

Teaching Rhythm

How to do it...

How do we teach rhythm?

- Your thoughts?
 - Notation?
 - Counting?
 - Beat vs rhythm?

Define rhythm...

- beat
- subdivisions
- meter-simple or compound
- tempo
- phrase
- *The way music moves through time...*

Edwin Gordon

- Mid 20th century, University of Iowa, music educator and educational psychologist
- Known for the term *AUDIATION*
- *The ability to imagine musical sound when it is not present, and to make sense of musical sound while listening to, performing, creating, reading, & writing it.*
- Both Pitch and Rhythm are learned best in a sequence of patterns, not individual notes.

Feeling vs Knowledge

- Suzuki and others have noted that infants learn to speak before they learn to read.
- Therefore, Gordon and others stress teaching the *SOUND BEFORE THE SYMBOL*.
- In teaching rhythm, teach kinesthetically. In other words, don't confuse children with notation first. Only after they can feel the beat and respond to rhythm with their bodies, show them the notation.

Rhythm Readiness

TEMPO BEATS (feeling the beat)

Yan-kee Doo-dle went to town,
x x x x

Rid-ing on a Po- ny.
x x x x

Where, oh where has my lit-tle dog gone?
x x x x

Where, oh where can he be-----e?
x x x x

Rhythm Readiness

SUBDIVISIONS (feeling Simple and Compound)

Jin- gle bells, Jin- gle bells,

x - x - x - x -

Jin- gle all the way _____

x - x - x - x -

Here we go round the mul- ber- ry bush, the

x - - x - - x - - x - -

mul- ber- ry bush, the mul- ber- ry bush.

x - - x - - x - - x - -

Initial Meter Feeling

LARGE MUSCLE MOVEMENT (better for feeling)

Lon - don bridge is fall- ing down,

p c p c p c p c

fall - ing down, fall- ing down.

p c p c p c p c

Here we go round the mul-ber-ry bush, the

p c s p c s p c s p c s

mul-ber-ry bush, the mul-ber-ry bush.

p c s p c s p c s p c s

Adding Rhythm Syllables

DO NOT CONFUSE WITH NOTATION OR METER SIGNATURES

Lon - don bridge is fall- ing down

du de du de du de du___

p c p c p c p c

Here we go round the mul- ber- ry bush, the

du da di du___ di du da di du___ di

p c s p c s p c s p c s

mul- ber- ry bush, the mul- ber- ry bush.

du da di du___ di du da di du_____

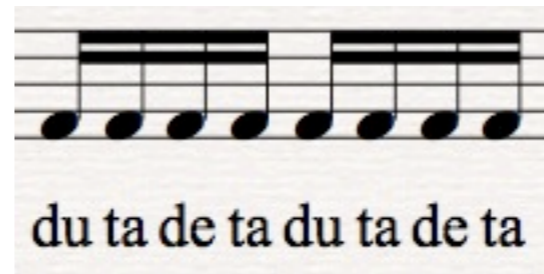
p c s p c s p c s p c s

SIMPLE RHYTHM SYLLABLES

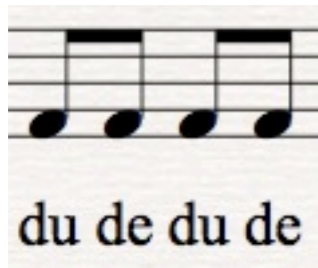
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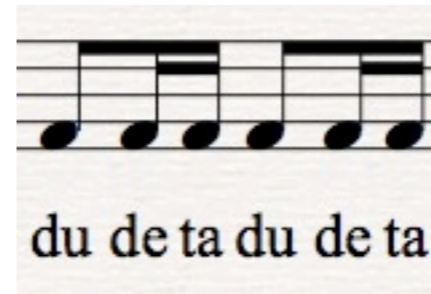
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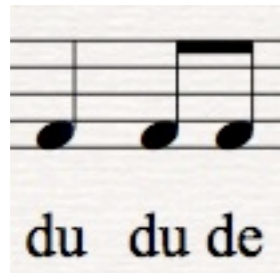
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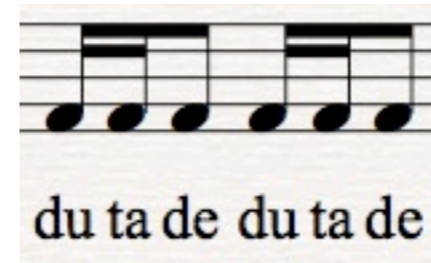
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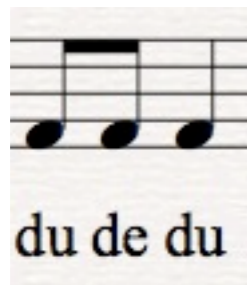
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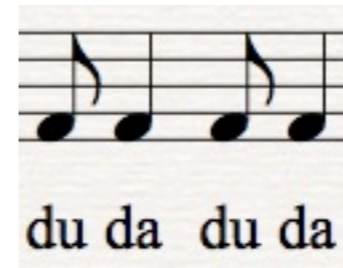


COMPOUND RHYTHM SYLLABLES

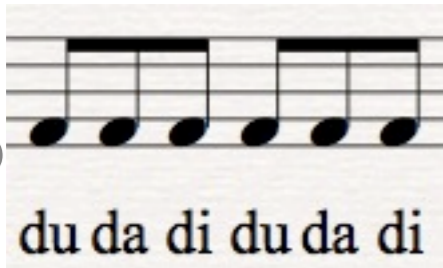
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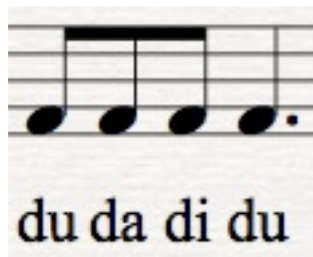
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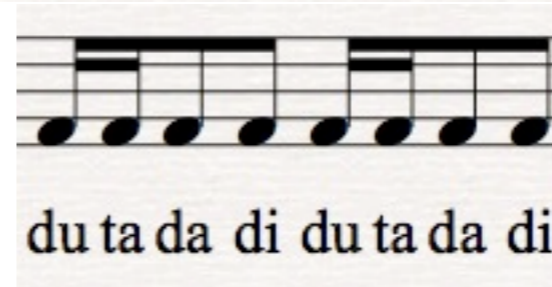
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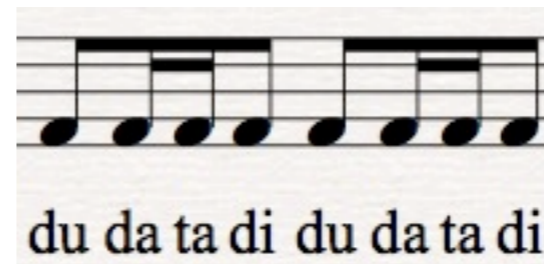
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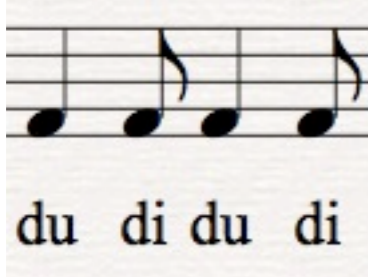
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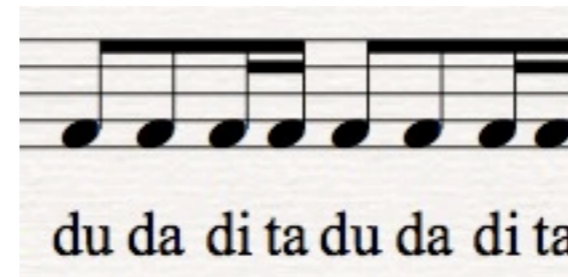
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Sequence

A sequence for teaching rhythmic patterns:

- 1) Echo-clap the pattern (*Aural/Oral*)
- 2) Echo-chant using rhythm syllables (*Verbal Association*)
- 3) Hear the pattern when clapped and respond by chanting correct rhythm syllables (*Partial Synthesis*)
- 4) Echo-perform the pattern on one pitch on an instrument (*Partial Synthesis*)
- 5) Reveal the notation (*Symbolic Association*)
- 6) Explain counting and math relationships last. (*Theory*)

Now You Try...

- 1) Echo-clap, 4 beats, duple meter (*A/O*)
- 2) Echo-chant rhythm syllables, 4 beats (*VA*)
- 3) Echo-respond to clapping by chanting rhythm syllables, 4 beats (*PS*)
- 4) Repeat each with compound (4 beats)

Add creativity (inference learning)

- 1) Echo-clap a different pattern, 4 beats
- 2) Echo-chant rhythm syllables a different pattern, 4 beats
- 3) Repeat with Compound
- 4) Change the rhythm of a familiar song
(Sing *London Bridge* by phrase)

Meter Signature Explained

DUPLE METER SIGNATURES

- 2 = two tempo beats per measure
- 4 = a quarter note equals a tempo beat
- 4 = four tempo beats per measure
- 4 = a quarter note equals a tempo beat
- 2 = two tempo beats per measure
- 2 = a half note equals a tempo beat
- 2 = two tempo beats per measure
- 8 = an eighth note equals a tempo beat

TRIPLE METER SIGNATURES

- 6 = six meter beats per measure
- 8 = an eighth note equals a meter beat
- 3 = three meter beats per measure
- 8 = an eighth note equals a meter beat
- 3 = three meter beats per measure
- 4 = a quarter note equals a meter beat
- 6 = six meter beats per measure
- 4 = a quarter note equals a meter beat



Teaching Tonality

How to do it...

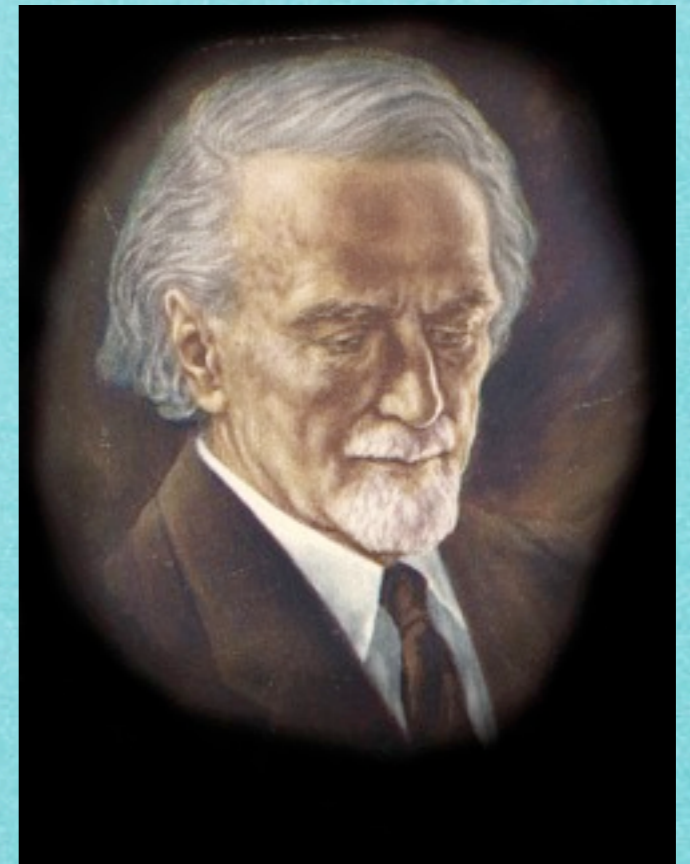
Helping children make sense of sound.

Ways to teach tonal intervals

- ▶ Rote teaching of intervals (*aural/oral*) on *loo*
- ▶ Use numbers as scale degrees
- ▶ Use syllables to help (*verbal association*)
 - ▶ ***Fixed do***
 - ▶ ***Moveable do***
 - ▶ ***Moveable la***

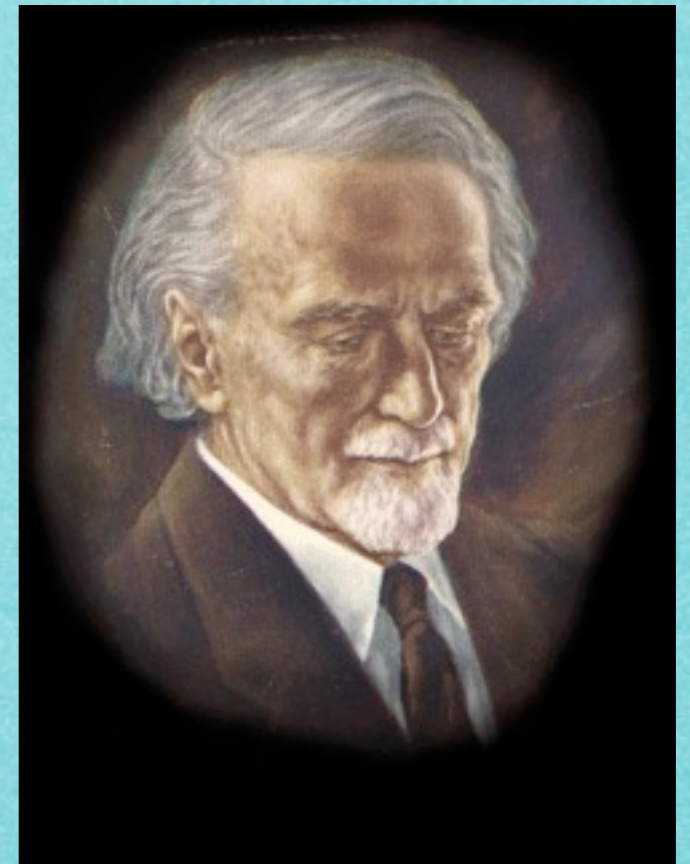
Zoltán Kodály

- ▶ Hungarian-born ethnomusicologist, composer, educator
- ▶ Developed a method which was unique for Hungary but has been adapted throughout the world
- ▶ Studied Hungarian folk-music
- ▶ Best-known composition is *Hary Janos Suite*



The Kodály Method

- ▶ Create a musically-literate population
- ▶ Learn in the “Mother-tongue”
- ▶ Developed *sol-fa* system, or “Moveable Do”
- ▶ Music can be taught at a young age
- ▶ Mainly unaccompanied singing
- ▶ Develop inner hearing



Feeling vs Knowledge

- ▶ Children sing songs, even complex ones, before they can read music or know what an interval is.
- ▶ In teaching, always, move from the **known** to the **unknown**.
- ▶ Starting intervals based on most children's songs:
 - ▶ *sol-mi*
 - ▶ *sol-la-sol-mi*
 - ▶ pentatonic: *sol-la-sol-mi-re-do*

Why Solfege?

- ▶ Can be used in any key.
- ▶ Verbal association helps tonal recognition.
- ▶ Builds a vocabulary of tonal patterns.
- ▶ Used throughout the world.
- ▶ Uses singing vowel sounds.

A sense of tonality is...

- ▶ knowing when a pitch sounds right or wrong in context with the pitches around it.
- ▶ anticipating the resting tone of a tune.
- ▶ aurally recognizing the cadences.
- ▶ experiencing *audiation* (hearing in your head the next pitch before it is sounded).

A sense of tonality is not...

- ▶ matching instrument fingerings with notation.
- ▶ knowing the names of lines and spaces on the staff.
- ▶ reading, spelling, and playing scales.
- ▶ knowing how to spell chords.
- ▶ recognizing the key name of a piece by its key signature.

The Importance of Tonality

- ▶ Reading from note to note does not develop a sense of tonality.
- ▶ Therefore, because of poor training, many performers can't perform without their music.
- ▶ In effect, tonality is a sense of mode (major, minor, dorian, etc.).
- ▶ A student should have training in perceiving the *resting tone* (home tone, tonic)

Tonal Readiness

- ▶ Extensive singing at a young age, especially singing along with recordings of children's songs with lots of repetition.
- ▶ Sense of tonality=singing in tune.
- ▶ Two techniques for developing tonal *audiation* skills:
 - 1) Students begin singing a familiar song and, at the teacher's cue, stop singing aloud but continue thinking the melody until the teacher signals to sing outloud again. ***Try It***
 - 2) Students do the same playing instruments.

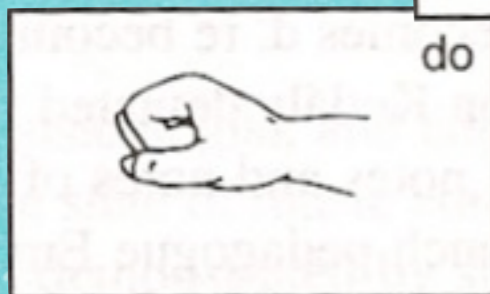
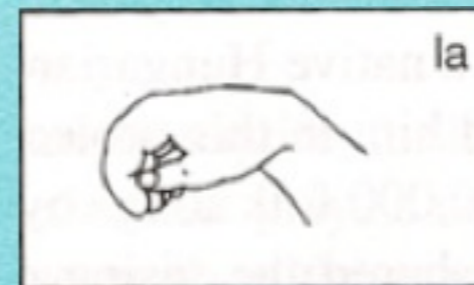
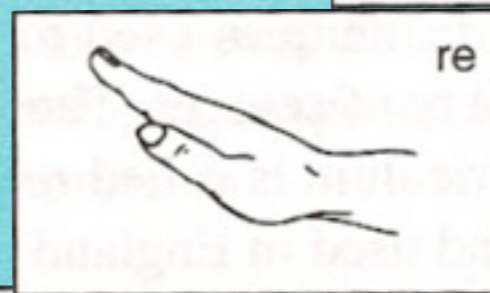
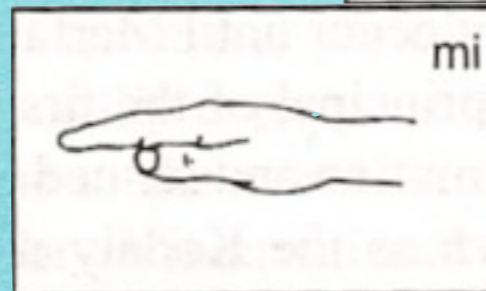
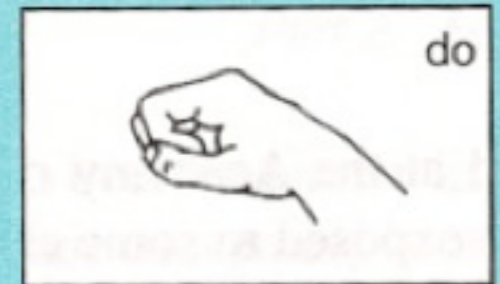
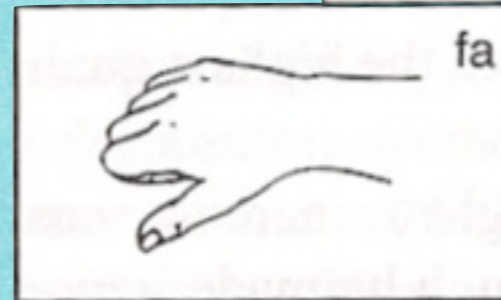
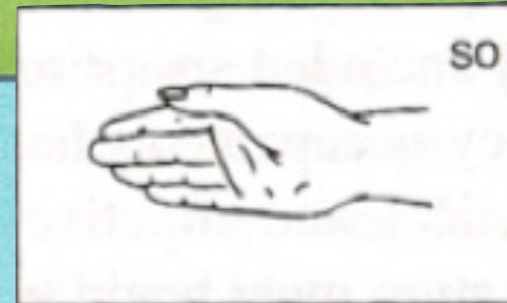
(S)tatement-(R)esponse Dialogues

- 1) **(S)** Sing pattern with *sol-fa* syllables
(R) Sing same with same syllable [Aural/Oral]
- 2) **(S)** Sing pattern on neutral syllable (“loo”)
(R) Sing same pattern with *sol-fa* syllables [Verbal Association]
- 3) **(S)** Sing pattern with *sol-fa*
(R) Sing different pattern with *sol-fa* [Partial Synthesis]
- 4) **(S)** Point to pattern notated
(R) Sing pattern with *sol-fa* [Symbolic Association]

Try It

Curwen Hand Signals

<http://www.youtube.com/watch?v=IEI2XDUweN4>



COMMENTS FOR YOUR PHILOSOPHY PAPERS

1. Think comprehensively (e.g. not just high school choir)
2. Think more of what students will learn rather than what you will teach
3. Philosophy needs to focus on the WHY questions, not WHAT or HOW you will teach or how but WHY. Think of reasons why you will have your great ideas of what and how you will teach...“I want my students to be able to sight-read.” I agree, but why?
4. Think of what can be taught through music that cannot be taught any other way.
5. Think of separating skills and knowledge, activities and outcomes. They are similar, but for our purposes think of three domains of Bloom’s taxonomy—skills in psychomotor, knowledge in cognitive, feelings in affective.
6. Work on grammar! (Have a friend read it and then edit.)

Too Much Solfege



How singers become self-centered.