



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.

* Chord progressions

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
 26. b. "te" in Major
 27. c. "si" in minor
 28. 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

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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