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BYZANTINE BEGINNINGS: NEW PEDAGOGY FOR AN ANCIENT ART

AMY HOGG

amyjhogg@gmail.com

In education, one must consider opportunity costs---if one thing is taught another thing cannot be. With *Byzantine Beginnings* I have focused on teaching the knowledge and skills necessary to learn to read heirmologic hymns (mostly syllabic hymns which tend to have the simplest rhythms and melodies). In most traditional reading methods, students learn all of the interval symbols and all of the rhythm symbols before they begin reading hymns. This is unnecessary. A good analogy can be found in the way children learn to read in English. After their phonemic awareness has developed and they have learned their letter sounds they learn to read CVC words (consonant-vowel-consonant) and some common sight words. Then they begin reading simple sentences. Students do not learn to read digraphs (ch, th, sh), the numerous ways that long vowels are represented (o_e, oa, ea) or r controlled vowels (ar, er, ir) before they begin reading simple sentences. If they were made to do this it would seem like a very long process with little payoff, as they would be unable to experience the joy of reading real books on their own. Some would argue that in traditional chant reading instruction students do read simple sentences, and at the surface level it appears so. The issue is that the melodic phrases found in traditional teaching methods are quite different from those found in Byzantine chant, and for this reason they do not have the real world connection and payoff that musical phrases from actual hymns do.

The goal of *Byzantine Beginnings* is to give students the ear training, modal theory, and reading skills that will enable them to begin reading simple Byzantine chant hymns as quickly as possible. *Byzantine Beginnings* uses interactive games and manipulative materials that provide a multi-sensory approach, with visual, auditory, kinaesthetic and spatial elements that make the learning process easier.

CONTEXT

Traditionally, students are taught all of the symbols in Byzantine notation by chanting a series of reading exercises on parallage (the Greek equivalent of solfeggio). This way of teaching reading goes back to the introduction of the New Method of notation in 1814, and has been used up to the present day, as can be seen by recent publications. Many of these exercises are made up of long, patterned melodic phrases that span an octave and sound almost like vocal exercises. In **Figure 1** you will find transcriptions

in western notation of a few of the exercises from one of the most common manuals, the Margaziotis manual.¹

FIGURE 1

Exercise 3



Exercise 40



If you are at all familiar with Byzantine chant, you can tell that these phrases do not come from Byzantine chant. Even so, they are notated as though they did, and are written in the diatonic scale. The diatonic scale shares six of eight scale degrees with the western major scale, the difference being that Mi (Vou) and So (Zo) should be chanted slightly lower than the pitches in the western major scale. The problem with these melodies is that they are not part of the musical language that students want to learn, so they do not help with ear training, something that is very important for Anglophones growing up surrounded by western music.

Prior to about fifteen years ago, most chant students were from the old countries (Greece, Romania, the Middle East) or were part of the Greek diaspora in the west. They listened to traditional Byzantine chant for years, often their whole lives, which means that they had already received a great deal of natural ear training. In recent years, more Anglophones who lack this background have become interested in learning to chant. Instead of having years of immersion in the scales in Byzantine chant, they have a lifetime of hearing music in the western major scale. It is common for teachers in Greece to have their students (especially children) stand at the chant stand for a few years listening, chanting ison and helping with readings before they begin chanting the melody, whereas in the United States it is common for western trained musicians to be thrown into chanting with no training and no previous immersion in the oral tradition. The melodic patterns in traditional reading manuals do not help Anglophones in the West with ear training, which is something of paramount importance.

In addition to being of little help with ear training, the exercises use repetitive melodic patterns that actually discourage attentive reading of the notation. What often ends up happening is that instead on focusing on reading the symbols, students

¹ The manual may be downloaded here: www.byzantinechant.org/notation/Byzantine%20Chant%20-%20manual.pdf

are more focused on saying the correct word for the pitch – something I refer to as parallage gymnastics. While some students find the exercises useful and even enjoy them, for others the exercises function to weed out all but the most dedicated students. On top of this, many of the exercises are long, which makes them difficult for adults with short attention spans, and nearly impossible for most children. Finally, because the exercises do not use theseis from Byzantine chant, students do not learn a key reading skill – that of reading by theseis and not reading note by note. This became more of a problem with the introduction of the new method of notation and the problem is not only found in the Anglophone context.

Traditionally, after students complete the exercises, they begin studying music in plagal of the fourth mode. The base of the scale, Ni, is in the same place as the Do, the tonic for a western major scale, and the melodies cadence on Mi (Vou) and So (Dhi). Based on the characteristics of the plagal of the fourth mode, of all the modes in Byzantine chant, it functions in a way most similar to the western major scale. For students growing up in the west, this often means comparing and contrasting the intervals of the diatonic scale with those of a scale outside of Byzantine chant. This mode also uses the same martyries symbols (which function in a way similar to key signatures and indicate the pitch and intervallic environment around the pitch) as the exercises that students learned to read in. Practically, this means that students are often chanting in the same mode (although the exercises are not really in that mode) for at least six months. Because of this they receive very little exposure to one of the most basic and essential skills and concepts of print in Byzantine chant, switching between modes.

The last matter that *Byzantine Beginnings* addresses is that of the traditional scale chart. Traditional charts show the basic scales and intervals used in Byzantine chant, representing each scale as an octave. In fact, most modes are groups of pitches that repeat in thirds, fourths, or fifths. They also completely ignore attractions, which are an essential aspect of Byzantine music. In each mode, there are structural notes that remain stable, and notes that are unstable. In certain situations the unstable notes are attracted towards the structural notes, changing the interval between them. Attractions are something integral to the music but the traditional scale chart ignores them.

PEDAGOGY

The initial inspiration for *Byzantine Beginnings* came from *Music Mind Games*, a method for teaching ear training and reading in staff notation.² It includes “clever, exciting games, fun and attractive materials, [and] an innovative curriculum.” I observed the developer, Michiko Yurko, teach for two years and then attended a week-long teacher training in 2012. What struck me was how easily students learned, as well as how much they enjoyed the learning process. Around the same time I started studying Byzantine chant and started to translate Ms Yurko’s methods and materials into Byzantine chant. The benefits of using games are many. Interactive games involve the learner in the learning process, the games make the repetition needed for mastery fun, and having fun helps people to stop being afraid of making mistakes (or singing in front of other people). Games also provide an excellent way for the teacher to differentiate instruction and make informal assessments as people are learning to read. Many of the games used in *Byzantine Beginnings* come directly from *Music Mind Games*, and are used with Ms Yurko’s permission.

2 See <https://www.musicmindgames.com>

In *Byzantine Beginnings* the overall progression of learning is as follows. First, students master the parallage (solfeggio) names for pitches. Once they are comfortable using the words for the pitches in the scale, they learn to chant on parallage by doing ear training games in a few target modes. The ear training games are paired with modal theory, as the modal theory allows them to understand what they are hearing and learning to reproduce. After this, students learn groups of interval symbols, focusing on identification and function, and executing them in their own phrases in games. Once they know seven common interval symbols they are ready to study metre and rhythm, but separately from pitch. Once they master reading simple rhythms they move into reading simple phrases with the interval symbols they know, and finally whole hymns. Skills and concepts are presented alone and are put together once mastered.

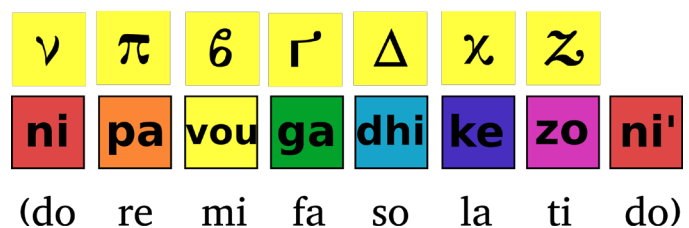
PARALLAGE

The Greek Letter Cards (yellow cards in Figure 2) and the Ni Pa Vou Cards (rainbow-coloured cards in Figure 2), are 2" square cards that are used to model pitch names, and are based on *Music Mind Game's* Alphabet Cards and Do Re Mi Cards. The Greek Letter Cards consist of six sets of Greek letter cards, with each set being a different colour. These Greek letters correspond to the pitches in parallage with ν being ni, π being pa, and so on. In the Ni Pa Vou Cards all of the Nis in the deck are red, all of the Pas in the deck are orange, and so on. These colours provide a helpful visual way to model the scale degrees.

Students start with pre-reading skills and begin by learning the names of the pitches in parallage – Ni Pa Vou Ga Dhi Ke and Zo. Students use both sets of cards and play a series of games in order to master the order of the pitches and their relationships while saying the names of the pitches. The initial games are done without pitch so that students can focus on saying the pitch names correctly and how they relate to each other. By isolating parallage gymnastics from reading symbols and chanting pitches correctly, and providing the support of manipulates and visuals, students master this skill more quickly.

FIGURE 2

The Greek Letter Cards (on top) include six sets of cards with Greek letters in different colours and the Ni Pa Vou Cards below include 6 sets of these cards, with each pitch being one colour.



EAR TRAINING AND MODAL THEORY

After students learn the most basic vocabulary needed to talk about pitch, they begin their ear training in conjunction with modal theory. It is helpful to compare this process to learning a language. When children learn their native language, they listen to the language for thousands of hours before they begin speaking. They naturally absorb vocabulary, grammar and pronunciation during this time. Historically, this type of immersion has been built into chant instruction. With the current Anglophone context, many people do not have this luxury. The current

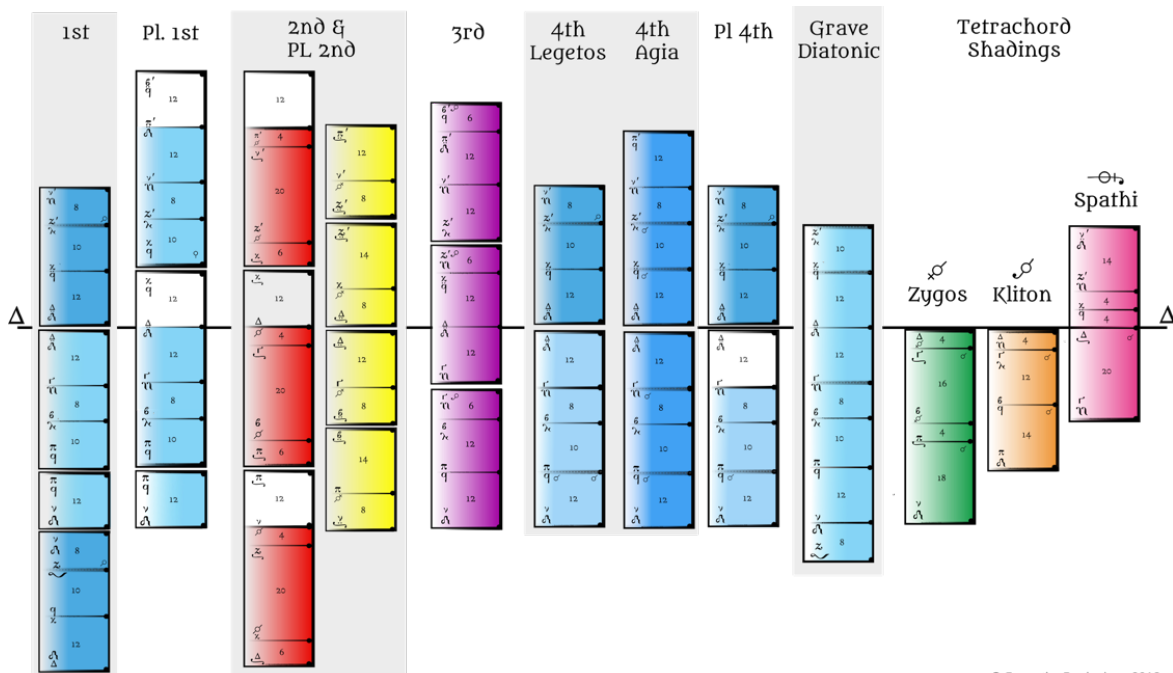
situation is closer to that of the second language acquisition of an adult. In this case immersion should be done as much as possible, but students also benefit from receiving targeted instruction ear training. In *Byzantine Beginnings* students are expected to listen to recordings of their target hymns, as well as other hymns in the modes they are studying each day in order to mimic immersion. Along with this they also begin playing games and doing exercises that have targeted ear training goals and teach them modal theory so that they understand what they are hearing. They learn how to recognize, copy and independently execute intervals from the modes that they will learn to read in. These things – generalized listening and ear training paired with modal theory – are the basis for learning to read, learning how to analyse different interpretations, learning how to interpret classical scores, and learning how to execute the intervals in each mode correctly.

Byzantine Beginnings does not begin ear training with the Plagal Fourth mode as one might do to prepare readers in the traditional reading method. While it helps that most Anglophones can compare the new Byzantine scale to the western major scale, which they know rather well, there are a few negative aspects. First, both scales function in an octave. This delays the student from experiencing scales that function in other ways, which are in the majority for Byzantine chant. Second, the two pitches that are different between the scales are only different by $\frac{1}{6}$ of a whole step, meaning that the two scales sound very similar. Generally, when comparing and contrasting something it is helpful if the difference between the contrasting elements is easier to sense. *Byzantine Beginnings* takes another approach. Instead of learning the pitches of Plagal 4th first, students train their ears and learn to read in the 1st and 2nd modes. Both modes are based from Re (Pa), function in a tetrachordal manner, and share the perfect fourth interval. The perfect fourth is an easy interval for people to hear and produce and is common in music all over the world. Additionally, when you compare the intervals within the tetrachord between the 1st and 2nd modes, they sound noticeably different. Because of these characteristics, students can compare and contrast the intervals on a one to one basis in their ear training. Also, students are taught how to change from one mode to another from the very beginning, which is something that is generally difficult for western students. Finally, there are also benefits in the concept of print realm, which will be talked about in more detail later.

In order to train their ears, students play games to practice identifying, copying, and independently producing intervals in these two modes. The Ni Pa Vou Cards are used in these games, but do not provide an accurate model of intervals as these vary from mode to mode. For this reason, the Tetrachord Cards (**Figure 3**) are generally used in conjunction with the Ni Pa Vou Cards. The Tetrachord Cards are basically a vertical timeline of pitch. Lines indicate the pitches in the scale and the intervallic distance is represented by a number (there are 72 units in an octave, and 12 is a whole step and 6 is a half step). Each card shows a group of pitches with the size of the card varying according to whether the pitches in that mode move in a trichordal, tetrachordal or pentachordal pattern.

FIGURE 3

The Tetrachord Cards use colour to show different scales and pitches are grouped in order to highlight important aspects of modal theory.



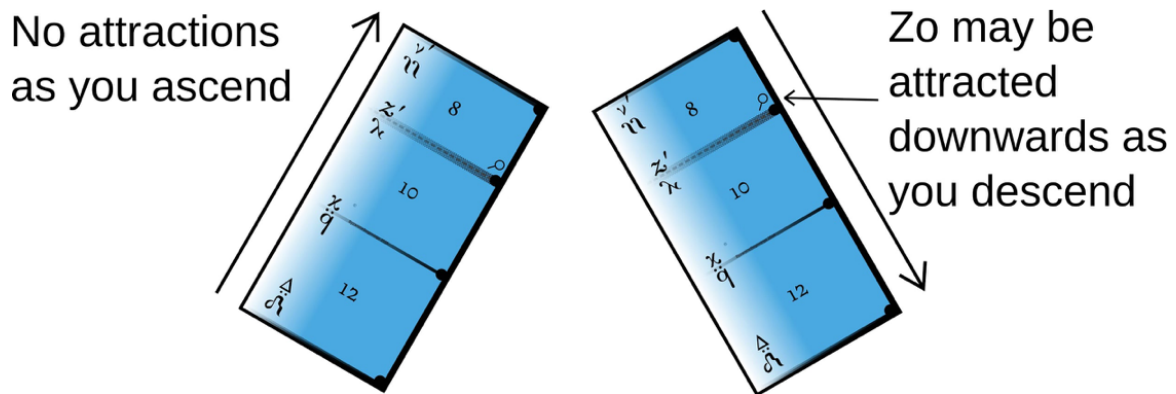
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While the octave exists in Byzantine chant, melodies do not move in octave patterns. They move in tri, tetra, or pentachordal patterns. This is not easy to see using most traditional scale models, as they show scales in the octave form. When a western trained musician looks at a traditional scale chart they naturally think that the scales repeat themselves at the octave, which is true in some cases but not in others.

In addition to the octave problem, traditional scale charts only have one visual for the diatonic scale, even though the pitches are executed differently in each mode on account of the melodic structure and attractions. In Byzantine chant, depending on the mode and its melodic structure, there are stable pitches as well as other pitches that are attracted to these stable pitches in certain situations. This is an important aspect of modal theory. The Tetrachord Cards represent each mode separately and show where unstable pitches are. Stable pitches are represented with solid black lines, whereas unstable pitches are represented with fuzzy grey lines. Above or below the unstable pitch lines are sharp or flat signs showing how the pitch may be attracted. If the symbol is on the left side of the card, it means that the attraction may occur as the melody ascends. If the symbol is on the right side of the card, it means that the attraction may occur as the melody descends. (Figure 4) It is important to note that the cards are descriptive, not prescriptive, and that the execution of an attraction depends on the theses in the mode, and varies from school to school. The Tetrachord Cards provide a more accurate model than traditional scale charts and will continue being improved upon the better to reflect what we hear. It is concrete and manipulative, allowing students to model patterns of ascending and descending pitches, model mode changes from hymn to hymn, and show mode changes within hymns.

FIGURE 4

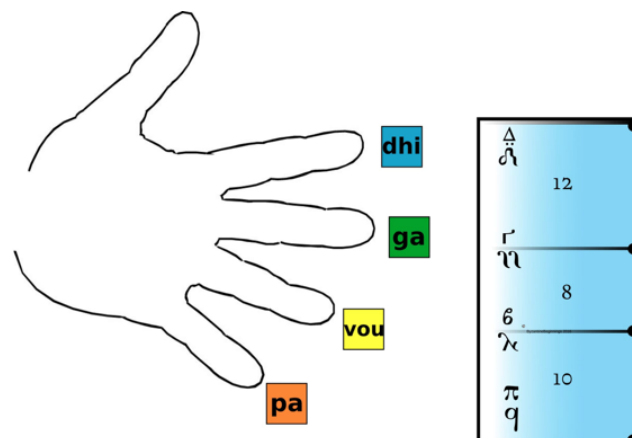
The same tetrachord card shown in ascending and descending positions. Note the solid black lines for stable pitches and the fuzzy grey line for the unstable pitch (z or Zo in this case).



KINAESTHETIC MODELS FOR EAR TRAINING

In order to aid ear training, two kinaesthetic models for pitch have been experimented with. At first, I used Curwen hand signs to represent pitches.³ Curwen hand signs use both hands and begin around the waist for Do, with each hand sign for a pitch being a little higher, until one reaches the forehead for high Do. I had my students use these hand signs when playing ear training games and reading and students found the hand signs helpful. The greatest problem with Curwen hand signs is that they reflect western music theory. Because of this, in 2017 I started testing out a new kinaesthetic model, which I call the tetraphone, using fingers to represent pitches (**Figure 5**). Although it does not use as much of the body, it does provide clues to the structure of the mode: in the case of Figure 5, that Pa is the base of the tetrachord and Dhi is the top of the tetrachord. The advantage to this kinaesthetic model is that while in western music, Do has a function as the tonic of the scale, Ni does not share a similar function and the different modes have many different base notes. For this reason, chanting on parallage does not give chanters as much helpful information about the structure of the music as does its western equivalent, solfeggio. Using a system of finger groupings of three, four or five, adds a layer of meaning to the parallage that seems to be helpful to students in their ear training. I will continue testing this model to see how it can be changed and improved.

FIGURE 5: THE TETRAPHONE

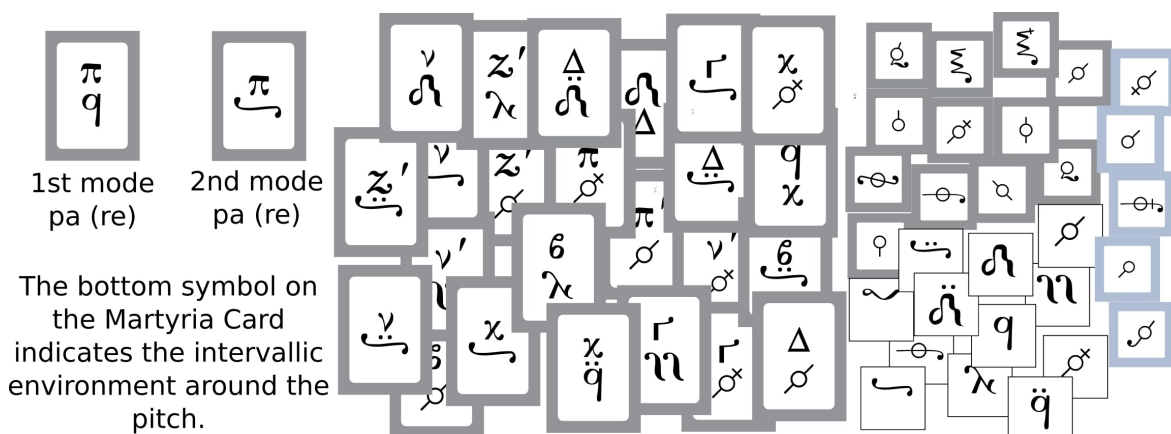


3 See <https://www.musicmindgames.com/games/319/steps?page=1>

During their ear training, students learn four symbols, called martyries, using the Martyries and Fthores Cards (**Figure 6**). These cards consist of 1" x 2" Martyries Cards, and thicker square cards which include three different types – cards with the bottom part of the Martyries alone (the cards with no grey border), cards that have fthores (the cards with the grey borders), and cards that include tetrachord shadings and general flat and sharp signs (square cards with the light blue borders). The square cards are used later, once students are reading simple phrases.

It is helpful for students to learn four common martyria symbols because parallage by itself does not indicate how the intervals should sound. This is because while each mode uses the same words for the pitches, the intervals between the pitches vary from mode to mode. Students must know what pitches to chant, as well as which set of intervals to use. These cards are also used in conjunction with the Tetrachord Cards as the symbols on the Martyries Cards are on the Tetrachord Cards as well. Students train their ears by vocally copying phrases on parallage using their Tetraphone, playing games in which they chant on parallage using the Ni Pa Vou Cards, Martyries Cards, and Tetrachord Cards, and by writing out simple phrases from hymns with the cards.

FIGURE 6: MARTYRIES AND FTHORES CARDS



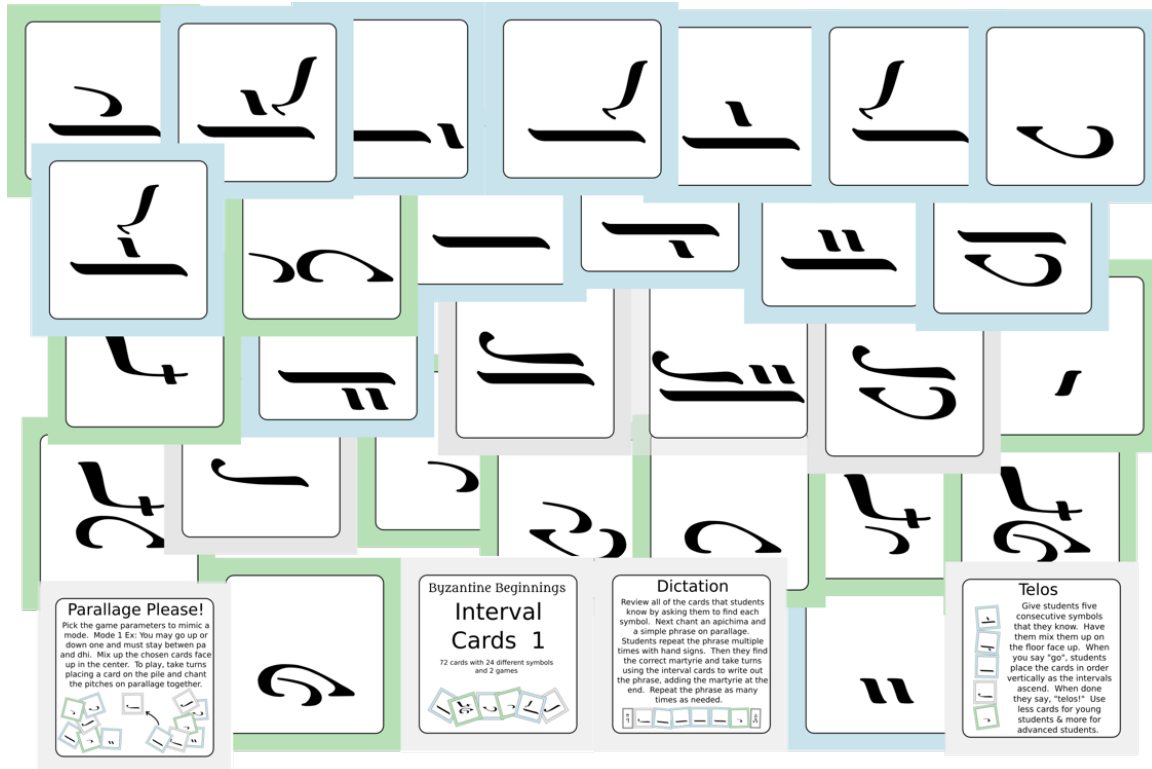
All of these materials work together to give students tactile and visual representations for pitch, which is something that often feels elusive and abstract. Students can manipulate the materials to show concretely what they hear abstractly. This helps them to create new pathways in their brain and remember things more easily. As many new chanters in the United States come to the chant stand with limited auditory exposure to Byzantine chant, these systematic and multisensory ear training materials and games provide an important auditory foundation that prepares the way to successful reading and musical analysis later on.

BREAKING THE SOUND TO SYMBOL CODE

As students acquire a foundation in ear training and modal theory, they begin to learn the Interval symbols with interactive games using the Interval Cards (**Figure 7**).

FIGURE 7

The Interval Cards consist of the most common intervals and interval symbols that are often confused. The number of cards for each symbol depends on how common the symbol it is; symbols that are used the most have more cards. The deck consists of 69 Interval cards, 2 game cards, and a title card.



Studies have shown that children often learn to write before they can read, and that teaching the two at the same time has great benefits because writing helps students break the reading code. These two things are paired together in *Byzantine Beginnings* because, like language, Byzantine chant is essentially a system of sounds and symbols. Students learn to read and write in two modes so that from the very first reading lesson they learn an important concept of print – the function of martyries. Understanding the full function of a martyria is part of breaking the sound to symbol code of Byzantine chant. Martyries are symbols that indicate the pitch as well as the intervallic environment around the pitch. Not all mode changes or transpositions within hymns or from hymn to hymn are indicated with a change in the martyries, but many are. As mode changes happen often in services, it makes sense to make this a part of instruction from the beginning. In the first reading lesson, students are taught five interval symbols (those for remaining on the same pitch, an ascending second, a descending second, an ascending perfect fourth, and a descending perfect fourth). They learn to read them in two modes, using the four martyries they learned in their ear training lessons. These five interval symbols emphasize what students have learned during their ear training.

Students learn the ison symbol first, which indicates that the pitch should be the same as the previous pitch. They are instructed to find all of the ison cards and put them in a row. When asked if they can read the phrase as is, they answer no. This is because they already understand the function of the martyria and know that they need a starting pitch and the intervallic environment around that pitch (the

mode). In order to resolve this problem, students place the diatonic Pa martyries at the beginning and end of the phrase, and read it. Then they change the martyries to hard chromatic Pa and read the same phrase again. It sounds the same, which reinforces the fact that they need to change notes in order to hear the intervallic environment around Pa (as shown in **Figure 6**). In order to demonstrate this, they learn the oligon symbol next, which indicates that the pitch should go up one pitch (an ascending second). They make a pile of oligon symbols and then add three to their phrase. They read the phrase again, noting that the phrase now ends on Dhi, and the martyria must be changed. After they move the position of the oligon cards around and can chant different variations fluently, they change to the 2nd mode martyries and repeat the process. They follow a similar process for the apostrophos symbol (a descending second), and the symbols for ascending and descending thirds.

After this first reading lesson with five basic interval symbols, students practice recalling and reading the symbols in many ways. They play games, they do dictation exercises, and they practice reading short 1st and 2nd mode theseis that use these five interval symbols. After this they learn two more symbols for an ascending second, the kentemata (ascending second, slurred) and the petaste (ascending second, ornamented), and another symbol indicating how a note should be executed, the psifiston. The use of these symbols depends upon text accents and orthographic rules. Because of this, the teaching method used is different from that used with the first five symbols. Instead of writing and manipulating simple phrases on parallage, the teacher dictates a hymn to them a few pitches at a time, using the text of the hymn. Students learn these symbols, their functions and their basic orthography rules the first time they encounter them in the hymn, and apply this knowledge many times during the rest of dictation exercise. As they write out the hymn they go back and read what they have already written on parallage and melos (chanting the text) multiple times. This whole exercise allows students to experience the symbols and their orthographical function first hand as they first write them and then read them. Once students have been taught the function of these symbols through writing, they practice them again using memory games to practice quickly identifying the symbol as well as games that help them practice translating symbols to pitch.

METER AND RHYTHM

After students know these eight common symbols, they are ready to study how rhythm and metre function in heirmologic hymns. In most heirmologic hymns duple metre is the default, with a few measures of triple or quadruple metre. Most classical compositions do not have bar lines to indicate when a bar begins or ends. Sometimes composers use bar lines to indicate a change in metre, but not all do. In order for students to chant music fluently, they really need to be aware of the downbeats, as these help move the music forward. For this reason, students learned basic orthography, which indicates the downbeat, in the previous dictation lesson. It also helps if they can learn to sense where the downbeat is. Therefore, I looked for an existing counting method that does this, but could not find any. Read the rhythms using three different counting systems in **Figure 8** to see for yourself.

FIGURE 8

Three Different Counting Systems: 1 2 1 + 2 1 + 2 + 1 + 2 +
 a basic numbers system⁴, the Kodály Method⁵ and the Music Mind Games Counting System⁶
 ta ta ti ti ta ti ti ti ti ti ti ti ti
 blue blue je -llo blue je-llo je-llo je-llo je-llo

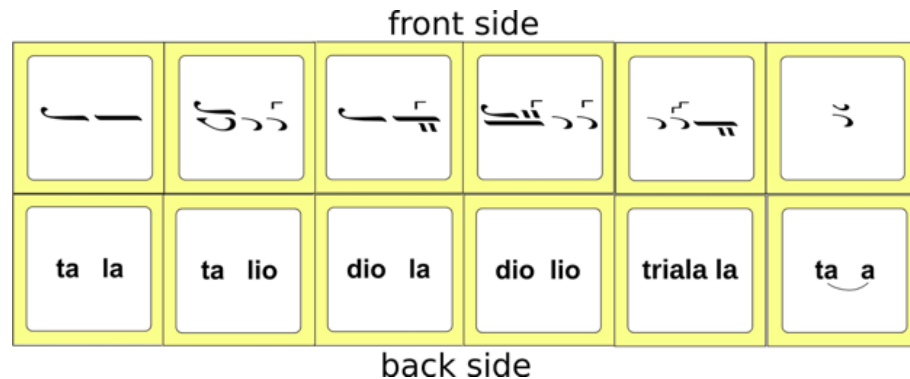
Because I could not find an existing counting system in which the language brings out the down beat, I decided to create my own. I created the Tala counting system in 2017. I recently found out that there is a counting system in Indian classical music with the same name, but the two are unrelated. In Tala, downbeats begin with t or d (depending on the vowel that follows) and upbeats begin with l. When counting with this system, the voice naturally emphasizes the downbeat. Read the following phrase of duple rhythms to hear how the down beat is naturally emphasized through the use of harder and softer consonants.

ta la ta la dio lio ta la ta la dio la dio la ta la ta_a

The Duple Rhythm Cards (**Figure 9**) are the manipulative material that I created to teach metre and rhythmic symbols through this counting system. Each Duple Rhythm Card has two beats of music on it, with the Byzantine notation on one side and the way it is counted in Tala on the back. Because of the notation system, the same rhythm can appear in many different ways in Byzantine notation, firstly because of the basic rule that each interval symbol gets one beat, and secondly because the same rhythm is written in different ways depending on where the accents or extended syllables are in the text. In this system each rhythmic combination has a distinct name, which helps students put different rhythm symbols and patterns that sound the same into the same category. Students play games with the cards and learn to group the symbols together into two beat measures and to read ahead. Students learn how the rhythmic symbols function, but the Duple Rhythm cards also teach students to group symbols together and read ahead, which is something I have not found in existing methodology. These two skills are important as they allow for more fluent reading.

FIGURE 9

Sample of Duple Rhythm Cards. The Duple Rhythm Cards consist of 23 Duple Rhythm Cards and a title card.



4 See [https://en.wikipedia.org/wiki/Counting_\(music\)](https://en.wikipedia.org/wiki/Counting_(music))
 5 See <https://www.musical-u.com/learn/talking-rhythm-the-kodaly-method/>
 6 See https://www.musicmindgames.com/sites/default/files/images/blue_jello_a_delicious_way_to_study_rhythm_4-2012_5.pdf

Using the Duple Rhythm Cards, students learn the different rhythmic combinations found in heirmologic music, beginning with the easiest two beat bar combinations to read. The game is structured in such a way that it provides review of the combinations the students have just learned while allowing the rhythmic patterns to become progressively more complicated. During this game, students are encouraged to read ahead, and they experience how reading ahead is not merely a good thing, but a necessary thing to do in order to read rhythm correctly.

After students have learned how rhythmic symbols function to create rhythmic combinations by playing games with the Duple Rhythm Cards, they do rhythm mathematics (Figure 10). Rhythm mathematics is a way for the teacher to check that they understand how the symbols function to create the rhythmic combinations in Tala.

FIGURE 10: RHYTHM MATHEMATICS

Ex. 1 $-\frac{1}{2} -\frac{1}{2} |$
 $(-\text{5})$
 $(-\text{5})$
 $\frac{1}{2} |$
 $\frac{1}{2} |$
 di-o la

Ex. 2 $-\frac{1}{2} -\frac{1}{2} |$
 (5)
 $(-\text{5})$
 $\frac{1}{2} |$
 $\frac{1}{2} |$
 di-o la

Ex. 3 $-\frac{1}{2} -\frac{1}{2} |$
 (5)
 $(-\text{5})$
 $\frac{1}{2} |$
 $\frac{1}{2} |$
 di-o la

The goal of reading rhythm at this level is not to teach students all the possible rhythm symbols or combinations that they will encounter in the whole repertoire. Rather, it is to give them the keys to unlock the rhythm-sound-symbol relationship and to give them the skills that they need to read hymns that have the simplest rhythms – heirmologic hymns.

MORE INTERVAL SYMBOLS

After students are introduced to metre and rhythm, they continue learning new interval symbols in related batches. Each time they learn new interval symbols, they play games to practice identifying the symbols and their functions. During this process, it is not unusual for students to become confused about symbols they seemed to have already mastered. This is because some symbols are the same, but rotated in a different direction, while other symbols are combinations of previously learned symbols. Because of these factors, it is important to check that students have mastered previous symbols before adding new ones. The games are a wonderful way to check informally that students have mastered something.

As students master more and more interval symbols, they move from studying isolated phrases to whole hymns, and studying interpretation. At this point, their instruction begins to look more like that in the traditional model. Teachers can continue to use the various cards to model what students are chanting in hymns, and can use the cards to teach new modes, fthores, and new mode changes.

CONCLUSION

Byzantine Beginnings has adapted methods and materials from other innovative learning methods with the goal of teaching pre-reading and reading skills in a systematic and accessible way. This is done through manipulative materials and games which allow teachers easily to assess student understanding and differentiate instruction. Some of the newer materials still need to be improved upon and taken to a deeper level. I plan to continue testing using fingers to represent pitches (the Tetrachord) and adding more cards to the Tetrachord Cards as they are missing some important subsets of modes. The rhythm materials and counting system are still in early stages of development and could be expanded into more advanced rhythms. These will be areas of focus as I continue developing the materials.