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MUSE 258

Citation

Sound Connections
Chapter 5: Developing a Sound Vocabulary
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Summary

- I. Whole-part-whole approach
 - A. Expose students to the target patterns through music listening and the rote learning and performing of appropriate repertoire
 - B. Guide the formal development of a pattern vocabulary via carefully sequenced echoing activities
 - C. Reinforce and apply pattern learning through technique exercises, improvisational activities, and targeted sections in their performance repertoire
- II. Providing the Context for Pattern Learning
 - A. Select songs that the content sequences were specifically designed to correlate with and reinforce the development of tonal and metric contexts
 - B. Not necessary to choose songs that are limited to target patterns
 - C. Direct listening activities to target specific patterns
- III. Guiding the Development of Pattern Learning
 - A. Echoing Stages
 1. Neutral echoing
 - a. Teacher models pattern on the neutral syllable “pa”
 - b. Students echo pattern on neutral syllable
 - c. Make sure students match pitch
 2. Syllable echoing
 - a. Teacher models pattern on rhythm or tonal syllables
 - b. Students echo pattern on rhythm or tonal syllables
 3. Echo-translation
 - a. Teacher models pattern on the neutral syllable “pa”
 - b. Students echo pattern on rhythm or tonal syllables
 - c. From sound to symbol
 - B. Strategies for Leading Echo Activities
 1. Accurate modeling of the patterns
 - a. Continue modeling through the duration of the note
 - b. Model extremely accurate intervals
 - c. Minimize vocal vibrato to clarify the center of each tone
 - d. Maintain the same tonal center throughout an activity
 - e. Men must be sensitive to octave displacement (use falsetto)
 - f. Avoid echoing pattern with students
 2. Establishing tonality and meter
 - a. Tonality

- i. Provide proper aural context for presentation and echoing of patterns
 - ii. Begin each tonal echoing session by establishing either major or minor tonality
 - iii. Begin each echoing session with the designated start pattern and close each session with the proper home patterns
 - iv. Occasionally change the tonal center to reinforce moveable-do
 - b. Meter
 - i. Begin each rhythm-echoing lesson by establishing the meter
 - ii. Students must have the ability to maintain a steady beat
 - iii. Give the beat and the division of the beat
 - iv. Have students pat beat quietly on their chest or thigh
 - v. Occasionally change tempo; reinforces conversation
 - c. Guiding the Process with Nonverbal Cues
 - i. Avoids the problem of interfering with the listening and responding processes
 - ii. Students must respond immediately after the teacher presentation
 - iii. Teacher Presentation Gesture- point to upper chest area with four curved fingers of one or both hands
 - iv. Echo Aloud Gesture- move hands out and toward the students during the duration of this beat
- C. Reinforcing and Applying Pattern Learning
 - 1. Through technique exercises
 - a. Integrate minor and/or compound meter exercises into the daily warm-up
 - b. Introduce these exercises after the students are proficient at syllable echoing in the correlated tonal patterns
 - c. Create technique exercises appropriate to student skill level
 - d. Not recommended to use rhythm syllables for pitched exercises: can lead to improper connections between rhythm and tonal content
 - 2. Through Performance Literature
 - a. Ability to aurally identify and label familiar patterns via their growing echo-translation skills
 - b. Use the start pattern for simple meter echo-translation and chant the rhythm of each measure on the lyrics
 - c. Present a known tonal or rhythm pattern to the students and ask them to identify and perform a fragment in the literature that matches the pattern
 - 3. Through Improvisation
 - a. Should occur before students encounter notation
 - b. The ultimate application of aural skills

- IV. Making the Transition to Reading
 - A. The rhythm and tonal syllables serve as the aural link between sound and symbol, but must not be treated as symbols themselves
 - B. Curwen Hand Signs
 1. These signs serve as a direct link to tonal syllables and the physical reinforcement of staff notation via the relative height of the signs, the signs offer tremendous possibilities for improving and assessing audiation skills
 2. Introduce hand signs as a part of syllable echoing activities but only after the students are successfully echoing the patterns on syllables
 3. “do” should be placed at the waist level, “so” at the chin level, and high “do” near the top of the head
 4. Encourage students to perform them also
 5. Direct reading is having the students immediately sing the appropriate patterns as they read the signs
 6. Delayed reading is when the students audiate as the teacher presents a series of signs and then they sing it back when they are cued to

Discussion

This chapter was full of exercises and information on pattern learning for students when developing a sound vocabulary. It gave sample lesson plans that a teacher can use that involve using the echoing stages. It was very informative on what types of techniques and exercises to use with students in order for them to develop a sound vocabulary. There were songs that when incorporated in these lessons will benefit the students' abilities to reference what they learn about sounds and hearing music. Patterns play an important role in developing students' sound vocabulary. By introducing patterns of rhythm and tonal exercises, students can learn to associate them with more difficult exercises and songs they may hear. This chapter talked about how a teacher should present nonverbal cues to students, which avoids the problem of interfering with the listening and responding processes. Reading all of the aspects on developing a sound vocabulary has given me a great deal of information to use in the future with my classes. I will be sure to use patterns with my students, because they learn better with smaller chunks and can associate them better with other aspects of music. I am currently using the nonverbal cues in my college level courses right now, and have noticed how effective they are with the direction of instruction. Using the models of sample lesson plans in the future will help me to know what processes and steps to take when planning my own lessons. I understand that the link between sound and syllable is vital to students' understanding and development of sound vocabulary, and will make it a goal to go through the correct processes to achieve this.