

Illinois Music Educators Conference
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Presented by Jamie Parker and Rachel Rosellini
<http://cake.oake.org/>

An Introduction to Kodály

Who was Zoltán Kodály?

Zoltán Kodály (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 Béla Bartók in Hungary in the early 1900s, Kodály 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, Kodály 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. Kodály 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 Kodály 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 Émile-Joseph Chevé
- Movement—taken from Émile Jacques-Dalcroze
- Rhythmic Stick Notation

Teaching in a Kodály-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 Kodály 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 Kodály. Find out more here:

<http://cake.oake.org/>

Future Workshops:

- **February 27, 2016:** A Kodály Duet: Building Skill and Play, Clinician: Bruce Swank
- **April 9, 2016:** A Piece of CAKE with CAKE Board Members
- If you live in the central Illinois area, check out CIKE (Central Illinois Kodály Educators): <http://cike.yolasite.com>. They have a workshop on February 13th from 9-12 at Millikin University.

Further questions? We'd love to help! Contact us at:

- Jamie Parker, President: jamie.pitts1@gmail.com
- Rachel Rosellini, Past-President: rachel.rosellini@gmail.com
- CAKE general email: chicagokodaly@gmail.com





#imec2016

Preparing and Practicing








Preparation


• Freddy Oaka:

- Learn the song and game
- Put the text of phrase two over heartbeats:

Es -	ko	teek -	o	tick -	i -	ty	tack
							

- Discover all of the known rhythms:


		tick -	i -	ty	
					

- Generate a list of three-sound words/phrases to put in place of any “short-short-long” rhythm
- **Play a Poison Game:**
 - Pick a pattern to be your poisonous pattern (we are using )
 - Clap many patterns.
 - The students should clap all patterns back EXCEPT the poisonous pattern.
 - If the students clap the poisonous pattern, you could:
 - Give yourself a point
 - The students could be “out”
 - If the students do not clap the poisonous pattern, you could:
 - Give the class a point
 - No students are out

Preparing and Practicing

Practice

• Charlie (Over the River):

- Learn the song
- Have your students form a double circle with instruments. Those in the center circle will have drums, and those on the outer circle will have rhythm sticks.
- Perform the song many ways:
 - Students sing while drums tap beat
 - Students sing while rhythm sticks tap rhythm
 - Students sing while drums tap beat and rhythm sticks tap rhythm
 - Students sing and all instruments tap the rhythm whenever  occurs in the song

• *Anna Magdalena Notebook*, “Musette” by Johann Sebastian Bach

- Pass out packets with the following rhythms:

- 
- 
- 
- 
- 
- 
- 
- 

- Slowly (4-beats at a time) have your students piece together “Musette:”



- Have your students read the entire A section.
- Play the music and have the students identify the A section
- Play the music once more. Have your students clap the rhythm each time the A section occurs but move to the beat on all other sections.

Preparing and Practicing Low Sol

Preparation

• Hi Lo Chickalo

- Learn the song and hand clapping movement
- Show the contour of phrase 1 like this:

Hi

chick -

chick -

chick -

lo

a - lo,

a - lo,

a - lo,

- Allow your students to identify the sound even lower than low la.
- **Tone Ladder**
 - Add a low arrow to a tone ladder.
 - Have your students echo melodic patterns and then perform many melodic patterns on their own.
- **I Love the Mountains**
 - Have your students perform the ostinato (d l, r “low”)
 - Transfer the ostinato to barred instruments. Have your students recognize that “low” is a step lower than low la.
 - Add in the song, I Love the Mountains.
 - Some of the students can also perform the “boom de-ah-da” section with the xylophones.

Preparing and Practicing Low Sol

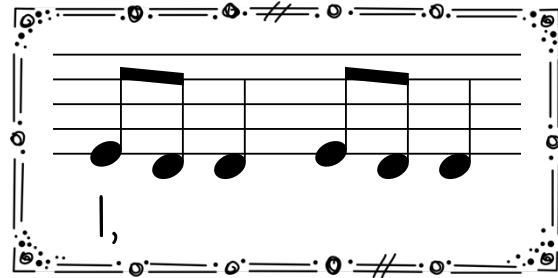
Practice

• Sight-Reading

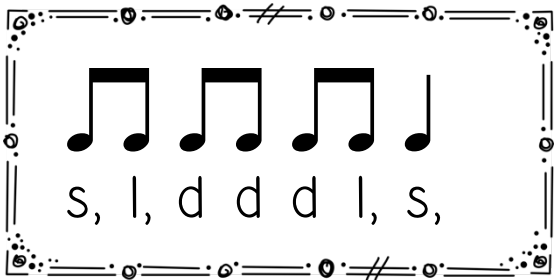
- After presenting low sol, have your students sight-read in both stick notation with solfège and staff notation:



Stick notation for sight-reading practice 1. The notation consists of four groups of notes on a four-line staff. The first group has two eighth notes, the second has two eighth notes, the third has a quarter note, and the fourth has a half note. Below the notes are the solfège syllables: d d d d l, s,.



Staff notation for sight-reading practice 2. The notation consists of a single staff with a treble clef and a key signature of one flat. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Below the staff is the solfège syllable: l,.



Stick notation for sight-reading practice 3. The notation consists of four groups of notes on a four-line staff. The first group has a quarter note, the second has two eighth notes, the third has two eighth notes, and the fourth has a quarter note. Below the notes are the solfège syllables: s, l, d d d l, s,.



Staff notation for sight-reading practice 4. The notation consists of a single staff with a treble clef and a key signature of one flat. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Below the staff is the solfège syllable: d.

• Our Old Sow:

- Learn the song through movement. On phrases 1 and 3, have your students show the contour with their bodies. For *do*, student should stand normally. For *low so*, students should bend down.
- Have the students replace the words for phrases 1 and 3 with solfège.
- Play the game for the song.

• “Duke’s Place” by Duke Ellington and Louis Armstrong

- Have your students echo the A melody (s,s, s,s, s,s, s, d)
- Have your students listen to the music and identify the melody.
- Each time the A melody occurs, have your students sing along. On all other sections, have your students improvise melodic patterns. You may wish to give your students a specific tone set for the improvisation sections.

The Songs

Anna Magdalena Bach Notebook, "Musette"

Johann Sebastian Bach

The musical score is written in 2/4 time and consists of eight staves. The notation is minimalist, using vertical stems and horizontal lines to represent rhythmic patterns. The first staff begins with a 2/4 time signature. The score is divided into two main sections by repeat signs. The first section (staves 1-4) contains rhythmic patterns of eighth and sixteenth notes, with some notes beamed together. The second section (staves 5-8) repeats the patterns with variations. The piece concludes with a double bar line and repeat dots.

The Songs

Freddy Oaka

4/4

d d	d s,	l, l,	s,
Fred - dy	Oa - ka,	quack, quack,	quack!
d d	d s,	l, l, l,	s,
Es - ko	tee - ko	tick - i - ty	tack.
s, s,	l, r	d	s,
Es - ko	tee - ko,	oh	no!

Everyone sits in a circle with their left hands palm up under their left neighbor's hand, and right hands palm up over their right neighbor's hand. One person starts at the beginning of the song, crossing their right hand over to their neighbor's left hand to the beat. That person hits the next person, who continues with the beat. Whomever is hit on the word "no" chooses a number between 2-20. That person starts, taps the neighbor's right hand, and the tapping continues until the designated number; that person who is about to be tapped pulls their hand away. If the person does not pull their hand away, they are out and they go into the middle of the circle. If the person does pull their hand away, the person who tried to tap is out and goes into the middle of the circle. Another game begins in the middle when there are three students.

Hi Lo Chickalo

4/4

d s,	l, l, s,	l, l, s,	l, l, s,	
Hi lo	chick - a - lo,	chick - a - lo,	chick - a - lo.	
d s,	l, l, s,	l, l, s,	d	
Hi lo	chick - a - lo,	chick - a - lo,	hi!	

Formation: Stand facing a partner. Left hands are back to back with partner.
 Play the game with RH:
 Hi: Clap right hands high
 Lo: Clap right hands low
 Chicka: Clap own left hand.

The Songs

I Love the Mountains

$\frac{4}{4}$ | | | | | | |

I love the moun - tains, I love the roll - ing hills,
d d t, l, l, r r d t, l, s,

| | | | | | |

I love the flow - ers I love the daf - fo - dils,
m m r d d f f m r d t,

| | | | | | | | |

I love the fire - side when all the lights are low,
s s f m r d l l s f m r

||: :||

Boom - dee - ah - da, boom - dee - ah - da, Boom - dee - ah - da, boom - dee - ah - da,
d d d t, l, l, l, l, r r r r s, s, l, t,

| |

Boom!
d

Our Old Sow

$\frac{4}{4}$ | | | | | | | | | | | | |

d d s, s, d d d d s, d r m d r r
Our old sow is get-ting ve-ry fat, Ki - mo, ko - mo, kee - mo.

| | | | | | | | | | | |


d d s, s, d d s, d r m r d d
Three foot two a - cross the back, Ki - mo ko - mo, kee - mo.

Class stands in several straight rows, all facing the same direction with both hands on the shoulders of adjacent pupils (they are fences). At each rest, the whole group turns 90 degrees to the right (switch from facing "front" to facing "side"). During the singing of the song, at least 3 or 4 times, one pupil (farmer) attempts to tap the "old sow" who is moving among the class. Neither farmer nor sow is allowed to duck under the arms of the fence.

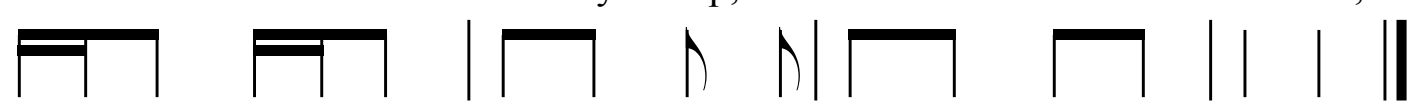
The Songs

Charlie (Over the River)

2/4



s, s, l, d d d d d s, s, l, d d d l, l,
O-ver the riv-er to feed my sheep, O-ver the ri-ver to Char-lie,



s, s, l, d d d r d m m r d l, l, s, s,
O-ver the riv-er to feed my sheep, to feed them well on bar-ley.

2. (We're) trampling down the weevily wheat, trampling down the barley;
Trampling down the weevily wheat, to bake a cake for Charlie.

3. (Oh) Charlie is a fine young man, Charlie is a dandy;
Charlie loves to kiss the girls because it comes so handy.

Alternate text

3. (Oh) Charlie is a fine young man, Charlie is a dandy;
Charlie loves to go downtown to treat the girls to candy.

Formation: two lines of partners

Verse 1: Partners walk in 4 and out 4 two times

Verse 2: Partners walk in and swivel past each other (8 beats) two times

Verse 3: One of the people in the head couple make up a movement down the alley. His/her partner follows and copies.