

# Illinois Music Educators Conference

January 24, 2014

Presenters: Chicago Area Kodaly Educators (CAKE) Board

## Kodaly Bootcamp: Strengthening the Core of Your Curriculum

### Who was Zoltan Kodaly?



Zoltan Kodaly (1882-1967) was a visionary music educator, composer and philosopher whose work has influenced musicians and music educators around the world. Following his folk song collecting trips with Bela Bartok in Hungary in the early 1900s, Kodaly became increasingly aware of the need to improve the quality of music teaching and music training in his country. Gathering talented, creative teachers around him, Kodaly developed a philosophy of music education based on the idea of musical literacy for all.

### Core Components of the Kodaly Philosophy:

- Creating a joy of music in children will create a society of lifelong music learners. Kodaly said, “Teach music in such a way that it is a joy for the pupil;
- Instill a thirst for finer music in him; a thirst that will last a lifetime.”
- Music literacy is the best means through which to understand and enjoy music. It is the right of all people.
- The voice is the best teaching tool because it is “free and accessible to all.”
- Experiencing music should begin as early as possible. When Kodaly was asked when music education should begin, he replied, “Nine months before the birth of the mother.”
- Reading music should be like reading a book. We should be able to read “in silence, but imagining the sound.”
- Learning is experiential. Sound should come before symbol. Move from the known to the unknown.
- Folk music from the child’s own culture (musical mother-tongue) should be the core musical material used.
- A child-centered sequence of teaching will result in musical literacy.
- Only music of the highest quality should be used in teaching. As Kodaly said, “Let us take our children seriously! Everything else follows from this...**only the best is good enough for a child.**”

## Tools of the Approach:

- Relative solmization—taken from Guido d'Arezzo
- Hand signs—taken from John Curwen
- Rhythmic syllables—taken from Emile-Joseph Cheve
- Movement—taken from Emile Jacques-Dalcroze
- Rhythmic Stick Notation

## Teaching in a Kodaly-Inspired Classroom: the PPP

- Preparation
  - Students are not held accountable for the information
  - Teacher isolates and extracts new element
  - Students move from known-unknown and discover new element when ready
  - Teacher provides physical, visual, and aural activities to prepare element
- Presentation (make conscious)
  - One lesson
  - Scripted moment
  - Give element name, show it in the staff, show the hand sign
- Practice
  - Practice forever!
  - Student is held accountable for information
  - Teacher provides physical, visual, and aural activities in practice
  - Activities can include reading, writing, improvising, composing, performing, listening, inner hearing, and part-work.

## More About CAKE

We are a local chapter of the Organization of American Kodaly Educators. The mission of the O.A.K.E. is to enrich the quality of life of people in the United States of America through music education by promoting the philosophy of Zoltan Kodaly.

## Future Workshops:

- **February 1, 2014:** Developing the Child Singing Voice in the Kodaly-Inspired Classroom, Clinician: Julia Shaw
- **March 1, 2014:** CAKE Member Share
- **April 5, 2014:** Tip-Toe to Do-Si-Do: A Movement Sequence for Greater Success in Your Classroom, Clinician: Jo Kirk

## Websites

- CAKE Website: <http://cake.oake.org>
- Jamie's Teachers Pay Teachers Store: <http://www.teacherspayteachers.com/Store/Jamie-Parker>

If you have any other questions, feel free to contact us:

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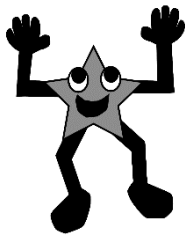


# Kodaly Bootcamp

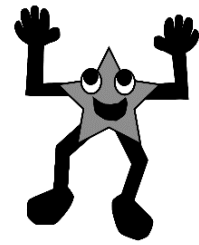


## I. Warm-Up

- Get your students ready for music class with a quick warm-up. This can include folk dances, singing games, vocal exploration, canons, etc.
- Folk Dance: Sasha
  - Source: Marian Rose, Step Lively, p.20
    - Formation: Pairs scattered around the classroom, facing each other
    - Directions:
      - Point to your partner, saying “Sasha! Sasha! Ras Dva Tre (one, two, three)!”
      - Clap this pattern with your partner: RRR, LLL, Both Both Both, Knees Knees Knees
      - Right elbow swing with partner for 8 beats saying, “Hey!” on the 8<sup>th</sup> beat. As you say, “Hey!” raise your left fist in the air.
      - Left elbow swing with partner for 8 beats saying, “Hey!” on the 8<sup>th</sup> beat. As you say, “Hey!” raise your right fist in the air.
      - Promenade anywhere in the room during the B section, looking for a new partner.
      - Find a new partner and start again.
  - A free recording is available at:  
<http://www.dancingmasters.com/newdances/sasha.html>



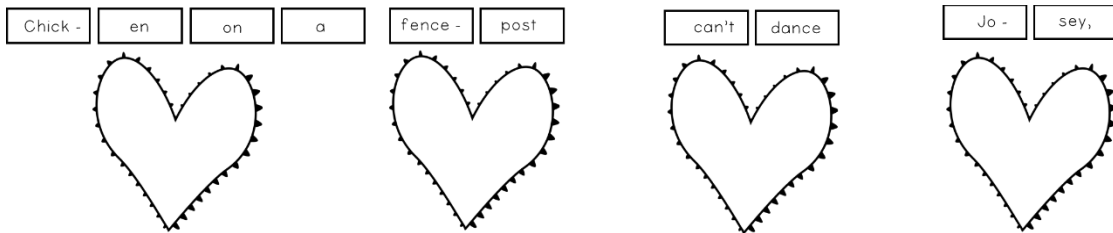
# Rhythm Workout:



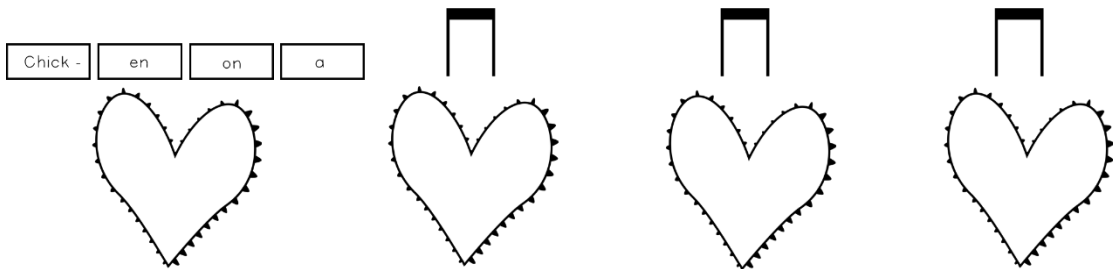
## I. Preparation

- Dance Josey:


1. Learn the song and game
2. March the beat back to your seat (physical prep.)
3. Clap the rhythm of the song (physical prep.)
4. Put the text of the song over heartbeats (visual prep.)




5. Change the text to any known rhythms (visual prep.)



















- Generate a list of words with four syllables (aural prep.):

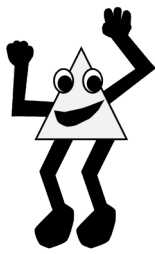
1. You could give them a specific kind of word to think about (states with four sounds, food with four sounds, etc.)
2. Have each class pick their favorite word and continue to use it in the preparation stage for 

- Play a poison game (aural prep.)

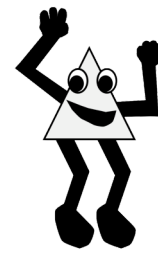
1. Pick a pattern to be your poisonous pattern (we are using  )
2. Clap many patterns.
3. The students should clap all patterns back EXCEPT the poisonous pattern.
4. If the students clap the poisonous pattern, you could:
  - a. Give yourself a point
  - b. The students could be “out”
5. If the students do not clap the poisonous pattern, you could:
  - a. Give the class a point
  - b. No students are out

## II. Practice

- Paw Paw Patch
  1. Learn the song and game
  2. Physical and aural practice with rhythm sticks:
    - a. Tap the beat on the floor with rhythm sticks
    - b. Tap only the  with rhythm sticks
    - c. Combine the two. Tap the beat on the floor. Whenever there is a , tap the sticks together.
- Piecing together songs with  (visual and aural practice)
  1. Have your students work alone or in small groups
  2. Pass out rhythm packets with the following rhythms:
    - a. 
    - b. 
    - c. 
    - d. 
    - e. 
    - f. 
    - g. 
    - h. 
  3. Have the students slowly piece together the rhythm from Rameau Suites and Dances IX. Do four beats at a time
    - 
    - 
    - 
    - 
  4. Have the students read the rhythm of the entire A section (all four cards)
- Listening selection: Rameau Suites and Dances IX. (aural and visual practice)
  1. Play the piece of music.
  2. Have the students identify each time this rhythm occurs:  

  3. On the next listening, have the students whisper the rhythm each time it occurs.

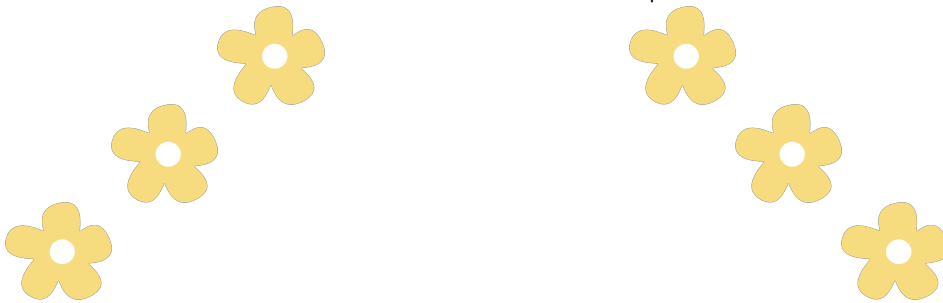


## Melody Workout: re



### I. Preparation

- All Around the Buttercup
  1. Learn the song and the game
  2. Show the phrases “one, two, three” (do-re-mi) and “just choose me” (mi-re-do) using body signs. Mi is placed on the hips, re is on the thighs, and do is on the knees. (physical prep.)
  3. Write the same phrases using buttercups in space (visual prep.). Show the contour with the buttercups like this:



- Play a Foam Circle Game (aural prep.)
  1. Make the pattern from All Around the Buttercup (mi-re-do) a “Magic Pattern.”
  2. Place many foam circles around the classroom on the floor.
  3. Have the students walk around the classroom as you sing many patterns. Whenever you sing the “Magic Pattern” (mi-re-do), the students must step on a foam circle. If the students are not on a circle, they are out. If the students step on the circle when you sing a different pattern, they are also out.
  4. Slowly take away circles until you are left with a winner.
- Transfer icons to the staff (visual prep.)
  1. Using the same buttercups from before, transfer them to the music staff. Discover that the new sound is between mi and do. Discover that the sound is a step below mi and a step above do.
  2. Review:
    - a. If so is in a space then mi is in the space below
    - b. If so is in a space then la is on the line above
    - c. If so is in a space then mi is in the space below and do is in the space below mi
    - d. And “new” is on the line above do
    - e. Repeat all with so on a line



## The Songs: All Around the Buttercup

**2**  
4

m r d r m s r d r m  
All a - round the but - ter - cup, one, two, three,

m r d r m s r m r d  
If you want a nice young friend, just choose me.

Source: Carol and Sarah Heath, *The Song Garden II*, p.9

Game (from Rachel Rosellini): Students find a partner. While facing their partner and singing, students pat their knees and then clap their partner's hands. This is a two beat pattern that continues for the whole song (great for prepping two meter). At the end of the song the teacher counts to ten out loud as students quickly locate a new partner. The game begins again, but the teacher only counts to nine. Any student who cannot find a new partner in those nine counts is out. The game continues, the teacher counting one count less each time. You can also play without eliminating students and just have them scramble faster and faster to find a partner.

From the collection of Jamie Parker

## Dance Josey

**2**  
4

d d d d d d m r m s  
Chick-en on a fence post, can't dance Jo - sey,

d d d d d d r d l s,  
Chick-en on a fence post, can't dance Jo - sey,

d d d d d d m r m s  
Chick-en on a fence post, can't dance Jo - sey,

l s m r d d d  
Hel - lo Su - san Brown - y - o.

Source: Peter Erdei and Katalin Komlos, *150 American Folk Songs to Read, Sing, and Play*, p.51

Game as learned from Bruce Swank:

Two concentric circles move in opposite directions while singing. A chicken is in the middle of the inside circle. Each circle has one "doorway." Two farmers stand outside the circle facing away. The teacher calls out "doorways" sometime during the song. When "doorways" is called, both circles stop and the farmers try to get through the broken links fastest in order to reach the chicken.

From the collection of Jamie Parker



# Long Legged Sailor

Playground Game



d r m m m m m m r d m m m m d r  
 1. Have you ev - er ev - er ev - er in your long leg - ged life seen a  
 2. No I've ne - ver ne - ver ne - ver in my long leg - ged life seen a



m m m m m r d m r r d  
 long leg - ged sail - or with a long leg - ged wife?  
 long leg - ged sail - or with a long leg - ged wife!

Substitute "long-legged" with:  
 Short legged  
 One legged (stand on one foot)  
 No legged (hop up)  
 Bow legged  
 Knock-kneed  
 Etc.

Students stand facing a partner  
 Motions to the beat:  
 Have you: Partners sway right hands back and forth  
 ever: Clap right hands  
 ever: Clap own hands  
 ever: Clap left hands  
 in your: clap own hands  
 long: spread own hands apart  
 legged: clap own hands  
 life: clap right hands  
  
 seen a: clap own hands  
 long: spread own hands apart  
 legged: clap own hands  
 sailor: salute motion with right hand  
 with a: clap own hands  
 long: spread own hands apart  
 legged: clap own hands  
 wife: hold partner's right hand with own right hand

Other verses: Substitute "long" motion for other appropriate ones.

# Paw Paw Patch

2/4

d d | m m s s | m d |

Where, O where is pret - ty lit - tle Su - sie?

r r | t, t, r r | t, s, |

Where, O where is pret - ty lit - tle Su - sie?

d d | m m s s | m d |

Where, O where is pret - ty lit - tle Su - sie?

s s | s l s f | m d | d |

Way down yon - der in the paw - paw patch.

2. Pickin' up paw-paws, puttin' um in her pockets (3X),  
Way down yonder in the paw-paw patch.

3. Come on boys, let's go find her (3X),  
Way down yonder in the paw-paw patch.

Source: Peter Erdei and Katalin Komlos, *150 American Folk Songs to Read, Sing, and Play*, p.102  
Game:

From Jill Trinka book *John, the Rabbit*.

Formation: two lines of partners (boys on left, girls on right)

Verse 1: Top girl skips down the outside of the girls line, up the outside of the boys line, and back to place.

Verse 2: Top girl leads entire boys line down the outside of the girls line and back to place.

Verse 3: Single cast to bottom of set (boys turn and walk left, girls turn and walk right), where the top couple makes an arch and all other couples join hands at the bottom of the set and go through the arch.

The play party may be played alternating initial action from the girls to the boys line. Ex. first time through: Where, o where, is pretty little (girl's name). Second time through: Where, o where, is handsome (boy's name).

Variation from Bruce Swank (Summer 2011):

Formation: two lines of partners (boys on left, girls on right)

Verse 1: Top girl skips down the outside of the girls line, up the outside of the boys line, and back to place.

Verse 2: Top girl leads entire boys line down the outside of the girls line and back to place.

Verse 3: Pretend to pick up paw paws to beat

Verse 4: Words: "There she is, let's all go find her." Single cast to bottom of set (boys turn and walk left, girls turn and walk right), where the top couple makes an arch and all other couples join hands at the bottom of the set and go through the arch.

From the collection of Jamie Parker