



CREATIVE ARTS CONSULTANCY  
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## MUSIC TEACHERS ADVANCED PROFICIENCY UNIT OUTLINE AUGUST-OCTOBER 2024 SESSION

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**Credit Hours:** 3  
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### I. PURPOSE OF THE UNIT

This unit aims to enhance the learners' Music Theory, Musicianship, and Aural Skills from a basic to an intermediary level, and introduce basic piano skills.

### II. LEARNING OUTCOMES

By the end of this unit, the student should be able to:

1. Master advanced music elements and structures by identification and application;
2. Analyze advanced harmonic structures;
3. Transcribe and interpret complex rhythmic patterns, melodies, and harmonies;
4. Sight read and sight-sing complex pieces and excerpts;
5. Teach, polish, conduct, and perform selected complex pieces to a choral group of choice;
6. Describe the several music teaching methods;
7. Describe the various components of the CBC music curriculum.

### III. LEARNING APPROACHES

Lectures, Class discussions, demonstrations, reading, projects, class exercises, and tests

### IV. UNIT REQUIREMENTS

Each student should have prior knowledge of the basic elements of music.

### V. UNIT DESCRIPTION

This unit includes a revision of the triads, sevenths, figured bass, non-chord tones, and four-part harmony. It introduces secondary functions, Leading-tone secondary functions, N6, +6 chords, Chromatic Mediants and

Submediants, Altered dominants, CT diminished chords, modal mixture and modulations. This unit includes transcription, sight reading, and sight singing of syncopations, mixed meter, modulation, and extended harmonies. An overview of music education methods and the CBC curriculum is also included.

## VI. SCHEDULE

WEEK	SESSION	EVENT/ACTIVITY	MODE
1	Session I	<ul style="list-style-type: none"> <li>● Introduction</li> <li>● Revision:                             <ul style="list-style-type: none"> <li>○ Triads and their inversions (5, 6, 6/4-passing, auxiliary, cadential, neighboring)</li> <li>○ Sevenths (7, 6/5, 4/3, 4/2, M7, Mm7,m7,m7b5,o7)</li> <li>○ Figured bass (#,+)</li> <li>○ Non-chord tones (p,n,App,e,camb,Ant,Ped,S,R)</li> <li>○ Leadsheets</li> <li>○ Four-part harmony</li> </ul> </li> </ul>	Online
	Session II	<ul style="list-style-type: none"> <li>● Revision:                             <ul style="list-style-type: none"> <li>○ Analysis                                     <ul style="list-style-type: none"> <li>■ Harmonic functions</li> <li>■ Chord Structures</li> </ul> </li> </ul> </li> </ul>	
2	Session I	<ul style="list-style-type: none"> <li>● Music theory                             <ul style="list-style-type: none"> <li>○ Chromatic Harmony                                     <ul style="list-style-type: none"> <li>■ Secondary Functions</li> <li>■ Practicals and Assignments</li> </ul> </li> </ul> </li> </ul>	Online
	Session II	<ul style="list-style-type: none"> <li>● Music theory                             <ul style="list-style-type: none"> <li>○ Chromatic Harmony                                     <ul style="list-style-type: none"> <li>■ Dominant Secondary Functions</li> <li>■ Practicals and Assignments</li> </ul> </li> </ul> </li> </ul>	
3	Session I	<ul style="list-style-type: none"> <li>● Music theory                             <ul style="list-style-type: none"> <li>○ Chromatic Harmony                                     <ul style="list-style-type: none"> <li>■ Leading-tone Secondary Functions</li> <li>■ Practicals and Assignments</li> </ul> </li> </ul> </li> </ul>	Online
	Session II	<ul style="list-style-type: none"> <li>● Music theory                             <ul style="list-style-type: none"> <li>○ Chromatic Harmony                                     <ul style="list-style-type: none"> <li>■ Leading-tone Secondary Functions</li> <li>■ Practicals and Assignments</li> </ul> </li> </ul> </li> </ul>	
4	Session I	<ul style="list-style-type: none"> <li>● Music theory:</li> </ul>	Online

		<ul style="list-style-type: none"> <li>○ N6</li> <li>■ Practicals and Assignments</li> </ul>	
	Session II	<ul style="list-style-type: none"> <li>● Music Theory</li> <li>○ +6</li> <li>■ Practicals and Assignments</li> </ul>	
5	Session I	<ul style="list-style-type: none"> <li>● Music Theory</li> <li>○ +6</li> <li>■ Practicals and Assignments</li> </ul>	Online
	Session II	<ul style="list-style-type: none"> <li>● Music Theory</li> <li>○ +6</li> <li>■ Practicals and Assignments</li> </ul>	
6	Session I	<ul style="list-style-type: none"> <li>● Music Theory</li> <li>○ Modal mixture</li> <li>■ Practicals and Assignments</li> </ul>	Online
	Session II	<ul style="list-style-type: none"> <li>● Music Theory</li> <li>○ Modal mixture</li> <li>■ Practicals and Assignments</li> </ul>	
7	Session I	<ul style="list-style-type: none"> <li>● Music Theory</li> <li>○ Chromatic Mediants and sub-mediants</li> <li>■ Practicals and Assignments</li> </ul>	F2F
	Session II	<ul style="list-style-type: none"> <li>● Music Theory</li> <li>○ Altered Dominants</li> <li>■ Practicals and Assignments</li> </ul>	
8	Session I	<ul style="list-style-type: none"> <li>● Music Theory</li> <li>○ CTo7</li> <li>■ Practicals and Assignments</li> </ul>	Online
	Session II	<ul style="list-style-type: none"> <li>● Music Theory</li> <li>○ CTo7</li> <li>■ Practicals and Assignments</li> </ul>	
9	Session I	<ul style="list-style-type: none"> <li>● Music Theory</li> <li>○ Extensions (9,11,13)</li> <li>■ Practicals and Assignments</li> </ul>	Online
	Session II		
10	Session I	<ul style="list-style-type: none"> <li>● Music Theory</li> <li>○ Extensions (9,11,13)</li> </ul>	Online



		<ul style="list-style-type: none"> <li>■ Practicals and Assignments</li> </ul>	
	Session II	<ul style="list-style-type: none"> <li>● Music Theory                             <ul style="list-style-type: none"> <li>○ Extensions (9,11,13)                                     <ul style="list-style-type: none"> <li>■ Practicals and Assignments</li> </ul> </li> </ul> </li> </ul>	
11	Session I	<ul style="list-style-type: none"> <li>● Modulations                             <ul style="list-style-type: none"> <li>■ Practicals and Assignments</li> </ul> </li> </ul>	Online
	Session II		
12	Session I	<ul style="list-style-type: none"> <li>● Modulations                             <ul style="list-style-type: none"> <li>■ Practicals and Assignments</li> </ul> </li> </ul>	Online
	Session II		
13	Session I	<ul style="list-style-type: none"> <li>● Score Analysis</li> </ul>	F2F
	Session II		
14	Session I	<ul style="list-style-type: none"> <li>● Musicianship Lab</li> </ul>	F2F
	Session II		
15	Session I	<ul style="list-style-type: none"> <li>● Musicianship Lab</li> </ul>	F2F
	Session II		
16	Session I	<ul style="list-style-type: none"> <li>● Music Teaching methods                             <ul style="list-style-type: none"> <li>○ Suzuki</li> <li>○ Kodaly</li> <li>○ Orff Schulwerk</li> <li>○ Dalcroze Eurhythmics</li> <li>○ Gordon Music Learning Theory</li> <li>○ Montessori Music Education</li> <li>○ Traditional Classical Approach</li> <li>○ Berklee Method</li> <li>○ Yamaha Music Education System</li> </ul> </li> </ul>	Online
	Session II		
17	Session I	<ul style="list-style-type: none"> <li>● Competency-Based Music Curriculum Overview</li> </ul>	Online
	Session II		
18	Session I	<ul style="list-style-type: none"> <li>● Choral Practicum</li> </ul>	F2F
	Session II		
19	Session I	<ul style="list-style-type: none"> <li>● Choral Practicum</li> </ul>	F2F

	Session II		
20	Session I	<ul style="list-style-type: none"> <li>● Evaluation - Theory, Musicianship, Ear Training, Piano Skills</li> </ul>	F2F
	Session II	<ul style="list-style-type: none"> <li>● Evaluation: Choral Performance</li> </ul>	

**VII. Assessment and Evaluation:**

The evaluation and assessment will be done as follows:

Element of Measurement/Evaluation	Weight of Measurement/Evaluation	Total
<b>Continuous Assessment (Weekly):</b> <ul style="list-style-type: none"> <li>● Written Exercises</li> <li>● Practical Musicianship Assignments</li> <li>● Piano Skills</li> </ul>	10 Points X 20 Weeks	200 Points
<b>Mid-Term Examination:</b> <ul style="list-style-type: none"> <li>● Practicals</li> <li>● Sit-in</li> </ul>	100 Points 100 Points	200 Points
<b>Final Assessment:</b> <ul style="list-style-type: none"> <li>● Practicals</li> <li>● Performance</li> <li>● Sit-in</li> </ul>	100 Points 100 Points 100 Points	300 Points
<b>Total Aggregate Points</b>		XX/700

- Additionally, students are advised to register for a Music Theory, Practical Musicianship, or Piano with either ABRSM, LCM, or UNISA for further certification.



**Grading System**

- 90-100% Exceeds Expectation
- 70-89% Meets Expectation

50-69%      Approaching Expectation  
 0-49%      Below Expectation

## VIII. REFERENCES

### Music Theory:

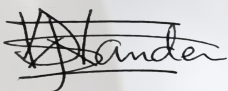
1. Kostka, S. M., Payne, D., & Almén, B. (2017). *Tonal Harmony*. McGraw-Hill.
2. Hutchinson, R. (2017). *Music Theory for the 21st-Century Classroom*.
3. Mount, A. (2020). *Fundamentals, Function, and Form*.
4. Butterworth, A., & Schools, R. (2009). *Harmony in practice*. Associated Board Of The Royal School of Music.
5. Benward, B., & Marilyn Nadine Saker. (2009). *Music in theory and practice*. McGraw-Hill.
6. A Guide to Advanced Harmony

### Sight Singing:

1. Cleland, K. D., & Dobrea-Grindahl, M. (2021). *Developing musicianship through aural skills a holistic approach to sight singing and ear training*. New York London Routledge.
2. Ottman, R. W., & Rogers, N. (2011). *Music for sight singing*. Prentice Hall.
3. Bruce Phelps Sight Reading Manuals - Volume I and II
4. Stewart, T. (2022). *Foundational Sight Singing*.
5. Crowell, B. (). *Eyes and Ears: An Anthology of Melodies for Sight Singing*.

### Piano Basics:

1. Palmer, W. A., Manus, M., & Amanda Vick Lethco. (2005). *Alfred's Basic Adult Piano Course - Lesson Book 1*. Alfred Music.
2. Palmer, W. A., Manus, M., & Amanda Vick Lethco. (2005). *Alfred's Basic Adult Piano Course - Lesson Book 2*. Alfred Music.
3. Palmer, W. A., Manus, M., & Amanda Vick Lethco. (2005). *Alfred's Basic Adult Piano Course - Lesson Book 3*. Alfred Music.
4. Hanon. (2017). *Hanon- The Virtuoso Pianist (Complete Edition)*.



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