attempting the drill.

	1.	so la ti	do		6.	fa mi re	do
display	2.	do re mi	fa	cover	7.	re mi fa	so
uncovered	3.	mi fa so	la	the	8.	do ti la	so
	4.	do ti la	so	display	9.	mi fa so	la
	5.	la ti do	re		10.	l a s o	f a

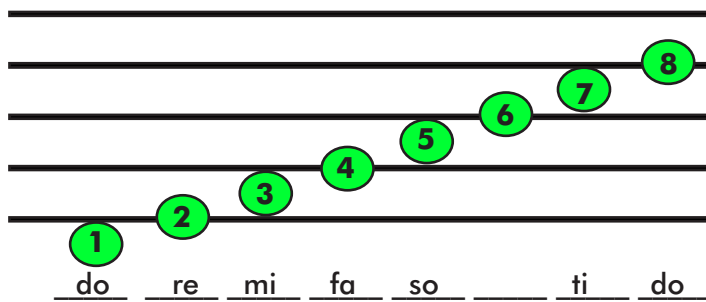
Individual Work Reading the Scale from a 5-line Staff

1. **Drill:** Up and Down the Scale, One-Step at a Time (see Lesson 20A)

2. Post a large display staff.

Important!

The Key of D is well within the singing range of children. The Key of C is used with a glockenspiel simply because the instrument comes with all the needed notes. Using the Key of C will tempt some children to use a speaking voice for the lower notes, rather than their singing voices.



mi
re
do
ti
la
so
fa
mi
re
do
ti
la

Remind students that music is written on lines AND in spaces. Sing the scale shown, pausing at the blank space. "What goes here?" Continue singing the scale. Briefly drill:

do is number? 1 or 8 and number 5 is? so
so is number? 5 number 7 is? ti
re is number? 2 number 3 is? mi

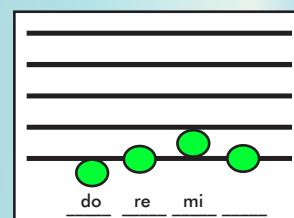
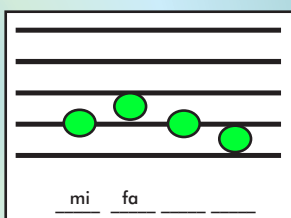
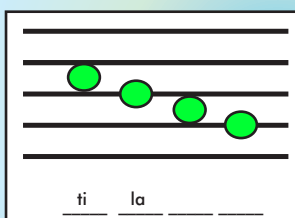
Music is multi-lingual. There is solfa (do re mi); the musical alphabet (A to G to A...) AND numbers are used by instrumentalists as a short form for defining chords e.g. #1 & 3 & 5 played together define a major chord.

This simple drill does many things;

- trains the eye to follow notes on staff lines
- practices stepping up and down the scale
- slides in the idea of numbers for solfa
- exercises both sides of the brain.

If done often enough, drills such as this will eventually provide instant recognition of notes and their relationships on staff lines. In Grade 4, students will be asked to develop ease in reading a staff using the musical alphabet. Prep in Grade 3 will facilitate success in Grade 4.

3. Lead students through each of the display samples. All the blanks need to be filled in. This is the format that is used on the work page today.



4. Hand out the work page. The page looks full because the staff lines are large to make it easy for students to work with. 5-7 minutes work time should accommodate the task. Let students know that this is a practice page, not a test. Collect the work pages. Looking at what students have done will help you know what has been understood, and what is a mystery still.

Musician's Name _____ **16front**

Reading a scale from staff lines.

do re mi fa so ti do

When there are 2 sharps beside the treble clef, low "do" is in the space below the first line.

Low "do" is Number _____. Circle in a space or on a line.

High "do" is Number _____. Circle in a space or on a line.

"So" is Number _____. Circle in a space or on a line.

"Mi" is Number _____. Circle in a space or on a line.

"La" is Number _____. Circle in a space or on a line.

"Re" is Number _____. Circle in a space or on a line.

Note number 5 is _____ Note number 4 is _____.

Musician's Name _____ **16back**

do _____

When there is one sharp beside the treble clef, low "do" is in the space below the first line.

Fill in the solfa under the notes above.

do _____

When there are 2 sharps beside the treble clef, low "do" is in the space below the first line.

Fill in the solfa under the notes above.

"Mi" is Number _____. Circle in a space or on a line.

"Re" is Number _____. Circle in a space or on a line.

"So" is Number _____. Circle in a space or on a line.

"La" is Number _____. Circle in a space or on a line.

High "do" is Number _____. Circle in a space or on a line.

Low "do" is Number _____. Circle in a space or on a line.

B

Review and Practice "Do" Can Move on the Musical Staff

1

"Some of you may remember this song from last year. (Post or digitally display the written music.) If you do know it, then sing a long. If its new to you --listen for the feelings, the mood in this song."



Play Music Sometimes We Like to Sing
Sing-a-Long Recording

Sometimes We Like to Sing

Key D, first note D(do)
a cappella count-in: 1-- 2-- 1-- 2 -Some...

anon
words: LJ Clare
Canada

Some - times we like to sing _____, Some-
But some - times we do not _____, Want

times we like to sing _____, to sing a - long with
to sing as we're taught _____, so we don't sing to

ev - 'ry- thing, some - times we like to sing _____.
a - ny - thing, 'cause some - times we do not _____.

2

Help students to name feelings that are in the song. If it is new to most student, play it once more as students sing a long with the recording.



Play Music Sometimes We Like to Sing
Sing-a-Long Recording

3

"Good singing! Now, listening ears and thinking caps on ... How is this next song like the song we just sang?"

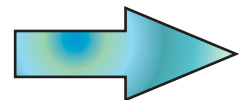


Play Music When Do is on a Line
Sing-a-Long Recording

4

Someone will hopefully volunteer that the tune is the same.

"Yes, the words are different, but the tune is the same. So we can look at the written music here to see the tune. Watch and listen. (Either sing or say rhythmically, the words to "When Do" as you point to the notes on "Sometimes We Like".



Words to When Do Is On A Line are written with the music on the next page.

When "Do" is on a Line

Key D, first note D(do)
a cappella count-in: 1 and 2 and 3 and 4 when

anon
teaching song

When "do" is on a line _____, then
When "do" is in a space _____, then

"mi" is on a line _____ then "so" is on an-
"mi" is in a space _____ then "so" is in an-

-oth - er line un - til an - oth - er time _____,
-oth - er space and all are in their place _____.

5 This is a teaching song. The words help teach important ideas. What ideas are in the words?" (low do mi so are either all on lines, or all in spaces AND do can move! Do isn't always in the same place.)

6 Sing-a-long ...  
Play Music or Video

Sing-a-Long Recording
When Do is on a Line

Models to Make for 5-line Staff for Group Teaching

Samples of the reading drill are included in the curriculum --both on pdf to be printed; or in digital files to be projected. If you are simply teaching music to your own class, then you may want to use the drills provided. However, if you will be teaching music to several classes, or like making resources, you may want to try one of the ideas below, or come up with your own model.

Base: **magnetic board or cookie sheet**

fridge magnets the size of notes
or notes cut out of magnetic sheets (craft store)

If using a cookie sheet, either paint the sheet white or attach paper to make it easier to see the staff. Using the magnetic-notes as a guide for the spacing of lines, draw a 5-line staff from side to side of the base.

Pros: easy to balance on lap while teaching

Cons: those magnets are very attractive
and tend to wander

Pros: class sets may be made for student use

Base: **pocket chart**

laminated paper/board

Draw a 5-line staff on bristol board cut to a size that stretches right across the pocket chart. As with the display music, the staff is not limited to just the depth of one pocket. Laminate the staff. Cut out notes attached with either painter's tape or the blue stuff.

Pros: notes may be easily moved around.

Cons: need to keep track of the notes and tacky stuff.

Base: **chalk board**

Draw the lines for a musical staff using wet chalk. When the lines dry, use dry chalk to make notes for students to read. The notes will brush off easily, leaving the lines behind to be used again.

Pros: easy to use

Cons: requires easy to see,
semi-permanent chalk board space