

Music Literacy and More

Syllabus

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June 1-3, 2020
 8:30 AM-4:30 PM
 Baylor School
 Chattanooga, TN

The Chattanooga Boys Choir under the direction of Vincent Oakes, will serve as a demonstration choir for Dr. Krueger on Tuesday, June 2, 6:00-7:30 PM. Workshop participants will have the opportunity to observe Krueger’s literacy and rehearsal techniques in practice during this evening session.

Workshop Description

Helping students become musically literate is central to the school, community, and church music curriculum. While there is much agreement about *why* we should teach sight singing and musicianship skills, there is less agreement about *how* we should teach those skills. Far too often students are taught to be savvy symbol decoders rather than independent literate musicians.

Working from the premise that students learn musical skills in much the same order as they do language skills, participants will explore how we ‘learn’ music through hearing and imitating patterns before reading (translating notation into sound) and writing (translating sound into notation). The pedagogy also includes a sequence of instruction that results in a strong link between sound and notation.

The TAKADIMI rhythm-pedagogy system, a beat-oriented system whose originators see it as evolving from Gordon’s syllables, will be incorporated. The rhythm syllables can easily be adapted to elementary through adult choral and instrumental rehearsals in the church and K-Collegiate setting.

Workshop participants will also be presented with teaching strategies and techniques for integrating and applying literacy skills to appropriate repertoire. Special attention will be given to the development of music literacy curriculum maps and diction maps.

Recommended Resources	<ul style="list-style-type: none"> • Bluestine, Eric (1964). <i>The Ways Children Learn Music</i>. Chicago, IL: GIA Publications. • Chosky, Lois (1981). <i>The Kodaly Context</i>. Upper Saddle River, NJ: Prentice Hall. • Hannaford, Carla. <i>Smart Moves, Why Learning Is Not All In Your Head</i>. Arlington, VA: Great Ocean Publishers, 1995. ISBN: 0-915556-27-8. • Jeffers, Ron. <i>Translations and Annotations of Choral Repertoire</i>. Earthsongs, Vol I, Latin; Vol II, German; Vol. III: French and Italian; Vol. IV: Hebrew. • Krueger, Carol. <i>Progressive Sight Singing</i>. Oxford University Press. • Lange, Diane M. <i>Together in Harmony</i>, GIA Publications, G-6496. • Miller, Cristi. <i>Pentatonic Partners</i>. Hal Leonard. • Sataloff, Robert Thayer. <i>Vocal Health and Pedagogy: Science and Assessment</i>. Plural Publishing, 2006. • Thurmond, James Morgan. <i>Note Grouping: A Method for Achieving Expression and Style in Musical Performance</i>. Meredith Music Resource. • Wilson, Harry R. <i>Old and New Rounds and Canons</i>. Harold Flammer Music, G-5002. • Wall, Caldwell, Gavilanes, Allen, <i>Diction For Singers</i>. Pst...Inc., Dallas. • Wall, Joan. <i>International Phonetic Alphabet for Singers</i>. Pst...Inc, Dallas.
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Goals: Basic understanding of:

- Bloom’s taxonomy,
- pedagogy of Johann Heinrich Pestalozzi, Jerome Bruner, Zoltan Kodaly, Edwin Gordon;
- educational principles and learning theories including how the human brain learns;
- basic learning styles,
- music aptitude vs. music achievement,
- contextual learning,
- skills learning sequence (discrimination learning and inference learning),
- spiral curriculum,
- process-based learning;
- kinesthetic process (use of body movement or involvement in the learning process), and it’s connection to understanding and performing rhythms; physical response vs metronome;
- eye and ear dominance;
- the pros and cons of a variety of tonal and rhythm systems; hand signs
- iconic representation of meter, beat, macro and micro beat;
- rhythm and tonal sequence; Phase I, Phase II and Phase III;
- Rote Song Guidelines
- rhythmic (pulse, meter, macro-beat and micro-beat), tonal and melodic reading; reading patterns or chunks; audiating implied harmonies in a linear line; use of passing, neighboring and other non-harmonic tones fill out a melody;
- reading with music expression (tempo, dynamics, articulation, accent, phrasing)
- audiation or inner hearing: enable students to think in sound.
- how ‘relative’ pitch develops.
- rhythm, tonal, melodic and harmonic dictation;
- error-detection
- musical memory
- process to develop aural skills (intervals, scales, chords –melodic and harmonic, choral progressions, etc.)
- importance of providing contingent feedback;
- application of skills to literature;
- tonal, rhythm, melodic and harmonic assessments
- vocal pitch exercises
- rhythm and tonal activities: flashcards and games for reinforcement and assessment; score search;
- improvisation = comprehension
- composition