

TEACHER INTRODUCTION

Music Strands

- Developing practical Knowledge in Music
- Developing ideas in Music
- Communicating and interpreting through music

Success criteria

- Able to maintain steady beat; distinguish between beat and rhythm. Experience meter in 2/4 and 6/8
- Recognise rhythm patterns that use ta and ti-ti, Perform rhythm ostinato
- Associate changes in pitch with solfa elements so – mi – la and lower doh. Stave placement
- Play o a range of tuned and un-tuned percussion.
- Develops, refines and shares performance skills

Curriculum Levels

Levels 2-3 (easily adapted to lower levels)

The Kodaly Approach

So how did this approach come about?

Zoltán Kodály (1882-1967) was a deep-thinking man who became increasingly concerned about music education in Hungary. He found that his harmony students at the Liszt Academy, whilst technically proficient, could not hear the music in their heads. He felt that a musician should have a well-trained ear, intelligence and heart as well as well-trained fingers – and that the student would eventually have problems if the latter raced ahead of the others (which, in my experience, is often the case!).

Kodály believed that 'Music should belong to everyone...music is a spiritual food for which there is no substitute...there is no complete spiritual life without music...there are regions of the human soul which can be illuminated only through music.' He was impressed by the Galin-Paris-Cheve movement and by the work of John Curwen; he realised that rhythm names and solfa were powerful tools with which to develop musical literacy and incorporated these into his overall concept. During the 1940s many of his colleagues and students began to put his ideas into practice and developed a methodology which can be used from birth or before (*Kodály said, 'Music education begins nine months before the birth of the mother'!*) to high levels of professional training – conservatoire and beyond.

Kodály identified three stages of learning: **unconscious experience, making conscious and reinforcement.**

Preparation, Presentation and Practice

Young children do not learn through intellectual and theoretical abstractions. We would not teach a child to read who has not yet learned to speak – and yet we often try to teach music in this way. I remember my very first piano lesson, at the age of six. I was shown a symbol and told, 'This is a crotchet. It lasts for one beat.' If a child has no experience of beat or pulse this is useless information!

In Kodály lessons children learn many songs and rhymes, initially by imitation. Gradually what they have assimilated unconsciously is made conscious and children learn both the appropriate vocabulary to describe their experience and the symbol, which represents it. In this way, musical literacy is taught in a practical and logical sequence. Kodály teaching is structured so that students progress from the simple to the complex in a series of logical steps. The steps are very small ('Children learn best that which they already know') so that success is guaranteed. Success breeds confidence and the desire to learn more.

The music used should always be of the best quality, initially one's mother-tongue. Kodály felt that 'Folksong is the school of good taste...those who develop a taste for what is good at an early age will become resistant later to what is bad.'

Most of the repertoire consists of natural children's singing games. Many of these originated in the street and playground – a repertoire, which sadly, many children do not know today. Children of all ages love these games; it is very gratifying to see mature, streetwise 11-year olds revelling in them and, through them, being allowed to be children again. At a later stage, composed songs and art music are also used – but always, the musical knowledge comes from the song material.

The voice is the primary instrument used in Kodály training. Singing has a profound effect upon the child's physical, social, emotional and intellectual development and is the most direct way of making a musical response. Not only is this instrument free and portable, but because it is part of our bodies anything learned through singing is learned more deeply and thoroughly. Learning through an instrument is an external skill, as the pupil makes something else make the sound; singing, an internal skill, is deeply personal as YOU make the sound. Singing is also vital for developing that essential part of a musician, the inner hearing. It is not possible to sing anything, which has not first been imagined in the inner ear; therefore singing proves that the music has been assimilated and understood. Kodály felt very strongly about this:

'A child who plays before he sings may remain unmusical for a lifetime. That is why we encounter so many skillful pianists who have no idea of the essence of music.'

Songs used in the early stages have a small range and simple rhythms. Many of the games and activities encourage solo singing, which is helpful for the teacher's assessment as well as breeding confidence in the child.

'Growlers' gradually learn to pitch accurately by singing on their own and imitating the teacher's voice. Incidentally, I have never found anyone (child or adult) who is unable to pitch a falling minor third, which is the first interval to be made conscious through solfa ('soh-me') – although I was challenged once by a four year old whose natural pitch for this interval was the E-C# below middle C! (He is now 10, in my choir and sings like an angel!)

Pentatonic music is used initially as it is easier to sing with good intonation without semitones. I find children who have a good pentatonic grounding learn the diatonic notes quickly and easily and their intonation remains good. Two-part work is an important part of the training; voice tunes with voice and the natural tuning enhances the pupil's perception of relative pitch and tonal functions.

Children first experience pulse, then rhythm; they are taught to differentiate **between the two before** they are introduced to **rhythm syllables** and **rhythm time names**. I have found using stick notation in the early years helps to clarify which part of the notation relates to the rhythmic element and which is pitch but you will find that once you are dealing with sounds that are longer than a pulse you require the note head as well as the 'stick' element.



STICK NOTATION

LEVEL ONE		
Name of note	Kodaly notation	Syllables and clapping suggestions
Quarter note		Ta (tah) <i>beat</i> <u>Clap</u>
Two eighths		Ti - ti (Tee tee) <i>two eighths,</i> <u>clap clap</u>
Half note		Two - oo (too-oo) <i>Half note,</i> <u>Clap move clasped hands to the right</u>
Dotted Half note		Thre - e - e <i>Half note dot</i> <u>clap move clasped hands to the right and then up to form a triangle</u>
Quarter rest	Z 	Sa (sah) <i>Rest</i> <u>Palms up or tap fingers lightly on shoulders</u>
Whole note		Fou - ou - ou - our <i>Whole note four beats</i>

An awareness of pitch (moving higher, moving lower, staying on the same pitch) is developed before the children begin solfa training. New pitches are gradually introduced and the children learn songs in various tone-sets. Solfa is learned with accompanying hand-signs, which provide a physical link with the sound heard and produced. Solfa not only expresses relative pitch but also the **tonal function of each note**. Hand-signs are a powerful tool in that they can also be used for the child to read from, thus quickly and easily reading new music or recognising known material. Music is always dealt with in phrases or motifs, never in single sounds or notes; this develops rhythmic continuity and a sense of the shape of the phrase.

The solfa



Children learn to read and write music initially with stick notation (the rhythm with solfa symbols underneath) and then on the staff. Stave reading is firstly done without a clef so that the children learn spatially the positions of the intervals without having to worry about sharps or flats. Gradually pitch names are introduced and eventually pupils learn to read in all seven doh positions.

Kodály's aim was to teach musical literacy to all. He saw literacy as the ability to '*...hear what you see and see what you hear...performance reveals whether the instrumentalist understands what he is playing.*'

What would a teacher do for a child who is having trouble learning to read? He/she would allocate more time to the child, trying different strategies in order to make a breakthrough – not say, 'Never mind you can't read, dear; let's make sure your maths is extra good instead'. Kodály felt that 'before we rear instrumentalists... we must first rear musicians'. How many more musicians we would rear if all children who are going to learn an instrument had a minimum of a year's Kodály training before they started, and continued this training alongside their instrumental studies!


Children who are taught Kodály thoroughly and systematically become joyful, rounded, confident musicians – not just instrumentalists.

Kodály tapped into the essence of music and of pedagogy: '*If, through the reading of music, a child has reached the stage where he is able to sing a small masterpiece in two parts with another child he has acquired a hundred times as much music than if he had thrashed the piano from sunrise to sunset. Many people are looking for the door to the treasury of music in the wrong places. They obstinately keep hammering on the locked gates and pass right by the open doors that are accessible to everybody.*'

How many of us – how many of our students and children – are still hammering on locked gates?

LESSONS FOLLOW A SET PATTERN

The Lessons/Sections include aspects of **preparation, presentation** and **practice**. It is important that this process is followed. Below is a plan for three weeks of instruction and a week of assessment for level 2.

Learning Tasks	Week 1	Week 2
Warmups	Hello Good Day Revise actions with the song Locomotor movement on the beat Bluebells Cockle Shells Partner activity	Welcome to Everyone (tune of the Canoe Song) Sing with beat in a large circle In canon - 2 concentric circles Add ostinato "get with the sound" This is 'preparing for "syn-co-pa"'
Rhythm Focus	Bluebells (practice) 1. Review rhythm 'the way the words go.' 2. Students derive rhythm on beat circles. 3. Discover identical rhythm phrases 1&3, 2&4 4. Pairs- set out the rhythm on beat charts.	Old Mother Witch (review z) 1. What song? Teacher hums tune. 2. Witch hats as beats; recall no sound on the beat is za . 3. Sing with the beats. Students derive rhythm
Game/Activity	Icka Backa Soda Cracker (prepare for stave notation) Circle formation /Pass the beat game.	Pass the Ball (tune of Bow Wow Wow) Game: passing a bear on the beat Start > x x x x \ / \ / \ / \ x x x x ←runs Game ends when all the team has had a turn.
Melodic Focus	Music Stave House (review copycats) Recall the copycats s-m and la is different. Apple Tree Apple Tree (present do) 1. Teacher sings on a neutral tone with pitch pattern. Students recall the song. 2. Sing in words, then solfa. <i>Where is there a sound that is not so mi or la?</i> Present do. 3. Represent the pitch pattern using magnet buttons on a simple stave. (IWB preparation)	Icka Packa S.Cracker (practice s-l-s, s-m-d) 1. What song? Rhythm set out above the stave. Sing and pitch pattern the song. 2. Students derive the solfa, write as syllables. 3. Choose students as notes: do - mi - so la. Teacher models tapping out the song. 4. In groups of 5 students take turns to be the teacher and tap out the song; all sing. 5. Groups present.
Enrichment	Little Mouse Be Careful (practice s-d) 1. Play the game 2. Add sung ostinato : s d s d up down up down 3. Transfer to metallophone. 	Conductor Game (perform beat on insts.) Brown Jug Polka 2 groups of 4 insts. contrasting tone colours play and swap with another group according to the conductor.
Integrated Activity	Australian Animals Wombat on a Surfboard	Kangaroo Skippy Roo (using different voices)
Songs/Rhymes	Hello Good Day Bluebells Cockle Shells Icka Packa Soda Cracker Apple Tree Apple Tree Little Mouse Be Careful Wombat On a Surfboard	-----> Add Welcome to Everyone Pass the Bear Kangaroo Skippy Roo

Learning Tasks	Week 3	Week 4
Warm ups	<p>Greeting “Hello” - assess pitch; Individual patterns</p> <p>“Hello Good Day” Locomotor movement on the beat Create new movements to show the beat</p>	<p>“Welcome to Everyone “</p> <p>“Rig a Jig Jig” Feel the difference between the meters of 2/4 and 6/8</p>
Rhythm Focus	<p>Practise: known rhythm patterns.</p> <p>Review: Here Comes a Bluebird</p> <p>Big Black Train</p> <p>Point: Match pictures with the song rhythms</p> <p>Apple Tree ; Icka Packa Soda Cracker Bluebells Cockle Shells; Little Mouse be Careful; Pass the Ball</p> <p>Reinforce: Guessing game-close eyes and listen for the rhythm. What song does it belong to?</p>	<p>Assessment</p> <ol style="list-style-type: none"> 1. Write the rhythm of Pass the Ball or Big Black Train on the beats. 2. Write the rhythm patterns you hear. 3. Match the song picture with its rhythm.
Game/Activity	<p>March March Soldiers</p> <p>Select a rhythm pattern to use as an ostinato for students to play on drums or tambour.</p>	<p>“Money and the Key” _</p> <p>(Practice s mm ss; s mm d)</p>
Melodic Focus	<p>Icka Backa Soda Cracker (Stave placement)</p> <p>Review: Sing in solfa as teacher points to syllables (from the previous lesson)</p> <p>Point: Students derive note placement on the stave lining up with the solfa syllables above.</p> <p>Reinforce: Pair work: Using stave charts and note heads, students make the song pattern.</p> <p>Sing and sign the song while one child points to the notes; swap over. Groups present;</p>	<p>Assessment</p> <ol style="list-style-type: none"> 1. Sing Icka Backa Soda Cracker in your head then repeat singing in solfa. 2. Write solfa syllables under the rhythm then place note heads on the stave. 3. Add rhythm stems to complete notation. (see assessment sheet attached)
Enrichment	<p>Dog and Bone Game</p> <p>Rhythms with known elements are set out in a row down the middle of the floor. Two teams of numbered students stand either side. A rhythm is played and then a number called. The two students with that number race to get the bone first. The team with the most bones wins.</p>	<p>Parachute games</p> <p>Rainy Weather (prepare s-m-r-d)</p> <p>Jelly On a Plate</p> <p>Going On a Lion Hunt (prepare ti-ka-ti-ka)</p>

Integrated Activity	Wally Wombat Shuffle (acapella singing) Create a song about an Aussie animal using known solfa d-m-s-l	Aussie Rock Create dance moves that imitate the way an Australian animal moves.
Songs/Rhymes	-----> Known songs from previous lessons Add Here Comes a Magpie March March Soldiers Wally Wombat Shuffle The Drover's Dream	-----> Known songs from previous lessons Add Rig a Jig Jig Money and the Key Rainy Weather, Jelly On a Plate Going On a Lion Hunt Aussie Rock

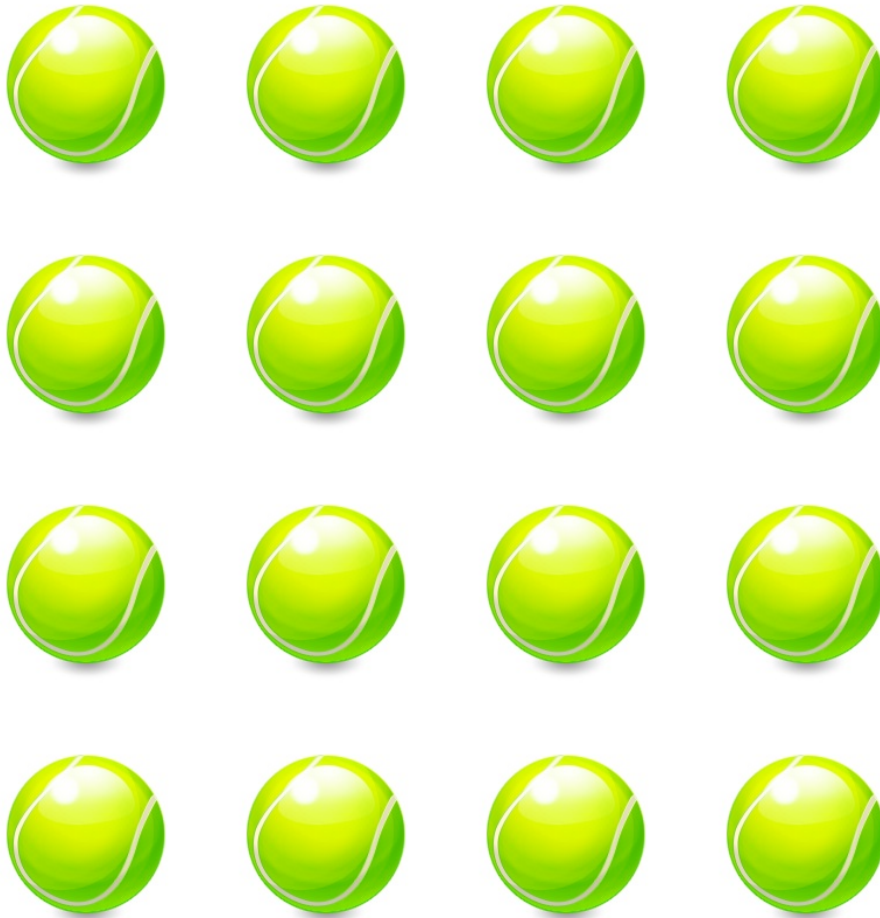
The lessons require the teacher to know the song material well and to take the time to prepare the aural awareness of this song material in students. The lessons sections can be implemented in parts making it possible to implement the whole of the content across a number of days, pointing to the 'musical language' and presenting it in many contexts in order to practice. Many schools require assessment of different learning areas to be completed and the assessment ideas presented here indicate the way in which assessment of the music literacy can be implemented. The assessment tasks should be able to be completed quickly and easily making it an efficient way of gaining a good indication of where the students are in their progress. Any simple songs that contain the musical language to be learned can be used.

The main focus of this approach is on acquiring music literacy through singing. The songs are learned initially through active participation in short games and rhymes. These types of children's game songs used to be a central part of the fabric of young children's classrooms. The lessons and assessment tasks celebrate active listening and students generate their own music – they read and write music efficiently.

Pass the Ball

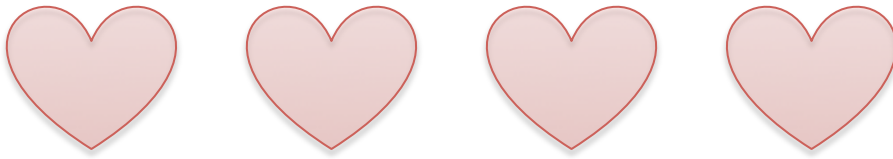
1. Write the rhythm of "Pass The Ball" on the balls! Using stick notation

I Π Z



2. Write the rhythm patterns that you hear once again using the stick notation

(a)



(b)



Icka Packa Soda Cracker

3. Write the solfa then place notes on the staff to make the pattern of the song.

□ □ □ □ □ □ | ♯

1
s
m
d

□ □ □ □ | | | ♯

1
s
m
d

4. Match the song pictures to the rhythms.



○ | | □ | ○ | □ | | ○ | | | ♯

○ | | | | ○ □ □ | |

○ □ □ □ □ ○ | □ | ♯ ○ □ | □ |

Learning Tasks	Week 3	Week 4
Warmups	<p>Solfa Round in 2 part canon</p> <p>Li'l Liza Jane ostinato (d s, l, s,) 'Go Eliza, go Eliza, go Eliza go Eliza Jane'</p>	<p>Four White Horses</p> <p>Clapping game in groups of 4</p> <p>Progressive variation with a drum tree.</p>
Rhythm Focus	<p>Tideo (present m)</p> <p>Review: Students recall song from hearing the rhythm clapped. All sing and clap rhythm</p> <p>Point: Students derive known rhythm. 'Do any beats have more than 2 sounds on them?' present tika tika</p> <p>Reinforce: Sing in rhythm names, repeat with verse 2 and 3. In pairs set out the rhythm of Tideo on beat grids.</p>	<p><u>Assessment</u></p> <p>Shores of Botany Bay/Accent</p> <p>Students use inner hearing to review the song; they mark where the accents fall on the lyrics of the song.</p> <p>Tideo/Rhythm Revise the rhythm quietly to yourself-write rhythm on the cup beats</p> <p>Rhythm dictation :</p> <p>Listen first then write the rhythm you hear 1 bar in $\frac{4}{4}$ time (challenge-2 bars)</p>
Game/Activity	<p>Dinah (aural practice m)</p> <p>Game circles of 6 with a centre person holding the ball. Pass the ball through the windows and</p>	<p>Jabberwocky</p> <p>Pairs: A runner, a writer. The runner goes to numbered rhythms displayed around the room and transmits a rhythm to their partner by clapping or using rhythm names.</p>
Melodic Focus	<p>Sportshed Key (Stave placement)</p> <p>Review: Sing in solfa and point to the syllables</p> <p>Point: Students derive note placement on the Stave spacing it according to the rhythm.</p> <p>Reinforce: Pairwork-using stave charts and note heads, students make the song pattern. One partner sings and signs while the other points to the melody. Swap over.</p>	<p><u>Assessment</u></p> <p>Sportshed Key</p> <p>Sing 'in your head' and follow stick notation</p> <p>Complete writing in the solfa syllables</p> <p>Place notes on the stave according to solfa</p> <p>Add rhythm stems to complete the song</p> <p>Bonus point for correctly set out lyrics</p>
Enrichment	<p>Dog and Bone (practise $\square \text{m} \text{z}$)</p> <p>Two teams lined up from 1- 10 stand facing each other. Rhythm cards are placed in a row down the centre. The teacher plays a rhythm and calls a number; the 2 students compete to collect the matching rhythm.</p>	<p>Aussies Go (aural prepare $\text{m} \text{m}$)</p> <p>Game; Two teams separated by hoola hoops held up in the middle of the room. Each team passes a soft ball around the group on the beat. At the end of the song the person holding the ball shoots for goal.</p>
Integrated Activity	<p>Conducting for anacrusis and accent in</p> <p>Shores of Botany Bay</p> <p>My Landlord</p> <p>Clapping game (anacrusis)</p>	<p>Dinky Di Aussie</p> <p>Call and response</p>
Songs/Rhymes	<p>-add</p> <p>Li'l Liza Jane</p> <p>Dinah</p> <p>My Landlord</p>	<p>-add</p> <p>Aussies Go</p> <p>Dinky Di Aussie</p>

Music Assessment Task - Term 2/2012

Name

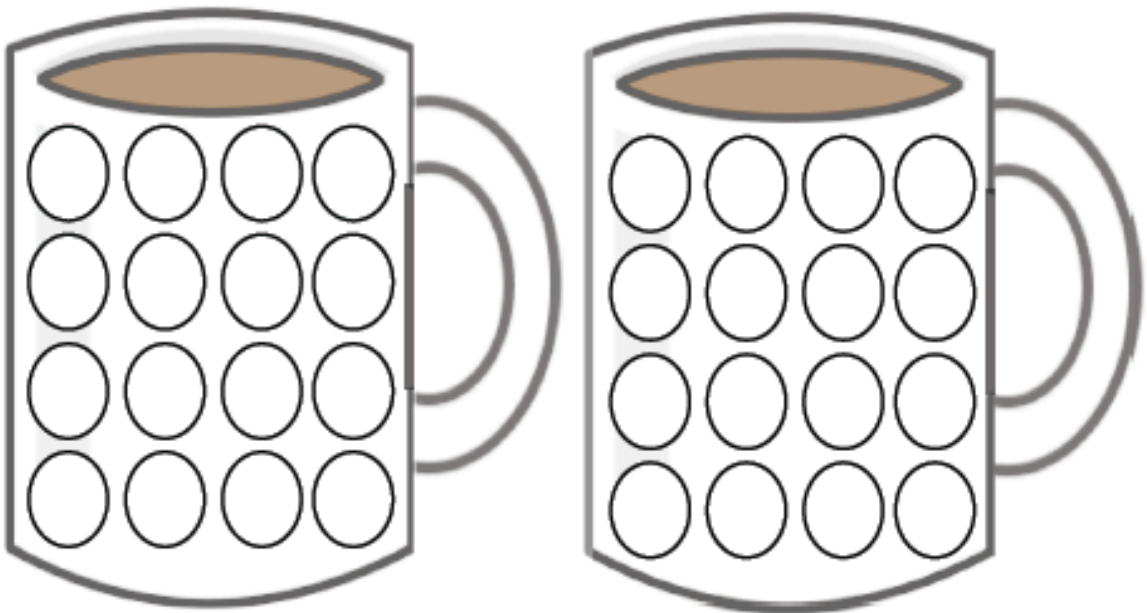
1. **Accent** Sing in your head and conduct the chorus of 'Shores Of Botany Bay' to find the 'accented' beats. Show the accent with a > under the syllable.



Shores Of Botany Bay

Fare-well to your bricks and mor-tar, Fare-well to your dir-ty lime
 Farewell to your gang-way and your gang plank, And to hell with your ov-er-time
 For the good ship Rag-a-muff-in she's lying at the quay,
 For to take old Pat with a shov-el on his back to the shores of Bot-an-y Bay

2. **Rhythm of Tideo**











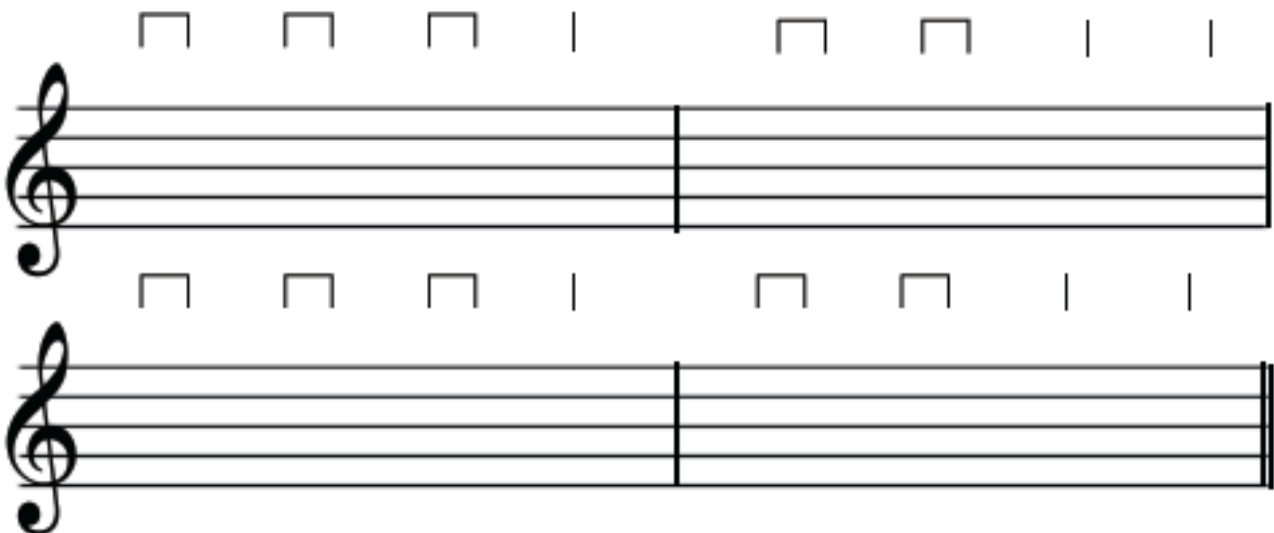
3. **Rhythm Dictation**

a)	e)
b)	f)
c)	g)
d)	h)

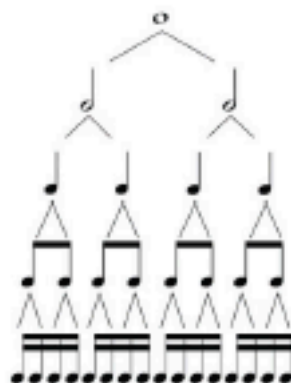
4. **Melodic patterns**

Write the solfa patterns that you hear

a) 	b) 	c) 	d) 
e) 	f) 	g) 	h) 

5. **Melody of 'Sportshed Key'**

6. **Create a rhythm**

Write 4 bars of rhythm in 4/4 time.
Make sure that there are 4 beats
worth of notes in every bar.



Whole note = Ta-aa-aa-aa

Half notes = Ta-aa

Quarter notes = ta

Eighth notes = ti ti

Sixteenth notes = Ti ka ti ka

