



Teaching Solfège through Square Notation

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Guido d'Arezzo 991/992 - 1033

- Inventor of staff notation
- “Micrologus” second most widely distributed treatise on music in the Middle Ages
- Solfege system, ut-re-mi...
 - based on hymn “Ut queant laxis”



Requirements for Sight-Reading with Solfege in Modern Notation

- Need to know note names
- Need to know key signatures
- Need to recognize Major and minor scales
- In short: a certain amount of music theory is necessary to sight-read in modern notation

Kodaly Method

- Seeks to teach children to be musically literate
- Uses simplest elements of music at earliest stage, i.e. sol-mi-la singing games
- Builds repertoire on folk music
- Expands in an age appropriate way

www.oake.org

Ward Method

- Do-based system
- do-re, do-re-mi, do-re-mi-fa, etc.
- Repertoire based on chant

<http://music.cua.edu/ward-method.cfm>

Square Note Method

- Combines Kodaly sequence with chant element of the Ward Method
- Use Kodaly sequence
 - Sol-mi-la
 - Pentatonic scale
 - All notes; Church modes
- Use staff notation at earliest ages
- “Do” is always given (occasionally “Fa”)

Three Levels:

Level One (7 sheets)

sol-mi-la

SIGHT-SINGING 1.4

1. A musical staff with a common time signature, a key signature of one sharp (F#), and a treble clef. It contains six eighth notes: the first three are grouped by a vertical bar, and the last three are grouped by another vertical bar.

2. A musical staff with a common time signature, a key signature of one sharp (F#), and a treble clef. It contains six eighth notes: the first three are grouped by a vertical bar, and the last three are grouped by another vertical bar.

3. A musical staff with a common time signature, a key signature of one sharp (F#), and a treble clef. It contains six eighth notes: the first three are grouped by a vertical bar, and the last three are grouped by another vertical bar.

4. A musical staff with a common time signature, a key signature of one sharp (F#), and a treble clef. It contains six eighth notes: the first three are grouped by a vertical bar, and the last three are grouped by another vertical bar.

5. A musical staff with a common time signature, a key signature of one sharp (F#), and a treble clef. It contains six eighth notes: the first three are grouped by a vertical bar, and the last three are grouped by another vertical bar.

Glo-ri- a in ex-cel-sis De-o.
6. A musical staff with a common time signature, a key signature of one sharp (F#), and a treble clef. It contains six eighth notes: the first three are grouped by a vertical bar, and the last three are grouped by another vertical bar.

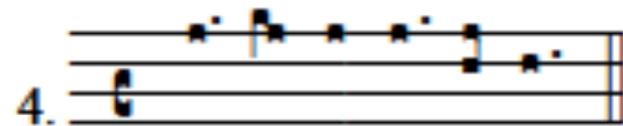
Lae-te-tur cor.

The image displays three staves of musical notation, likely for a single string instrument such as a violin or cello. Each staff begins with a clef (C-clef) and a key signature of one sharp (F#). The first staff consists of six eighth notes. The second staff consists of five eighth notes. The third staff consists of ten eighth notes. All notes are black with vertical stems extending upwards. The staves are separated by horizontal lines.

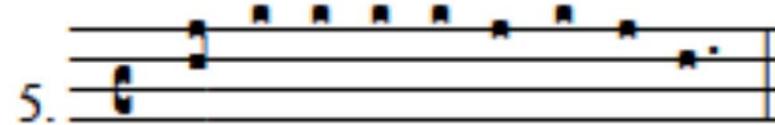
1.

2.

3.

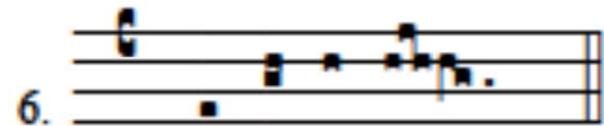


4.



5.

Glo-ri-a in ex-cel-sis De-o.

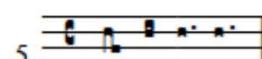
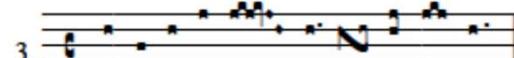
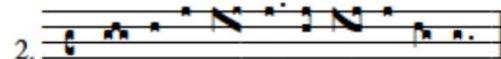
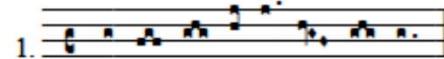


6.

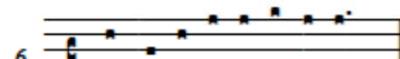
Lae-te-tur cor.

Level Two (7 sheets)
Pentatonic Scale
do-re-mi-sol-la

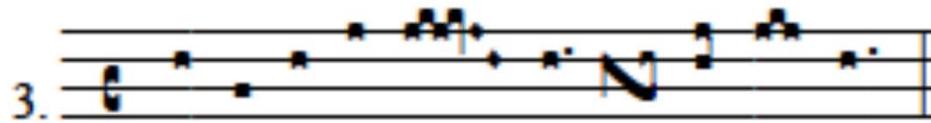
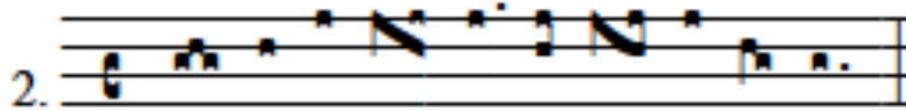
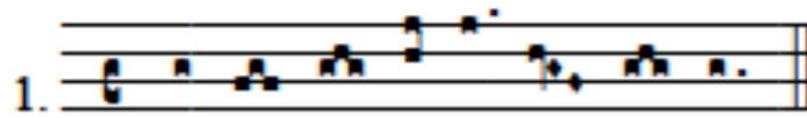
SIGHT-SINGING 2.6

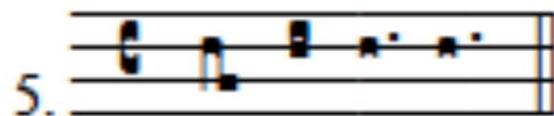
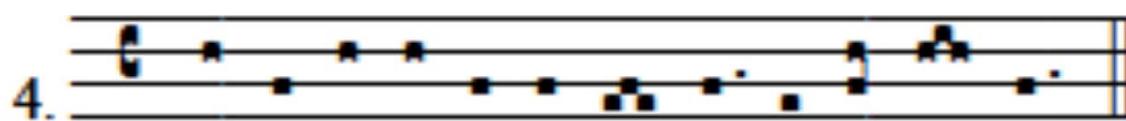


Tu es Pe-trus.

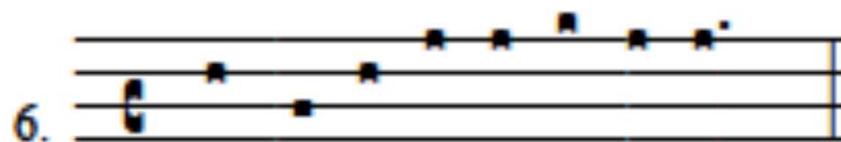


Con-di-tor al-me si-de-rum.





Tu es Pe-trus.



Con-di-tor al-me si-de-rum.

Level Three (7 sheets)

All notes

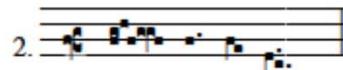
Start teaching modes

Fa-clef

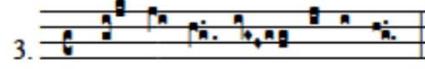
SIGHT-SINGING 3.1



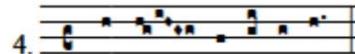
Ky -ni- e



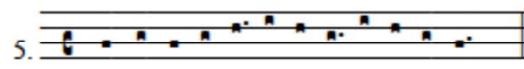
Sanc- tus, sanc-tus



Ky- ri- e e- le- i- son.



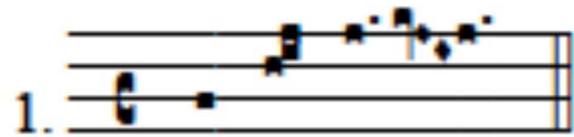
Chri-ste e- le- i- son.



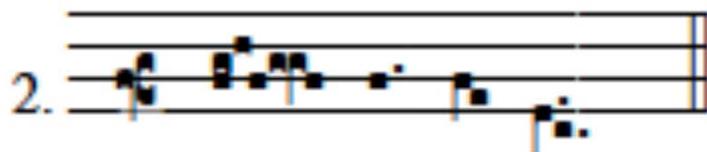
Re-gi-na cae-li lae- ta- re, al- le- lu -ia.



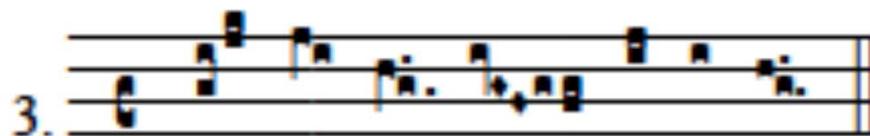
Qui-a quem me-ru-i-sti por-ta-re, al- le- lu -ia.



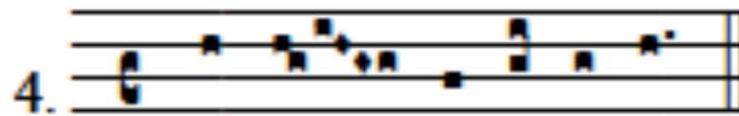
Ky - ri- e



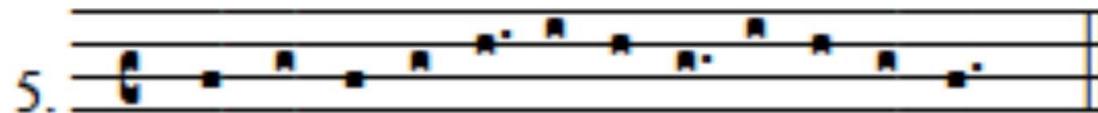
Sanc- tus, sanc-tus



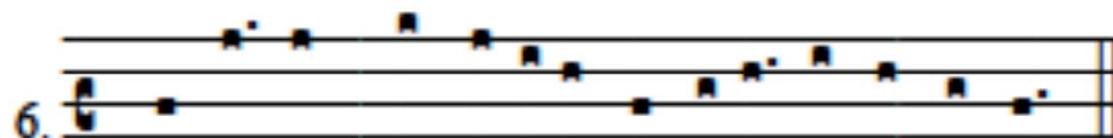
Ky- ri- e e- le- i- son.



Chri-ste e- le- i- son.



Re-gi-na cae-li lae- ta- re, al- le- lu -ia.



Qui a quem me-ru-i-sti por-ta-re, al- le- lu- ia.

FOURTH SUNDAY

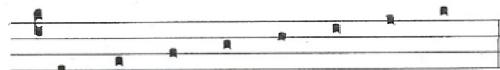
Introit Ps 104: 3.4. ¶ 1
IN. II

Lætetur cor * quærén-ti-um Dómi-num:
quæri-te Dó-mi-num, et con-fir-má-mi-ni:
quæri-te fá-ci-em e-ius semper. Ps. Confi-
témi-ni Dómino, et invocá-te nomen e-ius: annunti-á-
te inter gentes ó-pe-ra e-ius.

Let the hearts of those who seek the Lord rejoice; seek the Lord and be strengthened; seek his face for evermore. ¶ Give thanks to the Lord and call upon his name; declare his deeds among the gentiles.

Gló-ri-a Patri, et Fí-li-o, et Spi-ri-tu-i San-
cto. * Sic-ut e-rat in princípi-o, et nunc, et semper,
et in saécu-la saécu-lórum Amen.

This Introit is in mode 2, the Hypo-Dorian Mode.
The scale in the Dorian Mode goes like this:

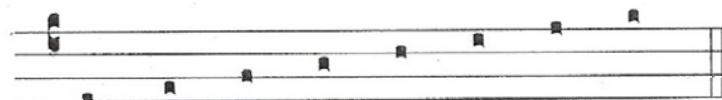


re mi fa sol la ti do re

Exercises in the Dorian Mode

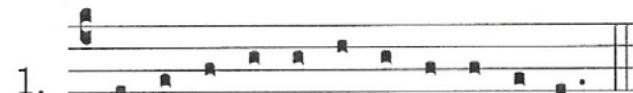
- 1.
- 2.
- 3.
- 4.

This Introit is in mode 2, the Hypo-Dorian Mode.
The scale in the Dorian Mode goes like this:



re mi fa sol la ti do re

Exercises in the Dorian Mode



FOURTH SUNDAY

Introit

Ps 104: 3.4. ¶ 1

IN. II

Aetetur cor querenti um Domini num:
quarete Domini num, et confir mami ni:
quarete faciem eius semper. Ps. Confi
temini Domino, et invocate nomen eius: annuntia
te inter gentes opera eius.

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