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Robbinsville High School
Observation #5
11/26/13

Music Theory

1. Dictation (initial focus on rhythm) minor 2/4
2. Pitch: why not use solfege to decode rather than asking them to hear it on a neutral syllable and then use solfege?

I suggest the following tried and proven music literacy instructional sequence steps to assist with dictation using solfege:

1. Record solfege patterns you want the students to audiate/ memorize.

Major:

1. d m r f ...
2. d r m r m f ...
3. d m s m r f l f

Minor versions

1. d m e r f m e s

2. Assess students individually on their ability to sing the patterns that they have memorized on their own time.

3. See if they can recognize (decode; sing back in solfege) small fragments from the patterns.

Ex: you sing on a neutral syllable or play on piano: s m f r d, d s d

4. Reward students who can aurally decode (sing in solfege) familiar major and minor themes, folk or popular songs

Ex: The Simpsons (d fi s); Beet 9 Ode to Joy; When Johnny Comes Marching Home

5. Using 3 -5 note patterns, show them everything they have learned by ear in steps 1 - 4 on the staff in one key while you sing it for them .(NOTE: THIS IS CALLED ROTE-READING. THE PURPOSE IS FOR THEM TO BOND THE SOLFEGE WITH THE NOTATION. DO NOT SKIP THIS STEP AND GO RIGHT TO READING.

6. Now take small pattern written on a staff and have them to audiate through it before they sing it. Gradually introduce new keys so that they learn line-line-line and space-space-space concept for tonic triads.

7. Now see if the students can take dictation using these patterns.

First: focus on rhythm

Second: decode melody using solfege

Third: bass

8. Address harmonic function by learning primary chords

I d m s m

IV f l d l

V s t r

9. Try vocal chording (initially giving them their notes)

S d t d

A m r m

T s s s

B d s d

I V I

Then let them harmonize melodies you sing while they choose their own chord tone when you hold up a I IV V7 etc.

I am pleased with your progress as an emerging teacher.

Your vocal modeling really contributes to your success.

Your piano skills are good but work toward continuous improvement.

Seek to be even more prepared when teaching counterpoint:

Be consistent when talking about doubling the root vs. the bass note.

Know about the possibilities of changes of suspensions or use that as a moment to all look it up together rather than turning to the Cooperating Teacher.

Observation 6

Group Voice Lesson

1. Thorough preparation for singing with physical warm-ups.
2. Students maintained focus and enjoyed a good laugh.
3. Singers demonstrated diverse levels of proficiency toward performance skills.
4. Management skills were excellent.
5. It is obvious that you have built a rapport with the students.
6. Accurate feedback provided. Encourage the female singer who was quieter and sang without vibrato to spin the air and let her tone shimmer without pushing on top.

Observation Grade: 14/15