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MUSE 258

Citation

Sound Connections

Chapter 4: Sequencing Rhythm and Tonal Content

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2010

Summary

- I. Research Implications for Content Sequencing
 - A. Comprehensive music literacy instruction involves the development and coordination of aural and visual skills.
 - B. *Sound Connections* requires going through the sequences multiple times, first beginning each pattern with neutral echoing, then syllable echoing, and then echo-translating
 - C. Learning must occur during all of these skill stages
 - D. Patterns should include no more than 5-9 notes and be presented in the context of tonality or meter
 - i. Tonal content should begin with the notes of the tonic triad and progress through sequence that builds aural and visual skills
 - ii. Rhythm content should begin with permutations of the beat and beat-division in both simple and compound meters and progress based on metric function
- II. The Content Sequences
 - A. The Tonal Content Sequence
 - i. Neutral echoing: perform each pattern of series on neutral syllable “pa” and have students echo on “pa”
 - ii. Syllable echoing: perform each pattern of series on appropriate tonal syllables and have students echo on tonal syllables
 - iii. Echo-Translation: perform each pattern of the series on the neutral syllable “pa” and have students echo-translate to tonal syllables
 - iv. Connecting Sound to Symbol: connect each pattern to associated notation
 - v. Application and Practice: integrate newly learned patterns into established reading skills
 - vi. Notating: reinforce and expand developing reading skills via progressive activities
 - vii. Melodic Reading: at the completion of each tonal level, and in parallel with the completion of the corresponding rhythm level, synthesize tonal and rhythm reading
 - B. The Rhythm Content Sequence
 - i. Neutral echoing: perform each pattern of the series on the neutral syllable “pa” and have students echo on “pa”
 - ii. Syllable echoing: perform each pattern on appropriate rhythm syllables and have the students echo on rhythm syllables

- iii. Echo-Translation: perform each pattern on the neutral syllable “pa” and have the students echo-translate on rhythm syllables
 - iv. Connecting Sound to Symbol: connect each pattern to the associated notation
 - v. Application and Practice: Integrate the newly learned patterns into established reading skills
 - vi. Notating: reinforce and expand developing reading skills
 - vii. Melodic Reading: at the completion of each rhythm level, and in parallel with the completion of the corresponding tonal level, synthesize tonal and rhythm reading
- III. Master Instructional Sequence
- A. Combines the Tonal Content Sequence and Rhythm Content Sequence with the sound-to-symbol skill sequence
 - B. Daily rehearsals should include short lessons in both tonal and rhythm areas, allowing for these to skills to develop in parallel

Discussion

This chapter explained the sequences and processes of teaching rhythm and tonal content. It gave step-by-step instructions on what sequences are the best for each of these two areas. It also laid out formats as to how much of rehearsal time should be designated toward all of these exercises and activities. It then presented all of the levels of tonal and rhythm content on pages full of exercises and activities to begin a music class with. These levels range from one to six, and gradually become more difficult as the levels go up. The chapter also lays out the Master Instructional Sequence, which has a detailed overview of the entire process of teaching tonal and rhythmic content. It explains that the process of teaching this content continues and is never ending. This instructional sequence has to be built up, and new material has to be introduced as soon as one aspect of it is mastered. This instructional sequence is somewhat complicated, but when looking at it from a broader perspective, it makes complete sense. Desiring to teach young children music, I will be using this sequence to set my students up for success in the future, and begin developing their music literacy skills. This chapter lays out the perfect plan on how to present this material to a class, but when planning as a teacher seems difficult. Currently learning the process of this sequence in music education classes is strengthening my knowledge and understanding of how it will effectively help and prepare my students for the future.