

**Rhode Island College**  
Department of Music, Theatre, & Dance  
MUSE 212

## **Introduction to Music Education**

**Course Description:**

This is an introduction to the organization, scope, responsibilities, and opportunities for those in professional music education. Study includes observation and interaction with teachers in public schools.

**Prerequisites:**

MUS 232, 233 (both courses require a minimum grade of C or higher to be counted as fulfilling curricular requirement) and successful audition for admission into the program.

**Required Texts:**

*Experimental Songs and Chants, Book 1.* Gordon, Bolton, Hicks, Taggart. GIA Publications.

*Learning Sequences in Music: A Contemporary Music Learning Theory.* Edwin E. Gordon. Chicago: GIA Publications. ISBN 1-57999-224-8.

*Reference Handbook for Learning Sequence Activities,* Edwin E. Gordon. Chicago: GIA Publications. ISBN 1-57999-119-X.

*Learning Sequence Activities: Tonal Register Book 1,* Edwin E. Gordon. Chicago: GIA Publications. ISBN 1-57999-375-3.

*Learning Sequence Activities: Rhythm Register Book 1,* Edwin E. Gordon. Chicago: GIA Publications. ISBN 1-57999-376-1.

*Audea.* Gordon Institute for Music Learning (**membership required - \$10**) [www.giml.org](http://www.giml.org)

*General Music Today*

*Music Educators Journal* Music Educator's National Conference

*Teaching Music* (**membership required - \$28**)

*Update* [www.menc.org](http://www.menc.org)

Handouts

**Suggested Material:**

Soprano Recorder

**Suggested Material:**

*Jump Right In: The General Music Curriculum* (Teacher's Guide – Grade 1), Taggart, Bolton, Reynolds, Valerio, & Gordon. Chicago: GIA Publications. ISBN 1-57999-065-7. (On reserve in library)

*Jump Right In: The Instrumental Series* (Soprano Recorder Book 1 and CD)  
Richard Grunow, Edwin E. Gordon, & Christopher Azzara. Chicago: GIA  
Publications. ISBN 1-57999-417-2.

*A Music Learning Theory for Newborns and Young Children.* E. E. Gordon.  
Chicago: GIA Publications.

*Music Play,* Allison Reynolds, Beth Bolton, Cynthia Taggart, Wendy Valerio, &  
Edwin E. Gordon. Chicago: GIA Publications.

*Jump Right In: The General Music Curriculum.* Compact Disc Set – Grade 1.  
Chicago: GIA Publications. (On reserve in library)

*Jump Right In: The General Music Curriculum Teacher's Edition Grades 2-4.*  
Taggart, Bolton, Reynolds, Valerio, Gordon. Chicago: GIA Publications. (On  
reserve in library)

*Jump Right In: The General Music Curriculum.* Compact Disc Set – Grade 2-4.  
Chicago: GIA Publications. (On reserve in library)

*Jump Right In: The Instrumental Series Teacher's Book 1 and 2 (Recorder,  
Band, and Strings),* Grunow, Gordon, & Azzara. Chicago: GIA Publications.

*Improvisation in the Music Classroom,* E. E. Gordon. Chicago: GIA Publications.

*Creativity in Improvisation,* Christopher Azzara, Richard Grunow, and Edwin E.  
Gordon. Chicago: GIA Publications.

*Readings in Music Learning Theory,* Walters & Taggart (eds.). Chicago: GIA  
Publications.

*The Development and Practical Application of Music Learning Theory,* Taggart &  
Runfola (Eds.), Chicago: G.I.A. Publications.

*More Songs and Chants Without Words,* E. E. Gordon. Chicago: GIA  
Publications.

*150 American Folk Songs to Sing, Read, and Play,* Erdei, P. (ed.). Boosey &  
Hawkes.

MENC. (1996). *Get America Singing . . . Again,* Singers edition. Milwaukee, WI:  
Hal Leonard.

*Audiation Assistant,* Bruce Dalby. Chicago: GIA Publications.

*Solfège and Rhythm CD,* Froseth, J.O. Chicago: GIA Publications.

**Required Attendance:**

- (1) All-State Auditions @ Moses Brown: Tentative date is November 20  
(Objective 19)
- (2) Technology Proficiency (FSEHD)
- (3) PPST (Praxis I)
- (4) TBA: Sight-Singing Proficiency Exam (if planning on enrolling in MUSE 412)
- (5) TBA: Keyboard Proficiency Exam (if planning on enrolling in MUSE 412)

**Course Goals:**

- (1) To develop an understanding of musical development and how to provide instruction to meet the musical needs of all students.  
Conceptual Framework (CF): Knowledge, Pedagogy, Diversity  
Rhode Island Professional Teacher Standards (RIPTS): 1, 2, 3, 4  
National Association of Schools of Music (NASM): Desirable Attributes, Specialization Competency, Teaching Competency
- (2) To develop musicianship skills that can be used to deliver appropriate music instruction to all students.  
CF: Knowledge, Pedagogy  
RIPTS: 1, 2, 3, 4  
NASM: Desirable Attributes, Music Competency, Specialization Competency, Teaching Competency
- (3) To familiarize students with music teaching materials that are appropriate for student's musical development.  
CF: Knowledge, Pedagogy  
RIPTS: 1, 2, 3, 4  
NASM: Desirable Attributes, Music Competency, Specialization Competency, Teaching Competency
- (4) To provide observation and teaching experiences at the elementary and secondary school settings prior to formal admission to the teacher education program.  
CF: Knowledge, Pedagogy, Professionalism  
RITS: 7, 10, 11  
NASM: Desirable Attributes, Specialization Competency, Teaching Competency
- (5) To develop collegial and professional relationships within the field of music education through membership and participation in professional organizations.  
CF: Knowledge, Professionalism  
RIPTS: 7, 10, 11  
NASM: Desirable Attributes, Specialization Competency, Teaching Competency
- (6) To prepare students for the singing proficiency exam.  
CF: Knowledge  
RIPTS: 1, 2  
NASM: Desirable Attributes, Music Competency, Specialization Competency, Teaching Competency

**Course Objectives:**

Upon successful completion of MUSE 212 the student will be able to:

- (1) Perform songs and chants in a variety of tonalities and meters. (Goals 1-3, 6)
- (2) Perform tonal patterns in major (I, IV, V7 chord functions), harmonic minor (I, IV, V7 chord functions), dorian (I, VII, IV, V7 chord functions), and mixolydian (I, VII, IV, V7 chord functions) tonalities. (Goals 1-3, 6)

- (3) Perform rhythm patterns in usual duple, usual triple, and usual combined meters using all rhythm functions (macrobeat/microbeat, divisions, elongations, division/elongation, rests, ties, and upbeats). (Goals 1-3, 6)
- (4) Read at sight with fluency demonstrating general musicianship. (Goals 1-3, 6)
- (5) Associate tonal and rhythm syllables to patterns sung on neutral syllables. (Goals 1-3, 6)
- (6) Harmonize songs in major, harmonic minor, dorian, and mixolydian tonalities. (Goals 1-3, 6)
- (7) Improvise tonal patterns and songs in major, harmonic minor, dorian, and mixolydian tonalities. (Goals 1-3, 6)
- (8) Improvise rhythm patterns and chants in usual duple, usual triple, and usual combined meters. (Goals 1-3, 6)
- (9) Compose short songs in a variety of tonalities and meters. (Goals 1-3, 6)
- (10) Manipulate the tonality and meter of familiar songs. (Goals 1-3, 6)
- (11) Identify the tonality of familiar and unfamiliar songs. (Goals 1-3, 6)
- (12) Identify the meter of familiar and unfamiliar songs and chants. (Goals 1-3, 6)
- (13) Understand the importance of audiation, music aptitude, and music achievement. (Goals 1, 3)
- (14) Demonstrate knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation and performance. (Goals 1-3)
- (15) Demonstrate understanding of the sequence of music learning. (Goal 1)
- (16) Observe and evaluate music teaching in an elementary and secondary school setting. (Goals 4, 5)
- (17) Describe the effect of the school observation experience had on attitudes about and perceptions of music teaching. (Goal 4)
- (18) Understand and be able to discuss the RIDE requirements for high school graduation. (Goals 1, 4)
- (19) Participate in professional music organization events. (Goal 5)
- (20) Begin to read critically the basic professional literature in Music Education. (Goal 1)
- (21) Compile a notebook of materials, class notes, observations, and handouts, organized in such a way that will be useful in teaching music. (Goal 3)

- (22) Successfully complete the singing proficiency exam. (Goal 6)

**Course Overview:**

See Attached

**Long Term Assignments:**

- (1) Class Notebook: Your class notebook is a collection and compilation of documents and information that you have developed, written, and/or been given. They should be organized by topic or subject into a 3-ring binder with protruding tabs to identify each section.

The first page should be a title page with Table of Contents, followed by sections as follows, each section identified with a tab: observation report, original notes on which the report is based, Verification of Observations and Service Form (completed and signed by each cooperating teacher), Community Service Report Forms (Keep them in the portfolio for now, but remember where they are. You will need them when you apply for Student Teaching), all documents, handouts, and other items from this course, organized in some way that makes sense to you. This is important, because you will certainly need to refer to them later, and easy access will be helpful. Use as many tabs, making as many sections, as you want or need. **Due December 6<sup>th</sup>**. (Objective 21)

- (2) Field Experience: Each student will observe five hours of classroom instruction at the elementary and five hours at the secondary level. You will receive a confirmation of your school assignments as well as contact information for the cooperating teachers. Contact these teachers as soon as possible to arrange observation times/days. I strongly advise you to do your observations early. If you wait too long you may not be able to complete the observations (needed to pass course) due to concert/festival conflicts that occur in the spring. (Objectives 16, 17, 18)

- (3) Field Experience Log: Following each field experience, you will write up your observations. You will receive specific directions regarding how to write them. The first observation is due no later than **October 18<sup>th</sup>**. The remaining observations are due no later than **November 29<sup>th</sup>**. (Objectives 16, 17, 18)

- (5) Field Experience Report Summary: When you have completed all your observations and service, construct a summary of everything you did, saw, and noted. Write a report of this summary, which should include the following:
- A listing of the number of hours of observation and the number of hours of service at each grade level, type of class (general music, band, small ensemble, private lesson, tutoring, etc.), cooperating teacher, etc.
  - A summary discussion of the questions from the instruction handout.
  - A discussion of how this experience has affected your attitudes about and perceptions of music teaching. Does music teaching

seem to be what you thought it is, or is it different? In what ways have you changed your mind?

- Anything else you think is interesting or relevant.

- (6) This final report is a formal paper, and rather an important one: it represents your first effort to communicate formally as a teacher. It is therefore a professional document. The report should be cleanly produced and visually pleasing. Remember that correct grammar and other mechanical considerations are not optional and that clarity of expression is imperative. A paper that demonstrates a lack of command of written English or insufficient ability to think clearly will be rejected. **Due December 6<sup>th</sup>**. (Objectives 16, 17, 18)
- (7) Audiation Study Groups: Each audiation study group must meet a minimum of 40 minutes per week. Schedule a regular weekly meeting time(s) with your group. It would be preferable if you met twice a week for approximately 20 minutes but I understand that may be difficult. You must submit either audio or video documentation of your meeting(s) each week. (Objectives 1-15)
- (8) Individual and Group Performance Assignments: The best teachers are also the best musicians. If you cannot perform musically, improvise, or compose how can you expect your students to do so? Your vocal performance assignments will be assessed on a weekly basis. (Objectives 1-15)

**Quizzes:**

You will periodically have a quiz on pertinent information. Some quizzes you will know about in advance, others will be pop quizzes. Quiz format will be written and/or performance-based. (Objectives 1-15)

**Grading Policy:**

Assignments	30%
Midterm Exam	30%
Final Exam	30%
Quizzes	5%
Class Notebook	5%

A = 95% - 100%	A- = 90% - 94%	B+ = 86% - 89%	B = 83% - 85%
B- = 80% - 82%	C+ = 76% - 79%	C = 73% - 75%	C- = 70% - 72%
D+ = 66% - 69%	D = 63% - 65%	D- = 60% - 62%	F = 0% - 59%

**\*\*\*\*\* You must receive a final grade of B- or higher to enroll in MUSE 412 \*\*\*\*\***

**Professional Expectations:**

I expect that my students view themselves as professionals and act as such. You would expect that your students attend class regularly and arrive to class on time, and I expect the same of you. We will be learning a great deal from each other in this class. Therefore, your missing class not only affects your own education but it affects the education of your classmates. I will take attendance. More than two unexcused absences will negatively affect your grade (see below).

Attendance in class and required events is mandatory. Missed required events outside of class will lower your grade by half of a grade.

Although I do not grade on class participation, I hope that every student will participate willingly in classroom discussion. We learn best from interacting with one another through questioning and then through applying what we discuss in class.

**All written assignments are to be typed, double-spaced, and are due on the due date.** Hard copies or email is acceptable. If sending an assignment via email you must 1) attach file as a word document and 2) label the attached file with last name and assignment description. I do not accept late assignments (this includes performance assignments as well as written assignments). A late assignment is one that is not in my hands or mailbox by the end of class (this includes absence due to illness as well – ask someone to drop it off or send as an email attachment before 12 noon. Vocal performances may be sent as an audio attachment in the event of an absence.

**Attendance Policy:**

1. You will receive an educational bonus for Perfect Attendance = 3 additional percentage points on the final grade.
2. You will be allowed a maximum of 2 days for illness or family emergency.
3. Each additional absences after the 2 allowed = 3 percentage points deduction per absence from the final grade.
4. 3 Tardies = 1 absence  
If you are late to class, **it is your responsibility** to give me the following information on paper at the end of class: your name, your course number and time that the class meets, and what time you arrived at class. If you fail to give me the above information, you will be marked absent rather than late. As a teacher, you are legally and morally responsible for your assigned students and being late is unacceptable.
5. 15 minutes (or more) late = 1 absence

**Cell Phones, Pagers, and Laptops must be turned off during class.**

**Academic Dishonesty:** (*Council of Rhode Island College – 11/07/08*)

Academic integrity is the foundation of the academic community. Students who violate College rules on academic dishonesty are subject to disciplinary penalties, including the possibility of failure or removal from a course, disciplinary probation, and/or dismissal from the College. Individual schools may have additional standards and policies related to academic honesty.

(a) Examples of Academic Dishonesty include (but are not limited to):

- Cheating: intentionally using or attempting to use unauthorized materials, information or study aids in any academic exercise.
- Fabrication: intentional and unauthorized falsification or invention of any information or citation in an academic exercise.
- Plagiarism: intentionally or knowingly representing the words or ideas of another as one's own in any academic exercise. The following are examples of plagiarism:

- i. Word-for-word plagiarism: This includes (a) the submission of another student's work as one's own; (b) the submission of work from any source whatever (print or electronic) without proper acknowledgement by footnote or reference within the text of the paper; (c) the submission of any part of another's work without proper use of quotation marks.
- ii. Patchwork plagiarism: This consists of a piecing together of unacknowledged phrases and sentences quoted verbatim (or nearly verbatim) from a variety of sources. The mere reshuffling of other people's words does not constitute original work.
- iii. Unacknowledged paraphrase: It is perfectly legitimate to set forth another author's facts or ideas in one's own words, but if one is genuinely indebted to the other author for these facts or ideas, the debt must be acknowledged by footnote or reference within the text of the paper (e.g., the above paragraphs are based largely on Sears, *Harbrace Guide to the Library and Research Paper*, p.39).

Many facts, ideas, and expressions are considered to be in the public domain or general knowledge and need not be acknowledged (e.g., the fact that the Declaration of Independence was signed in 1776; the idea that universal public education is essential to the survival of democratic institutions; such proverbial expressions as "A rolling stone gathers no moss," or "New York is a great place to visit, but I wouldn't want to live there,") but as a general rule, when one is in doubt, it is best to acknowledge the source.

- Collusion: facilitating academic dishonesty intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty.
- Deception: Providing false information to an instructor concerning a formal academic exercise, e.g. giving a false excuse for missing a deadline or falsely claiming to have submitted work.
- Sabotage: Acting to prevent others from completing their work. This includes cutting pages out of library books or willfully disrupting the experiments of others.
- Multiple Submissions: Submitting for credit, when a student has not been given permission to do so, any work that is the same or substantially the same as work that has been submitted for credit in another course. Many professors allow re-working or building on prior work; however, multiple submissions are permitted only with the prior permission of the instructor(s), and only when the student acknowledges the multiple submission in the work itself.

#### (b) Faculty Role

The faculty member has two clearly defined roles: first, to establish preventive measures; and, second, to ensure that detected instances of academic dishonesty are dealt with appropriately and reported. Preventive measures should include a statement to each class by the faculty member outlining expected standards of intellectual honesty and the necessity for such standards.

The faculty member should also maintain reasonable security of all examination materials and procedures. Generally, the faculty member should employ any reasonable methods to discourage acts of academic dishonesty. A faculty member may take action up to and including failing a student accused of academic dishonesty. Some often-used penalties include:



- i.* A low or failing grade on the assignment in which the offense occurred.
- ii.* An additional assignment.
- iii.* Reduction of the final grade up to and including failure.
- iv.* Any combination of the above.

In all cases, a report describing the nature of the dishonesty and the subsequent action taken by the faculty member shall be filed with the Vice President for Academic Affairs. Additionally, the faculty member may recommend that the Board of College Discipline recommend further action.

(c) Vice President for Academic Affairs Role

The Vice President for Academic Affairs shall maintain a file of any and all reports of academic dishonesty. At the discretion of the Vice President for Academic Affairs and depending upon the severity of the infraction, the student may be informed in writing about possible consequences of further infractions.

In the case of multiple infractions, the Vice President for Academic Affairs will refer the student's name to the Board of College Discipline for review and possible action.

d) Board of College Discipline role

The Board of College Discipline shall consider cases referred to it by a faculty member or the Vice President for Academic Affairs, and has the option to recommend any of the penalties ranging from those available to the faculty member to placing the student on academic probation or expelling the student from the College.

- i.* Appeal - Any student accused of academic dishonesty may appeal action taken by the instructor in a case to the Board of College Discipline.
- ii.* Appeals Procedure
  - Appeals or referrals to the Board will follow the standard procedure of the Board.
  - The Board shall inform the student, the faculty member, and Vice President for Academic Affairs of its decision.
  - A record of the cases concerning academic dishonesty will be kept in the Office of the Vice President for Academic Affairs.
  - A student may appeal the decision of the Board of College Discipline (concerning academic dishonesty) to the Vice President of Academic Affairs. *Appeals may be considered on the basis of new information or procedural errors.*

\* Rhode Island College Handbook of Policies, Practices, and Regulations. (2010, Spring). Chapter 3: Academic policies and procedures. Pp. 32-34, section 3.9.1.

**Student Support Services Available:**

Rhode Island College supports a variety of student success programs to help you connect with the College and achieve academic success. These programs include learning assistance, developmental education, advising and mentoring, admission and transition, and federally funded programs. Students requiring

assistance academically, personally, or socially should contact the Office of Academic Support and Information Services (OASIS) through the website at: <http://www.ric.edu/oasis/>

### **E-Culture Policy:**

Rhode Island College has adopted the College email address as an official means of communication with students. Through the use of email, RIC is able to provide students with relevant and timely information, designed to facilitate student success. In particular, important information concerning registration, financial aid, payment of bills, and graduation may be sent to students through email.

All students are assigned an email account and information about activating and using it is available at [http://www.ric.edu/uss/nAccounts\\_students.phpail](http://www.ric.edu/uss/nAccounts_students.phpail). There is no additional charge to students for using this account, and it remains active as long as a student is enrolled at RIC. All correspondence for MUSE 212 must be done through your RIC email. I will not answer emails from personal accounts. FYI - You can have RIC email forwarded to your personal account. Students are responsible for checking their email regularly.

**Email should be used for professional reasons and limited questions.**

### **Students with Disabilities: Request for Reasonable Accommodations**

(<http://www.ric.edu/disabilityservices/faq.php>)

Once accepted to the College, students with disabilities who want to request reasonable accommodations MUST contact and make an appointment with the Disability Services Office. The process of registering as a student with a disability includes three elements in order to be considered complete:

- Students are required to make an appointment to meet with the Office of Disability Services, Craig Lee, Room 127, 456-8061.
- Students should bring to this appointment, documentation of the disability from a qualified licensed professional. (See [Disability Verification Documentation](#).)
- A Release of Information form must be signed by the student allowing the Disability Services Office to verify registration and eligibility for accommodations.

**\*\*Syllabus may be revised as needed.**

## MUSE 212 – Introduction to Music Education Course Outline

Date	Topic	Readings	Assignment
August 30	Introduction & Course Overview; How We Learn When We Learn Music	<i>Reference Handbook</i> pg. vi, Introduction, & Part 1 <i>Learning Sequences in Music</i> Chapters 1 & 2 Handouts MUSE 212 Syllabus FSEHD Standards NASM Standards	<ol style="list-style-type: none"> <li>1. Form an audiation “study” group of four persons.</li> <li>2. Perform (without the use of notation) songs 5, 19, 18 &amp; chants 110, 111, 113, 120 in <i>Experimental Songs and Chants</i> and handout A.</li> <li>3. Compose a short song (no more than 16 measures) in major tonality and a song in harmonic minor tonality using only I &amp; V7 chord functions. Be prepared to perform in class.</li> </ol>
September 6	<b>LABOR DAY - NO CLASS</b>		
September 13	Aural/Oral Skill Level; Major & Harmonic Minor Tonalties (Context); Tonic & Dominant Functions (Content); Usual Duple & Triple Meters (Context); Macrobeat/Microbeat & Division/Elongation Functions (Content)	<i>Reference Handbook</i> Part 2; pp 31-38; 39-40; 45-46; 120-121; 124-125 <i>Learning Sequences in Music</i> Chapter 3	<ol style="list-style-type: none"> <li>1. Perform patterns in Tonal Units 1 &amp; 4.</li> <li>2. Perform patterns in Rhythm Units 1 &amp; 3.</li> <li>3. Perform songs &amp; root melodies (without the use of notation) 5, 19, 18, 35, 42, 43, 64 &amp; chants 110, 111, 113, 120, 117, 118, 125, 146 in <i>Experimental Songs and Chants</i> and handouts A, B, C, &amp; D .</li> <li>4. Compose a short song (no more than 16 measures) in major tonality and a song in harmonic minor tonality using only I &amp; V7</li> </ol>

			chord functions. Be prepared to perform in class.
September 20	Verbal Association Skill Level; Major & Harmonic Minor Tonalities (Context); Tonic & Dominant Functions (Content); Usual Duple & Triple Meters (Context) ; Macrobeat/Microbeat & Division/Elongation Functions (Content)	<i>Reference Handbook</i> pp. 41-43; 46-48; 109-120; 121-124; 125-128 <i>Learning Sequences in Music</i> Chapter 4	<ol style="list-style-type: none"> <li>1. Perform patterns in Tonal Units 2 &amp; 5.</li> <li>2. Perform patterns in Rhythm Units 2 &amp; 4.</li> <li>3. Perform last weeks' songs &amp; root melodies (without the use of notation) from <i>Experimental Songs and Chants</i> and handouts.</li> <li>4. With your audiation "study" group, perform last week's songs using melody &amp; harmony. Be prepared to perform in class.</li> </ol>
September 27	Tonal Improvisation in Major and Harmonic Minor Tonalities (I & V7 functions); Rhythmic Improvisation in Usual Duple and Triple Meters (m/m & d/e functions)	<i>Reference Handbook</i> pp. 43-45; 132-133 <i>Learning Sequences in Music</i> Chapters 4 & 13	<ol style="list-style-type: none"> <li>1. Improvise patterns using Tonal Unit 3.</li> <li>2. Improvise patterns using Rhythm Unit 7.</li> <li>3. Perform tonal improvisations in major &amp; harmonic minor tonalities using I &amp; V7 chord functions.</li> <li>4. Perform rhythmic improvisations in usual duple &amp; triple meters using m/m &amp; d/e functions.</li> </ol>
October 4	Harmonic Improvisation in Major & Harmonic Minor Tonalities (I & V7 functions); Rhythmic Improvisations with a Group in Usual Duple & Triple Meters; Audiating the differences between Major and Harmonic Minor Tonalities and Usual Duple & Triple Meters.	<i>Reference Handbook</i> pp. 48-49; 130-131 <i>Learning Sequences in Music</i> Chapter 5	<ol style="list-style-type: none"> <li>1. With your audiation "study" group, improvise harmonically using familiar songs from <i>Experimental Songs and Chants</i>.</li> <li>2. With your audiation "study" group, improvise rhythmically as a group using familiar chants from <i>Experimental Songs and Chants</i>.</li> <li>3. With your audiation "study" group, manipulate the familiar songs and chants (change tonality and/or meter) from <i>Experimental Songs and Chants</i>. Be</li> </ol>

			<p>prepared to perform in class.</p> <ol style="list-style-type: none"> <li>4. Perform the series of patterns in Tonal Unit 6.</li> <li>5. Perform the series of patterns in Rhythm Unit 6.</li> </ol>
* Tuesday October 12	<p>Associating Sounds to Syllables in Major &amp; Harmonic Minor Tonalties (I &amp; V7 functions); Associating Sounds to Syllables in Usual Duple &amp; Triple Meters (m/m &amp; d/e functions)</p>	<p><i>Learning Sequences in Music</i> Chapter 6</p>	<ol style="list-style-type: none"> <li>1. With your audiation “study” group: One person sings/chants patterns on a neutral syllable in major/minor tonalties (I, V7 functions) &amp; duple/triple meters (m/m &amp; d/e functions) and an individual Group member repeats the patterns using syllables. Switch roles. Use Tonal Units 1-5 &amp; Rhythm Units 1-5 as a pattern guide if needed.</li> <li>2. With your audiation “study” group, manipulate three familiar songs and chants (change tonality and/or meter) that <b><i>are not</i></b> from <i>Experimental Songs and Chants</i>. The songs should consist of I &amp; V7 chord functions only. Include the root melodies in your performance. Be prepared to perform in class.</li> </ol>
October 18	<p>Aural/Oral &amp; Verbal Association Skill Levels; Major &amp; Harmonic Minor Tonalties; Tonic &amp; Subdominant Functions; Usual Duple &amp; Triple Meters; All Functions</p>	<p><i>Reference Handbook</i> pp. 49-52; 133-140 <i>Learning Sequences in Music</i> Chapter 7</p>	<ol style="list-style-type: none"> <li>1. Perform patterns in Tonal Units 7 &amp; 8.</li> <li>2. Perform patterns in Rhythm Units 8, 9, 10, &amp; 11.</li> <li>3. Perform songs &amp; root melodies (without the use of notation) 1-4 &amp; chants 112, 176, 121, 145 in <i>Experimental Songs and Chants</i>.</li> </ol>

October 25	<b>Midterm Examination Possibilities – Song Performance; Chant Performance; Identify Tonality; Identify Meter; Song Manipulation; Harmonic Improvisation (Major &amp; Harmonic Minor; I &amp; V7 chord functions)</b>		
November 1	Tonal & Harmonic Improvisation in Major and Harmonic Minor Tonalties (I & IV functions); Rhythmic Improvisation in Usual Duple and Triple Meters (All Functions)	<i>Reference Handbook</i> pp. 61-63; 140-143 <i>Learning Sequences in Music</i> Chapter 8	<ol style="list-style-type: none"> <li>1. Perform songs &amp; root melodies (without the use of notation) 1-4, 10, 12, 13, 27 &amp; chants 112, 176, 121, 145, 150, 153, 155, 175, 182 in <i>Experimental Songs and Chants</i>.</li> <li>2. Improvise patterns using Tonal Unit 14.</li> <li>3. Improvise patterns using Rhythm Unit 12.</li> <li>4. With your audiation “study” group, improvise harmonically using tonic &amp; subdominant chord functions.</li> <li>5. With your audiation “study” group, improvise rhythmically as a group using last week’s chants from <i>Experimental Songs and Chants</i>.</li> </ol>
November 8	Associating Sounds to Syllables in Major & Harmonic Minor Tonalties (I, V7, IV); Aural/Oral & Verbal Association Skill Levels; Major & Harmonic Minor Tonality; Tonic, Dominant, & Subdominant Functions; Usual Duple & Triple Meter; All Functions	<i>Reference Handbook</i> pp. 63-67; 139-143 <i>Learning Sequences in Music</i> Chapter 9	<ol style="list-style-type: none"> <li>1. With your audiation “study” group: One person sings/chants patterns on a neutral syllable in major/minor tonalties (I, V7, &amp; IV functions) &amp; duple/triple meters (all functions) and an individual group member repeats the patterns using syllables. Switch roles. Use Tonal Units 1-5 &amp; Rhythm Units 1-5 as a pattern guide if needed.</li> <li>2. Perform patterns in Tonal Units 15 &amp; 16.</li> <li>3. Perform patterns in Rhythm Units 11 &amp; 12.</li> <li>4. Continue to perform songs and chants from last week.</li> </ol>

November 15	Harmonic Improvisation in Major & Harmonic Minor Tonalities (I, V7 & IV functions); Rhythmic Improvisations with a Group in Usual Duple & Triple Meters; Audiating the differences between Major and Harmonic Minor Tonalities and Usual Duple & Triple Meters.	<i>Learning Sequences in Music</i> Chapter 10	<ol style="list-style-type: none"> <li>1. Perform patterns in Tonal Unit 14.</li> <li>2. Perform patterns in Rhythm Units 11 &amp; 12.</li> <li>3. With your audiation “study” group, improvise harmonically using last week’s songs found in <i>Experimental Songs and Chants</i>.</li> <li>4. With your audiation “study” group, improvise rhythmically as a group using last week’s chants from <i>Experimental Songs and Chants</i>.</li> </ol>
November 22	Aural/Oral Skill Level; Mixolydian & Dorian Tonalities (Context); Tonic, Subtonic, Subdominant , & Dominant Functions (Content); Usual Combined Meter (Context); Macrobeat/Microbeat & Division/Elongation Functions (Content)	<i>Reference Handbook</i> pp. 148-149 <i>Learning Sequences in Music</i> Chapter 11	<ol style="list-style-type: none"> <li>1. Perform patterns in Tonal Unit 15.</li> <li>2. Perform patterns in Rhythm Unit 16.</li> <li>3. Perform songs &amp; root melodies (without the use of notation) 7, 8, 9, 39 &amp; chant 160 in <i>Experimental Songs and Chants</i>. Additional chants will be given as handouts.</li> </ol>
November 29	Verbal Association Skill Level; Mixolydian & Dorian Tonalities (Context); Tonic, Subtonic, Subdominant, & Dominant Functions (Content); Usual Combined Meter (Context); Macrobeat/Microbeat & Division/Elongation Functions (Content)	<i>Reference Handbook</i> pp. 149-150 <i>Learning Sequences in Music</i> Chapter 12	<ol style="list-style-type: none"> <li>1. Perform patterns in Tonal Unit 16.</li> <li>2. Perform patterns in Rhythm Unit 17.</li> <li>3. Perform songs &amp; root melodies (without the use of notation) 7, 8, 9, 39, 41, 97, 98 &amp; chant 160 in <i>Experimental Songs and Chants</i>. Additional chants will be given as handouts.</li> </ol>
December 6	Tonal & Harmonic Improvisation in Mixolydian and Dorian Tonalities (I, VII, IV, & V functions); Rhythmic Improvisation in Usual Combined (m/m & d/e functions)	<i>Learning Sequences in Music</i> Chapter 15	<ol style="list-style-type: none"> <li>1. With your audiation “study” group, improvise harmonically using familiar songs from <i>Experimental Songs and Chants</i>.</li> <li>2. With your audiation “study” group, improvise rhythmically as a group using familiar chants from <i>Experimental Songs</i></li> </ol>

			<i>and Chants.</i> 3. With your audiation “study” group, perform last week’s songs using melody & harmony. Be prepared to perform as part of the final examination.
December 13	<b>Final Examination (same format as midterm; all tonalities, meters, functions and skill levels covered in class)</b>		