The University of Western Ontario
Don Wright Faculty of Music
Department of Music Education

3860: Kodály Based Musicianship
3860 A (Fall 2018)
3861 B (Winter 2019)

Tuesday 9:30-10:30
Friday 9:30-10:30
Room: TC 307
Professor: Dr. Cathy Benedict
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“Unless you have either the requisites for this course or written special permission from your Dean to enrol in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.”

Course Description, Goals and Objectives:
When music education students graduate, and become active in the field of teaching, whether that be general music, choral, instrumental and even studio, music theory will be at the heart of all that they do. The purpose of Kodály Based Musicianship is to build on music theory understanding placing musicality and experience first. The goal is to facilitate experiences that support pre-service music educators to advance their musicianship skills (aural, reading and writing) to be knowledgeable and reflective during their practice as future educators. As students participate in this learning and teaching process, they will also internalize an approach to teaching that they will be able to incorporate into their future communities of practice.

This section will maintain compatibility and equivalence with GIM III and IV. Keyboard Harmony skills will continue to be taken outside of this class and 1/4 of your grade in this class will be based on your work in that class.

This course is designed to address the continual development of musicianship and teaching:
- By reflecting on the teaching learning process in multiple music contexts
- By teaching students to integrate their musicianship skills in order to best model them to future students
- By constant formative assessment processes in each class

Learning Goals:
• To perform, listen to, and analyze musics of the world.
• To achieve mastery of musical skills, such as those listed above.
• To improvise and compose, using their known musical vocabulary at each developmental level.
• To develop a critical and analytical outlook over theoretical issues defining and understanding them in practice
• To develop a practical and musical view of engagements with students in a musical setting.
• To understand the influence of philosophical ideas in the development of music programs, curricula, and methodology.

**Required texts and materials**
A440 Tuning fork
*Classical Canons* (in the book store)
*Music for Sight Singing* book – Ottman
Staff paper
You must have access to garage band
Download on to your phone a multi-track recorder app
YouTube channel – you will be posting on your website

**Topics**
• **Sight singing** skills are best developed within a relaxed and encouraging environment through the medium of the singing voice. Within this context sight singing, musical memory, and improvisational skills will be emphasized as these skills are the best indicators that successful *audiation* (the internalization, understanding, and synthesis of what is notated or heard) has occurred. Both prepared work and sight-reading excerpts will form the basis for the development of these skills. Melodic materials are based on tonal (pentatonic, diatonic, chromatic, modal and synthetic) structures. The tonic solfège system (also known as the Movable-Do, la-based minor System) will be employed for the tonal segment of the course. Alternative systems will be used for atonal material. The tenor clef will be explored extensively in addition to the already established treble, bass and alto clefs. Soprano, mezzo-soprano and baritone clefs will be introduced. (All C-clef and modal materials will be sung with the use of absolute pitch names).
  • Duet and ensemble partnerships will be established to further develop part-singing skills, strengthen musical independence, multi-part awareness and improve intonation.

• **Dictation** will be approached from melodic, rhythmic, and harmonic perspectives. One-part textures will be used for atonal melodies. 2-to 4-part textures will be based on tonal, functional music. Dictation exercises will also explore pure rhythm. Exercises in error detection will periodically be presented or assigned. Transcriptions from classical, popular, & folk musics will be explored. Outside of class time, opportunity for dictation practice should occur via group dictation sessions.
  • Modal chromatic melodies
    • Modulations/Tonicization to close keys and distant keys
    • Chromatic harmony
  • Improvise over in solfege and absolute notes names and sing
  • 4-part chord progressions in major, minor and diatonic modes
o Sing and sign (solfege) with themselves in canon and two part melodies
o Clap rhythmic ostinatos and patterns over sung major, minor and diatonic solfege melodies
o Play and sing in canon and 2-part minor and diatonic modes.

- **Rhythm** study will involve all simple and compound meters, syncopation, changing meter, hybrid meter, cross-rhythms, and an introduction to tempo modulation. One-part rhythms must be conducted with appropriate conducting patterns
  o Sing rhythmic syllables and numbers students will be able to read, speak, sing and dictate syncopation, irregular and mixed meters.

- **Other Topics**
  o Improvisation (solfege) using apps
  o Arrange, dictate and sing popular and choral music in solfege

**Posting of Homework:**
All homework assigned must be posted by Monday 5:00 pm before class on Tuesdays. You must also post a short reflection on what you are hearing in your work (see note below) When homework is assigned on Tuesday it is due Thursday night.

**Reflections**
After posting your assignments on your website, listen to your recording and reflect on your own work. Questions that may help you think critically on your own work are:

How and for how long did I practice before this recording? How long it took me to record it and why? (Hints: was it a technology issue, was it a difficult section, was it a loud room, was I interrupted…) How can I fix any issue I found? When I listen to myself, what aspects of my performance am I listening to? What can I do differently for my next assignment? What do I want to continue to work on? What am I struggling with and how can I fix it?

**Assessment:**
30 pts - There will be daily assessments; thus, attendance is required (Sight reading and dictation)
50 pts - Each week you will have a weekly assignment. You are required to post the sound or video file on your website.
10 pts - Every week you will be asked to present with a group something we choose from the repertoire that has been covered in class.
10 pts - Composition and arrangements

**Grading Standards:**
Keyboard Harmony Grade will constitute 33% of your overall course grade in this class
Dictation 34% Sight Singing 33%

**Letter grades describe performance as follows:**
A+ - 90-100 Exceptional performance with respect to course learning objectives, exhibits original, creative thinking & demonstrates a capacity to analyze synthesize and present information; normally would only be achieved by a very small percentage of a class if at all.
A - 80-89 Excellent performance with respect to course learning objectives & normally would be achieved by relatively few students but more than the number assigned a letter grade of A+
B - 70-79 Very good achievement of course learning objectives
C - 60-69 Poor achievement with respect to course learning objectives
D - 50-59 Unsatisfactory performance & considered NOT acceptable. You are here to learn!
F – Below 50 failing

3860: Kodaly Musicianship
Class Schedule
ALL ASSIGNMENTS SUBJECT TO CHANGE

SS = Sight Singing / Conducting / Hand Signs
R = Rhythm
H = Harmony
D = Dictation
I = Improvisation
P = Presentation

Week 1 Friday only

Topics:
- Introduction to the class
- D – Opening song
- R – Stick notation and rhythm names
- SS – One and two part. Stick and staff notation.
- R – Simple meter review
- H/I – I V I chord progression

Weekly assignment:
On the Moor – Forwards and backwards in solfege

Week 2 (Sept 10-14)

Topics:
- H/I – I IV V I chord progressions and improvisation
  - Sing in quartets
- D – V7 Aural identification from repertoire
- SS – Sing and do hand signs to a selected canon from the text book
- I – Natural minor and chromatic harmony (la based solfa)

Weekly Assignment:
Sweetly the Swan Sings – Change to natural minor and sing with solfege

Week 3 (Sept. 17–21)

Topics:
- D – Opening song
  - Solfa and Staff notation
- R – Concept of down and up beats. Rhythmic dictation simple meter/Compound meter review
- SS – One and two part, stick and staff notation
• H/I –– I V I and I V_I I and I IV V V_I chord progressions
  o Singing in trios / quartets
  o Aurally identifying chord progressions in songs

Weekly Assignment:
Now all the Woods - Sing in canon with self: Singing and hand signing at the same time
Sing Now all the Woods in natural minor as well

Week 4 (Sept. 24–28)
Topics:
• SS – Modal introduction/Pentatonic scale/Introduction to Transposition
  o Sing all pentatonic scales starting in same starting pitch (D)
• R – Rhythmic subdivisions (2, 3, 4…) and Compound meter practice - Ottman
• SS – One and two part, stick and staff notation
• H/I –– I V I and I V_I I and I IV V V_I chord progressions and inversions
  o Singing in quartets
  o Aurally identifying chord progressions in songs

Weekly Assignments:
• Sing Major and natural minor scales hand-signing with self
• Sing Major and natural minor scales in canon with self (you can start wherever you consider appropriate)
• Record the solfege from your favorite movie sound track

Week 5 (Oct. 1–5)
Topics:
• SS – Modes/Pentatonic scale/Transposition
  o Quiz: Sing all pentatonic scales from a stationary starting pitch (D)
• R – Rhythmic subdivisions (2, 3, 4…) and Compound meter practice - Ottman
• SS – One and two part, stick and staff notation
• H/I – Introduction to tonicization I IV V_I/V V V_I (fi= tonicization to V)
  o Singing in quartets
  o Aurally identifying chord progressions in songs

Midterm Guidelines
• In a group, you will present both a “classical” canon and a popular music selection in solfege. The arrangement of the popular song must be written out for the others.
• Remember: Both pieces must be okayed by the professors by the end of this week!

On the Moor- sung in canon forward and then backward

Week 6 (Oct. 8–12)
Fall Reading Week, No Classes

Week 7 (Oct. 15–19)
Midterm

Week 8 (Oct. 22–26)

Topics:
- SS – Pentatonic scales from a stationary pitch/ Sing Major triads from a stationary pitch
- R – Compound meter practice – Ottman
- SS – Part work - stick and staff notation
- H – Review of tonicization I IV V7/V V V7 I (fi= tonicization to V)
  - Singing in trios / quartets
  - Aurally and vocally (singing) identifying chord progressions in songs
- I – Improvise a baseline over a selected song of textbook

Weekly Assignments:
- Find a song that has V7/V to V in its chord progression, sing it in solfa and hand-sign the baseline

Week 9 (Oct. 29–Nov. 2)

Topics:
- D – Opening song – conducting and singing
- SS – Pentatonic scales from a stationary pitch/ Sing Major triads from a stationary pitch
- R – Dictation compound meter
- SS – Part work - stick and staff notation
- H - I IV V7 I V7/IV IV V I (ta= tonicization to IV)
  - Singing in trios / quartets
  - Aurally and vocally (singing) identifying chord progressions in songs

Weekly assignment:
- Sing all triads from the diatonic scale from a stationary pitch
- Write a rhythmic ostinato to a song in compound meter, sing and tap, or clap at the same time

Week 10 (Nov. 5–9)

Topics:
- D – Opening song – conducting and singing
- SS – Sing triads from the diatonic scale from a stationary pitch/ Sing modes from the diatonic scale/ Part work - stick and staff notation
- R – Dictation compound meter/ Improvise a rhythmic ostinato
- H - I IV V7 I V7/IV IV V I (ta= tonicization to IV)
  - Singing in quartets
  - Aurally and vocally (singing) identifying chord progressions in songs

Weekly assignment:
- Find a song that has V7/IV to IV in its chord progression, sing it in solfa and hand-sign the baseline

Week 11 (Nov. 12–16)
Topics:
- D – Opening song– conducting and singing
- R – Dictation in Simple or Compound meter/Syncopa
- SS – Part work - stick and staff notation/ Sing triads from the diatonic scale from a stationary pitch
- H - Modulation
  - Singing in quartets
  - Aurally and vocally (singing) identifying chord progressions in songs

Weekly assignment:
- Sing a canon with modulation and hand sign the baseline (the change should be obvious)
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Week 12 (Nov. 19–23)

Topics:
- D – Opening song– conducting and singing
- R – Dictation in Simple or Compound meter including all concepts seen in class
- SS – One and two part, stick and staff notation
- H - Neapolitan Sixth chord
  - Sing in trios / quartets
  - Aurally and vocally (singing) identifying chord progressions in songs

Weekly assignment:
TBA

Week 13 (Nov. 26–Nov. 30)

Topics:
- D – Opening song– conducting and singing
- R – Dictation in Simple or Compound meter including all concepts seen in class
- SS – Part work - stick and staff notation
- H - Neapolitan Sixth chord
  - Sing in quartets
  - Aurally and vocally (singing) identifying chord progressions in songs
- I – Melodically, rhythmically and harmonically improvise with known concepts

Weekly assignment:

Week 14 (Dec. 3–7)

FINAL
Presentation Holiday Solfege Sing Along (Airport Lounge)

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WINTER TERM 2019

Week 1 (Jan. 7–11)
Topics: Scaffolding throughout the lesson
• D – Opening song– waltzing to 3/4 canon
  • (Make Explicit: Tonality, harmonic structure, rhythmic elements woven together through
    the entire lesson)
• R – Dictation in Triplets, Duple Division of Dotted Rhythms
• SS – Part work - stick and staff notation
• H -
• I – Melodically, rhythmically and harmonically improvise with known concepts

Weekly assignment: Tap and say rhythms

Week 2 (Jan. 14–18)

• D – Opening song– conducting and singing, waltzing to 3/4 canon
  • (Make Explicit: Tonality, harmonic structure, rhythmic elements woven together through
    the entire lesson)
• R – Dictation in Triplets, Duple Division of Dotted Rhythms
• SS – Part work - stick and staff notation
• H -
• I – Melodically, rhythmically and harmonically improvise with known concepts

Week 3 (Jan. 12–25)

• D – Opening song– conducting and singing, waltzing to 3/4 canon
  • (Make Explicit: Tonality, harmonic structure, rhythmic elements woven together through
    the entire lesson)
• R – Dictation in Triplets, Duple Division of Dotted Rhythms
• SS – Part work - stick and staff notation
• H -
• I – Melodically, rhythmically and harmonically improvise with known concepts

Chromaticism, Tonicization of the Dominant, Modulation to the Dominant and Relative
Major

Week 4 (Jan. 28–Feb. 1)

• D – Opening song– conducting and singing
  • (Make Explicit: Tonality, harmonic structure, rhythmic elements woven together through
    the entire lesson)
• R – Dictation in Triplets, Duple Division of Dotted Rhythms
• SS – Part work - stick and staff notation
• H -
• I – Melodically, rhythmically and harmonically improvise with known concepts
Chromaticism, Tonicization of the Dominant, Modulation to the Dominant and Relative Major

Week 5 (Feb. 4–8)
- D – Opening song– conducting and singing
  • (Make Explicit: Tonality, harmonic structure, rhythmic elements woven together through the entire lesson)
- R – Dictation in Triplets, Duple Division of Dotted Rhythms
- SS – Part work - stick and staff notation
- H -
- I – Melodically, rhythmically and harmonically improvise with known concepts

Chromaticism, Tonicization of the Dominant, Modulation to the Dominant and Relative Major

Week 6 (Feb. 11–15)
  Midterm

Week 7 (Feb. 18–22)
  READING WEEK

Week 8 (Feb. 25–March 1)
- D – Opening song– conducting and singing
  • (Make Explicit: Tonality, harmonic structure, rhythmic elements woven together through the entire lesson)
- R – Dictation in Triplets, Duple Division of Dotted Rhythms
- SS – Part work - stick and staff notation
- H -
- I – Melodically, rhythmically and harmonically improvise with known concepts

Tonocization of any Diatonic Triad, Modulation to Closely Related Keys

Week 9 (March 4–8)
- D – Opening song– conducting and singing
  • (Make Explicit: Tonality, harmonic structure, rhythmic elements woven together through the entire lesson)
- R – Dictation in Triplets, Duple Division of Dotted Rhythms
- SS – Part work - stick and staff notation
• H -
• I – Melodically, rhythmically and harmonically improvise with known concepts

Tonicization of any Diatonic Triad, 16 Modulation to Closely Related Keys

**Week 10 (March 11–15)**

- D – Opening song – conducting and singing
  • (Make Explicit: Tonality, harmonic structure, rhythmic elements woven together through the entire lesson)
- R – Dictation in Triplets, Duple Division of Dotted Rhythms
- SS – Part work - stick and staff notation
- H -
  • I – Melodically, rhythmically and harmonically improvise with known concepts

Tonicization of any Diatonic Triad, 16 Modulation to Closely Related Keys

**Week 11 (March 18–22)**

- D – Opening song – conducting and singing
  • (Make Explicit: Tonality, harmonic structure, rhythmic elements woven together through the entire lesson)
- R – Changing Meter and beat subdivision
- SS – Part work - stick and staff notation
- H -
  • I – Melodically, rhythmically and harmonically improvise with known concepts

Hemiola and Changing Meters, Further Subdivision of the Beat

**Week 12 (March 25–29)**

- D – Opening song – conducting and singing
  • (Make Explicit: Tonality, harmonic structure, rhythmic elements woven together through the entire lesson)
- R – Changing Meter and beat subdivision
- SS – Part work - stick and staff notation
- H -
  • I – Melodically, rhythmically and harmonically improvise with known concepts

Hemiola and Changing Meters, Further Subdivision of the Beat
Week 13 (April 1–5)

- D – Opening song– conducting and singing
  - (Make Explicit: Tonality, harmonic structure, rhythmic elements woven together through the entire lesson)
- R –
- SS – Part work - stick and staff notation
- H -
- I – Melodically, rhythmically and harmonically improvise with known concepts

Bartok

Week 4 (April 19)

Last Class

Policy on attendance and late assignments:
If you are unable to attend a class, please make every effort to let the instructor know in advance by email (preferably). If you miss a class, be sure to check your email for any instructions/reading which you will need to complete prior to the following class. Full attendance at all classes is expected and medical documentation is required unless you have the instructor’s permission to be absent. An unexcused absence will result in a loss of 2 marks from the attendance component of your overall evaluation (i.e., one unexcused absence equals 2 out of 10). Students with 4 or more unexcused absences will be referred to the Chair of the Department and will be in jeopardy of failing the course. Absences will be excused only if: 1) Student is involved in official UWO business that has been approved by the chair or the instructor; 2) Documented Family issue; 3) Documented family or personal illness. Late written assignments will only be accepted and graded if permission has been granted in advance of the deadline.

University Policy on Plagiarism:
Plagiarism is a major academic offence (see Scholastic Office Policy in the Western Academic Calendar). “Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Western University uses software for plagiarism checking. Students may be required to submit their written work in electronic form for plagiarism checking.”

University Policy on Accommodation for Medical Illness:
University Policy on Accommodation for Medical Illness, states that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not
reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office.” Students with special learning needs or circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be made. This policy can be found at https://studentservices.uwo.ca/secure/index.cfm

**Students who are in emotional/mental distress should refer to Mental Health@Western**
http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options

Western has a Wellness Education Centre located in the UCC, room 76, to which students in distress may be directed.
http://wec.uwo.ca/

**Statement on Use of Electronic Devices**
Cell phones are permitted when we are using them in class
Computers will be allowed when it is appropriate

**Statement on Academic Offences**
Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

**Support Services**
Registrar Services (http://www.registrar.uwo.ca)
Student Support Services http://westernusc.ca/services