

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

**KODÁLY Level II Pedagogy
 SYLLABUS**

Instructors: Dr. Kim Eyre (Week 1) & Dr. Cathy Benedict (Week 2)
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<u>Week 1</u>	<u>Week 2</u>
ti fa major scale minor scale leger lines intervals C-do, F-do, G-do categories of rhythms syncopated rhythms dotted rhythms triplets 3/8, 6/8, 9/8 metre anacrusis introduction coda rondo theme and variations	Sequential planning Modes Teaching 2 & 3-part songs Ostinato / improvisation Listening activities

Overview

Kodály philosophy – basic principles and pedagogical application for junior grades

- curriculum development
- teaching strategies
- sequencing learning
- lesson planning, assessment and evaluation

Continuing to develop a SONG COLLECTION, with a focus on junior learners:
 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 junior 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 junior grades, through observation and teaching;
4. articulate and demonstrate teaching strategies for teaching music literacy for Gr. 4 - 6

ASSIGNMENTS

1. Teaching Strategy: prepare a detailed teaching strategy sequence for one rhythmic or melodic element, including repertoire used to prepare, make conscious/label/present, reinforce/practice and assess/create. Template will be provided in class.
2. Song Collection: Write a song list for each basic rhythmic and melodic element made conscious in junior 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. Cultural Engagements: Each student will choose a culture/area/practice they want to research in-depth. Prepare a "packet" that will be shared electronically with the others. This will include on-line websites, resources to be incorporated in lesson plans, context, issues we need to consider (and of which we should be considerate: ethical issues), etc. This packet must include two game/action songs, two lullabies, and two other songs of your choosing. You will also include a detailed listening activity/lesson plan as part of the packet. You can use one of the songs/musics you choose, or a separate one. Identify songs for preparation, presentation (make conscious), and practice (reinforcement). Include the score for each song and its analysis. (6 songs MINIMUM) Due Friday June 12
4. Planning: Each student will prepare 6 sequential lessons plans (Junior: 4th-6th). The materials you curate in week one and #3 (above) can and should be part of these lessons. This may sound like a lot of work, but you will be gathering these materials throughout the two weeks and the lessons you all design will be ready to go when you teach. Hopefully, you will be willing to share these with your colleagues. Due Friday June 12

Mandatory Course Materials:

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

Bolkovac, E. & Johnson, J. (1996). *150 Rounds for Singing and Teaching*. London, UK: Boosey and Hawkes.

Campbell, P. S. (2005). Deep listening to the musical world. *Music Educators Journal*, 92(1), 30-36.

* 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 II SYLLABUS

Instructor: Dr. Eila Peterson
eila@audigraph.ca

Room: 254, 10:15 am-12:15 pm, Jul 1-11
9-10 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 have improved their ability to:

1. sing with solfa, numbers, absolute pitch names, and rhythm syllables, either alone or in ensemble with other parts, in G, F, and C 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 and more complex “chunks” of musical material;
4. sing arpeggiated triads and 7th chords in major and minor with solfa;
5. sing and identify all the intervals occurring within a major or minor scale;
6. sing and identify diatonic modes from the same starting pitch;
7. improvise rhythmic phrases using rhythm syllables, and melodic phrases using solfa;
8. do harmonic analysis and sing common harmonic progressions from memory;
9. take dictation of melodies and rhythms, and simple 2-part phrases.

Tonal Vocabulary - Pentatonic and Diatonic modes, Chromatic scale.

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

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

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