

Tonal and Rhythm Pattern Audiation Recordings

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Introduction and Purposes of the Recordings

The unique aspect of the Learning Sequence Activities component of *Jump Right In: The Music Curriculum* is the audiation and performance of tonal patterns and rhythm patterns. The teacher sings or chants patterns and students perform, read, or write patterns through imitation, creativity, and improvisation in groups and individually. The patterns are performed using a neutral syllable, tonal syllables, and rhythm syllables. How the patterns are taught as they relate to levels of learning in terms of Music Learning Theory is explained in detail in the *Reference Handbook for Using Learning Sequence Activities of Jump Right In: The Music Curriculum*.

The Learning Sequence Activities component of *Jump Right In: The Music Curriculum* includes 42 Tonal Units and 42 Rhythm Units. Each unit includes from one to three sections. Each section includes from one to three criteria. In all, there are 87 sections and 182 criteria in the Tonal Units and 74 sections and 162 criteria in the Rhythm Units. Each criterion includes three difficulty levels of patterns, easy, moderate, and difficult. The 42 Tonal Units are divided into *Tonal Register Books 1 and 2*, and the 42 Rhythm Units are divided into *Rhythm Register Books 1 and 2* of *Jump Right In: The Music Curriculum*.

The Tonal Units combined include 1,084 tonal patterns and the Rhythm Units combined include 928 rhythm

unit in which that tonality is located on the CD may be found on page 19 in the *Reference Handbook for Using Learning Sequence Activities*. Should the teacher be interested in audiating and performing a wide variety of rhythm patterns in a given familiar or unfamiliar meter, the unit in which that meter is located on the CD may be found on pages 20 and 21 in the *Reference Handbook for Using Learning Sequence Activities*.

The teacher may wish to develop more skill using tonal solfege or rhythm solfege. To achieve that goal, he or she may listen to and perform the patterns in any unit. For those patterns performed on the CD with a neutral syllable, the teacher has a choice of also performing it using a neutral syllable or using tonal syllables or rhythm syllables.

The teacher may decide to create or improvise patterns in response to patterns heard on the CD. Or, a second part or a counter melody may

be performed simultaneously with a tonal pattern, or an ostinato may be performed simultaneously with a rhythm pattern. The teacher may find it interesting to improvise chordal accompaniment to rhythm patterns.

The CD may also be used by the teacher to develop skills in reading and writing notation. A tonal pattern or rhythm pattern may be read in *Tonal Register Book 1 or 2* or in *Rhythm Register Book 1 or 2* before listening to the CD. Then the sound of the pattern may be verified by playing the CD. Or, a tonal pattern or rhythm pattern may be listened to on the CD and then written. The teacher's notation of the pattern may be verified by comparing it to the notation of the pattern found in the register book.

With imagination, the unique ways in which the CDs might be used by the teacher in a self-improvement program are unlimited.

moderate pattern as many times as you feel are necessary to become familiar with that pattern. Finally, listen to and perform the difficult pattern as many times as you feel are necessary to become familiar with that pattern.

In those units where only the students perform the patterns, as in the symbolic association–reading, composite synthesis–reading, and generalization–symbolic of Learning Sequence Activities, the patterns are performed on the CD as the students are to perform them.

If the teacher believes that either the tonal patterns or rhythm patterns are performed too slowly or too quickly on the CDs, he or she may adapt the tempo. Also, if the separation of the pause in a tonal pattern or the pauses between two or more patterns in a difficulty level seems too extreme, they too may be adapted. The pitches in a tonal pattern must always be separated. The teacher may transpose, for whatever reason, all tonal patterns

in a criterion. A discussion of transposition is included in the reference handbook. It should be remembered that the tonal and rhythm patterns were computer programmed and synthesized to guarantee absolute accuracy. The teacher, however, should perform them with expression, flexibility, and appealing tone quality. Students are most intrigued with rhythm patterns when they are performed with animation and inflection by the teacher and themselves.

In addition to the teacher using the CDs to assist him or her in preparing to teach the Learning Sequence Activities component of a class period or rehearsal, the teacher may also use the CDs to improve his or her own musicianship apart from *Jump Right In: The Music Curriculum* and *Jump Right In: The Instrumental Series*. Should the teacher be interested in audiating and performing a wide variety of tonal patterns in a given familiar or unfamiliar tonality, the

patterns. The same pattern may be found two or more times in the same section as well as in different units. Repeated patterns, however, are usually found in different orders.

Each page in *Tonal Register Books 1 and 2* and *Rhythm Register Books 1 and 2* includes the notation of three difficulty levels of patterns for one criterion in a section of a unit. Above the patterns on each page are short explanations of how to teach the patterns and directions for guiding student responses. Below the patterns on each page is a Seating/Evaluation Chart that assists the teacher in teaching to students' individual musical differences and for keeping an accurate record of their responses.

Teachers may have questions about the teaching and learning of tonal patterns, rhythm patterns, tonal syllables, and rhythm syllables. Are there any verbal directions given to the students? How does the teacher gesture with arms and hands to

indicate to the students the type of response desired? How does the teacher establish tonality, keyality, tempo, and meter for students before the patterns are performed? Which neutral syllable is most appropriate for performing tonal patterns and rhythm patterns? When and how should students breathe before they perform a pattern? Should the patterns be performed legato or staccato? How long should a pause be between the teacher's and the students' performances of patterns? How long should the pause be between the performance of two consecutive rhythm patterns performed without a pause? When should the teacher say "first" and "second" for the two series of patterns that are taught in the partial synthesis units? That tonal patterns and rhythm patterns may be performed at any comfortable tempo in different units and sections, along with the answers to the specific questions above and

many more, is covered in the *Reference Handbook for Using Learning Sequence Activities* and summarized in *Tonal Register Books 1 and 2* and *Rhythm Register Books 1 and 2*.

Perhaps most importantly, some teachers need assistance in learning how to audiate and to perform tonal patterns and rhythm patterns, with and without tonal syllables and rhythm syllables. Simply playing the patterns on an instrument may not be sufficient. Field experience has shown that it is easier for a teacher to learn to audiate and to perform patterns when he or she hears patterns performed vocally and in contexts similar to the ways in which the patterns are to be taught to the students. Using those guidelines, all of the tonal patterns and all of the rhythm patterns included in the Learning Sequence Activities component of *Jump Right In: The Music Curriculum* were recorded to instruct the teacher.

The purpose of the tonal and rhythm pattern CDs is to assist the teacher in the following ten ways:

1. To become familiar with the sound of the patterns.
2. To become familiar with audiating the patterns.
3. To become familiar with performing the patterns.
4. To become familiar with tonal syllables.
5. To become familiar with rhythm syllables.
6. To become familiar with a neutral syllable for performing tonal patterns.
7. To become familiar with a neutral syllable for performing rhythm patterns.
8. To become familiar with a variety of tonalities in addition to major and minor.
9. To become familiar with a variety of meters in addition to duple and triple.

How to Use the CDs

In *Jump Right In: The Music Curriculum* and *Jump Right In: The Instrumental Series*, a typical class period or rehearsal includes Learning Sequence Activities, and regular Classroom Activities or Performance Activities are taught during the first ten minutes of a class period or rehearsal. The CDs are not designed to be used for teaching students during a class period or rehearsal.

Not more than the three difficulty levels of patterns that are found in one criterion are usually taught in Learning Sequence Activities during any one class period or rehearsal. To make the best use of the the CDs in preparing to teach Learning Sequence Activities, the teacher should 1) open the register book to the Tonal or Rhythm Unit, section, and criterion that is taught, 2) look at the notated patterns, 3) if necessary, find the appropriate page in Part Three of the *Reference Handbook for Using Learning*

Sequence Activities for a more detailed explanation of how to teach the patterns for that particular level of Learning Sequence Activities, and 4) find the patterns that are to be taught on the recording.

First, listen to the tonal sequence or rhythm sequence for the criterion, and audiate the tonality and keyality of the tonal patterns or the meter and tempo of the rhythm patterns. If you wish, stop the CD and perform the tonal sequence or rhythm sequence. Then start the CD and listen to the easy pattern. If you are listening to a tonal pattern, immediately sing it exactly as you heard it using the neutral syllable or rhythm syllables during the silent time provided on the CD. If you are listening to a rhythm pattern, immediately chant it exactly as you heard it using the neutral syllable or rhythm syllables during the silent time provided on the CD. You may wish to move back a track or two on the CD and follow the same procedure again one or more times until you feel that you are familiar with the easy pattern. Next, listen to and perform the

Tonal Units	Sections	Criteria	Rhythm Units	Sections	Criteria
38	2	4	19	2	3
39	2	4	20	2	4
40	2	4	21	2	4
41	2	4	22	3	6
42	2	4	23	2	6
			24	2	4
			25	1	2
			26	1	2
			27	1	3
			28	1	2
			29	2	4
			30	1	2
			31	2	6
			32	1	2
			33	1	2
			34	1	2
			35	2	4
			36	2	4
			37	2	4
			38	2	4
			39	2	3
			40	1	2
			41	1	2
			42	2	4
Rhythm Units	Sections	Criteria			
1	2	2			
2	3	4			
3	2	4			
4	3	6			
5	2	6			
6	1	2			
7	2	4			
8	2	6			
9	3	8			
10	2	6			
11	2	6			
12	3	8			
13	2	6			
14	2	4			
15	1	2			
16	1	2			
17	1	3			
18	1	2			

10. To become familiar with different teaching techniques and to adapt them to the specific requirements of each skill level in Learning Sequence Activities.

The recordings are not designed to be used in class for teaching students. The teacher uses the recordings 1) to develop his or her own skills in the audiation and performance of tonal patterns and rhythm patterns and 2) to learn how to teach tonal patterns in Learning Sequence Activities in terms of Music Learning Theory.

Preparation of the CDs

The recordings are CD versions of the previously released cassettes. The cassettes were produced on a Macintosh personal computer using a MacRecorder sound digitizer, SoundEdit sound digitizing software, and the Hypercard 2.0 personal software development environment. For the Tonal Units, individual pitches were recorded

onto reel-to-reel tape using a neutral syllable and tonal syllables. For the Rhythm Units, complete rhythm patterns were recorded onto reel-to-reel tape using a neutral syllable and rhythm syllables. The sounds were digitized at a sampling rate of 22 Hz and then corrected for errors in pitch and rhythm.

After the sampling was completed, a computer program was written and scripts within the software were written to control the timing and sequencing of individual pitches and rhythm patterns. The final DAT cassettes were produced using the audio output of the Macintosh as the sole sound source. The sound digitizing and computer programming was done by Steven G. Estrella and the coordination of the project, including technical assistance, was undertaken by Maurice Wright, both faculty members at Temple University.

Organization and Identification of the CDs

All tonal patterns – easy, moderate, and difficult – for all sections and all criteria of the 42 Tonal Units are recorded on 3 CDs. All rhythm patterns – easy, moderate, and difficult – for all sections and all criteria of the 42 Rhythm Units are recorded on 2 CDs.

Before each set of tonal patterns in a criterion is heard, the same tonal sequence that is used to teach students is performed to establish the tonality and the keyality of the patterns. Before each set of rhythm patterns in a criterion is heard, the same rhythm sequence that is used to teach students is performed to establish the meter and the tempo of the patterns. Also, announced on the CDs before the patterns are heard are the unit number, section letter, criterion number, and the difficulty level of each pattern.

To assist the teacher in becoming familiar with the patterns, there is enough silent time after each pattern is performed on the CD to allow him or her to audiate and perform the pattern in actual time.

Tonal Units 1 through 21 are found in *Tonal Register Book 1*. Tonal Units 22 through 42 are found in *Tonal Register Book 2*. Rhythm Units 1 through 19 are found in *Rhythm Register Book 1*. Rhythm Units 20 through 42 are found in *Rhythm Register Book 2*. The organization of the CDs, relating to the units in the four register books, is described below.

Tonal CDs

Tonal CD 1: Tonal Unit 1, Section A, Criterion 1 to Tonal Unit 17, Section A, Criterion 2.

Tonal CD 2: Tonal Unit 18, Section A, Criterion 1 to Tonal Unit 32, Section B, Criterion 1.

Tonal CD 3: Tonal Unit 32, Section B, Criterion 2 to Tonal Unit 42, Section B, Criterion 2.

Rhythm CDs	Tonal Units	Sections	Criteria
<i>Rhythm CD 1:</i> Rhythm Unit 1, Section A, Criterion 1 to Rhythm Unit 21, Section A, Criterion 1.	13	2	4
<i>Rhythm CD 2:</i> Rhythm Unit 21, Section A, Criterion 2 to Rhythm Unit 42, Section B, Criterion 2.	14	2	4
	15	2	4
	16	3	6
	17	1	2
	18	2	6
	19	2	4
	20	1	2
	21	2	4
	22	2	6
	23	2	4
	24	4	2
	25	2	4
	26	2	4
	27	2	4
	28	3	6
	29	2	4
	30	3	6
	31	2	4
	32	2	4
	33	3	6
	34	1	2
	35	2	4
	36	2	6
	37	2	4
Tonal Units	Sections	Criteria	
1	2	6	
2	3	8	
3	2	4	
4	2	4	
5	3	6	
6	1	1	
7	2	4	
8	2	4	
9	2	6	
10	2	4	
11	3	3	
12	2	4	