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MUSE 258

Citation

Sound Connections
Chapter 8: Developing Melodic Literacy
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2010

Summary

- I. Melodic Reading
 - A. The ability to read a basic vocabulary of tonal and rhythm patterns on a neutral syllable is a prerequisite for introductory melodic reading
 - B. Must have internalized both tonal and rhythm syllables before melodic reading can occur effectively
 - C. Melodic levels are a combination of tonal and rhythm levels
 - D. Melodic Level 1 consists of tonal level 1 and rhythm level 1
 - E. Begin with targeted review
 - F. Melodic reading skills are developed through a sequence of guided previewing, audiating, and vocalized reading
 - G. Melodic Reading Instructional Sequence
 - i. Reading of selected prerequisite tonal and rhythm exercises as preparatory review
 - ii. Guided previewing of the focus exercises
 - iii. Audiated practice reading of the focus exercise
 - iv. Vocalized reading of the focus exercise
 - v. Follow-up discussion regarding level of success
 - vi. Reading of the focus exercise at one or more different pitch levels
 - H. Progressing through the Master Instructional Sequence
 - i. Encourage independent musicianship by allowing a short amount of quiet time for preview and audiation before each exercise
 - ii. Provide a tonal center
 - iii. When do-signatures are used, they can choose any pitch as tonic
 - iv. Encourage buffering
 - v. Melodies should be read on neutral syllables
 - a. Synthesis of tonal and rhythm syllables
 - vi. Internalization of syllables must occur before melodic reading
 - vii. Patience
 - I. Introducing Additional Notation Symbols
 - i. Best introduced when they appear in the students' performance literature
 - ii. Use of transparencies allows for the easy addition, modification, and erasure of these symbols
 - J. Applying Reading Skills to Performance Literature
 - i. To be practical and encourage motivation, apply literacy to literature
 - ii. Vocal and instrumentalists benefit from:
 - a. Selecting at least one piece with readable sections
 - b. Providing practice material and more spending more time on

- literacy
 - c. Reading parts separately at first, then combining two parts
- II. Melodic Notating
- A. Students must synthesize the two tasks of rhythm and tonal echoing
 - B. Students learn to use their echo-translating skills to connect sound to symbol
 - C. Students must engage in dual echo-translation
 - D. Goal is to notate melodies via audiation only, internalizing and synthesizing the sound-to-symbol procedure so that tonal and rhythm information is processed simultaneously and directly
 - E. Improvising and Composing Melodic Patterns
 - i. Melodic improvisation
 - ii. Melodic composition
 - iii. Based on improvisation

Discussion

This chapter was full of information about developing melodic literacy the *Sound Connections* way. Just like the chapters prior that developed a sound vocabulary, tonal literacy, and rhythm literacy, this chapter contained instructional sequences and sample lesson plans that are used to teach melodic literacy. It talks about what processes to go through when teaching melodic reading and melodic notating, and how they combined with improvisation and composition are the complete package to develop melodic literacy. Teachers can apply this chapter to their classrooms after they have mastered developing the prior three chapters with their students. As a future music educator, along with the entire book, this chapter will benefit me to move one step closer to helping my students develop music literacy. Students need to be engaged in metacognition, or describing their own thinking, and they can do this by doing exercises that will develop their melodic literacy. I know that when implemented correctly, the instructional sequencing and plans will work tremendously and put my students to an advantage. This will prepare them for future musical experiences, and will provide them with the opportunity to become independent musicians. This approach touches every aspect of developing music literacy, and is logical and credible in its sources, that it seems foolproof if it is followed exactly the way it should be. I know that I will use this aspect of developing music literacy in my classroom once I have achieved students' mastery of developing a sound vocabulary, tonal literacy, and rhythm literacy.