

JASON HUXTABLE

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**DEVELOPING A 'LINGUISTIC'  
RHYTHMIC PEDAGOGY**

An easy one to start...

# WHAT IS MUSIC?

## MUSIC AS A LANGUAGE: WORKSHOP SERIES

- ▶ What is 'Language'?
- ▶ How did we learn our first language?
- ▶ How does this compare with how we learnt 'music'?
- ▶ How does this help us to understand development of **musical language and literacy**?

## WHAT IS LANGUAGE? IS MUSIC A LANGUAGE?

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**'a system of communication used by a particular country or community'**

Oxford Living Dictionary [online] <https://en.oxforddictionaries.com/definition/language>

**'...is a system of communication based upon words and the combination of words into sentences. Communication by means of language may be referred to as linguistic communication, the other ways mentioned above – laughing, smiling, shrieking, and so on – are types of non-linguistic communication.'**

**Halvor Eifring & Rolf Theil (2005) Linguistics for Students of Asian and African Languages**

**Language is 'a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements' ... 'A finite number of phonemes (or letters in its alphabet) and each sentence is representable as a finite sequence of these phonemes (or letters)'. Thus, a grammar of a language should be thought of as "a device of some sort for producing the sentences of the language under analysis'.**

**Chomsky, N. (1957) Syntactic Structures. The Hague: Mouton.**

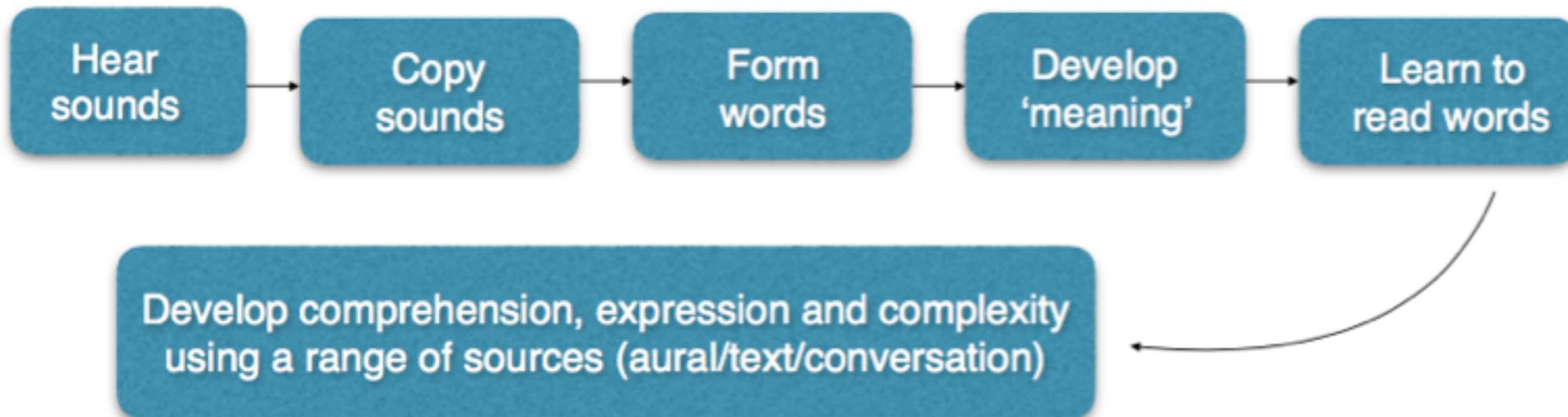
**Key Terms: Communication, combinations, set of elements, finite/infinite sequences, linguistic/non linguistic**

# MUSIC AS A LANGUAGE

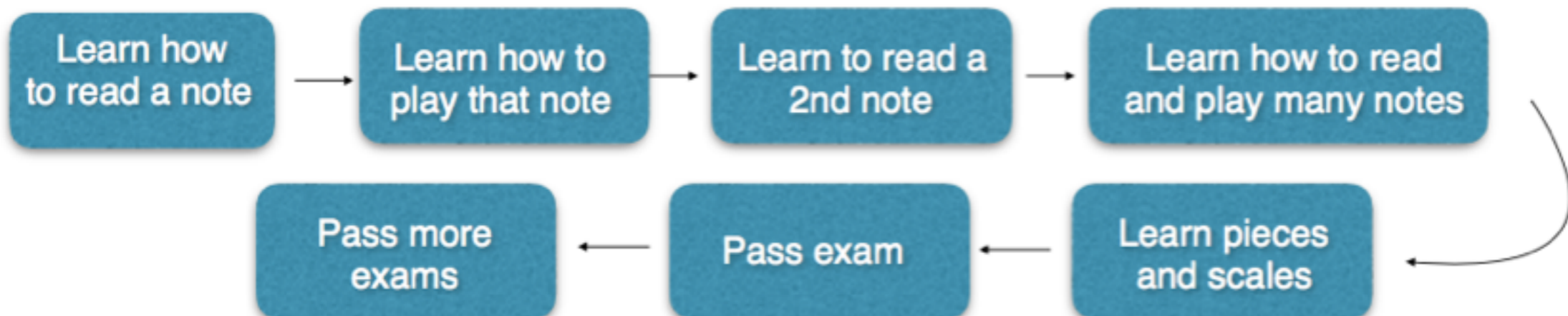
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## HOW DID WE LEARN OUR FIRST LANGUAGE COMPARED TO OUR MUSICAL LANGUAGE? RESPONSES FROM STUDENTS

How the students learnt their first language:



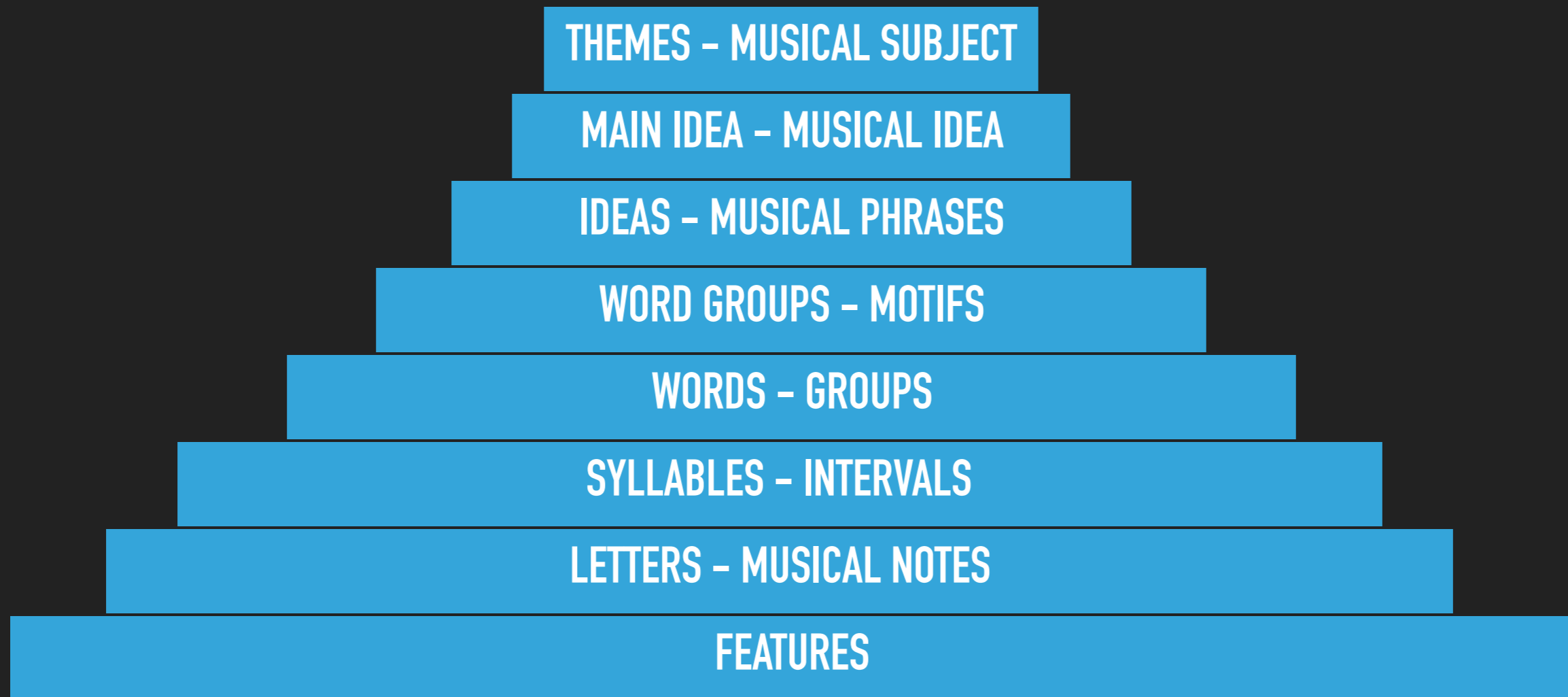
How the students learnt their first instrument:



**‘One also sometimes sees early instrumental lessons in which equally well-meaning instrumental teachers inadvertently give children the impression that a musician cannot play a note that has not first been decoded from the printed page’. They also deduce that the ‘Musical Literacy’ of learners ‘often focus exclusively on the ability to decode written staff notation’.**

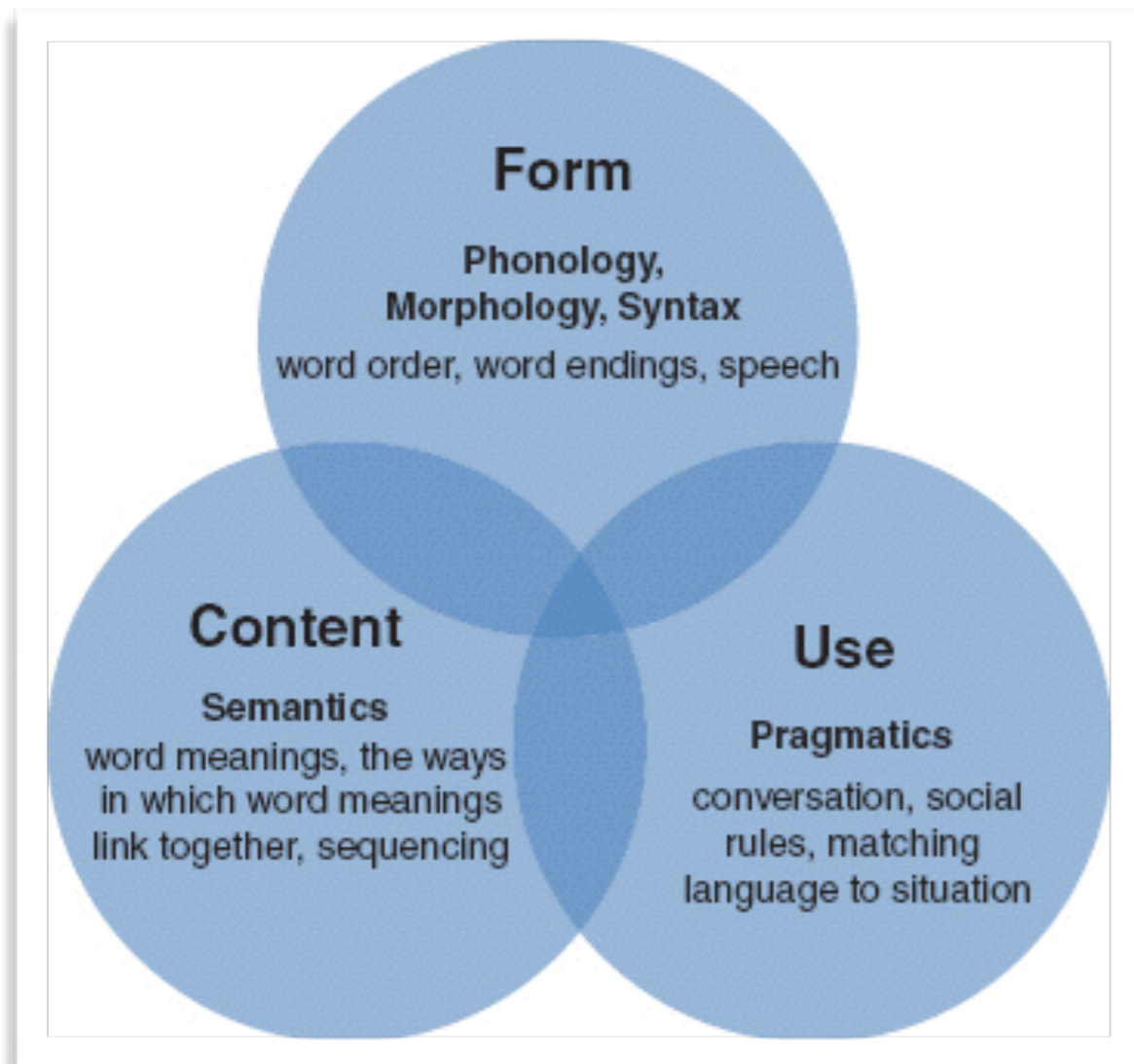
**Mills, J. McPherson, G.E. (2006). *Musical Literacy* from – *The Child as Musician: A Handbook for Musical Development*.**

# HIERARCHIES OF MUSICAL/LINGUISTIC STRUCTURES



**Cantwell, R. Y, Millard (1994).** The relationship between approach to learning and learning strategies in learning music *British Journal for Educational Psychology*, Volume 64, Issue 1, pp. 45–63

# EXPANDING UNITS: MUSICAL PHONOLOGY



**‘Phonology refers to the rule-governed system by which sound, or phonemes, are combined to create meaningful units, or words.’**

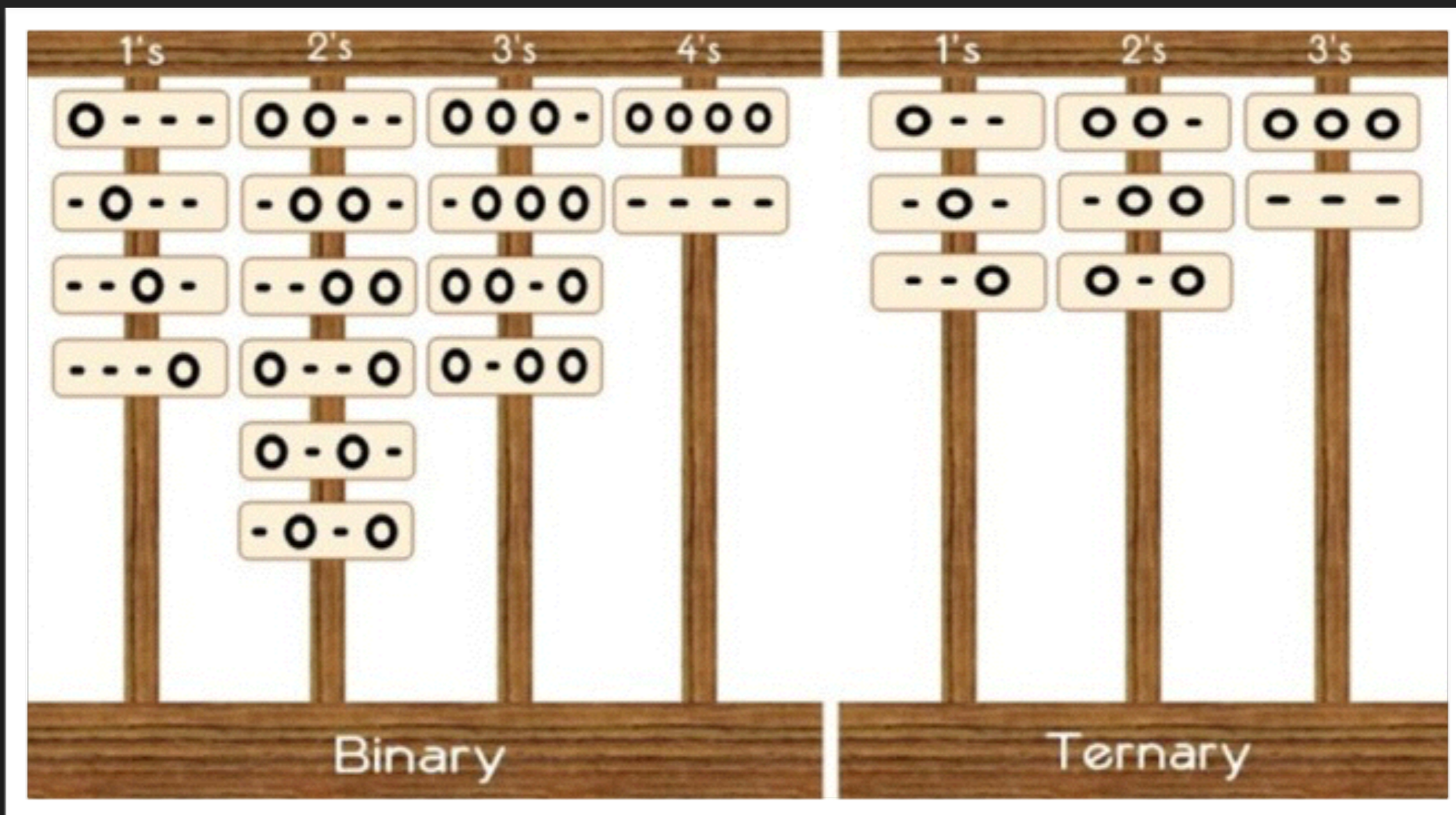
**Driver, L., Ayyangar, R. & Tubbergen, M.V. (2017)** Language Development and Disorders of Communication and Oral Motor Function

[online] <https://musculoskeletalkey.com/language-development-and-disorders-of-communication-and-oral-motor-function/>

## What are musical phonemes?



# THE RHYTHMIC ALPHABET



Greb, B (2012). The Language of Drumming Hal Leonard Publishing Corporation

# RHYTHMIC ALPHABET - INITIAL LETTERS

The image displays four musical staves, each representing a different initial letter of the alphabet. Each staff begins with a small icon in a box: 'A' (a dot on the left), 'B' (a dot in the middle), 'C' (a dot on the right), and 'D' (a dot on the far right). The musical notation consists of a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. Each staff contains four quarter notes, each with a downward-pointing 'v' above it and the word 'CHIO' written above the note. The notes are placed on the following lines of the staff: A (first line), B (second line), C (third line), and D (fourth line).

- Counting and rhythmic ontology
- 'Speaking' the letters
- Cyclic phonemes: group activity

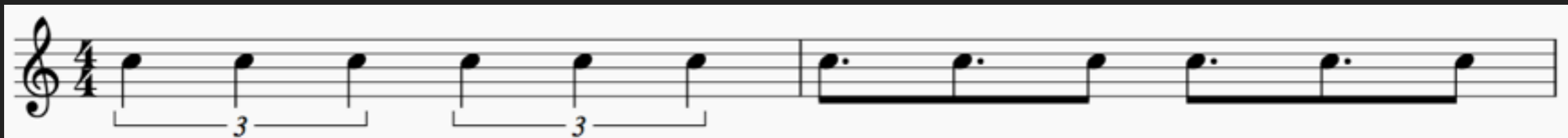
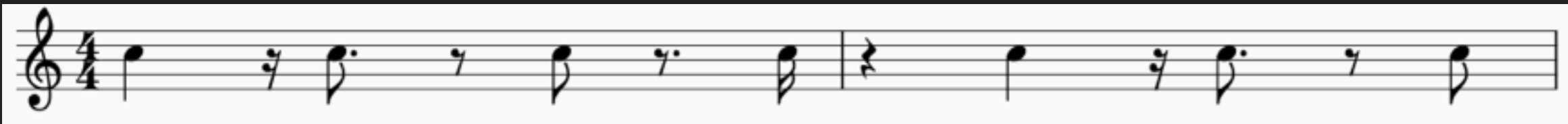
**RHYTHM:  
THE PATTERN OF EVENTS  
AROUND A PULSE**

# PHONETIC PHENOMENA

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How does the rhythmic alphabet assist in control, and understanding, of more complex rhythms and 'phonetic phenomena'?

## CASE STUDIES



# COUNTING METHODS

signalsmusicstudio.com

1		9	
2		10	
3		11	
4		12	
5		13	
6		14	
7		15	
8		16	

The University of York – Rhythm Choir

Find a friend next to you

Decide who sings which part

Practice the first two lines

The counting 'accents' are labelled here

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