

Pattern Play: Parent Teacher Volume

Section III: The Music Staff, Pitch Reading, and Pattern Recognition

The lessons in Section III are numbered and divided into separate mini lessons.

The word Practice or the letter P indicates practice pages for the lessons that precede them.

Each mini lesson is designed to take two or three minutes to complete.

Ideally students can complete a mini lesson every day or in every class.

Read any instructions in *italics* out loud to the students.

Explanations of each new concept or symbol are written in *italics*.

New music vocabulary is written in **bold** type.

Lesson 8 The Music Staff

Concepts include the introduction of the music staff, lines and spaces, and ledger lines. Practice includes line and space identification and note placement identification. Clefs and pitch on the staff are not introduced until lesson 13 to allow the student time to integrate the patterns and relationships of note reading before pitch and finger number are connected to a specific symbol. This sequence allows holistic views of music notation to develop, and for pattern recognition and processing to occur.

Lesson 9 Motion, Direction, and Contour of Music

Concepts include the introduction of reading from left to right and directions of higher and lower, and the note motions of repeat, step and skip. Melodic contour, tracing music motion with a finger and tracking with the eyes are also introduced. Practice includes identifying higher and lower pitch placement on the staff and the identification of repeat, step, and skip patterns of pitch motion.

Lesson 10 Measures, Tracking, and Pattern Processing

Concepts include the introduction of measure lines, measure numbers, pattern processing by measure, and tracing and tracking. Practice includes overview work, and pattern recognition. An important concept in this chapter is the concept of pattern processing.

Lesson 11 Single String Melodic Patterns on the Two Line Staff

Concepts include the introduction of notes and note relationships, as they exist on the two line staff. The commonality between the open strings on a string instrument and the line to space relationship of the notes on the staff in first position gives string players a unique opportunity when beginning to read music. Consider first position on any string. The notes on the violin and the viola are written; open string as a space, 1st finger as a line, 2nd finger as a space, 3rd finger as a line, and 4th as a space. The notes on cello are written; open strings as a line, 1st finger as a space, 3rd a line, and 4th as space. Basses read space, line, space on two strings and line, space, line on the other two. By studying the two line staff we can take advantage of this similarity. Young musicians working with a two line staff read note-to-note relationships because the pitches are not defined. Students process the motion of music and recognize common patterns of melody on a single string. This process of reading symbol-to-symbol relationships in music notation is an advanced type of symbol recognition but it can occur from the beginning of instruction if pitch processing is introduced in this way.

During the sight-reading process, fluent readers process note-to-note relationships far more frequently than they translate pitch names into finger reactions. While pitch recognition is important, it is not as crucial as reading note-to-note relationships and recognizing patterns and pattern deviation. The two line staff is instructional in reading ledger lines with ease and is a superior preparation for reading in positions as well. The appearance of the two line staff may give a trained musician a moment of pause, but students have no trouble reading this staff if the open string is identified and the finger relationships to line and space are defined.

The Importance of the Two Line Staff

1. Develops and reinforces repeat, step, and skip motion and note-to-note relationships.
2. Reinforces melodic pitch pattern recognition.
3. Prepares sight-reading on ledger lines.
4. Facilitates finger to staff pattern relationships for ease of sight-reading now and in higher positions later.

Lessons 12 and 13 Four Notes on the D and the A strings

Concepts include introduction to notes on the D and A strings. Notes are introduced in patterns. Patterns are added gradually, changing from four to two to one note pitch changes. Motion of notes is also sequential in design. The primary focus is step motion and easy recognition of the most common patterns in string repertoire. Rising and falling tetrachords and triads are introduced as well. The D string notes are the first to be introduced on the staff, as no string instrument clef requires ledger lines for these pitches. The lessons in this book segue into the student volume lessons for practice and application.

Lesson 14 Key Signatures

Concepts include the introduction of the D major key signature as it relates to the D major scale.

Lesson 15 Meter Signatures

Concepts include the introduction of meter signatures for common time or 4-4, 3-4, and 2-4 meters.

Lesson 16 Pattern Play and Aural Pattern Recognition.

Concepts include the introduction of aural to visual pattern recognition of the pitch patterns included in student volume lessons 6 and 8.

The student volume lessons for this section are written so that the student sees and reads one new concept or pattern at a time. The pieces are not to be practiced in the literal sense. They should be previewed and then just played. There are "**To Do**" instructions throughout this section that should be carefully followed. Although the pieces may seem easy, the goal is to play them beautifully without hesitation the first or second time through.