

2008-2



**EDUCATION 869-5**  
**Music Education as Thinking in Sound**  
(Enroll # 6916)

Summer Semester 2008	Instructor:	Hugh Parsons
Meeting Dates: Apr. 4,5,18,19 May 2,3, 16,17 30,31 Jun 13,14	Office:	
Times: Fridays 4:30 – 8:30 pm Saturdays 8:30 – 4:00 pm	Telephone:	250-762-2049
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## PREVIOUS TO THE COURSE

- 1) In preparation for any serious type of the music study, if that “study” is meant to be more than simply “cursory” in nature, the student must obtain a reasonably sound level of basic musical literacy – i.e. note-reading abilities in both treble and bass clef as well as some familiarity with the piano keyboard and where the various pitches are located. Please see the separate handout, which suggests certain websites that present this information. Numerous, inexpensive “workbooks” which present this introductory material are also available in local music stores. Also please note that Machlis (one of the required texts) presents some of this information in chapter 13 – *Music Notation*.
- 2) Referring to the accompanying list of “Music Readings”, previous to the first class, all class participants are asked to have carefully read Reading (A) in *Machlis – Introduction to the Study of Music* (this reading would represent the first 13 chapters in the **non-chronological** version) – be sure to begin a “record of readings” / reading journal at this point and come prepared to discuss this material – include possible questions.
- 3) As students will require some access to recordings of music throughout this course in order to complete both research projects as well as listening-based assignments, each individual should begin to consider what the source of these recordings might be – perhaps an on-line music purchasing website service such as *Napster*, *Limewire* or *Rhapsody*?

## DESCRIPTION

This course is not intended for the “music specialist” who is more than likely involved, at some level, in a music performance program in the school system. This course **is** intended, however, for either the general educator or one who has specialized in some **other** field of endeavor who wishes to gain a significant taste of the “music education experience” as well as be able to tap some of the valuable enrichment possibilities which exist within the musical domain. The experiences presented in this course involve ear training, listening critically to music, music theory, traditional music history, history of jazz, sight-singing as well as basic music composition. Course participants will be encouraged in coming to realize that “**human intelligence occurs in multiple forms beyond its traditional association with verbal and mathematical thinking**. Musical ways of thinking demonstrate intelligence in the fullest sense of that word – the mind functioning in a reasoned way to create meaning.” (Reimer, MENC, 2000)

## REQUIRED TEXTS

- Benward, Jackson and Jackson, *Practical Beginning Theory: A Fundamentals Worktext*. McGraw-Hill Higher Education: Boston, 2000, ISBN (text and CD) 0-697-34397-9 \*
- Machlis, *The Enjoyment of Music: An Introduction to Perceptive Listening*. W. W. Norton and Company: NY, 2007, ISBN 0393174204 \*\*

These texts are both available at the Simon Fraser Bookstore and, upon ordering from them, will be mailed directly to you.

\* Be sure not to get the “workbook” but the actual “Worktext” or “Text”

\*\*This is a very popular book used in post-secondary music courses and exists in many different shapes and forms - be sure to purchase the most recent “Standard” or sometimes called “Regular” edition and not the “Chronological” edition – paperback or hardcover both acceptable ..... used texts are also available online – try *Google Book Search*

## ADDITIONAL RESOURCES AND OPTIONAL READING/REFERENCE

- *Harvard Dictionary of Music* – Willi Apel (top notch reference for terminology)
- *Jazz Styles: History and Analysis* – Gridley (best book out there on understanding Jazz)
- *Music and Imagination* – Copland
- *A Philosophy of Music Education* – Reimer (wonderful book on exploring philosophy of music education and teaching for aesthetic value)
- *A Whole New Mind: Why Right Brainers Will Rule the Future* – Daniel H. Pink

## COURSE OVERVIEW

### Date

Apr 4, 5

### Topics

**.Course Introduction**

**.Theory of Music of Western Civilization** - introductory topics – basic definitions and experiences pertaining to pitch and rhythm / tonality

**.Ear-training** – rhythmic dictation; hearing intervals (harmonic and melodic)

**.Assign materials for mini-piano recital**

**.Music History and Analytical Listening – Basic Concepts**, Middle Ages & Renaissance Eras – emphasis upon Musical Texture and Critical Listening

**.History of Jazz – Unit I**

**.Possible Applications to Curriculum**

April 18, 19

**.Ear-training** – rhythmic dictation, interval dictation

**.Music Theory and Composition** – basic properties dealing with the construction of an “effective” melody employing a variety of modes / use of lyrics

**.Sight-singing** - basic

**.mini-piano recital in addition to (possibly) “other” instruments / voice**

**.Music History and Analytical Listening** – the Baroque Era

**.History of Jazz – Units II and III**

**.Applications to Curriculum**

May 2, 3 .**Ear-training** – melodic dictation; interval dictation  
 .**Music Theory and Composition** – combining harmony with melody / various “other” types of scales and modes  
 .**Sight-singing**  
 .**Music History and Analytical Listening** – the Baroque & “Classical” Eras  
 .**History of Jazz** – Units IV and V  
 .**Applications to Curriculum**

May 16, 17 .**Ear-training** - melodic dictation; interval dictation  
 .**Sight-singing**  
 .**Music Theory and Composition** – important ingredients of a composition which is “aesthetically valuable”  
 .**Music History and Analytical Listening** – the Romantic Era  
 .**History of Jazz** – Units VI and VII  
 .**Applications to Curriculum**

May 30, 31 .**Ear-training** - melodic dictation; interval dictation; harmonic dictation  
 .**Sight-singing**  
 .**Music Theory and Composition** – Looking further at important concepts  
 .**Music History and Analytical Listening** – 20th C. Art Music  
 .**History of Jazz** – Units VIII and IX  
 .**Applications to Curriculum**

June 13, 14 .**Ear-training** - melodic dictation; interval dictation ; harmonic dictation  
 .**Music Theory and Composition** – Looking further at important concepts  
 .**Music History and Analytical Listening**– 20th Century  
 .**History of Jazz** – Unit X

**General Sequence of Music Theory Topics to be Presented**

- |   |  |                   |
|---|--|-------------------|
| .tone/semitone  | .the piano keyboard                        | .defining “music” |
| .intervals within a major scale                                   | .basic rhythms/tempo                       |                   |
| .major/minor scale system   | .accidentals                               | .key signatures   |
| .basic properties of sound  | .enharmonic equivalents                    |                   |
| .relative minor scales  | .construction of an “effective” melody     |                   |
| .conjunct and disjunct motion                                     | .combining melody with lyrics              |                   |
| .triads and inversions  | .combining melody with appropriate harmony |                   |
| .compositional concepts   | .some additional types of scales           |                   |
| .Greek modes and their use as a foundation for modern composition |  |                   |
| .some methods of melodic development                              |  |                   |

## THE TYPES OF ASSIGNMENTS WHICH CAN BE EXPECTED

- Daily ear-training exercises - students notate what they hear (rhythmically, melodically and harmonically)
- Each individual keeps a record of music which is heard in class (DVD/CD), with critical comments
- Written summaries of the highlights of assigned readings
- Daily music theory and music composition exercises –music theory is not simply an “ivory tower” exercise but will be applied within the context of student compositions – individuals must “compose” within strict parameters which are provided
- Weekly **basic** sight-singing exercises – students will **not** be judged at all on the quality of voice
- Final Listening Exam – students come to various conclusions regarding selections of performed music (both traditional and jazz)– possible era, possible composer, and more  
An academic paper

## GRADING

Ear-training Exercises, Sight-Singing, Theory Assignments & Composition	40%
Summaries/Records of Reading and Analytical/Critical Listening	30%
Academic Paper	30%