SAA Conference 2014 Winifred Crock wwcpchorch@hotmail.com

**Philosophical Concepts of Literacy**

- Develop knowledge and skill moving from the known to the unknown.
- Prepare structured sequential learning using small step development.
- Teach nothing that will require un-teaching or re-teaching later.
- Introduce intellectual knowledge after experiences.
- Incorporate aural skills in literacy training.
- Teach for mastery of concepts

**Goals for our Students**

Fluency, accuracy and ease of sight reading
Knowledge of strategies to decode music if it is beyond sight-reading level.

**Goals for Teachers**

Comprehension of the issues and problems inherent in reading music
Default mode
Intrinsic issues with notation system
Personal issues

**Before the Reading Book…**

- There are over 75 concepts and symbols that a child should understand and comprehend before beginning to read music.
- Lack of knowledge or comprehension of these can result in major issues later.
- Preparation and introduction of these concepts should occur before the child begins to "read".

**Separation of Basic Concepts**

The fluent reader should be able to process rhythm, pitch, and contour separately.

**How do we teach sequential literacy?**

- Teach small step sequential concepts.
- Teach separated processing from the beginning.
- Teach using a variety of processing strategies.
- Reinforce skill of each concept in new settings.

"Sight reading is a physical response to a visual stimulus." John Kendall

**Stages of Sight Reading Development or Sight Reading Defined**

- Reading readiness & preparation
- Symbol identification & recognition
- Symbol translation
- Basic sight reading
- Advanced sight reading
- Theoretical comprehension

**I believe fluent readers**

- Process music by patterns or groups
- First by patterns that are most familiar
  - Rhythm patterns
  - Pitch patterns
  - Compositional devices
    - such as sequence and imitation
  - Phrase structure
  - Large scale formal structure
- By patterns that differ from the familiar

**Teaching Sequence of Counting Systems**

- Language/Common Word
  - Motions, Fruit, Common Phrase Systems
- Single Beat or Unit Systems
  - Ta or Numbered System by Beat or Unit
- Beat or Grouping Systems
  - Measured/Metered Systems
  - Traditional counting by measure/meter.

**Determining Sequence of Pitch Patterns and Pattern Reading**

- Pattern sequences begin with the known.
  - What the child can play and can hear.
- Pattern reading begins with concept division.
  - Pitch & rhythm in a separate structure.
- Pattern reading beings with common phrase length in common time with standard anticipatory harmonic resolution. (Period structure)

**What determines the pattern structure and sequence?**

Commonality in the repertoire.

**Pattern Play**

Common practice music is written in a vocabulary of common patterns. Fluent musicians read and recognize music in patterns. Common patterns exist in melodic, rhythmic and harmonic writing. I believe most fluent musicians process music holistically in melodic, rhythmic or harmonic patterns. I believe musicians should be trained in pattern play and recognition from the first. We only slow to an individual note translation process when the music is very difficult or complex or when the deviations from standard patterns are unusual.

## Recommended Materials

*Before the Reading Book: Sequential Lessons for Sight Reading Preparation*
*Teacher & Parent Volume*
*Student Workbook*
Winifred Crock, Forrester Press, Ballwin MO, August 2014

*The Reading Book Series: Rhythm and Pitch Practice Patterns*
*Volume 1 for Students: Violin, Viola, Cello and Bass*
Winifred Crock, Forrester Press, Ballwin MO, August 2014

*Learning Together: Sequential Repertoire for Solo Strings or String Ensemble*
Winifred Crock, William Dick and Laurie Scott, Alfred Publishing Van Nuys. CA, 2010.

*Learning Together: Sequential Repertoire for Solo Strings or String Ensemble Volume II*
Winifred Crock, William Dick and Laurie Scott, Alfred Publishing Van Nuys. CA, 2015.

*Rounds and Canons for Reading, Recreation and Performance*
William Starr, Summy-Birchard, Alfred Publishing, Van Nuys CA, 1994.

**Winifred Crock** is the Director of Orchestras at Parkway Central High School and maintains a private violin studio in suburban St. Louis, Missouri. During her tenure, the Parkway Central High Music Department was named a *GRAMMY* Gold Signature school. Mrs. Crock has been named a Pillar of Parkway, the Missouri ASTA Private Studio Teacher of the Year, the Missouri ASTA Secondary String Teacher of the Year, a member of the "USA TODAY" National Teacher Team, the St Louis Symphony Educator of the Year and is a recipient of the Singer Prize, given by the University of Rochester for excellence in secondary teaching. This year she was named the Outstanding Music Educator in the state of Missouri by the National Federations of High School and was the recipient of the ASTA Elizabeth Green National School Educator Award.

In demand as a clinician, lecturer and conductor, Mrs. Crock has lectured at numerous music conferences including NAFME, Midwest, ASTA and SAA conferences and has been the featured string clinician at music conferences in over 20 states, Canada, Lebanon and New Zealand. Mrs. Crock holds music degrees from SIU Edwardsville and Kent State University in Ohio. Mrs. Crock also graduated from the Suzuki Talent Education Institute in Matsumoto, Japan under the tutelage of Shinichi Suzuki and is a certified Kodály method instructor through the Kodaly Center of America. Mrs. Crock is the co-author with Dr. Laurie Scott, and Mr. William Dick of the Alfred Publication, *Learning Together: Sequential Repertoire for Solo Strings or String Ensembles*. They were the recipients of the SAA 2011 Community Learning Award presented May 2011. Mrs. Crock is the author of soon to be released *"Before the Reading Book and the Reading Book Series, Forrester Press.* Mrs. Crock is married to Steve Crock and has a son, William.