

Kodaly Level III

Preparation Day 2015

ITEMS TO DO BEFORE COMING TO ORIENTATION ON SUNDAY, MAY 31.

-46 songs on LEVEL III Target Song list (analyzed). Bring the songs to the Orientation. You will check them together at the Orientation on Sunday but will not turn them. It is imperative that the analysis is completed before Level III begins.

-2 long songs (Due Monday of Week 1 – see Syllabus for details)

-1 African American Song aurally collected and transcribed (Transcription, analysis and CD recording due Monday of Week 1 of Level III– see Syllabus for details)

-1 Folksong analyzed and its variant analyzed (Due Monday Week 1 – see Syllabus for details)

1. Song Analysis

- * Use attached Analysis Form

- * Complete Song Analysis portion of sheet (see Target Song List for Details – Pencil is OK)

- * Classroom Use, MM Marking, and CSP will be completed together during Level III

- * Royce will grade all of your analysis.

- a. All songs should be written in G do (**even songs that are la-based**). Only put sharps in key signature that are needed for melody.

- b. Staff Notation and Stick Notation must match: one phrase per line. If the staff notation is 4 phrases (4 lines), your stick notation will also be 4 phrases (4 lines.)

- c. Scale names – Pentatonic scale – the notes are in the pentatone, the scale is called the pentatonic scale (do pentatonic scale, re pentatonic, sol pentatonic and so on) ; an extension is “do pentatonic extended. (See *Harvard Dictionary of Music, Research and Retrieval* (Floice Lund p. 59) and *The Kodály Teaching Weave, Vol 2* (Epstein and Rappaport p. 22).

- d. Do your work neatly

e. **Omit this step** – Retrieval is based on Classroom Use information which is completed and discussed during Level III coursework.

f. **Omit this step – will do in class.** CSP and so on.

g. The authors of The American Methodology do not consider themselves a source, rather gatherers of songs. However, the American Methodology lists its sources in the back of the book. Those are primary sources and can be used.

h. Neatness counts as a point on the grading rubric.

i. Form: there should be a big letter for each phrase. Remember, if the original song is written as four phrases, our analysis will be written as four phrases. In Level III use Av as opposed to A' . On some songs, knowing the little parts of the form is important. Example from may be **A(a + b) B (a + c).**

2. Long Songs (Story Songs) Collection (2): Collect & analyze 2 long songs (5 verses or more, 2 minutes). Present 1 long song from memory (Ex. The Gypsy Rover, Dem Bones Gonna Rise Again, Stewball I or II, etc.) These need to be from a reliable anthology or source. These songs should have a Level III concept and be appropriate for 4th, 5th & 6th graders. Your presentation should be engaging, perhaps with props, performed in the style and intention of the original singer. You may have the music/lyrics in front of us; but your performance of the song will be most engaging if you sing from memory.

3. African American Song Presentation (1): Aurally collect, learn, transcribe, analyze & present 1 African American Song. This song should be totally new to you as opposed to being a variant of a song you already know, also have a level III concept. You can find recordings of songs on the Smithsonian Folkways website (www.folkways.si.edu) or Holy Names University website (<http://kodaly.hnu.edu/the-kodaly-center.cfm>). Listen to several songs (recordings are free, some cost .99 cents); find one that is appropriate for older students and you enjoy listening to; download and burn it to a CD; listen and transcribe the rhythm & melody in stick notation, then write on manuscript paper and add lyrics manuscript paper. **When you transcribe it, you will notate it in the performed key, and then transpose the staff notation to G do. Turn both staff notations in for checking.** Then you will analyze it as you have the other songs. Learn the song, create a Kodaly hook (transition – more about that in Level III], and present to the class. Turn in transcription, analysis and CD on the first Monday of class. It is easier to analyze a song sung by one person. It is most relevant and enjoyable if you aurally collect and analyze a song you think you will actually use in class. Remember – this needs to be a totally new song – not a variant of a song already collected or known.

4. Variant of a folksong (1): Collect and analyze a variant of a folksong. A variant is an alternate version of a folksong. Folksongs change as they are passed down from generation to generation. A variant should have two or more melodic or rhythmic differences (or a combination) to be considered a variant. This can be a variant from something you did in Level II or a Level III song, but not a Level I song. Make sure you cite your source on the analysis form. Analyze and turn in both versions of the song.

DURING CLASS

5. Art Music/Listening Lesson: This will be a Listening Lesson from Folk Songs to Masterworks. Students will teach a lesson straight from the book to the class. We had partners to teach a lesson with. There are some songs in this book which skip some steps. If you think you would add something to make your students understand it better, then add it. If you are trying to figure the lesson out with your partner and it doesn't make sense, call Susan. She is more than happy to talk through it with you.

6. Retrieval Document: Briefly talk about this & give example sheet. They do NOT need to start on this before classes begin. It is better if we discuss this in class. It works best to create a typed document for the retrieval system – it works well to work together in a google doc to complete. An Excel file is OK if you want like last year, but it is not required, as it does not show the information as well as the Retrieval List by Concept. The Retrieval will be organized by each concept on the Target Song List and in The American Methodology in the 4th and 5th Grade sections. See AM P. 115 – Fa songs are organized by turns – Retrieval Lists will also be organized by turns. For example: Under the element 'Fa' add subheadings *sfmrd* (this is a turn), *mfs*, *drmf*s, *r-f* and *f-r*. **Under each element heading or subheading you will list the song title, the rhythm list, tone set, the 'make conscious song', the 'new read or unknown song', and where to find each song (Folksong Collection, a specific book, etc.).** This retrieval should be for just Level 3 concepts and songs.

For example: See attached Retrieval Sheet Index Sample

It is very helpful to highlight the Make Conscious, and New Song to Read, to be more readily identifiable- 11:20 PMhis reminds you which song you will use for presenting the concept and which song you will save to teach after the concept is part of the student's conscious knowledge. Remember your retrieval is for YOU- make it something you will use! The rhythms and tone set are included for Level III Concept Target List songs. Add the rest of the Level III packet songs to your Retrieval under the correct element heading or subheading. Complete the Song Analysis and Classroom Use for these songs after completing Level III work. Remember to add your African American song, Long Songs, and Variant to your retrieval under the correct element.

7. Miscellaneous:

Level I & II songs and retrievals will not be checked or graded again in Level III.

Bring all of your folksong resources and buddy up with friends to find sources for ALL the songs. If it doesn't have the source listed, it is your job to find it. It's a good idea to stay in the room one day during lunch or stay after class as a group and look in all the resources you will have available to you to complete the 'source' section of your analysis forms. Divide and conquer! There are a couple of sources that are still unknown, so if you can't find the source say "still searching".

Citing a source - How to correctly cite your source on your analysis forms and your Bibliography: Author's Last name, First name. Title of book underlined. Publisher. Date published. Page number.

Sample: Johnston, Richard. Folk Songs North America Sings. Caveat Publishers. 1984. P. 164.

Online sources – find the same information and list it in the same manner, be sure to include enough

information so that you would be able to return to that site. (On-line is good because it can link to a performance, and challenging as the site may disappear.)

If you have to rewrite any notation because they are not in G do, only put an F# in the key signature if it is needed in the melody. Also, the songs in the Level III collection that are already in the Key of G and do not have an F# in the key signature are correct. Do not add an F# to the key signature. This is just the way folk music is!

There will be an orientation the Sunday before Kodaly Coursework starts. Your **African American transcription, 2 Longs Songs, and Variants** may be turned in at the Orientation or on Monday.

Practice finding and giving pitches from your tuning fork. This is imperative for successful Kodály inspired teaching! When presenting a lesson to the class: be short and sweet with your directions (few words to tell them ‘what’ to do; get to the singing or activity as quickly as possible); always prepare the singing of a song by counting or singing ‘ready and here we go’ (or something of your choice) **in tempo** and on the starting pitch; she loves it when you use your tuning fork to find pitch or to keep you on pitch; don’t ASK the students to do something (“Will you sing?”), just TELL them to do something (“Please sing”). If a song goes from do to sol as the first few notes, you should sing both of those notes as you are singing “Beat, beat, ready sing” or whatever words you sing to start them.

You will do a lot of collaboration on lesson plans and lesson presentation.

In Level III you will work a lot on rhythmic and melodic transitions to get you smoothly from one song to another in your lessons. She is a transition queen- you will learn so much from watching her! She will lead you in a lot of singing games and folk dances! ☺ When you analyze the songs, make sure you sing through them and have a good idea of the words. She will want you to leave your binder and come play, and hope that you know the words to the songs you analyzed the previous night (including additional verses).

In Level III you will extensively use The American Methodology, The Yearly Plan book, My Fourth Grade Music Book, My Fifth Grade Music Book, Folksongs to Masterworks. It is imperative that you OWN The American Methodology, The Yearly Plan book and at least one 4th & 5th Grade Music Books.

8. Gabor Solfege: Gabor is his usual self! (Lindsay –two years ago) You can expect sing-plays, singing 1 part, 2 hands solfa-ing other two parts. (Me –last year) We worked on lots of chromaticism, chords and chord progressions –especially in minor. Practice your “mi-fa minor 2nd, ti, -do minor second” thing. It comes back the first week and we had to sing intervals by ourselves. Gabor also gave us a pitch and asked us to sing down a minor 6th, or up a minor third... etc.

9. Shawn Chastain Conducting: Don’t fret! He is pretty laid back and this will be a low-stress class for you! You will do written critiques of each other. He videotaped us so that we could see ourselves which was helpful. You will use the music you are already singing in choir. You will conduct in small groups and for the whole class –you will get a lot of feedback.

Tips from last year’s Level 3 grads:

- 1) Get all your books ahead of time. You NEED to have your own Yearly Plans, American Methodology, Folk Songs to Masterworks, and at least one of the 4th or 5th grade music books.
- 2) Take notes directly in your American Methodology/ Yearly Plans
- 3) Level 3 is not the time to stray from the original - Susan will really focus on making sure you can teach the way it is outlined in the AM. When teaching your lessons, use as few words as possible. Get to the music making.
- 4) If you want individual feedback- set up a time to meet with Susan to see how you are doing, or how you could improve
- 5) Susan REALLY likes for you to KNOW the songs so she can focus on the games
- 6) Look through some of the “bonus” songs ahead of time so you are familiar with them as well
- 7) Susan will walk you through an in depth look at a few concepts – especially focusing on the Visual, Aural, and Kinesthetic preparation activities and the various practice activities, which you can then apply to the other concepts – she will not show you how to cover all the Level 3 concepts.
- 8) Until you turn the songs in, keep them in alphabetical order in your notebook so that you can find them quickly when you are going over them or analyzing them.
- 9) You may want to make copies of your African American Song, variants and long songs before turning them in for grading. That way, you can still enter them into the retrieval document in case they haven’t been graded yet and you haven’t gotten them back.

Items needed besides what was on the list to buy:

Level III Pedagogy & Research & Materials:

Post it notes

All of your books that could be a source for the songs you need to analyze.

Page protectors for all songs

2 Three ring binders (1/2 inch to 1 inch should be fine) or pocket folders with your name on them - for turning in your songs. You will turn several in every day.

You will also want a binder for you that has all of the other songs that you are not turning in.

Tuning fork

For Gabor:

Staff paper

Regular paper

For Shawn:

you’ll bring your choir music with you