

CHAPTER I

ANALYSIS

&

METHODOLOGY

INFORMATION

Kodály Level One

Methodology with Jo Kirk

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**Kodály Methodology
Level One
Wichita State University,
Wichita, Kansas**

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Course Description

An in-depth study of the Kodály methodology and approach to music education, with emphasis on its application and adaptability to American music education. Special consideration will be directed to:

- a.) the sequencing of concepts for "Levels" K through 1;
- b.) the development of practical teaching techniques (hand signs, solfege, rhythm duration syllables);
- c.) procedures of "Prepare, Present, and Practice;" and
- d.) the refinement of sight singing and ear training skills through relative solmization.

Objectives: the student will:

1. acquire an understanding of the historical and philosophical factors underlying the Kodály concept.
2. become acquainted with pentatonic scales in terms of relative solmization.
3. develop the ability to sing at sight by means of relative solmization.
4. develop musical and pedagogical competencies necessary for teaching a Kodály sequence K-1st.
5. collect, classify, analyze and systematize American folk songs with a view of application to various "Levels" K – 1st.
6. obtain knowledge and develop skills in the use of practical teaching techniques employed in the Kodály approach (hand signs, solfege, rhythmic duration syllables and solfa).

Requirements

1. Daily assignments
2. A collection of folk songs applicable for K – 1st concepts, (at least 25 in K and 25 in 1st.) Each song **(10 in Level I Handbook provided by instructor)** will be analyzed using the analysis form provided. The collection will be systematized for easy use. (simple retrieval system /song list)
3. Two lesson plans – a.) one demonstrating the "Preparation" of a concept and
b.) one demonstrating the "Practice" of a concept.
Student chooses the concept(s) K or 1st
4. Create (or purchase) a Visual Aid applicable for Level I concepts, K or 1st. (to be shared in class)
5. Peer Teaching – a.) Each Research Group will Team-Teach a "Prepare Lesson"
b.) Each Research Group will Team-Teach a "Practice Lesson."

Required Texts

1. Erdei, Peter. *150 American Folk Songs to Sing, Read and Play*
2. Eisen, Ann & Robertson, Lamar. *An American Methodology – An Inclusive Approach to Music Literacy Revised Edition.*

Supplemental Materials

1. Materials on reserve in the library
2. Materials supplied by the instructor
3. Choksy, Lois. *The Kodály Context - Creating an Environment for Musical Learning*
4. Choksy, Lois. *The Kodály Method - Vol. 1, Third edition.*
5. Locke, Eleanor. *Sail Away: 155 American Folk Songs*
6. Forrai, Kati. *Music in Preschool*
7. Heath, Carol. *The Song Garden, Books 1 & 2*
8. Heath, Carol. *The Song Garden Games and Activities – Teacher's Manual.*

How does Kodály help the Teacher?

1. Organization!
 - P.P.P, year-long plans, song lists, retrievals
2. Ethnomusicology
 - You become your own music historian
 - You research your own material
3. Music Theorist
 - You analyze your pieces rhythmically, melodically, modally, and categorically. ONLY THE HIGHEST QUALITY PIECES GET SELECTED TO TEACH MUSICAL CONCEPTS!
4. Musicianship
 - Challenged to become a more independent singer; rely on your voice alone to sing in tune.
 - Learn how to dictate melodic and rhythmic examples, how to hear the different tonalities of different scales, how to sight-read confidently.

How does Kodály Help the Student?

1. Greater internalization/understanding of material through appropriately sequenced lesson plans!
 - Doing before discussing
 - Going from known to unknown (example: chant to singing)
 - Prepare/Present/Practice
2. Literacy!
 - Literacy is practiced through use of solfege, sight-singing, hand signs, etc. (known-unknown)
3. Joy!
 - Students explore and discover music through play (singing games, “mystery songs,” etc.)
4. Pacing!
 - Classes are structured to keep the students constantly engaged
 - Transitions from one activity to the next are seamless, weaving musical concepts together
 - Lessons are carefully scripted to maximize student learning and potential
5. Singing!
 - Singing is integral to each lesson
 - In-tune singing is a primary goal and focus of the Kodály educator (accomplished through presenting developmentally appropriate material that is in a suitable range, sight-singing, etc.)

Your Name _____

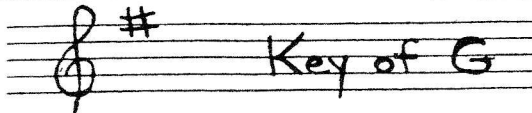
CSP = _____

MM = _____

Assignment: Research Concept
_____ RESEARCHED

TITLE of SONG

Staff Notation - Treble Clef - In the Key of G – Traditional Time Signature, Written 1 phrase per staff,
Words under notation. MUSICAL WRITING must be NEAT and NOT SQUASHED!!



Tonic Solfa Includes:

Time Signature Bar lines

Stick Notation Solfege

Write in "phrase" form

(Make sure the stick notation and solfege are not crowded. Use the back if necessary.)

ANALYSIS – LEVEL I

Tone Set: Write Solfege from **lowest to highest**.
Circle the tone on which the song ends. (Tonic)

Scale: See Kodály Sequence Scales on page 4

Melodic Patterns: Patterns must be **4 BEAT in LENGTH**

1. Beginning pattern
2. Patterns that hold the "NEW" concept
3. Repeated patterns
4. Unusual or wide intervals
5. Cadences
6. Patterns that hold the "hardest" concept

Melodic Concept Level: Write the Hardest Concept and
and it's "Sequence Level" in the blank

Isolated Melodic Concepts: K-1 Melodic Concepts that
that *have a STRONG presence* (repeated) in a song
with harder melodic concepts, 2 – 8 Levels

Rhythms: Identify all rhythms used in the song. They
MUST be written in WHOLE BEAT PATTERNS.

Rhythmic Patterns: Patterns must be **4 BEAT in LENGTH**
First phrase, interesting rhythms and last phrase.
Anacrus MUST be shown with a bar line following it.

Rhythmic Concept Level: For Level I concepts, enter K or 1
and Concept. For upper Level concepts enter Level #
and concept

Isolated Rhythmic Concepts: K-1 Rhythmic Concepts that
that *have a STRONG presence* (repeated) in a song
with harder rhythmic concepts, 2 – 8 Levels

Form: Phrases written in CAPS: A B
Motives written in lower case: a b a c
Variations use subscript "v"
Motive & Phrase written $\frac{a}{A} \frac{b}{Av} \frac{c}{Av}$

Rondo Form = ABACADA
Song Form = AABA

Meter: Traditional Time Signature &
Number over "Beat Note"

Game: "Classification of Game" (p10)
Game directions on back of form

Origin/Words: History, State, Country
Definition or "problem" word

Other Elements: **K CONCEPTS go here!!!**
AND Concepts not on analysis form ie: Tempo,
repeat sign, dynamics, phrase, etc. Instruments,
Literature, ostinato, Orff accomp.

Source: List Book Title, Author, page

Principle Concept Use: *Your Brain on Kodály!*
Identify Hardest Melodic Concept & Level
Identify Hardest Rhythmic Concept & Level
Identify K & 1 "Isolated Concepts & Level"

SCALE EXAMPLES

MAJOR – The song ends on “do”
and the seventh degree of the scale
(ti) is present.

MINOR – The song ends on “la”
and the second degree of the scale
(ti) is present.

PREFIX

Bi - 2

Tri - 3

Tetra - 4

Penta - 5

Hexa - 6

SUFFIX

Tone – skips in tone set

Chord – steps in tone set

BITONE

m s

d s

BICHORD

s l

d r

TRITONE

m s l

TRICHORD

d r m

TETRATONE

d r m s

TETRACHORD

d r m f

PENTATONE

d r m s l

r m s l d'

m s l d' r'

s, l, d r m

l, d r m s

EXTENDED PENTATONE

d r m s l d' or s, l, d r m s

r m s l d' r'

m s l d' r' m'

s, l, d r m s

l, d r m s l

PENTACHORD

d r m f s

HEXACHORD

d r m f s l

MAJOR

d r m f s l t d'

NATURAL MINOR

l, t, d r m f s l

MELODIC MINOR

l, t, d r m f# s# l = ascending

l s f m r d t, l, = descending

HARMONIC MINOR

l, t, d r m f s# l

















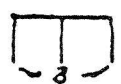


ABSOLUTES

Upper case letters

SOLFEGE

Lower case letters

RHYTHM DURATION SYLLABLES

								
ta	ti ti	ta rest	ta-o	ta-o-ah-o	ta-o-ah	syn-CO-pah		
								
ti rest	ta-um-ti		ti-ta-um	ti-ri-ti-ri	ti-ti-ri	ti-ri-ti		
								
tri-pol-ti	tim-ri	ri-tim						








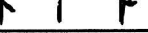
A KODÁLY SEQUENCE

Wichita State University








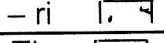
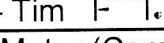
Level I

<u>KINDERGARTEN</u> *conscious learning	
1. Pitch Exploration - high/low	10. Tone Color as Different Sounds*
2. Speaking vs. Singing Voice*	11. Rhythmic & Melodic Movement
3. Match pitch	12. Keeping a Steady Beat
4. In-tune Singing	13. Rest as Silence
5. Question/Answer	14. Rhythm - "the way the words go"*
6. Fast/Slow*	15. Identify Beginning rhythms of song
7. Soft/Loud*	16. Identify Similar melodic beginnings
8. Identify High and Low Sounds*	17. Inner Hearing
9. Prepare "s-m" with body movement	18. SIMPLE Ostinato (advanced!)
<u>FIRST GRADE</u>	
<i>RHYTHM CONCEPTS</i>	<i>OTHER LEARNING</i>
1. Beat	1. Phrases
2. Beat as Ta =	2. Tempo
3. Divided beat as Ti-ti =	3. Dynamics
4. Rhythm	4. Repeat Sign
5. Beat of Rest, Ta Rest = Z	5. Rhythmic Form
6. 2 Beat Meter 2/Ta	6. Ostinato - rhythmic
All above rhythmic learning includes reading and writing procedures	7. Accent > feeling of stronger beat
	8. Bar line
	9. Double Bar Line
<i>MELODIC CONCEPTS</i>	10. Measure
1. High and Low	11. Staff
2. sol - mi (s-m m-s)	12. Stem and Beam
3. Melody	13. Crescendo/Decrescendo
4. la (all combinations with s and m)	14. Interval - s m s l m m s s m l
	15. Ostinato – melodic
	16. Prepare do for level II
	17. Play Party Games
	18. Tone Color
	19. Simple Improvisation

Level II

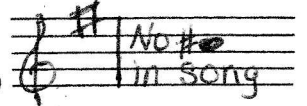
<u>Second Grade</u>	OTHER IMPORTANT SKILLS FOR CONTINUED PRACTICE
<i>RHYTHMIC CONCEPTS</i>	1. Phrase
	2. Form
1. Review Past Rhythmic Concepts	3. Meter
2. 2 Beat Note - Ta-o (half note) 	4. Strong Beat/Weak Beat
3. Half Note Rest 	5. Barlines/Measure/Double Barlines
4. 4 Beat Meter 4/Ta 4/4	6. Accent
5. Ti-ri-ti-ri 	7. Repeat Sign
	8. Staff
	9. Stems and Beams
	10. Tone Set
	11. Tonal Ladder
<i>MELODIC CONCEPTS</i>	12. Rhythmic/Melodic Form
	13. Ostinato
1. Review past melodic concepts	14. Crescendo/Decrescendo
2. <i>la</i> in smlsm patterns	15. Conducting 2, 3, and 4 beat patterns
3. <i>do</i> (all combinations with m s l)	16. Tempo
4. <i>re</i> (all combinations with d m s l)	17. Dynamics
5. <i>do</i> Pentatonic	18. Intervals of pentatonic scales
	19. Rhythm Names (quarter, half, whole)
	20. Part Singing
<u>Third Grade</u>	<ul style="list-style-type: none"> • Rhythmic Ostinato-known elements • Melodic Ostinato-known elements
<i>RHYTHMIC CONCEPTS</i>	<ul style="list-style-type: none"> • Canon Singing • Two Part Ostinato • Partner Songs
1. Review past rhythmic concepts	
2. 3 Beat Note - Ta-o-a (dotted half note) 	
3. 3 Beat Meter 3/Ta 3/4	21. Tie & slur
4. Ti - ti-ri 	
5. Ti-ri - ti 	
4. Split tis 	
5. Syn-CO-pa or ti-TA-ti 	
<i>MELODIC CONCEPTS</i>	
1. Review past melodic concepts	
2. Absolute Note Name <ul style="list-style-type: none"> • Using Keys of G, F, & C First <i>la sol mi</i> Then <i>do re mi</i>	
3. <i>do'</i> (all intervallic combinations)	
4. <i>la</i> , (all intervallic combinations)	
5. <i>sol</i> , (all intervallic combinations)	
6. Extended <i>do</i> Pentatonic	

Level III

<u>FOURTH GRADE</u>	<i>Other Important skills for continued practice in Level III</i>
<i>RHYTHMIC CONCEPTS</i>	1. Listening to I & V chords
	2. Harmony
1. Review past rhythmic concepts	3. Triad
2. Four Beat Note – Ta-o-a-o (Whole Note)	4. Variation
3. Whole Rest (4 beat rest) 	5. Sequence
4. Ti Rest (Half Beat Rest) 	6. Mood & Style
5. Tam- ti I. 	7. Multicultural Music
6. Ti - Tam 	8. Modes
	<u>Major Like:</u>
<i>MELODIC CONCEPTS</i>	a.) Mixolydian
	Comparative d r mf s l tb d
1. Review past melodic concepts	Diatonic s, l, td r mf s
2. <i>la</i> Pentatonic	b.) Lydian
3. <i>sol</i> Pentatonic	Comparative d r m f#s l td'
4. <i>fa</i>	Diatonic f s l td' r' m'f
5. Half Steps and Whole Steps	
6. <i>do</i> Pentachord	<u>Minor Like:</u>
7. <i>do</i> Hexachord	a.) Dorian
8. Flat Bb	Comparative l, t,d r m f#s l
	Diatonic r mf s l td r
	b.) Phygian
<u>FIFTH GRADE</u>	Comparative l,tb, d r mf s l
	Diatonic mf s l td' r' m'
<i>RHYTHMIC CONCEPTS</i>	9. Mixed Meter (2, 3, 4 combinations)
	10. Part Singing
1. Review past rhythmic concepts	• Two Part Singing
2. Anacrusis (Up Beat) – quarter,  eighth,  and paired eighths 	• Four Part Canon – major/minor
3. Tim – ri 	
4. Ri – Tim 	
5. 6/8 Meter (Compound Meter)	
6. Rhythms in 6/8 Meter	
<i>MELODIC CONCEPTS</i>	
1. Review past melodic concepts	
2. <i>re</i> Pentatonic	
3. <i>ti</i> ,	
4. <i>la</i> Pentatonic	
5. F Sharp	
6. <i>ti</i>	
7. Major Scale	
8. Minor Scale	

RESEARCH & ANALYSIS TIPS

General Tips

1. Write in **INK**.
2. **Your name** must appear on each analysis page and on homework assignments.
3. Be familiar with **Jo's Collection**. You **cannot duplicate** content.
4. **Research assignments** must be labeled - top right hand corner.
5. **Staff notation:**
 - a. Notes above line 3 - stems go down on the left
 - b. Notes below line 3 - stems go up on the right
 - c. Notes on line 3 - stems help the eye to read the melodic line
6. **Solfa** (drm sl) is written in **lower case letters**.
Absolutes (ABC's) are written in **upper case letters**.
7. Write all songs in the **key of G** for easier analysis.
(Forrai – Key Signature “looks like” G BUT actually Key of D... song doesn't have a C#)

8. **Write song** in phrase form = one phrase per staff. If this is not possible write in the breath marks to aid in **form analysis**.
9. Use **Primary (basic/fundamental) Resources** for your folk song research.
Use required text books and book in resource room. Do not use series books.
10. **Form** -Please **do not use** “Through composed” for **form** - Example - “Tinker Tailor” - look through the eyes of a child.
11. **Games** are to be written on the back of the analysis form.
Each song should have something “to do!”
12. **Retrieval Rubric (grading sheet)**
 - a. Write **Title of song** at the bottom of the form
 - b. Write **name** on each form
 - c. Rubric **MUST be kept** with analysis page for grading purposes.
13. **Song Analysis** will be graded once.
Corrections on the analysis sheet **must be made** prior to handing in the Final Song Collection.
14. **Class Notes - “hint”** - Many of the games and activities experienced in class can be added to your collection. Use the **margin in your notebook** to mark a quick “look and find” guide/index for later use.
15. Purchase 3 ring binder and page protectors for song collection.

Analysis Tips

1. **Tone Set** - write the tone set from lowest to highest note - d r m s l
2. **Circle** the tone on which the **song ends**.
3. **High do and above** are marked with an **octave mark** - top right of the letter – d'
4. **Low ti and lower** are marked with an **octave mark** - bottom right of the letter – t,
5. **Rhythms** are collected in complete beat units.
1 complete beat unit = ♪ NOT ♪ - this is only ½ beat
6. **Melodic & Rhythmic Patterns** must be separated by a DASH
7. The quarter rest is written as a **Z** in stem notation (Tonic Solfa).
8. Song material that is good for Level I concepts might have a higher level concept included in the song.
9. Each concept must be identified under **Principle Concept & Level** use.
10. Always fill in the **Source** line with
 - a. Title of Book
 - b. Author
 - c. Page on which the song is found
11. Homework to be handed in must be placed in a folder or 3 ring binder.

Classification of Games

Circle	Free Exploration
Line	Finger Play
Stationary	Action Song
Traveling	Partner Game
Seated	"It"
Standing	Chase Game
Random	

Rubric for Assessment K-1 Steady Beat

- Advanced Proficient - Consistently plays, walks, claps, moves to a steady pulse and can verbalize what is being done.
- Proficient - Frequently plays, walks, claps, moves to a steady pulse and can verbalize fairly accurately what is happening.
- Partially Proficient - Sometimes plays, walks, claps, moves to a steady pulse but tries frequently and has to have encouragement to verbalize the concept.
- Developing - Rarely plays, walks, claps, moves to a steady pulse but tries sometimes and has difficulty in verbalizing concept.

Kodály Terms

1. P.P.P. - A concept plan for Preparing, Presenting, and Practicing a concept.
2. Retrieval - The process of analyzing a folk song rhythmically, melodically, and conceptually.
3. Song List - The organization of song context by concept for each grade level (Retrieval System Index).

Table 1 Observable Characteristics Indicative of Modality Strength

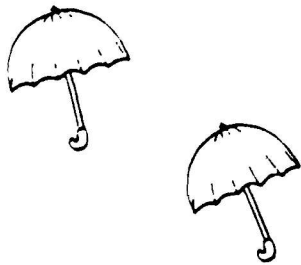
	Visual	Auditory	Kinesthetic
Learning Style	Learns by seeing; watching demonstrations	Learns through verbal instructions from others or self	Learns by doing; direct involvement
Reading	Likes description; sometimes stops reading to stare into space and imagine scene; intense concentration	Enjoys dialogue, plays; avoids lengthy description; unaware of illustrations; moves lips or subvocalizes	Prefers stories where action occurs early; fidgets when reading, handles books; not an avid reader
Spelling	Recognizes words by sight; relies on configuration of words	Uses a phonics approach; has auditory word attach skills	Often is a poor speller; writes words to determine if they “feel” right
Handwriting	Tends to be good, particularly when young; spacing and size are good; appearance is important	Has more difficulty learning in initial stages; tends to write lightly; says strokes when writing	Good initially, deteriorates when space becomes smaller; pushes harder on writing instrument
Memory	Remembers faces, forgets names; writes things down, takes notes	Remembers names, forgets faces; remembers by auditory repetition	Remembers best what was done, not what was seen or talked about
Imagery	Vivid imagination; thinks in pictures, visualizes in detail	Subvocalizes, thinks in sounds, details less important	Imagery not important; images that do occur are accompanied by movement
Distractibility	Generally unaware of sounds; distracted by visual disorder or movement	Easily distracted by sounds	Not attentive to visual, auditory presentation so seems distractible
Problem Solving	Deliberate; plans in advance; organizes thoughts by writing them; lists problems	Talks problems out, tries solutions verbally; subvocally; talks self through problem	Attacks problems physically impulsive; often selects solution involving greatest activity

Table 1 (continued)

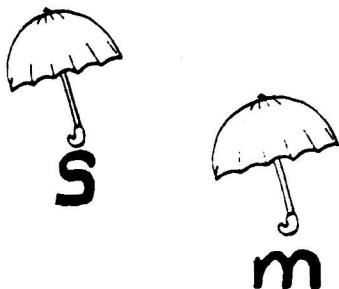
	Visual	Auditory	Kinesthetic
Response to Periods of Inactivity	Stares; doodles; finds something	Hums, talks to self or others	Fidgets; finds reasons to move; holds up hand
Response to New Situations	Looks around; examines structure	Talks about situation; pros and cons what to do	Tries things out; touches, feels, manipulates
Emotionally	Somewhat repressed; stares when angry; cries easily, beams when happy; facial expression is a good index of emotion	Shouts with joy or anger; blows up verbally but soon calms down; expresses emotion verbally and through changes in tone, volume, pitch of voice	Jumps for joy; hugs, tugs, and pulls when happy; stamps, jumps, and pounds when angry; stomps off; general body tone is a good index of emotion
Communication	Quiet; does not talk at length; becomes impatient when extensive listening is required; may use words clumsily; describes without embellishment; uses words such as see, look, etc....	Enjoys listening but cannot wait to talk; descriptions are long but repetitive; likes hearing self and others talk; uses words such as listen, hear, etc...	Gestures when speaking; does not listen well; stands close when speaking or listening; quickly loses interest in detailed verbal discourse; uses words such as get, take, etc....
General Appearance	Neat, meticulous; likes order; may choose not to vary appearance	Matching clothes not so important; can explain choices of clothes	Neat but soon becomes wrinkled through activity
Response to the Arts	Not particularly responsive to music; prefers the visual arts; tends not to voice appreciation of any kind, but can be deeply affected by visual displays; focuses on details and components rather than the work as a whole	Favors music; finds less appeal in visual art, but is readily able to discuss it; misses significant detail, but appreciates the work as a whole; is able to develop verbal association for all art forms; spends more time talking about pieces than looking at them	Responds to music by physical movement; prefers sculpture; touches statues and paintings; at exhibits stops only at those in which he/she can become physically involved; comments very little on any art form

STEPS TO MUSICAL WRITING

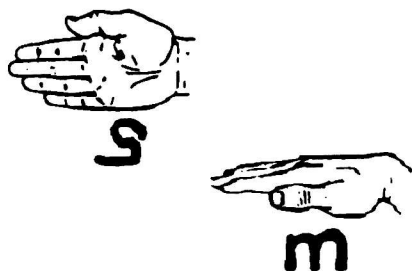
1. PICTURES



2. PICTURES & LETTERS



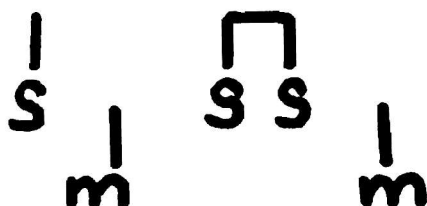
3. HAND SIGNS



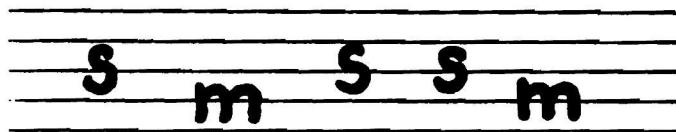
4. LETTERS ALONE

S m S S m

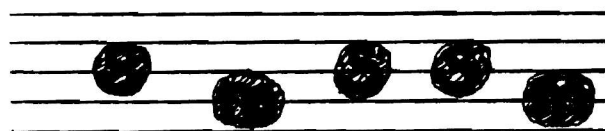
5. LETTERS & RHYTHM



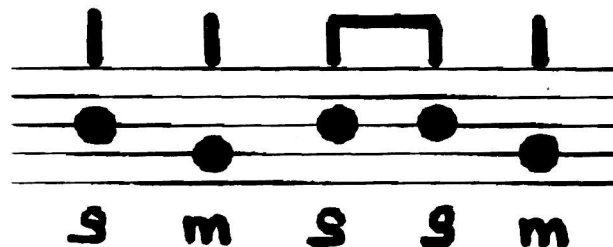
6. LETTERS ON STAFF



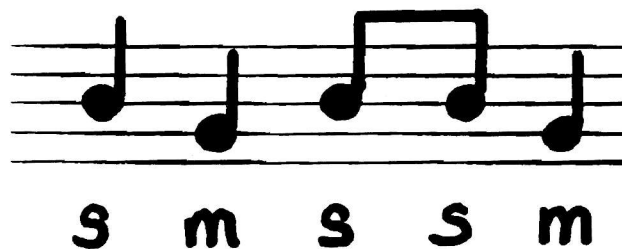
7. NOTEHEADS OVER LETTERS



8. RHYTHM ABOVE NOTEHEADS



9. NOTEHEADS & RHYTHM ON STAFF



10. NOTEHEADS, RHYTHMS, & DO CLEF



PLANNING LESSONS

GETTING STARTED

1. Decide which musical element(s) you want to teach.
2. Choose songs, games and verses that use this musical element.
3. Prepare lessons that include this repertoire.

PARTS OF A LESSON

1. WARM-UP

A song that will be easy and fun; something the children already know. This is a good place for name songs.

2. PRACTICE

Songs or verses that practice an element that has already been introduced. This can fill one or more segments of the lesson.

3. PREPARATION

Songs or verses that prepare the children for a concept that will be brought to the conscious level later.

4. SKILL BUILDING

Songs, verses or activities that develop such skills as inner hearing, creativity, timbre identification and playing simple instruments.

5. INDEPENDENT SINGING

Provide opportunities for children to sing individually.

6. GAMES

Play at least one game in each lesson.

7. MAKING CONCEPTS CONSCIOUS

After concepts have been prepared through songs, games and verses, teach/label the concept plus any appropriate symbols and vocabulary. Concepts will be made conscious in only some lessons.

8. ENDING

Sing a song for the children to listen to or play a song on a simple instrument like a recorder. A good ending can also be a song the children especially like or a counting out song or verse that will dismiss the children one at a time.

Music: A Resource For the Montessori 3-6 Classroom. Dr. Nancy Lineburgh ©1994. Used by Permission.

BUILDING A LESSON

1. Choosing elements to work on in the lesson:

Practice: BEAT

Preparing: HIGH AND LOW

2. Choosing songs, games, verses and activities for beat and high and low:

BEAT: Star Light

Bee, Bee

HIGH AND LOW: My Little Rooster

Puppet activity

3. Preparing the lesson:

WARM-UP

I Like Mary (Name song)

PRACTICE

Star Light (Beat)

Bee, Bee (Beat)

PREPARATION

My Little Rooster (High and Low)

Puppet that talks high and low

SKILL BUILDING

Ida Red (Creativity)

INDEPENDENT SINGING Where, oh Where

GAMES

Where, oh Where

Here Comes a Bluebird

ENDING

My Little Rooster (High and Low)

4. Determining the order of the chosen repertoire for the lesson:

1. I Like Mary

2. Star Light, Star Bright

3. Where, oh Where

4. Puppet for high and low

5. Bee, Bee

6. Ida Red

7. Here Comes a Bluebird

8. My Little Rooster

Alternate more active with less active work.

Lesson Plan

Grade

1. Choosing elements to work on in the lesson:

Practice: _____

Preparation: _____

2. Choosing songs, games, verses and activities for the elements you have chosen:

_____	-	_____
Practice		Repertoire

_____	-	_____
Preparation		Repertoire

3. Preparing the lesson:

WARM-UP _____

PRACTICE _____

PREPARATION _____

SKILL BUILDING _____

INDEPENDENT SINGING _____

GAMES _____

ENDING _____

4. Determining the order of the chosen repertoire to alternate more active with less active work:

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

GRADE _____

DATE _____

PROCEDURE:

MATERIALS

OBJECTIVES:

	PREPARE	PRESENT	PRACTICE
RHYTHM			
MELODY			
FORM			
HARMONY			
INNER HEARING			
READING			
WRITING			
IN TUNE SINGING			
GAME			
MISCEL.			

SONG MATERIAL:

GRADE First Grade

DATE 11-4-10

MATERIALS: Autoharp
Dog Puppet, CD Sp#14 EK, Pop Cycle Sticks
Popsicle Sticks

OBJECTIVES:

	PREPARE	PRESENT	PRACTICE
RHYTHM	Z		Ti-ti
MELODY	H/L		
FORM	EK= AB		
HARMONY			2 groups TA & TI-ti
INNER HEARING			X = Bird Bird
READING			Ta & Ti-ti
WRITING			Ta & Ti-ti
IN TUNE SINGING	X		
GAME			Paige's Train
MISCEL.			F/S

SONG MATERIAL:

1. Paige's Train - F/S
2. Bow Wow Wow - Z
3. Blue Bird Blue Bird - inner hearing
4. Ersko Kolo - Form AB
5. Blue Bells Cockle Shells - Ta & Ti-ti
6. Leather Wing Bat - Listening
7. Hello How Are You - Greeting
8. Two Little Dicky Birds - H/L voice

PROCEDURE:

Greeting: Hello How Are You

Brief description - "DO" - standing mvt.

Transition - story line for now = (Article 17) late

Prepare Z: Bow Wow Wow

Word for Word how you will teach Song
and Game by ROTE.

Transition

Practice Ti-ti: Blue Bells Cockle Shells

Brief: Write rhythm with Popsicle Sticks -
Sing rhythms - divide Ta & Ti groups
Create own 4 beat rhythm pattern with popsicle
sticks

Transition

Form AB: Ersko Kolo

Brief description: "DO" dance

Transition

Melody H/L: Two Little Dicky Birds

Jack = Low voice

Jill = High voice

Transition

Practice Skill F/S: Paige's Train

Autoharp indicates Fast or Slow

Movement to Fast/Slow

Transition

Inner Hearing: Blue Bird Blue Bird

Only sing Blue Bird - inner hear the rest

Play Game

Closing - Listening Song:

Leather Winged Bat

Level One Sample Lesson Plan

Student's Name _____ Current Kodály Level _____

Grade: 1st

Prepare: I

Present:

Practice: s-m

Concepts/Skills	Prepare	Present	Practice
Rhythmic			X indicate which rhythms I titi Z
Melodic	la		X should indicate which melodic patterns smssm
Form			
Independent Singing			X
Inner Hearing			
Part Work			
Inner Hearing			
Reading			s-m
Writing			s-m
Listening			
Game			X
Miscellaneous	phrase		

Musical Materials:	Concept Focus:	Materials needed:	Objective/Standard
Down by the Station	list concept focused on in song	colored scarves	
What's Your Name?		Teddy Bears Picnic (book)	
See Saw notation		individual staff boards	
Morse code game		individual bags of checkers	
*We Are Dancing in the Forest		train whistle	
"Teddy Bear's Picnic" book		book	
Teddy bears skipping in the forest activity			
*Teddy Bear			
My Hands Are Hanging at My Side			

*indicates NEW SONG

Level One Sample Lesson Plan (cont.)

Lesson Procedure

Part of Lesson	Song/Activity (Materials)	Procedure
Warm Up	Down by the Station (train whistle)	Kids (how about "children, class, students?) walk into room and around in a circle. Change direction at end of phrase when T. blows train whistle. (All sit) T: "What are we doing with our feet when we do our choo-choo train songs?" (Kids: "Keeping the steady beat!")
Greetings	What's Your Name	Cute name game in which kids sing s-m-l solos.
Transition		T: "I have this one song stuck in my head and I can't get it out! It's driving me crazy because I can't remember any of the words or what the song is! Maybe you can help me remember." T. loses the melody of See Saw.
Practice of s-m	Notation of s-m (white boards and checkers)	Kids id song as See Saw. T. puts a fun picture of a See Saw on the board T: "Oh, yes! But I still can't remember the words. Could you sing it for me? (All sing). Does this song have s and m in it? (Kids: Yes!) Can your hands sing the song for me? (Kids sign s-m in the air). You know, it really helps me remember songs better if I also know the rhythm patterns of the song. Could you help in figure out the ta and ti-tis in "See Saw?" (Class sings song with ta and ti-tis as T. writes rhythm on board) Write ta and titis here Children could have this page in their "music books" and do the writing along with the T. You could also have the children come to the board and write the rhythm (over the beat dots-if you have enough time to do so.) T: "Is this right? Let's check" (All sing the ta and ti-tis). "Wonderful! You are such accomplished musicians! Now let's see if you can figure out the s-m patterns."

Part of Lesson	Song/Activity (Materials)	Procedure
		<p>(Class sings and signs the s-m patterns. T. model writing in the first couple of beats, and then kids come to the board and write the patterns.)</p> <p>Write s and m under the notes here.</p> <p>Great Idea...I think I'd save this step for the next day. The top two steps might take a while....especially if they are writing.</p> <p>T: "Wow!! You are so smart!! I wonder if you can notate s-m on the music staff?"</p> <p>(T. sings the directions of having the kids come up and grab a staff white board and a bag of checkers)</p> <p>T: "All right. Let's put s on the third line of the music staff. If s lives on a line, where does m live? (kids--on the line below it). Let's have a contest to see how fast we can notate the first phrase of See Saw."</p> <p>(Kids notate phrase one on individual boards, one kid notates on board in front of class, entire class sings to check work. Do the same for phrases 2)</p> <p>T: "Thank you! Now I think I will be able to remember how See Saw goes now that you've helped me with the rhythm and melody. _____ and _____ would you please collect the boards and checkers?"</p> <p>(As materials are being collected, T. signs s-m patterns without singing. The children sing and sign the patterns back. T. models making it funny! Then individual kids come up and conduct the class. Have them all stand up to get them moving a little and to facilitate being hammy! Have fun!!)</p>
Transition		<p>T: "I was walking home yesterday and I decided to take a shortcut through the forest. You know what I saw? I saw a wolf dancing! _____, would you please be my dancing wolf?"</p>
Preparation for la: We Are Dancing in		<p>Children play this game.</p>

Part of Lesson	Song/Activity (Materials)	Procedure
the Forest		
Transition	"Teddy Bear's Picnic" book	T: "I saw some other animals dancing in the forest too! Come gather around and find out who!" (T. sings/reads the book, "Teddy Bear's Picnic")
Fun Game: Teddy bears skipping in the forest activity (Practice of skipping)	Colored scarves	T: "Let's be the teddy bears and the forest." (kids know the activity and spread around the room in their own bubble space. T hands out scarves to every child. The children that are tapped on the head become trees that remain in one place (but their branches—the scarves—can blow in the wind). The other children are the teddy bears skipping through the forest. T plays "Teddy Bear's Picnic" on the piano. Every time the song begins again, the T calls out "change" and the trees become bears and the bears become trees. Repeat several times.
Transition		T stops playing the piano, and all kids freeze. T goes around picking up scarves as she sings "Teddy Bear"
Preparation of la: Teddy Bear		Children sing Teddy Bear with the motions a few times.
Transition		T: "I wonder if my teddy bears can line up quietly?"
Ending song	My Hands Are Hanging at My Side	Children line up at the door as they sing the song.

Blank Sample Lesson Plan Template

Student's Name _____ Current Kodály Level _____

Grade: _____ (K, 1, 2, 3, 4, etc.)

Prepare: _____ (concept being prepared)

Present: _____ (concept being presented)

Practice: _____ (concept being practiced)

Concepts/Skills parts of lesson	Prepare New concept	Present Make conscious	Practice New concept
Rhythmic			last learned
Melodic			last learned
Form			
Independent Singing			
Part Work			division sing, sing/keep beat, stop/go signs, ostinato, held tones, rounds and canons, partner song, counter melody
Inner Hearing			T clap, S id song, T clap rh, S say syllables, T sing on "loo," S sing on solfa, sing from tone ladder, T show hand signs, S sing solfa, T sing on "loo," S id song, stop/go signs,
Memory			id familiar songs from a neutral syllable or teacher's clapping, rhythm erase game, sneaky snake game, other memory games
Reading			last learned
Writing			last learned
Listening			art and classical music
Game			
Miscellaneous			musical terms, etc

Musical Materials:	Concept Focus:	Materials needed:	Objective/Standard

Blank Sample Lesson Plan Template (cont.)

Part of Lesson	Song/Activity (Materials)	Procedure
Greetings or Warm up		
Transition		
Closing		

Kodaly Level: I
Class: 1st Grade
Date: 7.27.2009

Reflection about and/
or teaching to:

Learning Styles

- ☒ Visual
- ☒ Auditory
- ☒ Kinesthetic

Multiple Intelligences

- ☐ Verbal/Linguistic
- ☐ Logical/Math
- ☐ Naturalist
- ☐ Intrapersonal
- ☒ Interpersonal
- ☒ Musical
- ☒ Kinesthetic

Instructional Opportunities

- ☐ Inquiry
- ☒ Direct Instruction
- ☐ Coop Learning
- ☐ Concept Attainment
- ☐ Teaming/Activities
- ☐ Student Presentation

Notes/ Changes:

Accommodations:

Objectives:

- Prepare La
- Practice Sol Mi

Standards:

1. Sing alone or with others ☒
2. Perform on instruments alone or with others ☐
3. Improvise melodies, variations & accompaniments ☐
4. Compose or arrange ☐
5. Read & Notate ☐
6. Listen, analyze, describe ☐
7. Evaluate music and musical performances ☐
8. Understand relationships between music and other arts ☐
9. Understand Music in relation to History and culture ☐

Resources and Materials Needed:

- Hello Ev'rybody/ Goodbye Ev'rybody
- "A" My Name is Abbie
- Bobby Shafto
- Lucy Locket
- Tinker Tailor

Warm-up

- Students enter classroom with "In Storm and Sunshine" by John C. Heed playing.
- Students go to their assigned spots in front of the board and sit down criss cross applesauce
- Hello Ev'rybody
- Sing through Hello Ev'rybody
- Add different motions to do on "yes siree" (clapping, stomping, patting, etc)

Procedure

- After singing the daily hello song introduce "A" My Name is Abbie by singing it using my name
- Sing through three times using my name
- After the third time singing, have the students find their own space in the room to sit by the time I finish singing the song the 4th time
- Change the letter and name to the student's names
- **Transition:** End with the name of my friend Bobby—"B" My Name is Bobby
- Teacher: My friend Bobby is a sailor and it makes me sad when he goes away on his ship.
- Teacher: Sing Bobby Shafto 2 times
- Teacher: By the time I get to the end of the song everyone needs to be in 2 lines sitting down facing a partner (sing Bobby Shafto)
- Once the students are sitting in 2 lines sing Bobby Shafto while patting the steady beat on my knees.

**ROTE
TEACHING**

- Teacher: Bobby told me that if I miss him and I sing this song he will come back faster to see me, but I don't think he hears me. Maybe if everyone sings to him he will hear it and come back and see all of us.
- Sing Bobby Shafto with the students and the steady beat.
- Teacher: Oh, this isn't working... wait! I forgot. Bobby also taught me a dance, do you think if I teach you the dance it will help Bobby hear us?
- Students: Yes!!!
- Teacher: OK, everyone stand up. First look at where your feet are, and remember that place. Bow to your partner and then take 1 step towards them and 1 step back to where your feet were.
- Do this step twice without singing and twice with singing.
- Teacher: Now take 1 step towards your partner clap your partners hands and take 1 step back to where your feet were.
- Do this twice without singing and twice with singing. Then add the first actions. Do all the actions so far 2-3 times.
- Teacher: Let's count to 4.
- Students: 1, 2, 3, 4
- Teacher: Let's put those 4 in our feet
- Students: (stomping) 1, 2, 3, 4
- Teacher: Hold onto your partners hands and trade places with them, remember to count to 4 in your feet.
- Do just this trade 3-4 times before adding the singing. Sing this phrase 3-4 times with the motions. Add all of the motions in.
- Teacher: Ally and James are going to hold hands and gallop down to the other end of the line, through the middle of the 2 lines. Everyone else is going to take 2 side steps to the right. Let's just practice the side step- (Side together, side together).
- Do the side step 2-3 times. Then add the galloping and singing.
- Sing the entire song with all of the actions until all of the students have gotten to gallop down the center of the lines.
- **Transition:** Teacher: Bobby must have heard us, I think he is on his way home now. When he gets home we are going to have a big party for him. I need to go talk to our friend Lucy Locket so we can plan Bobby's party.
- Sing through Lucy Locket once, on the second time through have them move into a sitting circle.
- Sing through Lucy Locket 2-3 more times keeping the steady beat by patting your knees.
- Have the students join you singing 2-3 times still keeping the steady beat on their knees. Then add a passing game to the steady beat around the circle.
- **Transition:** While Lucy was looking for her purse- before Kitty Fisher found it- she met all sorts of people with different jobs and she taught me the song she made up about them.
- Sing through Tinker Tailor twice to remind the students of the song.
- Play the duck duck goose, chase game with Tinker Tailor.
- Play until close to the end of the period

Closing Activity:

- Sing Goodbye Ev'rybody with just the words.
- Add 2-3 actions to do on "yes siree"
- Students line up to "In Storm and Sunshine" by John C. Heed
- Their classroom teacher meets them at the door and back to class they go.

Jo Kirk's Traveling Books

1. *Music for Little People* Feierabend, ISBN 0-913932-48-5
2. *There Were Ten in the Bed* Pam Adams, ISBN 0-85953-095-7
3. *Hand, Hand, Fingers, Thumb* Al Perkins, ISBN 0-394-81076-7 or 0-394-91076-1 (lib.blg)
4. *Oh, A-Hunting We Will Go* John Langstaff, ISBN 0-689-71503-X
5. *The Listening Walk* Paul Showers, ISBN 0-06-443322-6
6. *She'll Be Comin' Round the Mountain* Kathleen Bullock, ISBN 0-671-79153-2
7. *Mortimer* Robert Munsch, ISBN 0-920303-11-0
8. *Brown Bear, Brown Bear What Do You See?* Bill Martin&Eric Carle, ISBN 0-8050-1744-5
9. *Today Is Monday* Eric Carle, ISBN 0-698-11563-5
10. *Sing-With Me – The Ants Go Marching One by One* Richard Bernal, ISBN 0-7853-0045-7
11. *My Name Is* Alice Lyne, ISBN 0-439-32884-5
12. *Peanut Butter & Jelly* Nadine Bernard Westcott, ISBN 0-14-054852-1
13. *Mary Wore Her Red Dress and Henry Wore His Green Sneakers* Merle Peek, ISBN 0-89919-701-9
14. *Do Your Ears Hang Low* Caroline Jayna Church, ISBN 0-439-12871-4
15. *The Chicken Book* Garth Williams, ISBN 0-385-30090-5 or 0-385-30110-3(lib. Blg)
16. *The Teeny-Tiny Woman* Paul Galdone, ISBN 0-89919-270-X
17. *The Wide-Mouthed Frog* Keith Faulkner, ISBN 0-8037-1875-6
18. *Cock-a-Doodle – Moo!* Bernard Most, ISBN 0-15-201252-4
19. *I Went Walking* Sue Williams, ISBN 0-15-238011-6
20. *Old Macdonald Had a Farm* Pam Adams, ISBN 0-85-953-053-1
21. *The Very Hungry Caterpillar* Eric Carle, ISBN 0-399-20853-4 Along with this could include the Caterpillar/Butterfly puppet by Folkmanis, Item #T6005.
22. *There Was An Old Lady Who Swallowed a Fly* Pam Adams, ISBN 0-85953-018-3
23. *Thump, Thump Rat-a-tat-tat* Gene Baer, ISBN 0-06-443265-3
24. *Little Rabbit Foo Foo* Michael Rosen&Arthur Robins, ISBN 0-671-79604-6
25. *Love You Forever* Robert Munsch, ISBN 0-920668-37-2
26. *I'm the King of the Mountain* Jumbo Picture Storybook/Joy Cowley, ISBN 0-477-04042-X
27. *Little Red Riding Hood* Jumbo Picture Storybook/Stoneway Books, ISBN 0-934593-12-4 (other books include Sleeping Beauty, Hansel&Gretel, Alice in Wonderland, Snow White&the Seven Dwarfs, Cinderella, Three Little Pigs, Pinocchio, Peter Pan)
28. *Down By The Bay* large chart pages from the Singing-Reading CONNECTION, PO Box 426, Hilmar, CA 95324, Division of Troubadour Records Ltd. Raffi at School (need to order the set that Down By the Bay is included)
29. *So Sleepy Story* by Uri Shulevitz

YANKEE DOODLE

Steady Beat vs. Rhythm

Materials - one rhythm stick held in right hand

Formation - seated circle, sit pretzel style, knees almost touching
palm of left hand facing ceiling

Section A (verse - rhythm)

tap right knee twice
tap left knee twice
tap left palm 4 times
tap right knee twice
tap left knee twice
(REPEAT ABOVE)

Section B (chorus - steady beat)

tap stick twice on floor $\begin{matrix} x & x \end{matrix}$ (*Yankee Doodle*)

grab stick with left hand and right hand lets go ^x (*Keep it*)

pass stick in left hand to person sitting to your left ^x (**Up**)
while grabbing the stick being passed to you on your right

This "passing" continues through the chorus.

Index for Grade 1

Songs	Beat	I	Z	n	High low	S m	Form quest Answer	L	D	Do clef F	Harmony	Meter	Cross Reference
Big Steps	✓	✓		✓		✓			✓	✓			2 = $\frac{2}{1}$
Bobby Shafto	✓	✓		✓		✓		✓					2 = $\frac{2}{1}$
Bounce High	✓	✓		✓	✓	✓		✓					
Bye Low Baby-O	✓	✓		✓		✓							
Cackle Cackle <small>Mother Goose</small>		✓	✓	✓	w/d	✓	✓	✓	✓	✓			
Candle Burning Bright		✓	✓	✓		Good	SLS			Rote note			3 = F Pentachord 2 = $\frac{2}{1}$ MRD = Rde
Donkey					Rote Note 1 2 7	✓	✓		✓				3 = $\frac{3}{1}$
Down by the Station	✓	✓	✓	✓	✓ Foot's						✓		3 = F Pentachord 2 = Rote Note 1+3+4
Easter Egg	✓	✓	✓	✓		Rote Note ✓ SM							3 = $\frac{3}{1}$ Pentachord
Fuzzy Wuzzy	✓	✓		✓		✓			✓	✓			
Go Home all My Ducks and Geese	✓	✓		✓	Rote Note SM	✓	✓						3 = $\frac{3}{1}$ Pentachord
Guess who's Calling		✓	✓	✓	✓	✓							2 = d, o, d
Here Is the Beehive		✓	✓	✓		✓	✓	✓	✓	✓			
Hey Hey Look at Me	✓	✓		✓	✓	✓							

Kindergarten Song Collection Retrieval System
Sister M. Mediatrix Bexten, F.S.G.M.

SONG TITLE	PAGE	PEX VOICES	MP ATT CH	IS IN TUNE	Q / A	F S ALL SO TW /	SL OO FU TD /	H IGH / LO	SM PR EP	TC OO NL EOR	R / M. MOVE	SB TEAT ADY	R EST	R HY TH M	MB EE LG OI DN IC	H NEAR	O S T I N A TO	C R O S S . C
"A" My Name is Abbie	26		X	X								X			X			1= 2=< 4=6/8 2
Aquaqua	22	X										X	X					3=t, tai-ti
At a Time Like This	13	X								X								2=s, 3=f tai-ti
Clap Your Hands	20		X	X				X	X	X		X		X	X		X	1= ti-ti
Cuckoo	29		X	X								X		X	X		X	1= ti-ti 3=f
Don't Say Ain't	4	X	X				X					X						
Engine # 9 (chant)	23	X				X	X	X				X		X				1=ta 2=accent
Engine Engine #9 (song)	2		X	X	X	X	X					X		X			X	1=ti-ti 2=l, p/f
Gallant Ship, The	19									X		X						3=t, ti-ti-ki
Hello Everybody Hello	10					X		X				X	X	X			X	3=f ti rest 1=l
Here Are Grandma's Glasses	27							X										
Higher Than a House	8	X						X					X			X		2=d' 3= ti rest

Level 1 Song Collection Retrieval System
Sister M. Mediatrix Bexten, F.S.G.M.

SONG TITLE	PAGE	B EAT	I	□	R HY TH M	Z	H IGH / LO	S M	I	d	P C LEEF	O THER	C R O S S . C
Bee Bee Bumblebee	25	X		X	X				X			Intervals	K=steady beat
Bingo Bongolo	27	X		X	X					X	X		
Blue Bells	20	X		X	X				X			Accent, fast/ slow	K=fast/slow 2=>
Blue Bird	3	X	X			(X)			X			Ostinato, conduct, phr	3=f
Bobby Shafto	10	X		X	X							Accent	
Bounce High	4	X		X	X		X		X			Accent	2=accent, 2/4
Bow Wow Wow	12	X			X	X				X	X	Accent	2=r, accent
Categories	18						X	X				Ostinato, improv.	3=ti-ti-ki
Coo Coo	16		X	X			X	X				Independent singing	K=Q/A
Cuckoo	21			X					X			Tone color ti: :ll	K=tone color
Cuckoo Clock	9	X		X	X		X	X				Ostinato	

Handwritten note:
 1st
 2nd
 3rd
 4th
 5th
 6th
 7th
 8th
 9th
 10th
 11th
 12th
 13th
 14th
 15th
 16th
 17th
 18th
 19th
 20th
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COMPLETE CATALOGUE OF TA, TI-TI and REST
 arranged in 4-beat patterns (Total, 81 patterns)

Third beat is	First and second beats are:									
	II	I-II	I-X	II	II	II	II	II	II	II
TA	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII
	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII
	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII
TI-TI	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII
	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII
	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII
REST	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII
	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII
	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII	IIII

VENDORS – MATERIALS

- | | | |
|----|-----------------------------------------------------------------------------------------------------|-----------------------------------|
| 1. | Lakeshore Learning Material
2695 E Dominguez St
Carson, CA 90749
800-421-5354 | Puppets and More |
| 2. | Folkmanis Puppets
1219 Park Ave
Emeryville, CA 94608
510-658-7677 | Puppets |
| 3. | High/Scope Resource
600 N River St
Ypsilanti, MI 48198-2898 | Rhythmically Moving CD's |
| 4. | Rhythm Band Instruments
P O Box 126
Ft Worth, TX 76101-0126
800-424-4724
rhythmband.com | Instruments and More |
| 5. | Oriental Trading Company, Inc.
P O Box 3407
Omaha, NE 68103-0407
Oriental.com | Streamers/Beach Balls and MORE!!! |
| 6. | Constructive Playthings
1227 E 1-19 th St
Grandview, MO 64030-1117 | Wide Mouth Puppets & Instruments |
| 7. | West Music
P O Box 5521
1212 5 th St
Coralville, IA 52241 | Instruments, Scarves and MORE |

Ways to Say "Very Good"

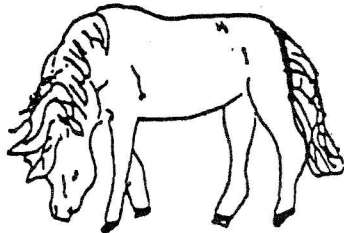
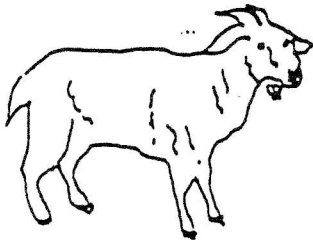
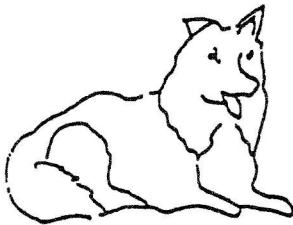
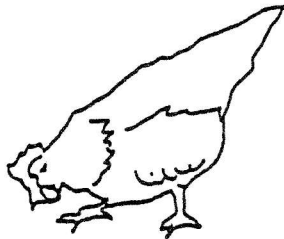
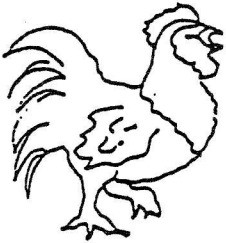
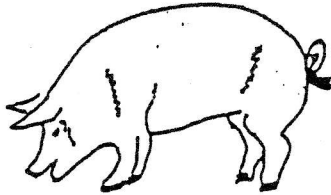
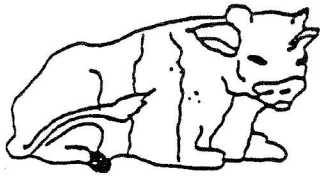
You've got it made.
That's RIGHT!
You're on the right track now!
That's GOOD!
You are very good at that.
That's coming along nicely.
That's very much better!
GOOD WORK!
I'm happy to see you working like that.
You're really working hard today.
I'm proud of the way you worked today.
You're doing a good job.
You've just about got it.
That's the best you have ever done.
THAT'S IT!
Congratulations!
I knew you could do it.
That's quite an improvement.
Now you've figured it out.
You are doing that much better today.
Now you have it.
Not bad.
GREAT!
You are learning fast.
Keep working on it, you're getting better.
Good for you!
Couldn't have done it better myself.
You make it look easy.
You really make my job fun.
That's the right way to do it.
One more time and you'll have it.
You're getting better everyday.
You did it that time!
That's not half bad!
WOW!
That's the way!
Nice going.
Now you've figured it out.
SENSATIONAL!
You haven't missed a thing.
That's the way to do it.
Keep up the good work.
That's better.
Nothing can stop you now.
That's first class work.
EXCELLENT!
PERFECT!
That's the best ever.
You're really going to town!

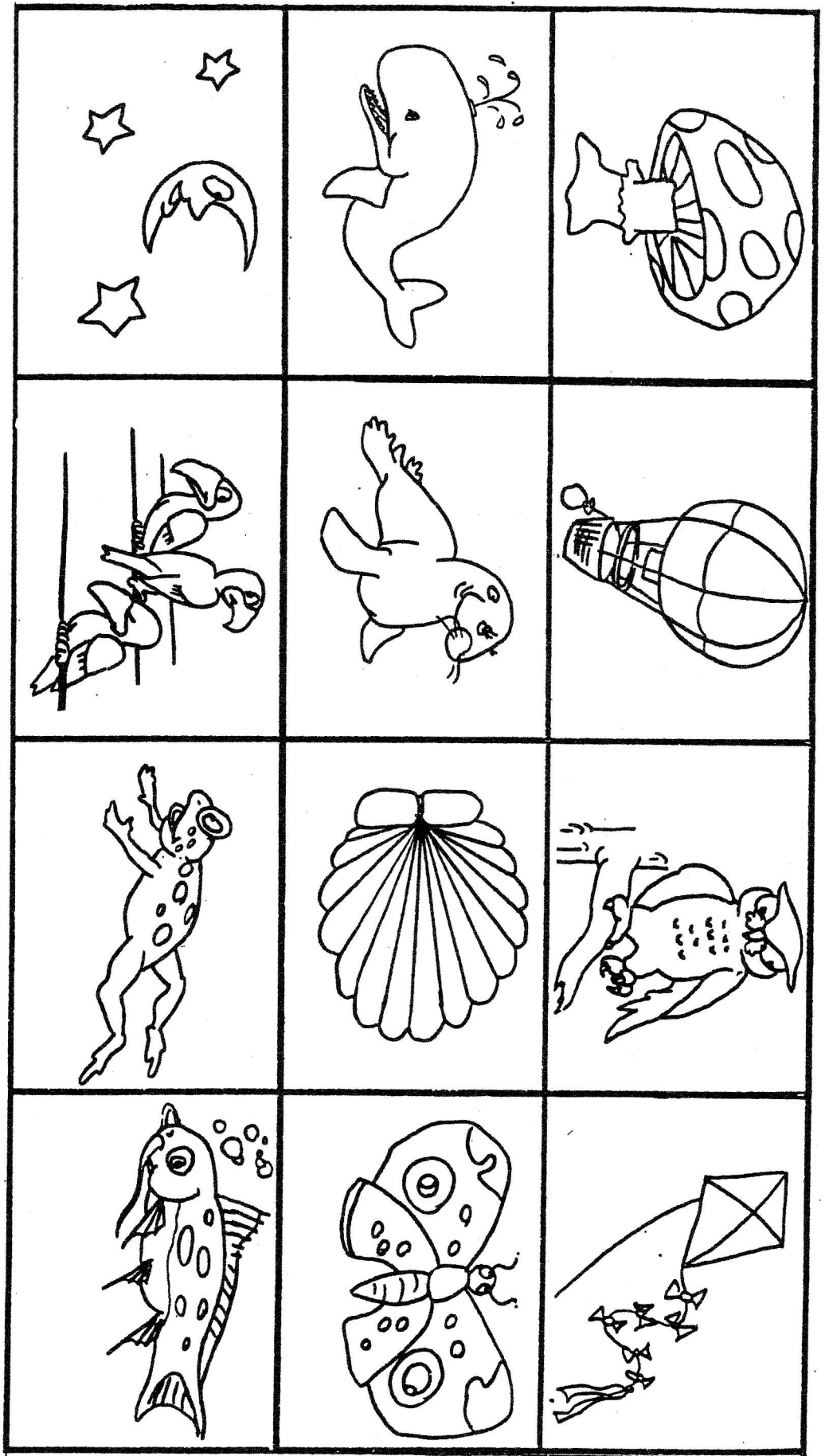
FINE!
TERRIFIC!
You've just about mastered that!
That's better than ever.
Nice going.
OUTSTANDING!
Now that's what I call a fine job!
You did very well.
You must have been practicing!
FANTASTIC!
You're doing beautifully.
You're really improving.
Right on!
SUPERB!
Good remembering.
Keep it up!
You did a lot of work today.
You've got that down pat!
You certainly did well today.
TREMENDOUS!
You're doing fine.
Good thinking!
You are really learning a lot.
Keep on trying!
You outdid yourself today!
I've never seen anyone do it better.
Good for you!
Good going!
I like that.
MARVELOUS!
I'm very proud of you.
I think you've got it now.
You figured that out fast.
You remembered.
That's really nice.
It's a pleasure to teach when you work like that.
You're right!
CLEVER!
That makes me feel good.
That's great!
That's it!
Way to go.
Well, look at you go!
Now you have the hang of it!
Congratulations. You got it right!
You've got your brain in gear today.
Much better.
WONDERFUL!

101 Ways to Praise a Child

WOW ~ WAY TO GO ~ SUPER ~ YOU'RE SPECIAL ~ OUTSTANDING ~
EXCELLENT ~ GREAT ~ GOOD ~ NEAT~WELL DONE~REMARKABLE ~ I KNEW
YOU COULD DO IT~I'M PROUD OF YOU ~ FANTASTIC ~ SUPER STAR ~ NICE
WORK ~ LOOKING GOOD~ YOU'RE ON TOP OF IT ~ BEAUTIFUL ~ NOW
YOU'RE FLYING ~ YOU'RE CATCHING ON ~ NOW YOU'VE GOT IT ~ YOU'RE
INCREDIBLE ~ BRAVO ~ YOU'RE FANTASTIC ~ HURRAY FOR YOU ~ YOU'RE
ON TARGET ~ YOU'RE ON YOUR WAY ~ NICELY DONE ~ HOW SMART ~
GOOD JOB ~ THAT'S INCREDIBLE ~ HOT DOG ~ DYNAMITE ~ YOU'RE
BEAUTIFUL ~ YOU'RE UNIQUE ~ NOTHING CAN STOP YOU NOW ~ GOOD FOR
YOU ~ I LIKE YOU ~ YOU'RE A WINNER ~ REMARKABLE JOB ~ BEAUTIFUL
WORK ~ SPECTACULAR ~ YOU LOOK HANDSOME~ YOU'RE DARLING ~YOU'RE
SO THOUGHTFUL ~ GREAT DISCOVERY ~ YOU'VE DISCOVERED THE SECRET
~ YOU FIGURED IT OUT ~ FANTSTIC JOB ~ HIP, HIP, HURRAY ~ BINGO ~
MAGNIFICENT ~ MARVELOUS ~ TERRIFIC ~ YOU'RE IMPORTANT ~
PHENOMENAL ~ YOU'RE SENSATIONAL ~ SUPER WORK ~ CREATIVE ~
SUPER JOB ~ GOOD IDEA ~ EXCEPTIONAL PERFORMANCE ~ YOU'RE A REAL
TROOPER ~ YOU ARE RESPONSIBLE ~ YOU ARE EXCITING ~ YOU LEARNED
IT RIGHT ~ GREAT IMAGINATION ~ WHAT A GOOD LISTENER ~ YOU ARE FUN
~ YOU'RE GROWING UP ~ YOU TRIED HARD ~ YOU CARE ~ THANK YOU FOR
SHARING ~ OUTSTANDING WORK ~ YOU'RE A GOOD FRIEND ~ I TRUST YOU
~ YOU'RE IMPORTANT ~ YOU MEAN A LOT TO ME ~ YOU MAKE ME HAPPY ~
YOU BELONG ~ YOU'VE GOT A FRIEND ~ YOU MAKE ME LAUGH ~ YOU
BRIGHTEN MY DAY ~ I RESPECT YOU ~ YOU MEAN THE WORLD TO ME ~
THAT'S CORRECT ~ YOU'RE A JOY ~ I TREASURE YOU ~ YOU'RE WONDERFUL
~ YOU HAVE A GREAT SMILE ~ AWESOME ~ BIG IMPROVEMENT ~ YOU'RE A
GOOD HELPER ~ YOU MADE MY DAY ~ IMPRESSIVE ~ I ENJOY YOUR
COMPANY ~ YOU'RE THE BEST

A BIG HUG ~ A BIG KISS ~ I LOVE YOU!






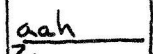

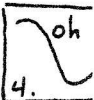
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 Molly Copeland
 EE, Kaitika, Noel

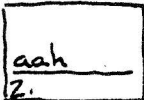
The Lovely Princess

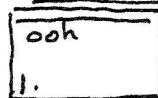
- Concept:** Using the full range of the voice to go high and low
- Objective:** Students will sing high and low by following the contour of a line.
Students will relate high and low melodic contours to characters/actions of a story.
- Materials:** *The Lovely Princess* story
flash cards or a flip-book of vocal contour lines from story
pitched Orff instruments (optional)
- Sequence:**
1. After singing a song or two with limited range for "warm-up", explain that the class will now do an activity that uses the full range of the voice [very high...and very low!]. "I have a story I would like to share with you which helps us use our high voices, our low voices and sometimes, our in-between voices!"
 2. Hold up the flash cards one at a time and ask the students to follow the flow of the line on each with their voices [if students have trouble, ask them to trace the line in the air with their fingers as they sing]. Explain that each sound we make with our voices will represent something in the story [i.e. the high sound represents the princess and the low sound represents the prince...when someone in the story walks up a hill, we make our voices higher and when someone walks back down the hill, we make our voices lower, etc...].
 3. After going over each sound once with the students, proceed with reading the story and adding the sounds.
- Questions:** How did we show the Prince riding over hills with our voices? How did we show the Prince riding into valleys? How did we show the Princess' sneeze with our voices? etc....
- Evaluation:** Listen for pitch direction matching the contour of each line [high, low].
- Extension:**
1. Leave out the word(s) in the story that correspond to the contoured lines [i.e. leave out "princess" and simply sing "ahhhh"].
 2. Pitched instruments may also be added to or used instead of the voices.

The Lovely Princess Pitch, Vowel & Breath Exploration


Once upon a time there was a lovely princess.  She was locked in a castle room at the very top of the Never-Ending Stairs.

One day a handsome prince  came riding over the hills  and down the valleys. 

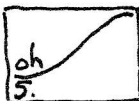
The prince  said, "I am looking for the beautiful princess."



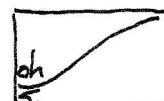
The townspeople said, "She is locked in a castle at the top of the Never-Ending Stairs. She cannot get out, though she begs on her knees, until the Troll hears her sneeze!"

The prince  smiled and picked a red rose. Then he began to climb the Never-Ending

Stairs. He climbed higher than the trees.



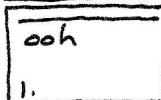
He climbed higher than the clouds.



He climbed higher than the stars.

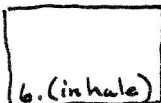


Finally, he reached the sad princess.

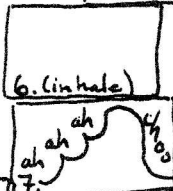


He handed her the red rose and gently smiled. She took the rose and smelled it.

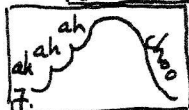
She smiled and smelled it again.



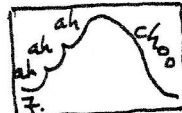
Before long, she started to ...

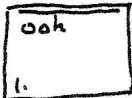


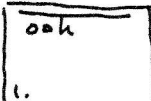
The townspeople heard her.

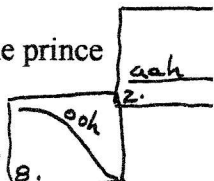


The Troll heard her too!

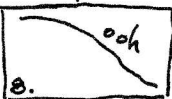


Magically the locked door swung open. The princess  quickly stepped through. The prince

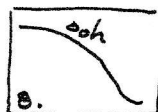
and the princess  came running down the Never-Ending Stairs - down past the stars,



down past the clouds,

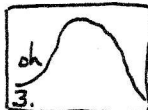


and down past the trees.

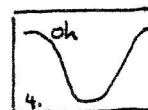


They jumped on the

prince's horse and went riding over the hills



and down the valleys










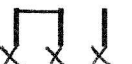
until they found the land of Happily-Ever-After.

Queen Queen Caroline

The Story:

Once upon a time in a far away land, there lived a beautiful queen named Caroline. But this queen was no ordinary queen, for she did something very strange.
(Can you listen and tell me what that strange thing was?)

$\frac{2}{4}$				
(spoken)	Queen Queen	Caroline	washed her hair in	turpentine,

				
Turpentine	made it shine,	Queen Queen	Caroline.	

(Children answer question; discuss what turpentine is, all the while teacher is restating words of rhyme.)

Well, one day this queen was so excited that she could wash her hair in turpentine that she ran to the top of her castle, threw open the shutters and shouted over all the village:

(Repeat rhyme in shouting voice)

She shouted so loud that all the villagers below could hear her. And they all thought washing her hair in turpentine was a strange thing to do, so they began to whisper to one another:

(Repeat rhyme in whisper voice)

It just so happened that on this same day a young prince from a nearby kingdom rode into this small village. When he arrived, he noticed all the villagers whispering to each other. He heard one of them say:

(Repeat rhyme in whisper voice)

And when he heard this news, he thought aloud to himself - in his very low speaking voice - "I must go and tell my father about this strange news." So he got back on his horse and rode to his kingdom. When he saw his father the king, the prince said:

(Repeat rhyme in low speaking voice)

And the king thought to himself: "Hmmm...I'd like to write a song about this!" And so he did. It goes:

(Repeat rhyme in singing voice - see "Alphabet.")

ROVER, RED ROVER

Parachute Sequence

1. Invite children back to a seated circle.
2. Call Rover, "Come on over!" While calling lift arms in the same manner you will be lifting the parachute. It will look like a "come on over" movement to the children. Sing the song several times doing this.
3. Stand and do the above. Then all be seated.
4. "I brought Rover's dog house." Get the parachute bag. Slowly pull a corner out. "What color is the dog house?" Children fill in color. Ask them to make it a real pretty color. (sing color)
5. Continue to put separate colors...same procedure as above. Then pull and pull until the parachute is out of the bag...looks like magic.
6. Kick the parachute behind you. Show them the handles and places between the handles. We will "call" (sing) for Rover and then the parachute will come over to you. When it does, find a handle or a place between the handles and place your bottom and your handle on the floor.
7. Sing song calling Rover but now the parachute goes into the air. "Oh My! I saw you under the parachute." Do several more times, (hold on to parachute with one hand and wave to a friend as parachute goes up.)
8. "Let's stand and try it." ALWAYS SING!!
9. You may have to work on children who want to PULL the parachute down. This behavior can not be permitted for the game. I usually say, "Let's see if we can keep the doors open. Don't pull it down on Rover."
10. Once they have this, "Let's sing it again but this time I will sing my name and watch what happens." Teacher and children sing "Let Mrs. Jo come over." Parachute goes up and I run under the parachute to the opposite side. STOP on the other side and demonstrate how you will get back to your place...walking outside and around the parachute.
11. Ask each child if you can sing their name. That child runs under the parachute.
12. Once children have played the game several time, invite the "runner" to choose the next person and sing independently.

(I usually stop at step 9 the first day. The second day is a quick review then doing steps 10-11. On day three or four of the activity, I invite the children to be the leaders)

Grade 1 Music Assessment

(from Diane Knight)

Student _____

Class _____

- | | | | |
|----|-------------------------------------------------------------------------------------------------------------------------------|-----------|----------------|
| 1. | The student is able to match a given pitch. | _____able | _____not able |
| 2. | The student is able to keep a steady beat. | _____able | _____not able |
| 3. | The student is able to read and perform a rhythm of known elements. | _____able | _____not able |
| 4. | The student is able to notate a rhythm of known elements dictated by teacher. | _____able | _____not able |
| 5. | The student is able to sing a song alone in a 3 note scale (mi, sol, la) from memory with accurate pitch and rhythm. | _____able | _____not able |
| 6. | The student is able to write a known song in a 3 note scale from memory. | _____able | _____not able |
| 7. | With a partner, the student is able to use known rhythmic elements to compose and perform with accuracy an 8 beat composition | _____able | _____not able |
| 8. | The student actively participates in music class | _____yes | _____sometimes |