

# Developing the Experience of Rhythm

## A Lecture/Demonstration

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**The Main Thing is to teach students to be musically independent.**

*(plus skills, attitudes and appreciation)*

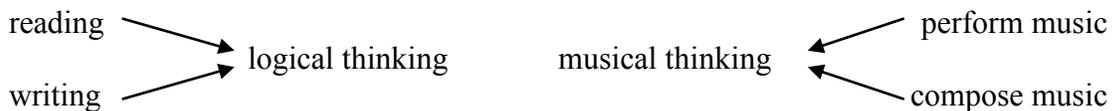
**Students should learn to: Respond – Perform – Create**

*This presentation is drawn from the work of Edwin Gordon*

### I. Musical Thinking

**Musical thoughts are built upon – Pitch – Rhythm – Timbre**

Musical thinking can be considered analogous to logical thinking in the following manner:



Musical aptitude is a product of both heredity and environment. All children are capable of learning to think musically.

**“Nothing is so unfair as the equal treatment of students with unequal ability.” Plato**

The singing voice is the most efficient medium to teach musical concepts.

The ultimate goal of the teacher is obsolescence.

### II. Basic Terms

- Tempo Beats – Pulse, Big Beats
- Meter Beats – Underlying metrical feel beneath the pulse
- Rhythm Patterns – Fundamental combinations of tempo and meter beats into repeated groupings
- Melodic Rhythm – The rhythmic shape of a melody without pitch

Syllables

Note: There are many systems of counting this is not that is better than the others

Tometrics (Gordon)

Tempo Beats **1-2**

Meter Beats (duple) **1 ne 2 ne**      Triple **1 na ni 2 na ni**

### III. Teaching Strategies

**This learning sequence moves students Known (can do) to Unknown (can learn)**

**Sequence (Gordon)**

Aural/Oral

Verbal Association

Symbolic Association

**Reading - Writing**

Composite Synthesis

Reading - Writing

**Activity**

Echoes

Echoes

Flash Cards

**Rhythm Reading**

Rhythm Sight Reading

Sight reading/Composing

**Awareness Level**

Known

Unknown

**KEEP TIME** by *tapping the pulse with their feet and patting the meter with their hands.*

### **B. Creating a Rhythm Reading Exercise**

1. Each line should have the same number of measures.
2. The first line on the page should always be the tempo beats.
3. The second line should always be the meter beats.
4. The next group of lines presents short patterns of new rhythm that are repeated for the whole line.
5. The last group of lines presents melodic rhythm patterns drawn from the short patterns of new rhythm, or from a concert work.

### **C. Teaching with the Rhythm Reading Exercise**

1. Students can read individual lines.
2. Students can read all lines in succession.
3. Students can "snake" through the columns (reading down through the first measure of each line, and up through the second measure of each line).
4. Students can be taught at their own pace by individually tailoring their line reading from above.
5. Combining 1, 2, and 3 from above will significantly improve musical independence.

## **IV. Evaluation/Assessment**

Formative - *How are they doing along the way?*

Evaluation Activities - Reading - Writing

Summative - *How well did they learn it?*

Evaluation Activities - Reading – Writing

Student Compositions

Set parameters – pitch and rhythm

Set length – number of measures

### ***Our test piece was March of the Irish Guard, by James Ployhar Grade 1.5***

The 6/8 “Irish Jig” section provided the perfect vehicle for student to write with being overly concerned about harmony.

## **V. National Standards**

***Create – Perform – Respond***

*These are the processes that musicians have followed for generations, even as they connect through music to their selves and their societies. And isn't competence in Creating, Performing, and Responding what we really want for our students? NAfME*

Thank you for attending this clinic – Best wishes and God bless.

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# March of the Irish Guard

Compound Rhythm Readiness

1 1 2 1 2 1 2 1 2

2 1 na ni 2 na ni 1 na ni 2 na ni 1 na ni 2 na ni 1 na ni 2 na ni

3 1 2 na ni 1 2 na ni 1 2 na ni 1 2 na ni

4 1 na ni 2 1 na ni 2 1 na ni 2 1 na ni 2

5 1 na ni 2 ni 1 na ni 2 ni 1 na ni 2 ni 1 na ni 2 ni

6 1 ni 2 na ni 1 ni 2 na ni 1 ni 2 na ni 1 ni 2 na ni

7 1 ni 2 ni 1 ni 2 ni 1 ni 2 ni 1 ni 2 ni

8 1 2 na ni 1 2 1 ni 2 ni 1

