Uniting Orff and Kodály: Best of Both Worlds

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The complete packet of resources may be downloaded from www.clearwater.edu
Click on Academics/Majors/Fine Arts – Music/Dr. Pattye Casarow

PHILOSOPHIES

KODÁLY
A. Everyone has the right to music literacy and it is meant to be enjoyed!
B. Singing can and should provide the foundation for all types of music.
C. Music education should begin at the earliest possible age.
D. A child’s own culture provides his/her musical “mother tongue.” Folk music is the “musical mother tongue” of the child. Folk songs provide ideal materials for music education.
E. Music learning should be experiential and feel like “playing” for the child.
F. Only music that clearly demonstrates artistic merit (folk or composed) should be used in teaching.
G. Only the finest musicians should teach music. The lessons should be child-centered with a discovery approach. The teacher creates a stimulating, joyful, and invigorating atmosphere in the classroom. This is the essence of Kodály.

ORFF
A. Music is learned by child-friendly activities such as singing, chanting rhymes, clapping, moving, and playing.
B. Music is learned by hearing and making music first, then reading and writing it later.
C. Music is enjoyed in a non-competitive atmosphere where one of the rewards is the pleasure of making good music with others.
D. Improvisation and composition start students on a lifetime of knowledge and pleasure through personal musical experience.
E. Orff Schulwerk (“schooling in music through working”= LEARNING BY DOING) is total, active involvement in music making that incorporates speech, singing, movement, and instrument playing in a creative environment.
F. Orff Schulwerk develops the whole child with a balance of emotional and intellectual stimulation.
BASIC TOOLS

KODÁLY
A. Rhymes and singing
B. Solfège (moveable do) and Curwen hand signs
C. Rhythm syllables
D. Folk songs
E. Movement activities
F. Prepare, Present, Practice
G. Instruments: recorders, pitched and non-pitched percussion

ORFF
1. Rhythmic speech and singing
2. Folk songs
3. Playing Instruments: body percussion, non-pitched percussion, barred instruments, and recorder
4. Movement activities
5. Emphasis on process
6. Improvisation

PEDAGOGY

A. Kodály Approach
   1. Scope and Sequence
      a. Long range plans
      b. The converse relationship of rote to reading
      c. Spiral curriculum
   2. Principles of Planning
      a. Prepare (pre-conscious)
         1. Musical experiences
         2. Rote learning
         3. Iconic representation
      b. Present (identification or introduction - conscious)
         1. Guided discovery
         2. Use of symbolic representation (labeling)
      c. Practice (addition of reading and writing)
         1. Application to new situations (transfer)
         2. Creativity
         3. Reading and writing
   3. Song Selection
      a. For Preparing: Any song with element anytime
      b. For Presenting:
         1. New element the only unknown thing in the song
         2. New element preferably in the middle of the song
         3. New element preferably happens only once
         4. Melodic pattern descending better than ascending
      c. For Practice:
         1. All elements are known
         2. Reading and writing in some form
4. The Lesson Plan
   a. Beginning or Opening (establish beat, in-tune singing)
      1. Greeting (use pitches that are to be prepared or practiced.)
      2. Rhyme (establish attention to beat using speaking voice.)
   b. Primary Focus (major task)
      1. A specific concept is introduced or practiced. This is the focal point of the lesson and requires the most intense concentration from the students.
      2. Always use a known song to introduce a new concept.
   c. Change of pace (movement activity, singing game or Orff-inspired activity)
      1. This is an ideal place to prepare new musical concepts.
      2. An opportunity for fun.
   d. Secondary Focus
      1. This portion of the lesson is flexible. It could involve a new song, flashcards, a story, improvisation, listening, review, or any number of other possibilities.
      2. Often this section functions as a time for practice or preparation for future lessons.
      3. More importantly to the classroom teacher, this is a time to calm the class down after a rollicking singing game, and re-focus their attention on a specific concept.
   e. Closing
      1. Similar to the greeting, this part of the lesson again uses pitches or rhythms that are being prepared or practiced.
      2. It could also involve a quick review of any new pitch or rhythmic patterns introduced in the lesson.
5. Solfège and Curwen Hand Signs
   a. Solfège. Why?
      1. Proven record of success
      2. Pure vowels
      3. All single syllables
   b. Moveable do
      1. Easily transfers from key to key
      2. Easy to teach minor and other modes
      3. Function of intervals remains the same from key to key
   c. Handsigns. Why?
      1. Visual learners
      2. Kinesthetic learners

B. Orff Approach
1. Process
   a. The ultimate aspiration is NOT a performance.
   b. The overall goal is the learning, joy, and fulfillment that comes along in the process of making music.
2. Procedures of Process
   a. Process is one that breaks down the component parts into small, manageable segments, beginning with singing and solfège or rhythmic chant.
   b. Process continues by putting the rhythms into body percussion.
   c. Then rhythms are transferred to instruments.
d. Often some form of movement is added.
e. Finally, the piece is performed informally for the teacher and classmates or formally for an audience.

C. Rhythm Mnemonics Compared
1. Orff: word-chant (pear = , apple =
2. Kodály: ta ti-ti ()
3. Gordon: du du-de ()
5. Ta Ka Di Mi: ta ta-di ta-ka-di-mi ( )

D. Creating: Improvisation and Composition
1. Rhythmic
2. Melodic
3. Textual

E. Planning for Grades 4-8
1. When planning lessons for grades four through eight, the same structure may be used.
2. Substitute an opening and closing song and/or rhythmic/pitch activity in place of the greeting and rhyme.
3. Find age-appropriate songs and activities.
4. Attention span increases with age.
5. Writing skills are more advanced.
6. Pace of sequence can be faster.

“A well-conducted lesson is not a burden, but a recreation: the source of joy and cheer.”
Zoltán Kodály.
Lesson Examples

OPENING

1. Greeting

Welcome Song
Patty Casarow

Continue calling roll on pitch; each child should individually echo teacher's pitches singing, "I'm here" or "I'm ready." Assess pitch matching with + (on target) or - ("half a plus" - not quite matching).

Good Day to You!
Barbara Woellner, Leila Davis Elementary School, Pinellas County

Continue with roll call; students individually echo teacher's pitches. Use pitches that you will be preparing, practicing, or presenting in the day's lesson.

Categories

Steady beat is kept with percussion instrument. Goal is to keep going around the circle, not dropping a beat. Additional categories can be shoes, food, athletes, soft drinks, states, capitals, presidents, birds, etc.
2. Rhyme/Rhythmic Chant

Rain on the Green Grass

Traditional

\[ \frac{4}{4} \]

Rain on the green grass, Rain on the tree. Rain on the house-top. But not on me.

From Kalamazoo to Timbuctoo

Traditional

\[ \frac{6}{8} \]

From Kal-a-ma-zoo to Tim-buc-too, It's a long way down the track. And from

Tim-buc-too to Kal-a-ma-zoo, It's just as far to go back.
My Hippo Has the Hiccups

Poem by Kenn Nesbitt
Developed by Patty Casarow

\[ \text{My hippo has the hiccups and his hiccups shake the ground. The} \]

\[ \text{floor is always rumbling when my hippo is around. I bought him at the pet store but I} \]

\[ \text{missed a small detail. I didn't see the sign said, "Hic-cup-a-mus for sale."} \]
My Elephant Thinks I'm Wonderful

Poem by Kenn Nesbitt
Developed by Patty Casarow

Optional Ostinato

My el-e-phant thinks I'm won-der-ful.
My el-e-phant likes the way I look.
My el-e-phant thinks I'm brave and bold.
He's

El-e-phants

love to eat nuts!

My el-e-phant thinks I'm cool.
My el-e-phant hangs a-proud of my strength.
But most-ly he likes the

elephants

love to eat nuts!

elephants

round with me and fol-lows me in-to school.
way I smell.

love to eat nuts!
elephants

love to eat nuts!

Process:
1. Learn poem by rote over pulse.
2. Clap rhythm of poem over pulse.
3. Learn ostinato by rote over pulse. Add ostinato to poem. Speak in two parts.
4. Transfer ostinato to patsch; perform both parts with body percussion.
5. Transfer to unpitched instruments and perform.

Form:
Intro – Ostinato played 2 times
A – Poem said over ostinato played
A¹ – Poem played over spoken ostinato
A² – Poem and ostinato spoken together
A³ – Poem and ostinato performed on body percussion
Coda – All say ostinato 1 time
Cockroach Sandwich

Colin McNaughton
Developed by Pattye Casarow

Cock - roach sand - wich for my lunch,

Crum - chy, crum - chy, crum - chy, crum - chy, crum - chy, Crunch!

Crum - chy, crum - chy, crum - chy, crum - chy, crum - chy, crum - chy, Crunch!

Good eat - in'.

Crum - chy, crum - chy, crum - chy, crum - chy, crum - chy, Crunch!

Crum - chy, crum - chy, crum - chy, crum - chy, Crunch!

Good eat - in'.

That's my style!
Step to the beat

When the light is green you go. When the light is red you stop. But

Green, red, or blue.

What do you do?

Green light,

Red light,

Hands out to the side as if questioning

what do you do when the light turns blue with or-ange and la-ven-der spots?

Green, red, blue lights.

What do you do?

Stop light.
PRIMARY FOCUS: Prepare, Present, or Practice $\frac{3}{4}$ meter, high do, or $\flat$.

Hook:
- Before Teacher (T) sings “See All the Stars” for the first time he/she says: Boys and girls, will you close your eyes for a moment? I want you to pretend you are outside on a lovely Florida evening. The sun has already gone down and it’s very dark just like what you’re seeing right now with your eyes closed. Now I want you to pretend to see the bright stars in the sky. The song we’re going to sing today is about those stars and it is also something of a riddle. Can you listen and tell me what the person in the song wishes for?
- Instruct the class to open their eyes and lead in discussion of what the wish and the light is.
- T: Please keep a steady beat on your lap while I sing the song again. See if you can feel the strong beat.

See All the Stars

See all the stars shining so bright, What is your wish tonight?

I wish to see the light.

Practice $\frac{3}{4}$ meter:
- T: Can anyone tell me what meter this song is in?
- Review 3/4 meter – strong-weak-weak pulses. Class gets up and moves to song – STEP, snap, snap (repeat) as T sings the song. What’s another way we can show strong-weak-weak in our bodies?
- T sings; class moves. Another way? T sings and class moves. After several repetitions, class sings with T when they are ready.
- End movement activity with STEP, flick star dust, flick star dust (repeat)
Present or Practice

- Students learn song well then sing with solfège. When they get to measures 3 and 7 they will notice that the pitch is higher than la, their highest known pitch. Introduce high do and its hand sign. What is the same with low do? What is different?

Present or Practice

- After students know the song well, one student taps the steady beat on the hand drum while the class taps the rhythm of the words with two fingers in their palms.
- Proceed to having students write the rhythm of the song on the white board. Use the following chart:

\[
\begin{array}{cccc|cccc|cccc|cccc}
\frac{3}{4} & \_ & \_ & \_ & | & \_ & \_ & \_ & \_ & | & \_ & \_ & \_ & \_ & | & \_ & \_ & \_ & \_ \\
\_ & \_ & \_ & \_ & | & \_ & \_ & \_ & \_ & | & \_ & \_ & \_ & \_ & | & \_ & \_ & \_ & \_ \\
\end{array}
\]

- When they get to measures 4 and 8, they will notice that the note gets 3 steady pulses. At this point review or present the dotted half note.

1. Present \( \text{\textbullet} \) \( \text{\textbullet} \)

Hook or Opening:

- Lead in echo clapping the rhythms of each measure (separately) of Hey, Ho, Nobody Home. Strive for 100% ensemble accuracy. Write the following on the board:

<table>
<thead>
<tr>
<th>Mystery Rhythm 1</th>
<th>Mystery Rhythm 2</th>
<th>Mystery Rhythm 3</th>
</tr>
</thead>
</table>

Presentation of \( \text{\textbullet} \) \( \text{\textbullet} \)

- While one student taps steady beat on the hand drum, ask the class to clap the rhythm patterns while saying ta’s, ti-ti’s, etc.
- Guide students in identifying the rhythmic notation of the 3 rhythm patterns. Have a student write the first two patterns on the board. For the third pattern, the \( \text{\textbullet} \) \( \text{\textbullet} \) (tim-ri ) will be new, so discovery and presentation of \( \text{\textbullet} \) \( \text{\textbullet} \) should ensue. They will notice that they are clapping twice per beat. What rhythm patterns do we know that has 2 in a beat? (Answer: only \( \text{\textbullet} \) ) But does \( \text{\textbullet} \) sound like the rhythm we clapped for Rhythm 3? (Answer: No) At this point, you will introduce \( \text{\textbullet} \) \( \text{\textbullet} \) and show how the beat is divided \( \frac{3}{4} \) and \( \frac{1}{4} \). They already know \( \text{\textbullet} \) \( \text{\textbullet} \) \( \text{\textbullet} \) \( \text{\textbullet} \) and \( \text{\textbullet} \) \( \text{\textbullet} \) so they are familiar with dividing the beat into 4 parts.

\[
\begin{array}{c}
\text{Mystery Rhythm 1} \\
\text{Mystery Rhythm 2} \\
\text{Mystery Rhythm 3}
\end{array}
\]
• Teach the words and tune of Hey, Ho, Nobody Home by rote. Before the first presentation of the song, ask the students to listen for the answer to the question, “What don’t I have?” [Answer: meant, not drink, nor money] If students become quickly comfortable with the song, have them sing it in a two- or three-part round.
• Have the students match the Mystery Rhythms to the phrases (rhythm of the words) in the song.

Hey, Ho! Nobody Home

Still, I will be merry, very merry.

Choose 2 or 3 students to play their recorders with the following ostinato as the class sings Hey, Ho, Nobody Home. This could also be played on Orff instruments.
2. Prepare, Present, or Practice octave, *ritardando* and *a tempo*

**Tom Cat's Toe**

Developed by Pattye Casarow
Hook or Opening:
- It rains a lot in Florida, doesn’t it? Well, I have this car that has the most unusual windshield wipers. They go like this: Slip-Slip-Slip, Slap, Slap (with this movement)
  
  ![Windshield Wiper Diagram]

- Do what I’m doing. [All students conduct the pattern. Have a few students do the pattern with maracas.]

Presentation/Practice of 7/8 Meter:
- Have several students clap the micro beat while the Long-Short-Short pattern continues.
- Lead the students in discovering that the micro beats are divided 3 + 2 + 2. Introduce 7/8 meter.
- T sings “Windshield Wiper” while student continue macro/micro beats.
- T teaches measures 5 and 6 to students. As they sing, they brush palms 3 times, then slap palms twice (as words indicate). T sings all other measures. Students sing only measures 5-6.
- As students get more comfortable with the song, divide class into 2 groups. Group 1 asks the question (phrases 1-2); Group 2 answers (phrases 3-4).

Presentation/Practice of Mixolydian Mode:
- Lead class in singing diatonic major scale with Curwen hand signs. Proceed to sing scale from G (so) to G (so,) and back up. Introduce Mixolydian mode.
- Lead class in discussing the differences between major (Ionian mode) and Mixolydian (lowered 7th/leading tone).
- Have students discover Mixolydian in “Windshield Wiper.”
Windshield Wiper

Mixolydian in 7/8

Pattye Casarow

Windshield wiper, Windshield wiper, What do you do to-

S Glock
S Xyl

 Alto Xy
Maraca

Bass Xy
Bass Metal

Slip-slip-slip, slap-slap.
Slip-slip-slip, slap-slap,

wipe the rain away.

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CHANGE OF PACE

- Change of Pace can be as simple as going from singing, discussion, board work (Primary Focus) to the instruments to play.
- For the younger grades, getting up and moving to the steady beat is always profitable.

<table>
<thead>
<tr>
<th>20 WAYS TO MOVE TO THE STEADY BEAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>snap</td>
</tr>
<tr>
<td>click heels</td>
</tr>
<tr>
<td>windshield wipers</td>
</tr>
<tr>
<td>wink</td>
</tr>
<tr>
<td>scissors</td>
</tr>
<tr>
<td>march</td>
</tr>
<tr>
<td>clap</td>
</tr>
<tr>
<td>shrug shoulders</td>
</tr>
<tr>
<td>chicken wings</td>
</tr>
<tr>
<td>click tongue</td>
</tr>
<tr>
<td>knee slap</td>
</tr>
<tr>
<td>hula hoop</td>
</tr>
<tr>
<td>tap shoulders</td>
</tr>
<tr>
<td>pat lap</td>
</tr>
<tr>
<td>swim</td>
</tr>
<tr>
<td>robot</td>
</tr>
<tr>
<td>hammer</td>
</tr>
<tr>
<td>jump</td>
</tr>
<tr>
<td>nod head</td>
</tr>
<tr>
<td>chop</td>
</tr>
</tbody>
</table>

Make large flash cards of each word above. Using recordings of instrumental works, have the students move to the beat according to the card they see. Change the cards at phrase or section endings.

Musical suggestions:
- Mozart’s “Allegro” from *Eine Kleine Nachtmusik*
- Leroy Anderson’s “The Syncopated Clock” or “The Typewriter”
- “Russian Dance” from *The Nutcracker* by Tchaikovsky
- Copland’s “Hoedown” from *Rodeo*
- “Parade of the Wooden Soldiers” by Leon Jessel

- There are many wonderful resources for folk song and dance.


Trinka, Jill. *Bought Me a Cat, John, the Rabbit, My Little Rooster, The Little Black Bull*. Dripping Springs, TX: Jill Trinka, Ph. D.


• Improvising A Rhythm on One Level of Body Percussion
  1. As a class, create an ostinato for 8 measures of 6/8 using 2 to 4 levels of body percussion.
  2. Practice the ostinato.
  3. All practice improvising with one level of body percussion over the ostinato.
  4. Divide class into 3 groups and play in Rondo form. A B A C A D A

A = created ostinato – example below

B = Group 1 improvises, Groups 2 and 3 do ostinato
C = Group 2 improvises, Groups 1 and 3 do ostinato
D = Group 3 improvises, Groups 1 and 2 do ostinato

• Use this time to have students hear and move to great pieces of music.

“Viennese Musical Clock”
Zoltan Kodály

Form Introduction, A B A C A D A Coda (Rondo)

Introduction Like a clock face, begin with both arms at 12:00, move right arm clockwise with the beat from there back around to 12:00, making a full circle.
A Section March in place to the beat using stiff arms and legs like the mechanical movements of figures moving on a clock.
B Section With arms at sides, rock left and right on the accented beat.
C Section Tap a pretend watch on the beat, first on one arm, then on the other, changing arms/watches as you wish.
D Section Clasp hands in front and swing them left and right like a pendulum on the accented beat.
Coda Like a clock face, begin with both arms at 12:00, move right arm clockwise with the beat from there back around to 12:00, making a full circle.
• Many Orff arrangements lend themselves to incorporating creative or structured movement.

Sheep Shearing

Swedish Folk Song
Developed by Vivian Murray

Bb bars needed for GL and SX

Go get the sheep, we’re clipping to-day.
Tell Mother dear we’re carding to-day.
Clip-ping their wool, yes.
Card-ing the wool, yes.
Clip-ping their wool.
Card-ing the wool.

5 So we can knit (a sweater) for you,
So we can knit a scarf for her too,
Then we shall dance till morn-ing.
Form:
Intro - First 2 measures of accompaniment, repeated once
A B - song and accompaniment
Interlude - as intro
A1 B1 - Song on "lai" and stick dance
Interlude - as intro
A2 B2 - Song and accompaniment and stick dance
Coda - ?
Stick Dance for Sheep Shearing

Developed by Vivian Murray

Formation: Circle of partners facing each other; everyone has a pair of sticks in their hands.

A SECTION

- Measure 1: Partners step toward each other with right foot and raise right arms as they click each other’s sticks on beat 1; each step back and in place while they click their own sticks together on beats 2 and 3 (two clicks).
- Measure 2: Partners step toward each other with left foot and raise left arms as they click each other’s sticks on beat 1; each step back and in place while they click their own sticks together on beats 2 and 3 (two clicks).
- Continue this alternating pattern through Section A.

B SECTION

- Measures 9 – 10: Partners cross right sticks and hold them high while they circle clockwise.
- (First Ending) Measure 11: Standing still, each click their own sticks together on beats 1 and 2 and then click each other’s right sticks together (high) on beat 3.
- Measure 12: Standing still, each click their own sticks together on beats 1 and 2 and then click each other’s left sticks together (high) on beat 3.
- Repeated Measures 9 – 10: Partners cross left sticks and hold them high while they circle counterclockwise.
- (Second Ending) Measure 13: Standing still, each click their own sticks together on beats 1 and 2 and then click each other’s right sticks together (high) on beat 3.
- Measures 14: Standing still, each click their own sticks together on beats 1 and 2 and then click each other’s left sticks together (high) on beat 3.

Lu La Lay

Movement:

Sitting in a circle, keep the beat with the following patterns (always pat lap first):
1: pat lap, pat one knee to R, back to own knees, pat one knee to L
2: pat lap, cross arms @ chest, touch shoulders, arms up, touch shoulders, cross chest again
3: pat lap, clap, right palm out, left palm out, slap left palm with right, slap right palm with left, right arm to chest, left arm to chest
4: pat lap, left hand to nose and right hand to ear, repeat vice-versa
This calming time is a wonderful opportunity to integrate literacy into your curriculum. If a child cannot read, he/she cannot do music or any other subject well. There are many great illustrated children’s books that have musical connections. Here are a few suggestions:

<table>
<thead>
<tr>
<th>Title of Book: All God’s Critters Got a Place in the Choir</th>
<th>Author: Bill Staines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title of Book: All the Pretty Little Horses</td>
<td>Author: Linda Granfield</td>
</tr>
<tr>
<td>Title of Book: Amazing Grace: The Story of the Hymn</td>
<td>Author: Jim &amp; Janet Post</td>
</tr>
<tr>
<td>Title of Book: Barnyard Boogie</td>
<td>Author: Rhonda G. Greene</td>
</tr>
<tr>
<td>Title of Book: Barnyard Song</td>
<td>Author: Rachel Isadora</td>
</tr>
<tr>
<td>Title of Book: Ben’s Trumpet</td>
<td>Author: Steven Kroll</td>
</tr>
<tr>
<td>Title of Book: By the Dawn’s Early Light: The Story of the Star-Spangled Banner</td>
<td>Author: Saint Saens</td>
</tr>
<tr>
<td>Title of Book: Carnival of the Animals</td>
<td>Author: June Crebbin</td>
</tr>
<tr>
<td>Title of Book: Cows in the Kitchen</td>
<td>Author: Bob Barner</td>
</tr>
<tr>
<td>Title of Book: Dem Bones</td>
<td>Author: Susan Roth</td>
</tr>
<tr>
<td>Title of Book: Do Re Mi If You Can Read Music, Thank Guido d’Arezzo</td>
<td>Author: Traditional</td>
</tr>
<tr>
<td>Title of Book: Erie Canal, The</td>
<td>Author: Anna Harwell Celenza</td>
</tr>
<tr>
<td>Title of Book: Fiddlin’ Sam</td>
<td>Author: Marianna Dengler</td>
</tr>
<tr>
<td>Title of Book: Follow the Drinking Gourd</td>
<td>Author: Jeanette Winter</td>
</tr>
<tr>
<td>Title of Book: Front-Porch Old-Time Songs, Jokes, and Stories</td>
<td>Author: Wayne Erbsen</td>
</tr>
<tr>
<td>Title of Book: Grandpa’s Song</td>
<td>Author: Tony Johnston</td>
</tr>
<tr>
<td>Title of Book: Heroic Symphony, The</td>
<td>Author: Anna Harwell Celenza</td>
</tr>
<tr>
<td>Title of Book: He’s Got the Whole World in His Hands</td>
<td>Author: Kadir Nelson</td>
</tr>
<tr>
<td>Title of Book: How Sweet the Sound</td>
<td>Author: Wade &amp; Cheryl Hudson</td>
</tr>
<tr>
<td>Title of Book: I Hear America Singing</td>
<td>Author: Kathleen Krull</td>
</tr>
<tr>
<td>Title of Book: I Know an Old Lady Who Swallowed a Fly</td>
<td>Author: Nadine Bernard Westcott</td>
</tr>
<tr>
<td>Title of Book: I See a Song</td>
<td>Author: Eric Carle</td>
</tr>
<tr>
<td>Title of Book: I See the Rhythm</td>
<td>Author: Toyomi Igsu</td>
</tr>
<tr>
<td>Title of Book: Kaleidonotes and the Mixed-Up Orchestra, The</td>
<td>Author: Matthew S. Bronson</td>
</tr>
<tr>
<td>Title of Book: Little Cricket’s Song</td>
<td>Author: Joanne Barkam</td>
</tr>
<tr>
<td>Title of Book: Mole Music</td>
<td>Author: David McPhail</td>
</tr>
<tr>
<td>Title of Book: My Aunt Came Back</td>
<td>Author: Pat Cummings</td>
</tr>
<tr>
<td>Title of Book: My Favorite Things</td>
<td>Author: Richard Rodgers</td>
</tr>
<tr>
<td>Title of Book: Name the Instrument: Riddles in Rhyme</td>
<td>Author: Joel Rothman</td>
</tr>
<tr>
<td>Title of Book: Old MacDonald’s Funny Farm</td>
<td>Author: Rozanne Lanczak Williams</td>
</tr>
<tr>
<td>Title of Book: Old Man Who Loved to Sing, The</td>
<td>Author: John Winch</td>
</tr>
<tr>
<td>Title of Book: Over the River and Through the Wood</td>
<td>Author: Lydia Maria Child</td>
</tr>
<tr>
<td>Title of Book: Peter and the Wolf</td>
<td>Author: Sergei Prokofiev</td>
</tr>
<tr>
<td>Title of Book: Peter’s Song</td>
<td>Author: Carol P. Saul</td>
</tr>
<tr>
<td>Title of Book: Pictures at an Exhibition</td>
<td>Author: Anna Harwell Celenza</td>
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<tr>
<td>Title of Book: Purple Mountain Majesties</td>
<td>Author: Barbara Younger</td>
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<tr>
<td>Title of Book: Singing Man, The</td>
<td>Author: Angela Shelf Medearis</td>
</tr>
<tr>
<td>Title of Book: Singing Sam</td>
<td>Author: Clyde Robert Bulla</td>
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</tbody>
</table>
• Play Instruments/Orff arrangements as Secondary Focus
  “See All the Stars”
  o Teach BX part by patschen; transfer to instruments
  o Teach AX part with claps; transfer to instruments
  o Teach SG/SX with snaps; transfer to instrument
  o Teach hand drum part
  o Perform piece with all instrumental parts, singing, and dancers
  o Form:
    Intro Hand drum pattern alone then hand drum + BX pattern
    A    All play
    A¹   Sing and play
    A²   Play + movement
    A³   Sing, play, and move
    Coda Hand drum + BX patterns then hand drum alone

CLOSING

• Wrapping up should include a brief review of the primary focus of the lesson. It might also include the children lining up to meet their teacher. This section should leave the children with a smile on their faces and an excitement to come back to music next time.
• While playing a steady beat: “As we line up at the door, everyone wearing blue today please put ti-ti notes in your feet. Everyone wearing red please put ta notes in your feet.”
• You might like to have an uplifting song for the children to sing at the end of the class time.
Over My Head
African American Spiritual

Over my head
I hear music in the air.

Over my head
I hear music in the air.

There must be a God somewhere.

Dona Nobis Pacem
"Grant Us Peace"

Traditional

Dona nobis pacem, pacem, Dona nobis pacem.

Dona nobis pacem, pacem, Dona nobis pacem.

Dona nobis pacem, pacem, Dona nobis pacem.
This Little Light of Mine

African American Spiritual

This lit-tle light of mine,___ I'm gon-na let it shine.___

This lit-tle light of mine,___ I'm gon-na let it shine.___

This lit-tle light of mine,___ I'm gon-na let it shine.___ Let it shine,___

let it shine,___ let it shine.___
Shalom Chaverim

"Peace, Friend, Until We Meet Again"

Traditional Hebrew
Arr. Pattye Casarow

<table>
<thead>
<tr>
<th>KODALY SCOPE AND SEQUENCE: KINDERGARTEN</th>
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<td><strong>RHYTHM</strong></td>
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<tr>
<td>• Steady beat</td>
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<tr>
<td>• Fast-slow</td>
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<tr>
<td>• Long-short</td>
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<tr>
<td>• Strong-weak</td>
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<tr>
<td>• Rhythm of the words</td>
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<tr>
<td>• Rhythm echoes</td>
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<tr>
<td>• Improvisation with familiar patterns</td>
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<td>• Ostinati by rote</td>
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<tr>
<td><strong>MELODY &amp; EAR TRAINING</strong></td>
</tr>
<tr>
<td>• Vocal Exploration – singing, peaking, shouting, whispering</td>
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<td>• Singing voice vs. speaking voice</td>
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<td>• Match pitch</td>
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<td>• Sing in tune</td>
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<tr>
<td>• Tone quality – head voice</td>
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<tr>
<td>• High-low</td>
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<td>• Ascending – descending</td>
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<tr>
<td>• Loud-soft</td>
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<tr>
<td>• Melodic and rhythmic echoes</td>
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<tr>
<td>• Recognition of familiar melodies</td>
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<tr>
<td>• Improvise melodies related to above concepts</td>
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<tr>
<td>• Aural recognition of octave, P5, m3</td>
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<tr>
<td>• Inner singing of known songs</td>
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<tr>
<td>• Aural recognition of known songs from melody and/or rhythm</td>
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<tr>
<td><strong>HARMONY</strong></td>
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<tr>
<td>• Monophonic (unison) singing</td>
</tr>
<tr>
<td>• Songs and chant accompanied by beat, games, movement</td>
</tr>
<tr>
<td>• Preparation: teacher accompany songs with piano</td>
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<tr>
<td>• Preparation: body percussion (demonstrating beat or rhythm)</td>
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<tr>
<td>• Preparation: non-pitched and pitched percussion</td>
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<tr>
<td>• Preparation: alternate singing (shared melody songs; chain-singing by phrase, call and response)</td>
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<tr>
<td>• Preparation: alternate beat and rhythm (with and without singing)</td>
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<tr>
<td>• Preparation: sing and demonstrate beat or rhythm</td>
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<tr>
<td><strong>READING &amp; WRITING</strong></td>
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<tr>
<td>• Preparation: perform parts of songs pointing to pictorial diagrams (rhythm and pitch)</td>
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<tr>
<td>• Name, read, and draw steady beat</td>
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<tr>
<td><strong>FORM</strong></td>
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<tr>
<td>• Sing question and answer songs; divide class for each part</td>
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<tr>
<td>• Improvise question and answer</td>
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<tr>
<td>• Recognize aurally the same rhythmic or melodic pattern in known songs</td>
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<tr>
<td><strong>LISTENING</strong></td>
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<tr>
<td>• Live and recorded performance music supporting movement vocabulary</td>
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<tr>
<td>• Solo and ensemble examples (vocal and instrumental)</td>
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<tr>
<td>• Body percussion – instrument sounds to songs without singing</td>
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<tr>
<td>• Use of recorder, mallet instruments, and simple percussion</td>
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<td><strong>MOVEMENT</strong></td>
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<tr>
<td>• Showing steady beat with bilateral hand movement</td>
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<tr>
<td>• Singing games</td>
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<tr>
<td>• Acting out songs</td>
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<tr>
<td>• Spatial exploration and vocabulary (up-down, sideway, backward-forward, fast-slow, heavy-light, etc.)</td>
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<tr>
<td>• Long (sustained) and short</td>
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<tr>
<td><strong>INSTRUMENTS (Orff and Recorder)</strong></td>
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<tr>
<td>• Body percussion to rhymes and songs</td>
</tr>
<tr>
<td>• Non-pitched and pitched percussion to rhymes and songs</td>
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<tr>
<td>• Recorder modeled for pitch and style</td>
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</tbody>
</table>
# KODALY SCOPE AND SEQUENCE: FIRST GRADE

## Rhythm
- \( \text{\textbullet } \) \( \text{\textbullet } \)
- Strong-weak, short-long beats
- Accent
- \( \frac{2}{4} \) meter
- Bar lines
- Ostinati by rote (known and unknown elements in preparation)
- Improvise missing rhythms
- 2 to 4-bar accompaniment on percussion

## MELODY & EAR TRAINING
- In-tune singing
- \( \text{So, mi, la} \) (Tritonic)
- Improvise a melody on “loo”
- Improvise missing melody
- Aural recognition: octave, P5, m3, and known songs from melody and rhythm
- Singing with known melodic syllables (s, m, l)
- Melodic and rhythmic echoes (4-beat lengths)
- Inner singing from hand signs and notation
- Aural dictation using known rhythm syllables

## Harmony
- Monophonic (unison) singing
- Dialogue songs with a rhythmic ostinato
- Rhymes and songs with ostinati (body percussion or percussion instruments)
- Songs with teacher accompaniment
- 2-part speech rounds
- Simple songs which can be sung as a round
- Rhythm against beat

## Reading & Writing
- Read and write \( \text{\textbullet } \) (Stick notation: \( \text{\textbullet } \) )
- Clap and say rhythms using syllables (ta, ti-ti)
- Read, write, take dictation of 4-beat rhythms (manipulatives and stick notation; later full notes)
- Compose and clap 4 to 8-beat rhythms using known notes and rests
- Read solfège from letters (s, m, l)
- Read and write known pitches and rhythms from 2-line staff (stick notation; later full notes)
- Place bar lines in \( \frac{2}{4} \)

## Form
- Recognize same and different phrases in songs (AA, AB), repeat sign, rounds
- Improvise Q & A phrases
- Repeat sign

## Listening
- Performances of vocal, folk music, folk instruments, and orchestral instruments
- Follow simple listening charts

## Movement
- Steady beat with bilateral movement
- Stretch movements
- Act out concepts (tall, wide, light, heavy, etc.) to music
- Singing games; move to beat
- Continue spatial exploration
- Easy folk dances

## Instruments (Orff and Recorder)
- Body percussion to rhymes and songs
- Non-pitched and pitched to rhymes and songs; mostly beat but also simple ostinati
- Recorder modeled for pitch
### KODALY SCOPE AND SEQUENCE: SECOND GRADE

#### RHYTHM
- \( \uparrow \) -
- Tied notes \( \downarrow \downarrow \) = \( \uparrow \)
- Ostinati by rote
- 4/4 and 2/4 meter
- Improvise Q & A and rhythmic variations

#### MELODY & EAR TRAINING
- In-tune singing
- Do and re (Pentatonic scale: d, r, m, s, l)
- Singing with known melodic syllables (adding do and re)
- Improvise melody on "loo"
- Inner hearing and singing from hand signs and using hand signs
- Aural dictation using known rhythms or pitches
- Inner hearing from rhythmic notation or solfège
- Melodic and rhythmic echoes (4 to 8-beat lengths)
- Canons, rounds by rote (2 part)
- Aural recognition of known songs from melody and rhythm

#### HARMONY
- Polyphonic (2-part canons or rounds)
- Two-part rhythmic exercises
- Songs with rhythmic ostinati by rote; later by reading
- Pitched ostinati often at P5 or octave

#### READING & WRITING
- Read and write \( \uparrow \)
- Read and write rhythmic patterns from dictation or memory (4 to 8 beats)
- Read known and new melodic syllables (stick and staff notation)
- Visual memorization of known songs from notation
- Sing songs from octavo style scores; relate words to notes, repeats, etc.
- 3-line staff; identify s, m, l, d, r on staff using do clef

#### FORM
- Recognize same, similar, and different
- Terms: variation, motive
- 1\textsuperscript{st} and 2\textsuperscript{nd} endings, repeat
- ABA

#### LISTENING
- Expansion of 1\textsuperscript{st} grade listening experiences

#### MOVEMENT
- Singing games, play parties
- Easy American and international folk dances
- Expand movement vocabulary
- Partner and group work
- Short choreographed motifs expressing style and form

#### INSTRUMENTS (Orff and Recorder)
- Increase complexity and variety in Orff arrangements; use contrasting ostinati
- Use body percussion, non-pitched, and pitched percussion with many songs; always include a beat source
| RHYTHM         | • \( \cdot \quad \uparrow \downarrow \quad \cdot \)  
|               | • Expand length and complexity of rhythmic accompaniments on percussion instruments  
|               | • Conduct in 2/4 meter  
| MELODY & EAR TRAINING | • In-tune singing  
|               | • Low la, low so, high do (Pentatonic scale)  
|               | • Treble (G) clef and 5-line staff  
|               | • Letter names on ladder (up and down octave) then on treble staff  
|               | • Do, la, and so pentatonic scales  
|               | • Forte, piano dynamics  
|               | • Canons and rounds (2 parts)  
|               | • Bicinia  
|               | • Find solfa from do clef; use any line or space as do (moveable do)  
|               | • Inner singing from hand signs (known pitches)  
|               | • Melodic and rhythmic echoes (8 beat lengths)  
|               | • Aural dictation using known melodic and rhythmic syllables  
|               | • Use octavo and find solfa when given do; also indentify note names  
| HARMONY       | • Singing and reading many 2-part songs  
|               | • Simple rounds and canons  
|               | • Simple partner songs  
|               | • Singing with rhythmic and melodic ostinati (some 2-part ostinati)  
|               | • Many Orff arrangements (increase variety in accompaniment)  
| READING & WRITING | • \( \cdot \quad \cdot \)  
|               | • Read and write rhythms and take dictation using all known symbols (8 beat lengths)  
|               | • Penmanship of musical notation  
|               | • Read and write melodic syllables and letter names on the 5-line staff  
|               | • Transpose solfa to absolute pitch  
|               | • Read easy 2-part melodies and rhythmic exercises  
|               | • Read and play recorder BAG; later C and D  
| FORM          | • Rounds and canons  
|               | • Recognize form in songs (A, A\(_1\), B, B\(_1\), AA, BB, ABA, 4-bar phrases, etc.)  
| LISTENING     | • Instruments (recorded and live) of band and orchestra  
|               | • Recorded performances of children’s choirs  
|               | • Listening charts  
|               | • Recorder performances  
|               | • Art songs  
|               | • Variety of styles of music  
|               | • Biographies of composers  
| MOVEMENT      | • Singing games (feet and hands to beat)  
|               | • Dances, play parties  
|               | • Continued movement vocabulary: individual, partner, group  
|               | • Conduct in \( \frac{3}{4} \) as they sing  
|               | • Short improvised and student choreographed motifs expressing style and form  
| INSTRUMENTS (Orff and Recorder) | • Alternating hands on ostinati  
|               | • Increase complexity, frequency, and variety of Orff arrangements  
|               | • Improvise on percussion  
|               | • Play recorder by rote  
|               | • Play recorder by note: BAG  

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### Rhythm
- Anacrusis (pick up notes)
- Repertoire for 3/4 meter
- Continued conducting, dictation, and clapping
- Conducting 4/4

### Melody & Ear Training
- In-tune singing
- Fa
- La pentatonic scale
- Improvise pentatonic Q & A
- Canons, rounds, bicinia
- 2-part solfa from hand signs
- Melodic and rhythmic echoes (8 to 16-beat lengths)
- Aural recognition of meter: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$

### Harmony
- Increased part songs and rounds (2-4 parts), partner songs
- Instrumental accompaniments (using known elements)
- I, V songs using Orff
- Countermelodies
- 3-part ostinati

### Reading & Writing
- Read and write rhythms and take dictation using all symbols including xxc  xcd sxc  Z  aA  aqa
- Read and write known songs with do and la pentatonic scales
- Compose melody to given rhythm or to rhythm student has composed
- Score reading

### Form
- D.C. al fine and D.S. al coda
- More songs in ABA
- Find form in recordings
- Rondo
- Theme and Variations

### Listening
- Find form in recordings
- Find meter in recordings ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$)
- More listening charts
- Variety styles of music; include historic insight and composer biographies
- Identify instruments from recordings
- Recordings of choirs: unchanged and mixed voices

### Movement
- More complex folk dances, singing games, play parties
- Continue beat in hands and feet
- Continue movement vocabulary
- Continue conducting
- More student improvised and choreographed movement

### Instruments
- Continue expanding Orff complexity
- Focus on precision of Orff accompaniment performances
- Improvise and compose on Orff instruments
- Play recorder: BAGCD
# KODALY SCOPE AND SEQUENCE: FIFTH GRADE

| RHYTHM | • \( \begin{array}{lcl}  & \frac{4}{4} & \frac{6}{8} & \frac{3}{8} & \frac{3}{4} \\ & \frac{3}{4} & \frac{4}{4} & \frac{3}{8} & \frac{3}{4} \end{array} \) \\ | Conduct 3/4 \\ | *Ritardando, a tempo, fermata, accelerando* \\ | \( \frac{3}{4} \) and \( \frac{6}{8} \) meter \\ | Conducting \( \frac{6}{8} \) meter in 6; later in 2 |
|---|---|
| MELODY & EAR TRAINING | • In-tune singing \\ | • *Ti* \\ | • Bb, F# \\ | Diction and breathing \\ | Sharp, flat, natural, half step (m2), and whole step (M2), 8va \\ | Pentachord \( (d, r, m, f, s) \) and hexachord \( (d, r, m, f, s, l) \) on C, F, and G \\ | Major scale (Diatonic) \\ | Aural recognition of meter \( \frac{2}{4} \), \( \frac{3}{4} \), \( \frac{4}{4} \), \( \frac{6}{8} \) |
| HARMONY | • Sing songs with rhythmic ostinati by rote \\ | • Sing and read 2-part songs \\ | • Rounds up to 4 parts; partner songs \\ | • Continued use of instrumental accompaniments \\ | • Do two things at once: sing song and clap rhythm in canon \\ | • Chords: I, IV, V songs using Orff instruments \\ | Teacher uses hand signs to cue harmonic changes |
| READING & WRITING | • Read and write rhythms and take dictation to all known elements \\ | • Read and write known songs to major scale (absolute pitch names) \\ | • *Staccato, legato* \\ | • Read and play most percussion accompaniments \\ | • Compose to given specifications \\ | • Introduction of Bb and F# in reading and writing \\ | • Write bicinia in pentatonic \\ | • Read simple open score |
| FORM | • Recognize and identify forms when sung and heard \\ | • Students create movement to represent form of song |
| LISTENING | • Expand from other grades \\ | • Listen technically for diction, rhythm, etc. \\ | • Listen structurally for form, balance, contrast, texture, color \\ | • Listen aesthetically for musical impact and why \\ | • Vocal excerpts from opera and operetta |
| MOVEMENT | • Conduct known meters \\ | • Theatre movement \\ | • Advanced folk dance \\ | • Explore movement to reflect aesthetic of music \\ | • Explore movement to reflect parts within the music |
| INSTRUMENTS (Orff and Recorder) | • Students create Orff arrangements \\ | • Orff arrangements with I, IV, V and modes \\ | • Play recorder both hands and over break \\ | • Read, improvise, Q & A on recorder and Orff instruments |
| **RHYTHM** | • \( \text{\textfrac{3}{4}} \) \( \text{\textfrac{7}{8}} \) \( \text{\textfrac{3}{4}} \) \( \text{\textfrac{7}{8}} \) \( \text{\textfrac{3}{4}} \) \( \text{\textfrac{7}{8}} \) | • Rhythmic augmentation and diminution |
| **MELODY & EAR TRAINING** | • In-tune singing | • Low ti |
| | • Major scale, minor pentachord | • Key signatures: C, F, G majors; a, d, e minors |
| | • Key signatures: C, F, G majors; a, d, e minors | • Aeolian (minor, la diatonic), mixolydian, dorian modes |
| | • Modes from hand signs and notation up and down | • Major and minor triads (root position) |
| | • Visual recognition of intervals: m2, M2, m3, M3, P5, octave (P8) | |
### KODALY SCOPE AND SEQUENCE: SEVENTH & EIGHTH GRADES

| RHYTHM | • Review rhythms from previous grades  
| • 3 6 9 55$6$7*3@ meters  
| • Grand pause  
| • Alle breve (cut time; 2@)  
| • Changing and asymmetric meters  
| • Improve rhythmic accompaniments to known songs |
| MELODY & EAR TRAINING | • In-tune singing  
| • Review all upbeats  
| • Review melodic skills  
| • Sharp, flat (altered) scale tones  
| • Triads in root position (major, minor, diminished)  
| • Changing voice  
| • Scale (theory)  
| • Bass (F) clef  
| • Solfège in 2#’s (D) and 2b’s (Bb)  
| • Introduce P4, M6, m6  
| • First and second inversions  
| • Inversions of I, IV, and V chords |
| HARMONY | • Sing and read 2 and 3 part songs  
| • I, IV, and V in major  
| • Intervals within major and minor scales  
| • Inversions of I, IV, V (both major and minor) |
| READING & WRITING | • Read and write known rhythmic and melodic elements from previous grades  
| • Read and write in 2#’s and 2b’s  
| • Read and write in Bass clef  
| • Read and write P4, M6, m6 |
| FORM | • Sonata allegro form  
| • Forms in vocal music  
| • Balance/contrast (continue)  
| • Texture/color (continue)  
| • Forms in vocal music (continue) |
| LISTENING | • Balance/contrast  
| • Texture/color  
| • Jazz  
| • Tone poem (programmatic music) |
| MOVEMENT | • Conduct known meters  
| • Conduct changing and asymmetric meters  
| • Theatre movement  
| • Advanced folk song and international dances |
| INSTRUMENTS (Orff and Recorder) | • Continue recorder or begin band instrument |
KODÁLY/CURWEN ADVANCED HAND SIGNS

- **Do**: Hand at eye level, pointer down.
- **Ti**: (Flat 7)
- **Te (or Ta)**: Hand at eye level, pointer down.
- **Li**: (Open hand slanted up, palm to chest)
- **Si**: (Open hand slanted up, palm to chest)
- **Sol**: (Open hand slanted up, palm to chest)
- **Fi**: (Open hand slanted up, palm to chest)
- **Me (or Ma)**: (Open hand slanted up, palm to chest)
- **Ra**: (Lift wrist from do)
Teaching Rhythm the Kodály Way

QUARTERS AND EIGHTHS

Many, many simple folk tunes from which to choose. Here's an example.

Snail

Traditional Folk Song

\[ \begin{align*}
\text{Snail, snail, snail, snail, Go around and round and round.}
\end{align*} \]

As the song is sung and with the teacher as the leader, everyone joins hands in a big line. The teacher walks around, first making a big circle and then winding the circle into a spiral. When the teacher gets to the innermost part of the circle, he/she turns the line and begins "unwinding" the circle until it is a straight line again.

SIXTEENTH NOTES

Another \(16^{\text{th}}\) notes song:

- "Pumpkin, Pumpkin"

Tideo

Traditional Folk Song

\[ \begin{align*}
\text{Skip one window, Ti-de-o, skip two windows, Ti-de-o, skip three windows, Ti-de-o.}
\end{align*} \]

\[ \begin{align*}
\text{Jingle at the window, Ti-de-o. Jingle, jingle, jingle Joe. Jingle at the window, Ti-de-o.}
\end{align*} \]
HALF NOTE

- Before teaching half note, teach the TIE.

“Here Comes a Blue Bird”

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Replace |   | with ↓ (|   | uses too much ink!)

Other songs for half note:
- “Button You Must Wander”
- “I’ve Been to Harlem”
- “Page’s Train”
- “Bye-bye Baby”
- “Angels Watchin’ Over Me”

Shake Them ’Simmons Down

Traditional Folk Song

'Pos-sum up a 'sim-mon tree, Rabbit on the ground.

Rabbit said to 'pos-sum, "Shake some 'simmons down."
**SYN-CO-PA**

- Present as a 2-beat unit
- Off-beat accent

“Lil’ Liza Jane”

I’ve a girl & you have none, Lil’ Liza Jane

- **ASK:** How many times did you clap here? (Circled area; rhythm of the words)
- **ANSWER:** 3
- **ASK:** What possibilities for 3 notes in 2 beats do we have?
- **ANSWER:**
- **ASK:** Do either of these match the rhythm of the song here?
- **ANSWER:** No
- **STATE:** Let’s make these 2 beats eighth notes.
- **ASK:** Where do you hear the words?

Lil’ Liza Jane

- **ASK:** So would this work? □ □
- **ANSWER?** Yes
- **ASK:** Did you know you can break the bar of two ti-ti notes and draw them separately like this? □ □ (When you cut the bar in the middle it falls down.)
- **STATE:** So now our rhythm looks like this: □ □ □ which can also be written as □ □ □
- **ASK:** Feel how the accent happens off the beat (before the main beat)?
- **STATE:** We call this **SYNCOPATION**. We label our notes like this: □ □ □

**Songs to practice Syn-co-pa:**
- “Alabama Gal”
- “Do Lord”
- “Tap on Your Drum”
- “Land of the Silver Birch”
- “Five Green and Speckled Frogs”
- “Johnny’s My Boy”

- Sing the song again and replace “Lil’ Liza Jane” with “syn-co-pa ta-a.” (□ □ □ □)

---

**Whistle, Daughter, Whistle**

*Traditional Folk Song*

Whis-tle, Daugh-ter, whis-tle, and you shall have a cow.
I can't whis-tle, Moth-er, be-cause I don't know how.
Whis-tle, Daugh-ter, whis-tle, and you shall have a man.
Whis-tle, Moth-er, whis-tle, I just found out I can.
Sing and Rejoice

Sing and rejoice, Sing and rejoice.

Let all things living now sing and rejoice.

May be sung as a round.
Another whole note song:

- “I Got a Letter This Morning”

Rattlesnake

Traditional Folk Song

Rattlesnake, oh, rattlesnake, What makes your teeth so white?
I’ve been in the bottom all my life and I ain’t done nothin’ but bite, bite, Ain’t done nothin’ but bite!
Other $8^{th}$, $16^{th}$ songs:

- “Hop Old Squirrel”
- “Jim-a-long”
- “Fed My Horse”
- “Flies in the Buttermilk”
- “Skip to My Lou”
- “Up the Hickory”

Fish Pole

Traditional Folk Song

[Music notation]

Who’s got a fish pole? We do. Who’s got a fish pole? We do.

Who’s got a fish pole? We do! Fish pole needs some line.

(hook, bait, fish, etc.)

Teach the song and after the class is comfortable with it, explain that the teacher will point to someone who will have to sing the last line by themselves where they will insert a word other than “line” that a fishpole needs. Give the class time to think of that something they will sing if they are called upon. As the children sing, they walk around in a circle to the beat and on the last word, whatever the soloist chooses that the fishpole needs, the rest of the class acts out that item. For example, if the child sings “fishpole needs a worm,” the class wiggles like a worm on the last beat of the song. Start the game again in time so the class stays focused.
**UP BEAT (PICK UP)**

Internal: “Ring Around the Rosey” or “The Old Sow”

External: “A Tisket, A Tasket” or “Bingo” or “John Kanaka”

- **STATE:** Phrases don’t always being on the beat. Conduct the rhyme.
- **ASK:** Where are the accented beats?
- **ASK:** Which phrases begin when our hand goes down?
- **ASK:** Which phrases begin when our hand goes up?
- **STATE:** The note that starts ahead of the strong beat is called an UPBEAT or PICKUP.

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### The Old Sow

**Traditional Folk Song**

What will we do with the old sow’s hide? Make as good cushion as ever did ride. Coarse cushion, fine cushion, any such a thing.

The old sow died with the measles in the spring.

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2. What will we do with the old sow’s tail? Make as good whip as ever did sail.

3. What will we do with the old sow’s meat? Make as good bacon as ever was eat.

4. What will we do with the old sow’s feet? Make as good pickles as ever was eat.

5. What will we do with the old sow’s head? Make as good oven as ever baked bread.
John Kanaka
Call and Response

Leader

Group
I heard, old heard the old man say. John Ka-na-ka, na-ka, Too-la-ay.

Leader

Group
To-day, to-day is a hol-i-day. John Ka-na-ka, na-ka, Too-la-ay.

Leader

Group

Form two circles, one inside of the other.
Each person from the inside circle picks a partner in the outside circle.
Always perform the following motions with partner when singing "John Kanaka, naka, Too-la-ay!"
  John - stomp foot once
  Kanaka naka - alternating patting hands on knees following the rhythm of the words
  Too-la- ay - partners clap each other hands once

While the leader sings the first phrase:
Each person from the outside circle does a "do-si-do" around their partner in the inside circle.

While the leader sings the second phrase:
Each person in the inside circle does a "do-si-do" around their partner in the outside circle.

While the leader sings the third phrase:
Each person in the outside circle takes two sliding steps to the left to meet a new partner.

The song and game is repeated with the new partner.
DOTTED QUARTER, EIGHTH

- Teach as 2-beat unit
  “Lil’ Liza Jane”

- We can save ink by making the \( \underline{\text{O}} \) into \( \underline{\text{a}} \)
- We label it like this: \( \text{ta-i \; ti} \)

Other songs with \( \underline{\text{E}} \) :
- “Al Citron”
- “America”
- “Chairs to Mend”
- “Nobody Knows the Trouble I’ve Seen”
- “Somebody’s Knockin’ at My Door”

Big Fat Biscuit

\text{Big fat biscuit. Chew-belew. Just from the oven.}

\text{Chew-belew. Boy, jump over yonder. Chew-belew.}

Game: Line up 3-4 students in a line. At the end of the song, have students jump and see who jumps the furthest.
EIGHTH, DOTTED QUARTER \( \frac{1}{4} \) ti-ta-i or ti-tam

- Teach opposite of \( \frac{1}{4} \) or \( \frac{1}{4} \) (syn-co-pa)

Other 8\( ^{th} \), dotted quarter songs:
- “Mister Rabbit”
- “Fish Pole?”
- “My Good Old Man”

Scrapin' Up Sand in the Bottom of the Sea

Traditional Folk Song

Verse

Scrap-in' up sand in the bottom of the sea. Shi-loh, Shi-loh. Scrap-in' up sand in the

Chorus

bottom of the sea, Shi-loh Li-za Jane. Ain't ya might-y sor-ry? Good-bye,

good-bye. Ain't ya might-y sor-ry? Good-bye Li-za Jane.

Verse 2: Humpbacked mule and I'm bound to ride, Shiloh, Shiloh...
Verse 3: Hopped up a chicken and he flew upstairs...
Verse 4: Black my boots an' make 'em shine...
Verse 5: Scrapin' up sand in the bottom of the sea...

Circle formation. For the verses, children improvise actions suggested by the text. (Free movement, marking the beat.) On the chorus, return to circle for 4-beat clapping pattern: pat thighs, clap own hands, clap neighbor's hands, clap own hands.
Coffee Grows on a Wild Oak Tree

Traditional Folk Song

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Coffee grows on a wild oak tree, the river flows by row on row. Come
choose someone to be your friend, as sweet as lassies can-dy-o.

Two in the middle and you can’t jump over, two in the middle and you can’t jump over.

Everyone walks around in a circle except one child in the middle who is walking in the opposite direction. In the second part of the song (2/4 section) the child in the middle grabs a partner and they skip in the middle while everyone else claps to the beat. In the last measure, the first child rejoins the circle while the newly chosen person walks inside the circle as the song begins again.
Old Lady Sittin' in the Dining Room

Mississippi Folk Tune

There once was a frog who lived in a bog. And played a... 

The Frog in the Bog

Traditional Folk Song
6/8 METER

- Notate \( \frac{2}{2} - \frac{2}{2} - \frac{2}{2} \)
- Add dot to last note to make this beat equal to the other beats.
- We usually feel 2 big beats rather than 6 little ones
- LISTEN: “Grand Canyon Suite” by Groffe, “Nutcracker Suite” by Tchaikovsky
- 6/8 Gallop = \( \frac{2}{4} \)
- 2/4 Skip = \( \frac{2}{4} \)

Other 6/8 meter songs:
- “Oliver Cromwell”
- “Push the Business On”
- “Wishy Washy” (also fermata)
- “Viva La Company”
- “When Johnny Comes Marching Home”
- “Paddy Works on the Railroad”

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If You Live Alone

Calvin Miller

Pattye Casarow

If you live a-lone and don’t want to be lone-ly, You should buy your-self a pup-py or plant. A fluf-fy, soft pup-py is bet-ter be-cause a pup-py can walk but a plant sim-ply can’t.
OTHER RHYTHMIC PRACTICE ACTIVITIES:

1. Walking to the note values
   - Walk half notes to: “Half please with cheese”
   - Walk quarter notes to: “A quarter pie is all I’ll try”
   - Walk eighth notes to: “An eighth is good enough for me.”

2. Flash cards
   - Give each child a flashcard (with ta’s and ti-ti’s). Have them arrange and rearrange themselves to improvise and sight-read new rhythms.
   - With 4-beat flashcards, students read them one at a time. Hide the card halfway through so they’ll practice reading ahead. For more challenge, hide the card after the first beat.

3. Popsicle Sticks
   - Practice rhythmic dictation using popsicle sticks as manipulatives.

4. Rondo Rhythms
   - A section – teacher provides or class writes an A rhythm.
   - Each class member writes his/her own 2-bar rhythm pattern for the other sections.
   - Perform in Rondo form: A B A C A D A E A F, etc.

5. Composition
   - Review rhythms that the students already know.
   - Have students suggest four bars of rhythms; add pitches.
   - Use Orff instruments to orchestrate and improvise.

6. Rhythmic Improv
   - Bean Bag Game
     □ Level 1: Teacher throws beanbag (bb) to student and gives (taps, claps, etc.) a 4-beat rhythm pattern.
     Student catches bb, throws it back to teacher and repeats the same pattern.
     □ Level 2: Teacher throws bb and gives 4-beat rhythm pattern.
     Student catches bb and gives NEW 4-beat pattern.
     □ Level 3: Teacher throws bb and gives 4-beat rhythm pattern.
     Student catches bb, repeats pattern except making one change to it.

7. Dictation

    |   |   |   |   |   |   |   |   |   |

   - Students individually fill in blanks (with syllable help – ta ti-ti ti-ti, eg.). Keep a steady beat.
   - Students individually fill in blanks without syllable help
   - Remind them of the rhythms they know

8. The Chain
   - Start with four quarter notes. Next student taps pattern, changing one beat to \(\text{sd}\). Continue process until all beats are \(\text{sdsdsd}\). Next student changes one \(\text{sdsd}\) pattern to \(\text{sdsdsd}\), and the process continues until all beats are \(\text{sdsdsd}\). Next student then changes one \(\text{sdsdsd}\) pattern to \(\text{sdsdsd}\). Each student must repeat pattern exactly with only one change. Once the pattern is back to \(\text{sd}\), then the next student changes one beat back to a quarter note and eventually you’re back full circle to all quarter notes.
   - Individual students can challenge each other with this game.
Teaching Pitch the Kodály Way

Kodály insisted that only the best music is good enough for children. Therefore, he cautioned that song materials be chosen wisely.

Teaching New Songs

✓ Emphasize the words of the song because they are either especially interesting or beautiful.
  o Historical
  o Tells a story
  o Riddle songs
  o Nonsense songs
✓ Emphasize the melody because it is unusually beautiful.
✓ Emphasize the rhythm if the song contains interesting rhythms.
  o Echo clap
  o Read from stick notation
✓ Emphasize the song’s movement
  o Game
  o Associated gestures

Teaching Specific Pitches

Song Suggestions

Kindergarten – Second Grade

Sol-mi
1. Welcome/Roll-Call songs
2. Coo-Coo clock
3. Star Light, Star Bright
4. Rain, Rain
5. Hey, Hey, Look at Me

La
Preparing La
1. Icha Bacha
2. Lucy Locket
3. The Mill Wheel
4. Bye Baby Bunting
5. Naughty kitty Cat
6. Apple Tree
7. Doggy, Doggy
8. Ring Around the Rosy
9. A Tisket, a Tasket
10. Sally Water
11. Bobby Shafto
12. Bounce High

Presenting La
1. Blue Bells
2. Rain, Rain
3. See, Saw
4. Goodnight
5. Wee, Willie Winky
6. Snail, Snail
7. Teddy Bear
8. Star Light, Star Bright
9. Lemonade

Practicing La
1. Icha Bacha
2. Lucy Locket
3. The Mill Wheel
4. Bye Baby Bunting
5. We Are Dancing

Do
Use songs in which do is not at the beginning.
Use songs in which do is in the descending pattern.

Presenting Do
1. Apple Tree
2. Ring Around the Rosies
3. Johnny Caught a Flee
4. Mother, Mother
5. I See the Moon
6. Rocky Mountain

Re
Preparing Re
1. Farmer in the Dell
2. Old Mac Donald
3. Blue Bird

Presenting Re
2. Bow Wow Wow

Practicing Re
1. Hot Cross Buns
2. Rocky Mountain
3. Farmer in the Dell
4. Old MacDonald
5. Blue Bird
Third – Fifth Grade

Low La
Begin by teaching from the context of do pentatonic, not la pentatonic

Preparing Low La
1. Cedar Swamp
2. Poor Little Kitty Cat
3. I Got a Letter
4. Cumberland Gap
5. The Bell Cow
6. Phoebe in Her Petticoat
7. Canoe Song
8. Old Mr. Rabbit
9. Rattlesnake

Presenting Low La
1. Phoebe in Her Petticoat
2. Choctaw Raccoon Game

Low La Based on La Pentatonic
1. Land of the Silver Birch
2. Zudio

Low So
Approach from low la first, then introduce low so to do.
1. Mary Had a Baby
2. Froggy Went a Courtin’
3. I’ve Been to Harlem
4. Alabama Gal
5. Chicken on a Fence Post
6. Old Brass Wagon
7. Fish Pole
8. Sailing on the Ocean
9. Hold My Mule
10. Golden Ring Around Susan
11. Shake Them Simmons Down
12. There’s a Hole in the Bucket

Sol-Do Songs
1. Push the Business On
2. Scotland’s Burning
3. There Was a Man and He Was Mad
4. Old King Glory on a Mountain
5. Ezekiel Saw the Wheel
6. Al Citron
7. The Farmer in the Dell

Do-Sol Songs
1. Draw a Bucket of Water
2. May Had a Baby
3. Sunshine Merry Sunshine
4. Shanghai Chicken

Low Sol in Other Contexts
1. Hush Little Baby, Don’t Say a Word
2. Old Roger
3. Green Grows the Willow Tree

High Do

Preparing/Presenting/Practicing High Do
1. Cedar Swamp
2. Tideo
3. Train Is Coming
4. Why Shouldn’t My Goose
5. Riding in the Buggy
6. Blood on the Saddle
7. Cut the Cake
8. Chippewa Stone Pass Game

Fa
Always present fa in downward pattern first
1. Fish Pole
2. Here Comes Sally Down the Alley
3. Naughty Kitty Cat
4. Coffee Grows
5. John Kanaka
6. Who Stole My Chickens
7. Twinkle, Twinkle

Low Ti and High Ti

1. Possum Up a ‘Simmon Tree
2. All through the Night
3. Happy Birthday
4. When I First Came to this Land
5. Hey Betty Martin
6. Johnny Get Your Haircut
7. Joy to the World
8. The Scale Song (French Folk Song)
9. Laughing, Singing Canon
10. Oh, Claire De La Luna
11. Birch Tree

Major Scale
Make sure you use a song with all the pitches.
1. Joy to the World
2. Oh, Claire De La Luna
**Practicing Pitch**

- Flash Cards
- Large staff on floor – students walk the pitches from a melody on the floor
- Carpet squares – each person picks a pitch (e.g., so stands, mi bends at waist, do on floor)
- Students write a song, given a rhythm pattern and certain pitches
- Use a pitch set (e.g., m, r, d, l) and compose a melody
- Visually represent motives from known songs
- Simple ostinati to read (use Orff instruments)
- Write 2 patterns on the board (e.g., m, s, d and m, r, d) – students sing ostinati with song
- Improvise question and answer phrases
- Mystery tunes
- Mystery story with fill-in words (definite pitch letters)
- Play Tic, Tac, Toe – Students have to sing pattern correctly to get X or O

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