



University of Western Ontario
Don Wright Faculty of Music
Kodaly Summer Music Course 2016

KODÁLY Musicianship Level I

SYLLABUS

Instructors: Dr. Cathy Benedict, Gabriela Ocadiz

Musicianship

Musicianship involves the study of sight singing, play and sing, aural perception, musical dictation and analysis using the tools of the Kodaly approach – tonic sol-fa, rhythm duration syllables and the Curwen hand signs.

Course Objectives

Upon completion of this course, students will be able to:

1. sing with solfège, absolute pitch names, and rhythm syllables;
2. sing one part and tap a rhythmic ostinato or a second part;
3. sing and clap or hand sign in canon with themselves;
4. simultaneously sing and play a second part on the piano;
5. sing arpeggiated chords in major with solfège;
6. identify major, minor, and perfect intervals;
7. sing pentatonic, major, and minor scales from the same starting pitch;
8. identify pentatonic, major, and minor scales from the same starting pitch;
9. do harmonic analysis and sing common harmonic progressions from memory;
10. take dictation of simple melodies.

Pitch and Tonality	Do and la tetra-tonic · Do pentatonic · Intervals of Maj 2nd and Min 3rd · Introduction to Diatonic · Key signatures: 2 sharps, 1 flat.
Rhythm	Duple and triple metre in simple and compound time. · Even divisions of a single beat
Sight Singing	Unison, pentatonic and tetra-tonic exercises. · Sol-fa and letter names in treble and bass clefs.

	· Use of the tuning fork.
Part Work	Simple two-part exercises and canons · Introduction to sing and play. Simple ostinati
Harmony	Simple two-part exercises including work with harmonic pillar tones (d-s, l-m,)
Memory and Dictation	Memorization of simple melodic and rhythmic patterns up to 16 beats · Simple melodic dictation using tetra-tonic or pentatonic tone sets.
Creativity	· Improvisation · Pentatonic scales against a drone or simple melodic ostinato

PROJECTS

1 Participants will be assessed on an ongoing basis on material that is assigned for homework, drawn from the categories listed above in large groups, small groups and on an individual basis. Personal growth over the duration of the course will also be measured.

2 Formal evaluation of ability to sing, play, tap or sign in canon.

Materials:

333 Pentatonic Songs (provided)

Classical Canons

Reflections of Canada

Attendance Policy

This course is demonstration and activity oriented; active participation is therefore mandatory.

Active participation includes: questions, comments, and involvement in class activities. Attendance is required at all daily sessions and is expected as a part of your professional commitment. 10% will be deducted from your final course total for each unexcused absence. If you have an emergency or anticipate an absence, communicate this with the instructor BEFORE the absence occurs (when possible) or on the first date of return for special consideration. Any absences not discussed with the instructor will be considered unexcused. Class begins promptly. Two late arrivals will constitute as one absence.



**Western University
Don Wright Faculty of Music
Kodály Summer Music Course 2016**

KODÁLY Level 1 Music Literature

SYLLABUS

Instructor: Dr. Kim Eyre

Overview

Music literature involves collecting, learning and analyzing the cultural music of Canada and other selected cultures for: 1) personal understanding, knowledge and enjoyment, and 2) to determine its suitability for pedagogical processes outlined in pedagogy and its ability to support a developmental music program.

Music will be selected from: Canada, Colombia, Mexico and USA

Course Objectives

Upon completion of this course, students will be able to:

1. perform a selection of cultural musical materials for use in a developmental music program and understand the historical and cultural foundations of the material.
2. analyse folk songs, including tonal centre, scale, tone set, melodic range, melodic element, rhythmic element, metre, form (type and analysis) and genre type (if appropriate). Understanding these attributes will allow participants to select appropriate resources for students and choose effective material for their programs.
3. create a system for organizing and storing a professional library of the above materials including a binder (to which you can continually add) and computer database (links or videos to authentic examples).

Assignments:

1. Peer Teaching:
 - Research and present a cultural song, highlighting the historical and cultural foundations of the material, using the template provided in class.
2. Song Collection:
 - Students will begin to build a collection of songs, analyzed for teaching purposes. Templates will be provided in class.

Suggested Resources

-will be shared in class

Attendance Policy

This course is demonstration and activity oriented; active participation is therefore mandatory. Active participation includes: questions, comments, and involvement in class activities. Attendance is required at all daily sessions and is expected as a part of your professional commitment. 10% will be deducted from your final course total for each unexcused absence. If you have an emergency or anticipate an absence, communicate this with the instructor BEFORE the absence occurs (when possible) or on the first date of return for special consideration. Any absences not discussed with the instructor will be considered unexcused. Class begins promptly. Two late arrivals will constitute as one absence.

Western University
Don Wright Faculty of Music
Kodály Summer Music Course 2016

KODÁLY Pedagogy Level I

SYLLABUS

Instructor: Dr. Kim Eyre

<u>Week 1</u>	<u>Week 2</u>
comparatives (high/low, loud/soft, fast/slow, beat/rhythm, speaking/singing) so mi so mi la do re do re mi so la the five line staff quarter note, two eighth notes, quarter rest rote process ostinato process canon process improvisation phrase (same or different)	high do do pentatonic low so, low la sixteenth note patterns half note, dotted half note, whole note half rest, dotted half rest, whole rest metre (2/3/4 beats in a bar) phrase (same, different, similar) call and response verse and chorus simple form creation (composition & improvisation) dynamics timbre texture/harmony

Overview

Kodály philosophy – basic tenets and pedagogical application

- Curriculum development
- Teaching strategies
- Sequencing learning
- Lesson planning, assessment and evaluation

Beginning a SONG COLLECTION: Collecting, sequencing, analyzing and categorizing songs, games and rhymes for teaching purposes

Course Objectives

Upon completion of this course, students will be able to:

1. identify the importance of Kodaly music education and the role of the music specialist in the primary grades and to identify the personal and professional traits associated with successful teaching;
2. articulate a rational and well-reasoned philosophy of music education, which is supported by both research and theory, and is reflective of current educational issues and methods;
3. implement basic Kodaly music education methodologies and instructional tools, especially applicable to primary grades, through observation and teaching;

4. articulate and demonstrate teaching strategies for teaching music literacy for K – Gr 3.

WEEK ONE (Focus on FDK & Grade 1, Beginning Literacy, Strategies for Teaching)

Topics

- foundations of Kodály pedagogy
- “readiness”
- comparatives (high/low, loud/soft, fast/slow, speaking/singing, beat/rhythm)
- beginning literacy
- strategies for teaching (rote, canon, ostinato)
- the child’s singing voice
- matching pitch
- teaching segments

Introduction and Experiencing:

- phrase: same and different
- subdivision of beats (simple meter as “jogging” songs; compound meter as “skipping” songs)
- finding strong and weak beats
- stick notation and the five line staff
- beginning reading and writing pitch patterns using stick notation and the five line staff in three key placements: F-do, C-do, G-do
- beginning improvisation (using so la mi songs)
- songs as storybooks

Prepare, Make Conscious and Reinforce

- pitch: so mi, so mi la, do, re, do re mi so la
- duration / rhythm: quarter note, two eighth notes, quarter rest

WEEK 2 (Focus on Grade 2 & 3, Longer Term Planning, Resources)

Topics

- lesson planning
- curriculum development
- movement
- listening
- creating (improvisation and composition)
- resources (websites, apps, print resources)
- assessment and evaluation

Prepare, Make Conscious and Reinforce

- pitch: high do, do pentatonic, low so, low la
- duration / rhythm: sixteenth note patterns, half note, dotted half note, whole note, half rest, dotted half rest, whole rest
- metre (2, 3, 4), measure/bar, and bar line

Engagement:

- phrases: same, different and similar
- form (simple, call and response, cumulative, verse and chorus)
- dynamics, tempo, texture/harmony
- beginning to read and write rhythm and pitch at the same time
- reading and writing pitch patterns using stick notation and the five line staff in three key placements: F-do, C-do, G-do
- continued improvisation (using known rhythmic and melodic elements)

- rhythm compositions using known rhythmic elements
- melodic compositions using known melodic elements
- components of a lesson (individual singing, prepare, make conscious, reinforce, assess, create, move, sing, instruments, singing games, songs as stories, etc.)
- dance and movement as aesthetic elements with music in the classroom
- lesson planning
- curriculum planning

ASSIGNMENTS

1. Peer Teaching:

- Teach a simple song, appropriate for use in a primary grade, using the rote process as demonstrated in class.
- Teach a singing game using an approach demonstrated in class.
- Teach a melodic ostinato OR canon in two parts using the process demonstrated in class.

2. Song Collection: Write a song list for each basic rhythmic and melodic element made conscious in primary grades. Choose at least 3 songs for each element. Identify songs for preparation, presentation (make conscious), and practice (reinforcement). Include the score for each song and its analysis. Templates will be provided in class.

3. Planning: Write a detailed 30-minute lesson plan, using the template provided in class as a model, providing a balance of variety of activities chosen.

Mandatory Course Materials:

Barron, J. (2004). *Ride With Me: A Journey from Unison to Part-Singing*. (Teacher's Book) Kitchener, ON: Kelman Hall Publishing.

* Additional course materials will be distributed via USB key

Suggested Print Resources

Choksy, L. (1999). *The Kodály Method I: Comprehensive Music Education*. NJ: Prentice-Hall.

Choksy, L. & Brummitt, D. (1987). *120 Singing Games and Dances for Elementary Schools*. Englewood Cliffs, NJ: Prentice-Hall.

Houlahan, M & Tacka P. (2008). *Kodály Today: A Cognitive Approach to Elementary Music Education*. Oxford, UK: Oxford University Press.

Montgomery, A. P. (2002). *Teaching Towards Musical Understanding. A Handbook for the Elementary Grades*. Toronto, ON: Prentice-Hall.

Attendance Policy

This course is demonstration and activity oriented; active participation is therefore mandatory. Active participation includes: questions, comments, and involvement in class activities. Attendance is required at all daily sessions and is expected as a part of your professional commitment. 10% will be deducted from your final course total for each unexcused absence. If you have an emergency or anticipate an absence, communicate this with the instructor BEFORE the absence occurs (when possible) or on the first date of return for special consideration. Any absences not discussed with the instructor will be considered unexcused. Class begins promptly. Two late arrivals will constitute as one absence.