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

Kodály Based Musicianship  
Fall 2890U and Winter 2891U  

Tuesday 9:30-10:30  
Friday 9:30-10:30  
Room: TC 307  
Professor: Dr. Cathy Benedict  
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TA: Laura Curtis  
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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 20% 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 (in the book store)
Classical Canons (in the book store)
Staff paper – every week!!
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 solfa 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).
  o 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.
  o Modal chromatic melodies
    ▪ Modulations/Tonicization to close keys and distant keys
    ▪ Chromatic harmony
  o Improvise over in solfege and absolute notes names and sing
• 4-part chord progressions in major, minor and diatonic modes
• Sing and sign (solfege) with themselves in canon and two part melodies
• Clap rhythmic ostinatos and patterns over sung major, minor and diatonic solfege melodies
• 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
  • Sing rhythmic syllables and numbers students will be able to read, speak, sing and dictate syncopation, irregular and mixed meters.

• Other Topics
  • Improvisation (solfege) using apps
  • 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)

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 20% 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

Fall 2890U and Winter 2891U
Kodaly Musicianship
Class Schedule
ALL ASSIGNMENTS SUBJECT TO CHANGE

September 6
Topics:
• Introduction to the class
• Need a tuning fork and Classical Canons by NEXT WEEK

September 10 and 13
Topics:
• I IV V I chord progressions and improvisation
• Natural minor and chromatic harmony (la based solfa)

September 17 and 20
Topics:
• Rhythmic dictation simple meter/Compound meter review
• I V I and I V7 I and I IV V V7 I chord progressions

September 24 and 27
Topics:
• Modal introduction
• Rhythmic subdivisions (2, 3, 4…) and Compound meter practice

Oct. 1 and 4
Topics:
• Rhythmic subdivisions (2, 3, 4…) and Compound meter practice
• One and two part, stick and staff notation

Oct. 8 and 11
Topics:
Oct. 15 and 18
Midterm

Oct. 22 and 25
Topics:
- Compound meter practice –
- Part work - stick and staff notation

Oct. 29 and Nov. 1
Topics:
Halloween
- Write a rhythmic ostinato to a song in compound meter, sing and tap, or clap at the same time

Nov. 5–8 READING WEEK

Nov. 12 and 15
Topics:
- Dictation in Simple or Compound meter/Syncopa

Nov. 19 and 22
Topics:
- Neapolitan Sixth chord

Weekly assignment:

Nov. 26 and 29
Topics: Neapolitan Sixth chord

Dec. 3 – last class of term

FINAL
Presentation Holiday Solfege Sing Along (Airport Lounge)

WINTER TERM 2020

Jan. 7 and 10
Topics: Scaffolding throughout the lesson
- Opening song– waltzing to 3/4 canon
Jan. 14 and 17

- Harmonic singing and dictation
- Dictation in Triplets, Duple Division of Dotted Rhythms

Jan. 21 and 24

- Dictation in Triplets, Duple Division of Dotted Rhythms
- Harmonic singing and dictation

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

Jan. 28 and 31

- Dictation in Triplets, Duple Division of Dotted Rhythms

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

Feb. 4 and 7

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

Feb. 11–14

Midterm

Feb. 18 and 21

READING WEEK

Feb. 25 and 28

- Dictation in Triplets, Duple Division of Dotted Rhythms
March 3 and 6
• (Make Explicit: Tonality, harmonic structure, rhythmic elements woven together through the entire lesson)

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

March 10 and 13
• Melodically, rhythmically and harmonically improvise with known concepts

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

March 17 and 20
• Changing Meter and beat subdivision
• Melodically, rhythmically and harmonically improvise with known concepts

Hemiola and Changing Meters, Further Subdivision of the Beat

March 24 and 27
• Changing Meter and beat subdivision

Hemiola and Changing Meters, Further Subdivision of the Beat

March 31 and April 3
• Students are responsible for making up any missed classes or assignments as soon as possible. In order to ensure fairness and consistency for all students, academic accommodation for work representing more than 30% of the student’s overall grade in the course shall be granted only in those cases where there is documentation in the form of a completed and appropriately signed Student Medical Certificate (SMC) indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities, or the equivalent documentation for non-medical or compassionate grounds.

Students seeking academic consideration must communicate with their instructors no later than 24 hours after the end of the period covered by either the self-reported absence or SMC, or immediately upon their return following a documented absence, to clarify how they will be expected to fulfil the academic expectations they may have missed during the absence. Documentation, if required, shall be submitted to the Office of the Associate Dean, Undergraduate (TC210).
Note that the new Self-Reporting Absence Portal may not be used for requesting academic relief for work worth more than 30%, or for Final Exams scheduled during the official examination period. Students are directed to read the full Senate policy on accommodation for medical illness at the following website:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

A pdf copy of a Senate approved Student Medical Certificate (SMC) may be downloaded here:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

- In cases where students miss work that is worth 30% or less of the total course grade due to medical illness or compassionate grounds, if an online absence report is submitted using the new Self-Reporting Absence Portal, or if documentation is voluntarily submitted to the Associate Dean’s office and the Associate Dean deems that accommodation is warranted, then the missed assignment(s) or quiz(izes) may be discounted in the calculation of the final grade for the course. If documentation is not submitted voluntarily then the missed assignment(s) or quiz(izes) will receive a grade of zero.

- Students who are in emotional/mental distress should refer to Mental Health@Western at the following website https://www.uwo.ca/health/mental_wellbeing/ for a complete list of options about how to obtain help.

- Students may be excused to observe a religious holy day of their faith without penalty provided they notify the instructor in advance. Students are responsible for material covered in their absence and each student shall be permitted a reasonable amount of time to make up missed work.

- If you require academic accommodations because of a disability, please let the instructor know during the first week of classes, and, if you have not done so already, register as soon as possible with Accessible Education (formerly known as Services for Students with Disabilities). You can learn more about the Student Success Centre’s services for accessible education at http://success.uwo.ca/academics/sas/index.html.

University Policy on Plagiarism:

Plagiarism: Complete assignments independently. Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism. Plagiarism is a major academic offence. 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 website:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Statement on Use of Electronic Devices
Cell phones are permitted only when we are using them in class
Computers will be allowed when it is appropriate
Support Services
Registrar Services (http://www.registrar.uwo.ca)
Student Support Services http://westernusc.ca/services