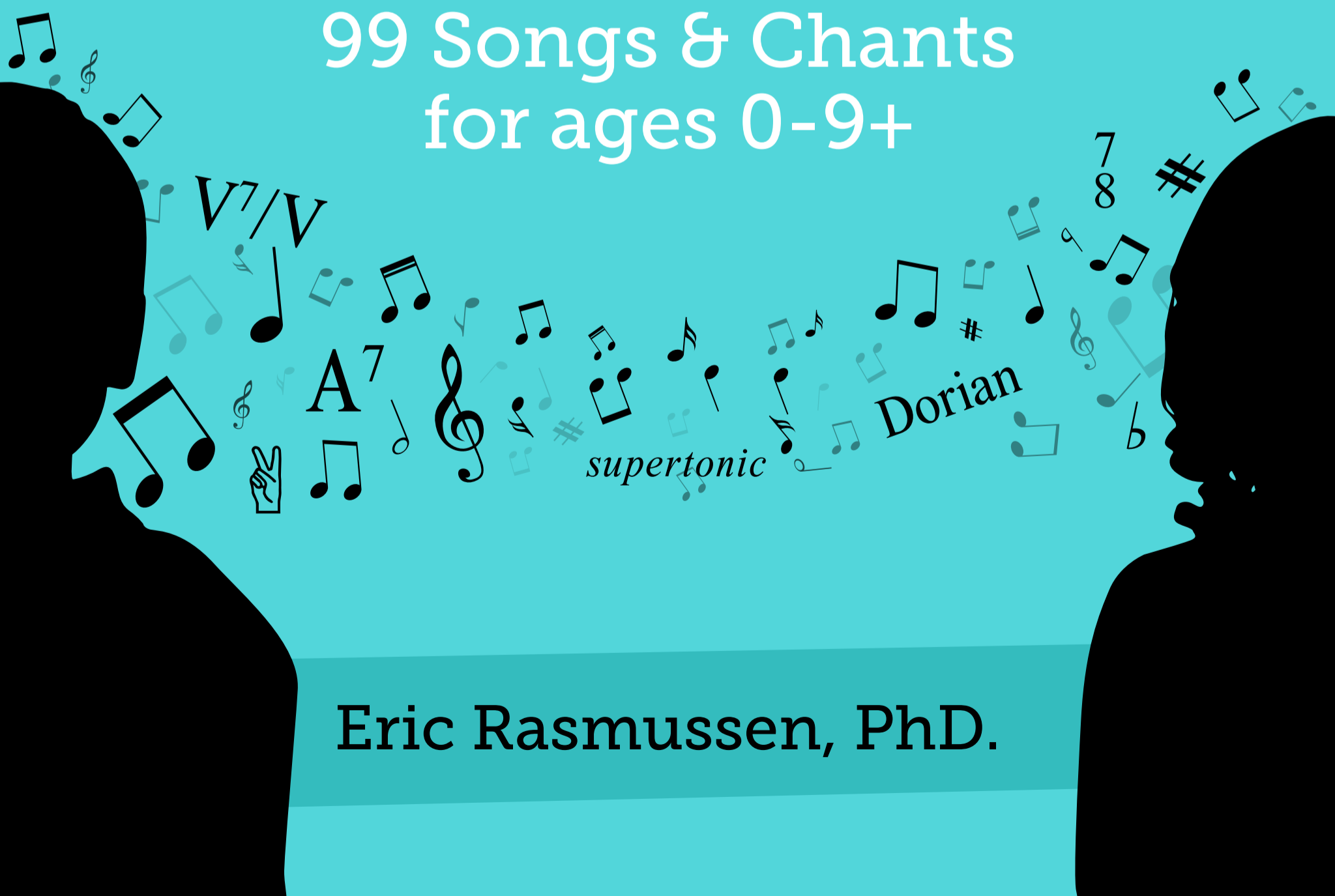


Exceptional ear training for children and music teachers alike!

Dr. Eric's Book of Songs & Chants

Including the groundbreaking new method:
Harmonic Learning Sequence Activities

99 Songs & Chants
for ages 0-9+



Eric Rasmussen, PhD.

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for ages 0-9+**

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Author:

Dr. Eric Rasmussen has chaired the Early Childhood Music department at the Peabody Preparatory of Johns Hopkins University since 2000, and has been teaching early childhood and elementary general music using the principles of Edwin Gordon's Music Learning Theory since 1986. His Harmonic Learning Sequence is built upon tens of thousands of hours of innovative and practical experiences in the classroom. See more in "[About the Author](#)" inside.

The music contained in this volume is the complete assortment of the songs and chants Dr. Eric has used since 1986 to which the rights could be acquired. If any mistake was made regarding the rights to the included music, please contact us and we will make right any omission or mistake.

Songs and chants contained herein by Sally Weaver or Doug Nichol are used with expressed written permission.

For information about the nine-hour Harmonic Learning Sequence online course, or other questions regarding the contents of this book, please contact us.

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This Book Includes:

- 99 songs & chants for ages 0 to 9 and up
- Interactive touch links for easy navigation
- Root melodies and melodies in notation with embedded sound files for practice
- Tonal pattern sound files in every tonality (except locrian) with expanded harmonic functions in major and minor:
Major: I, V⁷, IV, V⁷/IV, vi, ii, iii, V⁷/vi, V⁷/ii, V⁷/V/V (e.g., an A⁷ in C major)
Minor: i, V⁷, iv, VII, VI, V⁷/iv
- Links to chant performances on YouTube
- Instructions on how to teach Harmonic Learning Sequence (HLS)
- Harmonic function hand (and feet) signs
- 25+ years worth of essential repertoire that could be put into this book
- And more!

[See a Google spreadsheet of the music content here.](#)



What teachers say about the Harmonic Learning Sequence course with Dr. Eric

"The materials are excellent and very useful. The harmonic learning sequence is inspiring. I am going to be able to continue to use the materials to develop my own audiation."

"Eric's approach to teaching harmonic function is totally inspired. So simple and playful. What a gift to the MLT [Music Learning Theory] community to have someone who is expanding the work Dr. Gordon started. (Eric also has a way to help students sort out the modes. Again, such a logical approach..... truly inspired.) Thank you Dr. Rasmussen!! Not only am I prepared to teach my students harmonic functions, but I am ready to develop my own ear for harmony!"

"I loved learning about the HLS methodology. I also really enjoyed the practical aspect of the homework and experiencing the changes in my own audiation throughout the course. The benefit for both teachers and students I think is a really powerful aspect."

"I just wanted to say thank you for your inspiring course. As others in the course said, it filled the void that had been nagging at me for a long time. I now have my work cut out for me in terms of sprucing up my own audiation, thinking up ideas for how to include the HLS in my lessons. . . . I'm looking forward to exploring new terrain!"

"Eric was very encouraging, accessible and promoted a wonderful sense of this being a long-term learning process, which I personally find helpful."

100% of all participants rated the course, instructor, and materials as either very good (9) or excellent (27).

For more informations, contact us at TeachMusicToKids.com or email teachmusictokids@gmail.com.



Foreword

Dear friends and colleagues,

This book is the result of a long and arduous process. It has also been a complete labor of love, or the product of an insatiable drive. Probably both.

I love teaching children, especially before they go "over the hill" at age four or five. And, of course, I love music. What a gift to have had the opportunity to fuse those loves—albeit unwittingly—at Temple University in the late 1980's in pursuit of a masters degree. You see, I didn't go to TU to study with Dr. Gordon; I went because I didn't have a teaching job. I registered into "practical track" classes and was soon familiarly frustrated. Lili, a co-worker (Levinowitz of Music Together fame), suggested I talk to John (thesis advisor under Gordon), aka Dr. Holahan. He suggested I speak with "Ed." I did, and then switched to the "research track."

At one point, weeks into the following semester, I experienced a true eureka moment—in a bleak, square, sterile, white classroom, among only a dozen or so other music teachers—when I was struck by the Truths of music education being shared in this lecture. My joy for learning got rekindled and I started to catch fire. No wonder I detested my methods classes in undergrad. No wonder my musicianship was poor. I *had known* I had some level of innate desire to BE musical and I had had great experiences as a child: Cherub Choir at church very early on, Benjamin Britten's YPGTTO live at the Academy of Music when I was five, Spike Jones' silly 78's throughout my youth, WFLN (the full-time classical radio station in Philadelphia) in my ears from PreK to high school, Maurice André and PDQ Bach and Lionel Hampton—all live!, numerous trips to see Eugene Ormandy, and on and on. I was unbelievably lucky to have been given this exceptionally nurturing playground for my ears. And then there was my Grandma Mary who could play stride piano by ear. I didn't understand why she hadn't learned music in school like I had. Something wasn't right. It didn't add up. Those lectures in 1986, and deep work in the years to follow, started to clear things up.

So here I am, a month short of sixty years old, completing my first book, sixteen years after my dissertation. I had some writing rust. In fact, I just spoke to my old advisor, Darrel Walters, [as I well up a bit] to acknowledge him for the stickler he was for only my best thinking and clearest writing. This volume will serve its purpose. More begs doing, but I must stop. So, here it is. I trust that you will use it well in your teaching as well as for the development of your own audiation.

- E.R., December 2020, Towson, MD

Dr. Eric's Book of Songs and Chants

including Harmonic Learning Sequence activities—the groundbreaking new method that promotes advanced harmonic learning in young children and music teachers alike!

The Why (my back story)

I graduated with a PhD in music education and couldn't play the blues. Well, that's not completely fair. I could fumble around while looking at the chord symbols written on the page and use my ears to some extent, but the better question was, "Was I able to be truly creative and improvise freely over the blues?" Not really. And, why not? Because I was taught wrong. All through my college years, I was taught to try to "understand" music through music theory and music notation, but only rarely through my ears! I was so eye-bound to the page that I thought notation was the music, not the incomplete and often vague representation that it is. I simply couldn't operate as a musician without it. I needed notes or I was lost. In my experience, it's often very challenging for musicians and teachers to do without music notation, but that's an unfortunate consequence of how we were taught, and worse yet, how we are taught to teach.

You see, you don't really need to read music or to understand music theory to be a great musician. Not even a little bit. Joni Mitchell, Erroll Garner, and The Beatles, for examples, are proof of that point. Without question, these were true creative, musical geniuses. They certainly understood harmony deeply. Maybe had they been taught to read and write or understand theory, they might have even lost some of their creativity? That's something to think about and a chapter for another book. Still, it's a shame most of us aren't taught properly, and it's a shame many music educators don't teach their students to audiate¹ harmonic functions, because that's a fundamental component of becoming musically competent, and one that is woefully overlooked or even flatly ignored. So, as a response to what I know children can do, and after decades of applying the principles of Edwin Gordon's Music Learning Theory (MLT), I have developed a method of my own including Harmonic Learning Sequence (HLS). HLS, in one form or another, should come to stand as a new and viable component of Music Learning Theory. I expect arguments against this assertion, even as Gordon himself stated that MLT would lose validity if it didn't continue to evolve.²



Nowadays, I can play the blues competently—without the page, and not because I memorized it. I can also sit in with bands I've never played with before, and I can compose music at will. What made the difference? This method did—the one you're reading about right now—especially Harmonic Learning Sequence. After teaching children music for over thirty years, I discovered something by accident. Well, it's not fair to say that it was completely by accident. I was continually and intently listening for what my students could show me regarding their aural musical understanding, what they could and could not audiate. They showed me one fun way to develop their ears and then I spent the next two decades working it, expanding it, and eventually overcoming my insecurities enough to share it.

Out of these practical classroom experiences, and the exceptional results I was seeing in my students, I came to this conclusion for myself:

"because children know how to learn better than we'll ever know how to teach them, they deserve to be better challenged musically."

Music teachers must be willing and able to afford this particular opportunity to help children reach their highest musical potential.

NOTE: *Your own musicianship might likely be challenged by this repertoire. "Relax. Don't worry. Just sing and move." Simply continue to teach the children and your commitment to their understanding will help see you through! :-)*

Most music teachers, after they watch [a video of a couple of my students demonstrating their ability to audiate these functions in major tonality—](#) I, V⁷, IV, V⁷/IV, vi, ii, V⁷/vi, V⁷/ii—say that they wish they had been taught this way. Well, if my second graders can do it, why can't you? You absolutely can, but it will take time working on what's laid out in this book, simply teaching it to the children, and along the way, learning it for yourself. That's how I did it anyway.



The What

Contained within is an exceptional music learning method based in:

- the best science in how children learn music, not in how teachers are taught to teach.
- tens of thousands of hours of deep inquiry and continual application in the classroom.
- a culmination of theory and practice formed after 30+ years of teaching students from diverse backgrounds and experiences.
- an exceptionally wide variety of repertoire that students truly enjoy.
- a fun and innovative sequence of teaching harmonic understanding that prepares students with the aural skills they need to create, compose, and improvise music—the most advanced levels of music learning.

This volume incorporates:

- 175 pages of music content: songs, chants, root melodies, using sound files of melodies, harmonic functions, and tonal patterns to promote advanced audiation, especially harmonic audiation.
- comprehensive song and chant indexes sorted by title, meter, age appropriateness, and tonality/harmonic function.



Basic Music Contents

- 1) **Songs and Root Melodies (RMs)*** in notation and corresponding sound files

* Root melodies are the roots of the chords of a song performed as a "melody" in time with the harmonic changes (the changing harmonic functions of the song). For example, one possible RM for *Mary Had a Little Lamb* in the last four measures would be:

RM:

The musical notation shows a four-measure phrase in 4/4 time. The treble clef staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a bass line of quarter notes: C3, C3, G2, C3. The chords are labeled as C, C, G7, and C.

- 2) **Chants** - in notation, and with links to performances in web videos
- 3) **Tonal Patterns** - sound files for practice in all tonalities except locrian

[Open a sortable Google spreadsheet of the above on the web.](#)

Getting Started

Before using this book, it may be helpful to familiarize yourself with:

- 1) [the music content, contexts, and styles included in the contained repertoire.](#)
- 2) [the format for the songs/chants, corresponding sound files/videos, and tonal patterns.](#)
- 3) [a sample song and root melody \(RM\) page.](#)
- 4) [the harmonic function content of the songs and tonal patterns.](#)
- 5) [alternate names for functions.](#)
- 6) [ways to use the sound files.](#)
- 7) [hand \(and feet\) signs for the harmonic functions \(Fs\).](#)



8) the abbreviations used:

M	Melody
RM	Root Melody
Fs	Functions
MM	Multi-metric
MT	Multi-tonal
BB	Big beats
BBANTSS	Big beats are not the same size. Otherwise referred to as uneven meter. See the four examples below.
 .	uneven paired meter (typically 5/8 or 5/4) in which the first BB is smaller than the second BB.
 . 	uneven paired meter (5/8 or 5/4) in which the first BB is bigger than the second BB.
 .	uneven unpaired meter (7/8 or 7/4) in which the first two BBs are each smaller than the third.
 . 	uneven unpaired meter (7/8 or 7/4) in which the first BB is bigger than the other two.
A/O	Aural/Oral* - using the syllable "BUM" to sing tonal patterns for children who are ready to consistently sing in tune and can successfully repeat them in solo.
VA	Verbal Association* - using tonal syllables (DO, RE, etc.) to sing tonal patterns for children to repeat after they have developed a vocabulary of the same patterns at the A/O level mentioned above.
LSAs	Learning Sequence Activities* - The ways to teach the levels of Skill Learning Sequence in MLT such as A/O & VA.

* Learn more about Skill Learning Sequence (including A/O and VA), how to teach LSAs, and all about MLT at giml.org. Also, see Gordon's seminal book, [*Learning Sequences in Music*](#).



9) [Teaching Harmonic Learning Sequence \(HLS\)](#) - one possible way to teach it

[Teaching songs](#)

[Teaching RMs](#)

[Introducing "Yes/No" \(I, V⁷\)](#)

[Introducing "Uh-oh" \(IV\)](#)

[Introducing "I Don't Care" \(V⁷/V\)](#)

10) [Songs and Chants - Table of Contents](#) (Home page - )



HOME PAGE - Table of Contents

B	C	D	E	F	G	H	I	J	K
L	M	N	O	P	R	S	T	W	Y

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[By meter](#)

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[A Story of Tonalities](#)

[Distinguishing Tonalities before A/O or VA](#)

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[Audiation and Harmonic Audiation](#)

[A Note to MLT Practitioners](#)

[Lyrics Only - designated by \(L\)](#)

[About the Author](#)

[Acknowledgments](#)


[Last Thoughts](#)

Songbook Format


Song pages include:

- Music notation and lyrics written in “lead sheet” format including chord symbols
- Audio: RMs and Ms separated in L/R channels played with, and without, Fs.

Each song is followed by the notation of its RM. At the bottom of a song page, you will see this button. Next to it, there will be a link to the tonal pattern sound files. Choose the appropriate set (A/O or VA) in the tonality of the song.

Fs  **Tonal Patterns** The **Fs** button plays the M in the right channel, RM in the left, and harmonic functions in the center. **Tonal Patterns** links to the sound files.

At the bottom of the RM page, you will see this button:

RM  The **RM** button plays the melody in the right channel and the root melody in the left channel. Pan L or R or take one earbud out to eliminate one side. See “[Ways to use the sound files.](#)”

Root Melody (RM) pages include:

- Notation of the RMs including “solfège” lyrics and occasional “harmonic functions” lyrics
- Audio: RMs combined with melodies separated in L/R audio channels

Each RM page is preceded by its song. Check for an occasional extra page following some RM pages.

Tonal patterns in two groups—on “BUM,” and with tonal syllables

Audio practice tracks are included in every tonality except locrian with expanded harmonic functions in major and minor tonalities.

*Why patterns? Because if you don't understand patterns, you sacrifice meaning. Actually, patterns are how we come to an understanding of anything. Why are patterns built on harmonic functions? Because **essential functions** ([see them here](#)) establish tonal context better than tonal patterns or other sequences. Actually, **harmonic functions give rise to tonal patterns, not the other way around.***

One group of tonal patterns is sung on the syllable “BUM,” referred to as tonal patterns at the Aural/Oral level of learning. Just listen to and repeat the pattern taking a breath on the beat immediately after the pattern. These patterns



Sample RM Page

Bibbity Bobby (RM)

$\text{♩} = 230$ Emily Jane Price, arr. Rasmussen

D C D C D

SO SO SO FA FA FA SO SO SO FA SO SO



Audio of the **melodies** (Ms) combined with **root melodies** (RMs) separated in L/R audio channels.

Check for an occasional additional page following an RM page.



Harmonic function content of the song repertoire

Major	I, V ⁷ , IV, V ⁷ /V, vi, ii, iii, V ⁷ /vi, V ⁷ /ii, V ⁷ /V/V, #iv ^{o7}
Minor	i, V ⁷ , iv, VII, VI, V ⁷ /iv
Dorian	i, VII, IV, v
Mixolydian	I, VII, IV, v
Phrygian	i, vii, II, iv, III, VI
Aeolian	i, VII, iv, v, III
Lydian	I, II, V, vi

Harmonic function content of the tonal patterns

Tonality/level	Functions	Track name, keyalities, Fs
Major - level 1	I, V ⁷	Major1-C15*
Major - level 2	I, V ⁷ , IV	Major2-F145
Major - level 3	I, V ⁷ , IV, V/V ⁷	Major3-C145v5
Major - level 4	I, V ⁷ , IV, vi, ii	Major4-F15426
Major - level 5	I, V ⁷ , IV, V ⁷ /V, vi, ii	Major5-F145v526
Major - level 6	I, V ⁷ , IV, V ⁷ /V, vi, ii, V/vi, V/ii	Major6-C145v5v6v2
Minor - level 1	i, V ⁷	Minor1-d15
Minor - level 2	i, V ⁷ , iv	Minor2-d145
Minor - level 3	i, V ⁷ , iv, VII, VI	Minor3-e14576
Minor - level 4	i, V ⁷ , iv, VII, VI, V ⁷ /iv	Minor4-d14576v4
Dorian - level 1	i, VII, IV	Dorian-d174
Dorian - level 2	i, VII, IV, v	Dorian-g1745
Aeolian - level 1	i, VII, iv	Aeolian-d174
Aeolian - level 2	i, VII, iv	Aeolian-a174
Mixolydian - level 1	I, VII, IV	Mixolydian-D174
Mixolydian - level 2	I, VII, IV, v	Mixolydian-G1745
Lydian - level 1	I, II, V	Lydian-C125
Lydian - level 2	I, II, V	Lydian-F125
Phrygian - level 1	i, vii, iv	Phrygian-e174
Phrygian - level 2	i, vii, iv, II	Phrygian-a1742

*Code for the track names with keyalities and functions on the next page.

