

## Partial Synthesis At a Glance

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### Definition:

A level of discrimination learning. At this level of learning, students audiate the tonality of series of familiar tonal patterns and meter of a series of familiar rhythm patterns.. (Gordon, 2012, p. 405).

### Purpose:

- Compare and name familiar tonalities and meters through the rote performance of series of familiar tonal patterns and rhythm patterns on neutral syllables.
- Learn what it is, by what it isn't.

### What does learning at the Partial Synthesis level look like?

- Students discriminate between pairs of familiar patterns and identify which pattern was what.
- Combines Aural/Oral and Verbal Association
- Students audiate and the teacher gives the answer.
- Includes the use of rhythm patterns OR tonal patterns, meaning you will use rhythm patterns one lesson and at a different time you will use tonal patterns
  - For rhythm patterns/series the comparison patterns should have the same number of sounds for each macrobeat.
  - For tonal patterns/series the comparison patterns should have the same number of pitches per pattern.

### Importance of Partial Synthesis (From Marilyn Lowe)

- It is all about **context**. The purpose of partial synthesis is to assist students in recognizing for themselves familiar tonalities and meters. This is music comprehension.
- Students are directed to use tonal syllables and rhythm syllables **consciously** in their audiation and performance of tonal patterns and rhythm patterns **that are performed using a neutral syllable**.
- The more familiar patterns a student recognizes and is able to synthesize in familiar music, the better able the student can identify unfamiliar patterns and the tonality and meter of unfamiliar music. **CONTEXT**.
- Partial Synthesis is discrimination learning because the teacher is *teaching the answer*.
- Partial Synthesis plays an important role in bridging discrimination learning and inference learning.
- Familiar must precede the unfamiliar.

*Partial synthesis is the necessary readiness for generalization-verbal learning (unfamiliar learning).*

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### **Results of Partial Synthesis** (From Marilyn Lowe)

- The more familiar patterns a student recognizes and is able to synthesize in familiar music, the better able the student can identify unfamiliar patterns and the tonality and meter of unfamiliar music. **CONTEXT**.
- The fewer tonal patterns it takes for a student to audiate the tonality of a series of tonal patterns, the better the student can synthesize tonality.
- The greater the number of rhythm patterns in a series, the more diverse the patterns are, and the longer a student can sustain the meter of the series in audiation, the better the student can synthesize rhythmically.
- After partial synthesis, it becomes easier to **teach** students to **recognize** in a **familiar** piece the function of patterns, the tonality, and the meter. Again, **CONTEXT**.

### **Teaching Procedure**

- The teacher does not establish tonality or meter.
- Use neutral syllables for tonal patterns (BUM) and rhythm patterns (BAH)
- Patterns are familiar, selected from the pattern repertoire students learned.
- The series of **tonal patterns** is in the same keyality and are the same patterns except for the tonality change. A series of patterns is sung, for example, in major tonality, then the same patterns are sung in minor tonality.
- The series of **rhythm patterns** have the same number of macrobeat and are the same patterns except for the meter change.
- The series of rhythm patterns have the **same number of durations between** the macrobeats in each series (see example).

### **Stages of Audiation at Aural/Oral**

Stage 1 – Momentary retention

Stage 2 – Imitating and audiating tonal patterns and rhythm patterns and recognizing and identifying a tonal center and macrobeats

Stage 3 – Establishing objective or subjective tonality and meter

Stage 4 – Retaining in audiation tonal patterns and rhythm patterns that have been organized

Stage 5 – Recalling tonal patterns and rhythm patterns organized and audiated in other music

Stage 6 – Anticipating and predicting tonal patterns and rhythm patterns

### **Types of Audiation at Aural/Oral**

Type 1 – Listening to familiar or unfamiliar music

Type 4 – Recalling and performing familiar music from memory

Type 5 – Recalling **and writing** familiar music from memory