

# *The Cultivation of Students' Music Reading Ability in Music Teaching*

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**Abstract:** The staff and simplified music are the commonly used methods of music textbooks for primary and secondary schools. The above two notation methods are not only the important basis for music learning in primary and secondary schools, but also a part of students' music creation and music appreciation in the future. However, in the current music teaching in primary and secondary schools, the cultivation of music reading ability is often neglected, and this phenomenon will affect the cultivation of music literacy to a certain extent. Based on this, how to cultivate the ability of reading music and choose what teaching form is an important thinking topic in music teaching in primary and secondary schools. Through the form of theory and practice, from the current situation of reading music teaching, this paper briefly discusses the relevant strategies of music reading music teaching in primary and secondary schools.

Required content of music course learning in the basic stage of reading music education. Only when students know and understand the musical expressions and musical symbols in the music score, can they truly read and feel the musical emotions conveyed by the author. In order to master this ability, students are required to develop good habits of reading music and learn the learning skills of reading music. However, from the perspective of the actual teaching situation, students often have some difficulties in the process of spectrum reading learning, so if teachers want to effectively cultivate students' spectrum reading ability, they should base on students' reality and rely on the step-by-step teaching mode to promote students' self-learning and self-improvement.

## **1. The necessity of cultivating students' music reading ability in music teaching**

### **1.1 The value role of music recognition in music teaching in primary and secondary schools**

About music learning, music recognition is a basic tool. Music in music learning is not only a learning text or learning tools, understand the music to achieve the purpose of music learning, and music teachers should read the ability of music teaching, on the one hand, the students' deep understanding ability, on the other hand, guide students to understand the connotation of music works. Know music is a premise of music teaching, but also a music teaching difficulties, so teachers should invest enough energy and time, if improve the students' music ability, to promote students into the new music learning and skills, independent instruments and songs, therefore know

music is the auxiliary tool of music teaching, or the basis of students' music ability development. In the context of the popularization and promotion of quality-oriented education, music reading teaching is also one of the effective ways to promote the development of students' comprehensive quality. Students who use music scores to appreciate the excellent music works at home and abroad can not only promote the improvement of students' own quality, but also become a special ability to enter the university and enter the society.

## **1.2 The promoting role of reading music in the cultural cultivation of primary and secondary school students**

Music itself belongs to a quality education content, the curriculum achieves the organic integration of art education and aesthetic education, which plays a certain role in promoting the cultivation of students' comprehensive quality<sup>[1]</sup>. However, from the current actual situation of music teaching in primary and secondary schools, most of the teaching content focuses on music appreciation and music singing, and rarely involves the teaching of music reading. The reading teaching of music can not only cultivate students' English skills, but also have the function of cultural training. Therefore, in the music class, we should pay attention to the teaching of reading music, and actively mobilize students' interest in reading music, combined with the content of the teaching material to let students master the knowledge and skills of reading music, so as to help students establish confidence in learning and better feel the cultural connotation behind the song.

## **2. Problems existing in music teaching in primary and secondary schools**

### **2.1 There are deviations in music teachers' teaching ideas**

Under the requirements of the new curriculum standard, the music curriculum of primary and secondary schools should be rich and colorful, and reflect the characteristics of vividness and diversity. On the one hand, primary and secondary schools have improved the requirements for music teaching, and on the other hand, the quality of open classes and quality courses has been constantly improved. Teachers try every means to inject great vitality into the music classroom, and introduce some advanced teaching methods and means to attract students' attention through such a form. There are also reforms in the teaching materials, in which the music score is becoming more humanized, which helps students to identify through simplified music. However, students do not improve their ability to read music after course learning, and the teaching concept held by teachers is relatively backward. Even if the choice of modern teaching methods, the teaching concept is stagnant, which affects the learning and training of music knowledge to a certain extent. As a basic tool for learning music, sheet music is used for singing, appreciation and creation. No matter what kind of music activities are carried out, they will be supported by music and expressed by music. Therefore, teachers should pay more attention to the learning of music, but do not ignore the most essential teaching content.

### **2.2 Music teachers adopt a single teaching method**

Compared with other teaching contents, the teaching of reading music is relatively boring, and because the teaching method chosen by teachers is single and backward, it cannot effectively attract students' attention. Many students think that learning the music is like learning English grammar or mathematical formulas, or because the teacher's explanation is too complicated, it is difficult for students to have a solid grasp. At present, teachers will let students learn to read music in the form of vivid images. For teachers, students should be attracted through diversified learning tools and

new teaching models to create a good atmosphere for knowledge learning. And teachers should not choose to give up because the teaching content is boring, but should use targeted methods to assist students to read music, so as to improve their ability to read music. But in fact, most teachers choose the teaching method, and teaching in the limited teaching time is only a little water, cannot achieve the effect of in-depth teaching and deep learning.

### 3. Strategy of cultivating students' music reading ability in music teaching in primary and secondary schools

#### 3.1 To carry out the reading music teaching with changeable strategies

##### 3.1.1 Sing the song first, and then read the music again.

Both the study of recipe knowledge and intonation practice should be repeated, and ask students to do a good review, which is slightly boring for primary and middle school students<sup>[3]</sup>. In essence, music is an auditory art, that is, the establishment of relevant concepts on the basis of auditory feeling. With the help of multimedia teaching technology, students can sing by themselves, so that students can form an auditory feeling of music and then learn music. Under the auditory stimulation, students have great interest, form a preliminary impression of the high notes through repeated singing, and try to understand the difficulties in the music score, so as to exercise their music learning ability.

##### 3.1.2 Read the rhythm first, and then read the spectrum.

The skeleton of a musical work is the music score, and it also plays an important role in the music. The rhythm and pitch all constitute the whole music process. If you can only sing the right pitch but cannot master the rhythm, it will still lead to the song<sup>[4]</sup> out of tune. Only by mastering the rhythm and understanding the law of strength and weakness, can we improve our music ability while learning music knowledge. In music teaching, teachers should train them through the following measures:

First, incorporate rhythm training into the game activities. Limited by the physical and mental characteristics of students, make them have lively Hyperactive nature, because setting and rhythm-related learning content in the process of "play", using the main vocal characteristics of objects to simulate the rhythm of music, and in the survey of 15 primary and secondary school music teachers, the selection proportion of game method is the highest (see Table 1). For example, the whole class is formed into several groups, a group represents a class of animals and simulates the song, first group practice and then practice together, until the multi-part effect is achieved.

Table 1: Which teaching method is the most effective (single choice)

	else	Sing spectrum method	Singing method	Instrument method	Game method
number of people	2	2	2	4	5
proportion	13.33%	13.33%	13.33%	26.67%	33.33%

Secondly, rely on body movements to carry out rhythm training. In actual teaching, teachers can set some basic movements for rhythm training, such as beating drums according to the beat, let the students circle into a circle in a clockwise direction, the drums sound and run, the drums stop standing. In this training process, students can feel the difference between walking and running, and practice the two relatively simple rhythms. Then the teacher asked the students to organize the drum

beating and set the game according to their own rhythm. Although some students do not understand the rhythm and rhythm, they can also move according to the rhythm and rhythm, which shows that students have rich imagination. In this way, teachers should encourage the rich rhythm, and then explain and summarize, so as to understand and master the rhythm from a theoretical height. The game of "walking and running" can not only let students understand the basic rhythm type, but also be conducive to the development of students' imagination ability and thinking innovation ability, and encourage students to create multiple actions combined with music<sup>[2]</sup>.

### 3.1.3 Rhythm recitation

The form of recitation can exercise the language expression ability. For example, when teaching simple nouns, the recitation training is carried out according to the corresponding rhythm. During the recitation, students can feel the rhythm change and grasp the rhythm speed. Guide students to expand the sources of materials, such as choosing idioms, children's songs or fairy tales, etc, just as shown in figure 1. The above are all effective materials for training students, and let students experience through rhythm changes<sup>[5]</sup>.

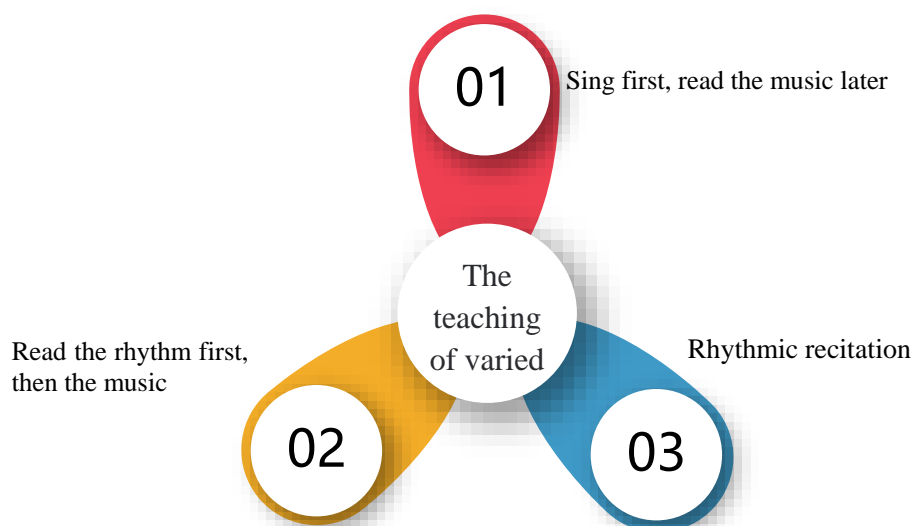


Figure 1: The teaching of varied

Finally, online software can be used to promote students to experience the fun of reading music, get good feelings, and strengthen students' rhythm awareness ability. For example, in the teaching of "Selling Newspaper Song", teachers can introduce Wedrum APP music teaching software in the teaching, choose the rhythm of "Selling Newspaper Song", let students feel themselves first, then discuss in the group, and try to beat the rhythm on the thigh or table according to their own understanding. Next, the APP is used to play the correct rhythm points, and let the students practice the rhythm together with the APP, to help the students master the rhythm of this song, and cultivate the students' sense of music. Teachers can also prepare some students commonly used Musical Instruments, such as triangle iron, drum, cymbals, sand, etc., let students choose their favorite instrument to follow the APP demonstration songs in accompaniment, enrich students 'spectrum learning way, let students to the study in the form of experience, so the students' spectrum learning can produce more good effect.

The 21st century is an era of rapid development of the Internet. After the application of online teaching software to conduct read-reading teaching, we found that students' enthusiasm and initiative have been improved. Therefore, teachers launched an interview survey on students, and the results are as follows in Figure 2:

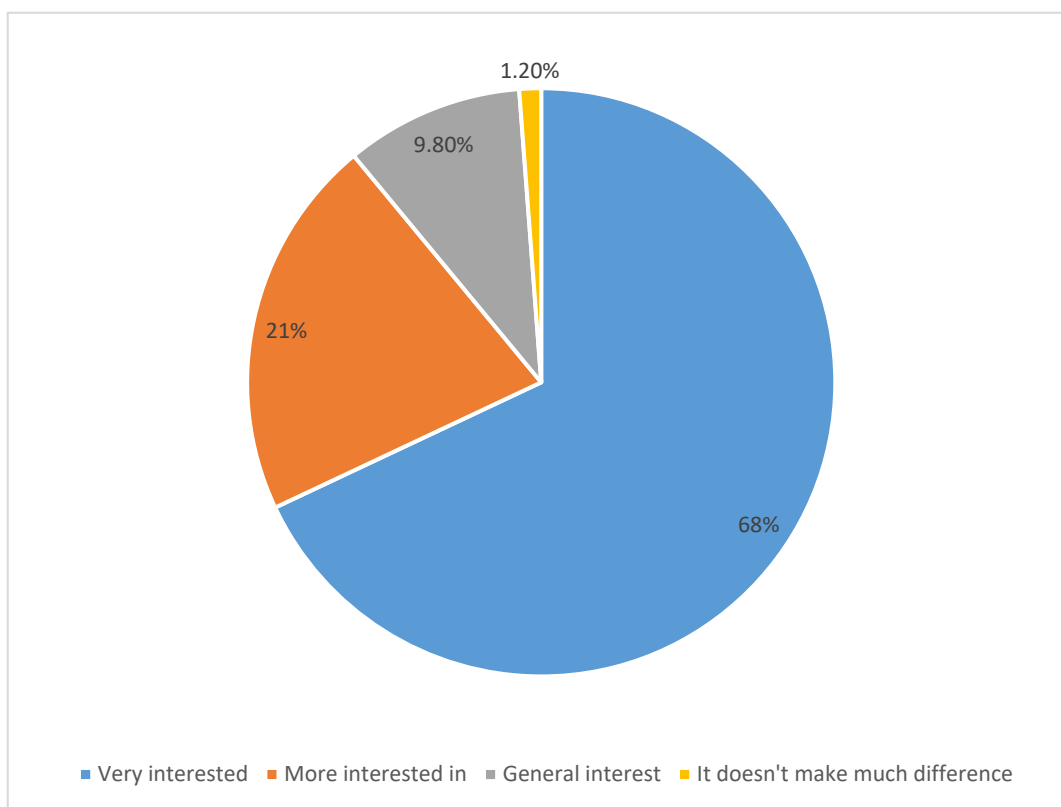


Figure 2: Love of online music teaching software

### 3.2 Guide the students to make good use of the body, experience the beautiful melody

First, form the concept of pitch in gestures. The level of the sound can be assisted by the spatial position. For example, the Colvin gesture (see Table 2) is used to make the original abstract pitch relationship more vivid and intuitive. On the one hand, students can form the concept of pitch to enhance their intonation ability and experience the beauty of melody, which is also an effective way to improve the teaching level of music reading.

Table 2: The Colvin gesture

Colvin gestures	 do	 mi	 sol
	 re	 fa	 si

Take the song "Nai Yo Nai", for example, the melody of the whole song is only composed of "Do Mi Sol". The teacher can explain that the three notes live in three floors, among which "Do" is on the first floor, "Mi" is on the second floor, and "Sol" is on the third floor. In the process of understanding the notes, an image understanding is formed for the pitch of the notes. In order to mobilize students' learning enthusiasm, teachers can lead students to learn the "Do Mi Sol" action in Kirvin gesture according to students' personality characteristics to strengthen the teaching effect.

Second, experience the rhythm and beat in the rhythm. By performing the student's body rhythm, it can make the student feel the rhythm and beautiful melody, which can cultivate the students' reading ability of music <sup>[6]</sup> in an effective form. For example, in the teaching of the song "Dream", teachers can design the learning activities of "listening to the sound and walking". On the electronic organ, the teacher first plays the constant "X X X X", "XX XX XX XX", "XXX" and "X X X XX X", the normal walking represents the quarter note rhythm, and the running represents the eight note rhythm. Then the teacher can change and combine the rhythms, or introduce the four rest, organize students to walk and run according to the sound of the piano, so as to feel the length and short proportion of the rhythm, and thus experience the sense of rhythm.

### 3.3 Combine the keyboard to assist students to build a sense of music space

The student reader should be equipped with a "converter" in the student's brain. That is, the high and low notes in the score are correctly converted into the corresponding pitch position <sup>[7]</sup> on the instrument. For example, the composition of the music should be clear that the sound is stronger, and the instrument should be played toward the high area. If the music is smaller, the sound should also be played toward the low area on the instrument.

First, the score of the chord. Many students think it is difficult to stack two or three notes on the score, but in fact, the chord and pitch is the same. Take the "mi, sol" pitch as an example (see Figure 3), where the lines are connected together, separated by "fa" sounds, and the keyboard is also separated by one note. And "fa, la, do" chord, the score is like sugar hulu superimposed together, each sound is separated by a key on the keyboard. Through this practice, students can feel the close connection between the keyboard and the music score, so that they can also form a "visual image", students in front of the unfamiliar music score, through their own sense of music space quickly read music.

Second, the spectrum of the sound interval. Take the piano as an example, the note distance on the staff is the distance between the keys on the piano. The "do" on the score is separated by "re", and the "clo" and "mi" are played by "re". When reading the spectrum, students should make clear the connection and difference between the "line" and "between" in the staff. In the training, we cannot simply recite which room, which line is what sound, but need to be combined with the sound on the keyboard to enhance the understanding of the staff, which can also form a more comprehensive understanding of the keyboard, so as to establish a good sense of music space.

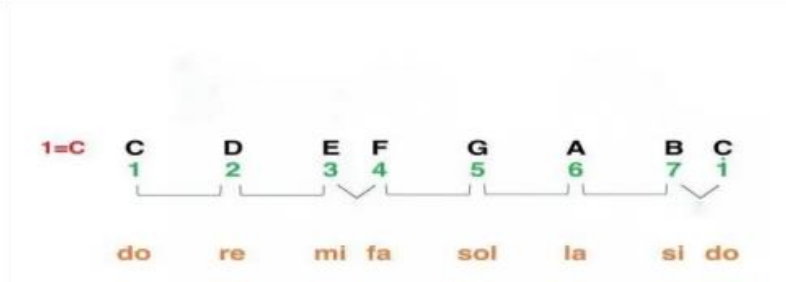


Figure 3: "mi, sol" tone range

### 3.4 The teaching process and the teaching content coexist to the spectrum teaching

In terms of curriculum setting, according to the basic principles of science and efficiency, the barriers between previous disciplines and majors are broken through, the curriculum is reconstructed according to the teaching and learning process, and the teaching content is also driven by tasks or projects, so as to create conditions for the integration of music teaching <sup>[8]</sup>.clarinet is a



relatively common teaching content in junior middle school music courses. As a small playing instrument, its pitch is fixed, as long as students control the breath and fingering correctly, they can be accurate in the pitch. Teachers can introduce certain reading content while students play clarinet. For example, in teaching practice, "solitaire" is played through clarinet. A blows "1 2 3- - ||" B, "2 3 4- - ||" C, "3 45- - ||" to complete the score learning during the game. As for the teaching of new songs, students can also try to play the tune of the new song. "Jasmine Flower" (see Figure 4), a Jiangsu folk song, not only has beautiful melody and relatively simple rhythm. In specific teaching, students can first learn the melody in groups, then sing the lyrics and sing the music. After completing the above teaching activities, let the students try to play the tune of the song Jasmine Flower. These two goals are formed into a common goal, to achieve the symbiosis between teaching content and teaching task level, and at the same time, let the teaching content and project implementation process, to achieve the symbiosis of music curriculum and music reading teaching.

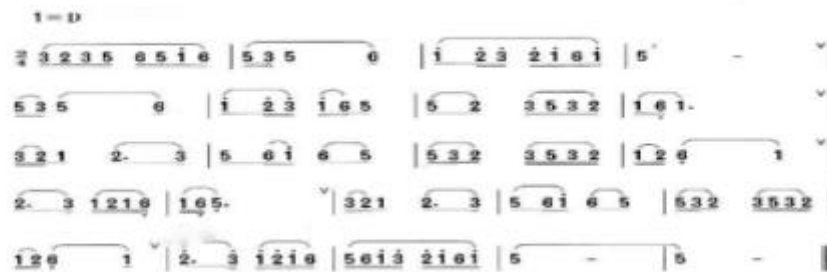


Figure 4: Brief of Jasmine Flower

### 3.5 Infiltrate different teaching fields to stimulate the enthusiasm of spectrum reading

First, permeate into the field of feeling and appreciation of teaching. In the classroom teaching of appreciating instrumental works, the effect of some instrumental melody singing is not ideal. For example, Tokata and Fugue in d minor, the work is not only fast but also beating, which contains rich rhythm and tone changes, but also because of the relatively complex acoustic texture, the melody lines of the voice interweave against each other, which brings some difficulties to reading and singing music. To this end, the teacher should first simplify the theme melody, let the students inverse and memorize 176 # 5671 3 # 456 # 5671, students can skillfully imitate the music, guide the analysis of the theme can be decomposed into which motivation type, how to describe it, etc., when students score to distinguish the theme contains four descending step scale type motivation, four uplink scale motivation two. The class is divided into two groups, one responsible for singing the theme and the other responsible for continuously singing the root of the chord 3. The teacher makes a recording in this process, let the students analyze how many times the theme appeared in the fugue during the appreciation, so as to help the students understand the development and presentation characteristics of a single theme in Baroque music.

Second, it permeates into the field of performance teaching. This field mainly includes the <sup>[9]</sup> of reading music, performance and comprehensive performance. Among them, the teaching of reading music is a branch, both singing or comprehensive performance should be supported by the teaching of reading music. Only with good reading ability, can students understand the true connotation of musical works, and present their understood cultural core to the audience with their own performance skills, causing emotional resonance and empathy while touching the audience. In performance learning, if teachers ignore the teaching of penetration spectrum knowledge, performance learning will become a "one-man show" of skills teaching and lack of cultural

foundation.

Third, permeate the relevant cultural and teaching fields. The relationship between music and art is close, both of them belong to the scope of aesthetic education, in the appreciation of excellent music works for the audience to bring a strong sense of picture <sup>[10]</sup>. Taking "Hulunbuir Grassland" as an example, teachers can play the beautiful Hulunbuir grassland scenery on the PPT. In this process, they can watch the images related to music, aiming to improve students' music learning effect and facilitate students to understand and master the teaching content of music reading. With the support of this teaching method, students can remember the music they have learned, which can improve the learning effect of students, on the other hand, it can make students have emotional resonance. After class, students can collect songs describing the scenery of the motherland, as well as songs with similar writing techniques, which is not only conducive to the cultivation of active learning ability, but also can test students whether they have learned knowledge in class. Another example is the song "Jasmine Flower", even if the same theme and story, different regions show a different style of <sup>[11]</sup>.

#### 4. The practical effect of cultivating students' spectrum reading ability

By implementing the above teaching method of reading ability, the author investigates the practical effect of 250 students from the two aspects of learning interest and reading ability. The results of this survey are shown in Table 3.

Table 3: Survey on the improvement effect of students' spectral reading ability by traditional Teaching method and Multiple Teaching method (N=250)

<b>Traditional teaching method</b>		<b>master</b>	<b>Basic grasp</b>	<b>incomprehension</b>
<b>Do you know the score</b>	number of people	40	152	58
	proportion	16.00%	60.80%	23.20%
		<b>Very interesting</b>	<b>commonly</b>	<b>without interest</b>
<b>Whether it is fun to learn sheet music</b>	number of people	20	137	93
	proportion	8.00%	54.80%	37.20%
<b>Multiple teaching method</b>		<b>master</b>	<b>Basic grasp</b>	<b>incomprehension</b>
<b>Do you know the score</b>	number of people	120	120	10
	proportion	48.00%	48.00%	4.00%
		<b>Very interesting</b>	<b>commonly</b>	<b>without interest</b>
<b>Whether it is fun to learn sheet music</b>	<b>number of people</b>	204	41	5
	<b>proportion</b>	81.60%	16.40%	2.00%

The survey results in Table 3 show that the effect of reading music teaching has been improved to a certain extent after the implementation of multiple teaching methods. For example, the number of students who know music music has increased from 58 to 12, and the number of students has increased from 16.00% to 48.00%. The number of students with basic knowledge dropped from 60.8% to 48.00%. The result of the second survey question "whether learning score is interesting"



was relatively satisfactory. 204 students chose "learning score is interesting", only 41 students chose "average" and only 5 students chose "no interest in learning score". Combined with the comparative survey results in Table 3, it can be seen that the multiple teaching methods of reading scores show obvious advantages, which can effectively cultivate the ability of reading scores and stimulate students' initiative of learning.

## 5. Conclusion

To sum up, as an important part of music teaching, on the one hand, it helps students to accurately grasp the artistic image of music works, on the other hand, it presents the emotional and ideological connotation of music works, so as to deepen students' understanding and obtain the ideal aesthetic experience. Based on this, to cultivate the ability of reading music in music teaching, teachers should choose multiple strategies to implement the teaching goal of reading music, and assist students to better "read" music works.

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