

Illinois Music Educators Conference

January 25, 2018

Presented by Larena Code, Daniel Ewen, Jana Martin, 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 24, 2018:** Chapter Share with CAKE Board Members
- **April 7, 2018:** Everything Old is New Again: Keeping What Works and Changing What Doesn’t with Deborah Skydell-Pasternack
- If you live in the central Illinois area, check out CILKE (Central Illinois Kodály Educators): <http://cilke.yolasite.com>. They have the following workshops:
 - **February 17, 2018:** Children’s Choral Festival and Workshop for Educators with Franklin Gallo and Katie Hays
 - **April 21, 2018:** Enhancing Musicianship through Creative Movement & Rote to Note Learning in Elementary General and Choral Music with Donna Gallo

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

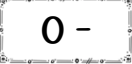
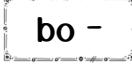
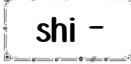
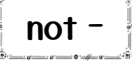







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Preparing and Practicing


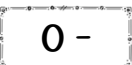
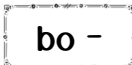
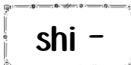






Preparation

• Oboshinotentoten:

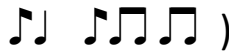
- Learn the song and game
- Put the text of phrase one over heartbeats:

- Discover all of the known rhythms. Then, discover that the new rhythm is three sounds, short-long-short, over two beats:


• Play a Poison Game:

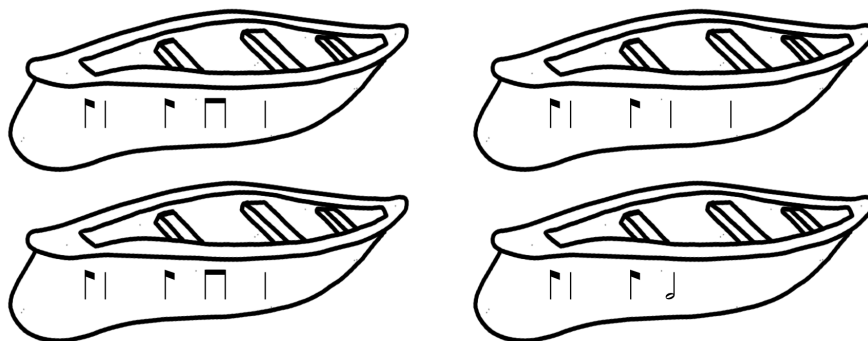
- Pick a pattern to be your poisonous pattern (we are using )
- Clap many patterns.
- The students should clap all patterns back EXCEPT the poisonous pattern.
- If the students clap the poisonous pattern, you could:
 - Give yourself a point
 - The students could be "out"
- If the students do not clap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

Preparing and Practicing


Practice

• Canoe Song:

- Learn the song and identify the 
- Have the students add an ostinato with phrase 4 of the song (dip, dip, and swing).
- Play the bean bag passing game.
- Add the ostinato with the passing game (those students who have red and orange bean bags will sing the ostinato and all others will sing the song).
- Place canoe boat rhythm cards around the circle. Play the passing game again and have each student with a certain color (red bags, for example) read a rhythm boat at the end of the song.
- Put the students into small groups. Give each group one set of canoe boat rhythm patterns. Have them work together to piece together the rhythm of the song.



• Alabama Gal

- 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

Preparing and Practicing do

Preparation

• Sorida

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

So -

So -

ri -

ri -

ri -

ri -

da

da

da,

da

- Tell your students that the first pitch is a sol. Allow your students to identify the sound even lower than mi.
- **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.
 - Before having students try a pattern on their own, have them inner hear the melody. This “think time” will increase their success with melody.
 - The tone ladder can be used in preparation and practice. Once students are in the practice stage, switch the low arrow to a do.

Preparing and Practicing do

Practice

• Sight-Reading

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

Stick notation for the syllable 'do'. It consists of three vertical lines representing the syllables 's', 'm', and 'd', followed by a fermata symbol. Below the lines are the solfège letters 's', 'm', and 'd'.

Staff notation for the syllable 'do'. It shows a single note on the first line of a five-line staff, with a solfège letter 'd' below it.

Stick notation for the syllable 'do'. It consists of two pairs of vertical lines representing the syllables 's s' and 's s', followed by a vertical line for 'd'. Below the lines are the solfège letters 's s | | s s d'.

Staff notation for the syllable 'do'. It shows a single note on the first line of a five-line staff, with a solfège letter 'S' below it.

- After the students can successfully sing the patterns, have them discover how to play them on barred instruments. Have them discover the skip between mi and do.

• Mouse Mousie:

- Learn the song with hand signs.
- Have the students play the game.

• Symphony I, Movement I by Mozart

- Have your students echo the melody (d m ssss ssss md)
- Have your students listen to the music and identify the melody.
- Each time the pattern occurs, have your students sing along. On all other sections, have your perform steady beat motions.
- Then, listen once more. Have the students show steady beat movements EXCEPT when they hear the melodic pattern (d m ssss ssss md). Whenever they hear the pattern, they should stop and sing the pattern while showing hand signs.

The Songs

Alabama Gal

Come through 'na hur - ry, Come through 'na hur - ry,

5
Come through 'na hur - ry A - la - ba - ma gal.

2. I don't know how, how (3 times)
3. I showed you how, how
4. Ain't I rock candy?

Play Party:

Formation: Two lines with boys on one side and girls on the other

Verse 1: Head couple joins both hands and sasheys to the foot of the set and back.

Verse 2: Each couple do-si-dos

Verse 3: Head couple breaks away

Verse 4: Head couple makes bridge and all other couples walk under it

Reel:

Formation: Two lines with boys on one side and girls on the other

Verse 1: Head couple joins hands and sashays to the foot and back

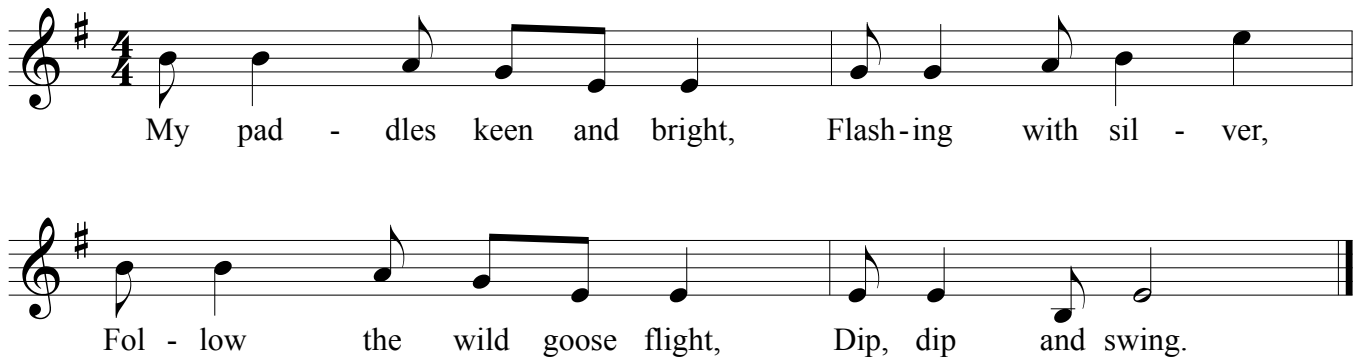
Other verses: Virginia Reel--partners link right arms, turn half way around, then give their left arm to persons in the line-boy going to girl's line and girl going to boy's line, then return to partner with right arm swing. Then, the next couple starts down the center in the same fashion.

Source: Trinka, Jill. *My Little Rooster*. Chicago, IL: GIA Publications, 1987. P. 1

From the song collection of Jamie Parker

The Songs

Canoe Song



My pad - dles keen and bright, Flash - ing with sil - ver,
Fol - low the wild goose flight, Dip, dip and swing.

2. Dip, dip and swing her back, Flashing like silver,
Swift as the wild goose flies, Dip, dip and swing.

Passing game:

Formation: seated circle

Students pass bean bags to beat.

During each measure:

Beat 1: pick up bean bag from person on left

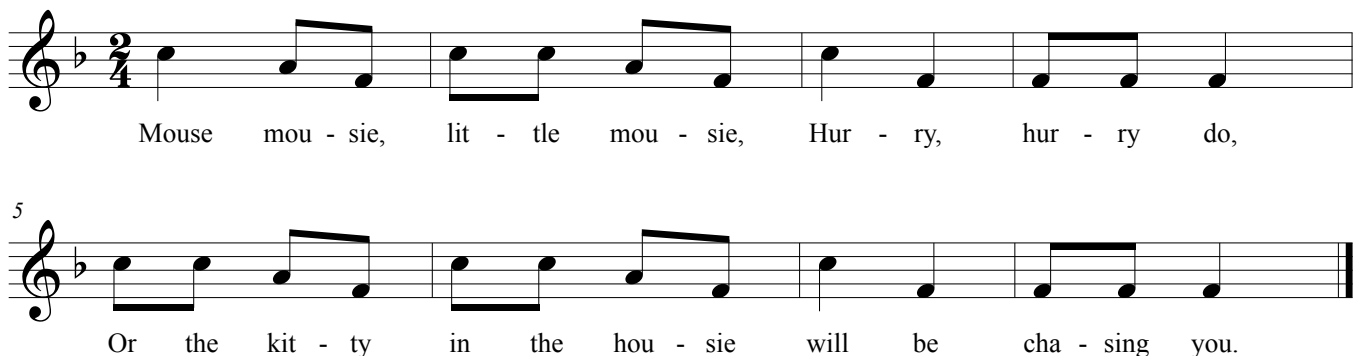
Beat 2: touch left knee with bean bag

Beat 3: touch right knee with bean bag

Beat 4: pass to person on right

Source: Choksy, Lois. *The Kodaly Method*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1974. P. 165
From the song collection of Jamie Parker

Mouse Mousie



Mouse mou - sie, lit - tle mou - sie, Hur - ry, hur - ry do,
Or the kit - ty in the hou - sie will be cha - sing you.

Game:

One student is designated as the "mouse." The mouse closes his/her eyes while the leader picks a cat and a house (two students who will make a bridge). Then, the mouse opens his/her eyes and walks around as the group sings the song. At the end the song, the leader claps and says, "Run!" The mouse must reach the safe house before the cat tags him/her.

Source: Choksy, Lois. *The Kodaly Method*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1974. P. 153
From the song collection of Jamie Parker

The Songs

Oboshinotentoten

O - bo - shi - not - en - tot - en, hey hey I am boom boom boom,
ee - ny mee - ny - o - ten, tot - en, O - bo - shi - not - en - tot - en,
O - bo - shi - not - en - tot - en, Boom, 1, 2, 3, 4, 5!

Game: Students stand in a circle with hands facing up, their left hands under their neighbor's hand and their right hands above their neighbor's hand. When the song begins, one student crosses their right hand over their body to tap the hand of their neighbor on their left. The beat continues around the circle until "1, 2, 3, 4, 5." If someone gets their hand tapped on "5," they are out; if they pull their hand away in time, the person who was trying to tap their hand on "5" is out. The person who is "out" goes to the middle of the circle until more people join him/her, and two games can occur at the same time.

Source: Learned from Aileen Miracle, DePaul University Kodály Level 1, 2014.
From the song collection of Larena Code

Sasha

A free recording is available at: <http://www.dancingmasters.com/newdances/sasha.html>

Formation: Pairs scattered around the classroom, facing each other

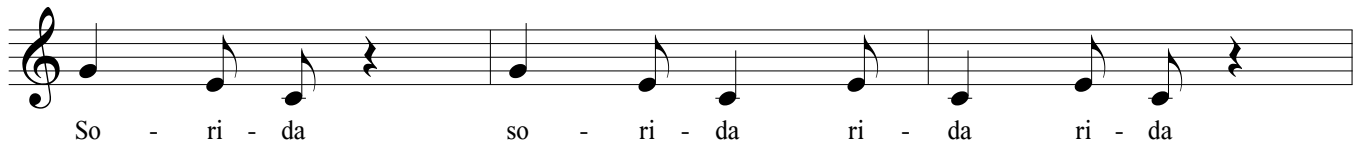
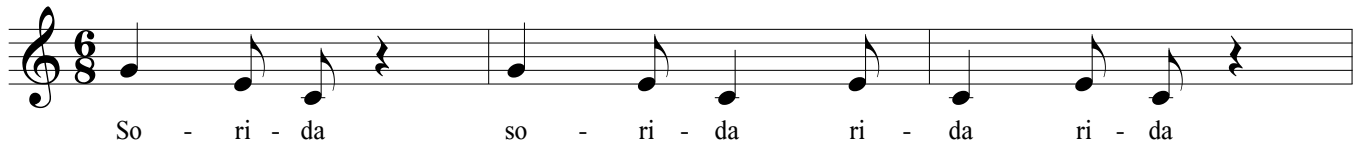
Directions:

- 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 8th beat. As you say, "Hey!" raise your left fist in the air.
- Left elbow swing with partner for 8 beats saying, "Hey!" on the 8th 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.

Source: Rose, Marian. *Step Lively*. p.20.

The Songs

Sorida



2. Ndiani, ndiani waringa-ringa (2x)
dee-ah-nee, dee-ah-nee wah-rihn-gah rihn-gah)
Maputi, maputi puti-puti (2x)
mah-poo-tee, mah-poo-tee poo-tee, poo-tee)

Intro and Ending: slowly sing "Sorida, sorida" in the s-m-d pattern like the first two measures

Translation:

1. "Sorida" is a term of greeting in the Shona language, similar in use to "jambo" in Swahili, or "shalom" in Hebrew.

2. The kids are roasting corn
The aroma makes them want to eat.

Partner Clapping Game:

Phrases 1 and 2: Partners have left hands against each other. They show the contour of the text while clapping:

sol: Clap right hands with partner high

mi: Clap own left hand

do: Clap right hands with partner low

Phrases 3 and 4:

"da da da:" Partners click forearms in alternating motion

"rida rida:" Partners perform the same clapping motion they did in phrases 1 and 2

Source: Learned during Kodàly Levels at NYU, 2004.

From the song collection of Jana Martin

