

# SOUND IDEAS

## ELEMENTARY: MUSIC LITERACY IN ELEMENTARY MUSIC

By Ashley Yarbrough

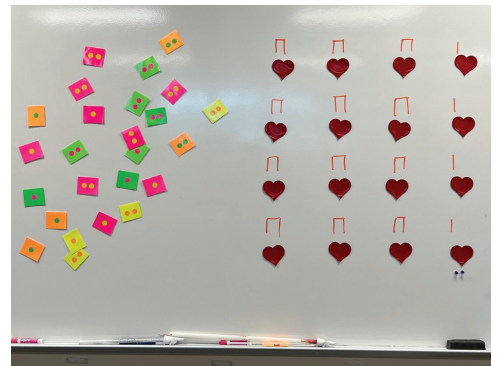
The following pages are resources provided by the author in extension of the October 2024 *SOUTHWESTERN MUSICIAN* issue Sound Ideas article.

Icons to represent *ta ti-ti* may be cards with one and two dots. Students would indicate which steady beats received one sound on a beat and which received two sounds on a beat. The cards with one dot become *ta*, and the cards with two dots become *ti-ti*

Later, students can create their own visual representations using manipulatives prior to naming the new pitch *do*:

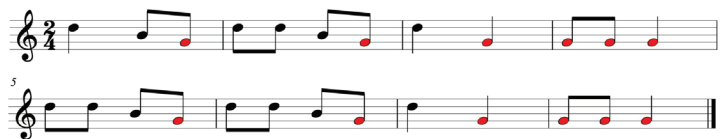


The key to a successful presentation of an element is thorough preparation. “Only when a concept is carefully and adequately prepared will the student be able to transfer his unconscious knowledge into conscious knowledge.” In this stage of learning, the unknown is labeled, and its notation is shown.



You can also utilize pictures to mimic a song’s melodic contour. For the song “Mouse, Mousie,” Music Street houses are placed vertically on the board to represent the known and unknown solfège pitches, while pictures of mice are arranged to mimic the song’s melodic contour as seen below. The students can follow the line using body signs while singing the song.

Additionally, showing a new melodic element in a contrasting color can aid in early practice activities. In the following example, the new low note is named *do* and notated in red.



SCAN FOR BONUS MATERIALS:



Supporting information and citations on the next page.

## SUPPORTING INFORMATION

Pedagogue Johann Heinrich Pestalozzi and child psychologist Jean Piaget agreed on the importance of approaching learning through a developmental methodology. Pestalozzi held that “the teaching of language was divided into three successive stages: teaching sounds, name-teaching, and the teaching of speech.”

Sandra Mathias, “A Comparison of Pestalozzi and Kodály: Philosophies and Pedagogy,” *Kodály Envoy* 47, no. 3 (Spring 2021): 10.

Piaget observed that “the child was in a constant state of adapting his view of the world to changes within it. If a new event conformed with the child’s previous understanding, he assimilated it; if, on the other hand, the new event did not fit his previous ‘mold,’ the child changed his view to accommodate this new information.”

Jean Sinor, “Musical Development of Children & Kodály Pedagogy,” *Kodály Envoy* 40, no. 3 (Spring 2014): 17.

When preparing new material aurally, “it is utterly important that the student hear the new sound accurately.”

Ann Eisen and Lamar Robertson, *An American Methodology*, 2nd ed., (Lake Charles, Louisiana: Sneaky Snake Publications, 2010), 1.

The key to a successful presentation of an element is thorough preparation. “Only when a concept is carefully and adequately prepared will the student be able to transfer his unconscious knowledge into conscious knowledge.”

Eisen and Robertson, *An American Methodology*, 2.

To the adult, deliberate preparation may seem excessive. Because our intellectual needs deem these steps unnecessary, teachers often choose to skip these steps. Yet, “Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as the secret writing of a language with which he has no connection. The way should be paved for direct intuition.”

Frerenc Bónis and Zeneműkiadó Vállalat, eds. *The Selected Writings of Zoltán Kodály*, (London: Boosey & Hawkes, 1974), 120.

