

# FUNDAMENTALS OF MUSICIANSHIP

a NEW APPROACH TO

✓ EYE, EAR

and

## RHYTHMIC EXPERIENCE

a NEW APPROACH

by

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## Foreword

There is a growing belief among <sup>many</sup> music educators in ~~America~~ <sup>in this country</sup> that the weak point in the training program lies in the failure to emphasize sufficiently the fundamental concepts of tone, pitch and rhythm.

Certainly we offer nothing as a prerequisite to theoretical work that is <sup>pre-war</sup> at all comparable to the ear training and solfège of the better European schools of music.

We have been content with <sup>but</sup> a smattering of ear training with the result that much of the work in harmony and counterpoint consists in paper work devoid of any definite aural impressions until the work is carried to a key-board instrument.

The <sup>reasons for the</sup> failure to produce a higher percentage of young people having an independent sight-reading skill as a result of the training offered in the American schools is a perpetual topic for argument among music supervisors. Some teachers are inclined to attribute the difficulty to the short-comings of the so-fa method and are experimenting with other approaches to the problem.

The probabilities <sup>are</sup> however, that the fault lies not in the method but rather to the procedure and amount of emphasis placed upon the prerequisites of the reading skill, i.e., ear, eye and rhythmic training.

This manual attempts to supply the necessary material upon which a subsequent skill and a real musicianship may be developed. The plan has been in use in the School of Music at the University of Wisconsin for the past five years. Students are required to develop the ability to hear mentally and to take melodic, interval and <sup>chordal</sup> dictation before proceeding with the courses in harmony and counterpoint.

The general plan outlined in this book is applicable in any training situation providing the material is adjusted to the age level and musical experience of the students.

In secondary schools, if no other opportunity is provided, directors of bands, orchestras and choral groups will find it valuable to include some of this work in their regular rehearsal periods. The results in improved musicianship will be large and the criticism frequently leveled at these organizations that "they are a laboratory type of activity not deserving of academic recognition" is obviated.



Rhythm is something to be experienced in terms of bodily movement. The child comprehends the meaning of a quarter note if he is told that it is a "walking" note and then is permitted to experience it. Similarly, eighth notes become "running" notes and dotted eighths followed by sixteenth notes become "skipping" notes because they express bodily movement. After experiencing the physical response of a series of note values, the child is then ready to comprehend the arithmetical relations.

Ideally, music education should always include classes in rhythms similar to those of Jacques Dalcroze. Some years ago, Dr. Fredrick Stock, Conductor of the Chicago Symphony, who has for years taken a great interest in the musical training of children, was asked what the American children needed most for their musical development. He replied, "Give them more training in rhythm."

At the present time, it does not seem practicable to give older children and adults an extensive experience in bodily expressed rhythms. About the best we can do is to have the rhythms expressed by large arm movements and by the conventional time-beating movements. Some teachers content themselves with having students tap rhythms with a single finger. While this is better than nothing, it is far more valuable if a larger muscular movement were employed, such as for example a half-arm swing from the elbow.

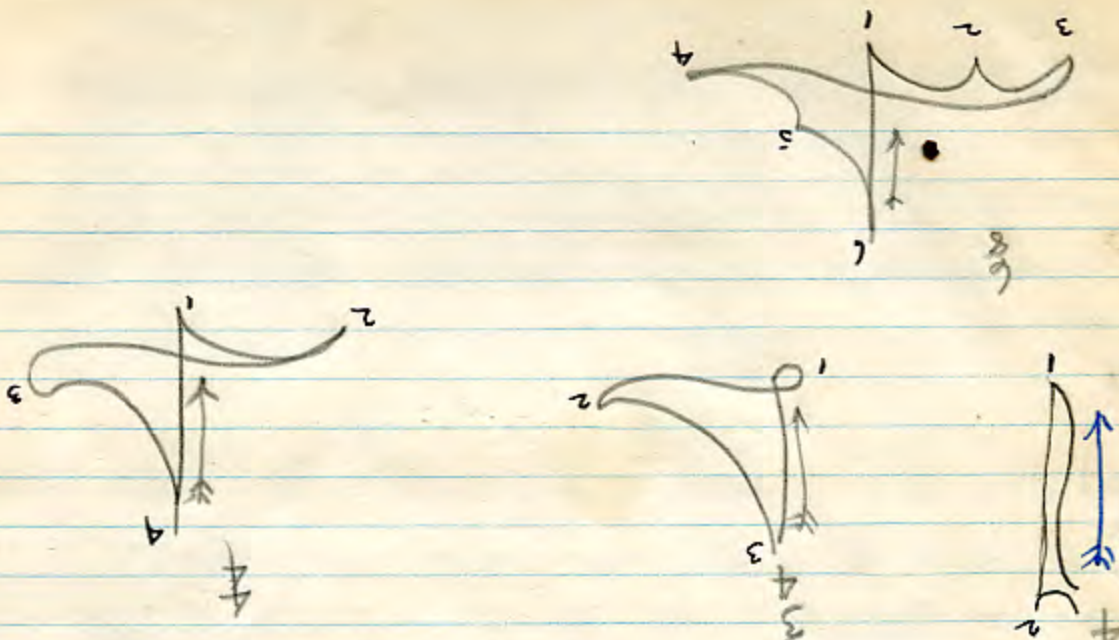
One distinguished music educator has said that once one has sensed the rhythmic swing of a musical passage, the problem of sight-reading and performance is greatly simplified. The practice of having children scan a song in rhythm is an excellent one.

In this book, an attempt is made to develop a feeling for rhythmic swing of a musical phrase, by means of dictation exercises. The ultimate goal, insofar as this book is concerned, will be reached when the student can take melodic and rhythmic dictation simultaneously, or at least complete musical phrases.

physical

Rhythm

Time-Beating Diagrams





Eye and Ear Experience with the Major Key

Many centuries ago when music was still a crude and undeveloped art, a great variety of scales were in use. In the course of time as men experimented with ~~the use of~~ these scales, they finally reduced the number to two forms. These are the ones which are chiefly used today. \* We designate them as major and minor. Later on we shall take up a detailed study of these scales in the various keys. For the present, however, we shall content ourselves with becoming acquainted with the major scale as an ~~interesting~~ <sup>interesting</sup> experience. ~~It has already called attention~~ to the fact that the starting tone and ~~the one upon which the scale ends - the sense a duplicate of the first one - have about them a feeling of finality or completion which is not to be found in any other tone of the scale. This feeling is expressed by some by calling them the "home tone". The recognition of this "home tone" like quality and the relation of all of the other tones of the scale to this "home tone" is extremely important. The material which follows is designed to develop feeling for this "home tone" and the ability to recognize upon hearing them, the other tones of the scale as they are related to this "home tone"~~

Scale of C Major

Play this scale and sing it carefully several times using numbers, letters and syllables. Sing with a light tone and watch your pitch.

A chord built upon the "home-tone" is called the Tonic chord. It has about it the same feeling of finality and completion as has the "home-tone". The tones which make up this chord - 1, 3, 5 - (8) are sometimes called "rest tones".

Sing this tonic chord several times using the various names. Endeavor to get firmly established the tone relationships, especially as related to "1" and the "rest" quality of the tones which make up this chord. A practical reading aid in connection with this chord is the fact that if "1" is on a line, "3" and "5" also will be on lines. Similarly, if "1" is on a space, the other members of the chord, also will be on spaces. \* It is an interesting fact that many modern composers are going back to some of the long unused scales of centuries ago, using them for the composition present-day music.



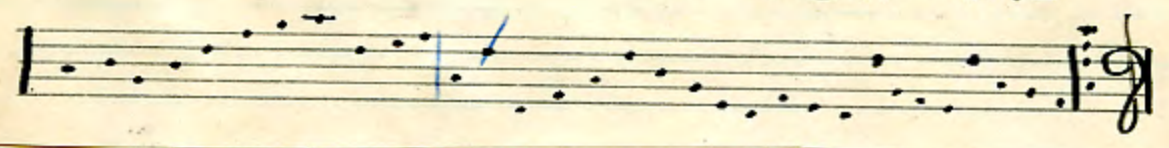




Reverse reading 20 notes in each line and accuracy & tempo



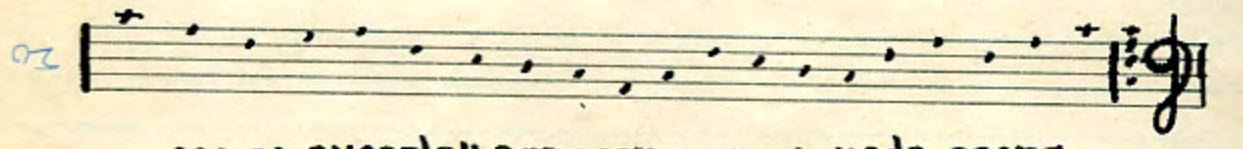
Difficult Intervals



Rapid



Active Tones (Difficult)



Bases upon Tonic Chord and Adjacent Tones

