

**Western University  
Don Wright Faculty of Music  
Kodály Summer Music Course 2019  
9582L**

**KODÁLY Level I Pedagogy  
SYLLABUS**

**Instructor:** Dr. Kim Eyre  
aeyre@uwo.ca

<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)	do <sup>l</sup> do pentatonic so <sub>l</sub> la <sub>l</sub> 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 principles and pedagogical application for primary grades

- 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.

## ASSIGNMENTS

1. Peer Teaching: Depending upon time constraints, students will peer-teach using one or more of the following strategies:
  - a simple song, appropriate for use in a primary grade, using the rote process as demonstrated in class
  - a singing game using an approach demonstrated in class
  - a melodic ostinato OR canon in two parts using the process demonstrated in class. (Ongoing)
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. (Analyzed songs due Monday, July 8; collection due Thursday, July 11; via hard copy or electronic portfolio)
3. Planning: With a partner from the class OR on your own, write a detailed 30-minute lesson plan, using the template provided in class as a model, providing a balance of variety of activities chosen. (Due Friday, July 12; via email)
4. Entrance / Exit Ticket: The entrance ticket will summarize what the student understands about Kodály on the first day of the course. The exit ticket will summarize what the student understands about Kodály on the final day of the course. (Due Sunday, July 14; via email)

### Mandatory Course Materials:

Barron, J. (2004). *Ride With Me: A Journey from Unison to Part-Singing*. (Teacher's Book) Kitchener, ON: Kelman Hall Publishing. (Available for purchase the first day of class. \$15.00)

Eyre, A. K. (2001). Kodály inspired music education: Music belongs to everyone. *The Recorder*, 18(4), 14-20. (will be emailed)

Gault, B. M. (2016). Kodály-Inspired Teaching. In Abril, C. R., & Gault, B. M. (Eds.). *Teaching General Music: Approaches, Issues, and Viewpoint*. New York: Oxford University. (will be emailed)

\* Additional course materials will be distributed via email or dropbox.

### 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.

# Western Music

Don Wright Faculty of Music

## **Kodaly Summer Music Course 2019 KODÁLY Musicianship Level I SYLLABUS**

**Instructor:** Dr. Eila Peterson  
eila@audigraph.ca

**Place:** Rm 254, 8-10 a.m., Jul 1-11  
8-9 a.m. Jul 12

### **Musicianship**

Musicianship in this context involves Kodály-inspired vocal/aural-centred musicianship skill development emphasizing the use of relative solmization and rhythm syllables. Daily in-class performance is expected.

### **Course Description/Goals**

Emphasis will be on sight singing, memory development, polyphonic thinking, score reading, dictation, audiation, improvisation, and analysis. These will be developed through the use of Tonic Solfa, standard North American Kodály rhythm syllables and Curwen handsigns.

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

1. sing with solfa, numbers, absolute pitch names, and rhythm syllables, either alone or in ensemble with other parts, in G, F, and “do” clefs;
2. sing one part and clap, play (piano) or handsign a second part;
3. take in and recall (by singing or writing) progressively larger “chunks” of musical material;
4. sing arpeggiated triads in major with solfa;
5. sing and identify all the intervals occurring within a major scale;
6. sing and identify pentatonic, major, and minor scales from the same starting pitch;
7. improvise rhythmic phrases using rhythm syllables, and melodic phrases using solfa;
8. do simple aural harmonic analysis and sing common harmonic progressions from memory;
9. take dictation of simple melodies and rhythms.

Tonal Vocabulary - Pentatonic (incl. Bitonic, Tritonic, and Tetratonic), Major, and Minor Scales.

Rhythmic Vocabulary - Simple and compound meter, Note values from 16th to whole notes, common rhythm patterns including upbeat, syncopation, and dotted rhythms.

Harmonic Vocabulary - Simple chord progressions found in the Classical style, using diatonic triads in Major keys.

Notation - stem and solfa, standard music notation in “do-clef” and Treble & Bass staves.

## PROJECTS

1. Participants will be assessed and evaluated on an ongoing basis on daily homework assignments demonstrating facility in solfa-singing, part-singing, memory training, improvisation, and sight-singing, to be completed in class.
2. Daily dictation exercises will be completed in class and handed in for evaluation.

### Materials:

Peterson, E. (2012). *Anthology of Canons in stem-and-solfa notation, 2nd edition*. Edmonton, AB: Audigraph Music.

Tuning Fork: A=440

Manuscript Paper

Pencil and Eraser

### Attendance Policy

This course is demonstration and activity oriented; active participation includes taking part in classroom discussions, activities, demonstrations, and preparing specific assignments in preparation for class work. **Due to the experiential nature of the course, regular attendance is required. Prompt attendance** is a professional responsibility and courtesy. 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 2019  
9582L**

**KODÁLY Level I Music Materials  
SYLLABUS**

**Instructor:** Dr. Kim Eyre  
aeyre@uwo.ca

**Overview**

Music materials involves collecting, learning and analyzing music of North America and other 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.

**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 game 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 OR electronic retrieval system (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. Provide a digital copy for your peers. (Presentations in class: Week 2 of the course; hard copy due Friday, July 12, via email)

2. Song Collection:

- Students will begin to build a collection of songs, analyzed for teaching purposes. Templates will be provided in class. (See Pedagogy Level I for due dates.)

**Suggested Resources** (many will be available to borrow in class)

**Canadian Song Collections**

Fowke, E. (1969). *Sally Go Round the Sun*. Toronto, ON: McClelland and Stewart.

Fowke, E. (1973). *Penguin Book of Canadian Folk Songs*, Markham, ON: Penguin Canada Ltd.

Fowke, E & Johnston, R (1954). *Folk Songs of Canada*. Waterloo ON: Waterloo Music.

Fowke, E. & Johnston, R (1967). *More Folk Songs of Canada*. Waterloo ON: Waterloo Music.

Johnston, R. (1984). *Folk Songs North America Sings*. Toronto, ON: E. C. Kirby Ltd.

### **International Song Collections**

Adzinyah, M. & Cook Tucker, J. (1997) *Let your Voice Be Heard!: Songs from Ghana & Zimbabwe*. Danbury, CT: World Music Press.

Campbell, P. S., McCullough-Brabson, E. & Cook Tucker, J., editors. (1994) *Roots & Branches: A Legacy of Multicultural Music for Children*. Danbury, Ct.: World Music Press.

Campbell, P. S & Wiggins, T. (2013). *The Oxford Handbook of Children's Musical Cultures*. Oxford University Press. (Website: [www.oup.com/us/ohcmc](http://www.oup.com/us/ohcmc))

Campbell, P. S., Williamson, S. & Perron., P, editors. (1996). *Traditional Songs of Singing Cultures: A World Sampler*. USA: Warner Bros. Publications.

Gesser, S., editor. (1994). *A Folksong Portrait of Canada*. Markham, ON: PolyGram Group Canada Ltd.

Jones, B. & Lomax Hawes, B. (1972). *Step it Down*. Athens, GA.: University of Georgia Press, Brown Thrasher Books.

Kerlee, P. (1996). *Welcome in the Spring: Morris and Sword Dances for Children*. Danbury, CT: World Music Press.

### **Websites**

The American Folk Song Collection	<a href="http://kodaly.hnu.edu/collection.cfm">http://kodaly.hnu.edu/collection.cfm</a>
Association for Cultural Equity	<a href="http://culturalequity.org">http://culturalequity.org</a>
Ballad of America American Heritage Music	<a href="http://balladofamerica.com">http://balladofamerica.com</a>
Canadian Folk Songs (CBC)	<a href="http://www.chem1.com/CFS/">http://www.chem1.com/CFS/</a>
National Film Board of Canada (folk music)	<a href="http://nfb.ca">http://nfb.ca</a>
Smithsonian Folkways	<a href="https://folkways.si.edu">https://folkways.si.edu</a>
Work Songs	<a href="http://worksongs.org">http://worksongs.org</a>
World Music Press	<a href="http://worldmusicpress.com">http://worldmusicpress.com</a>

### **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.