

Teaching Rhythm

How to do it...

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 Rhythm Content

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 c p c c p c c p c c

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

p c c p c c p c c p c c

Adding Rhythm Syllables

DO NOT CONFUSE WITH NOTATION OR METER

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 c p c c p c c p c c

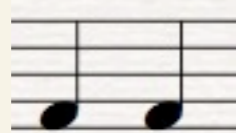
mul- ber- ry bush, the mul- ber- ry bush.

du da di du__ di du da di du_____

p c c p c c p c c p c c

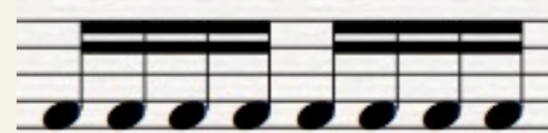
SIMPLE RHYTHM SYLLABLES

A



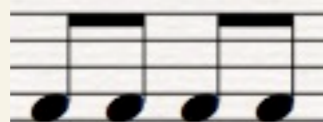
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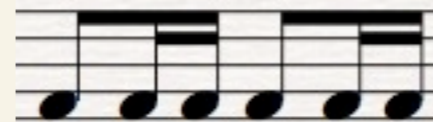
du ta de ta du ta de ta

B



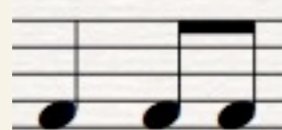
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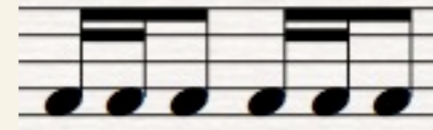
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C



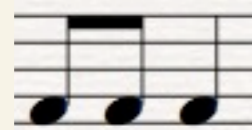
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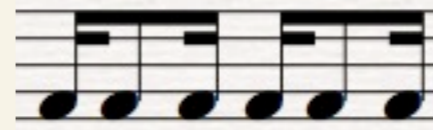
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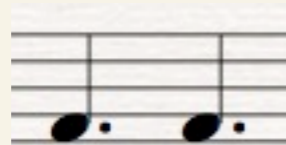
H



du ta ta du ta ta

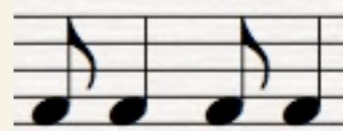
COMPOUND RHYTHM SYLLABLES

A



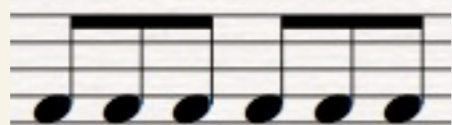
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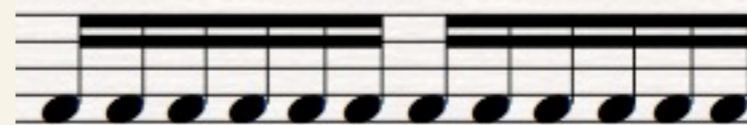
du da du da

B



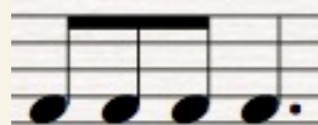
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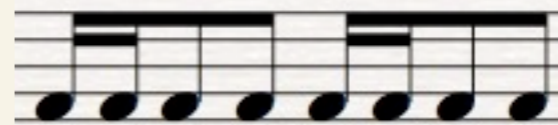
du ta da ta di ta du ta da ta di ta

C



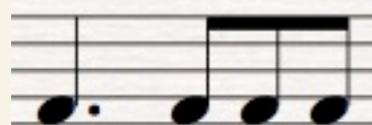
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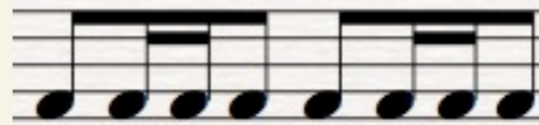
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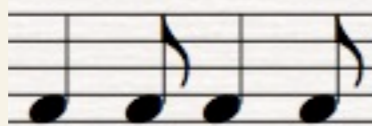
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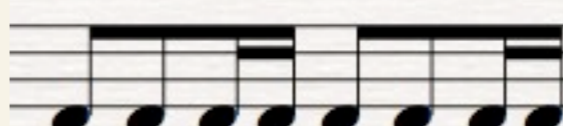
du da ta di du da ta di

E



du di du di

J



du da di ta du da di ta

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*)

Now You Try...

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

Add Creativity...

- 1) Echo-clap a different pattern, 4 beats
- 2) Echo-chant rhythm syllables a different pattern, 4 beats
- 3) Repeat with Compound

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