



MUSICEA ARTS
AND CULTURE
COUNCIL

DIPLOMA IN MUSIC TEACHING

SYLLABUS
LEVEL III
January 2022



Foreword



Welcome to the Musicea Arts and Culture Council

Musicea Arts and Culture Council is a non-profit international educational institution incorporated as a Section 8 Company of the Indian Companies Act, 2013. The primary objective of incorporation is to prepare syllabi, offer qualifications, assist in careers and jobs, recognise, award and honour achievements and promote young candidates in music, dance, theatre, language, arts and sports. Musicea Arts and Culture Council is a college of national and international educators sharing the dream of creating a world-class international institution based in India to provide opportunities, solutions and recognition to both students and teachers.

Musicea Arts and Culture Council offer different international graded levels of graded syllabi and assessment. Several innovative and path-breaking measures implemented by the college council make it inclusive, holistic, and apt for 21st-century music education. The pioneering initiatives are transforming the lives of thousands of educators and students. Musicea Arts and Culture Council initiatives play an active role in developing a nation by assisting millions of aspiring students and teachers. Several initiatives are in place to protect, serve, and empower the teachers and students. Member teachers and students receive a series of direct benefits, honour and advantages from the Musicea Arts and Culture Council. Two of the many pioneering initiatives are students receive Scholarships and teachers receive Pension Benefit Schemes.

Musicea Arts and Culture Council is also committed to preserving, nurturing, and promoting the rich heritage and traditions of Indian and World Music and the Arts. The syllabi are refreshing and educational. All aspects of the syllabi are in sequential order concerning the academic merit underlying each requirement. The selection of pieces and songs is a meticulous and progressive process. Breaking from the narrow-based idea of a fixed book for examination, Musicea Arts and Culture Council broadens the scope of learning and performing by prescribing a suggestive list of all-time favourite pieces and songs. Education is beyond the scope of one book and format. 21st-century learning demands a fun-filled, open and broad-spectrum far beyond forced education. The Free Choice option allows a candidate to perform pre-approved self-composition or arrangement. Modern subjects encourage a candidate to embellish and improvise. The Musicianship is a pioneering inclusion that makes the examination more interesting. Musicea Arts and Culture Council have been at the forefront in preserving, nurturing and promoting music and the arts.

Zoltán Kodály

Zoltán Kodály, a Hungarian composer and pedagogue, believed music education could engage students on a spiritual, cultural, and emotional level. With these values in mind, Kodály and his followers developed the Kodály inspired music education, which music educators still use in classrooms today.

Kodály inspired Music Education

- Kodály summarised his philosophy of education in one word – SINGING – and it's top of the list.
- Kodály inspired music education includes **LISTENING** activities – creative ideas encourage children to participate in **ACTIVE LISTENING** rather than **PASSIVE LISTENING**.
- The course implements music literacy in a child-friendly sequential manner – from the simple to the complex – from the sound to the symbol. The pathway to literacy starts with the simplest intervals/rhythms and builds to more complex reading using a progressive, structured learning sequence.
- **PERFORMING**: solo or group performance will be more meaningful and successful if the music comes from within: the children read it, sing it, and before playing, they can imagine the sound they produce. Then play what they can already hear. Otherwise, music becomes a de-coding exercise and, the playing is frequently unmusical.
- **COMPOSING**: when the child understands the sound world of music and knows the notation, then composition has true meaning and understanding rather than abstractly writing something that disconnects from the sound.

Why Singing?

- It's available to everyone at no cost – everyone can sing!
- The child catches the SOUND of the musical language that leads to a better understanding of the SYMBOL in music literacy
- Develops the inner ear – the brain gives meaning to the sounds. Education in language and experience has taught us to think in words – similarly, Music Education built on singing can help us to think in sound
- If the child sings before playing a musical instrument they will have a greater understanding of the music: The intonation will be better, the playing will be more musical

Principles of the Kodály inspired Music Education

Proper instruction of the Kodály method involves adhering to a series of key principles.

- **Learning by singing:** According to Kodály, the human voice is the fundamental instrument, and it should be central to musical training. Fundamentals in musical literacy begin with solfège (also known as solfa), using a moveable-do system.
- **Hand signs:** Kodály suggested that Solfège and sight-singing can be supplemented by hand signs, as developed by the English pedagogue John Curwen.
- **Rhythmic proficiency:** The sight-reading of rhythmic patterns precedes solfège. The training may begin at the age of three years.
- **Collaboration:** Kodály believed that creativity and collaboration are essential to musical education. Group music lessons are the best place for implementation. Music students collaborate in exercises ranging from clapping to choral singing to instrumental accompaniment.
- **Cultural connections:** Music instructors should emphasize folk music (even pop songs) in a student's mother tongue to create a visceral connection to music.

Kodály inspired Teaching!

The approach is very effective with young children who learn, unconsciously at first, all the musical elements (which musicians need), through playing and singing musical games and songs of their mother tongue and most used language.

As with language learning, it happens very spontaneously and naturally, when parents and caregivers sing to young children as a part of everyday life, and especially if this singing approach is continued through Primary School.

At an appropriate stage, these musical elements and skills develop further by conscious learning and then, later, reinforced. While reinforcing, new elements are introduced – again unconsciously by the teacher, thus continuing and developing the cycle further. Central to this work is the development of the Inner Hearing (the ability to imagine sound) through a potent combination of singing, rhythm work, Solfa and hand-sign work, stick-notation, memory development, part work, and improvisation.

Diploma in Music Teaching

Syllabus, January 2022

Level III

Pitch and Tonality

- Do and la pentatonic scales
- Do and la pentatonic intervals
- Do and la pentatonic scales from the same starting note
- Do pentachord (d-r-m-f-s)
- Diatonic major
- La pentachord (l,-t,-d-r-m)
- Natural minor
- Simple major/minor pentachordal transformations
- Absolute pitch: C, D, F, G=do; reading from the treble clef

Rhythm, Form and Structure

- Duple, triple and quadruple metre in simple time (2/4; 3/4; 4/4)
- Duple metre in compound time (6/8)
- Simple time rhythmic elements to include: ti-tika; tika-ti; tim-ka; tai-ti; syn-co-pa; ti and ti rest; ta-a-a; ta anacrusis
- Compound time rhythmic elements to include: tai; ti-ti-ti; ta ti; tai rest; tika-ti-ti; ti-ti-tika; ti-tika-ti
- Introduction of simple forms including repeats and variants
- Introduction to simple question- and-answer phrases in 6/8 metre (4 bars in total), incorporating known rhythmic and melodic elements

Sight Reading

- Read in all metres studied with rhythm names, using the rhythmic elements specified above
- Read from hand-signs using tone-sets specified above
- Read from stick notation in all metres studied, using the rhythmic and melodic elements specified above
- Read from the staff with treble clef, in solfa and with letter names in all metres studied, in keys C, F and G, using the rhythmic and melodic elements specified above

Part Work

- Sing melodies in pentatonic tonalities, tapping a simple ostinato
- Sing melodies in pentatonic tonalities, tapping the rhythm in canon
- Sing melodies in pentatonic tonalities, performing an independent rhythm line
- Sing simple canons and two- part pieces
- Introduce sing and tap canon, sing and hand-sign canon, sing and play canon

Harmony

- Introduction to simple tonic/dominant harmony

Memory and Dictation

- Sing songs from memory, with text, demonstrating good intonation and phrasing, using tone-sets a) s-m-r-d; b) l-s-m-d; c) l-s-m-r-d; d) m-r-d-l, in 2/4, 3/4, 4/4, 6/8
- Identify 4/4 and 6/8 rhythms with rhythm names and in stick notation, incorporating rhythm elements studied
- Identify 4-beat melodies with solfa names in tone-sets a) l-s-m; b) s-m-d; c) m-r-d
- Sing songs from memory, with text, demonstrating good intonation and phrasing, in all tonalities studied
- Identify 4/4 melodies with solfa names; tone-sets l-s-m-r-d, s-f- m-r-d
- Sing back 4-beat phrases in solfa then letter names in C, F, G, tone-set m-r-d

Creative (Improvisation/Composition)

- Improvise an answering phrase to a question phrase, each consisting of two 4/4 bars using rhythm names ta, ti-ti, tika-tika, ta-o, ta rest, ti-tika, tika-ti
- Improvise an answering phrase to a question phrase, each consisting of two 6/8 bars using rhythm names tai, ti-ti-ti, ta ti
- Improvise an immediate answering phrase to a given two 4/4 bars of melody, which may incorporate any of the following rhythmic elements: ta, ti-ti, tika-tika (this to be sung on one pitch only), ta-o, and l-s-m-r-d (any intervals)
- Improvise melodies of upto 4 bars to a given form, tone-set and rhythm
- Write compositions of up to 8 bars to a given form, tone-set and rhythm

Singing Games

Repertoire to be taken from:

- Folk songs