

The Midwest Clinic
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Incorporating Literacy Strategies within the Performance-Based Band Class

Kara L. Lycke, Ph.D.
Joseph Manfredo, Ed.D.

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 - Kara L. Lycke klycke@ilstu.edu
 - Joseph Manfredo jmanfre@ilstu.edu

INCORPORATING LITERACY STRATEGIES WITHIN THE PERFORMANCE-BASED BAND CLASS

Kara L. Lycke, Ph.D. & Joseph Manfredo, Ed.D.
Illinois State University

The Midwest Clinic
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Goals of the Presentation

- You will leave the presentation with a clear vision of effective literacy strategies for the band class.
- We will
 - draw connections between print reading strategies and music reading strategies.
 - provide strategies applicable for all grade levels, including elementary, middle, and secondary.
 - most importantly, provide a foundation--including a vocabulary--so that you can talk with your administrators and reading specialists about authentic literacy processes used in your class.

Redefining Text in the Band Class

Text – any resource that supports purposeful teaching and learning activities. (Broomhead, 2010)

- Sheet Music
- Journal Articles
- Program Notes
- Composer Biographies
- Handouts
- Journaling/Reflective Writing
- Student Essays (and other formal writing)
- Instruments
- Video/Audio Recordings
- Digital Tools/Programs (SmartMusic)
- Live Performance

Music Involves Multiple Literacies: Literacy is the use of multimodalities

Input

- Reading
- Listening
- Viewing

Output

- Writing
- Speaking/Performing
- Visually Representing

Music Literacy Strategies

What literacies do your students use in band rehearsals?

- #1 – Hear It / Say It (aural/oral strategy)
- #2 – Read It / Write It (print symbol strategies)
- #3 – Find It / Play It (tactile/gestural strategies)
- #4 – Synthesize It / Play It (application strategies)

Three Major Reading Concepts

- Phonics
 - Fluency (Sight Words)
 - Phases of Learning (Pre-Reading)
- How do these relate to teaching music?
• First, let's look at print reading.

Phonics

In linguistics:

- **Phonics** involves *visual AND aural* processes, it is the recognition that letters of the alphabet (symbols or signs) represent sounds; symbols are combined to form words.
- **Decoding** refers to the process of translating printed symbols and sounds into meaning.

C A T

dog, table, jump

blud, wight, frish

Phonics and Decoding in Music

Also, in music:

- **Phonics** involves *visual AND aural* processes; it is the recognition of symbols that represent sounds, symbols are combined to form patterns.
- **Decoding** refers to the process of translating printed symbols and sounds into meaningful phrases.
- Let's Sight-Sing Music Example #1.
- We automatically translate these musical symbols because we recognize these notes, patterns, and phrases which are within our "musical vocabulary."

Reading Challenge?

• Let's Sight-Sing musical excerpt #2.

- #1 – Sight-sing
- #2 – Count and Clap the rhythm
- #3 – Trumpet Fingering using pen

A Sound Approach to Music Reading

- Music reading process should be:
visual ⇒ aural ⇒ mechanical
- Build students' AUDIATION skills.
- Reduce teacher's verbal instruction.
- Increase DEMONSTRATION (modeling).
- As students hear more sound patterns, their AUDIATION skills will improve, which will help their music reading.

Phonemic Awareness in Reading

Two approaches to teaching :

Phonics-Based Instruction

- Skill-based
- Drill and Practice

Whole Language Instruction

- Authentic Texts
- Intact Texts

Tonal Patterns

QUESTION: What are familiar pitch patterns?

- Mi-Re-Do
 - Tetra-chord
 - Minor 3rd descending
 - Pentatonic
 - Major Scales and Triads
 - Minor Scales and Triads
- See Music Example #5 for some of these tonal patterns
 - Include these patterns in warm-ups.
 - Apply to beginning, MS, and HS band.
 - Play AND sing these patterns.
 - Improve students' reading, playing and audiation.

Rhythmic Patterns

- In addition to tonal patterns, students need to develop their rhythmic vocabulary.
- Common rhythmic patterns:
 - Long – Short – Short
 - Short – Short – Long
 - Short – Long – Short (syncopation)
 - Dotted and Tied Values
- See Music Example #6 for various rhythm patterns.
- Principle into practice: Revisit Music Example #2.

Patterns In Reading: Fluency

Smooth, accurate, expressive oral production of written text.

- Moving from individual letters to words and from individual words to predictable groupings of words.
- Demonstrates comprehension of the printed text, not just the skill of verbalizing the words. Errors are known as **miscues**.
- **Sight words** – automatically recognized words or phrases.

Sight Words

- high frequency words that are read automatically upon sight.
- among the most common words in English.
- many are not spelled phonetically.



How Many F's??

**FINISHED FILES ARE THE RESULT
OF YEARS OF SCIENTIFIC STUDY
COMBINED WITH THE EXPERIENCE
OF YEARS.**

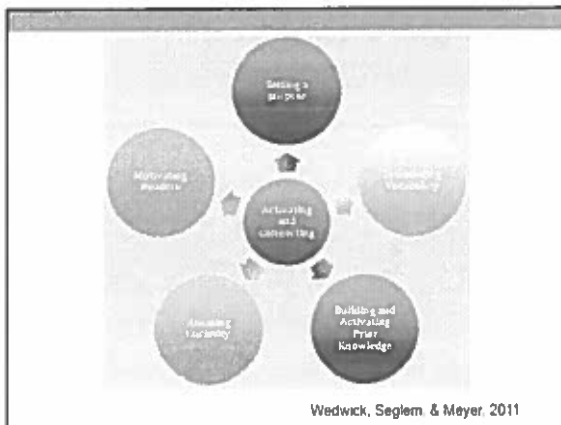
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Learning to Read, Reading to Learn

- Transition around 5th grade
- Receiving (reading, listening) to creating (performing, writing)
- Phases of Learning (with text)
 - Before
 - During
 - After

Pre-Reading Phase

- "What the reader brings to the page is more important to comprehension than what is actually on the page" (Alvemann, 2010)
- Supporting learning begins *before* students interact with texts.
 - activate existing knowledge
 - connect to new concepts
- Before introducing a text/concept, determine what students already know and what gaps need to be bridged.



Music Pre-Reading Strategies

- See example from *Measures of Success, Book 1*.
 - Notice all of the Pre-Reading Strategies included by the arrangers.
- See score samples from "Arabian Dances," by Balmages.
- Teacher guides students to identify foundational elements of literature to be performed, such as key, scale fragments, rhythmic motifs, meter, terminology.
- Identify concepts to highlight, define/describe, review, perform before introducing the musical composition.

Final Thoughts

- #1 –Parallel music reading strategies with reading principles.
- #2 –Include aural/oral process throughout rehearsals across grade and skill levels.
- #3 – Build your students' pitch and rhythm vocabulary and awareness of patterns
- #4 – Explain to administrators and reading specialists your application of reading principles to band class.

Contact Us!

Dr. Joe Manfredo
 jmanfre@ilstu.edu
 309-438-8372

Dr. Kara L. Lycke
 klycke@ilstu.edu
 309-438-8051

Musical Examples


No. 1 

No. 2 

No. 3 

No. 4 *Hot Cross Buns* 

No. 5 
 Mi - Re - Do Tetra Chord Descending minor third

No. 6 
 1 3 4 Du Du Du Tah Tah Tah 1 & 3 1 a 2
 & & & & & e &
 2 2 4 &
 & &

THEORY

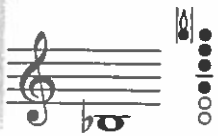


REVISITING ACCIDENTALS

Accidentals include flat (b), sharp (#), and natural (♮) signs found in front of notes, but not in the key signature. A flat sign (b) lowers the pitch one half-step. It remains in effect for the rest of the measure.

3.8 CANYONS

NEW NOTE!



THEORY



NEW KEY SIGNATURE

This is the key of F Major (Concert Eb Major).



This key signature indicates that all Bs should be played as B-flats.

3.9 ROYAL SCEPTER *Musicianship Challenge! – Play this piece in a noble style.*



3.10 THINGS ARE LOOKING UP *Add a breath mark after the first phrase.*

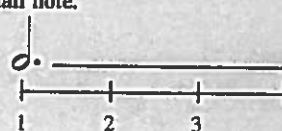
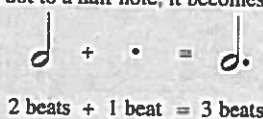
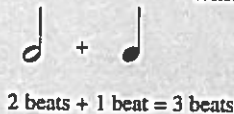


RHYTHM



THE RULE OF THE DOT

Adding a dot after a note increases the length of the note by half its value. When adding a dot to a half note, it becomes a dotted half note.

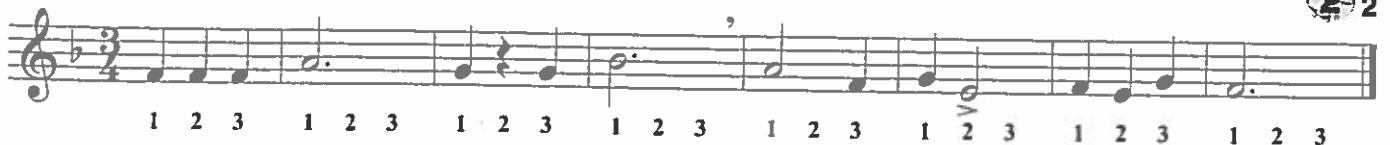


3.11 BEAT STREET

Begin CD 2



3.12 TRIPLE CROWN



3.13 MINUET

ON THE PODIUM



Daniel G. Türk



ARABIAN DANCES

BRIAN BALMAGES
(ASCAP)

Andante (♩ = 72)

Andante (♩ = 72)

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Contra Alto Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante (♩ = 72)

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani

Shaker

Percussion 1 (Marimba, Low Tom, Finger Cymbals, Suspended Cymbal)

Percussion 2 (Suspended Cymbal, Frame Drum, Bongos)

Percussion 3 (2 Darbukas*, Wind Chimes*)

Percussion 4 (Crash Cymbals, Large Tom-tam, Finger Cymbals, Tambourine, Shaker*)

*not hand drums of slightly different size

*not Cabasa

2 3 4 5 6 7

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Hear and download this
piece at www.fjhmusic.com

This page of a musical score contains the following instruments and parts:

- Picc.
- Fl. 1, 2
- Obs. 1, 2
- Bsns. 1, 2
- Cls. 1, 2, 3
- B. Cl.
- C.A. Cl.
- V. Sax. 1, 2
- T. Sax.
- B. Sax.
- Tpts. 1, 2, 3
- Hns. 1, 2, 3, 4
- Tbns. 1, 2, 3
- Bar./Euph.
- Tuba
- Timp. Shkr.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

Dynamic markings include *f*, *mp*, and *sf*. The score is written in a common time signature and features complex rhythmic patterns, including triplets and sixteenth-note runs.

208 (♩ = ♩)

Picc. *ff*

Fls. 1 *ff*

2 *ff*

Obs. 1 *ff*

2 *ff*

Bsns. 1 *ff*

2 *ff*

Cl. 1 *ff*

2 *ff*

3 *ff*

B. Cl. *ff*

C.A. Cl. *ff*

A. Saxes. 1 *ff*

2 *ff*

T. Sax. *ff*

B. Sax. *ff*

208 (♩ = ♩)

Tpts. 1 *ff*

2 *ff*

3 *ff*

Hos. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar./ Euph. *ff*

Tuba *ff* *div*

Timp. Shkr. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

208 *ff* 209

Pre-Reading Strategies Worksheet

Identify and list foundational elements found in the score excerpts. Include such concepts as key signature, meter signature, scale fragments, rhythmic motifs, terminology, etc.

Arabian Dances, Page 1

Arabian Dances, Page 2

Arabian Dances, Page 3

Recommended Reading

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