

The background features a teal and purple color scheme with faint musical notation. A large, stylized treble clef is visible on the left side. The text is centered in the upper half of the image.

# Music Birth to Kindergarten: Theory and Practice

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Text: *Music in Childhood* by  
Campbell and Scott-Kassner

## Chapter 7 ~ Rhythm and the Child

The background of the slide features a light blue and purple gradient. On the left side, there is a vertical purple bar containing a large, stylized treble clef. The main area of the slide is filled with a faint, repeating pattern of musical staves and notes, creating a textured, musical backdrop. The title 'Rhythm and the Child' is written in white, bold, sans-serif font at the top left of the slide.

## Rhythm and the Child

- Rhythm is a pervasive force in the universe beginning with the inscape of the body and the rhythmic beat of the heart. A strong sense of rhythm and timing is essential for good coordination from tossing a ball to playing a musical instrument.



# Rhythm and the Child

- In an article on babies and the importance of the sense of rhythm the author stated,
  - The fledgling musical talent was discovered by Hungarian researchers during a study of more than 100 boys and girls who were only one or two days old. They played the babies music as they slept and measured their brain activity. The researchers found that their brains computed changes in beat, tone and melody. For instance, if a key beat was missed from a rhythmic pattern, the baby's brain registered the change."

*Babies Have a Sense of Rhythm Which Could Be Used to Help Them Develop* Daily Mail Reporter – September 23, 2008

<http://www.dailymail.co.uk/health/article-1059815/Babies-sense-rhythm-used-help-develop.html>



## Rhythm and the Child

- The Hungarian Academy of Sciences is involved in a study on how the brain processes music and other sounds, coordinated by Dr Susan Denham, of Plymouth University.
- She said: "What is perhaps most significant is that not only do babies' brains register changes in beat, pitch and simple melodic patterns but they do so more or less automatically, as they are fast asleep during these experiments.
- People come into the world with brains that are wired-up to detect patterns."



## Rhythm and the Child

- Dr Denham added: "A lot of music reflects the rhythms and contents of speech. If you are listening to music you will also probably be more sensitive to speech rhythm."
- Rhythm and timing are essential elements in our world. A strong sense of steady beat and timing is space should be nurtured and directed in early childhood
- "Children develop greater rhythmic facility naturally and easily while singing and when rhythm is imbedded in language and movement."  
(C & S-K)



# Rhythm and Child Development

- Less than one – Demonstrates rhythmic swaying, rocking and bouncing
- Ages One & Two – Often bounces and dances when hearing recorded music. Sings spontaneous songs framed around regular rhythmic pulses and patterns.
- Age Three – Sings spontaneous songs with some feeling for meter and with regularly recurring rhythmic patterns  
Imitates short rhythmic patterns.
- Ages Four to Five – Taps in time to a regular set pulse. Begins to develop rhythmic clapping and patting. Replicates short rhythmic patterns on instruments.



# Rhythm and Child Development

- With increasing musical exposure lead by a early childhood music and movement specialist, children develop a stronger sense of a steady beat via clapping, patting, tapping feet and playing age appropriate rhythm instruments than children without such training.



# Rhythm and Speech

- The rhythm of speech is a natural gateway to musical rhythm.
- The Orff approach adheres to the development of rhythmic understanding through chant. The syllables found in language translate easily to musical rhythmic values of quarter, eighth, half, whole and sixteenth notes as well as triplets.
  - Example: Musical Lunch
- From single words, children can explore word phrases, sentences and paragraphs which equate to musical phrases and musical forms.

# Rhythmic Duration through Chants

- Rhythmic Duration through Name Chants
  - Patting the pulse, chanting words:

The image displays musical notation for name chants. On the left, a vertical column shows four rhythmic patterns: a single quarter note, a pair of eighth notes beamed together, a triplet of eighth notes with a '3' below, and a pair of eighth notes with a quarter note beamed together. To the right, these patterns are applied to names in four rows. Each name is written below its corresponding rhythmic notation.

Anne	John	Bill	Pat
An - ne	John - nie	Bil - ly	Pat - ty
Jon - a - thon	Ann - mar - ie	Val - er - ie	Tim - o - thy
Ma- ry- el- len	A - ma- de - us	An- na- bel - la	Tho- ma - si - ta

# Rhythmic Duration through Chants

- Rhythmic Chants: Colors
  - Patting the pulse, clapping the off beats, chanting the words:



Blue Yel - low Or - ange Green



How ma - ny col - ors have you seen?

# Rhythmic Duration through Chants

- Rhythmic Chant: full phrase of rhythm in duple meter (2)
  - Patting the pulse, chanting the words

The diagram illustrates rhythmic notation for two lines of text in duple meter. A large number '2' is positioned on the left, indicating the meter. Vertical teal lines mark the start and end of measures. The first line of text is 'Red sky at morn - ing'. The second line is 'Sail - ors take warn - ing'. The words are aligned with musical notes: 'Red' is a quarter note, 'sky' and 'at' are beamed eighth notes, 'morn' is a quarter note, and 'ing' is a quarter note. The second line follows the same pattern: 'Sail' is a quarter note, 'ors' is a quarter note, 'take' and 'warn' are beamed eighth notes, and 'ing' is a quarter note. Hyphens are placed between 'morn' and 'ing', and between 'Sail' and 'ors'.

# Rhythmic Duration through Chants

- Rhythmic Chant: full phrase of rhythm in triple meter (3)
  - Patting the pulse, chanting the words

3

Red sky at morn - ing

Sail - ors take warn - ing.



# Rhythm in Movement

- Chapter 6 - Lecture 8 provides many examples of movement and rhythmic activities. These activities help lay the foundation for learning and understanding rhythmic notation, which leads to musical literacy.
- “No notation is meaningful to children until they have sensed through movement its rhythmic essence. Whether moving in place or across space, children grow in their understanding of rhythm when they can kinesthetically respond to what they hear.” (Campbell & Scott-Kassner)



# The Pulse

- The pulse or beat is present in almost all music. At its most basic form it regulates music in groupings of twos or threes.
  - March (2)
    - *Stars and Stripes Forever* excerpt
      - Drum beats, finger play march
  - Waltz (3)
    - *Skater's Waltz*
      - Paper plate ice skates
- Occasionally you will find music that has no strong feeling of pulse. Teaching the difference to children is fun and illuminating.
  - *Beat & No Beat*
    - Sticks and Scarves

# Rhythm and Meter

- Meter is a recurrent pattern of stronger and weaker pulses.
- A Time Signature at the beginning of a notated piece indicates the meter or pulses in a measure and what type of note receives the pulse. Bar lines serve to separate one measure from another.

- Duple subdivision

$$\begin{array}{ccc} 2 & 3 & 4 \\ 4 & 4 & 4 \end{array} = \begin{array}{ccc} 2 & 3 & 4 \\ \downarrow & \downarrow & \downarrow \\ \bullet & \bullet & \bullet \end{array}$$

- Triple subdivision – compound meter

$$\begin{array}{ccc} 6 & 9 & 12 \\ 8 & 8 & 8 \end{array} = \begin{array}{ccc} 2 & 3 & 4 \\ \downarrow \bullet & \downarrow \bullet & \downarrow \bullet \\ \bullet & \bullet & \bullet \end{array}$$



- Rhythms can be analyzed mathematically. Durational values may be viewed as subdivisions or elongations of the basic pulse as we have experienced in the Musical Lunch (Lecture 3).
- We perceive rhythms and pitches as patterns of duration, not as single, isolated sounds.
- The chants and songs of childhood provide patterns to draw upon to teach the durational values of music notation.



- As it does with pitch, the Kodaly method introduces rhythmic values in a sequence: beginning with quarter note and eighth note patterns and adding half, whole, sixteenth notes, syncopated patterns in duple subdivisions. Triplets and patterns in triple subdivision (compound meters) are then introduced.

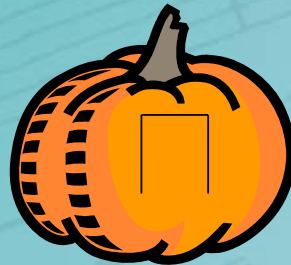


# Rhythm Mnemonics

- Several mnemonics systems have proven successful in introducing rhythms to children, leading to the reading and writing of rhythms.
  - Orff speech rhythms
  - Kodaly and Gordon syllables
    - *(ta, ti ti)* or *(du du-de)* etc,
  - Counting systems
    - 1 2 &
  - (See text p. 180 for examples and review Lecture 4 on teaching methods)

# A synthesis of iconic symbols, rhythm syllables, melody, lyrics and imagination

- Icons:



- *Melody: In the Hall of the Mountain King* by Edvard Grieg
- *Lyrics: On October thirty one,  
when the sun goes to rest.  
It's the night of Halloween when  
fun is at its best ....*
- Imagination – a story



# Effective Methods for Teaching Rhythm in Early Childhood

- Guide young children in using the words same and different to describe repeated or contrasting rhythm patterns.
- Play the rhythms of a familiar song on a drum, asking young children to imitate those rhythms on their own instruments.
- As young children listen to recordings, encourage them to keep the steady pulse of the music by patting, clapping or stepping.
- Rhythmically chant a poem with young children, encouraging them to stress the rhythmic accents.
- Develop rhythmic dialogues with young children in which they individually play a rhythm the length of four pulses, to be repeated by the group.