

Special Problems with Note Reading

The Joined Eighth Notes - Refer to Flying to the Moon

1. Go through the piece using a keyboard guide or staff reference with a pencil, saying letter names.

~~Then get out the rhythm stick~~

NOTE: that at Bar with $\bullet \cdot \bullet \cdot$ notes, pencil will have to move a little faster - I use the words RUN-NING to begin with, then substitute letters when pupil can move pencil a little faster, & associate with the same rate of speed as word RUN-NING.

[Let's try that] RUN-NING RUN-NING
Using Pencil - C G / A G / A G etc.
i i / i i / i i

now substitute letters - using pencil

2. 2nd Problem which may not be new to you is the amount of time that has to elapse in the pupil's minds between the $\bullet \cdot \bullet \cdot$ & the $\bullet \cdot \bullet \cdot$ notes. Generally there is slight PANIC and $\bullet \cdot \bullet \cdot$ notes are said too quickly. I use the

word WAIT after each note & add it to the long values for eg. e wait 2 wait
The WAIT of course compensates for the 2nd note & helps put the Rhythm into proper perspective.

JUNIOR PUPILS - should be able to READ with Pencil & keep the Beak.

1. will encounter such problems as the 1. followed by the eighth.

The letter name is assigned & followed by the word dot which will be represented by a stamp of the foot while hands or pencil stay on place. In the short note, foot is RAISED.

A situation of this kind is better approached using the beak at the outset. While the pupil reads, teacher stamps or taps out the beak. Start with the situation & isolate it.

Practice reaction several times. Let pupil keep beak while teacher reads. Then see if pupil can read & keep beak.

[let's try. Put P & sample on board or Ford one on their desks.]

(2)

Special Problems (cont)

2. Another special situation arises when there is either an accidental or a key signature. In notes reading it is a good idea to acknowledge the notes for what it is whether its a part of the key signature or appears with an accidental.

F# is therefore said as F# in the key of G+.

In order to get the correct rhythmic impulse I suggest to the pupils to emphasize the letter name & add the word sharp. On a \bullet note this will come out as 2 rather slow syllables

[DEMONSTRATE]
d f#

while in an \downarrow situation the syllables will be speeded up [demonstrate] keep back

d f# f# f#
| | | |

[PRINT THESE on BOARD]

3. RESTS - are acknowledged as RESTS.

With the pencil they are pointed to & word REST is said. Half rest is REST 2. Whole

REST - GREAT BIG WHOLE REST - idea of 4

syllables or words. HANDS are placed APART [demonstrate]
in Rhythm & Beat level

A. TWO CLEFS - each obj must be READ separately

Juniors in my classes usually made their own set of clefs & brought them to class for lines & spaces practice. I encouraged originality.

B. Double Notes - have to be read in time with the Beat. I generally suggest bottom to top as that's how chords & intervals are mostly presented - eg. a triad is not thought of as G E C its C E G.

Both notes are read in time with 1st beat - for half note values - word 2 & 2nd beat are added. Spacing of syllables is important

for eg. [G B $\frac{1}{2}$ 2]

b. The Combination of 

this will be dealt with more extensively in the Rhythm & Beat section of the workshop but again the 1st 3 notes come under one beat & the addition of the word walk after the 4th note seems to help.

(3)

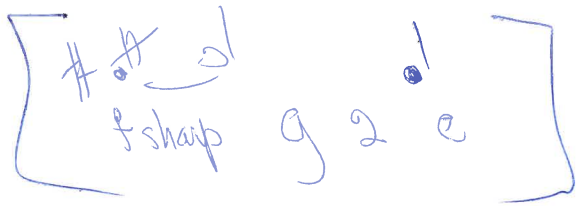
Special Problems

7. The Tie - the letter name is read on the main note with its value 2, 3, etc. & is acknowledged as tie & whatever value.

For. eg. 

Put on board. G 2 dot / tie 2 dot

8. The Grace Note - is said very quickly & beat falls with principal note.



9. The PAUSE - this word is appended to the note name after its value has been said. There is no Beat on the word Pause. Pencil remains on the note or hands stay together. until Pause is said.



G 2 dot PAUSE

3rd Level At the Piano

Now that the pupil is familiar with what's on the page & knows what the rhythm & beat are going to be, they are ready to translate their preparatory work to the piano.

It is essential that they call out the letters as they play and keep the beat.

The lesson set up can follow that of note reading with the Pencil-level one in order to make it easier for both Teacher & pupil.

And of course you will cover fingering etc on your own way.

[Have Pupils demonstrate their pieces at the Piano using Beat & calling out letters]

PEDAGOGIC Points

The biggest problem for little people is to handle Rhythm > Beat combined with letter names on the longer notes. Because they see ^{one clap,} ^{or two claps,} ^{one note} they automatically give ^{one stamp} ^{or two stamps} ^{one stamp}. At least, this has been my experience. The understanding of the longer value is there but tends to break down when Beat is involved.

Therefore, you may want to assign a specific bar or two as part of the home assignment. Again 3-6 Times is enough in conjunction with the rest of the lesson set-up. Surrounding bars should also be considered.

As mentioned 2-4 bars can now be tackled since there will be some fluency with the note reading. But its wise to finish the set-up with a review of all the bars to give a sense of completion.

In the 2nd lesson then, it is wise to hear the errors you sent home for correction. I always listen for the required number of times assigned so that the pupil knows this will be heard & will have prepared. If I am satisfied the circle is removed from the note & given to the exercise. Pupils hate doing the 10 Times Routine & will make special effort to get over with especially if they know that 5 T more will be added, if I am
NOT satisfied. →

PEDAGOGIC Points

The biggest problem for little people is to handle Rhythm > Beat combined with letter names on the longer notes. Because they see ^{one clap} one note they automatically give one stamp. ^{or two claps} one stamp. At least, this has been my experience. The understanding of the longer value is there but tends to break down when Beat is involved.

Therefore, you may want to assign a specific bar or two as part of the home assignment. Again 3-6 Times is enough in conjunction with the rest of the lesson set-up. Surrounding bars should also be considered.

As mentioned 2-4 bars can now be tackled since there will be some fluency with the note reading. But its wise to finish the set-up with a review of all the bars to give a sense of completion.

In the 2nd lesson then, it is wise to hear the errors you sent home for correction. I always listen for the required number of times assigned so that the pupil knows this will be heard & will have prepared. If I am satisfied the circle is removed from the note & it given to the exercise. Pupils hate doing the 10 Times Routine & will make special effort to get error note especially if they know that 5 T more will be added, if I am NOT satisfied.

①

WORKSHOP FORMAT

① THANK YOU to CAROL for the introductory
INVITATION
HOME
REFRESHMENTS

The interest of the Participants

② I didn't always want to be a TEACHER ^{and WHY!}
(a) Life takes us down many Paths
we wonder at our choices - ultimately
we realize why we have chosen what we did.
(b) Choice to try to be a good teacher
since I seemed to have failed from my
then perspective at performing it my own
Spiritual Odyssey led to the Divine Inspiration
for my Book The Barbara Solis Method
of Teaching.