



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

KODÁLY Level III Pedagogy
SYLLABUS

Instructors: Dr. Cathy Benedict (Week 1) & Dr. Kim Eyre (Week 2)
 cbenedi3@uwo.ca & aeyre@uwo.ca

<u>Week 1</u>	<u>Week 2</u>
<ul style="list-style-type: none"> • Sequential planning for the older beginner • Sequential planning for contexts outside of schooling (e.g.): studio guitar ukulele children’s choir youth choir adult choir band 	<ul style="list-style-type: none"> • Long term planning • Leadership in the school, music community and Kodály community

Overview

Kodály philosophy – basic principles and pedagogical application for older beginners, music applications beyond the traditional school settings, long range planning and leadership in the Kodály community

- curriculum development for older beginners
- teaching strategies for diverse music settings
- sequencing learning in long term planning
- leadership in Kodály music education

Continuing to develop a SONG COLLECTION, with a focus beyond primary and junior grades: Collecting, sequencing, analyzing and categorizing songs, games and other repertoire 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 settings, such as older beginners, choir, band, etc. and to identify the personal and professional traits associated with successful teaching;

2. articulate a rational and well-reasoned philosophy of Kodály music education, which is supported by both research and theory, and is reflective of current educational issues and methods;
3. demonstrate an understanding of applying Kodály principles outside of the classroom
3. implement basic Kodaly music education methodologies and instructional tools, especially applicable to older beginners through observation and teaching;
4. articulate and demonstrate teaching strategies for teaching music literacy in a variety of settings

ASSIGNMENTS

1. Choose one area of concentration (i.e. adult choir, studio, guitar, ukulele, youth choir, etc.) and devise rationale and overview for teaching. Must include 6 sequential lessons plans as part of the packet you will share with your classmates.

Things to include in the packet:

Helpful websites

Songs/musics you include in the lesson plans

One listening lesson that connects to your concentration and overall purpose

By Thursday, July 4, you will need to have decided your area of concentration.

(Due: Friday, July 12)

2. Prepare a 3-minute presentation directed toward school board administration to defend your Kodály program. This may be in the form of a “talk,” or it may also include a visual / audio presentation. (Due: Class presentation, Thursday, July 11; hard copy via email, Friday, July 12)

3. Leadership project: Create / organize an opportunity for leadership in the Kodály community in your school, school district or greater music community. Suggestions include, but are not limited to organizing a Kodály workshop, creating content for the KSO website and creating materials and activities to promote your program. (Due: Wednesday, July 17)

Course Materials:

Course materials will be distributed via email or dropbox and collected via student research of academic articles.

Suggested Print Resources

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

Choksy, L. (1999). *The Kodály Method II: Folksong to Masterwork*. 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 III SYLLABUS

Instructor: Dr. Eila Peterson
eila@audigraph.ca

Place: Rm 254, 1-3 p.m., 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 and chromatic scales;
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 and 3-part phrases.

Tonal Vocabulary - Pentatonic and Diatonic modes, Chromatic scale, Modulation.

Rhythmic Vocabulary - Simple, compound, and irregular meter. Note values from 16th to whole notes, and tuplets. Common rhythm patterns including upbeat, syncopation, dotted rhythms, simple swing, and cross-rhythms (2:3, 3:4).

Harmonic Vocabulary - Chord progressions found in the Classical and Romantic styles, using diatonic triads, 7th chords, applied chords, N and +6 chords in Major and minor keys.

Notation - stem and solfa, plus standard music notation in all 7 staves (clefs).

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**

**KODÁLY Level III Music Materials
SYLLABUS
9582L**

Instructor: Dr. Cathy Benedict
cbenedi3@uwo.ca

Overview

Music materials involves collecting, learning and analyzing musics 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 (to which you can continually add) and computer database (links or videos to authentic examples).

Assignments:

1. Peer Teaching:
 - Research and present/demonstrated a song/lesson connected to your chosen area of focus. See #2.
2. Connected to Pedagogy III
 - Each student will choose one area of concentration (i.e. adult choir, studio, guitar, ukulele, youth choir, etc.) and devise rationale and overview for teaching. Must include 6 sequential lessons plans as part of the packet you will share with your classmates. You will need to identify songs/musics for preparation, presentation (make conscious), and practice (reinforcement). Include the score for each song and its analysis. (6 songs

MINIMUM)

3. Sing in solfege and record/cover (and upload to YouTube video) a pop tune or something similar. Ideally, this should be connected to your area of concentration and something you could use in your context (this is does easiest using Garage Band – if you do not have garage band you can check out an ipad).

Check these out if you want to use this site – or it can be you accompanying yourself, or a cappella:

(Sing2Piano) <https://www.youtube.com/channel/UCIk6z4gxI5ADYK7HmNiJvNg>

4. Arrange and record (and upload to YouTube video) a “pop tune” you would like to arrange that your students could then play (this is does easiest using Garage Band – if you do not have garage band you can check out an ipad). You must use solfege for each part. Practically speaking, this should be something that “works” with your area of concentration. Thus, if you are interested in designing a guitar curriculum you would arrange a pop tune that could be sung with a guitar – or any of the other areas of concentration: ukulele/piano/paper violin/band, etc.

Suggested Resources

Sing2Piano) <https://www.youtube.com/channel/UCIk6z4gxI5ADYK7HmNiJvNg>

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