



Teacher's Kit

- **Part I: Teacher's Guide**
- **Part II: Reading Exercises**
- **Part III: Grids**
- **Includes 2 CD's:**
Treble and Bass Vocals

VOCAL CONNECTIONS

BY RUTH WHITLOCK

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VOCAL CONNECTIONS

CD AUDIO LESSON

TRACK LIST

LESSON:

1. Major (I and V chords)
2. Major (I and V chords)
3. minor (i and V chords)
4. minor (i and V chords)
5. Major - chord built on Do
6. Major - chord built on So
7. Major - chords built on Do and So
8. Major - chords built on Do and So
9. Major - chords built on Do and So with stepwise motion.
10. minor - chord built on la
11. minor - chord built on Mi
12. minor - chords built on la and Mi
13. minor - chords built on la and Mi
14. minor - chords built on la and Mi with stepwise motion.
15. Major - chords built on Do and So
16. Major - chord built on Fa
17. Major - chords built on Do and Fa
18. Major - chords built on Do, Fa and So*
19. Major - chords built on Do, Fa and So with stepwise motion.

LESSON:

20. minor - chords built on la and Mi
21. minor - chords built on re
22. minor - chords built on la and re
23. minor - chords built on la, re, and Mi'
24. minor - chords built on la, re and Mi with stepwise motion
25. Chromatic tones:
 - a. "fi" in Major
 - b. "te" in Major
 - c. "si" in minor
 - d. "fi" and "si" in minor
29. Dorian - defining pattern and characteristic chords*
30. Phrygian - defining pattern and characteristic chords*
31. Lydian - defining pattern and characteristic chords*
32. Mixolydian - defining pattern and characteristic chords*
33. Aeolian - defining pattern and characteristic chords*

* Chord progressions

* Chord progressions

ACKNOWLEDGMENTS

The author would like to acknowledge the following FIELD TEST PARTICIPANTS and the STUDENTS of these excellent teachers:

MIDDLE SCHOOL

Amy Allibon
 Cindy Bell
 Marsha Brown
 Dwayne Dunn
 Teresa Hughes
 Elaine Lindsey
 Jane Long
 Marguerite McCormick

HIGH SCHOOL

Gary Patterson
 Wayne Robinson*
 Sally Schott
 Jim Sheppard
 Stuart Younse*

UNIVERSITY

Dee Ann Gorham

CONSULTANTS:

Mary Henry, Southern Music Company
 Mary Hollingsworth, Creative Enterprises
 Marilyn Jones, Vocal Music Coordinator, NorthEast Independent School District
 Wayne Robinson, Rice University
 Sally Schott, South Houston High School

PRODUCER - TONAL GRIDS: Wayne Robinson

PRODUCER - AUDIO LESSONS: Charlotte Greeson, Creative Enterprises

RECORDING ENGINEER: Keith Rust, Crystal Clear Sound Studio

COVER DESIGN: Jack Lewis

ARTISTS: Vocals - Amy Allibon and Danny Detrick
 Keyboard - Patricia Neighbors

EDITORS: Mary Henry
 Lois Land
 Judith Rodriguez

COMPUTER TECHNICIAN: Gary Hires

A special debt of gratitude is due Edwin E. Gordon for his pioneering research in MUSIC LEARNING THEORY. Dr. Gordon's work provides the theoretical basis for these materials.

Special thanks also goes to Arthur Gurwitz, Southern Music Company, for his confidence in the value of these materials and his dedication to promoting music learning.

INTRODUCTION

Music and language are acquired in the same way. A baby learns the mother tongue by listening and then imitating the sounds that he hears. Gradually, the child associates meaning to the sound; for example, "mama" to a person. After the child has acquired a repertoire of words and phrases connected to the meaning of certain sounds, he will be ready to SEE the words he knows and begin to connect the SOUNDS to the VISUAL representations. He will begin to READ words that he has learned through hearing and to which he has attached meaning. Music learning logically follows the same process: the student listens and imitates; the student attaches meaning to what he hears (aided by a music reading system); the student then connects the SOUNDS he knows to VISUAL representations. He can then begin to READ music he has learned by ear and to which he has attached meaning.

Foreign language teachers have accepted the reality that language is an AURAL (hearing and speaking) process first, reading and writing is second, and grammar comes last. Musicians will benefit by accepting the research that confirms this reality in music as well — first the HEARING and SINGING, then the READING and WRITING, and only later, the THEORY, music's grammar. **VOCAL CONNECTIONS** is designed to be used as solfege immersion in the same way that language teachers use audio tapes to immerse their students in a foreign language.

Kodaly teachers frequently use the phrase "inner hearing". AUDIATION is a powerful new word which approximates the concept of "inner hearing". Just as we can visualize a familiar face without being in the presence of that person, we can also audiate (think) a melody when that melody is not aurally present. AUDIATION is the most basic skill possessed by any musician; it tells us whether or not we are singing in tune, or singing the right pitch, or singing the correct vowel, etc. **VOCAL CONNECTIONS** is deliberately designed to teach students to AUDIATE, to THINK MUSICALLY.

VOCAL CONNECTIONS is based on the following fundamental concepts:

- Music's sensor is HEARING.
- Music learning begins with the EAR.
- SOLFEGE (MOVABLE "DO") is the most efficient system for teaching tonal relationships.
- REPETITION is essential to learning any skill.
- The brain absorbs PATTERNS, not individual pitches.
- TONIC and DOMINANT tonal patterns are the basic building blocks for 90% of the music we hear and perform.
- TONIC and DOMINANT tonal patterns define major and minor tonality.
- MINOR tonality is introduced along with MAJOR tonality; delaying minor tonality makes something simple into something difficult.
- CHORDAL pattern learning/reading precedes STEPWISE learning/reading.
- AUDIATION ("INNER HEARING") is the basis for music reading.
- AUDIATION ("INNER HEARING") is the basis for ALL good musicianship.

VOCAL CONNECTIONS consists of the following components:

- **AUDIO LESSONS** - there are 30 brief (35 - 75 second) audio lessons which provide AURAL "immersion" in Major and minor tonalities and movable "do" solfege. The first 15 lessons concentrate on tonic and dominant patterns which define Major and minor tonality. Subsequent lessons introduce the subdominant chord, common chromatic tones, and, for the aurally advanced, modes. The audio lessons have appealing piano accompaniments in many different styles — from pop and jazz to Bach, and have been recorded on split track so that the lessons can be presented with piano only or voice only. Audio lessons are recorded by a treble voice on one tape, and by a male voice on another tape to accommodate the needs of various choirs and types of classes.
- **TONAL GRIDS** - audio lessons 5 - 30 are represented graphically on GRIDS. These grids represent a simple and useful transitional stage from the audio lessons to traditional notation. Grids are available in booklet form for students; permission is granted, **WITH PURCHASE OF KIT**, to produce 1 set of transparencies for classroom use.
- **MUSIC READING EXERCISES** - the final step in VOCAL CONNECTIONS is the reading of TRADITIONAL NOTATION. The exercises are constructed to provide students the opportunity to read music based on the patterns that they have learned through aural immersion and transitional notation (audio lessons and grids.) MUSIC READING EXERCISES are available in booklet form for students.

Proper sequencing of the VOCAL CONNECTIONS materials is essential:

- Use TONAL PATTERNS to teach AUDIATION.
- Use TONAL PATTERNS to evaluate the tonal accuracy of the choir/class and individuals.
- Use SOLFEGE (movable "do") to give MEANING to patterns.
- IMMERSE students in TONAL PATTERNS and SOLFEGE as in language immersion.
- Use GRIDS as a natural transition to traditional notation; SHOW students what they have been HEARING and SINGING.
- Proceed to TRADITIONAL NOTATION (Music Reading Exercises) when students are secure with TRANSITIONAL NOTATION (Grids).

VOCAL CONNECTIONS has been successfully field tested in the following kinds of classes:

- Middle School / Junior High School choirs
- Middle School / Junior High School general music classes
- High School choirs
- High School theory classes
- University ear-training classes
- Elementary music classes