

IMPROVE MUSICIANSHIP THROUGH AURAL/ORAL METHODS

by Anthony Susi www.SusiMusic.net

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CODE TALKERS:

1. Comparative Application of Rhythm Syllable Systems -Articulation Factor
Traditional Counting vs. Word Assoc. vs. Kodaly vs. Gordon Syllables
2. Rhythm Dictation Sequence (Lap-Pat Downbeat, Clap Upbeat)
 - I. Echo Leader's Pattern on "Bum", then write down just stems.
 - II. Echo Leader's Pattern again, then beam any stems & add arrows.
 - III. Echo Leader's Pattern again, then write in counting or syllables,
3. Associating Hand Signs with Tonal Function
 - DO - Round Fist = **TONal Center (TONIC)** in Major
 - RE - Angled Hand = Passing/Non-Chord Tone
 - MI - Horizontal Hand = Middle Chord Tone
 - FA - Thumb Points Downward. = Non Chord Tone resolves down to MI
 - SO - Full 5 Fingers = Fifth above DO Chord Tone
 - LA - Arched Hand = Non-Chord Tone sits on top of SO.
 - TI - Index Finger Points Up = Passing Tone wants to resolve up to DO.
4. Warm-Up Sequence to Teach Intervals/Scales (staying below Cl. break)
 - Echo DO-RE-DO, Sing "One-Whole-Step", Play Pattern*
 - Echo DO-TI-DO, Sing "One-Half-Step", Play Pattern*
 - Echo DO-RE-MI, Sing "Two-Whole-Steps", Play Pattern*
 - Echo MI-FA-MI, Sing "One-Half-Step", Play Pattern*
 - Echo MI-FA-SO, Sing "One-Half and-Whole", Play Pattern*
 - Echo SO-LA-SO, Sing "One-Whole-Step", Play Pattern*
 - Echo SO-MI-DO, Sing "Arpeg-gi-o" or "Tri-ad-Tones", Play Pattern*

Major Scale Pattern: Chant "Whole, Whole, Half, W, W, W, H") to beat of
"We Will Rock You" - [:Stomp, Stomp, Clap, Rest:]
5. Tuning Intervals/Triads with Tonic Drone (F = Band, D = Strings/Chorus)
 - $\frac{1}{3}$ Sustains DO while $\frac{2}{3}$ Ascends to MI and then $\frac{1}{3}$ Ascends to SO.
 - Isolate DO & SO (Perfect 5th). Also Do-Re-Do-Mi, etc. in 3 part Round.
6. String Players Calibrate Fingering with Do-Re-Mi on open G, D & A.
7. Tuning Intervals with Familiar Tunes. (Timpanist!)
 - "JAWS theme" minor 2nd (half step)
 - "Happy Birthday" Major 2nd (whole step)
 - "Rain, Rain, Go Away" (minor 3rd)
 - "Michael Row" (Major 3rd & Arpeggio)

- “Here Comes the Bride” or “Oh Christmas Tree” (Perfect 4th)
- “Twinkle, Twinkle/Alphabet Song” (Perfect 5th)
- “My Bonnie” or “It Came Upon the Midnight Clear” (Major 6th)
- “Stark Trek TV Theme” (minor 7th)
- ”Somewhere, Over the Rainbow” (Octave)

8. Hum That Note Challenge (Audiation of their Printed Music)
Play a phrase with a random stop & ask them to solfege/hum next note.
9. Hear That Tune Challenge (Audiation with Hand Signs)
Who can identify a familiar song first with silent hand signs?
10. Recommended Sequence of Familiar Tunes to introduce more Notes.
 - “Hot Cross Buns” - 3 notes: DO, RE & MI
 - “Mary Had a Little Lamb” - 4 notes: DO, RE, MI & **SO**
 - “Ode to Joy” - 5 notes: DO, RE, MI, **FA**, & SO
 - “Jingle Bells” - 5 notes (more skips): DO, RE, MI, FA, & SO
 - “Old McDonald” - 5 Notes (**Low SO, LA**) DO, RE & MI
 - “Twinkle, Twinkle” - 6 notes: DO, RE, MI, FA, SO & **LA**
 - “London Bridge” - 6 notes (more skips): DO, RE, MI, FA, SO & LA
 - “Jolly Old St. Nick” - 6 notes (**Low SO, LA, TI**) DO, RE & MI
11. Teach Tune through Echo/Call & Response (Jazz technique)
Teacher sings & hand signs phrase, Stds. Echo Sing, then Play it.
12. Improvise That Tune through Aural memory (Jazz technique)
Same Sequence of Pitches, but Change the Rhythm.
13. Transpose That Tune by Ear (Jazz technique)
Same as step #11 in New Key.
14. Teach Rhythm of Phrase/Tune using Rhythm Syllables.
Teacher says rhythm on neutral syllable “Bum”, Stds. Echo.
Teacher says rhythm using rhythm syllable system, Stds. Echo.
Teacher plays/claps the rhythm, Stds. Echo.
15. Transfer That Tune to Standard Notation on a Staff.
Write out Tune/Phrase with Stems, Flags, Beams and Solfege Letter
In place of noteheads; ex. M - R - D.
Determine Meter, Barlines and Key Signature.
Transfer to traditional notation on a 5 line staff.
16. Compose a Melody of similar length using Same Pitches & Rhythm
Values on Staff Paper or using free notation software like MuseScore.