

Uniting Orff and Kodály: Best of Both Worlds

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The complete packet of resources may be downloaded from

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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 (♩ ♪)
4. Pierre Perron: ti-ka-ti-ka (♪)
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

Pattye Casarow



Wel-come! Welcome! Wel-come ev-'ryone! Are you rea-dy to have some mu-sic fun?

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

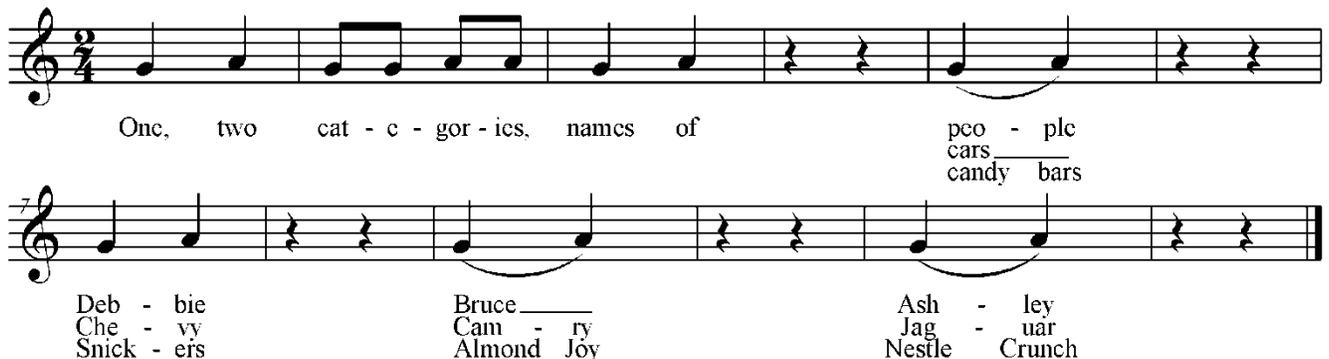


Teacher Students echo

Good day to you! [Good day to you!] Let's have mu-sic. [Let's have mu-sic.]
So so mi do So so mi do So mi do do So mi do do

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

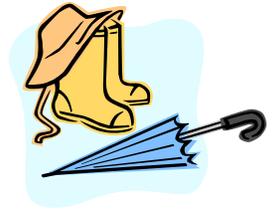


One, two cat - c - gor - ies, names of peo - ple
cars candy bars

Deb - bie Bruce Ash - ley
Che - vy Cam - ry Jag - uar
Snick - ers Almond Joy Nestle Crunch

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

Step in place Raise arms high Pat head Point to self

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

The musical notation is in 4/4 time. It consists of four measures. The first measure has four quarter notes: C4, D4, E4, F4. The second measure has four quarter notes: G4, A4, B4, C5. The third measure has four quarter notes: D5, E5, F5, G5. The fourth measure has four quarter notes: A5, B5, C6, D6, followed by a quarter rest and a double bar line.

From Kalamazoo to Timbuctoo

Traditional

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

5

Tim - buc-too to Kal - a - ma - zoo, It's just as far to go back.

The musical notation is in 6/8 time. The first line has six measures: 1. Quarter note C4, quarter note D4, quarter note E4, quarter note F4. 2. Quarter note G4, quarter note A4, quarter note B4, quarter note C5. 3. Quarter note D5, quarter note E5, quarter note F5, quarter note G5. 4. Quarter note A5, quarter note B5, quarter note C6, quarter note D6. 5. Quarter note E6, quarter note F6, quarter note G6, quarter note A6. 6. Quarter note B6, quarter note C7, quarter note D7, quarter note E7. The second line starts with a measure rest (5) and then continues with: 1. Quarter note C7, quarter note D7, quarter note E7, quarter note F7. 2. Quarter note G7, quarter note A7, quarter note B7, quarter note C8. 3. Quarter note D8, quarter note E8, quarter note F8, quarter note G8. 4. Quarter note A8, quarter note B8, quarter note C9, quarter note D9. 5. Quarter note E9, quarter note F9, quarter note G9, quarter note A9. 6. Quarter note B9, quarter note C10, quarter note D10, quarter note E10. The piece ends with a double bar line.



My Hippo Has the Hiccups

Poem by Kenn Nesbitt
Developed by Pattye Casarow

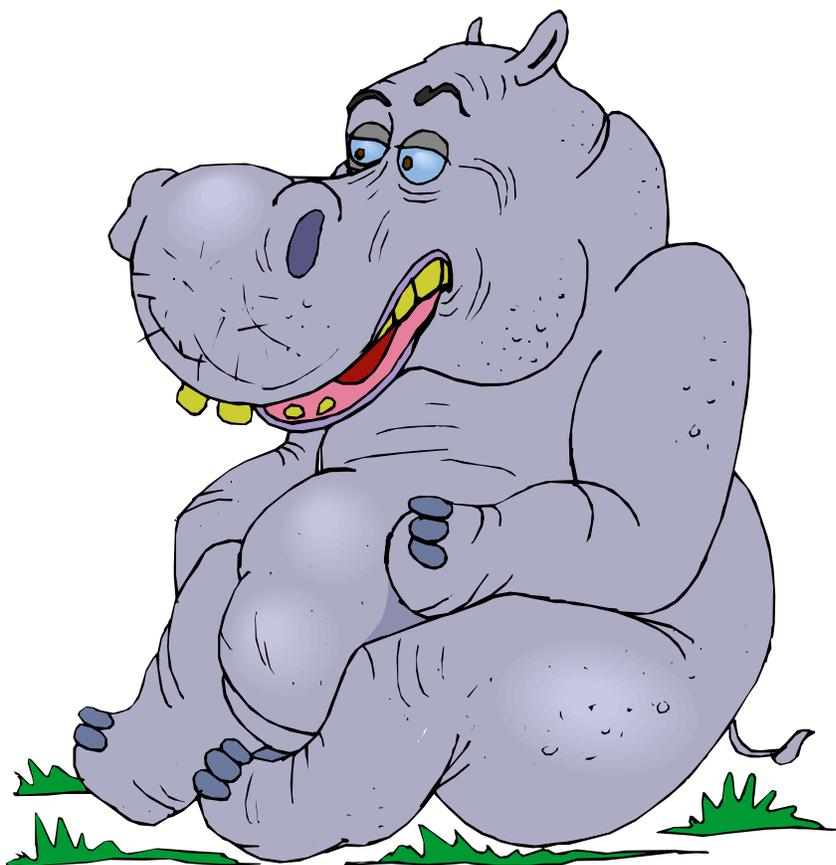
4/4
My hip-po has the hic-cups and his hic-cups shake the ground. The

3

floor is al-ways rum-bling when my hip-po is a-round. I bought him at the pet store but I

6

missed a small de-tail. I did - n't see the sign said, "Hic-cu - pot - a-mus for sale."



My Elephant Thinks I'm Wonderful

Poem by Kenn Nesbitt
Developed by Pattye Casarow

Optional Ostinato

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

El - e - phants love to eat nuts!

3

el - e - phant thinks I'm cool. _____ My el - e - phant hangs a -
thinks that I'm fun and smart. _____ He thinks that I'm kind and
proud of my strength and guts. _____ But most - ly he likes the

El - e - phants love to eat nuts! El - e - phants

6

round with me and fol - lows me in - to school.
gen - e - rous and have a ter - ri - fic heart.
way I smell. My el - e - phant thinks I'm nuts.

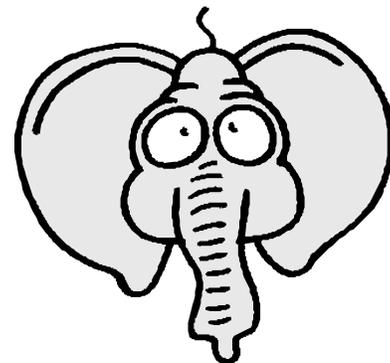
love to eat nuts! El - e - phants love to eat nuts!

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

<p>e</p> <p>Cock - roach sand - wick for my lunch.</p>	<p>e</p> <p>Hate the taste but love the crunch!</p>
<p>e</p> <p>Crun-chy, crun-chy, crun-chy, crun-chy, crun-chy, crun-chy, Crunch!</p>	<p>e</p> <p>Crun-chy, crun-chy, crun-chy, crun-chy, crun-chy, crun-chy, Crunch!</p>
<p>e</p> <p>Good _____ eat-in'.</p>	<p>e</p> <p>Good _____ eat-in'.</p>

<p>³</p> <p>Mm. _____ Mm. _____</p>	<p>m m m m Mm!</p>
<p>e</p> <p>Crun-chy, crun-chy, crun-chy, crun-chy, crun-chy, crun-chy, Crunch!</p>	<p>e</p> <p>Crun-chy, crun-chy, crun-chy, crun-chy, Crunch! _____</p>
<p>e</p> <p>Good _____ eat - in'.</p>	<p>e</p> <p>That's my style!</p>

SIGNALS

Poem by Shel Silverstein
Arr. Pattye Casarow

Hand Drum

Claves

Agogo Bells

Step to the beat

Stop

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.

HD

Clvs

AB

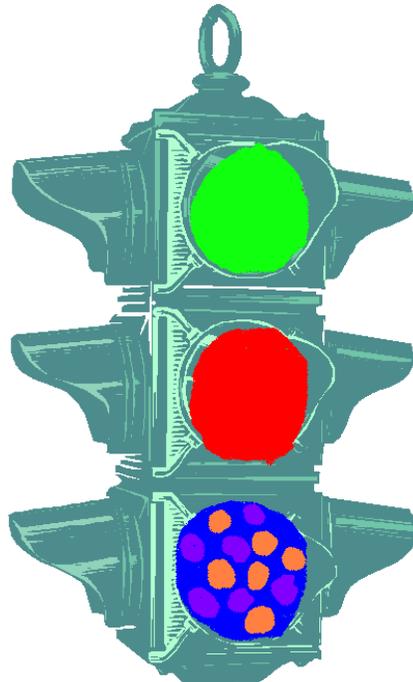
3 Hands out to the side as if questioning

Slap RH over cupped LH

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 \downarrow .

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

Pattye Casarow

The musical score for "See All the Stars" is arranged for a voice and five instruments: S. Glock, Alto Xy, Hand drum, Bass Xy, and V. The score is in 3/4 time and consists of two systems. The first system includes the voice part with lyrics: "See all the stars shining so bright, What is your wish to - night?". The second system includes the voice part with lyrics: "See all the stars shining so bright, I wish to see the light." The instruments are arranged in a standard orchestral layout with their respective staves and clefs.

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 High Do

- 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:

$\frac{3}{4}$

_____ | _____ | _____ | _____ |

_____ | _____ | _____ | _____ ||

- 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

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:

Mystery Rhythm 1

Mystery Rhythm 2

Mystery Rhythm 3

Presentation of

- 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  (tim-ri) will be new, so discovery and presentation of  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 ) But does  sound like the rhythm we clapped for Rhythm 3? (Answer: No) At this point, you will introduce  and show how the beat is divided $\frac{3}{4}$ and $\frac{1}{4}$. They already know  and  so they are familiar with dividing the beat into 4 parts.



Mystery Rhythm 1



Mystery Rhythm 2



Mystery Rhythm 3

- 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

1
Hey, Ho! No - bo-dy home. Meat nor drink nor mo - ney have I none.

2

3
Still, I will be mer - ry. ve - ry mer - ry.

- 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

The musical score is written in common time (C) and consists of two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The vocal line (SG) and instrumental parts (SX, AX, Tem Blks, BX BM) are arranged in a standard orchestral format. The score includes lyrics and performance directions such as *rit.* and *a tempo*.

System 1 (Measures 1-4):

- Vocal (SG):** Oh, the fun - i - est thing I've ev - er seen was a Tom Cat sewing on a
- Instrumental (SX):** (sew - ing ma - chine)
- Instrumental (AX):** (Stit - ches in Tom's toes)
- Instrumental (Tem Blks):** (Tom Cat's sew - ing toes.)
- Instrumental (BX BM):** (Stit - ches in Tom's toes)

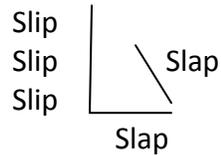
System 2 (Measures 5-8):

- Vocal (SG):** sewing ma - chine. Oh, the sewing ma - chine got to *rit.* run - ning too slow and it *a tempo* took sev - en stit - ches in the Tom Cat's toe!
- Instrumental (SX):** *rit.* *a tempo*
- Instrumental (AX):** (Toes, toes, toes!) *rit.* *a tempo*
- Instrumental (T. Bl.):** *rit.* *a tempo*
- Instrumental (BX):** *rit.* *a tempo*

3. Prepare, Present, or Practice Mixolydian or 7/8 meter

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)



- 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

Patty Casarow

Voice Sop Rec

Wind - shield wi - per, Wind - shield wi - per, What do you do to -

S Glock
S Xyl

Alto Xy

Maraca

Bass Xy
Bass Metal

V
S R

day? Slip - slip - slip, slap - slap, Slip - slip - slip, slap - slap,

SG
SX

AX

Mar

BX
BM

V
S R

I wipe the rain a - - way.

SG
SX

AX

Mar

BX
BM

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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.

20 WAYS TO MOVE TO THE STEADY BEAT

snap	click heels	windshield wipers	wink
scissors	march	clap	shrug shoulders
chicken wings	click tongue	knee slap	hula hoop
tap shoulders	pat lap	swim	robot
hammer	jump	nod head	chop

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.

Amidon, Peter and Mary Alice. *Chimes of Dunkirk, Down in the Valley, Jump Jim Joe, Sashay the Donut, The Mocking Bird*. Brattleboro, VT: New England Dancing Masters.

Choksy, Lois and David Brummitt. *120 Singing Games and Dances for Elementary Schools*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1987.

Feierabend, John. *Move It! Expressive Movements to Classical Music* (DVD and CD). Chicago, IL: GIA Publications, 2003.

Solomon, Jim. *The Body Rondo Book: 12 Body Percussion Rondos, Elementary to Advanced*. Lakeland, TN: Memphis Musicraft Publications, 1997.

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

Weikart, Phyllis S. *Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement*. Ypsilanti, MI: High/Scope Press, 2006. Nine *Rhythmically Moving* CD's go with this book.

Weikart, Phyllis S. and Elizabeth B. Carlton. *Eighty-Five Engaging Movement Activities*. Ypsilanti, MI: High/Scope Press, 2002.

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

A = created ostinato – example below

A

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

Bb bars needed for GL and SX

Swedish Folk Song
Developed by Vivian Murray

A



Go get the sheep, we're clip-ping to-day. Clip-ping their wool, yes, clip-ping their wool.
Tell Mo-ther dear we're card-ing to-day. Card-ing the wool, yes, card-ing the wool.

Glock Sop Xy

Alto Xy
Alto Metal.

Bass Xy
Bass Metal.

5



So we can knit (a sweat - er) for you, Then we shall dance till morn-ing.
So we can knit a scarf for her too,

GL
SX

AX
AM

BX
BM

Sheep Shearing

B

9

1.

Surr, surr, surr, surr, surr, surr, Wheels spin a-round, now hear the sound.

GL
SX

AX
AM

BX
BM

13

2.

Then we shall dance till morn - ing.

GL
SX

AX
AM

BX
BM

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

SECONDARY FOCUS

- 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:

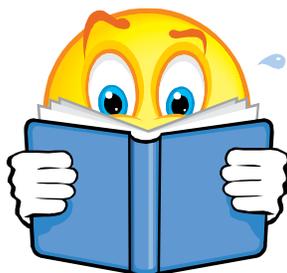
All God's Critters Got a Place in the Choir	Bill	Staines
All the Pretty Little Horses		Traditional
Amazing Grace: The Story of the Hymn	Linda	Granfield
Barnyard Boogie	Jim & Janet	Post
Barnyard Song	Rhonda G.	Greene
Ben's Trumpet	Rachel	Isadora
By the Dawn's Early Light: The Story of the Star-Spangled Banner	Steven	Kroll
Carnival of the Animals		Saint Saens
Cows in the Kitchen	June	Crebbin
Dem Bones	Bob	Barner
Do Re Mi If You Can Read Music, Thank Guido d'Arezzo	Susan	Roth
Erie Canal, The		Traditional
Farewell Symphony, The	Anna	Harwell Celenza
Fiddlin' Sam	Marianna	Dengler
Follow the Drinking Gourd	Jeanette	Winter
Front-Porch Old-Time Songs, Jokes, and Stories	Wayne	Erbsen
Grandpa's Song	Tony	Johnston
Heroic Symphony, The	Anna	Harwell Celenza
He's Got the Whole World in His Hands	Kadir	Nelson
How Sweet the Sound	Wade & Cheryl	Hudson
I Hear America Singing	Kathleen	Krull
I Know an Old Lady Who Swallowed a Fly	Nadine	Bernard Westcott
I See a Song	Eric	Carle
I See the Rhythm	Toyomi	Igus
Kaleidonotes and the Mixed-Up Orchestra, The	Matthew S.	Bronson
Little Cricket's Song	Joanne	Barkam
Mole Music	David	McPhail
My Aunt Came Back	Pat	Cummings
My Favorite Things	Richard	Rodgers
Name the Instrument: Riddles in Rhyme	Joel	Rothman
Old MacDonald's Funny Farm	Rozanne	Lanczak Williams
Old Man Who Loved to Sing, The	John	Winch
Over the River and Through the Wood	Lydia Maria	Child
Peter and the Wolf	Sergei	Prokofiev
Peter's Song	Carol P.	Saul
Pictures at an Exhibition	Anna	Harwell Celenza
Purple Mountain Majesties	Barbara	Younger
Singing Man, The	Angela	Shelf Medearis
Singing Sam	Clyde Robert	Bulla

Stephanie's Ponytail
 Stopping by Woods on a Snowy Evening
 Summertime
 This Land Is Your Land
 Today Is Monday
 What Charlie Heard
 Woody Guthrie: Poet of the People
 Yellow Umbrella

Robert
 Robert
 George
 Woody

 Mordicai
 Bonnie
 Jae Soo

Munsch
 Frost
 Gershwin
 Guthrie
 Traditional
 Gerstein
 Christensen
 Liu



• **Play Instruments/Orff arrangements as Secondary Focus**

“See All the Stars”

- Teach BX part by patschen; transfer to instruments
- Teach AX part with claps; transfer to instruments
- Teach SG/SX with snaps; transfer to instrument
- Teach hand drum part
- Perform piece with all instrumental parts, singing, and dancers
- Form:

Intro	Hand drum pattern alone then hand drum + BX pattern
A	All play
A ¹	Sing and play
A ²	Play + movement
A ³	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

O-ver my head I hear mu - sic in the air. — O-ver my

5 head I hear mu - sic in the air. — O-ver my head I hear

11 mu - sic in the air. — There must be a God some - where.
[be — joy some - where.]

The musical score for "Over My Head" is written in a single system with a treble clef and a key signature of one flat (B-flat). The melody is simple and repetitive, with lyrics written below the notes. The piece is divided into three systems, with measure numbers 5 and 11 indicated at the beginning of the second and third systems respectively. The lyrics are: "O-ver my head I hear mu - sic in the air. — O-ver my head I hear mu - sic in the air. — There must be a God some - where. [be — joy some - where.]"

Dona Nobis Pacem

"Grant Us Peace"

Traditional

May be sung as a round

Do - na no - bis pa - cem, pa - cem, Do - na — no - bis

7 pa - - - cem. 2 Do - na no - bis pa - cem.

13 Do - na no - bis pa - - - cem, 3 Do - na

19 no - bis — pa - cem. Do - na no - bis pa - - - cem.

The musical score for "Dona Nobis Pacem" is written in a single system with a treble clef and a key signature of one flat (B-flat). The melody is simple and repetitive, with lyrics written below the notes. The piece is divided into four systems, with measure numbers 7, 13, and 19 indicated at the beginning of the second, third, and fourth systems respectively. The lyrics are: "Do - na no - bis pa - cem, pa - cem, Do - na — no - bis pa - - - cem. 2 Do - na no - bis pa - cem. 13 Do - na no - bis pa - - - cem, 3 Do - na no - bis — pa - cem. Do - na no - bis pa - - - cem."

This Little Light of Mine

African American Spiritual

Musical score for "This Little Light of Mine" in G major, 4/4 time. The score consists of four staves of music with lyrics underneath. The lyrics are: "This lit-tle light of mine, I'm gon-na let it shine. Let it shine, let it shine." The score includes measure numbers 5, 9, and 13.

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

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

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

13 let it shine. let it shine.



Shalom Chaverim

"Peace, Friend, Until We Meet Again"

Traditional Hebrew

Arr. Pattye Casarow

Shal - lom cha-ver-rim, sha - lom cha-ve-rim, sha - lom, sha - lom. L'

hit ra__ ot. l' hit ra__ ot. sha - lom sha - lom.

The musical score is arranged for three parts: SG (Soprano), AX (Alto), and BX (Bass). It is in 4/4 time and B-flat major. The first system covers measures 1-4, and the second system covers measures 5-8. The lyrics are written below the vocal lines.



KODALY SCOPE AND SEQUENCE: KINDERGARTEN

RHYTHM	<ul style="list-style-type: none"> • Steady beat • Fast-slow • Long-short • Strong-weak • Rhythm of the words • Rhythm echoes • Improvisation with familiar patterns • Ostinati by rote
MELODY & EAR TRAINING	<ul style="list-style-type: none"> • Vocal Exploration – singing, peaking, shouting, whispering • Singing voice vs. speaking voice • Match pitch • Sing in tune • Tone quality – head voice • High-low • Ascending – descending • Loud-soft • Melodic and rhythmic echoes • Recognition of familiar melodies • Improvise melodies related to above concepts • Aural recognition of octave, P5, m3 • Inner singing of known songs • Aural recognition of known songs from melody and/or rhythm
HARMONY	<ul style="list-style-type: none"> • Monophonic (unison) singing • Songs and chant accompanied by beat, games, movement • Preparation: teacher accompany songs with piano • Preparation: body percussion (demonstrating beat or rhythm) • Preparation: non-pitched and pitched percussion • Preparation: alternate singing (shared melody songs; chain-singing by phrase, call and response) • Preparation: alternate beat and rhythm (with and without singing) • Preparation: sing and demonstrate beat or rhythm
READING & WRITING	<ul style="list-style-type: none"> • Preparation: perform parts of songs pointing to pictorial diagrams (rhythm and pitch) • Name, read, and draw steady beat
FORM	<ul style="list-style-type: none"> • Sing question and answer songs; divide class for each part • Improvise question and answer • Recognize aurally the same rhythmic or melodic pattern in known songs
LISTENING	<ul style="list-style-type: none"> • Live and recorded performance music supporting movement vocabulary • Solo and ensemble examples (vocal and instrumental) • Body percussion – instrument sounds to songs without singing • Use of recorder, mallet instruments, and simple percussion
MOVEMENT	<ul style="list-style-type: none"> • Showing steady beat with bilateral hand movement • Singing games • Acting out songs • Spatial exploration and vocabulary (up-down, sideway, backward-forward, fast-slow, heavy-light, etc.) • Long (sustained) and short
INSTRUMENTS (Orff and Recorder)	<ul style="list-style-type: none"> • Body percussion to rhymes and songs • Non-pitched and pitched percussion to rhymes and songs • Recorder modeled for pitch and style

KODALY SCOPE AND SEQUENCE: FIRST GRADE

RHYTHM	<ul style="list-style-type: none"> • \downarrow \uparrow \times • 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	<ul style="list-style-type: none"> • In-tune singing • <i>So, mi, la</i> (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 (<i>s, m, l</i>) • Melodic and rhythmic echoes (4-beat lengths) • Inner singing from hand signs and notation • Aural dictation using known rhythm syllables
HARMONY	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Read and write \downarrow \uparrow (Stick notation: \square \times) • 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 (<i>s, m, l</i>) • Read and write known pitches and rhythms from 2-line staff (stick notation; later full notes) • Place bar lines in $\frac{2}{4}$
FORM	<ul style="list-style-type: none"> • Recognize same and different phrases in songs (AA, AB), repeat sign, rounds • Improvise Q & A phrases • Repeat sign
LISTENING	<ul style="list-style-type: none"> • Performances of vocal, folk music, folk instruments, and orchestral instruments • Follow simple listening charts
MOVEMENT	<ul style="list-style-type: none"> • 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)	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • ♩ - • Tied notes ♩ = ♩ • Ostinati by rote • 4/4 and 2/4 meter • Improve Q & A and rhythmic variations
MELODY & EAR TRAINING	<ul style="list-style-type: none"> • In-tune singing • <i>Do</i> and <i>re</i> (Pentatonic scale: <i>d, r, m, s, l</i>) • Singing with known melodic syllables (adding <i>do</i> and <i>re</i>) • Improve 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Read and write ♩ - • 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 <i>s, m, l, d, r</i> on staff using <i>do</i> clef
FORM	<ul style="list-style-type: none"> • Recognize same, similar, and different • Terms: variation, motive • 1st and 2nd endings, repeat • ABA
LISTENING	<ul style="list-style-type: none"> • Expansion of 1st grade listening experiences
MOVEMENT	<ul style="list-style-type: none"> • 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)	<ul style="list-style-type: none"> • 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

KODALY SCOPE AND SEQUENCE: THIRD GRADE

RHYTHM	<ul style="list-style-type: none"> •  • Expand length and complexity of rhythmic accompaniments on percussion instruments • Conduct in 2/4 meter
MELODY & EAR TRAINING	<ul style="list-style-type: none"> • In-tune singing • <i>Low la, low so, high do</i> (Pentatonic scale) • Treble (G) clef and 5-line staff • Letter names on ladder (up and down octave) then on treble staff • <i>Do, la, and so</i> pentatonic scales • <i>Forte, piano</i> dynamics • Canons and rounds (2 parts) • Bicinia • Find solfa from <i>do</i> clef; use any line or space as <i>do</i> (moveable <i>do</i>) • 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 <i>do</i>; also identify note names
HARMONY	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> •  • 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	<ul style="list-style-type: none"> • Rounds and canons • Recognize form in songs (A, A₁, B, B₁, AA, BB, ABA, 4-bar phrases, etc.)
LISTENING	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Singing games (feet and hands to beat) • Dances, play parties • Continued movement vocabulary: individual, partner, group • Conduct in $\frac{2}{4}$ as they sing • Short improvised and student choreographed motifs expressing style and form
INSTRUMENTS (Orff and Recorder)	<ul style="list-style-type: none"> • Alternating hands on ostinati • Increase complexity, frequency, and variety of Orff arrangements • Improvise on percussion • Play recorder by rote • Play recorder by note: BAG

KODALY SCOPE AND SEQUENCE: FOURTH GRADE

RHYTHM	<ul style="list-style-type: none"> •  • Anacrusis (pick up notes) • Repertoire for 3/4 meter • Continued conducting, dictation, and clapping • Conducting 4/4
MELODY & EAR TRAINING	<ul style="list-style-type: none"> • In-tune singing • <i>Fa</i> • <i>La</i> 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: $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
HARMONY	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Read and write rhythms and take dictation using all symbols including  • Read and write known songs with <i>do</i> and <i>la</i> pentatonic scales • Compose melody to given rhythm or to rhythm student has composed • Score reading
FORM	<ul style="list-style-type: none"> • <i>D.C. al fine</i> and <i>D.S. al coda</i> • More songs in ABA • Find form in recordings • Rondo • Theme and Variations
LISTENING	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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 (Orff and Recorder)	<ul style="list-style-type: none"> • Continue expanding Orff complexity • Focus on precision of Orff accompaniment performances • Improvise and compose on Orff instruments • Play recorder: BAGCD

KODALY SCOPE AND SEQUENCE: SIXTH GRADE

RHYTHM	<ul style="list-style-type: none"> •  • Rhythmic augmentation and diminution
MELODY & EAR TRAINING	<ul style="list-style-type: none"> • In-tune singing • <i>Low ti</i> • Major scale, minor pentachord • Key signatures: C, F, G majors; a, d, e minors • Aeolian (minor, <i>la</i> 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)
HARMONY	<ul style="list-style-type: none"> • Passing tones • Dissonance, consonance • Sing major and minor triads: root position • i, iv, V chords in minor • Sing and read 2 part songs • Sing and read rounds (2 to 4-part) • Continued use of instrumental accompaniments
READING & WRITING	<ul style="list-style-type: none"> • Read and write rhythms and dictation to all known elements • Write accompaniments to selected songs; teach score to enable multiple percussion instruments (both pitched and non-pitched) • Recorder Middle C to high G with F# and Bb • Key signatures and writing CM, am, FM, dm, and GM, em • Simple open score
FORM	<ul style="list-style-type: none"> • Continue from 5th grade • Identify form in music sung and heard • Improvisation within given form: rhythmic and melodic
LISTENING	<ul style="list-style-type: none"> • 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 • Recorded performance of fugue • Baroque suite • An excerpt from sonata allegro form • American Musical Theatre
MOVEMENT	<ul style="list-style-type: none"> • Conduct known meters • Theatre movement • Advanced folk and international dance • Explore movement to reflect aesthetic of music • Explore movement to reflect parts within the music
INSTRUMENTS (Orff and Recorder)	<ul style="list-style-type: none"> • 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

KODALY SCOPE AND SEQUENCE: SEVENTH & EIGHTH GRADES

RHYTHM	<ul style="list-style-type: none"> Review rhythms from previous grades $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{8}$ $\frac{3}{2}$ meters Grand pause <i>Alle breve</i> (cut time; $\frac{2}{2}$) Changing and asymmetric meters Improvise rhythmic accompaniments to known songs
MELODY & EAR TRAINING	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Sonata allegro form Forms in vocal music Balance/contrast (continue) Texture/color (continue) Forms in vocal music (continue)
LISTENING	<ul style="list-style-type: none"> Balance/contrast Texture/color Jazz Tone poem (programmatic music)
MOVEMENT	<ul style="list-style-type: none"> Conduct known meters Conduct changing and asymmetric meters Theatre movement Advanced folk song and international dances
INSTRUMENTS (Orff and Recorder)	<ul style="list-style-type: none"> Continue recorder or begin band instrument

KODÁLY/CURWEN HAND SIGNS



do



ti



la



sol



fa



mi



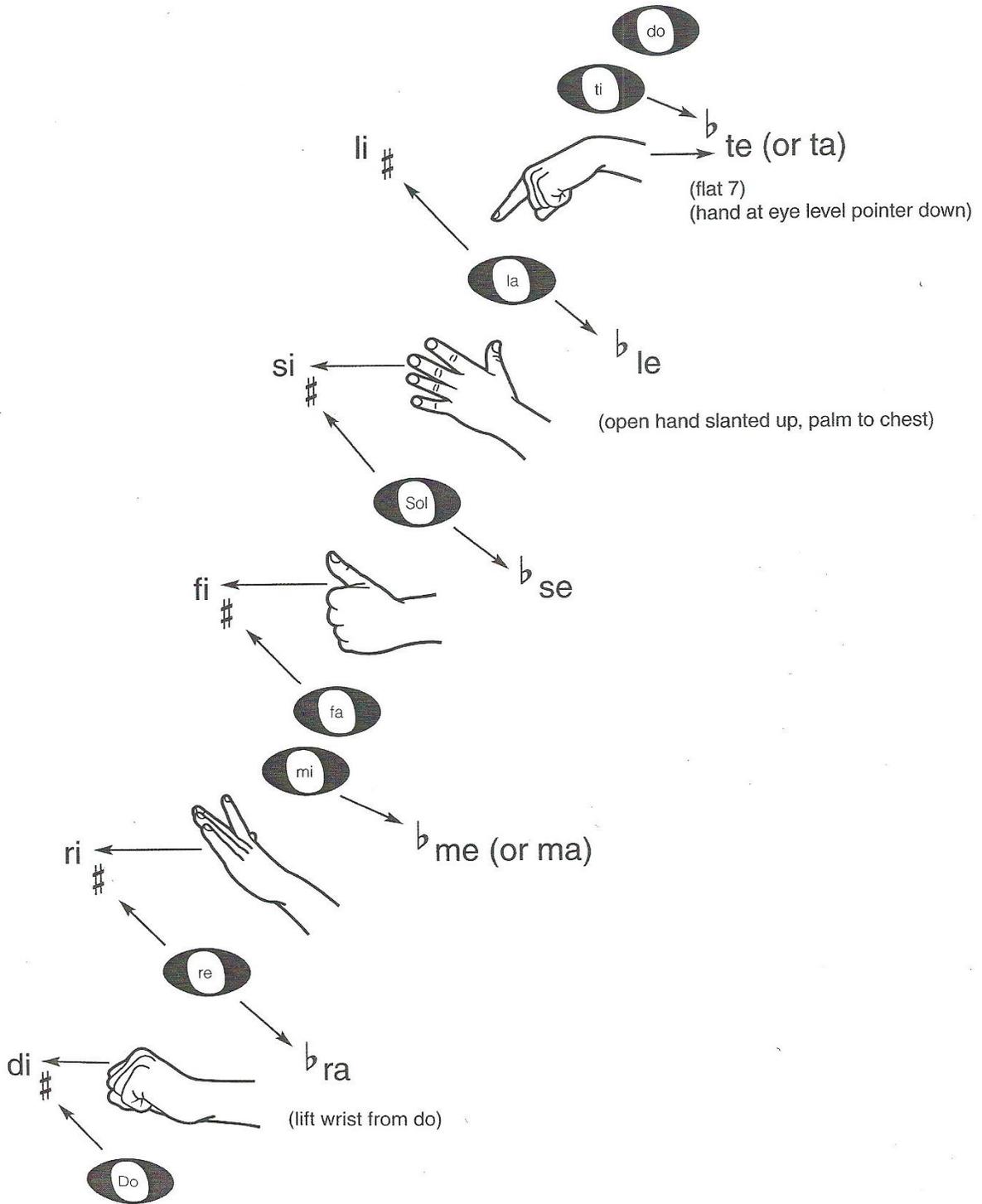
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KODÁLY/CURWEN ADVANCED HAND SIGNS



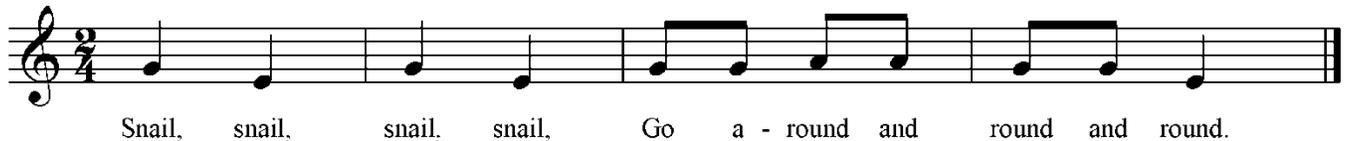
Teaching Rhythm the Kodály Way

QUARTERS AND EIGHTHS

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

Snail

Traditional Folk Song



Snail, snail, snail, snail, Go a - round and round and round.

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 16th notes song:

- "Pumpkin, Pumpkin"

Tideo

Traditional Folk Song



Skip one win-dow, Ti-de-o, skip two win-dows, Ti-de-o, skip three win-dows, Ti-de-o,

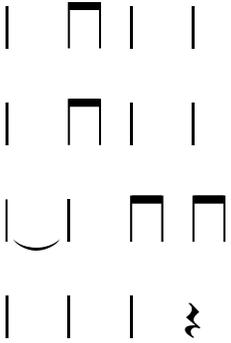


Jin-gle at the win-dow, Ti-de-o. Jing-ling, jing-ling, jing-ling Joe. Jin-gle at the win-dow, Ti-de-o.

HALF NOTE

- Before teaching half note, teach the TIE.

“Here Comes a Blue Bird”



Other songs for half note:

- “Button You Must Wander”
- “I’ve Been to Harlem”
- “Page’s Train”
- “Bye-bye Baby”
- “Angels Watchin’ Over Me”

- Replace  with  ( uses too much ink!)

Shake Them 'Simmons Down

Traditional Folk Song

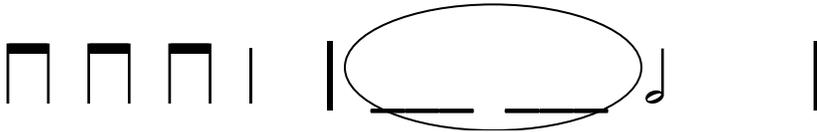
The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of quarter notes and half notes. The lyrics are: 'Pos - sum up a 'sim - mon tree, Rab - bit on the ground. Rab - bit said to 'pos - sum, "Shake some 'sim - mons down."

SYN-CO-PA



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

“Lil’ Liza Jane”



I’ve a girl & you have none, Lil’ Li- za 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’ Li- za 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 **SYNCOPIATION**. We label our notes like this: † | †
Syn-co-pa
- Sing the song again and replace “Lil’ Liza Jane” with “syn-co-pa ta-a.” († | †)

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”

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.

DOTTED HALF NOTE

Another dotted half note song:

- "Land of the Silver Birch"

Sing and Rejoice

Traditional

Musical score for "Sing and Rejoice" in 3/4 time, featuring a dotted half note. The score is divided into four measures, numbered 1 through 4. Measure 1: "Sing and re - joice." Measure 2: "Sing and re - joice." Measure 3: "Let all things liv - ing — now —" Measure 4: "sing and re - joice." The melody is written on a treble clef staff with a key signature of one flat (Bb).

May be sung as a round.

WHOLE NOTE

Another whole note song:

- "I Got a Letter This Morning"

Rattlesnake

Traditional Folk Song

Rat - tle-snake. oh, rat - tle-snake, What makes your teeth so

4
white? I've been in the bot - tom all my life and I

7
ain't done noth-in' but bite, bite, Ain't done noth-in' but bite!



Other 8th, 16th 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



(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 begin 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.

The Old Sow

Traditional Folk Song

What will we do with the old sow's hide? Make as good
cush - ion as ev - er did ride. Coarse cush - ion, fine cush - ion, an - y such a
thing. The old sow died with the mea - sles in the spring.

2. What will we do with the old sow's tail? Make as good whip as ever did sail.
Coarse whip, fine whip, any such a thing. The old sow died with the measles in the spring.
3. What will we do with the old sow's meat? Make as good bacon as ever was eat.
Coarse bacon, fine bacon, any such a thing. The old sow died with the measles in the spring.
4. What will we do with the old sow's feet? Make as good pickles as ever was eat.
Coarse pickles, fine pickles, any such a thing. The old sow died with the measles in the spring.
5. What will we do with the old sow's head? Make as good oven as ever baked bread.
Coarse oven, fine oven, any such a thing. The old sow died with the measles in the spring.

DOTTED QUARTER, EIGHTH

- Teach as 2-beat unit

“Lil’ Liza Jane”



O E-li- za

- We can save ink by making the  into 
- We label it like this: ta-i ti

Other songs with  :

- “Al Citron”
- “America”
- “Chairs to Mend”
- “Nobody Knows the Trouble I’ve Seen”
- “Somebody’s Knockin’ at My Door”

Big Fat Biscuit

Big fat bis - cuit, Chew - be - lew, Just from the o - ven,

Chew - be - lew, Boy, jump o - ver yon - der, Chew - be - lew.

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 ti-ta-i or ti-tam

- Teach opposite of  or  (syn-co-pa)

Other 8th, 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 bot-tom of the sea. Shi-loh, Shi-loh. Scrap-in' up sand in the

6

Chorus



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

12



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.

DOTTED EIGHTH, SIXTEENTHS



tim-ri



ri-tim



ti-kum ti-ka-ti-ka

Other songs with dotted 8th and 16th:

- "Do Lord"
- "Little Black Bull"
- "Old Woman, Old Woman"
- "Battle Hymn of the Republic"

Coffee Grows on a Wild Oak Tree

Traditional Folk Song



Cof-fee grows on a wild oak tree, the ri-ver flows by row on row, Come



choose some-one to be your friend, as sweet as 'las - ses can-dy - o.



Two in the mid-dle and you can't jump over, two in the mid-dle and you can't jump over,



two in the mid - dle and you can't jump o - ver, Oh my Lil - ly - o.

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.

ri-tim

Other songs with 16th, dotted 8th notes:

- "Get Out the Way, Old Dan Tucker"
- "Gospel Train Is Coming"
- "Colorado Trail"

Old Lady Sittin' in the Dining Room

Mississippi Folk Tune

Old la - dy sit - tin' in the din - in' room, Sit - tin' by the fire, Her
5 foot slipped and she fell down. Raise up higher - 'n high - er.

TRIPLET

The Frog in the Bog

Traditional Folk Song

There once was a frog who lived in a bog, And
His mu - sic was short for soon he was caught, And
6 played a fid - dle in the mid - dle of a pud - dle. What a mud - dle!
now in the mid - dle of a grid - dle is fry - ing. And he's cry - ing:
11 3 Bet - ter go 'round. Bet - ter 3 go 'round.
"Rath - cr bc drowned." Rath - cr bc drowned."

6/8 METER

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"



- Notate 
- 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 = 
- 2/4 Skip = 
- Games: "Here Comes Two Dukes A-Riding," "The Noble Duke of York"

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.

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.
 - Historical
 - Tells a story
 - Riddle songs
 - Nonsense songs
- ✓ Emphasize the melody because it is unusually beautiful.
- ✓ Emphasize the rhythm if the song contains interesting rhythms.
 - Echo clap
 - Read from stick notation
- ✓ Emphasize the song's movement
 - Game
 - 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 Backa
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

1. This-A-Way, That-A-Way
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

m m r m d d d	s m d m s l s	m r d m s s m
s l s l s s d'	s m l l s m d d	l s l s m r d
s s l l s m m	m r d r m s l s	s l d' l s m r d