A Study of the Relationships of Language Arts to Music Reading in the Elementary School

A Thesis

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By

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INTRODUCTION

Throughout the history of man, the arts have been a part of his heritage. Music, one of the fine arts, has been a means of communication in most societies. Music as a language communicates meanings, expresses feelings; it also reflects the emotions, ideals, and aspirations of the people and their culture.

Growth through musical experiences is a continuous process for the child. The child should think of music as a natural experience in which everyone can participate in some aspect. As the child grows in musical experiences he learns to read music as a result of planned activities that are conducive to continued musical growth.

Statement of Purpose

In this study an attempt is made to learn the relationships that exist between the language arts in the elementary school and music reading in the elementary school. Both areas are a part of the curriculum as planned for the elementary school but frequently the skills of music are not taught. Acknowledging that differences do exist in the two areas, this study concerns only the similarities and their implications in teaching music reading.
Justification of the Study

An educational trend concerning the elementary school is to have all areas of study taught within the confines of the classroom with one teacher presenting all subject matter. This study was undertaken as a means of helping the elementary classroom teacher. Many teachers are very successful in their teaching procedures until they start teaching music. Teachers often feel they are unprepared to teach music and as a result become somewhat frustrated as they present their materials. The teacher should present musical experiences through activities over which she has complete control. Unless the children are able to locate meaning in a musical experience, their growth in music will be deterred.

If relationships exist between the language arts and music reading, perhaps the sequence of presenting materials and skills in the language arts could also be followed by musical experiences leading toward the reading of music. The average elementary classroom teacher is very skilled in her techniques for helping the child mature in the language arts; therefore, if similarities exist with music and she is shown how to approach music teaching with the same skills as language arts she could become as proficient in teaching musical skills as she is in teaching the language arts.
Method of Study

This study covers aspects and trends in elementary education, in child development, in the language arts, and in music education. The language arts have been the focal point of educators in recent years, therefore a voluminous amount of research and writing has appeared in this area. This study has attempted to cover materials by outstanding authorities in elementary education. An attempt was made to cover music education materials that dealt with music in the elementary school and musical growth and development.

An unsuccessful attempt was made to locate a study comparable to the one undertaken. Several studies have been undertaken on isolated portions of this study and those that revealed pertinent information applicable to material discussed in this study are so indicated. The studies indicated in the text of this study are by Mildred C. Templin, *Certain Language Skills in Children: Their Development and Interrelationships*; and Willard Olson, "Recent Research Findings in Human Growth and Development." Two studies offered generalizations and background study for isolated phases of this study--(1) Homer Wayne Ramsey, "A Study of Reading Readiness in Language Reading and Its Implications for Instrumental Music," Unpublished Master's thesis, The Ohio State University, 1950; and (2) Wilson D. Le Van,

Scope and Limitation

The initial section of this study deals with the child's growth and development. Research findings indicate that children develop as total beings and all functions of life affect their development, thus the section of child development will include an outline of the process of development for the child.

The language arts are essential to the child's growth physically, mentally, socially and emotionally. The language arts program in the elementary school provides experiences for each level of the child's growth and development. As the child develops skills in the language arts, he gains facility in being able to reason and to respond within the limits of his abilities. The language arts are taught to bring understanding and meaning to the child and aid him in acquiring the skills for further development. The constituent elements of the language arts surveyed in this study are listening, speaking and reading.

Children are taught the skills of the language arts which enable them to advance in their perception of communication (by listening, by speaking, or by reading). Comprehension of the material communicated is essential in
the language arts and in music. The child must be taught the skills for musical understanding and meaning through various activities and experiences. The factor of music reading readiness, the constituent elements of music reading, and the skills necessary for the reading of music are presented whereby the child can understand, perceive, and respond with meaning to musical experiences.

This study was undertaken to discover the relationships in the teaching of language arts to the teaching of music reading in the elementary school. Research in child development shows that children develop slowly but continuously and that once a level of growth is achieved, then preparation begins for the next level. The skills of the language arts are presented in sequential order with the rate of progress being determined by the child's level of development. Children should learn the skills of music reading through continuous musical experiences which present musical skills in meaningful context.

The crux of this study is concerned with finding methods which enable the child to learn to read and applying these methods in presenting musical experiences preparatory to the reading of music. Factors in the language arts are applied to musical experiences which should enable the child to learn the skills of music reading as a facet of his continuous musical development.
Definition of Terms

Curriculum is considered the concrete presentation of educational aims in which the content, activities, and overview of instruction are planned to provide a series of meaningful experiences growing out of the child's needs, interests, and purposes. The curriculum guarantees the meeting of minimum essentials of learning and provides the procedures which lead to continuous growth.

Elementary school is an administrative body offering a curriculum of work for kindergarten and grades one through six. The elementary division of a school system is concerned with the child's general education which includes skills, facts, and basic attitudes required of all members of our society.

Primary grades is considered the division of the elementary school including grades I, II, III. The primary grades concern themselves with instruction in the basic skills and social attitudes the child will need for progress in his development to adulthood.

Intermediate grades is considered the division of the elementary school including grades IV, V, VI. The intermediate grades are devoted to the expansion of basic skills so that the child can search for knowledge and meaning without the constant guidance of a teacher.
The classroom is a room of adequate size and contains necessary equipment where children meet for instruction. The classroom can be arranged to accommodate most kinds of learning activities that proceed simultaneously throughout the school day.

The classroom teacher is a person who plans and guides the child's development through learning experiences in the classroom. The teacher is responsible for the child's growth in knowledge; for the activities within the classroom; and for the conduct of her children throughout the school day.

Continuous in this study is considered the flow of experiences from a basic beginning into later stages of development. The continuous progression of experiences is free of distractions and is always progressing forward to more meaningful experiences.

Skill in this study is considered as that ability which the child develops that enables him to function proficiently. This study deals somewhat specifically with reading skills whereby the child learns to recognize symbols, comprehend symbols, organize the meaning the symbols convey, and be able to retain what he has read.

Program in this study is a planned outline for teaching children the basic skills and understandings that are required for obtaining meaningful knowledge. Programs for language and music reading are discussed in this study.
CHAPTER I

CHILD GROWTH AND DEVELOPMENT

The concept of child development in recent years has risen to such a height that it has had a dynamic impact on the elementary school organization and its instruction. The philosophies of child development enter into all educational discussions, and it is imperative to persons concerned with the educational advancement of elementary school children to know more about it and its principles, its generalizations and its implications for teaching.

The development of children has been an area of much research for many decades. The studies of development have undergone radical changes in the educational philosophy in our schools. In studying the development of the child, an emphasis has been placed upon the importance of understanding the child through study of his physical, mental, social and emotional growth, with particular emphasis upon the impact of the home, school, and community. Development (growth) has also been defined as "the emerging and expanding of capacities of the individual to provide progressively greater facility in functioning." According to this author the processes for development involved growth, maturation, and learning.
It seems pertinent to summarize the philosophies which brought forth the "child development" concept. History traces the first concept of development to the St. Augustinian theory which was the philosophy of the church, in that all children were born inherently evil. This religious phase was partially the basis of the first public schools. Schools were established to teach the child to read so he could oppress evil.

The next major philosophy was the romantic concept that all children were born good. Jean Rousseau was given credit for this concept. This concept held that everyone was really good by human nature but that organized society was corrupt. Some radical followers of this movement felt that children should be removed from society and be exposed to nature for development in beauty rather than the evil of society. The only fragment of this concept existing today seems to be the innocence of childhood which our society still holds.

The next concept introduced was never accepted because it disregarded genetics and heredity. This Tabularosa-Rousseau concept held the basis of the preceding concept that at birth the child was good, but went further to say that the child was as a blank tablet (amoral) and it was society who could place upon this tablet (the life of the child) what it deemed necessary for living.
Just before the turn of the nineteenth century a concept developed to the effect that the child was a minature adult. Great expectancies were placed upon children as a result of this philosophy. It affected dress for children until well into the nineteenth century. Portraits of children during this time carried this concept. The clothes worn, the pose, and the proportions for the child's head were much like that of the mature adult. However, with research in embryology at the turn of the century, this philosophy was undermined.

The research in embryology brought about Darwin's concept of the evolution of species in 1859. A great follower of Darwin's was G. Stanley Hall who is known as the "father" of child development. He believed Darwin's theory but brought about the concept of "ontogeny recapitulates phylogeny" which was that children in development repeat earlier cultural epics and in developing repeat the development of man.

With the coming of the twentieth century came the concept of the "whole-child." The child was a total organism. Heredity and environment both interact upon the development of the child. This child-centered philosophy has been the existing philosophy of child development in the present time.
Clear understanding of what is meant by the statement that a child reacts as a total being is essential if we are truly to educate or modify any part of him. His intellect is related to his physical well-being; his physical health is sharply affected by his emotions; his emotions are influenced by school success or failure, by his physical health and by his intellectual adequacy. His growth—physical, intellectual, and social—is a product of his family history, his personal history, his current satisfactions, and strains . . . . What he accomplishes in school, in play, or any other part of his living, is deeply and continuously affected by his physical health, by his intellectual adequacy, by his interest in his work or play, and by his emotional freedom to attend to it.²

Growth according to Willard Olson, in his recent research, is in two areas: (1) maturation; the kinds of things given by reason of the fact that we are members of the human race, by heredity, and by the facts of our physical growth (natural growth); (2) nurture; the kinds of things which we grow including such things as foods and experiences.³

These areas are coordinate. Maturation or natural growth would not be sufficient as they could not produce growth in reading. The child must be exposed to many and varied experiences. "An experience is primarily an active-passive affair, it is not primarily cognitive."⁴ An experience involves a connection of doing or trying something which is usually undertaken in consequence. All experiences in the child's development should be well planned, for the measure of value that the child will receive from an experience lies in the perception of relationships
or continuities toward which it leads. A later discussion of readiness will be designed to show how this principle may be applied. Through many vicarious experiences, growth is nurtured in order that it will occur.

Normal growth of a child follows a definite sequential pattern.

From a simple ineffectual, infantile beginning, the normal child grows constantly more complex, more effective, and more mature in each of his patterns of thought, feeling and behavior. The young child, concerned primarily for his own immediate comfort and pleasure, develops gradually a greater consideration for the welfare of family and friends. Later he learns to sacrifice immediate pleasures for future satisfactions which appear to be greater or more lasting in character. Ultimately he is capable of so high a degree of maturity, he recognizes the fact that the future good of his own friends and relatives is inseparably bound up with the welfare of the entire community, nation, and world."

As is stated, the pattern of human growth follows an orderly, consistent, and describable design. When growth takes place under conditions which are stable, progress is made in a regular sequence marked by a slow beginning followed by a rapid rise which gradually levels into what is called a plateau. Each step in this pattern forms a secure foundation for the succeeding step.

Growth naturally follows a cyclic pattern as long as environment and organismic factors remain relatively constant. When there are no abrupt changes in conditions, growth proceeds rather smoothly and evenly toward maxima. Adequate evidence is available to suggest that the principle
appears to be valid even though each individual has his own unique growth curves in reference to beginning and end points of cycles, maxima toward which they are progressing, and rates of growth.6

Much of the current research is giving recognition to the paralleling of all kinds of growth curves in children. We know that many of the learning skills which are begun in childhood are continued through adolescence. Knowledge of the sequential changes and the variability in the rate of growth in different children should give every teacher a basis for understanding the individual child.

Factors of Development

Child growth and development is such a vast concept it requires many areas of science to give emphasis and understanding in studying the child. There are four major areas of child growth and development, namely; physical, mental, social, and emotional.

Physical

The child inherits his body, with its peculiar type of framework and muscles, of glands and nervous system, and the other parts of the structural organism which make up his physical constitution. The physical concept of growth is easily recognized as increase in size and stature are readily noticeable. However, the psychological constitution which he inherits may well determine how well he will grow mentally and emotionally.
Mental

Mental growth of the child is the progressive growth and organization of his mental functions and his psychological behavior. Mental growth is often determined by intellectual alertness and achievement in school. As shown in the sequence of growth, each child will have his own capacity for mental growth. All children are not equal; therefore there will be a wide difference in developing each child in terms of his opportunity to grow and achieve in terms of his own capacity.

Social

Social growth is a pattern of change exhibited by the individual. Once he satisfies the primary social needs for food, shelter, and clothing, his other social needs are important. Through interaction with people, through adherence to social customs, through school attendance, and through identification with social organizations, he acquires the ability to get along with other persons and to live in society.

Emotional

Every child at each step of growth develops certain basic emotional needs.

As emotions develop there are changes both in the nature of the stimulus which provokes effective in rousing emotions, and in the manner of the expression. Young children are roused to emotion by tangible events which impinge directly upon
their senses. As the child grows older and as his capacity to perceive, to remember, and to anticipate events develops . . . he becomes emotionally responsive to signs and symbols which promise furtherance and guidance of his welfare and his wishes. 

The child-centered movement in child development brought about research in the four major areas discussed above and also much research by psychiatrists, clinical psychologists, and social workers. They were not as concerned with the expectancy of development at each level as they were with the reasons why growth would, at times, be slowed down, causing a disturbance in the unity of the child's growth. They were also concerned with the adjustment of the child's attitudes toward his environment and with the society in which he lives.

Researchers acknowledge that there are interrelations in many aspects of the organism's activity in the child's total environment. Disease, emotional disturbances, social needs, are not limited in their effects to a certain kind of growth but they influence the development of the total child. Perhaps "the most important implication for instruction from our knowledge of child growth and development comes from the fact of individuality. Each child is unique. Each child is himself and quite unlike any other." 

Education as Growth

In summarizing, growth and education are integral parts in the development of the child. Growth is
characteristic of life and the function of education is to develop the child's growth in such a way that his life is wholesome and an asset to society. Education is a never-ending cycle of continual reorganizing, reconstructing, and transforming. Development is growth of power into specific items of observation and thought.

John Dewey states his ideas of growth in this way: "There is nothing to which growth is subordinate save more growth, there is nothing to which education is subordinate save more education . . . . The criterion of the value of school education is the extent in which it creates a desire for continued growth and supplies means for making the desire effective and fact." 9

The philosophy of the whole-child movement can be stated in this way: modern education sees the child as a total living organism that functions physically and socially in his environment. The interaction of all experiences affect the child's inquiring intellect.
Footnotes Chapter I


CHAPTER II

FACETS OF THE LANGUAGE ARTS

The Language Arts

Listening, speaking, reading, and writing are all aspects of the same basic ability—the ability to use language effectively in everyday living. If the language arts are looked upon in this way and are taught in all their interrelationships, there should be success for the child in listening, speaking, reading, and writing.

The present challenge in teaching the language arts is to have the child "think clearly and honestly, to read thoughtfully, to communicate effectively, and to listen intelligently." These elements are basic to the perpetuation of democratic living.

In teaching the language arts, it is essential to recognize the continuity of growth and provide for each child those experiences best suited to him at each level of development. As the child works successfully in activities for his level of growth, he is developing experiences and is becoming ready for the next level of development.

The language arts program develops skills. A skill is anything that the individual has learned to do with ease and precision. Communication is the transference of thought or
feeling from one person to another. The language arts program develops skills in all forms of communication through language by giving children increasing knowledge into the structure and use of their language and develops the necessary abilities of reading and listening.

Learning to use the communication skills effectively in living with other people is, clearly, one of the basic needs of our times. To be able to read, write, speak, and listen is an essential achievement in a society which grows continuously more complex and depends increasingly upon the use of the written and spoken word. Literacy is essential to earning a living and to sharing in any effective measure in community life.

Speaking and listening have always been recognized as necessary to any kind of satisfactory social and community living, but parents of a hundred years ago did not consider reading indispensable to a good life. Today, the child who does not learn to read cannot participate intelligently in the common life and is therefore a source of concern for his parents, to the school he attends, and to the community as well.

Writing, once an accomplishment of a very few people, is now recognized as a needed skill for all children in meeting the common demands of day-by-day living.2

Because the need for language arts skills is so vital to the child, the curriculum of the elementary school gears the language arts skills to the broad aspects of child development as they are found in the average normal child. The child must learn language skills not merely as a means of communicating but also to facilitate him in the expression of his own thoughts and ideas. Developing language skill is an integral part of the child's total growth pattern.
for it represents the ability to think and to act in the appropriate way at the appointed moment. This behavior can be developed through a series of experiences. Language skill has been expressed as a "learning task" which is a complex of interrelated and interdependent activities and elements in which growth proceeds simultaneously but in varying degrees, dependent on points of particular emphasis and interest."

The basic principles of the language arts program have to do with "the place that language occupies in the life of the child and the adult; the nature of language; the growth and development of the child; and the processes by which growth and development are facilitated; the significant factors that contribute to language development, the general curricular program of work; the differentiation of work to meet individual differences; and the techniques and procedures that are essential to the implementation of the program.")

Function of the Elementary School

The language arts program in the elementary school takes its inspiration and forms its patterns from the concept of the school as a school for living. The children constitute a community, and the language experiences provide a means by which the community achieves unity and cohesiveness."

The curriculum of the elementary school includes the total life of the school and has its functions under the direction of teachers. A wide scope of experiences in the
school and in the classroom is basic to the motivation and advancement of growth in word and thought. The classrooms and their inhabitants should represent a balance between cooperative endeavor and individual enterprise.

Psychologists have pointed out that learning takes place when it is an active sort of thing which comes from within and through the learner. Learning takes place as the learner actively engages in activities with people and things which have meaning for him. Teaching is "determining the possibilities for learning inherent in each child, setting the stage to bring forth each talent and each skill, and taking advantage of the group situation of the classroom without permitting it to react against the development of each child."6

Therefore, the school formulates data concerning each child's abilities and through various experiences strives to challenge his talents and abilities so he feels an intrinsic satisfaction from his accomplishments. The school recognizes that the quality of the experience, the nature of the child's social background, and the motivational level of the individual are all factors which influence the growth of intelligence.7 The breadth, the depth, and the nature of the child's interests, will limit or extend his possibilities for growth in reading, speaking, listening, and writing.
The attitudes which the child develops constitutes the dynamics of his learning; his desires to improve his skills and abilities, and his desire to participate in school, home, and community functions.

The language arts are taught by doing, making, and acting. The curriculum is constructed to stimulate thinking and original ideas so that the child can provide the individuality and creativity for the subject matter. The place for creativity is expressed by Ruth G. Strickland in this way:

A child who is creative is a child who does not think of life as requiring total conformity to patterns preferred by adults but who looks on life as offering opportunity at many points to create his own patterns of behavior and response. Creativeness in children comes from within and is the product of a kind of living. A child who is developing wholesomely and who lives with creative adults in an environment conducive to creativeness will manifest a very natural desire to explore, to expand, and to create. We stimulate creative activities in the elementary school for the purpose of developing creative individuals or, more exactly, of helping each individual build a self that is creative.8

Goals for the Language Arts Program

Teaching of the language arts should prepare the child with experiences necessary for achievement toward ten major goals, which have been established by the National Council of Teachers of English:9

(1) Wholesome personal development:

The language arts program will provide experiences for the child's growth in self-confidence with emphasis
upon his own worth; his ability to learn; and his ability to achieve; and his ability to become a socially accepted member of his group.

(2) Dynamic worthwhile allegiance through heightened moral perception and a personal sense of values:

In our nation today, some people seem to forget the values of life and appear to be discarding many allegiances which for decades have been considered a fundamental part of the American way of life. The strength and values of democracy can be found in many books written for children, and through wholesome family membership.

(3) Growing intellectual curiosity and capacity for critical thinking:

In the average elementary school the task is not building intellectual curiosity to the extent that it is feeding and channeling a thirst for knowledge. "Helping children learn to think clearly, to attack problems intelligently, and to exercise judgment in an increasingly mature manner is fully as important as teaching them [the children] to read intelligently or to write or speak coherently." 10

(4) Effective use of language in the daily affairs of life:

As expressed previously, communicating is gaining a knowledge of other people and their ideas, then being able to express one's personal ideas.
(5) Habitual and intelligent use of the mass modes of communication. Children need guidance in how to look and to listen and what to overlook and forget. They need help also to fit what they see and hear into the total pattern of their previous experiences, therefore the association deepens understanding and helps them to sense values.\textsuperscript{11}

(6) Growing personal interests and increasingly mature standards of enjoyment:

Children have curiosity and imagination which seems to be boundless. Children want to explore, to make things, and to gain pride and satisfaction in operating simple experiments. If they are exposed to works of art, music, and literature, their standards of appreciation and participation will increase and broaden.

(7) Effective habits of work:

One of the major tasks of the elementary school is to help children develop the techniques they need for the performance of essential tasks. They \textsuperscript{[the children]} learn to set their own goals realistically and to work for them persistently and consistently.\textsuperscript{12}

(8) Competent use of language and reading for vocational purposes:

Children must attain a command of reading and language to maintain a normal livelihood in our society. Children must also be shown that their attitudes affect others and should be able to express themselves with confidence and poise.
(9) Social sensitivity and effective participation in group life:

Many varied experiences in the language arts will help children understand other people, their ideas, and their customs. "Sensitivity to the feelings and needs of others grows rapidly through facing real problems as they arise in school and also through the vicarious experience of entering into the problems of the people in books."13

(10) Faith in the allegiance to the basic values of a democratic society:

Books which are written by historians and authors of high reputation, help children to appreciate the problems and the glories, the strengths in ideals and aspirations, and the weaknesses in human frailties and mistaken ideals which are all a part of history.14

The goals stated above are general and somewhat philosophic in nature. There are also specific goals in each of the language arts. The teacher has goals for each unit of work. She considers several factors in making her goals; namely: the content of the unit of study; the aptitudes, interests, and abilities of the individual children; and the skills she is developing through all the language arts. To an observer the goals may seem insignificant but in the development of the children concerned, they may have dynamic significance.
Factors in a Language Arts Program

Many factors facilitate a good language arts program in the elementary school. Perhaps of primary importance is the specific contribution the language arts make to the enrichment of the child's life through the medium of communication as informal conversation, dramatic play, creative writing, literature, and related personal experiences.

The language arts must be interrelated and integrated in all the learning functions of the school program in order to stimulate growth which comes from normal activities in a school day. The school must be a stimulus or motivating factor in which learning can take place. The equipment, the materials to be used, the enthusiasm and knowledge of the teacher—all make major contributions to his rate of progress.

The opportunities afforded the child by the community in language can either challenge or destroy the child's thirst for knowledge. The child must have motives for learning to read, write, speak, and listen. When the child grows in his ability to use language in community activities, the importance of the language arts in his life inside and outside of school becomes significant.

The Nature of Listening

Listening is a major avenue for learning. Listening was the major means of learning until the printing press
was invented. With the invention of the press, books could be reproduced and reading became the major medium of education. Listening is a mental process which can be developed through skills and experiences.

**Analysis of Listening**

Listening involves more than just hearing since it involves a desire to receive another's thoughts. Beyond this desire, a good listener needs to have some background for the topic being discussed; he must be able to follow the speaker in his development of the topic; and he must do some imagining and remembering. If the listener is to gain any value from the speaker, he must react or respond in some way to the ideas proposed, and do something about these ideas in some phase of his living. Listening has been expressed in this way: "It involves following attentively the thread of a conversation, the development of an idea, the points of an argument . . . . It requires comprehension in terms of the past experience of the listener and often involves critical examination of what is heard."\(^{15}\) If effective listening is taking place, the following elements are present: a desire or purpose, background experience, language ability, thinking (intellectual) ability, and the ability to interpret.

According to authorities in the field, language arts have two phases: expressive and receptive. Listening and
reading are considered the receptive phase, speaking and writing are the expressive phases. Listening as a receptive phase means that the listener can become involved in a situation because he comprehends the message given orally. The listener analyzes ideas presented with respect to his background experiences, and makes some decision concerning the response which should be made to them. Thus, the listener can become involved in situations which are not in his realm of personal experiences.

**Similarities Between Listening and Reading**

Since listening and reading are both receptive, they have many similarities in their ways of learning. Listening and reading both require a simultaneous response. "The listener or reader must recognize the symbols, whether they are black marks on a paper or marks on a chalkboard; or he must react to the ideas by bringing his experience to bear upon it."¹⁶ The listener or reader must react to the meaning, because the meaning is in the mind of the listener or reader and not in the symbols. Ease in the reception of thoughts can be obtained if a speech is presented in a pleasing organized manner, and reading can be pleasurable if a book's format is well organized. Readiness for listening or reading must be at the child's level of general development. What the child is to read or to listen to will depend on his experiences and interests. In reading and
listening, the unit of comprehension is based upon a total
sentence or paragraph rather than upon the individual words
being stated or read. "When children read or listen for a
purpose, they get more out of the experience than when their
response is undirected."17

**Differences Between Listening and Reading**

Since there are similarities in the ways of learning
for listening and reading, one must analyze their differences.
Listening precedes reading. The child listens for several
years before he learns to read. There is evidence that
listening is a basic factor in the development of attitudes,
and researchers believe that "what is heard is remembered
longer than what is read."18

The listener often has little control over the
conditions under which he must listen. Too, he must listen
to what the speaker has to say or he loses the thoughts
being uttered. However, the reader may select any book
which is suited to his skill and interest and he can read
it at the rate he prefers.

Listening has the advantage of being a shared reaction.
Good music or an entertaining story usually is enjoyed
more when it is heard in a social situation. One
child's sharing of a story with others is worthwhile
if the story is interesting... On the other hand,
reading has value also when it is not shared. It
makes possible intimate personal contact with ideas
and experiences over which the individual may linger
in reflection or appreciation, rereading and enjoying
the content at will.19
Regardless of the similarities and differences of listening and reading, they are integral parts of learning which complement each other and have great value for the child.

Factors Fostering Effective Listening.

Shortly after birth the young child is introduced to the world of sound. As he grows, he is exposed to and becomes aware of the vastness of sound. The child must learn to observe and distinguish sounds whether they are verbal or nonverbal. Children enjoy all types of sounds that give them sensory experiences. Through listening, the child develops language ability although he is unaware that a learning experience is transpiring. However, the teacher cannot assume that listening is a natural ability and that the young child will understand and comply with all requests upon entering the classroom. "One of the reasons why the preschool child grows so naturally in the ability to listen is that much of the time he is an individual audience; remarks are addressed directly to him, and the speaker adjusts both the content of his speech and his manner of speaking to the interest and need of the child."20 The teacher must motivate the child toward a desire to listen and respond as the situation demands. Listening in a group situation is a learning experience for the child. The child's listening habits improve with each growth level and with his normal growth toward maturity. All facets of child
development greatly affect listening development; therefore, the teacher must determine what the normal progress is for each child in intellectual listening, what changes he makes at each level of development, and the methods which should be used in teaching listening.

Levels of Listening

One authority has suggested the following levels of listening:

Little conscious listening except as the child is directly and personally concerned with what is being presented

Intermittent listening as the child is easily distracted by people and things in the environment

Half listening while the child holds fast to his own ideas and waits to insert them at the first opportunity

Passive listening with apparent absorption but little or no reaction

Erratic listening; that is, listening for a time but running off at a tangent when a word or idea presented calls to mind a personal interest or experience.

Listening, forming associations, and responding with items from his own experience rather than reacting to what is presented

Listening and expressing some reaction through questions or comments

Listening with evidence of genuine mental and emotional participation

Listening with a real meeting of minds
The Classroom

The atmosphere established in the classroom is of great importance in establishing a listening-learning situation. When the child comes to school he not only brings his developmental problems, but all other problems in the home. Poor listening habits which are a result of these problems can be controlled if the classroom atmosphere is conducive to listening.

The teacher can use an informal seating arrangement to facilitate listening and also to help with problems in social development. She can motivate listening experiences by presenting content materials appropriate to the interests and maturity of the children. To encourage listening in this sense, the teacher must keep her presentation within the present listening span of the children, but at the same time plan areas where the children can participate with her. This participation could be in the form of answering questions, filling in words omitted in the sentence, or joining the teacher in repeated phrases.

Self expression from listening is an aim of most teachers. This aim can be reached by having the children participate in many varied activities: dramatizations, story telling, art work, reports, group discussions, attempts at creative writing, and conversations. The experiences in which a child can be involved that will give
him confidence in expressing himself are boundless. The imaginative teacher finds the experiences which will best suit the needs of her children.

**Development of Listening Skills**

In our present society, the art of gracious listening is often related to the art of living. The relationship of living and listening results from the great advancement in communication through the medium of radio and television. Many surveys have been made to determine the amount of time Americans spend each day in listening, speaking, reading, and writing. An average figure shows that 45 per cent of the time each day is spent in listening; 30 per cent in speaking; 16 per cent in reading; and 9 per cent in writing.\(^{22}\)

Since Americans spend so much time in listening, a knowledge of listening skills is important. Listening has been divided into four areas: "(1) purposeful, (2) accurate, (3) critical, (4) responsive or appreciative."\(^{23}\) These major areas of listening require some skills which are unique to each and some skills which overlap.

**Purposeful Listening**

As previously stated, children need a purpose or motive to listen. The climate for listening should make the listener alert and maintain his attention. As the child learns to listen he needs different skills for seeking and sharing information. The purposes for listening have been listed in this way:
1. Listening for the answer to a definite question.
2. Listening to a question, with the intention to answer.
3. Listening to form an opinion on a controversial question.
4. Listening for news.
5. Listening to an argument in order to answer it.
6. Listening to directions which one expects to follow.
7. Listening for unspecified information on a topic in which one is interested.

Once the student has an aim in each listening activity, he will use various techniques to arrive at his goal. As the student practices purposeful listening his ability to listen effectively develops immeasurably. 

Accurate Listening

Listening must be purposeful to the child, but the child must be accurate in his comprehension of the speaker. The child must be taught to listen to structured speech so that he can follow the topic being discussed, so that he will be able to take meaningful notes, so that he then will be able to assemble his mental and written notes into a report that is a summary of the speech that was given.

Not all listening is structured. Researchers have shown that if a child is tested on materials he has learned through listening, his accuracy in facts shows great improvement.

Listening in content areas involves understanding and accuracy of knowledge. However, the teacher should also stress skills of instruction through listening.
Accurate listening when directions and instructions are given should limit the amount of confusion in a school day.

**Critical Listening**

The child must be taught to listen objectively to a speaker. Discounting all the elements of voice and gesture of the speaker, the rate at which he chooses to deliver his speech, and the fact of personal contact, the child must be able to logically formulate what the speaker said.

"Elementary children begin with learning to discount the bias of a speaker, with asking for sources of information, with demanding evidence for statements made, with learning to reserve judgment in listening to different viewpoints in discussion, and with watching for indefinite emotional terms."

**Responsive and Appreciative Listening**

Children are taught good habits of listening early in the primary grades. The basic habits are a quietness and appreciation for the person speaking. These basic habits are cultivated throughout life. To these basic habits are added: (1) the listener shares with the speaker the responsibility for communication; the listener recognizes that through use of listening skills he can maintain a large amount of the knowledge expounded; (2) the listener learns to make a favorable climate in which to listen; (3) he learns to control his mind and body so comprehension of the
speaker's thought is possible.

Listening for the beauty in oral expression through the medium of radio, television, drama, concerts, recordings, brings forth an aesthetic response which continues to develop throughout life. "The process of developing new or original solutions to problems presented through the spoken word may be termed creative listening or the act of entering imaginatively into the experiences, the setting, and the feelings of the characters in a story which is being told orally or produced on screen or stage."27

**Listening Comprehension**

The child listens with comprehension before he speaks with meaning; he develops a substantial oral vocabulary before he reads. The factors in listening comprehension that must be considered in the process of development are: the intelligence of the child; his reading ability; the size of his vocabulary; his ability to make analysis; and his ability to visualize the plan of a speech.

Researchers have found two major factors in testing listening comprehension: (1) reception and (2) reflection. "Under reception is included the ability to get, to follow the sequence of, and to keep in mind the series of details of speech. Under reflection is grouped: getting the central ideas, drawing inferences, distinguishing relevant from irrelevant material, using contextual clues to word
meanings, and using traditional elements." Practice is necessary in order to develop and expand listening skills.

**Auditory Skills**

Listening depends upon hearing for its origin and for its development. "Hearing depends upon the proper functioning of ears, brain and coordinating nervous pathways." The child living in a world of sound can respond many ways to what he hears. His response will be determined by his experiences. The child learns to distinguish sounds by their intensity, their pitch, their timbre, their duration and sequence, and either rejects them or associates them with some meaning.

As the child develops, he will associate a visual image with the auditory impression he is experiencing. Research in sound discrimination was conducted by Mildred C. Templin. The results of her research show the following: (1) There is a consistent increase with age to discriminate among sounds, but the rate of growth levels off at the third grade. (2) There is no statistical difference in the discriminative powers of boys and girls at the early ages, but at 7 and 8 the girls tend to receive higher scores. Later the boys become equal in score to girls one year younger than they are. (3) Children from the upper socioeconomic status groups received higher sound discrimination scores. (4) There was high correlation between sound discrimination scores and discrimination of vocabulary (reading).
(5) There was an increase in the scores of the lower socio-economic status groups when they experienced the approximate amount of readiness that the children in the upper socio-economic status had received at home prior to entering school.

**Summary**

Skills for a good listening program are taught. Because of the importance of skills in effective learning, in the enrichment of personal living, and in participation in the social and civic affairs of modern life, they should be developed at all levels of instruction. The nature of the program (listening) in each successive grade will depend upon the kind of situations in which the learners at each level have occasion to listen, the maturing of the problems they face, and the extent of skill which they exhibit in each phase of listening."\(^{31}\)

The Nature of Speaking

Speech has been defined by one author as being a "combination of mechanical skills of breathing, producing voice, and forming speech sound with the ability to express thoughts."\(^{32}\) Speaking has also been defined: "as mind reaching out to meet mind--both communications are active. The physical setting in which talk takes place, the objects at hand, the facial expression, gestures and bodily attitudes of the speaker may all help to clear his meaning."\(^{33}\)

Communication by oral expression is used more than the other
language arts, with the exception of listening. The speaker has something he wants to communicate to the listener, thus he must have words to express his ideas. Also, he must be able to organize and develop his ideas adequately. "For every word he (the child) reads or writes, he will speak and listen to a thousand. He will find in speech an outlet for his emotions, a means of presenting and defending his opinions, a way of making himself a part of his vocational or social group, and a basic tool for all of his school work."\textsuperscript{34}

**Goals For Speaking**

It is essential that a child have the ability to express himself in our present society because he must present his ideas in such a way that they carry meaning to the listener. Shortly after birth the normal child begins to use vocal sounds for purposes of communication. The only means of communicating with the infant is by his vocal sounds which show his desires or need of attention. As the child grows his ability to communicate becomes more explicit. The child learns the language of his environment. The child should learn freedom of speech in the home. The experiences he has with using vocabulary in the home will aid his "development rate" in speaking. "If a child speaks only in monosyllables or in fragments of sentences, he will find it very difficult to blend the words in a complex or compound sentence into a clear unit of meaning."\textsuperscript{35}
The home environment should be free for spontaneity of speech. The child should be able to express his ideas about places he has been, be able to ask questions and be given a response which will satisfy his curiosity and stimulate his interests. However, if too great a stress is placed on proper enunciation and grammatical usage, the child becomes shy and his verbal expression is inhibited.

Individual differences in linguistic abilities parallel individual differences in intellectual abilities. Recognizing this fact, the teacher should make oral communication a pleasurable experience for a child as he develops in speaking skills. Most children have a strong desire to communicate with each other. The objectives of the school should be ones that will build upon what the child has already achieved. Some broad basic objectives for speech development would be: to develop poise and self confidence within the children in the classroom; to motivate interests in which the total class could participate; to enlarge the child's vocabulary; and to establish language skills. Also to be considered is the relationship of the child's personality to his achievement in speaking. "What he (the child) says, and to a great extent how he says it, will be a part of his total personality and will help those who observe him to understand his actions."
Development Of Speaking Skills

The child entering kindergarten or first grade is not a void, but brings all his past experiences with him. Upon entrance to school he has already established some language patterns, a sizeable vocabulary, and many concepts which have been built from his experiences in seeking information about his environment, his travel beyond his immediate neighborhood and the encouraging or discouraging means by which he gained his information.

The school must provide an environment that has interesting materials and interesting social experiences which stimulate the children because "speech is not a skill the child is born with, but must be acquired through hearing, through a desire to communicate, through social stimulation and guidance."37 Since the child is growing, he needs guidance in: establishing good oral pronunciation and enunciation; developing good voice quality; expanding his vocabulary; organizing his ideas into sentences and logically related paragraphs.

As the child grows his vocabulary increases rapidly. The child recognizes and comprehends words that he uses in his speaking. Researchers have shown that words pronounced aloud are more easily retained because of the associations formed, and at the same time auditory discriminations are built which greatly aid in the sounding of new words.
The intimate relationship between the two processes of learning to read and learning to speak suggests the hypothesis that any visually normal child who has demonstrated his ability to learn to speak on the level of the typical child at age 6 or 7, should be able to read; as a corollary, his progress in learning to read would be somewhat comparable to his rate and progress in learning to speak. 38

Researchers have also shown that a child who is exposed to a large vocabulary and skill in how to use it, develops by his observation and imitation, a facility of expression, an exactness of meaning, and correct grammatical form. Children become conscious of oral expression when they want to communicate to their peers the details of an occurrence in an organized manner. Sharing ideas with one's peers is a great motivating force in developing the child's power to organize a comprehensive expression of his ideas on pertinent information. 39

If time is given to analyze ideas in a discussion that are of interest to them, children develop skills in group participation. The children will need to use more complex sentence structure, new words, and grammatical accuracy.

The child's voice is his means of speaking. The voices of children are vastly different. The pitch of the child's voice is generally high and light in quality. The child's speaking voice needs to be pleasant and comprehensible. The normal child's voice is devoid of husky,
harsh, nasal sounds. The response the child will get from his listeners will depend on how well he expresses his ideas by means of articulation of sounds, by the rhythm of the spoken word, and by the rate of speed with which he speaks. A number of studies indicate that accuracy of speech sounds exhibit a strong degree of relationship to vocabulary and language development.

Comprehension is of great importance in listening and is of equal importance in speaking. Speaking requires the ability to perceive, distinguish, and retain word symbols, and the meaning that is associated with them. Speaking requires the ability to think, to reason and to state conclusions. The speaker must have his total speech in mind if he is to deliver a fluent speech. Although "in reading the primary stimulation is visual, there are auditory clues, inner speech and hearing, residuals of memory for the spoken sounds of the words." Silent reading makes use of inner speech, but inner speech isn't present if the child can't speak fluently. Without the aid of inner speech reading progress is deterred. Competence in speaking means more than a conformity to correct usage, possession of an elaborate vocabulary, a pleasing voice, or approved diction, more than the ability to interpret a poem or pursue a pattern of reasoning to a logical conclusion. Each individual needs the desire and ability to say what he has to say; a recognition of language as a social instrument of great value; an understanding of the difficulties of communication; and a sense of responsibility for what he says.
The Nature of Reading--Reading Readiness

The concept of "readiness" emerged as an out-growth of the child development movement. "It (readiness) suggests that there is an optimum time for any particular learning, and that attempts at instruction before this stage is reached are usually laborious and unsuccessful."\(^4\) However, during the readiness period the teacher is attempting to give the child many varied experiences which have specific relationships to the skills he will need when learning to read. Many experiences are necessary as readiness is not dependent upon a single factor, but is dependent upon many interrelated co-existing factors. "The aim of these experiences will be to improve personal and social relationships in the group, build new concepts and abilities to express them, develop an interest in books, and lead up to simple reading skills."\(^4\)

Reading readiness is based on a combination of physical, mental, social, and psychological factors, but readiness can be taught. Readiness is not a series of attributes which automatically result from the child's development. Reading readiness includes many skills that are needed in preparation for the various activities of learning itself. The skills for reading readiness are stressed first because further steps of learning stem from reading. "Reading readiness is not something that each
child does or does not have: instead, it embraces the sum total of experience that gradually blends into learnings that permit the reconstruction of the facts behind printed symbols.\textsuperscript{45}

Reading readiness motivates within the children a desire to learn letters and words which along with sounds form the basic symbols of reading. Skills of recognition and interpretation advance as the mind of the child matures. The advancement in reading readiness is dependent upon the growth of the whole child. "Readiness for each level of reading will depend upon the child's mastery of the preceding level of reading achievement and his emotional and physical ability to accept further growth."\textsuperscript{46}

Factors of Reading Readiness

Many factors enter into the child's readiness for reading. The growth factors: physical, mental, social, and emotional constitute the measures which determine the time for readiness to begin. The time for reading readiness is stated as "that level of maturity the child has attained when he is ready to begin reading from the printed page, and includes all these experiences and activities which are provided to prepare a child for book reading."\textsuperscript{47} The average age for reading readiness is six to six-and-one-half years. An average age is given because the maturity level for
reading readiness differs with each individual child. "In its broader scope, the teacher must consider the term (reading readiness) as it applies to the total development of the child—his social, intellectual, physical, and emotional development." Many new activities are being added to the readiness curriculum whereby the teacher can select those activities which guide each child toward readiness for learning.

Goals For Readiness

The elementary school acknowledges the importance of a reading readiness program. Therefore, readiness should be developed in a manner that permits the child to acquire the skills for reading through experiences that are pleasurable but have definite goals. There are several goals that can be satisfied through reading if the teacher can provide systematic guidance in reading readiness. "Reading interests first appear before systematic instruction is initiated." Definite goals for reading readiness could be stated in this way:

(1) To establish a school room environment in which normal growth may take place by orientating the child to the physical equipment, and to the other students.

(2) To discover any handicaps of hearing, vision, speech, or motor ability, and provide guidance for suitable treatment.

(3) To analyze the children in their social adjustment, to discover peer groups and the isolates.
(4) To develop a background of experience which will build concepts of reading readiness.

(5) To give extension to the child's command of oral language and the formation of correct speech habits.

(6) To arouse and encourage an interest in reading and the desire to read.

(7) To develop wholesome attitudes for learning.

(8) To introduce and develop essential reading techniques.

**Learning Factors in the Reading Readiness Curriculum**

The curriculum for reading readiness in the elementary school has been designed with varied, interrelated, creatively developed activities and techniques.

The curriculum for beginners provides time for happy living and growing. Children can actively try out their powers of experimenting, planning, questioning, discussing, dramatizing, and by expressing their imaginative ideas through all sorts of media. They develop mental alertness and physical agility; they learn to use their heads and hands through plays and games in situations that require manipulative skills. There is time for spontaneous play, listening to stories and enjoying pictures, looking at things to see new things.

The reading readiness program is to develop within the child a maturity for learning new skills. The child is ready to learn new skills when he shows interest in learning over a sustained period of time, and when he shows the ability to make progress shortly after the skill is learned. The chief factors which enable a child to learn new skills and adjustments at school include mental maturity, perceptual maturity, sensory acuity, linguistic maturity,
social and emotional maturity and background experience.

**Mental Maturity**

The child must be mentally alert and develop capacities: to think, to reason, to learn, to observe, to listen, to remember, to be curious, to follow simple directions, to understand and use his native language, to associate meanings with word symbols, to remember ideas in sequential order, and to transfer what he had learned in one situation to another in which the important elements are identical. The child learns after a reasonable number of repetitions. The memory span during reading readiness preparation is sufficient to allow for delayed recall of simple stories, experiences and directions.

**Perceptual Maturity**

Visual and auditory discrimination is essential in the development of reading readiness.

The greater the pupil's power of discriminating between graphic symbols and the greater his powers of discriminating between sounds in language, the more successfully he will learn to read. . . . Learning to read, write, and spell requires maturation in the capacity to make fine visual distinctions, because those skills employ the use of an alphabet consisting of only twenty-six letters, which combine to form many words similar in appearance.

Auditory acuity contributes to language development as the child can repeat spoken words and respond to questions. Hearing **stories** read aloud sharpens the child's
awareness of correct language expression, at the same time training him to follow sequential events in the story.

**Sensory Acuity**

Visual acuity is important as the child needs to see from any part of the room. The child will hold his books a normal distance from his eyes and can concentrate on his work if his eyes are free of disorders. "Learning to regiment the movement of the eyes and to focus at near-vision distance can be a source of strain if taught prematurely or overdone." The young child is rather far-sighted. The child must become acclimated in ability to sit quietly in his chair in order to fixate his eyes on the symbols of reading in his book; to move his eyes in a left-to-right span; and to concentrate on the process of reading for a reasonable length of time.

**Linguistic Maturity**

A basic facet of readiness is the child's ability to speak words within his vocabulary and to be able to comprehend their meaning. The child will attempt to imitate correct patterns of speech, to use new words and to express his ideas in sentences. "The connecting link between concrete experiences and abstract word symbols is to be found in oral language which is actually symbolical but has become meaningful to the child through use in daily experience. It is this link which makes language the basic
skill needed in preparation for reading."  

**Social and Emotional Maturity**

The more mature child has self-confidence which stimulates a positive attitude as he is confronted with situations in the classroom. He is a satisfied child; he is compatible with other children; he adjusts to routines; and he responds well to group control. He is willing to accept new ideas. He exhibits independence in activities where the teacher gives little structured guidance. When the child has independence in these skills, he is often referred to as a "prepared child."

**Background of Experience**

"Learning the language arts and its skills in the primary grades is easier for pupils who have knowledge of common objects gained through concrete experience and situations in their environment."  

The child needs a sufficient background of experiences to enable him to comprehend the concepts used in the simple readiness stories.

**Summary**

The reading readiness program must be planned for continued development in auditory acuity, visual coordination, language expression, and in the use of pictures and literature for sequential thought and comprehension. The reading readiness period has no limitations. It is geared to preparing children with the skills and techniques
which are needed for a story background in successful, meaningful reading. Betts has defined the outcomes of an effective reading readiness program as follows:

1. A curiosity about books.
2. An eagerness to read.
3. Adequate notions of the relationship between printed symbols and the facts for which they stand. Briefly, some ability to read.
4. An appreciation of good literature.
5. A background of worthwhile facts. This includes both first-hand and vicarious experiences.
6. An enlarged and worthwhile vocabulary based on experience.
7. A facility in the clear expression of ideas. This includes some ability to organize information and to express ideas clearly in sentences.
8. Ability to retell the sequence of events in a story or an experiment in their proper order.
9. Increased ability to make visual and auditory discriminations. In short, good habits of observation and listening.
10. A stable personality, free from frustrations in language situations that contribute to normal social adjustment. This includes confidence and desirable attitudes.
11. Independent work habits that contribute to concentration.
12. Skill for the proper handling of books.
13. Habits of attentive listening.
14. An established feeling for left-to-rightness in reading pictures and symbols. 55

The Nature of Reading--Language Reading

Thomas Jefferson said, "People who read can be free because reading banishes ignorance and superstition. Those who know how to read and write lead mankind." 56 A factor in building world understanding is universal literacy. Reading helps the individual understand his role in society as a citizen with personal needs and problems. Reading has been defined in this way:
A complex mental activity—one that involves recognizing visual symbols; associating them with sound symbols; translating these sound symbols into words, words into phrases, sentences, and sustained through patterns; reflecting on their meaning; relating them to concepts and experiences acquired earlier; applying what is read to one's modes of thinking and acting; and doing all of these things more or less simultaneously, with smooth, even rhythmical rapidity... reading involves a series of well coordinated, well-integrated habits—habits that are well established yet sufficiently flexible and modifiable to be readily adapted to different reading situations.

Mildred A. Dawson, a leader in the field of reading, expresses reading as "talk wrote down." Learning to read is different from learning to talk in that it is difficult for a child to figure out what the printed words are without guidance. Printed words are symbols for meaningful sounds and experiences. "The printed word must be associated with the sound of the spoken word it represents; and it must be associated with the meaning of the spoken word." The printed word has the same meaning as the spoken word but in the printed word we see the letters that make up the word, while in speaking, we hear the sounds that blend to form a spoken word. Printed words do not possess meanings in themselves. Word meaning is in the mind of the child. Recognition of a word calls forth meaning from the child's experiences.

Reading is viewed as being many-sided because it is a part of the total development of the child. Progress in
reading skill is subject to time and the child's environment. "Reading instruction should not begin until the child has attained a mental maturity that permits him to translate little marks on a white page into concepts which he must in turn identify with experiences." 60

Teaching a child how to read is more than an academic procedure. It concerns the development of the child's powers—physical, intellectual, and social—to their full realization. Success in reading will come when the child's total personality is involved.

**Major Trends in the Teaching of Reading**

The major changes in reading during the past half-century have been motivated by research in child development. Learning with understanding has been a goal, finding its end in meaningful lessons in reading and well-planned experiences for the child. Reading has been related to common activities in which children participate. Reading has been taught as a linguistic skill having many points in common with the aspects of oral and written language.

Reading materials for children at all levels of instruction have become a "big business." In 1920, none of the publishing houses in America had a children's editor. In 1934, there were sixty people in such positions. 61 A Children's Book Council was formed to promote the use of
books, and improve standards of books for children. Public libraries have become important to children as they have a great variety of books which the children may read and enjoy.

In tracing the history of approaches used in the teaching of reading in the United States, the first approach was the "alphabet" technique. Reading was taught by letters of the alphabet. The first reader, the Hornbook, was used for over a hundred years. The New England Primer never used words in context. The McGuffy Reader was published in 1837. It started with the children learning the letters of the alphabet first. Reading by letters had little meaning for young children. The Saunders Primer in 1864 started with the alphabet and then introduced pictures with the alphabet. Through analysis it has been demonstrated that the alphabet method of reading made children proficient in spelling but slow readers because there was little meaning.

The "phonetic approach" was the second major era. Reading was done by sound rather than by letters. The phonetic approach was an abstract approach. Analysis of words by sound destroyed most of their meaning. Also, the English language isn't phonetic. The vowel sounds show the greatest variance. Researchers found that the vowel "a" could be pronounced fifty different ways. However, the
phonetic approach is one way of unlocking new words; it should probably be taught after other reading skills.

The third movement was the "whole-word approach."

This approach is more commonly referred to as "look and say."

This approach was fostered by Horace Mann but came to prominence about 1920 in the United States. Children were taught to look at the whole-word and learn it. Researchers found that children didn't perceive words by letters but by wholes. The teacher would introduce a word by printing it on the board, then by pronouncing it, have the children look at it, and then repeat it after her.

The "phrase or sentence approach" was the follower of the whole-word era. The new approach made a phrase or a sentence the learning unit. Words were introduced in stories which held meaning for the child. After the word and its meaning were introduced in context, attention was focused on the individual word.

The "whole-word and phrase approach" were used jointly in the next movement which was the "silent reading approach."

The philosophy behind this approach was that adults always read silently. Oral reading was unnatural. To read orally with proper pronunciation, enunciation, and comprehension, the reader is reading at the average third grade rate. Silent reading develops fluency in reading, and increases the speed or rate of reading.
In 1940 improvements were made in materials of instruction--basic readers, teachers manuals, workbooks, and supplementary texts--rather than in an approach to the teaching of reading. Extension of the reading program to junior high and senior high schools constituted an improvement around 1950. With extended emphasis on reading, the individual reading plan came into being. The impetus for the individual reading program was based upon the theory that the child could progress as rapidly as his ability would permit (self-pacing). Reading skills could be taught from many different books in the higher grade levels. A combination of many approaches is used today in teaching reading. The current philosophy is to use many approaches as one approach isn't sufficient to meet the needs of children.

**Basic Principles**

There are many varied approaches to the teaching of reading, but in teaching reading--regardless of the method used--there are some basic principles:

Systematic reading instruction is preceded by readiness activities for as long a period as the teacher judges to be necessary.

The teaching of reading is considered in relation to the entire curriculum for beginners and the entire life of the school.
Learning to read is viewed as but one phase of communication skills required in efficient, social living. Reading is not taught in isolation from other communication skills but in relation to all the language arts.

The environment is attractive and arouses interest in reading, provides occasion for reading, and enables children to be happy and comfortable while they are working with books and other reading material.

Teachers of beginning reading employ purposeful ways of teaching that are consonant with the normal interests and activities of young children. In beginning reading the child's attention is centered on the meaning of the print and the purposes it serves rather than on the process of reading itself.

The context of beginning reading lessons is closely related to the children's ideas expressed in their conversation.

There is a place in the program for indirect, incidental, vacarious learnings and also for direct teaching of reading techniques in well-planned lessons. When reading instruction is begun, some time each day is spent in activities which will improve the child's techniques in reading.

The first steps in learning reading or any other skill should be easy enough so that the child has a feeling of success from the very beginning. When the children are prepared sufficiently and the stage is set properly, the children learn without strain or tension.

The first reading lessons make use of real words, phrases, and sentences instead of drill on isolated sounds or word elements.

**Why Reading?**

The desire to read must be motivated in most children. The only reason the young child could conceive for learning
to read is because he sees other persons reading. He is able to communicate his desires and needs without being able to read. The teacher's purpose in teaching is threefold: "to teach the child how to read; to teach him to like to read; to guide him in what to read." When these purposes have been accomplished the child is greatly involved in the reading process. He will be reading for fun (recreation); for information; for learning and studying; for indirect enrichment of his language; as a means of extending his experiences; and as an emotional release.

Facets of the Reading Process

The process of reading has concerned educators for a number of years. Researchers have made many and varied studies to find the constituent parts of reading. The findings of researchers show the basic elements of reading to be: a word perception factor; a comprehension (word or vocabulary) factor; a reaction (reasoning) factor; and an interpretation of language factor.

Word Perception Factor

Perception of the printed word is the first step in interpreting reading. The child must be able to identify the printed symbol; he must develop the ability to have a mental picture or image of a word; he must be able to
form many meaningful associations with printed words. "Before a child can remember a printed word and associate it correctly with its meaning, he must look carefully at the details of the form, and see that printed words are different from other printed words." When the child begins to read he is aware of the printed words, space between words, visual image of words, and sees the total configuration of the words—all of these reinforce auditory images.

**Comprehension Factor**

Comprehension of the ideas expressed in printed words "involves determining the meanings of words in their language settings and at the same time linking the meaning into larger language patterns and fusing them into a chain of related ideas." Specifically, reading for comprehension involves: the meaning of words; the ability to understand the author's point of view, his purpose, mood and emotions; the ability to find the main idea of a paragraph and to organize information in sequential order; and expansion of the child's vocabulary by finding new words and their meaning from reading content.

**Reaction (reasoning) Factor**

The mature reader has the ability to see relationships in reading materials, and to evaluate these ideas.
Reading requires orderly thinking. Mature reasoning has been achieved when reading ceases to be:

... a mere intellectual exercise of grasping and remembering meanings... it is the point at which reading begins to bring about significant conversions, to make changes in one's core of values, to broaden interests, to open up new horizons, and to provide new and improved ways of thinking about things.

To develop this maturity, the child is taught to reason in these ways: determine if the material is factual; associate the ideas of the author with his personal ideas; and judge the characters in the reading material in accordance with his ideas and background experience. As the child reads he will balance what he finds against what he knows—weighing and accepting or rejecting the information found in printed form. This process of thinking in logical steps is reasoning.

**Interpretation (integration) Factor**

The child must be taught the skills which develop his ability to deal with the meaning of words in context. The skills of using and creating sensory images in relation to printed material can influence the attitudes, behavior, and thinking processes of the child. "In associating meanings with words, we fuse these meanings into thought units until we understand the ideas the author has expressed." The importance of interpretation is demonstrated by the integration of new ideas with the child's total personality.
Development of Reading Skills and Abilities

All teachers teach reading. The essentials of learning are the same in all subjects, such as motivation, need, progression of experience, and personal satisfaction. All subjects demand an adequate vocabulary for communication of thought. Reading skills are essential in all content subjects. "The learning of every skill involves (1) some desire to learn it, (2) some knowledge of how to acquire it, (3) some appreciation and satisfaction in the progress made, and (4) applications of the skill to life situations."68

The first skills of reading are usually taught from large experience charts. Skills taught are: left-to-right progression of the printed words; the return sweep of the eye; grasping the thought of a whole line; recognition of words, phrases, and matching lines; the ability to think oral and written language.

As the child is repeatedly exposed to reading, he builds a vocabulary of familiar "sight" words. The child is developing the ability to recognize similarities and differences in new words. The teacher guides the child in the study of new words by giving the pronunciation and uses the words in sentences which enables the child to use words in his vocabulary. Three important skills cultivated by the teacher in basic reading lessons are: "thinking
meanings on sight of the words, phrases, or sentences; learning to associate the correct pronunciation of words in meaningful context with the printed word symbols; and learning to discriminate between word forms and to see and hear similarities in word forms. 69

As a child progresses in reading ability he develops imagery or mental pictures of words. The use of imagery helps him in identifying new words and their meanings. Seeing or hearing a word in different contexts helps the child to associate meaning with it and strengthens his memory of the word.

Skill in using context clues is very important in reading. "The use of context clues is based on the understanding that: a word may have more than one meaning and pronunciation; meaning (sometimes pronunciation) must be determined in the light of the context." 70 In beginning reading, context clues must come from the pictures or the sentence. As the child learns to associate sounds and letter symbols (phonetics) he combines with visual discriminations to identify a word. Maturity in reading brings ability to discriminate between variant meanings and uses of word forms in a sentence or paragraph.

Visual acuity is necessary to identify words within a word. Hearing acuity is necessary if the child is to note the relationship between sound and printed symbols
(phonetic analysis). The child often becomes so engrossed in reading that he is oblivious to the work his eyes are doing in the process of reading. Vision is a sensory channel through which word meanings are recalled in response to printing while hearing is a sensory channel through which the same kinds of meanings are recalled in response to a speaker. "Besides adequate sensory equipment (vision and hearing) and motor development (fine and course movement), children must have an adequately organized central nervous system for coordinating and linking visual symbols (printed word) with their meanings (auditory and oral language symbols)." 71

Reading is a thinking process involving language meaning. The child can only comprehend the language patterns that he understands which are represented by the printed words. Good verbal thinking habits give clarity to the communication of thoughts.

As the child reads he learns to think. He learns to weave together and to group key ideas; to make inferences about the content and the author's purpose; to recognize tone and mood; and above all to judge whether the purposes originally declared have been fulfilled; and, to abstract information and principles which he can use to move ahead with ideas he is developing. The child who "observes details carefully and associates ideas, sees relationships
between objects or concepts, creates visual and auditory imagery, classifies images, and is able to associate them in sequence."\textsuperscript{72}

The speed of reading is developed from word-to-word to the fast, fluent, silent reading. The mature reader has three basic speed adjustments which he can use according to his purposes and in consideration of the difficulty of the material he is reading. He may skim, which is to read swiftly and lightly; scan, which is to read carefully from point to point; study, which is to read and reread so as to pass judgment.

The child is the focal point in a program of reading skills. This program must be structured to meet specific objectives if the child is to acquire successful reading habits. A program of skills provides for instructional material adapted to the child's level and learning rate; the child is shown his strengths and weaknesses and knows what skills he is trying to master; and the child is shown the purpose of each lesson and soon is able to evaluate his progress.\textsuperscript{73}

**Balanced Reading Program**

Since reading is basic to learning, it is safe to assert that reading takes up one-half of the child's school day. Because reading consumes a great deal of time, there must be variety in a reading program which will attract the child's attention. The reading program has three major
areas: instructional reading, functional reading, recreational reading.

Instructional reading refers to the basic skills taught in a structured lesson. All instruction is important in this area as the teacher will work on the needs of the children. The teacher will use silent or oral reading depending on the skills needed. Reading for expression is included in this portion of the reading program.

Functional reading is for the development of research skills. Reading of this type is done in all subject areas and with books other than the basal-reader. Developing research skills includes teaching the child to use a dictionary, an encyclopedia, the table of contents, index, bibliographies, and the library for resource books. Guidance on the part of the teacher is needed in helping the child to organize the information he has found, and in formulating an interesting presentation for his class. Functional reading teaches the children to utilize what they have learned.

Recreational reading applies to time allotted during the school day for reading enjoyment. The child selects a book of his own choosing from supplementary texts or from the library. The child can use this time during the day to read at his own pace. Recreational reading concerns many educators as polls taken indicate that only 48 per cent
of the Americans surveyed had read a book in the last year. Emphasis on supplementary texts for children at all levels of development has brought to children simplified but factual information in most areas of subject matter.

Grouping

The accepted pattern for reading is through group organization within the classroom. Grouping is one way of caring for individual differences. Groups should be very flexible. Therefore, any changes within the group could be provided for with little interruption to study objectives.

The purpose of grouping is to place the child where he works best, where he is comfortable, and where he can work effectively with others but at his own speed. Grouping has three areas in the elementary classroom: by reading ability, by interest level, and by individualized reading processes to meet individual needs.

In ability groupings children are arranged according to their learning aptitudes and readiness. "Children read for a briefer time, under closer guidance with other children of comparable ability and achievement, in books adapted to their rate of progress." When the groups are rather small the teacher has time to analyze the problems present within the group, whether they are skill difficulties or personality problems among the children.
Ability groupings are balanced with interest groups in which children have more choice in the material used, and in which often the group comes together around the present interest, not around the kind of help needed. Interest grouping provides children from different reading groups to work together. Regardless of the child's reading ability, he can find some material on his level that he can contribute to the group. When children find they have a common interest within the classroom, an interest group has developed.

Individualized reading programs have many values. Many children have difficulty in adjusting to group situations. When children can learn free of tension and frustration they progress more rapidly. In individualized reading, the slow or fast reader can progress as rapidly as his abilities develop. Individualized reading makes maximum use of the child's time and abilities. However, individualized reading programs require guidance from the teacher, a large variety of supplementary materials, and a small group of children.

Summary

A sound reading program encompasses many characteristics which work toward the goal of successful reading ability. The reading program in the elementary grades must be realistic, assuming only the capacities and abilities
which the children possess. This program has definite
goals to engage the child's interest in reading. Reading
is coordinated with activities in all subject areas making
it necessary to use the various types of reading, including
basic skills. The reading program must be susceptible to
change by using various class groupings, and by making
available a plentiful supply of suitable reading material.

If reading is really "talk wrote down," a reader
must do all a good listener does and more. The reader
is getting his language message through his eyes, thus he
needs to recognize the printed or written symbols as
standing for spoken words and he must make the appropriate
form-sound-meaning association as his eyes move from left-
to-right across the page. As the speaker is not present to
emphasize high spots or significant details, the reader must
build vivid sensory images from cold, rather monotonous
looking lines of black marks.

Only when a child has fully comprehended the author
can he properly react to the ideas or use them in his own
behavior. When the child reaches this point he really
benefits from the language art called reading.
Footnotes Chapter II


18. Ibid., p. 80.
19. Ibid., p. 80.
20. Ibid., p. 83.


26. Ibid., p. 338.


43. David H. Russell, Children Learn to Read, p. 120.

44. Ibid., p. 129.

45. Emmett Betts, Foundations of Reading Instruction, p. 252.


47. Betts, op. cit., p. 2.


49. Betts, op. cit., p. 258.


52. Ibid., p. 14.

53. Ibid., p. 251.

54. Ibid., p. 16.
57. Conference on Reading, Recent Trends in Reading, p. 29.
60. Stella S. Center, Language In Relation to Psycho-Motor Development, p. 34.
63. Conference on Reading, op. cit., p. 61
66. William S. Gray and Bernice Rogers, Maturity in Reading, p. 237.
67. Monroe, op. cit., p. 171
70. Gray, et. al., op. cit., p. 52.
72. Ibid., p. 197.
73. Helen A. Murphy, "Skills Instruction in Primary Reading," The National Elementary Principal, XXIX (December, 1949), p. 16.

75. Ibid., p. 165.
CHAPTER III

PRINCIPLES OF MUSIC READING

Music Reading Readiness

Music reading readiness is the term applied to a specific process of growth in music. Development of music readiness is a long-term program starting when a child is born. As the child grows physically, mentally, socially, and emotionally, he becomes aware of the sounds and sights around him. As the child's growth and experiences expand, his perception of sounds, objects, and sensations increases rapidly.

Readiness for the reading of music is developed much as is the readiness for reading any language or abstract symbols. It should be based on an understanding and use of the language of the abstractions, and it also implies that a person is ready to understand these things because of his physical, psychological, social, and musical preparedness. Readiness is the combination of all of the factors that bring about an awareness of musical meaning.

Some children enter the elementary school with very few musical experiences. Children must discover that music is to be enjoyed before they have a desire to read music.

Children also vary greatly in abilities and experiences making a specific grade or age for termination
of music reading readiness impossible. "The class and individual needs should determine the starting time, the type and tempo of instruction, and the goals of accomplishment." Music reading readiness is a natural result of planned programs. The "prepared child" participates in a two or three year musical program whose curriculum includes songs, rhythmics, listening, dramatizations, playing simple instruments by ear and imitation, and creating songs and melodies within their capabilities. Through a variety of musical experiences the child will transform learning by acting, hearing, and seeing into meaningful relationships with the visual patterns of notation. The child's first musical meanings develop from tonal thinking. The music reading readiness program develops and strengthens "the physical-aural-mental images of tonal-rhythmic patterns that have their beginnings in the expressive motor, vocal, and manual impulses of children."3

**Factors of Music Reading Readiness**

There must be a wholeness in the music program whereby the music stimulates and initiates on the part of the child those activities which will make music more meaningful to him and tend to interest him in further participation and enjoyment of music. As the child grows and develops, his increasing sensitivity to music motivates new ways in which to express his individual responses.
Music experiences must be within the child's comprehension if meaningful responses are desired. "A child's attitude toward music represents what he thinks and how he feels about it; it involves feelings or waves of emotion that well out of his musical experiences past and present."  

Children mature at individual rates of speed. Chronological age and learning stages do not necessarily run parallel to one another. Children will learn when they reach the level of experiences at which they are prepared to learn. "Three or four years of well-rounded musical experiences, interesting, pleasurable, and varied enough to challenge the child's abilities—will bring about a keen desire to investigate further the world of music."  

Goals for Music Reading Readiness  

Music reading readiness goals must be adapted to the child's level of maturity and interest, yet present a challenge within his realm of attainability. One author has suggested the following goals for music readiness experiences:

A wide experience in rhythmic activity and organized control of rhythm patterns. This would include pulsation, accentuation, and figuration.

The singing of a great body of beautiful song material especially suited to children's needs. This would include folk songs, art songs, and songs written especially for children.
A program of listening to musical literature that is technically beyond the ability of children to perform but musically of value to them.

Opportunity for exploration of musical instruments.

Experiences in self-expression.

An organized program of ear training intended to develop three abilities simultaneously rather than successively: (a) a keen sensitiveness to musical sound; (b) an intelligent comprehension of these musical sounds; (c) the building up of retentive powers so that a succession of musical sounds may remain in the mind as a musical idea.

A program for the development of the eye directed towards music reading; that is, the power to understand and reproduce in sound the printed musical notation.

Learning Factors in the Music Reading Readiness Curriculum

Physical Maturity

Physical maturity is essential for music reading readiness. The child must develop a control over his large and small muscles, his eye movements, and his speaking voice. "Music must become part of the individual. It is a multiform phenomenon of sound, movement, and structure; and the vibrancy of music's message must pervade his physical, emotional, intellectual, and spiritual being. It must be so completely a part of the individual that it passes through him. The highest form of music appreciation is creating live music."
In planning for musical development in small children special attention should be given to the factors which emphasize the physical and kinesthetic features of rhythm. The child's physical movements are based on walking, running, jumping, hopping, galloping, and skipping. These fundamental movements can be related to the rhythmic content of music. The child must feel rhythmic movement before concepts of fast and slow, long and short, heavy and light, even and uneven can have meaning for him. When the child has felt and imagined these basic concepts he can respond to rhythmic notation before he can comprehend the more complex aspects of music reading.

Some children sing naturally at a very early age. However, some pass through a stage of being uncertain singers; many children have difficulty in conceiving melodic differences, while others are learning how to use the speaking voice as a musical instrument. "The human voice is the most personalized instrument known to man. It is the most expressive instrument that man has for expressing himself."  

The child's singing voice is intimately connected with his innermost feelings and personality. The child's voice is considered the eminent verbal form for expressing his feelings and emotions. Well-defined rhythm, clear enunciation, recognition of the musical phrase, and the
realization of dynamic climax, contribute to a deep and satisfying musical experience.

Mental Maturity

Music reading readiness begins with a general awareness and recognition, then proceeds to the development of critical attitudes and acute discrimination. Sensitive musical appreciation involves the emotions and rational examinations. Mature musical experiences require background information, investigation, understanding, and the drawing of conclusions. The child's innermost feelings are affected by his logical understanding of music, and he will reflect the essence of beautiful music.

Learning to listen is important to every phase of musical growth. In our present society, listening to music is one of the most rapidly expanding cultural activities. Listening is an interaction of emotion and intelligence with the music being heard. The child participates at his own level of sensitivity and understanding. The teacher must provide listening experiences which will help the child raise his level of reception and understanding. "Music listening involves not only the physical ear but also the inner ear of the mind through which we can think tone--hear it in our heads--when no sound is produced."
Basic listening skills develop an awareness to sounds, to beauty of melody, to rhythmic vitality, to variations in tone color. Through these basic listening concepts, the powers of discrimination are developed, physical actions are initiated, understandings are strengthened, emotional responses are released, and aesthetic meanings are deepened.

**Perceptual Maturity**

Perceptual awareness is very important in music reading readiness. The teacher strives for sensitivity to musical sounds (ear), and visual patterns (eyes). Visual discrimination should be directed toward the melodic phrases in music. Mental images of up-and-down movement, melodic skips, and scale-wise passages should be experienced before the visual symbols are presented.

All early experiences in music reading readiness are entirely aural—as they are in language readiness. Aural awareness is involved in all stages of the child's musical development; thus, all musical experiences should develop the ear, then the eye, and finally the mind. When the child can embody ears, eyes, and mind in comprehending tonal and rhythmic patterns, he has progressed to a music reading level.

Several authorities believe that the concept of musical sound—pitch, intensity, timbre, and duration—
is fundamental to the development of an intelligent musician. "The apprehension and eventual understanding of these affective elements with their attendant conditions, which musicians speak of in terms of intonation, good tone quality, dynamic shading, proper tempo, precise tonal and rhythmic articulation, meticulous phrasing, and suitable style, must constitute the central purpose of every musical endeavor."\(^{10}\)

**Sensory Acuity**

The child must be guided in his responses to musical feeling. The feelings which the child develops are sensory and nonverbal in character making awareness of musical values difficult for him to comprehend.

Music reading requires the eyes to move in both vertical and horizontal directions, to identify musical symbols, which recall pitch and rhythmic images. The child's

... eye is far less developed in its power to focus on and to perceive detail, and is therefore given more time for maturity. This delay in eye training is significant also because many details in printed music are spread over a wide area, and the visual problems are far more involved than in language reading. With a background of wide experience in responding vocally and physically to tonal and rhythmical groups, children are ready to begin observing the printed symbols which stand for specific responses in terms of tone and time.\(^{11}\)
Social and Emotional Maturity

As the child's background of musical skills increases there is intellectual growth, and his capacity for emotional response will be enhanced. The child must be brought to an awareness of how music can bring enrichment to his life. Music reading skills help the child gain a meaningful identification with his peers either through his singing or instrumental facility. One author expresses the emotional enjoyments of musical skill as: the child's feelings of security are developed by hearing familiar compositions; there is an awareness of the techniques required for the satisfactory interpretation of a composition; the realization of the effective use of instruments; the emotional appeal of certain melodies; and the emotional release that comes from performing.\(^{12}\)

Background of Experience in Music

Music activities must be an enjoyable experience for the child through the various levels of his growth. The skills of music reading are utilized to bring musical meaning and awareness to the total music program. Beginning musical activities must build an awareness of all elements of music. "It is advisable for the child to have a close identity with quality, pitch, rhythm, tempo, harmony, and form through his singing, body movements, and listening and playing activities."\(^{13}\)
Summary

In developing musical understanding, the teacher must start with what the child knows and move toward the unknown. She must develop concrete musical experiences and move to musical abstractions. Musical experiences for music reading must involve the whole child—his body and sensory response—in the direction of musical understanding and independence.

As a result of musical experiences, the child should be able to understand and interpret the symbols of musical notation. Musical symbols never give a meaning to the child; it is the meaning which the child brings to the symbols from his experiences that gives musical understanding. The child should have many varied experiences in singing, listening, rhythmics, and creative activities before he is introduced to the study of musical notation.

The Nature of Music Reading

A musical education is of the greatest importance, because rhythm and harmony penetrate very deeply to the inward places of the soul and affect it most powerfully, imparting grace; and also because one who has been so trained will perceive most keenly the defects of both art and nature. With true discrimination he will commend and enjoy beautiful objects and receiving them into his soul, will grow to be beautiful and good.

Plato expresses this musical philosophy which is no more mysterious or complicated than any of the other arts.
Music is a form of communication. To understand the meaning of music, it is essential to know the tools with which it is fashioned just as the general ability to read is necessary to the enjoyment of literature. "To learn to read music is to learn to understand music. The whole value of the symbols is to help us to understand music better. Without an understanding of the symbols, musical understanding is bound to lag, just as without the symbols called numbers, arithmetic understanding is bound to lag."¹⁵

Music reading like language reading is a mental process involving the interpretation of the symbols on the sheet of music as a result of musical experiences. Music reading has been defined as "... the coordination or training of the ear and eye to transfer the symbol to music production. Each child must discover a method of making his voice or instrument do what the symbol says."¹⁶

Music reading concentrates on the meaning the set of musical symbols conveys. The musical score usually doesn't contain more than thirty basic musical symbols which mean and indicate the way the music should sound and feel in the mind of the reader. Music reading skill is important but is subordinate to the musical interests and values which the child develops. "Reading is a valid and essential part of authentic musical development, which is growth not only in amplitude of power and depth of insight,
but in precision of control." All music reading skills must be taught through musical experiences as the child must develop an awareness of and attention to the musical meaning of the score through the symbols. "Music reading is not a drill imposed for its own sake, but that it comes as an integral part of the musical experiences and serves to strengthen and expand and enrich the entire range of the music program."

Children are not formally introduced to the musical score until they are familiar with its symbols through music readiness experiences. Children will develop associations between note patterns, rhythmic and tonal patterns, and through structured musical experiences. Many devices and approaches will be used to help children develop ready facility in quick and accurate association of musical symbols with musically appealing sound.

Music reading, as language reading, is the ability to translate a system of formal arrangements of abstract symbols into meaningful patterns of sound and movement. The child's desire or interest in learning to read music begins within the child. Music reading skill grows from the child's desire to communicate with others meaningful musical experiences and understandings.
Major Trends in the Teaching of Music Reading

Music has been a part of the school's curriculum for many decades. Educational research has influenced the philosophy of the music curriculum to state that: "If . . . the general music program is designed to assist in growth toward musical maturity, musical independence, and self-motivation for continuance in musical activities, our duty is clear; we owe every child the right to develop as far as his abilities, needs, and interests will permit him. We owe every child the right to read music."19

The exact process of how children learn to read music is not known. Normal children can make the transition from perception of the musical symbol to the production of sound without difficulty. However, as in language reading, some children will require added teacher assistance in musical reading, and some will never learn to read music. The teacher will use several methods to teach music reading. Groups of children will also respond differently to the methods of teaching music reading. The basic methods used in music reading are: Tonic So-Fa (syllables), numerals, and letter names.

Tonic So-Fa (syllables)

The Tonic So-Fa system is the oldest known method of teaching music reading. It originated with a Latin monk, Guido d'Arezzo, in the eleventh century. The monk's
system was based on six sequential tones to which he gave Latin syllable names. He developed this device to help his choir boys in developing music reading ability.

The syllable method which we know today was formalized in England during the nineteenth century. The purpose of this method was to find the musical relationships inherent in the tonal design of music. Syllables are used to accelerate the process of music reading to its goal of musical ideas and expressive relationships. The child is able to see a notational pattern and mentally reconstruct its sound before producing it. Syllables are considered by many music educators to be the most direct method known for developing mental concepts of tone. The syllables are symbols that stand for tones, their sequence of arrangement is the same in all major scales, and tonality trends are clear and direct. "Syllables should be used intelligently as a very helpful device for focusing specific attention, and for the specific training of eye and ear." It is important that the child see as well as hear the syllable names of notes as they read and sing. Visual discrimination must be developed in association with song material in which aural-mental images are quite clear. Syllable names over ascending or descending scale-wise passages, whether they are sung or listened to, tend to draw the child's attention.
Numerals

Numerals are a measuring stick to help the child understand the relation of the tones in the scale. Numerals are more readily understood by the small child than syllables, for he is familiar with their sequence from arithmetic. Numerals are convenient to use in ear training, as they also draw a mental image. Numerals are useful tools when children are playing simple melody instruments in the classroom. Numerals are also used in musical theory to identify chords and intervals.

Letter Names

Many educators believe that the actual letter names of the music staff should be taught in the beginning stages of reading. The children are familiar with letters but not in the sequence in which they are used in music. Instrumental music demands a knowledge of letter names for basic study. The child who studied an instrument would profit by letter-reading experience while to the vocalist, in the elementary school, letters would be rather difficult to sing.

Methods for the perception of notation can become meaningless isolated drill unless the teacher is alert. The purpose of these devices—syllables, numbers, letter names—is to assist and to facilitate both visual and aural discrimination. Each device is a specific means for
helping the eye to see what the ear hears and the child's
voice sings. 21 "There is no 'one-way' to teach music
reading. Each teacher must discover different techniques
to fit different groups of children." 22 Any method that
helps children gain a real and growing understanding of
music reading should be used.

Basic Principles

The development of music reading should be approached
from many experiences. The methods used for music reading
should develop intelligent insight into music. Success in
music reading ability is dependent upon several basic
principles, namely:

The child's desire for music reading ability should
develop from enjoyment of music and his need for
expression.

The child's development in music reading should be
properly planned, properly organized, and properly
taught to develop a fuller, clearer understanding
of music.

The child should have basic experiences in singing
and learn to interpret musical symbols through
singing.

The child should have opportunities to select music
reading materials at his own level that will give
him a feeling of satisfaction and pleasure as he
successfully interprets the score.

The child will become competent in music reading by
frequent music reading experiences. To develop
this competence, exercises and drills will be
necessary, but they should be taken from the
context of the music being used.
The child must develop an insight to musical knowledge through music reading. He will develop the ability to grasp, understand and perceive relationships in music as his knowledge in music reading expands.

The teacher must be conscious of several factors as she attempts to develop skills in music reading:

1. The child should be able to sing easily and well before he can read or understand the musical score with a degree of fluency and ease.

2. The child's ear and eye coordination must be acute and free of disabilities.

3. The child's interest in music will be much greater than his skill in music reading.

4. The child's skill in music reading develops in sequence; meaning, that at times he will perceive the score, hear it mentally, and not be able to produce it accurately.

5. The child should read music within his levels of ability and comprehension.

6. The child's music reading development is a long process, but should be complemented with pleasurable experiences which slowly advance his vocabulary of intervals and understanding.

**Why Music Reading?**

Authentic musical growth involves a widening of one's musical horizons. A child who never hears fine music finely rendered, who never reads or is told anything about the art and its traditions and those who practice it, and those whose experience is limited, is blocked from any kind of genuine musical development.

According to Mursell, the music reading program has five aims that should have beneficial effects on human conduct and development. The aims are enjoyment, successful
experience, discipline, social integration, and cultural enlargement. 24

Musical enjoyment takes place when the child understands, responds to, and appreciates, what the musical score contains. Musical symbols are learned for the intellectual analysis of musical effects and for the making of musical experiences significant to the child. As the child finds enjoyment in music reading, the desire of successful experience carries him further in musical development. The child who can sight-read music either vocally or instrumentally develops prestige in his achievement level.

In developing music reading skill, the child must discipline himself to meet the requirements of his teacher and the music. He must consider the musical symbols, the composer's meaning, and be able to interpret the music in accordance with his personal standards.

The skills of music reading—whether they are remedial or advanced—help the child in social integration. "Music reading properly taught is a crucial instrumentality for development toward musical maturity, because its whole tendency is to transform an originally general and superficial response into one that is profound, discriminating, and insightful." 25
To expand the child's cultural background through music reading is of great importance. An understanding of music and the setting from which it came cannot be fully comprehended until the child has the ability to perceive the symbols and interpret them into meaningful music.

The study of music reading should develop in a climate that is conducive to building the child's musical awareness, enjoyment and retention. The development of facility in music reading skill gives the child a satisfying appreciation of and a means of effective expression in music. "One's development in any field is always limited unless one is gaining sufficient mastery to explore and deal with it independently." 26

Facets of the Music Reading Process

The constituents of music reading are significant only when they relate to the meaningful whole of music. The whole concept of music reading is primary to its contributing parts. The elements of music reading—melody, rhythm, harmony, and structure—are a total musical concept that can be sensed and learned. Perceptual growth in understanding musical concepts moves from general ideas to particular details. Musical perception "refers to the process of acquiring an accurate mental image of a musical composition. The image, once acquired, is referred to as a concept. A concept embraces melody,
harmony, rhythm, form, beauty of tone, and interpretation."27 Musical understanding cannot come from isolated, unrelated, or mechanistic drill of music notation out of context but is an understanding of all structural design, rhythmic and melodic patterns in a composition. This musical understanding must begin with a development of awareness to the concepts of music through ear and neuro-muscular response.

**Melodic Aspect**

A melody is composed of more than a succession of musical tones moving in rhythmic order. "A good melody is an entity that has a character and quality all its own."28 The contour of a melody results from the feelings, thoughts, and qualities of experiences which it contains. Children respond to simple melodic themes and motives which are seen and learned. When children understand a melody, it becomes a living and expressive whole.

Melodic aspects of music reading material are given more emphasis than other constituent parts. Musical tone is fundamental in all musical appeals, and is dominant in melodic experiences. Many musical factors are perceived simultaneously in a melody as the formation of musical images and the perception of tonal-rhythmic patterns. The child perceives the melody in totality and then learns to analyze component parts. Melody is primary in developing
the visual as well as the aural discriminations needed for music reading.

Melody is in essence song, and song is intimately personal in its emotional appeal. Children often express their innermost feelings through songs. Children draw upon their imaginative and emotional powers to create melodies to accompany their play.

The contour of a melodic line in graphic representation is the only aspect of musical notation that looks anything like the way the music sounds. Patterns of notation that show the general flow of a melody, with its rises and falls in pitch, provide the only symbols that can be classified as direct. Music reading "by position" is easily comprehended by the child but is only a relatively accurate means of reading the musical notation.

Perceptual growth of children follows patterns of development in motor and conceptual learning. The muscles which control singing can only be developed through use. Singing experiences should contribute to the child's "musical growth—his awareness of high and low, soft and loud, long and short, fast and slow, major and minor, steps and skips, and all the elements which will tend to make him musical minded."
Rhythmic Aspect

Musical rhythm is more than the regular recurrence of measured beats; it is a pattern formed by a meaningful relationship of parts to the whole tonal motion. Rhythmic motion can be separated from melodic configuration only for observation and analytical purposes.

Children must be guided in the study of mental concepts and visual symbols of rhythmic organization after they have experienced the feeling of tonal designs.

In the beginning as well as in later stages of music reading, perception of the rhythmic organization is still largely a matter of feeling. It is wasteful to try to impose external learnings and intellectual concepts on children, whatever their age may be, before they are ready for the meanings embodied in the abstract symbols of rhythmic notation. Skillful interpretation of the visual symbols of music becomes and remains important in the lives of the young when technical growth is at no point associated with meaningless and frustrating routines that too often kill the spirit of music.

A song requires a child's total response to the melodic outline and to the rhythmic shape.

The mathematical approach to rhythm would seem logical as it lends itself to a procedure of simple-to-complex development. Isolating small rhythmic groups by placing emphasis on names of notes in mathematical terms, and counting out measures, causes a broken movement in tonal motion. If a child feels a melody, he perceives the rhythmic and tonal organization in one complete image.
Children are sensitive, quick to grasp, and responsive to the melodic outline and rhythmic contour of tone. Visual patterns of rhythmic notation must be associated with the aural and the motor patterns which they represent as they involve "the coordination of thought--inner hearing--with musical action--singing or playing."33

Singing is taught in melodic phrase units which give understanding to both melodic and rhythmic notation. Music expressed in phrases produces units of beauty in tonal motion. "When the expressive essence of rhythmic units is felt in the body, sensed by the ear, and perceived by the mind in direct relation to sensing the same with the eye, the ground is laid for further growth in rhythmic discrimination and understanding."34

Harmonic Aspects

Harmonic aspects of music are important in developing an awareness of and sensitivity to musical expression. Responsiveness to harmony tends to develop in levels of growth as appreciation of harmony develops from maturity in responsiveness and from expressive potentialities in the realm of tone. "Sensing, feeling, comprehending, and thinking in terms of harmonic relations or meanings add color, richness, breadth, and depth to the quality and power of musical expression."35
The young child occupies himself with melodic-rhythmic meanings and responds with expressive bodily activities. Response to melody requires the development of skills in perceiving and identifying musical meanings. Thus, a song which a child can understand and reproduce provides musical activities which prepare him for the comprehension of complex musical meanings embodied in harmony. Musical thinking is developed over a period of years as is language reasoning and requires vital experiences in musical ideas, thoughts, and meaning. "Inner hearing, or the ability to think in terms of the ear-recall of tonal images, is analogous to thinking in terms of mentally recalled word sounds."36

Children are sensitive and responsive to harmonic color and mood in the primary grades and these skills form the basis for singing in parts in the intermediate grades. Singing in parts--two or more tones sounding together--is grasped as an entity and the child's response is imaginative as well as physical and emotional. In beginning part-singing, the teacher must stress hearing--the aural-imaginative response--because harmony must be sensed with the ears, voice, and mind before the notational form has vivid musical meaning.

Harmony is an important element of music and children develop awareness and discrimination in this
element by the same process that enables them to perceive and respond to melodic and rhythmic aspects of music.

Melody, rhythm, harmony, tonal color, form and content . . . do not act independently, but each affects the other in communicating mood values, or a way of feeling. The road that any learner must travel, in order to enter into a more appreciative awareness of harmonic values, is approached through his own feeling responses to the harmonies which come his way in the course of day-by-day experiences with music.37

Structural Aspects

Structural analysis of the musical score is isolated for study so that the child can use his developing music reading skills to perceive beyond the visual symbols of the musical score to the expressive meanings which the symbols represent in the notation. The child must be guided in a method of observing the musical score. The child must learn to recognize note patterns, lengths of phrases, tonal motives, direction of melodic motion, interval distance, and high points of musical ideas. These elements of the musical score will become an automatic observation as the child's music reading skills are developed.

The teacher must introduce structural analysis with fundamental materials which the child can easily observe and perceive. The child learns to recognize identical phrases in the primary grades. Likenesses and differences are easily recognized by visual and aural perception.
"Music notation is also made of patterns that have distinctive shapes or outlines,"\textsuperscript{38} types which children like to find in a game-like manner. Note patterns can be compared with language word letters. In isolation the notes and letters have little meaning but in units with direct relationship to the whole phrase, the note pattern and the word have meaning. Children enjoy singing, listening to, and comparing the mood differences between phrases. They sense the evocative effect of the direction of tonal motion, qualities of intervals and individual scale tones. Sensitivity to the expressive values inherent in tonal relations develops visual and aural discrimination.\textsuperscript{39} Observation of musical structure develops acuity in the child's reasoning of musical meanings.

Development of Music Reading Skills and Abilities

Development of musical skills begins when a child first hears the sound of music. As the child acquires a background of broad and varied musical experiences, he begins to develop music reading skills. Most activities in the music program contribute to music reading skills because they develop musical insight and understanding. "Music reading consists of seeing the symbols and immediately thinking and reproducing the specific sounds and sound patterns which the symbols represent."\textsuperscript{40} Through development of music reading skills, the child can
experience wider and deeper musical meanings. The comprehension and purposeful use of notation is essential for progress in musical understanding and musicianship.

Development of music reading skill is a continuous process. Musical symbols should be introduced when they are part of a musical experience and should always be related with its musical meaning. "There is no sharp transition from a non-reading stage to a reading stage. We begin with expressive music-making, and we introduce gestures, diagrams, pictures, simplified notation, standard notation, syllables, for the sake of rendering music-reading more and more intelligently expressive." One author has defined the stages of development in music reading in this way:

Children are prepared or made ready to read.

Children observe notation as they hear or sing a song.

Children are made aware of certain aspects of notation, such as staff, contour of melody, phrase structure, and appearance of the syllables.

Children begin to learn a sight vocabulary of easy intervals or tonal sequences taught them by rote and recognized and used by them in familiar material and later in new songs.

The vocabulary of intervals is increased and children are able to deal with it more or less independently.

Skills are refined and reading becomes an easy form of musical expression.
Singing builds a vocabulary of musical sounds, word patterns, melodic patterns, rhythmic patterns, and simple chordal progressions which are necessary to the understanding of abstract musical symbols. Associating musical symbols with tonal memory requires practice as this is the basic skill needed to interpret the melodic line.

Basic rhythms are an outgrowth of body movements which are developed during the period of music reading readiness. The rhythmic patterns of music that a child experiences in bodily movement can be duplicated on rhythm instruments. "This is important because it requires a mental process of remembering how far percussive sounds vary from each of the patterns." When the child can execute the basic rhythmic patterns, the notational patterns of each should be introduced. The visual perception of rhythmic symbols is an easily acquired skill when motor perception is developed before visual symbols are introduced. Recall of sound to a musical symbol is an essential skill.

Eye recognition of musical symbols is a basic skill. The eyes move along a line of music in a left-to-right direction. The eye movement is discontinuous with pauses between symbols. During each fixation the eye organizes a group of musical symbols, translates them into meaning, and jumps to another spot for another group of symbols. Development of visual skills requires the capacity to
think music. As skills of perception develop the pauses between each fixation become shorter and the movement of the eyes is consistently progressive. When a child can recognize musical symbols, recall their sound, and interpret their meaning through mental images and associations, music reading skills are rapidly advancing.

Language and music build vocabularies which are based on direct experiences. The vocabulary in music is built of tonal and rhythmic patterns presenting the sound first and then the symbol. The child must develop a familiarity with the visual appearance of common intervals, motives and phrases. A musical vocabulary is constantly expanding in music reading (requiring frequent review) since musical meanings have a variety of settings. Skill in music reading means proficiency in grasping, at a glance, the essential musical ideas of a phrase or important motive; for example, scale sequences, chord figures, dominant tones, and intervals.

The child's musical vocabulary in the intermediate grades should include notational factors (those previously discussed), tempo, and dynamic terminology, and words which describe various types of musical compositions. However, specific musical symbols—clef, key and time signature, measure bars, sharps, flats, rhythms, letter names of the lines and spaces—should be presented in a musical context.
Skills in music reading are emphasized when they are needed but the teacher strives to present them in meaningful contexts. "We choose our music for its spirit, its charm, its interest, its artistic value, its beauty. We develop our musical concepts, our musical understanding from this music."  

**Balanced Music Reading Program**

Music reading does not begin at a certain grade level in the elementary school. Music reading is a gradual development beginning in the primary grades with musical experiences. Children have varied experiences in songs, rhythmics, and listening activities which motivate a desire to learn some of the graphic symbols of music notation. Children vary in their aptitude for music reading. Thus, the music reading program must be structured to facilitate individual abilities.

**Presentation of Basic Music Reading Skills**

The music curriculum in the elementary school should be planned to develop basic musical abilities during the primary grades. The intermediate grade teacher must provide musical reading readiness and introduce music symbols when the child's musical growth has progressed in such a manner that perception of symbols is a meaningful musical experience. Music reading skills are taught as a cooperative discovery. Some children will find the visual
patterns of notation and learn to associate them with aural images. The teacher strives to help the children discover the charm and beauty of an unfamiliar score from aural images by looking for identifiable melodic and rhythmic patterns. The climate for music learning must be warm, friendly, understanding, and intellectually challenging. The children are trying a musical experiment with requires guidance from the teacher. If children experience the attitudes of meaningful accomplishment, they will put forth their efforts to learn the skills of music reading.

**Functional Use of Music Reading Skills**

As children develop an understanding of the basic skills of music reading, the open door to musical meaning seems to present a challenge or an adventure. Not all children will experience this desire for additional skills. The intelligent teacher will guide the children in their discovery of musical meanings. The children will learn to rely on meanings which are inherent in the symbols. Children use specific skills in analyzing the musical score but musical meaning is a result of the musical content. Children learn to use the basic skills in a functional manner to interpret musical learning, knowledge, and understanding.
Recreational Use of Music Reading Skills

Music reading skills are taught to help children understand music. Skills are taught to combine visual, aural, and mental images into musical understanding on the child's level of perception. Some children will find enjoyment from the visual patterns of notation in the songs they sing. Some children will enjoy the independence they have in the discovery of a song's aural image and reproduce it from an unfamiliar musical score. Some children will find enjoyment of music reading skills through playing of instruments. The basic goal is that all children will develop an appreciation of music that they will utilize throughout their lives. Music reading skills must accommodate all levels of ability among children.

Factors for Grouping

Music reading activities should be channeled in many directions of musical expression. "Realistic efforts to care for individual differences should be reflected in the musical offering." Grouping as to interest and ability is not a formalized procedure in music. Therefore, the teacher in presenting music reading must consider whether: she has average children who will give a casual response to musical experiences; she has children who possess musical interests and abilities; she will have a few students who seem to possess little interest or ability
in music. The teacher must consider the process through which a child develops and learns and approach music reading in a manner which points to the fullest musical development of every child. The teacher should use varied activities, devices, and techniques to motivate the child's initiative, capabilities and interests. Interest groups are often formed for giving reports, presenting units, and for creating original melodies. In high school musical organizations it is not unusual to have some members of nearly professional calibre singing or playing alongside comparative beginners. One member works diligently on the part which another reads at sight; advanced students give help and suggestions to others.\[47\]

**Summary**

Music is a form of communication. Music reading skills are the essential tools in understanding the musical meanings the composer has indicated in the musical score. Musical communication can be verbal or nonverbal. Music expresses feeling and mood in a way language words could never express. Musical meaning comes from the combined efforts of the ears, eyes, and mind in critical awareness and discrimination. Musical understanding is perceived when the child's knowledge of and sensitivity to musical meanings, musical structures, and musical
styles have developed from his experiences in the development of music reading skills.

The music reading curriculum must be planned to encompass the abilities and interests of all children. A variety of methods and techniques should be used to develop musical appreciation through awareness, discrimination, evaluation, and understanding. Music reading skills are developed over a period of time through consistent teaching and increased awareness of musical elements. A musical vocabulary of melodic patterns, rhythmic patterns, chordal progressions, and musical form is developed from music. Children must be given the opportunity for musical expression as a result of their perception of visual symbols, mental and aural images, and a desire to reproduce the musical score in a meaningful manner. If music reading goals are within the capabilities of the average child, he will learn and understand the musical meaning of the score and may become a proficient music reader.
Footnotes Chapter III


4. Pierce, op. cit., p. 27.


8. Ibid., p. 7.


10. Ibid., p. 342.


12. Myers, op. cit., p. 16.


15. James L. Mursell, Music Education Principles and Programs, p. 137.


22. Music Education Source Book Number Two, \textit{op. cit.}, p. 79.


27. Morgan, \textit{op. cit.}, p. 49.


34. \textit{Ibid.}, p. 10.

35. \textit{Ibid.}, p. 11.


46. Pierce, *op. cit.*, p. 27.

CHAPTER IV

THE RELATIONSHIPS OF THE TEACHING OF LANGUAGE ARTS TO THE MUSIC READING PROGRAM

Music as a Language Art

Music is referred to as being a universal language. Being universal implies that music is everywhere at all times. Musicologists have shown through research, that all cultures have had a form of music. Music has influenced the lives of men for hundreds of years. Music was a language long before a method of notation was formulated. The musical culture of a people offers expressions which have been understood by humanity over thousands of years. "Through music the student is led to a realization that the arts, of which music is one, have been of indisputable importance throughout all history. As a matter of fact, the arts are the permanent purveyors of history from one civilization to another."¹

Music as language is a tool of communication. Music gives the child the ability to express his feelings, and is also reflective in the child's life. "Language is a means of expression, a means by which we convey meanings, feelings, ideas, and emotions."² Music has the power to express mood and feeling of emotion which is beyond the
powers of language words. Music as a media for the expression of ideas and feelings stimulated by musical experiences enhances the child's daily living. The child must have the opportunity for satisfaction of musical discovery through experimentation, and a chance to share his musical experiences with others.

Music can satisfy the child's basic needs for self-expression and his sense of belonging. As the child perceives musical experiences he develops the ability to respond through rhythmic movement, singing, playing of an instrument, or through aesthetic sensitivity. Musical understanding influences the child's personality and character and helps prepare him for a rich and useful life. Music "as one of the arts, . . . clarifies and enriches our emotional life, satisfies our need for beauty, and through its communicative power promotes understanding and goodwill." 3

The music program in the elementary school must develop an awareness of music, an understanding of music through a variety of experiences, and help the child comprehend and share his inner satisfaction which comes from an appreciation of high quality music. The music program should develop sequentially according to the child's physical, mental, social, and emotional growth. Musical experiences should be planned in accordance with the
child's development and the constituent parts of music. Music offers the child far more than a period of fun in the school day. Music has a message and a meaning of its own which offers vital and significant experiences to the child. Thus, musical skills are essential for meaningful understanding. "Without the skills, understandings, attitudes, and appreciation which emerge from a well-balanced music program, the child cannot realize the ultimate values and abundant richness which can be his."

The child develops facility in formulating his emotions and feelings into musical sound through a background of musical experiences in singing, bodily movement, listening, and music reading.

Language Listening to Music Reading

Listening, whether it be to music or speaking, is a mental process. Effective listening requires the child to have a desire to receive another's thoughts or as in music to perceive the composer's mood, feelings, and meaning. To follow the speaker or music, the child must have a background of meaningful experiences which enable him to understand the thoughts being communicated. Vocabularies in language and music are essential in developing mental images of sounds and tones being perceived by the ear. The child can have a desire to receive communication, have the background and vocabulary
for understanding and not be able to comprehend the music
or the speaker. The child must logically examine the
communication, do some perceiving and remembering of
experiences, and respond to the ideas being presented in
music or by the speaker.

Factors of Effective Listening in Music Reading

A learning climate within the classroom is essential
for the teaching of listening skills. The learning
climate is as essential for basic music skills as when
listening skills are taught for reading. When the child
comes to school he learns to distinguish letter sounds and
groups of sounds that form words. In music the child
learns to distinguish between sounds that are musical and
those that are noise. He learns not only to distinguish
sounds but to discriminate among the many types of musical
sounds as: different instruments, high and low pitches,
loud and soft dynamics, fast and slow tempos.

Listening is present in all learning situations,
including musical activities. Levels of listening in
language and music reading parallel the stages of the
child's development. The teacher helps the child develop
awareness and discrimination in listening. In our society
listening is of such importance that skills must be
developed for the reception and understanding of
increasingly advanced thoughts and expressions.
Comparison of Listening Skills in Both Programs

As stated in chapter II, there are several purposes for which a child listens in the classroom. Several of the same purposes apply to the development of music reading skills. The child must be instructed to observe in music those melodic or rhythmic figurations that are quite obvious for his level of perception. As the child is guided in the perception of musical characterizations, he will adapt and expand his aural techniques, making visual perception of the musical notation easily understood.

Accurate listening in content areas leads the child to a well formulated knowledge and understanding of materials covered. Accurate listening (aural perception) is essential in music reading. If the child's aural perception of notes was not accurate in degrees of high and low or rhythmical in short and long tones, then the introduction of the musical score with its symbols would be very perplexing.

Critical listening in language makes it possible for the child to analyze the ideas being presented for their exact meaning. He thus learns the symbols of music in order that he can interpret what the composer is endeavoring to say through the musical score.

Language listening can be responsive and appreciative. When music is heard the child should recall the tonal
relationships by mental imagery from musical experiences and he should interpret what he has heard. That is, he expresses himself as a result of the meaning the aural and mental images have conveyed to him. Musical patterns and speech patterns become part of the child's vocabulary when they are continually heard and when they are given in a meaningful context. The child uses his vocabulary—music patterns and words—to express his feelings and to respond to others.

Appreciation develops from meaningful understanding. Music reading skills give the basic elements for musical understanding. "Music is an aural art. Its constituent elements of melody, rhythm, harmony, and form, enter our consciousness through the medium of musical tone perceived through the ear." As the child develops his skills in music, his enjoyment and appreciation reflect his growth in beautiful music. As language reading skills promote taste in reading materials, music reading skills promote taste in music. Ample opportunities for listening must exist if children are to discover the content of music and be able to combine their emotional response with musical understanding.

Comprehension of the materials presented is essential for development in the language arts. As the child comprehends in logical sequence the ideas presented
and formulates relationships within his experiences, he retains the knowledge presented. Music reading follows the same sequence. The child hears first; then the eye reads the symbols of musical notation; the musical symbols convey tonal meanings which have already been perceived by the ear; and these meanings can only be understood in relation to the tonal concepts which they symbolize. Much practice is essential for the comprehension of language and musical skills.

Music reading facility depends on hearing. The child uses his ears to hear, and to distinguish sounds, while his inner ear is forming tonal images. Tonal memory is also used for composing original melodies. To be proficient in language or music reading the child must develop the association of aural with visual images and formulate his responses in accordance with his experiences. The child learns to distinguish sounds through their intensity, pitch, timbre, duration, sequence, and either rejects them or accepts their meaning. The area of sound discrimination is drawing the attention of many educators. Some educators believe that slow perceiving children may have difficulty in forming images of aural and visual experiences.

Listening activities in language and music reading provide experiences which develop insights and
discriminative judgments concerning the values inherent in the material being presented. Appreciation of music comes from the beauty that the child conceives from his growth in the use of skills.

Language Speaking to Music Reading

Speaking was defined as a communicative process of intellect reaching out to meet intellect. The child perceives the musical score with a background of musical experiences; he observes the symbols, forms, aural, visual, and mental images of the symbols; and physically responds to the musical meaning.

Statistics indicate that in our society the child will use the skills of listening and speaking more frequently than the skills of reading and writing. Educators are somewhat alarmed at this trend and are using more varied and interesting reading materials and techniques to motivate reading skills and appreciation. One of the desired goals of educators is that children will establish reading habits in the elementary school that will follow through their adult life. Some music educators have a somewhat corresponding philosophy concerning music reading. If we as music educators expect future generations to have the ability to perceive music and respond with an intellectual understanding of its component parts, the skills of music should be taught early in the stages of the child's
development. The child in the elementary school should develop the ability to use music as a means of communication and self-expression.

The child should learn to express himself musically before he enters the elementary school. However, unlike language expression where the average child can speak in phrases and whole sentences upon entering first grade, the child has been influenced by radio and television to the extent that his musical response in singing and bodily movement is fragmentary. The home environment and the amount of preparation given the child in musical expression will determine how and at what level the teacher will start her program of music readiness.

Comparison of Speaking Skills in Both Programs

The child comes to school with a substantial vocabulary, a set of language patterns, and many experiences which enable him to express his ideas. The teacher guides the child in the development of skills in proper usage of vocabulary, sequential order of presentation, expression of pertinent facts, and delivery techniques. Musically, background experiences are needed before the child can express himself. The child must have something to say by means of singing or rhythmics in a climate devoid of restricting formalities. The urge for musical expression comes as a result of musical experiences.
Music is the expression of the composer's inner emotions, feelings, and thoughts, through the medium of tone. The child's first musical attempt at self-expression is not comparable to the standards of great music but the child's first attempt in language expression cannot be compared to great orations. Each effort of expression is a beginning. As the child develops and matures he grows in the acquisition of skills which through insight and understanding give him the power to express his thoughts through language symbols appropriate to the medium of music or of language.

If a child can learn to speak, use his vocabulary, develop his aural comprehension of words, then auditory discrimination of words results. Learning to read and learning to speak develop by means of similar processes which suggest that if a child can learn to speak, he can learn to read. Once the child has observed, felt, comprehended, and reacted to musical experiences, his singing voice will gradually develop, giving him a means of self-expression through a musical vocabulary of melodic and rhythmic patterns, and an awareness and discrimination of aural and mental musical images. If the child can learn to speak, read, and sing, he should be able to perceive musical symbols and develop some proficiency in music reading.
Music reading is usually conceived as reproducing audible tones. Music reading as language reading and speaking can be a silent experience. Silent music reading uses the aural-tonal-mental images the music symbols suggest. Without the aid of inner perception of tone which music symbols suggest, fluency in music-reading progresses slowly.

Speaking is considered an art of expression requiring skills, understanding, and a responsibility to the listener. Music also is an art of expression with its own form and content requiring skills and understanding. "The development of an understanding of music as an articulate language begins in the child's own power to express emotions and ideas in musical terms." 6

Language Reading Readiness to Music Reading Readiness

Readiness for learning in any area of study is helping the child grow in action and thought through a well-planned curriculum of many varied experiences. The reading readiness curriculum in language and music consists of new experiences for the child through which he gains insight and familiarity to reading or music. Music and language reading instruction should contribute to the child's social, emotional, and intellectual development. The program in music and language reading readiness creates an atmosphere within the classroom conducive to activities
which invite and encourage each child to participate at his level of maturity and develops his ability to express imaginatively and freely his feelings. Music is an expressive art which can make a significant contribution to the child's total development.

Factors of Readiness in Both Programs

Readiness maturity is developed through the child's normal growth process of experiences and activities. Music and language reading demand a level of maturity at which the child has developed a desire to investigate and understand the symbols which give meaning to music and reading. The teacher has as many levels of maturity in the classroom as there are children. Each child because of heredity and environment has different amounts and kinds of experiences which affect his growth in maturing.

The child's ability to learn is innate, but his progress toward development of his capabilities depends upon his desire for knowledge. The teacher of language arts or music reading must provide motivating experiences which stimulate interest for advanced knowledge and understanding. Children aren't interested in reading books or reading music independently until they are confident of their ability to use the symbols for meaning and understanding. "Every child comes to school with an inherent love of music and with his own unique and preferred ways
of making and responding to music. And every child grows musically in his own particular manner and at his own rate of speed.\textsuperscript{7}

**Learning Factors Contributing to Readiness in Both Programs**

The types of maturity and experience factors which enable the child to learn new skills for understanding reading and music are basically identical. In language reading and music reading, growth of favorable attitudes and many non-technical experiences of wide scope and variety are the basis for sequential growth. The skills for language reading and music reading are one aspect of a total growth experience instead of being isolated subject areas. The child should have experiences in preparing for music reading as he does in language readiness. By doing and participating the child acquires the basic skills and develops an awareness of his need for finer techniques and skills.

**Mental Maturity**

The child's mental maturity is the crux of music and language reading readiness. The child's capacity to think, reason, comprehend, retain thought, formulate conclusions and responses are identical processes of perceiving meaning and understanding in reading—both music and language. The child's inner feelings and personality are affected by meaningful understanding of
music and language. Mental maturity in music and language readiness is a gradual process with many repeated experiences, directions, and responses. Children participate at the level of awareness and sensitivity for which they have been prepared; therefore, in music reading readiness and in language reading readiness the curriculum must be structured to help each child raise his level of receptivity and understanding within the confines of his innate capacity.

**Perceptual Maturity**

Reading readiness in music and language must develop the child's perception of visual and aural awareness and discrimination. Visual awareness of printed symbols in language and music reading follow the development of aural awareness. The child hears and perceives meaning by forming mental images of the sounds he is experiencing. Aural awareness of sounds is basic to normal child growth in all areas of study. Deficiencies in aural perception will slow the process of associating visual symbols and images with aural images. Understanding, enjoyment, and sensitivity to reading in music and language involves the development of the child's aural awareness, then visual discrimination, and finally the images created by the ear and eye cohere into a total meaningful experience.
Aural discrimination of sounds—pitch, intensity, timbre, duration, sequence—must be the basic concern of the teacher in developing the child's readiness skills for reading in language and music. Research conducted by Mildred C. Templin\(^8\) indicated the importance of helping the child develop his aural perception to the height of his capacity. Similar research was conducted during the 1960 school year in the City Elementary Schools of Mansfield, Ohio, under the direction of Dr. Edwin A. Fensch. A survey was conducted to discover what tendency or bearing aural awareness of tone productions had on the elementary child's reading ability. The children surveyed were below-average readers or those who had difficulty in hearing and reproducing tones in singing. The research data indicated that 60 per cent of the 119 pupils surveyed, had extreme difficulty in tonal awareness and also had reading difficulties. Data indicated that 78.1 per cent of the total group surveyed were boys. Data also indicated that among the poor readers tested, three-fourths of the cases were considered monotones. Researchers now feel that most children who are called "tone deaf" or monotones haven't developed an awareness of sound whether in singing or in reading. To help the child become aware of sounds, the teacher must structure her lessons to include those skills which will develop imagery in reading and in musical
experiences. The ability to assimilate sounds and symbols into images which are meaningful to the child, is one goal of music and language reading readiness.

Sensory Acuity

The child is an organism with inner feelings and personality. The elementary school strives to guide the child in developing skills which aid him in understanding and in expressing his thoughts. In teaching musical skills, the goal striven for is an understanding of music as an art distinct from teaching voice, instruments, or isolated drill.

Visual acuity is necessary in music and language readiness as the eyes must perceive the symbols—notes or letters—which call for the mental and aural images which have meaning for the child. The child’s visual maturity should not be forced but should be allowed to develop normally. The teacher can use large experience charts, physical movement, and oral activities to help the child control his visual problems by the time he is ready to observe the printed symbols in reading or music.

Social and Emotional Maturity

The child’s development in the direction of social and emotional maturity during the reading readiness period is a major concern of the teacher. Unless the child can adjust socially and assume his individual role within his
group, his progress toward reading will be extremely slow. Music readiness skills can contribute unmeasurably to social and emotional maturity. To experience success in learning to read language or music the child must have an awareness of how he can use language symbols to bring forth meaning to himself and to his peers. Music readiness skills can give the average child an outlet for his emotions and a kind of personal satisfaction.

Background of Experiences

The lack of experiences in the home is a barrier which the child must overcome before he can comprehend the meaning of printed and aural language symbols. A lack of musical experience in the home isolates the child from musical communication. In language and music reading readiness the child must have many varied experiences to establish his self-confidence, and open the door to knowledge and understanding through which his insight and appreciation will grow. As a result of the many experiences and activities of a reading readiness program, the child becomes aware of what language and music mean, how they are constructed, and establishes a climate conducive to favorable attitudes of learning.

The outcomes of a music and language reading readiness program may not be readily predetermined but they are basic to growth in the learning process. Music
and language reading cannot develop without an increase in exact knowledge and technical skills. The child in the primary school can enjoy and appreciate music on his level; nevertheless, growth in the enjoyment and appreciation of music will be greatly influenced by the skills he develops.

Language Reading to Music Reading

The curriculum of the elementary school often seems to be solely concerned with the development of language reading skills. Skills are taught in all elementary schools, but in a balanced program reading skills are used in many types of reading. Unless music and language reading skills are taught in context for the development of understanding and meaning, wholeness of the total art of music and language lose their essence. In the curriculum of language and music reading the teacher strives to help the child learn to enjoy, to know something about content, to comprehend, to be discriminative, to respond, to read, and to build background experiences which express lasting pleasures and satisfactions.

Music and language reading are symbolic mental processes involving the translation of abstract symbols on the page in the light of background experiences, into the meaningful patterns of sound and movement which the symbols represent. Reading, in language or music, is a medium for conveying thoughts to others and through which
thoughts are received. The author or composer translates his thoughts through vocabularies and symbols appropriate to his area. The reader perceives the printed page or score and translates the symbols into understandable thoughts or responses. The symbols on a printed page or score are a means for developing and clarifying the child's thinking into active responses in varied activities of language and music. Learning the skills of language and music reading help the child to understand, participate, respond, and enjoy his growth in the acquisition of knowledge.

Facets of the Reading Process

The constituent parts of reading—word perception, comprehension, reasoning, interpretation—are basic in learning all languages. To learn the skills of music reading and its constituent parts—melody, rhythm, harmony, structure—the child should develop facility in perceiving, understanding, reasoning, and responding.

Perception of the printed word (or musical symbol) as a mental image with understanding and meaning is the beginning level of reading. In language reading the child must learn to identify the printed word, become aware of details in word formation, discriminate among likenesses and differences, establish visual and aural images, and associate meanings to the words. In music reading the
child is guided in the direction of perceiving the total melody first and then to focusing his attention on the symbols of the score. The contour of the melodic line looks like it sounds, making development of aural and visual images easily perceived by the child. If the melody goes up or down in pitch the notation on the musical score would likewise show this rise and fall.

In language reading the child learns to perceive small phrases or sentences in one eye fixation and immediately associates meaning to the words. In music reading the phrase can be compared to a sentence in a language. The child quickly perceives the melodic and rhythmic contour and associates aural images with the symbols on the score. Isolating small melodic or rhythmic figures gives broken motion in the musical phrase. Likewise, the early method of teaching language reading by individual letters made the child's progress in reading a slow unmeaningful experience. The child perceives wholes of content—music or language—and then identifies the details of notation that contribute to the meaning in the total configuration. "Just as children learn to look for an idea as they read language, they should look for a musical idea as they read music; they should try to recognize what the notes say in music." As the child's skill in awareness and perception develops, he learns to
use small units in words, or short tonal-rhythmic figures in music in order to increase his ability in translating new materials where the meaning is unknown.

Reading for comprehension in language enlists the child's ability to understand words, the author's point of view, and important information stated. Comprehension of musical meaning through music-reading skills requires the child to be aware of musical patterns (melodic and rhythmic); symbols; pitch (musical sound); the composer's thoughts, moods, and emotions; and recognition of the musical ideas expressed. Sequential order and awareness of the musical score help the child to develop musical sensitivity, discrimination, and understanding. As the child comprehends the author's or composer's skill in expression of thoughts, he expands his personal skills and how to use them in a meaningful way.

Reasoning ability in language reading is basic to advancement in reading skills and knowledge. Reading skills help the child observe material, organize ideas in logical order, interpret pertinent ideas in relation to the child's background and experience, and retain important ideas that will broaden and deepen his personal life.

Musical reasoning, as with language reasoning, begins with the child's early readiness experiences of investigating and acquiring facts, usages, vocabularies,
and insights into the subject areas. Early experiences grow into the development of skills and as maturity in the use of skills is reached, the child formulates his beliefs from conclusions which he has drawn through logical reasoning of language and/or music. Musical reasoning helps the child build concepts of how music is written and heard. Structural analysis of the score, melodies, harmonies, and rhythms develops the child's sensitivity to the beauty of music as analysis of a poem brings out the beauty of thoughts which the author wished to express. Experiencing and logically understanding the beauty of music and literature through the development of reading skills, the child builds an aesthetic sensitivity within himself. The power or ability to reason is of greatest importance when the child reacts to his findings. As the child integrates ideas into his basic concepts, the interpretation or meaning he brings to the printed page or musical score becomes more interesting. The child's background and experience in language and music reading continually expands as meanings are expanded and clarified.

**Comparison of Reading Skills in Both Programs**

Reading skills are necessary for the child's advancement in our current society. Music reading skills also help the child develop and expand emotionally, intellectually, and aesthetically. The child must be motivated
through experiences before he has a desire to learn skills. The child should be aware of his objectives, specific purposes, and the processes by which he can obtain fluency in using skills. Once the child develops a desire or interest in acquiring skills, the teacher must supply this thirst for knowledge with proper materials and instruction on his level of ability, whether the area be language or music reading. The development of reading skills is a continuous process in both areas. The eye movements which are taught in language are the ones needed in music reading. Nevertheless, as the child's music reading skills increase and his eye muscles develop, music reading will demand not only left-to-right progression, a return sweep of the eye, recognition of individual notes, groups, patterns and phrases, but a vertical perception when he begins part singing or analysis of an instrumental score.

In language and music reading the child should perceive the printed symbol and immediately think its meaning, associate the correct pronunciation or pitch, and reproduce the symbol meaning in relation to its context of a meaningful whole. Words are symbols for things and ideas. As the child reads he perceives the word and its individual letters but he concentrates on the meaning and image the word recalls rather than the word itself. In music the notes have letter names but the child will develop through
mental and aural images the meaning of the symbol rather than an image of the symbol. Aural perception of tone or word sounds calls for identical skills in thinking "ear-mental" recall. Language words can communicate moods, feelings, concrete information and ideas. The musical score can communicate moods and feelings but does not convey concrete ideas in most types of music. Both notes and words are organized to convey sounds and ideas but musical ideas are nonverbal. Language letters and music notes are grouped into small units which represent specific words and sounds and the grouping of these small units into phrases, sentences, and compositions express moods, feelings, and ideas.

Language and music reading begin the development of reading skills with small vocabularies which expand proportionately with the child's development. Language reading begins with familiar "sight words" while music reading begins with musical sounds. From a basic vocabulary in both reading areas the child is soon associating the symbols of music and reading with meaningful images. Learning to read--language or music--is a continual process of clarifying, deepening, and broadening for meaning through skills.

Context clues in language reading are used to establish a definite meaning or pronunciation for words.
In music reading context clues could be defined as the dynamic symbols or chromatic markings which can often change the sound and total mood of the musical phrase.

Visual and aural acuity skills are basic in all reading. In language reading some children can pronounce, enunciate, and phrase all words in their reading text but will have little comprehension of what they have read. In music reading some children can read the musical symbols and reproduce the symbols in musical tones but once they have finished producing the tones reflect not at all upon the beauty of the total experience. The previous statements indicate that for comprehension of reading in language or music the child must be taught to respond to symbolic images rather than an mechanical devices. Music is an aesthetic art and its beauty is evident only when a living soul responds.

Fluency and speed of reading in language or music develops as the child comprehends the language patterns common to each subject and as his eye fixation expands through physical development. Advancement to proficiency in both reading areas comes through practice in reading. Music reading skills seem to develop slower than language reading skills but if analysis is given to the years of background experiences for each area, one would find that music reading skills develop more rapidly than language
skills. Nevertheless, one might also state that because the child is "ready" for the development of language reading skills before music reading skills—because of his background experiences—and since both areas exercise many of the same skills, language reading skills are, in reality, responsible for the accelerated development of music reading skills.

Factors for a Balanced Program in Both Areas

The belief is expressed here that music educators could advance their programs of musical skills and help more children acquire and retain music reading skills if they followed some facets set forth in a balanced program for language reading. As previously discussed, language reading has three areas for development in a balanced program; namely, instructional, functional, and recreational. Time allotted for presentation of basic skills is necessary in both reading skill areas. The teacher should know the ability and achievement level of each child and present materials which the children need for progress. Music educators often have very little time to teach the musical skills when compared with the time allotted for instructional skills in reading. Nevertheless, the amount of time allotted for different areas of instruction doesn't change the manner in which children learn. The music educator must allot an appropriate amount
of time for instruction in the skills and not let the quantity of skills replace the quality of the child's comprehension.

Functional reading may be conceived as a period of individual response after the basic materials (skills) have been presented. The child must learn to use the skills to which he has been exposed. Reading doesn't develop from one basal reader in music or language. As a child learns to use resource materials in language reading, he uses some of the same skills in making musical concepts become part of his musical understanding. A program of functional reading in language and music gives the teacher an opportunity to work with the individual child, helping him discover the knowledge he is seeking, and advancing the use of his reading skills.

Music motivates children in many different areas. Unless time is allotted for children to pursue the area of music which interests them, they soon lose the desire for knowledge. When a child loses his desire to learn, whether in reading or music, his development of skills comes to a terminal point. With the aid of the teacher, functional reading aids the children in the utilization of skills which they have learned and helps to bring forth additional knowledge and understanding.
In many schools a time for "recreational reading" is provided. During this time a child can pursue his ideas at his own stage of development; he can pursue specific objectives which have meaning for him. The teacher is frequently able to lend assistance to the child when reading activities are a portion of the school day.

Recreational time for music skills has a great deal to offer in a music program. The major areas of music—singing, reading, listening, rhythmic response, and creating—all offer the child areas for exploration. Conversely, with time allotted for creativity the child learns to use his skills perhaps in composing simple melodies; in making rhythm instruments on which he can play the notation presented during instructional time; in listening to great compositions for specific facts; in responding bodily to music; or, in listening to determine merely the mood. If children learn to listen, comprehend, respond, and appreciate music by use of the many skills, then the child may carry these discriminative skills with him to adulthood.

Factors for Grouping in Both Programs

All facets of education are concerned with a goal of helping the child learn ways of making knowledge part of his total being. One way of caring for each child in the classroom has been provided by arranging children who work well together into groups. The grouping areas are
often referred to as ability, interest, and individual needs.

Musical grouping in the elementary school according to ability, interest, and individual needs is usually an unorganized program. When children reach the fifth and sixth grades they form a grouping themselves which usually will parallel the reading groupings. The children who have advanced according to their ability are using their musical skills for more information. Other groups of children will unite to work on given units of study if the teacher directs them.

The child who is often lost in musical skill groups is often the child who is rather slow in acquiring basic skills. The language reading program cares for this child by supplying individual attention from the teacher and reading materials on his ability level. If the slower child is given reading material at his level, he should also have musical skills within his level of comprehension. Fluent music reading skills aren't essential to enjoy beautiful melodic and rhythmic lines. The child must be taught to comprehend skills within his ability in reading and music rather than become frustrated when he is unable to progress as rapidly as other members of his class.

Instrumental music provides for heterogeneous grouping of children. Talented and interested children
play together in bands and orchestras with the talented child helping the one with lesser ability while both are participating in a meaningful experience. Many children respond to musical skills by playing solo instruments or one of the social instruments (song flute, recorder, or autoharp).

Arranging children according to ability, interest, or individual needs for instruction in the music reading skills would eliminate forcing all children through the same material at the same time. Researchers have shown that individual and small group teaching is the most adequate way to present reading skills; therefore, the writer believes that grouping for musical reading would advance the child's development of musical skills.

Summary

Throughout history man sought for skills of communication. Communication has been exchanged through language and music which have ways (printed symbols) of conveying ideas, feelings, and emotions. Communication through printed symbols (language or music) enables the child to develop an awareness of what he has read and understood.

Listening, whether in music or speaking, requires the same logical mental process to arrive at a conclusion for himself. The child learns to distinguish and perceive through aural and visual images the sounds being presented.
He comprehends, reasons, and responds as a result of the communication. As skills in listening patterns and vocabulary expand, they become part of the child's life, helping him to understand and to appreciate aural communications of language and music.

The child must be taught to express himself audibly in words or musical sounds. He is directed toward self-expression in the language arts through basic vocabulary skills and if he is to be uninhibited in music, he must also be taught to reproduce the aural-toral-images he gains from music symbols and sounds. As the child gains skills in perceiving and understanding, he progresses in his ability to express himself. If a child can learn to speak, to use his vocabulary, to develop his aural comprehension of words, then auditory discrimination of words or music symbols results.

Reading readiness in any area is dependent upon experiences which help the child mature mentally, perceptually, socially, emotionally, and in sensory acuity. A child exposed to the experiences and activities of a reading readiness program usually becomes aware of the meanings in reading and music, how they are constructed, and acclimates himself to favorable attitudes for learning.
Learning to read in language or music is a continual process of clarifying, deepening, and broadening one's skills for meaningful understanding. Nevertheless, if reading skills are presented as isolated subject matter, they become abstract facts which have little effect upon the child's development of meaningful experiences.

The elementary music curriculum can be organized to give the child activities and experiences that are conducive to continuous growth and development. If the child acquires background experiences on his level of understanding that are organized in a sequential, developmental pattern, he will acquire skills of aural and visual perception, understanding, reasoning, and responding as a continuous learning process. Music and language reading offer every child something of interest. The teacher must find materials for each child that are within his level of comprehension. With subject areas as vast as language and music reading, there seems little excuse for a child to be isolated while his classmates are understanding, developing, and expanding meaningful experiences in language and music reading. The elementary curriculum is dedicated to creating well-rounded boys and girls with aesthetic values that will develop with them into adulthood.
Footnotes Chapter IV

1. Music Education Source Book Number Two, op. cit., p. 3.


CHAPTER V

THE APPLICATION OF LANGUAGE ARTS PRINCIPLES TO MUSIC READING

Music may be a very important part of the small child's life. Music is vast in scope but can be represented by the simplicity of a short melodic line. Often the beauty of meaningful experiences lies in the comprehension of materials which are being presented.

Before the teacher can help a child make use of music, she must give him an abundance of desirable musical experiences in which he can participate pleasurably and successfully. It is the teacher's responsibility to make those opportunities for self-expression possible, to select appropriate and worthwhile materials, and to give the child adequate guidance. As has been noted, it takes a great deal of sensitivity and understanding on the part of the teacher to know just when a child is ready to learn new skills. The teacher realizes that the child's knowledge and abilities develop in a process of slow growth and that he must be guided into experiences at times when he can perceive the meaning in the experience.

Listening Skills

When the child enters school, the first skills he must learn are those of listening. The child must develop
a desire to receive the thoughts of others, understand the meaning of the communication, and comprehend what was communicated to him in the light of his experiences.

In language, the teacher establishes a climate within the classroom for various phases of listening. The phases of listening skills in language were purposeful, accurate, critical, responsive, and appreciative. When the teacher presents music, she should be as concerned about the learning attitude within the classroom (climate) as for language listening. Listening is receptive and reflective. If the teacher motivates the listening experience, the children will be attentive (receptive) to the instruction. The teacher must plan the material she is to present and be very familiar with the material she is presenting for the development of listening skills in music. The listening materials chosen should be ones of real musical value and appropriate to the child's understanding, age, musical experience, interest, and ability. The teacher should only present those listening materials that are of value to the child at his stage of development. If listening skills in music are presented as carefully as they are in language (with emphasis upon the child and not upon what the teacher is musically enjoying) the climate may be described as satisfactory for a listening experience in music.
The sequence of material in musical listening progresses from the short and easy-to-understand compositions to longer and more difficult compositions. As the sequence of listening experiences continues, the child's response to musical listening should become more perceptive and discriminative. As the child develops an awareness of listening, the teacher should help him find what there is to enjoy in music. The teacher should give the child something to listen for in the music; she should aid him in discovering that there are many ways of listening to music.

As the child acquires these skills, he progresses to more independence in his learning. The teacher will continue to instruct the child in suggesting that he determine: the moods in the composition; if the composition tells a story or if it is a pictorial poem in music; what the musical ideas or themes of the composition are and how they may be identified; what instruments or voices are used in the composition; and what characteristics of the writings of different composers are represented. The acquisition of these many skills leads the child to adventure into compositions on his own, to make discoveries, and to reflect upon the meanings within the music. He is also encouraged to share his ideas with others.
As the child advances to the last of the intermediate grades and has been guided in acquiring skills of listening, he should develop the skills of critical comprehensive listening and expand his auditory skills. The skills at this level of development in music are ones of distinguishing sounds, pitches, timbre, tone color, major and minor modes, meter patterns (rhythms), and structural analysis. The basic response to music is through listening, for it is pertinent to all musical experiences and learnings. Only as the teacher provides a variety of worthwhile listening experiences in music (as in language) can the child respond with sensitivity to the beautiful expressive qualities found in music.

**Speaking Skills**

The language arts program of speaking has a great many skills which would be very essential in the music program for the elementary school. The first speaking skills the teacher helps the young child acquire are those of self-confidence, poise, and an interest in responding. The skills developed later are those of an enlarged vocabulary and a pleasant voice to use in participation. The child in starting to school has already developed the fundamental skills of responding and the teacher builds on the foundation already established. The teacher who
initiates musical experiences for the young child should not forget that the child, in most instances, has not acquired the basic skills in responding to music; therefore, his musical responsiveness cannot compare with his oral language responsiveness at this stage of development. The child's first attempts at singing or responding physically to music are often quite crude. The continuous development from beginning singing is as slow as the sounding of beginning word letters in language. The teacher must work with individuals, small groups, and the whole class. The child's aural imagery of a song must develop before he becomes an "in tune" singer. As the child's aural perception develops with the large muscles in his physical development his progress in music begins to take definite form. The skillful teacher presents beginning musical experiences as fun or play time. The teacher will present a great variety of songs which the children learn by imitation, or by "rote." If the child learns songs in a pleasing atmosphere he will associate a feeling of pleasure with this experience that serves to advantage in developing the child's poise and self-confidence.

The child's responsiveness through physical movement is a marvel of development. Most young children like to use their bodies to respond to music. The first rhythmic experiences the child has at school should be free
movements; thus he will feel no restraint in his response to the music. When the child has found enjoyment in responding to music according to his innate feelings, he is then ready to experience the more technical skills required in walking, skipping, hopping, galloping, running, and sliding to the rhythm of the music.

The teacher doesn't forget a child when he can't imitate beginning sounds during the first few attempts thus she shouldn't label a child as "hopeless" when he can't sing on pitch or respond with correct rhythms. In language when a child has difficulty the teacher finds another approach to the problem knowing that through repetition and different techniques most children solve their problems. The same philosophy should apply in music. Many children love to sing and do sing several months before their oral and aural perception cohere into beautiful sound.

The child responds when he has something to express. As in language, the teacher must provide the materials and motivate the child to respond according to what he hears and feels. Rhythmic experiences through singing games and dances will help the child develop coordination and poise. The teacher should guide the child toward creative expression in music as in language. The child should be encouraged to create his own songs or rhythmic patterns.
Creative activity is rewarding to the child as it provides him with the freedom and emotional release he needs in order to explore, discover, and express his own musical meaning from the experience. The teacher can help and encourage the child to enjoy and use his freedom of expression, to make the most of his resources, and to develop his own standards of achievement.

**Reading Readiness Skills**

The constituent elements of readiness in language and music have been discussed earlier in this study. Readiness is the child's level of development that causes him to mature mentally, physically, socially, and emotionally in the perception and understanding of new skills. The language teaching skills discussed under listening and speaking in this chapter are music reading readiness skills.

The first grade classroom teacher usually plans the first six weeks of the school year as a reading readiness period. The first grade year is usually considered the readiness period for music and many times the second grade teacher will extend the music readiness period for the first half of the second grade. If the teacher follows the musical development of her children as she does in language, the music reading readiness period will be climax ed when the children are ready to comprehend the
first basic skills of music reading. Learning to read music (as in language) is a gradual, continuous and incidental process. The musical symbols are devices which the composer uses to convey his musical feelings, understandings, and meanings. Readiness is a continual learning process for new understandings and for broadening of the child's ability to use the language of abstract symbols in reading or music reading. The teacher must realize that in music, as in the language arts, readiness is never terminated. The teacher should continue to guide the child in clarifying, deepening, and broadening his understanding and enjoyment of music each time she introduces a new technique or skill which will enable the child to expand his abilities in musical feelings, experiences, and ideas presented in the musical score. Objectives for a program in music reading readiness are found in Appendix A. **Music Reading Skills**

In language reading the first actual reading experiences are realized not from individual texts but from large charts, books, or flash cards. The child who has progressed through a readiness program can understand and respond to experiences in words, phrases, and sentences, and now for the first time he must look at the symbols of language, understand, and respond to their total meaning. Music reading is acclimating the eye to perceive what is inherent in the musical score. The child
doesn't perceive the individual tones but the whole picture of music as notation, rhythm, melodic line, and the sound. The first music reading phrases are often presented on large charts or from the chalk board.

The first musical notation presented to the children on large charts usually comprises step-wise scale passages of five tones or a skipping passage of the first, third, and fifth tones in a scale. These charts often show only the direction of the notes and as the children can respond with the meaning the symbols on the chart recall, the teacher can slowly expand the notation until a complete musical phrase is shown. The teacher will expand the musical notation on charts until she has presented in meaningful context all the important facts the child would need to have a successful and enjoyable experience with the first song he reads from his own text book in music.

If the child is to progress in music reading as he does in language reading, the teacher must have materials suitable to the child's capacity; she must allot a specific amount of time for the various phases of music instruction during the school week; and she must always be concerned with the progress the child is making toward his music reading goals. The materials the teacher selects for the teaching of music reading should be those of quality. Quality materials indicates media that is suited for the
child's progress at each level of his development as well as musical media by acknowledged masters. Objectives for a program in music reading are found in Appendix B.

A Music Reading Program in the Elementary School

A program for music reading is necessary if children are to benefit from sequential presentation of fundamental experiences and skills. However, the presentation of reading skills is not a goal in itself but rather the means by which intellectual understanding of the musical score is achieved. Musical skills are stressed in order that one may enrich the lives of children, both as individuals and in groups. The child should learn to enjoy music within his levels of comprehension, and be taught those skills which will enable him to reach the maximum comprehension within his capability.

The reading of music begins long before the child perceives the printed symbols of the musical score. Reading experiences are forming when the child's eyes and ears cohere for musical understanding. The more a child understands in music, the more desire he has for exploring and refining the musical meanings inherent in music of quality. When the child is ready for additional skills, the teacher will present each skill in a musical context. Each skill may be presented several times but in different musical contexts until the child comprehends the precise musical meaning of each skill. The focus of a sequential music
program is not how fast or slow the basic fundamentals are presented but how thorough the teacher has been in introducing children to the meaning inherent in musical symbols. The child must be taught to perceive the musical notation, to understand the musical ideas presented, to respond to the meanings recalled in the music, and to appreciate the full meaning inherent in the composition—this is, reading the musical score. The refining of skills in perceiving and understanding enables the child to establish his own goals of music appreciation within his level of understanding. A music reading program is outlined in Appendix C.

SUMMARY

The challenge to educators is to teach in such a manner that children will learn through continuous well-planned experiences: to perceive visually and aurally; to understand the communication; and to respond to the communication with a degree of meaning comparable to their level of development. Research in the development of children has shown that all children develop in a general pattern of growth consisting of many areas and levels. Children grow individually toward maturity in each level of development. The chronological age of children is only an indication of their level of development, as all experiences in life affect the growth of each child toward maturity for learning.
The language arts program in the elementary school strives to provide those experiences for each child that are best suited to him at each level of development. The language arts program provides for the child those background experiences and skills which should enable him: to listen with a degree of understanding and meaning; to communicate orally with his peers those ideas and conclusions he draws from pertinent information; and to read by observing visual symbols, by translating these symbols in light of mental imagery, by reflecting the meaning of the symbols, and by comprehending the meaning the author expresses through the medium of printed words. The child unites the images of visual-aural-mental perception to interpret the meaning of the communication to his own life.

Music is also a form of communication. The child must develop the skills that are the keys to understanding the meaning the composer indicates in the musical score. The child develops the skills of musical understanding when he unites the eyes, ears, and mind in critical awareness of the musical score. The child develops musically in the same general growth patterns indicative of language learning. Children must be guided toward those experiences that enable them to perceive and desire more knowledge in language and musical meaning. Children will learn as they are made "ready" for each level of
development. Each skill in any subject area should be presented when the children can comprehend the meaning being presented. The value of learning skills is to contribute to the development of the child in order that he can participate in society with the facility he is capable of developing. Skills of music reading and language arts enable the child to understand, develop, and expand the meanings inherent in both areas with aesthetic values that develop with him into adulthood.

CONCLUSIONS

This study was undertaken to determine what relationships existed between the language arts and music reading in the elementary school. Research indicates that children develop according to levels of growth relative to their innate capacities. Children develop the basic skills for learning as a result of experiences, Children are experiencing readiness activities for language learning long before they enter school and yet they experience a well-structured program of activities that enables them to progress toward a level of maturity at which they are able to perceive the symbols of printed words.

The process of learning to read musical symbols follows a pattern of growth identical to that of language
reading. Therefore, the children should have a planned readiness program for music reading. The readiness program for music reading should cover a longer period of time than language readiness as language readiness is usually begun in the home while very few children are aided in musical experiences before entering school. Also, musical skills should be presented in meaningful context as the children develop the maturity that enables them to perceive, understand, and respond to the meaning of the symbol.

Since the reading of music and language develop according to the same general patterns, this writer feels that materials in both areas should be presented in the same type of continual, well-planned sequence. If the teacher of the self-contained classroom would teach the program of meaningful musical experiences as she teaches the language arts, the children would terminate their elementary school experiences with far broader and more meaningful musical experiences. Not all children will learn to read the musical score with meaningful fluency and ease but all children should be able to enjoy music and understand some of the basic skills necessary for perception of the beautiful and meaningful ideas expressed through the musical score.
RECOMMENDATIONS

This study indicates that if teachers are to be placed in self-contained classrooms, they should be trained to guide the child's musical development in the way she guides him in learning to read in the language arts program. Teachers are often given the impression that the learning of skills in music reading is a memorization process and, as a result, little meaning is associated with the symbols of musical notation.

Teachers as well as children should learn to enjoy, perceive, understand, and respond to music as a result of meaningful experiences. The teacher has a very thorough understanding of the levels of growth through which the children should progress and has been trained in the methods and materials to use for the most desirable climate in which the children could learn. With the wealth of knowledge the teacher possesses children should be enabled to develop within the limits of their abilities. As a result of this study, the writer believes that if a music curriculum is developed in light of the growth process for learning and with the sequential presentation of musical experiences, the self-contained classroom teacher can be taught to motivate the learning of music reading skills in the same manner which she motivates
language reading skills. Musical experiences can be taught according to the development of the children in the classroom. Music experiences can be taught as a well-balanced program using the techniques of grouping and individual interests.

The application of teaching techniques used in the language arts and music reading programs is an area needing expanded study. If the educational trend toward self-contained classrooms continues, the preparation of the teacher for teaching musical skills in light of techniques for the child's sequential growth and development is an area for further study. All children should reach adulthood with attitudes of meaningful understanding and enjoyment of music through the use of music reading skills.
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APPENDIXES
APPENDIX A

Objectives for a Music Reading Readiness Program

To establish a climate within the classroom that is conducive to the reception of musical experiences.

To plan musical experiences which are fun for the children.

To motivate the children in such a way that they want to participate in musical experiences whether they are singing, responding physically, or listening.

To develop within the children wholesome attitudes toward music and a desire for learning about its basic elements.

To analyze the children, finding their disabilities in visual, aural, oral, and motor responses as well as their social adjustment within the classroom.

To sing a wide variety of songs that are within the child's level of interest and capability to which he can respond by singing, listening, and dramatizing.

To plan varied rhythmic experiences which would guide the child in using his body as a medium for expressing his feelings concerning the music and what the music means to him; for example, the mood, the tempo (fast and slow), the dynamics (loud and soft), and the rhythm. All children should experience familiar musical forms, such as walking, running, skipping, sliding, and pretending to music. Rhythmic response is background experience for the visual perception of rhythmic figures and is also an emotional release for the rapidly growing child.

To plan listening experiences that start within the child's level of comprehension and expand to include the basic skills of aural discrimination.

To aid the child in building images (concepts) of tonal sounds and forms through experiences that are fun but have a wealth of musical meaning.
Tonal concepts of:

1. Melody--The child should be aware of left-to-right progression of the music line. The melodic phrases can be shown by moving the hand in an arc as the child learns the melody. The child should be aware that a melody rises and falls within each phrase.

2. Dynamics--
The child should be aware that music is variable in degrees of loud and soft because of the nature of the composition rather than the way he feels in adjusting the volume on the phonograph or singing beyond his natural level to release his emotions. The child should be shown that the text of a musical composition often dictates the variance in dynamic levels.

3. Mood -- The child should become aware of the differences in musical compositions. The child shouldn't know the technicalities that produce the different moods but he should know that some music expresses happiness while other music expresses sad feelings. The terms happy and sad are only basic suggestions for the expression of major and minor tonalities.

4. Pitch-- The child should be aware of the variance in pitches. The child should be able to distinguish high and low tones as well as like tones. Perhaps the greatest area of teaching in readiness is the aural discrimination skills. Aural discrimination takes a great deal of time to develop but once the child has these basic skills mastered he progresses rapidly.

5. Harmony--The child should be aware of more than one voice or instrument uniting to produce beautiful sounds.
To develop a musical vocabulary of sounds, symbols, and patterns with the oral/aural images necessary for the child's perception, understanding, and meaning.

To develop within the child an awareness of likeness and difference in voices, in instruments, in scalewise passages or skipping sequences, in rhythms, in tempos, in moods, in duration of time, and in musical form without the actual music reading symbols but using visual, oral, aural perception to draw forth mental images unique to the child.

To aid the child in the selection of musical activities through which he can express himself creatively and thus build his standards or goals of music appreciation.
APPENDIX B

Objectives for a Music Reading Program

To help children have fun and discover interesting facets of music as they learn to read the musical score.

To help the child observe in the music text those musical "vocabulary" sounds, symbols, and patterns already a part of the child's comprehension and understanding.

To help the child perceive the over-all outline of melodic phrases within the whole composition. The child should learn to associate the visual symbols in the phrases with the aural images previously experienced, to aid him in understanding the tonal direction of the whole composition.

To help the child readily discriminate the high and low pitches on the staff with aural images learned during the readiness program.

To help the child perceive visual similarities and differences of note patterns. The child should build an awareness of visual and aural images in relation to the duration of tones as fast, slow, or medium.

To help the child become more accurate in the perception of tonal patterns by aural images while looking at their visual representation.

To help the child perceive what he sees in musical notation and hear what he perceives. The visual-aural-oral images must be expanded and refined if the child is to progress in musical understanding.

To help the child expand his visual perception by reading in musical phrase sequence, aurally recalling the familiar note patterns each phrase contains, and to arrive at a stage where a rather comprehensive understanding of the composition is realized.

To help the child refine his skills in perceiving the important melodic themes or note patterns that frequently occur in a composition. The quicker a child can perceive
the central theme or idea of a composition the more readily he can understand the meaning of the whole composition. Short drills on fundamental note patterns and scale sequences are as necessary to music as they are to language.

To help the child develop the skills which enable him to perceive and interpret what he sees in a musical phrase (visual and aural images) in one reading of the musical score. The child's eye-ear-mental perception quickens as he reads more and more music with emphasis upon refinement of his skills.

To help the child visually observe the musical notation, perceive the meaning, and reproduce the aural image the notation indicates, as a simple melodic line or in harmony with another melody, as fluently as the child's levels of development will permit.

To help the child understand and appreciate the facility he is acquiring in the reading of music. As the child refines his skills in the reading of music, music reading becomes a means whereby he can express his feelings and understanding of the elements of music.
APPENDIX C

A Music Reading Program for the Elementary School

The music reading program which follows will be structured for each grade level. The outline is arranged grade-wise to facilitate the teacher of a particular grade level in preparing her over-all outline (plan) to meet the needs of the average child in her class.

The teacher of a specific grade level will teach on various levels of learning. The teacher should start teaching on the level of development the child has reached and progress with him as rapidly as his capacities will enable him to develop and understand.

FIRST GRADE

Singing Experiences

Teach a wide variety of songs that are of appropriate length and interesting to sing.

The range of the songs taught should be within the child's voice range if the teacher is to motivate an interest for participation in singing experiences.

Include many songs that motivate toward actions of imitative response or free response.

Include the traditional kindergarten singing games.

Include many songs that can be used for individual responses and group participation.

Help the child find his singing "in-tune" voice.

Listening Experiences

Listen for enjoyment and relaxation.

Plan listening activities that require the child's attention before he can respond.

Listening so the child can imitate the songs the teacher presents.
Rhythmic Experiences

Create an atmosphere conducive to freedom of movement. (fingers, hands, arms, legs, and body)

Plan activities which provide for experiences in feeling rhythmic walking, running, hopping, jumping, sliding and galloping.

Plan activities that call the child's attention to differences in loud and soft, fast and slow.

Reading Readiness Experiences

Encourage activities that build an aural perception of high and low sounds and the direction a melody takes.

The objective is to begin the basic experiences that will later develop the child's oral and aural awareness.

SECOND GRADE

Singing Experiences

Continue to expand the basic song repertoire learned in the first grade with additional song materials.

Include more songs that can be used for development of the child's tonal response in increasingly longer phrases.

Include fun songs with nonsense words that are purely for the child's enjoyment; i.e., "Old MacDonald Had A Farm" with the various sound effects.

Include more singing games. The difficulty of the game should be governed by the muscular development of the children.

Continue to offer guidance and encouragement to the uncertain singer.

Listening Experiences

Include listening activities for pure enjoyment.

Plan listening activities that will motivate creative activities in response to / or with the music.
Include listening activities for the learning of new songs.

In the latter part of the year, plan activities for development of an awareness; of the sounds of the basic instruments; of the sounds of a scale-wise sequence of tones; and the sound of the scale intervals which are frequently used in the text book in music.

Reading Readiness Experiences

Continue to develop aural discrimination of note patterns and sequences found in song materials.

Develop an awareness of quarter, eighth, and half notes by rhythmic feeling.

Experiment with rhythm band instruments for rhythmic feeling and the child's physical development.

Stress melodic and rhythmic patterns that are identical.

Introduce the sound of a musical scale and musical patterns through the use of resonator bells or other similar instruments.

Introduce from the chalk board or large charts the short melodic sequences and scale, chord patterns the children have already experienced by aural imagery.

Introduce these beginning symbols and sing the notation for the children. All note patterns shown visually should already be a part of the child's aural and oral experiences.

Introduce a familiar song in notation from the chalk board. Let the children experience seeing what they sing and hear.

When the children are ready to perceive the symbols of music, then introduce the music text book.

Let the children follow the songs which they have learned by rote.

Notice that the children are using the left-to-right eye movement in perceiving the musical score.

Play games of identifying short note passages by singing and then finding the correct symbols.
Introduce any specific skill in context that a child might need later.

**THIRD GRADE**

Singing Experiences

Continue to expand the basic song repertoire by imitative learning.

Continue to expand the musical patterns used as musical vocabulary in the reading of music.

Teach simple songs with books in the hands of the children. Use numbers or syllables to sing familiar note patterns found in the new song.

Show the children how to follow the movement of the melody in up and down positions.

Continue to help the uncertain singer.

If the children are ready to carry a melody independently then introduce some of the easy rounds by imitation.

Always include singing for fun and enjoyment.

Listening Experiences

Help the child enjoy listening to short but beautiful compositions.

Help the child develop an awareness of the mood, the themes, the different rhythms, and the instruments or voices used in the composition.

Expand the child's awareness of the sounds different instruments produce.

Introduce some music that is characteristic of a group of people or of countries in whom the children might be interested; e.g., Indians.

Rhythmic Experiences

Continue to introduce more singing games and folk dances.

Continue to refine and expand the rhythmic motion inherent in musical symbols as walking, running, skipping.
Create rhythmic patterns that can be played on percussive instruments that are available.

Reading Readiness Experiences

Help the children develop an aural awareness of the melody in a new song by observing the general direction of the phrases.

Help the children identify identical phrases in a new song from visual perception of the musical score.

Encourage the children to attempt a new song by singing the patterns that are familiar to them and then try to find those tones that are completely new. Children gain much satisfaction from independent discovery but should be given assistance with difficult passages.

Present the specifics of musical notation—treble clef sign, measure bars, lines, spaces, sharps, flats, notes—when they are of particular interest in the musical composition the children are experiencing. Children must develop an understanding of specific symbols by observing them in musical context and by repetitive attention to the symbols.

Specific symbols of musical notation should produce a musical image but memorization of specific symbols tends to be a mechanical process with little meaning to the child.

Creative Experiences

Encourage the children to dramatize some of the songs they learn.

Encourage original rhythmic movements for singing games and folk dances.

Encourage the children to compose original poetry or prose to familiar tunes.

FOURTH GRADE

Singing Experiences

Continue to build a repertoire of many varied songs that are interesting to the children and of musical value.
Songs should be taught by imitation, by observation of the familiar patterns in the musical score, and by some actual reading of the musical symbols.

Begin readiness for two-part singing by exploring with rounds, dialogue songs, easy descants, and then perhaps harmonize the ending tones of very familiar songs.

Continue calling the child's attention to musical vocabulary patterns found in many songs.

Teach familiar and new singing games and dances that are of interest to the children and within their ability.

Continue remedial experiences for the uncertain singer.

Continue to sing songs for fun and enjoyment that will enable every child to participate.

Listening Experiences

Motivate the child to develop an interest in listening to various types of musical compositions.

Continue the child's development in awareness of moods, rhythms, themes, and instruments of the band and orchestra.

Help the child begin the development of a permanent repertoire of listening materials.

The basic repertoire of listening should include: music of quality which the children can perceive with understanding and meaning; important facts about the composition and its structure; important facts about the composer and the medium through which he chose to present his musical ideas.

If possible let the children attend a concert by live performers.

Rhythmic Experiences

Continue a variety of rhythmic activities which enable the children to respond with appropriate movements.

The children of average development should be able to distinguish accented and unaccented stress in the music and the rhythmic feeling of quarter, eighth, half and whole notes.
Encourage the children to add a rhythmic accompaniment (such as clapping or tapping) to some of their songs.

Reading Experiences

Continue to broaden and refine the child's musical vocabulary by more acute perception: of identical and different phrases; of tonal movement up and down by scale-wise passage or by skips; and of the specifics in musical notation.

Help the children learn new songs by using familiar tonal patterns and the application of syllable or number techniques.

Help the children associate the visual perception of rhythmic symbols with the physical feeling of the rhythmic symbols.

Motivate the children to attempt new songs but suggest only songs that are within the child's level of ability.

Approach the reading of music in a slow, consistent, meaningful sequence according to the development of the children in perceiving, understanding, and responding.

Creative Experiences

Encourage opportunities and activities for the children to express their original response to rhythms, songs, and dramatizations.

Encourage the composition of original words set to familiar tunes; the composition of simple melodies; the composition of rhythmic accompaniments.

Encourage exploration of the autoharp, resinator bells, piano, and any music instrument available.

FIFTH GRADE

Singing Experiences

Continue building a repertoire of many songs taught by imitation, by observation, and by actual reading of the musical notation.
Call the children's attention to correct posture and let them experience the sound of the singing voice with poor and correct posture.

Guide the children in expressive singing by using the words of the text and the phrasing in the melodic line.

Continue the presentation of rounds, descants, and simple two-part harmonization. A round should first be taught as a unison song before the children are expected to sing the tune in two-parts.

Children will be able to sing in two-part harmony when they can visually perceive the symbols of the musical notation, recall the aural images the symbols represent, and reproduce the sounds of the symbols.

Singing in harmony is a gradual process; therefore, continue to review unison songs and musical "vocabulary" patterns.

Help for the uncertain singer should be given individually and privately at this stage of the child's development.

Continue singing for fun and enjoyment. The children learn to sing well by many well-planned singing experiences.

**Listening Experiences**

Guide the children in developing for themselves an atmosphere conducive to an enjoyable listening experience.

Guide the children in expanding their permanent repertoire of listening materials. Give the children suggestions and constructive criticism for their level of ability.

If the children are aware of the different sections (parts) in a total composition, the structural form of various types of compositions could be presented. Confine the presentations to structural analysis of musical forms in which the children are interested and which they can understand.

Plan activities to expand and refine the skills of perceptive awareness and discrimination through listening experiences.
Rhythmic Experiences

Children at this stage of development are often interested in the rhythmic movements and dances of people in other countries. Correlation of singing games and dances with areas of the social studies curriculum are interesting to the children.

Guide the children in using various rhythmic patterns to accompany their songs.

If the children are interested in playing rhythmic patterns on instruments, they may wish to make various percussive instruments and compose a rhythmic composition which they can play.

Reading Experiences

Learning to read music should be a natural process through which the children can gain finer understanding of musical meanings, but not all children will learn to read musical notation at the same time or with the same degree of facility.

Review short melodic patterns with drill techniques to refine and stimulate a faster recall of symbolic images.

Children will gain facility in reading musical symbols by many well-planned experiences of reading musical symbols that they can perceive, understand, and to which they can respond.

Use many songs for the development of reading skills that are easily sung. When children succeed in reading musical notation in a satisfying manner, they enjoy the challenge of more difficult material.

Construct remedial reading activities for the children who haven't developed the skills of music reading.

Creative Experiences

Motivate the children to compose original melodies or original texts which the whole class can learn.

Motivate the children to enjoy interpretative movements to music. Children can develop many beautiful dance patterns when they no longer imitate the patterns of other persons.
Many children respond to musical meaning through the medium of abstract art. Children who have difficulty in responding to musical meaning orally often have a thorough understanding of music and are able to express this meaning in artistic activities.

**SIXTH GRADE**

**Singing Experiences**

Continue the development of a repertoire of song materials. Children at the sixth grade level will learn some songs by imitation as their development of skills in reading of music remains below the level they are capable of reproducing by imitation.

Continue activities to develop the children's visual, aural, and oral perceptiveness.

Perfect some songs to the extent that the children can experience a very satisfying awareness of the beauty in music.

Strive for accuracy in reading easy melodies.

Continue repetition of skills needed in reading unison and two-part music.

When the children can successfully sing in two-part harmony, challenge some of the more advanced children by adding a third melodic line.

Provide additional opportunities for children with advanced abilities to participate as individuals or in small ensembles.

**Listening Experiences**

Continue to guide the children in the development of skills which will enable them to listen, perceive, understand and enjoy many types of music that are within their level of comprehension.

Guide the children in a further development of their repertoire of listening materials.

Continue presenting general structural patterns of musical forms of interest to the children.
Continue activities that develop awareness of musical instruments, their sound, and classification by "family" or by choir.

Plan concerts for the children and if special children's concerts are not available, then have classroom concerts or assembly concerts.

Rhythmic Experiences

Review rhythms frequently; emphasize functional song materials by clapping or tapping each rhythmic figure.

Create opportunities for rhythmic response in isolated sections of songs or for adding the rhythmic patterns typical of various countries as folk songs of the various countries are learned.

Reading Experiences

Many children have developed the ability to apply reading skills with a degree of accuracy to unison and two-part music. Accuracy and fluency develop through a sequence of continued reading.

Continue the development of melodic patterns learned previously; add new patterns in the materials.

Guide the children in seeing two-part harmony, aurally perceiving the sound, and yet sing one part. Perception of the eye, ear, and responding voice is achieved through many experiences with two-part and three-part music.

Review the most common time signatures and notes used in the song materials. The children should have experienced and understood the meaning of these specifics in musical notation.

Introduce the meaning of musical terms when they are important to the material being presented.

Creative Experiences

Continue the correlation of art and music as an expression of the child's aesthetic meaning found in both areas.

Motivate the children to compose more melodies, texts, and perhaps compositions for instruments familiar to them.
Many children at this stage of development are writing short stories. Perhaps an original operetta would be within the abilities of some children or perhaps the operetta could be a unit of work for an interested group of children.

Encourage the children to experiment with the autoharp, resonator bells, song flute, piano, or any instrument available.