Wichita State University
Kodály Level II
Methodology & Folk Song Research
Lisa Simmelink – Instructor

I am so excited to spend this time working with you as fellow teachers and musicians. We will work together to practice and share many useful ideas and knowledge that will positively impact your teaching!

Below is a list of assignments you may complete ahead of time for an EXTRA successful Level II experience:

1. Analyze all folk songs in the Level II collection handout.
   a. You may turn in completed portions of the handout at any time between now and the beginning of the course.
   b. Work must be done neatly, especially Tonic Solfa.

2. Research and analyze the following:
   Please note that the songs you research may NOT duplicate any of the songs in the Level II Song Collection Handout.
   1. 1 *do* song
   2. 1 *sol,* song
   3. 1 𝄕 song
   4. 1 ♩.   song that is in 4 beat meter
   5. 1 ♩.   song that is in 3 beat meter
   * Remember that the element listed must be the MOST ADVANCED element according to the WSU sequence that is present in the song. Examples: Hot Cross Buns – would **not** be an acceptable song for a *do* because *re,* a more advanced melodic element, is present. Jim Along Josie – would **not** be an acceptable song for 𝄕 because 𝄕 , a more advanced rhythmic element, is present.
   * It is OK (and encouraged!) to work with classmates to find songs and you can turn in the same songs – but YOU must do the analysis. No photocopies will be accepted.

3. Collect and analyze 1 "multi-cultural" song that can be used to teach at Level II rhythmic or melodic concept. In addition to analyzing the score, please find a recording or video to show how this song is actually used/performed/etc... within the context of the culture from which it came.

4. Collect a recording of someone you know singing a song from his/her childhood OR find an online recording of a folk song (Smithsonian Folkways or EL Simons Collection are good places to find one). Transcribe the song EXACTLY as sung (same key, exact rhythms, identify the meter...etc.) If the person didn't sing it correctly, don't fix their errors! Transcribe it exactly as it is sung. Please share the recording with me.

5. You will be asked to teach several times during the two weeks: teach a song by rote, teach a kinesthetic, aural and visual preparation activity, teach a practice activity, lead a melodic or rhythmic conceptually based listening lesson, give an authentic assessment, and peer teach a complete lesson plan. Each of these will be using Level II appropriate conceptual song material and/or recordings of high quality! While specifics on each of these teaching opportunities will be given during the course, it would be a good idea to think about any manipulatives, materials, recordings, etc. that you might need to have available ahead of time.

I hope you will enjoy our time working and making music together!
Please contact me at any time with questions!
Again, I look forward to our two weeks together in June!

Blessings!
Lisa Simmelink
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Wichita State University
Pedagogy and Folk Song Research II
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MUS 763
Kodaly Level II Pedagogy & Folk Song Research
June 2019

- Instructor: Lisa Simmelink
- Telephone: 620-504-6353
- Email: mrs.simmelink@gmail.com
- Prerequisites: Kodaly Level 1 from an OAKE endorsed institution

How to use this syllabus
This syllabus provides you with information specific to this course, and it also provides information about important university policies. This document should be viewed as a course overview; it is not a contract and is subject to change as the semester evolves.

Academic Honesty
Students are responsible for knowing and following the Student Code of Conduct http://webs.wichita.edu/inaudit/ch8_05.htm and the Student Academic Honesty policy http://webs.wichita.edu/inaudit/ch2_17.htm.

Course Description
A review of the philosophy and practice of the Kodály-based curriculum. Teaching techniques, scope and sequence for spiral-based curricula, lesson planning and supportive song literature including singing games and dances are covered. An analytical study and collection of music literature, which includes American folk music, art music and the music of a variety of cultures. Song research and collections are aligned with needed materials for rhythmic and melodic content of WSU Level II Sequence.

Definition of a Credit Hour
Go to:
http://webs.wichita.edu/?u=academicaffairs&p=/definitionandassignmentofcredithours/ for the policy and examples for different types of courses and credit hour offerings.

Measurable Student Learning Outcomes

Upon completion of this course, students will be able to:

1. Perform and teach songs, games and movements appropriate for grades 2-3
2. Research folk melodies of varied cultures and art music to determine appropriate use in a sequential music curriculum.
3. Effectively plan and execute Kodaly-inspired teaching techniques and lessons.
4. Demonstrate professionalism in the collaboration and reflection with others during the activities of this course.
5. Identify elements of diversity and modifications necessary to ensure equal participation by all.

Required Texts/Readings Textbooks

- An American Methodology – Ann Eisen and Lamar Robertson
- Sail Away: 155 American Folk Songs – Eleanor Locke
- 150 American Folk Songs – ed. Peter Erdei

Other Readings

- The Song Garden – Books 1, 2, & 3 by Carol Heath
- The Song Garden Games and Activities – Teacher's Manual – by Carol Heath
- My Little Rooster – Jill Trinka
- 185 Unison Pentatonic Songs – Denise Bacon
- Music in Preschool – Katalin Forrai
- 150 Rounds for Singing and Teaching – Edward Bolkavac and Judith Johnson

Other Equipment/Materials

- Willingness to experience and participate in **all** activities presented by instructor and peers.
- Large "binder" & plastic page protectors to hold song collection.
- Pens, pencils, note paper, staff paper

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Grading Scale

WSU uses a +/- grading scale for final grades and to calculate grade point averages. In this class, grades are assigned according to the following chart. (Other classes might assign grades differently: Be sure to understand the different grading scales in all of your classes.)

Points/Percentage	Letter Grade	Grade Points	Interpretation
	A	4.00	A range denotes excellent performance
	A-	3.70	
	B+	3.30	
	B	3.00	B range denotes good performance
	B-	2.70	
	C+	2.30	
	C	2.00	C range denotes satisfactory performance
	C-	1.70	
	D+	1.30	
	D	1.00	D range denotes unsatisfactory performance
	D-	0.70	
	F	0.00	

Assignments

Lesson Planning & Implementation: (weighted twice) :   205 Total Points

Rote Song	30
Canon	10
Preparation	45
Presentation	15
Practice	25
Transitions	10
Listening Lesson	20
Assessment	10
Peer Teaching	40

Long Range Planning: (weighted Twice): 70 Total Points

Concept Plan	50
Yearly Plan	20

Song Collection & Research: 150 Total Points

Research and Analysis	100
Retrieval System	50

Undergraduate vs. Graduate Credit

Undergraduate students enrolled in 700 level courses will receive undergraduate credit (not graduate credit) unless they have a previously approved senior rule application or dual/accelerated enrollment form on file in the Graduate School. Undergraduate credit earned in 700 level courses cannot later be counted toward a graduate degree.

Disabilities

If you have a physical, psychiatric/emotional, or learning disability that may impact on your ability to carry out assigned course work, I encourage you to contact the Office of Disability Services (DS).

The office is located in Grace Wilkie, room 203, (316) 978-3309 (voice/tty) (316-854-3032 videophone). DS will review your concerns and determine, with you, what academic accommodations are necessary and appropriate for you. All information and documentation of your disability is confidential and will not be released by DS without your written permission.

Counseling & Testing

The WSU Counseling & Testing Center provides professional counseling services to students, faculty and staff; administers tests and offers test preparation workshops; and presents programs on topics promoting personal and professional growth. Services are low cost and confidential. They are located in room 320 of Grace Wilkie Hall, and their phone number is (316) 978-3440. The Counseling & Testing Center is open on all days that the University is officially open. If you have a mental health emergency during the times that the Counseling & Testing Center is not open, please call COMCARE Crisis Services at (316) 660-7500.

Diversity and Inclusion

Wichita State University is committed to being an inclusive campus that reflects the evolving diversity of society. To further this goal, WSU does not discriminate in its programs and activities on the basis of race, religion, color, national origin, gender, age, sexual orientation, gender identity, gender expression, marital status, political affiliation, status as a veteran, genetic information or disability. The following person has been designated to handle inquiries regarding nondiscrimination policies: Executive Director, Office of Equal Opportunity, Wichita State University, 1845 Fairmount, Wichita KS 67260-0138; telephone (316) 978-3186.

Intellectual Property

Wichita State University students are subject to Board of Regents and University policies (see http://webs.wichita.edu/inaudit/ch9_10.htm) regarding intellectual property rights. Any questions regarding these rights and any disputes that arise under these policies will be resolved by the President of the University, or the President's designee, and such decision will constitute the final decision.

Shocker Alert System
Get the emergency information you need instantly and effortlessly! With the Shocker Alert System, we will contact you by email the moment there is an emergency or weather alert that affects the campus. Sign up at www.wichita.edu/alert.

Student Health Services
WSU's Student Health clinic is located in 209 Ahlberg Hall. Hours are 8:00am to 7:00pm (8:00 am to 5:00 pm on Fridays), though the clinic may be closed occasionally on Wednesdays from noon to 1:30pm. The telephone number is (316) 978-3620. In addition to outpatient and preventive care (including immunizations, a prescription service, and testing/counseling for sexually transmitted infections), Student Health can handle minor injuries. All services are confidential. For more information see www.wichita.edu/studenthealth.

Title IX
Title IX of the Educational Amendments of 1972 prohibits discrimination based on sex in any educational institution that receives federal funding. Wichita State University does not tolerate sex discrimination of any kind including: sexual misconduct; sexual harassment; relationship/sexual violence and stalking. These incidents may interfere with or limit an individual's ability to benefit from or participate in the University's educational programs or activities. Students are asked to immediately report incidents to the University Police Department, (316) 978- 3450 or the Title IX Coordinator (316) 978-5177. Students may also report incidents to an instructor, faculty or staff member, who are required by law to notify the Title IX Coordinator. If a student wishes to keep the information confidential, the student may speak with staff members of the Counseling and Testing Center (316) 978-3440 or Student Health Services (316)978-3620. For more information about Title IX, go to:
http://www.wichita.edu/thisis/home/?u=titleixf

Video and Audio Recording
Video and audio recording of lectures and review sessions without the consent of the instructor is prohibited. Unless explicit permission is obtained from the instructor, recordings of lectures may not be modified and must not be transferred or transmitted to any other person, whether or not that individual is enrolled in the course.

Tentative Schedule

Monday 1

- Greetings and Introductions
- Standards and Expectations of Course
- Review of Kodály's philosophy of music education (AM pp ix-x)
- Review of 3 P's *[prepare, present, and practice]* (AM part 1 pp 1-10)
- Review of learning styles *(visual, auditory, and kinesthetic)*
- Review ways to teach a song by rote (AM, handout)/Look over rubric for teaching song by rote.
- Review of Analysis
- Ideas for teaching 2 beat note *Ta-o* (Half note)

Homework for tonight

1. Analyze half note target songs from song collection.
2. Research and analyze 1 song for *do*. (May NOT be song included in handout.)
3. Prepare to teach song by rote to class tomorrow!
4. Read from <u>Hold Fast to Dreams</u> by Denise Bacon: *Kodály's Message: Unsuspected Gold* and *The Practicality and Application of Kodaly's Philosophy* and be ready to discuss it tomorrow.

Tuesday 1

- Discuss reading assignment.
- Peer Teaching: Songs by Rote: 5 min. max!
- Ideas for teaching 4 beat meter: 4/Ta   4/4
- Ideas for teaching *do*
- Review Kinesthetic, Aural/Oral and Visual Preparation techniques and ideas

Homework for tonight

1. Analyze do target songs from song collection.
2. Read in <u>Hold Fast to Dreams </u>by Denise Bacon: *Kodaly Illusions: Are they Delusions?*
3. Write out scripted kinesthetic, Aural/Oral and Visual preparation activities you could use with one of tonight's analysis songs. Be prepared to present one of the preparation activities you have written down for the class tomorrow – 2 min. max.

Wednesday 1

- Turn in written preparation activities.
- Discuss reading assignment.
- Present preparation activities – 2 minutes MAX!!!
- Ideas for teaching *re*
- Ideas for teaching *do* pentatonic
- Review Presentation techniques and ideas
- Ideas for teaching Tika-tika ▥

Homework for tonight

1. Analyze a re and Tika-tika target songs from song collection.
2. Research and analyze 1 song for tika-tika (May NOT be song included in handout.)
3. Make 2nd grade song list - include all 2rd grade concepts listed on "A Kodály Sequence"
4. Write out scripted Presentation idea for tika-tika using one of tonight's analysis songs.

Thursday 1

- Turn in research assignment, 2nd grade song list, written presentation ideas.
- Ideas for teaching Ti-tika ⊓⊓
- Review Practice techniques and ideas
- Ideas for teaching Tika-ti ⊓⊓
- Ideas for teaching Absolute Note Names
- Authentic Assessment

Homework for tonight

1. Analyze all Ti-tika and tika-ti target songs from song collection.
2. Write out 5 scripted practice activities you could use with one of tonight's analysis songs. Be prepared to present one of the activities you have written down for the class tomorrow – 2 min. max.
3. Assessment for concept of your choice. (You will present it to the class tomorrow. 5 min. max If you are using paper assessment, please have enough copies for your peers and teachers.)

Friday 1

- Turn in research assignment and written practice activities.
- Sample Concept Plans and guidance in beginning your plan.
- Sign up for concept of choice for concept plan.
- Ideas for teaching *la,*
- Sample Listening Lessons
- Transcription Assignment explanation
- Multi-cultural song assignment explanation.
- Present authentic Assessments
- Present practice activities
- Cooperative work time to finish and grade all analysis from handout.

Homework for this weekend

1. Analyze all la, target songs from song collection.
2. Listening Lesson (You will present it to the class on Monday. Please have enough copies for your peers and teachers.)
3. Begin concept plan.
4. Transcribe one folk song from authentic listening source.
5. Research and Analyze one "multi-cultural" song that can be used for a Level II melodic OR rhythmic concept.
6. Work ahead if you wish. (Analyzing ANY remaining songs from song collection to total 44 and doing all remaining song research assignments would be EXCELLENT to do!)

Monday 2

- Turn in weekend assignments.
- Present Listening Lessons – 5 min. max
- Transition techniques and ideas.
- Discuss group lesson plan for peer teaching.
- Sample Lessons
- Cooperatively rebuild sample lessons.
- Ideas for teaching *sol,*

Homework for tonight

1. Analyze all sol, target songs from song collection.
2. Research and analyze one song for *sol,*
3. Finish Concept Plan
4. Write out one scripted rhythmic and one scripted melodic transition using concepts/songs of your choice.

Tuesday 2

- Turn in research assignment, concept plan, and transitions.
- Ideas for teaching Split tis
- Discuss yearly planning.
- Ideas for teaching Syn-CO-pa or ti-TA-ti
- Cooperative work developing group lesson plans

Homework for tonight

1. Analyze any remaining songs from song collection to total 44.
2. Research and Analyze two songs for 3 beat note one in 4 beat meter and one in 3 beat meter.
3. Make a 3 meter song list (merely a list of songs in 3 beat meter that do not contain any unknown rhythmic elements. These songs do not need to be part of your collection but any 3 meter songs that you have in your collection should be included.)
4. Make a 3rd grade song list – include all 3rd grade concepts listed on "A Kodály Sequence
5. Begin 2nd or 3rd Grade Yearly Plan
6. Continue work preparing lesson plan.

Wednesday 2

- Turn in research assignment, 3 meter list, and 3rd grade song list.
- Ideas for teaching *do'*
- Ideas for teaching 3 beat note Ta-o-a
- Ideas for teaching 3 beat meter
- Traditional rhythm names: quarter note, half note…etc.
- Indexing your retrieval system.
- Programs – sharing ideas
- Older beginners

Homework for tonight

1. Retrieval System
2. Finish yearly plan and any remaining homework.
3. Continue work preparing group lesson plan.

Thursday 2

- Turn in Complete collection with retrieval system, yearly plan.
- Peer teaching
- Folk Dances appropriate for 2nd and 3rd grade.

Homework for tonight

1. Continue work preparing group lesson plan if you have not yet presented.

Friday 2

- Peer teaching
- Prepare for afternoon presentation.

How to Teach a Song by Rote

(*Be sure to sing the song SEVERAL times in each circumstance!)

- <u>Listening</u> - Ask students questions about the song so they listen intently each time the song is sung.

- <u>Motions</u> – students do motions with teacher.

- <u>Games</u> – the singing game allows for much repetition without boredom and all soon learn the song

- <u>Echo Singing</u> – teaching a song phrase by phrase

- <u>Call and Response</u> – teachers sing the question and students sing the answer

- <u>Story</u> – make up a story that includes the song.

- <u>Dramatic Play</u> – Act out the song!

Rubric for Teaching Song by Rote

1 = Poor pitch accuracy	3 = good pitch accuracy	5 = excellent pitch accuracy
Few pitches are sung correctly	Most pitches are sung correctly	All pitches are sung correctly
1 = poor rhythmic accuracy	3= good rhythmic accuracy	5 = excellent rhythmic accuracy
Few rhythms are sung correctly	Most rhythms are sung correctly	All rhythms sung correctly
1 = not memorized	3 = few memory lapses	5 = memorized
Song was not memorized	Song was sung from memory but with a few mistakes.	Song was memorized.
1 = inadequate number of repetitions	3 = minimal number of repetitions	5 = adequate number of repetitions
Song was sung 1-2 times	Song was sung 3-4 times	Song was sung 5-7 times
1= failed to follow assignment	3 = followed some of the assignment	5 = completed assignment
Student approached the assignment with insecure skills	Student approached the assignment with fundamental/developing skill level	Student approached the assignment with confidence and obvious ability.
1 = song of questionable quality	3= song of mediocre quality	5 = song of high quality
Song is contrived and has not stood the test of time.	Song is contrived or composed but has stood the test of time.	Song has been passed on throughout many generations and is part of the the "culture" of a community.

TOTAL POINTS = _____

and desire excellence. It trains a child to be more observant, to become more sensitive to those around him, and to develop his own abilities to his highest potential.

Tangibly, it can raise the level of musical taste and create an audience for the performing arts.† Through its use of folk song, it can bring the peoples of various ethnic backgrounds closer together and in so doing can create a greater appreciation for our own cultural heritage. If well taught, it can offer the possibility of success to even the most ungifted child. It can bring joy into the lives of average people, whose spirit can be lifted and ennobled by the contact with a mysterious force that is highly creative and personal, and that leaves a person different forever once it has touched him. It can help to create a more complete human being — one who is educated not only intellectually, but emotionally and aesthetically as well.

† "For culture, Kodály felt that three things were necessary: tradition, taste, and spiritual integrity. The means to this end were achieved through relative solmization, folk song (as the cornerstone of musical value), and singing" ("The Kodály Philosophy: Can It Make a Difference?," KMTI Summer Course Opening Address, July 1, 1974).

8. Kodály's Message: Unsuspected Gold

This chapter is adapted from a paper read at the Organization of American Kodály Educators (OAKE) Conference, Seattle, Washington, March 12, 1983.

A s a result of the development of both our national and the international Kodály movements over the past fifteen years, and with the Kodály Centennial celebrations behind us, we need to assess the current state of things and deal with the question raised at last year's Boston University KCA Centennial Celebration: "Where do we go from here — what comes next?"* Though a great deal of progress has been made in the Kodály movement, and many new paths have been opened up in the whole field of music education, it is recognized increasingly that, in this daily expanding technological and computerized society, man cannot live by bread alone. We need the other side of the coin badly — the satisfaction of our deeper, human instincts, the feeding not only of the stomach but of the spirit.

I don't believe even those of us who have considerable experience in this movement are fully taking advantage of Kodály's message, let alone those who have only recently been introduced to it or are just becoming aware of it. For instance, I am deeply disturbed that teachers and students are too often concerned with whether one should call a triplet rhythmic figure tripleti, triola, or ti-ti-ti instead of with

*I addressed these questions in two speeches during the centennial year: "Where Do We Go From Here?" (1982 KCA academic year opening address) and "Reflections on Zoltán Kodály's Centennial" (speech for Kodály Centennial at Boston University, November 12, 1982).

One of the false ideas that have emerged from the Kodály experience in this country is the rigidity ascribed to it by uninformed music educators. Kodály was anything but rigid, except where standard was concerned — a better word might have been uncompromising.

The versatility and universality of Kodály's philosophy suggest that there are riches inherent in that philosophy as yet unexplored. The current practical applications of that philosophy are merely the tip of the iceberg. Kodály's ideas have applicability to a great variety of situations and allow for great freedom of interpretation. We hear constantly that colleges and universities do not want to restrict themselves to a Kodály approach — that they want to take a more eclectic approach in their music education programs. The truth and the irony are that Kodály was one of the greatest eclectics music education has ever known. He traveled to many countries, studied many systems, concepts, and methods of music education, and ended up taking what the thought was best from several of them.

The music curriculum that gradually evolved in Hungary, eventually resulting in an almost universally literate generation of Hungarians, and attracting worldwide attention at the 1964 ISME Conference in Budapest, was not even Kodály's doing, but that of his colleagues — most notably Jenő Ádám. But none of what we have today in the Kodály movement would have happened without that inspiration, genius, and force of personality for which Kodály is remembered by his colleagues and students.

László Eősze, author of Kodály: His Life and Work (Boston: Crescendo, 1982), writes of Kodály having accomplished singlehandedly a prodigious, threefold task as composer, musicologist, and teacher. What did Kodály keep trying to impress on his colleagues and students? What was his message to them, which has become our legacy? Certainly not tu ti-ti ti, See-saw, or "preparation, presentation, and practice." The answer lies in his compositions, his contributions to the various aspects of folklore, and the philosophy expressed in his Selected Writings.

Why his compositions, you may ask? What do they have to do with his message, or with us as teachers? They were his message. One knows a man best by his works, his deeds, his output — in Kodály's

what Kodály had to say about the need for a teacher to become both a complete musician and complete human being. If we do understand the message, we are certainly not getting it across sufficiently to overcome the objections of, and the damage done by, those who misinterpret and misuse it. If we were getting that message across, we would not have the difficulties we do in trying to persuade authorities of the value of music in the core curriculum and those of us with organized Kodály programs would not have such difficulty in getting financial support for them.

What is Kodály's message to us and what is most important about that message? Is it that at last we have a system that will teach music literacy, that at last we have an alternative to college students' suffering through boring theory courses that do not teach them how to take down even a simple melody in dictation? Is it that finally we have a sure-fire way to interest even the most recalcitrant kids in music and a way to help children who might otherwise be termed hopeless monotones? Is it that finally we have found a way to make order out of the jungle of rhythmic, melodic, and formal elements that traditionally have been regarded as the incomprehensible stuff and unfathomable mystique of music?

It is all these things, but it is much more. Those great men and women who have contributed memorably to the progress of the human race have usually been visionaries, searching for truth, beauty, and meaning — looking for answers beyond the known, seeking to expand the limits of human horizons. Kodály was one of these. We are all looking for those answers, but we lack the force and power of a Kodály.

Kodály sought the enrichment of life and development of human potential through the medium of music, and he had an all-encompassing vision and concern for humanity at large. He believed these intangibles to be the birthright and property of everyone, not merely those talented in the field of music. Kodály was interested not only in music — he loved literature, poetry, drama, art, sculpture, and nature. He spoke many languages and was particularly interested in the marriage of text and melody. He was equally at home with the high art of royalty and the folk art of peasants, and he met both learned scholars and children on their own terms.

case, by his compositions. They reflect his deepest concerns, aspirations, and hopes for his country. Kodály wrote about nature (*Matra Pictures, Mountain Nights, Summer Evening*), about freedom (*Hymn to Zrinyi, Peacock Variations*), about patriotism (*Psalmus Hungaricus*); his compositions expressed human emotions all the way from sorrow (*I Will Go Look for Death*), compassion (*The Aged*), and anger (*Jesus and the Traders*) to joy and exaltation (*Te Deum and Hymn to Saint Stephen*). In the compositions he wrote for children can be found not only the exercises that were to lead them to musical literacy but songs encompassing a wide range of interests and emotions, from the lively *Dancing Song* and the humorous *Hippity-Hoppity* (a nonsense song) to the religious feeling expressed in *Ave Maria* — emotions that need to be felt and expressed by children the world over.

Kodály's gift to his own countrymen through his lifelong research into Hungary's folk culture not only preserved a priceless and permanent cultural heritage but also pointed the way for other countries and has had a lasting impact on them. In America, before Kodály spoke at Stanford University in 1966, folk music was the province of anthropologists only and had little to do with music education, nor were its links to art music understood. In Germany, the evolving Orff movement was totally unaware of folk music in the early 1960s, yet look at the use of folk music in Orff curriculum today! Compare the series songbooks of the 1960s with those of today; nearly every good series contains a wealth of folk music seldom encountered two decades ago. Not only that, but Kodály's idea that one starts with the folk music of one's own mother tongue and proceeds to that of neighboring and ultimately faraway countries has been expanded in our nation's music curricula by the inclusion of folk music of many cultures. And we have not even begun to tap the resources available to us for creating better communication among the earth's peoples through the medium of music.

We have been richly blessed through Kodály's legacy as composer and musicologist, but as teachers ourselves, probably most blessed by his ideas as a *teacher* — not so much as a teacher of composition in the Liszt Academy or a teacher of children in schools (which latter he was not), but in a larger sense — as a leader of mu-

sical reforms intended to raise the whole level of musical life, both as far as professional musicians and children in the schools were concerned. This part of Kodály's message is the most valuable, and we have not yet thoroughly grasped it.

Kodály continually tried to educate his students in the Liszt Academy and teachers who came to him for advice, through articles, speeches, and visits to the schools. The things he had to say apply to all who want to study, teach, perform, or create music — they are universally true and are not intended merely for so-called Kodály educators. It would be far better if we did not have to refer to the Kodály method, concept, system, or approach. There really is no such thing, for what Kodály wanted was only what every good performer or music teacher wants, even those who believe only in fixed do and totally reject the idea of relative solfege. Why then, are these things, which everyone considers valuable and wants, particularly associated with Kodály? Mainly, I think, because these principles were proven true and had an astonishing result in Kodály's own country — a result that has not been found to date in any other country.

What are some of these common threads we can all believe in? There may be many more, but the following come to mind immediately:

Music belongs to everyone.

Man is incomplete without music.

One should begin as early as possible (according to Kodály, even before the child is born).

Teachers should be complete musicians; namely (according to Schumann's ideas as summarized by Kodály), have educated ears, minds, hearts, and hands.

Only the best, most valuable music should be used (beginning, according to Kodály, with the music of one's own ethnic heritage).

Order, sequence, and process are important in creating musical literacy and understanding.

Music must be taught so that it is a joyous experience for children.

Because Kodály was committed to the idea that a good music education was the birthright of everyone (not only the talented or privileged) and because of his force of character and personality as a leader, he was able to prove that such education:

1. Was for the youngest infant to the adult amateur. Background, talent, and experience did not matter.
2. Was for the sophisticated urban children of professional parents in Budapest or for children of peasants in the tiniest rural villages.
3. Was for the gifted Liszt Academy student planning a concert career or the nursery-kindergarten teacher.
4. Was for those who had normal home lives and advantages as well as the children of state orphanages, for those of high I.Q. as well as the learning disabled.
5. Was for both those who could or could not sing or play an instrument.

Here in America, we are still thinking about tu tu ti-ti tu when we should be thinking of bringing the benefits of music teaching such as that inspired by the Kodály philosophy to a wider variety of audiences, for instance:

1. To day-care centers, nursery schools, and private classes in parents' own living rooms (here I refer to teachers whose school careers are temporarily disrupted in order to raise their own children)
2. To high school elective courses
3. To junior and senior church choirs, and to children's and adult community choirs
4. To special schools such as those that have Montessori or Waldorf programs or that serve disabled and emotionally disturbed children
5. To community music schools for children and adult amateurs
6. To bands and orchestras in both public and private schools
7. To retirement homes and senior citizens' groups
8. To parent volunteers and other adults

So far, Kodály-inspired music education has been largely the province of elementary education; it has had limited success in a few college courses, mainly for the training of elementary school teachers rather than for the benefit of future performers. It has been introduced into a small number of church choirs, but by and large, the prestigious American Choral Directors Association and the American Guild of Organists have not become interested in it; it is beginning to be tolerated by band directors, largely through the pioneering efforts of Jerry Jaccard. One of our young students from Mexico recently started a senior citizens' program in her country, the response from which so moved and inspired her that she wants to commit the rest of her life to bringing music to the aged.

There are unexplored fields where a hidden pot of gold may be found that will be a blessing — if not to the pocketbook, then at least to the spirit. Although the Kodály philosophy holds potential for such a wide variety of situations, it is certainly not a panacea for everything that ails music education. Nevertheless, it can be a constant underpinning, a source of inspiration and hope for us all, because its tenets came from the mind of a genius who made his ideas work for the benefit of an entire culture. Kodály's eclecticism needs to be recognized. His philosophy of music and general education is applicable to the mainstream of life. László Eösze wrote that "Kodály's art is still alive and is still of universal value, because he undertook to express the truth of his people and his period." [1] Let us seek diligently to understand that truth, and labor to adapt it in the spirit of our people, in the context of American society, in our time.

[1] László Eösze, Zoltán Kodály: His Life in Pictures (Budapest: Corvina Press, 1971).

9. The Practicality and Applicability of Kodály's Philosophy

This chapter is excerpted from a speech delivered at the Maine Music Educators Association Conference, May 17, 1985.

Recently, a doctoral candidate at a university in Iowa wrote to me for information on research studies that would support the subject of his thesis, which was to be an attempt to prove the superiority of the Kodály concept of music education over other methods. I was horrified, as I don't believe in the superiority of one method over another. Any method or concept is only as good as the teacher teaching it; if a teacher is a good musician, uses good material, is logical and creative in using it, and loves to teach, he or she will be successful no matter which approach is used, whether Orff, Suzuki, Dalcroze, traditional, or other.

Kodály himself maintained that the sequencing which is a hallmark of Kodály-based programs is only a skeleton on which a gifted and imaginative teacher may hang his or her ideas. A recent graduate who is now developing a Kodály program in a community center after-school program for inner-city children came to the discovery, in a very short time, that the pedagogical sequence she had learned and taught under KCA supervision in our practice-teaching school was not adequate for children who, though they had the same background, were in a different setting. Because the needs of the children were foremost in her mind, and because she was well aware of Kodály's overall philosophical principles, she felt secure in experimenting with her own ideas. She kept in mind, above all, Kodály's belief that the children must have a pleasurable expe-

rience and must not look on music class as a tedious or boring experience. She plans their lessons so as to alternate periods of concentration and relaxation, and she constantly challenges the children to succeed individually, discarding or rearranging what did not work from her previous experience. After six months, she is finally getting a handle on this difficult teaching environment; doing so has increased her own self-confidence and feeling of worth immeasurably.

The applicability of Kodály's philosophy is enormous, because there need be no restrictions on it and because it is practical in many diverse situations. The basic tenets of Kodály's philosophy and even some of the system's specific techniques have relevance for persons in all areas of music education, whether they are general teachers, performers, church choir directors, or band or orchestra leaders, and the same tenets have significance for people at all age levels from preschool through teacher training.

The common notion that Kodály is only for the elementary classroom is patently false. The process used at the Liszt Academy level is the same as that used in first grade; the materials and the time needed to master a concept are different at these opposite age levels, but the process is the same, and it is therefore possible for a college professor to learn from the first-grade curriculum.

None of us can get along in this world without the ability to read and write and to use the language. Our language is music, and we all want to understand, master, and use it well. Language is an ability that constantly grows as we study and use it. A child does not stop learning the English language once the alphabet has been learned or some fluency in the reading process acquired. If children have had good grounding in grammar, they will have been given the tools with which to write themselves; if they have read or have had fairy tales read to them when very young, their imagination will have been stimulated to create stories of their own; if they have been pleasurably introduced to childhood classics, they will want to read more and more literature as adults; if they have been involved in a good dramatic production they will doubtless become avid theatergoers. They may even become interested in learning other languages.

The process in music is similar. Kodály believed that music as a language had the power to develop human potential, and also that, as Schumann said, "There is no end to learning." This, for a teacher of any kind of music, is one of the most hopeful statements ever made. Too often, music teachers never attend concerts, refresher workshops, or advanced music courses once the precious B.M. degree is in their hands, because they know that, in many cases, they are being hired more for baby-sitting than for teaching purposes, or they feel instinctively that no one will care whether they produce beautiful results or whether they constantly strive to better themselves — it doesn't really matter so long as the class is under control and causes no problem. As for band, chorus, and orchestra leaders, too often their greatest value appears to be in cementing good public relations, as produced by performances parents or school systems can be proud of, rather than in what the children actually learn from their musical experience.

These conditions are not true in enlightened school systems or communities, but are general enough to discourage many in the music profession from remaining in it or prospective candidates from entering it.

How does the Kodály philosophy address such problems? One of the ways is in saying: You, the teacher, count! You are important. Your own musical development, your self-respect, your achievements are important—if not to your superiors, then to you yourself, and to the children and adults you teach. You cannot motivate children if you are not motivated yourself. You can't teach children to love music if you don't love it yourself. But to love music, one must know it. Therefore, one must make oneself into the best musician possible.

Kodály believed that students and teachers should be in competition with themselves, not with each other. Thus I have seen the best Hungarian teachers (there are also bad ones!) single out for help the most problematic child in the class. Things are always done in group activity first; when the group as a whole is reasonably secure, an individual child (whom the teacher feels is likely to be successful) is picked to demonstrate individually. The success of such

a child motivates other children to want the same success, and eventually the most shy or fearful child in the class cannot resist the challenge. Children are never laughed at when they fail to answer correctly. Kodály himself, interacting with his students at the Liszt Academy (where he taught folk music and composition) rarely praised them, but he always challenged them individually.

Kodály's philosophy says that only excellence will do. Give a child only the best possible music; stay close to beautiful music, immerse yourself in it; participate in music making; go to concerts; listen to masterpieces; open your mind; look into all aspects of life; study art and science too. Kodály quotes that great pianist and pedagogue of by-gone years Theodor Leschetizky, "Keine Kunst ohne Leben, Keine Leben ohne Kunst" (There is no art without life, no life without art). [1]

When I took my first steps to bring the authentic Kodály concept to this country in 1968 (Mary Helen Richards had preceded me, but her adaptation was only a taste, admittedly planned for classroom teachers rather than music specialists), I had no idea of what I was starting or getting into. I wanted to see some changes in American music education, but my immediate goal was merely to produce some kind of model others could see. The difficulties over the past fifteen years have been enormous, and we are still trying to produce the kind of model I know is possible in this country; nevertheless, in spite of obstacles, the rewards have been great, for the Kodály movement has made an impact. If not, why is there now a national Kodály society — OAKE (Organization of American Kodály Educators)? Why are over thirty countries represented in the International Kodály Society membership? Why are performers, administrators, whole school systems, colleges, community day-care centers, therapists, special-education teachers, psychologists, preschool personnel, and parents interested in it?

It is because Kodály's philosophy is a universal one, espoused by all great thinkers in every field. It reaches beyond music. Kodály's philosophy is well expressed in his Selected Writings. "Real art is one of the most powerful forces in the rise of mankind, and he who renders it accessible to as many people as possible is a benefactor

of humanity." [2] Also: "It is our firm conviction that mankind will live the happier when it has learnt to live with music more worthily. Whoever works to promote this end, in one way or another, has not lived in vain." [3] Lastly, and with this one I throw out to you the challenge of the Kodály philosophy: "It is much more important who the singing master at Kisvárda is than who the director of the Opera House is, because a poor director will fail.... But a bad teacher may kill off the love of music for thirty years from thirty classes of pupils." [4]

The Kodály approach to music education offers us a way — not the only way, but a good one — to avoid this kind of tragedy and to bring about that condition Kodály spoke of "when all people in all lands are brought together through singing, and when there is a universal harmony." [5]

[1] Zoltán Kodály, *Selected Writings* (Budapest: Corvina Press, 1974), p. 192.

[2] Ibid., p. 199.

[3] Ibid., p. 206.

[4] Ibid., p. 124.

[5] Ibid., p. 215.

16. Kodály Illusions:
Are They Delusions?

There have been many developments in the Kodály concept since it was introduced to America by Mary Helen Richards in the early 1960s. Is it in a healthy state? Has it fulfilled its promise? Has it been adapted according to the spirit of Kodály's intentions? Can it hold its own in our society's present scale of values? What directions should it take in the future?

Every day more people are becoming interested in Kodály and convinced that it is the best way they know to educate musically. Certainly much has been accomplished already. Teachers have become aware that children can have a pleasurable musical experience in the classroom, that they can become musically literate. Folk music has been rediscovered as valuable material and found its way into many of the music series books on the market today. The Kodály International Symposium held in Oakland, California, in August 1973 brought together enthusiasts from all over the world. From this, from the increasing number of summer workshops and teacher-training programs, and from the many recent publications, one would conclude that the Kodály movement is certainly in a healthy state, going full steam ahead. But how is it going ahead? In the opinion of some teachers and musicians who were close to Kodály himself and who are dedicating their lives to carrying out his ideas, the move-

ment is still far from fulfilling its promise. Why is this so? For three reasons, I believe.

1. People do not really know Kodály's ideas; they have substituted some of the techniques and tools of the so-called method (such as hand signals and *ti-ti tas*) for the basic philosophy. This is not their fault, for they have not been sufficiently exposed to the authentic concept to know what the basic philosophy is.

2. It is a common American trait, when something is good, to want to acquire it immediately, even though everyone knows that almost nothing of significant or permanent value is acquired without struggle, sacrifice, and hard work.

3. It is not at all certain that the real Kodály concept can exist in our present society's scale of values: if we want what it represents, we will have to fight for it.

The time has come to strike hard against those misconceptions concerning the Kodály concept that threaten to retard or destroy its promise. All kinds of people — university professors, heads of music education departments, influential composers, and school administrators — make flat statements that are taken for fact by an all too gullible and passive music educators' profession. The concept is both praised to the skies and severely attacked. It seems almost impossible to get an accurate picture of the true state of affairs regarding Kodály. Partially, this is because there are inadequate lines of communication, but in some cases, it is because what is taught under the Kodály banner is such a travesty that no consistent musical result can be seen, and even worse, that the philosophy behind the concept cannot be recognized.

Some of the misconceptions that follow are completely false, while others contain half-truths that only serve to confuse. We must fight the false impressions by example and listen carefully to the half-truths; they sound a warning to us to weed out or improve what is poor and to search for better solutions. In other words, we must be self-critical.

MISCONCEPTIONS ABOUT THE KODÁLY CONCEPT

Kodály Is Basically a Method

Kodály is not basically a method. Kodály was a visionary as well as a composer, musicologist, and educator. It is perhaps his contribution as a visionary — his belief that music can bring people together, that it is not the property of the elite, but that it belongs to everyone and can bring beauty to the lives of all who are exposed to it — for which he will be remembered most and which we should keep before us first of all. Kodály himself disliked the word method. He did believe that children could develop musical skills in an orderly sequence arising from elements to be found in the songs of their own musical mother tongue; however, he felt the teacher's own musicianship was of prime importance in determining how children should learn.

Kodály Is for Elementary School Children Only

Kodály is a complete training in musicianship at any age level. Kodály's ideas are as important for performing artists as they are for teachers and children, and the sooner they are put into both the undergraduate and graduate departments of major conservatories and universities — both for performers and music educators (and there should be no difference in basic training between the two anyhow) — the better.

Kodály Is Too Rigid, Too Disciplined

Discipline, especially self-discipline, is necessary to all people in all fields of endeavor. No great art, no great teacher, no great technical or scientific achievement has ever been produced without it. Real Kodály learning requires self-discipline and independent thinking, but this does not preclude its being fun as well. Yet there is indeed some rigidity, too much dull drill, and the wrong kind of discipline in much Kodály teaching, just as in other methods where the teacher is not well trained or happens to have that kind of tem-

perament. This is one of the most serious half-truths we must combat and strive to eliminate.

■ **Kodály Is a Hungarian Concept: It Can't Be Transplanted Here**

A good interpretation of Kodály's ideas in America will begin with folk songs of all the representative ethnic groups to be found here; for example, in Canada it would be necessary to begin simultaneously with Anglo-Saxon, French, and Indian material; in the United States we need far more, so that material can be chosen (for the early grades at least) to fit the cultural heritage of the locality in question. Unfortunately, some teachers, plagued with the problem of insufficient material, have begun using published translations of Hungarian folk songs because they are already pedagogically arranged in a convenient sequence of musical elements to be taught; some teachers who have been to Hungary make their own translations of Hungarian material, for the same reasons. I myself fell into this trap, at the beginning, out of sheer desperation in trying to find material for three-, four-, and five-year-olds. But that practice goes against Kodály's basic belief that children should learn first their own musical mother tongue, that is, from songs of their own cultural heritage. Thus the children of Hungarian extraction living in Cleveland, Phoenix, or Pittsburgh should learn from Hungarian material, but Puerto Ricans in New York City, Navajo Indians on a reservation, blacks in most of our large cities, and the child of Anglo-Saxon heritage should not — they should learn first from their own heritage. But what is our American heritage? It is a diverse heritage that is becoming increasingly common. Is it not therefore imperative that we teach not only the folk songs of a particular locality but that we also establish an awareness of this diverse common heritage by insisting on a more heterogeneous experience?

■ **All Hungarian Musicians Living in America Are Kodály Experts and Should Be Able to Teach the Method**

Unfortunately, even in Hungary there are far too few expert teachers. Professor Erzsébet Szönyi herself, dean of the music education department of the Liszt Academy and a recognized authority in Kodály circles, says she was not brought up in the "method"

but had to be retrained in it. Many musicians who left Hungary in the 1956 revolution or earlier could have little awareness of the developments there since the teaching of daily music was introduced about 1950. The Kecskemét Kodály School's first graduating class (that is, children brought up in the method from grade one) was in 1968. Anyone in any country can learn movable-do solfege and hand signals, but that is not the Kodály concept.

■ **Kodály Is Hand Signals, Do-re-mis, and Ta ti-ti tas**

Hand signals and solfege are techniques and tools of the "method."* Actually, the movable-do system is not merely a technique; it is the basic musical medium, which is a stepping-stone to the musical independence and fulfillment of personal potential that are part of Kodály's broader philosophical and humanistic goals. Yet the way the do-re-mis are often used results in mere gimmickry rather than the independent musicianship they are intended to develop. As for hand signals and rhythm symbols, the Kodály concept could even get along without them entirely, as long as the teacher is a good musician.

■ **Kodály Is Not Creative**

This is a half-truth. Kodály is not creative in the hands of teachers who rely solely on the beautiful logic of sequential pedagogical steps received from master teachers or found in books. It is creative when the teacher possesses enough musicianship to be confident in the use of his or her own imagination and can give children the tools for independent musicianship on their own level. A child must have both experiences and a certain amount of basic knowledge before he can experiment; from these arises a desire to

*"Actually, the sol-fa system is not new, nor was it Kodály's idea.... Kodály wanted nothing but the best in his dream of musical literacy for every child, and so he made an intensive study of the existing systems (or methods) of many countries, including the French solfege system. He concluded that relative sol-fa, which he found in England, was the best medium to adapt his ideas. To this he added the use of hand signals, which he also found in England, attributed to John Curwen as early as 1864" ("Can We Afford to Ignore the Kodály Method?," NAIS Bulletin, December 1968).

change things, to see what would happen if something different were tried. Creativity does not just exist, and it cannot be fostered in a vacuum.†

- The Kodály Approach Uses Nothing But Folk Songs

This is false. Basic to the Kodály philosophy is the exposure to, study of, and opportunity to participate in the performance of art music of all periods and styles. Nevertheless, more than one teacher has said to me, "the Kodály method is folk-songed to death! Why all this insistence on folk song? Where are all the seasonal, holiday, and patriotic songs we used to sing? Where are all the nice records we used to listen to?" These are common complaints among classroom teachers and even a few music teachers. The complaints are not without foundation, for it is difficult to find such material that also conforms to a pedagogical learning sequence. Are there songs for Valentine's Day, for Lincoln's birthday, or for Flag Day that are restricted to the range of an octave for first grade (or level), that contain a low *la* or low *so* for second grade, have a *ta-i-ti* (dotted quarter–eighth) rhythm for third grade, or can teach 6/8 in fourth grade? No, there are not, or at least we are still struggling to find them. They may not exist in authentic folk song literature, and may need to be composed by gifted musicians who understand the problem.

Furthermore, Kodály teachers are often so busy hunting for material to teach musical elements that they forget the importance of the listening experience and the whole realm of art music. Hun-

†"Kodály himself was not concerned with the problem of creativity—he expected it as a normal consequence of good teaching ... In the Kodály method great emphasis is placed on true creativity—even the smallest child of three, four, or five has the tools at his disposal necessary to create melody; this is later expanded to include form, and by the fifth or sixth grade to add harmony. It is not at all unusual for fourth-grade children to improvise a folk song type of melody or rondo in class (each child spontaneously adding a phrase and the whole class memorizing as it goes along) and finally for four or five children to add an improvised dance to the same. This type of creativity gives a child real satisfaction—it is not based on gimmickry or hit-or-miss methods" (ibid.).

garian children are not usually introduced to so-called art music until third or fourth grade, but then, they do not have the constant exposure to indiscriminate television programming and other media that American children do. We cannot afford to wait until fourth grade to introduce American children to this deeper form of aesthetic experience lest their sensitivity to it already be lost. Yet that is exactly what many Kodály teachers are doing. They are doing it for two reasons: first, because they have not been presented with art music examples that correspond to the pedagogical sequence of elements they are attempting to teach, and second, because they are so fascinated by their success in developing literacy that they often cannot see that it is not music literacy but love, participation in, and consumption of real music itself that is the main goal.

Because folk songs are the basic ingredients that form the bridge to art music, because we are not yet past the elementary stages of adapting the Kodály concept in this country, and because no results can yet be seen beyond junior high level, it is perhaps inevitable that critics of the concept believe Kodály is nothing but folk songs. We must prove them wrong. Folk songs are basic, are representative of all facets of our true cultural heritage, but they are only the distillation of that essence in common humanity which, in the hands of a gifted artist, can reach regions of the heart and soul otherwise inaccessible.

- Kodály Never Uses Instruments or Leads to Instrumental Study: It Is Only a Choral Method

This is another false statement. Kodály never said that instruments should not be used; in fact, he advocated a xylophone as one of the best ways to develop pitch security in young children. He did say that a piano, because of its tempered scale, should not be used in the early stages, because it will lead to out-of-tune singing (the majority of classroom pianos are out of tune most of the time) and because it is a crutch causing dependence on the part of the child. Once children have acquired pitch security and the ability to sing in parts accurately, there is no longer a reason to avoid a piano or other instruments — for instance, the Orff instruments, which can add color and interest to classroom work, if not used in an ensemble too soon.

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The Kodály Choral Method publications, based almost solely on the human voice,‡ can result, with good teaching, in independent musicianship. These publications, a prime but by no means the only source of good Kodály teaching material, can help to create literacy in children at an early age. Children who can hear, read, and write music by late second or early third grade have a much better chance to succeed in learning an instrument — the risk of failure is minimized because the difficult task of getting the notes from the printed page to the instrument has been reduced, and there is therefore more time to devote to the technical problems of the instrument itself. Our experience to date is that Kodály-trained children learn to play instruments more easily, more quickly, and more accurately, and that fewer of them eventually drop the instrument, than do non-Kodály-trained children.

■ **An Orff-Kodály Method Is a Good Way to Have the Best of Both Concepts**

This is a mistaken idea. In the first place, there is no such thing as an "Orff-Kodály method," in my opinion. Neither composer sanctioned such a thing; it is the creation of their disciples.* Teachers

†With the exception of Epigrams, one edition of which is arranged for two voices or instruments with piano accompaniment.

*As one of those disciples, I must take some of the responsibility for that creation. I describe in chapter 3 my early exposure to the Orff approach and my subsequent attempts to blend the two approaches. In my article "On Using Orff with Kodály: The Cart before the Horse" (MUSART, April–May 1969) I expressed my pleasure that students I had taught in the Orff approach at the Dana School of Music "had a far greater consciousness of the elements of music and greater satisfaction in using them because of their involvement in both the performance and creating of music. . . . most children developed a good sense of rhythm, improved their coordination, and became freer individuals, better able to express themselves." Yet "I was distressed at the random learning that was taking place. . . . children transferring from Orff to an instrument made no significantly greater progress than children with no such previous exposure, except that those with Orff training sometimes grasped rhythm more quickly." My solution initially was to use the Orff approach as a supplement to Kodály training; I soon chose to focus my efforts entirely on Kodály, a decision I announced in "Orff and Kodály: Catalysts for Change," a speech delivered at the Dana School of Music's Orff and Kodály Teacher Training Workshop, 1969.

who are competent in both approaches may wish to use techniques of the two in combination, but the mere use of Orff instruments or body movements does not constitute Orff any more than hand signals and ta-ti-ta ta constitute Kodály. Each approach can help the other when certain facets are employed in a supplementary sense, but let us do away with the nonsense that the mishmash creation of an "Orff-Kodály method" can give us our cake and allow us to eat it too. Such a dilution can only result in a weakening of the basic concepts of these two very fine composers. This is not a tirade against the Orff movement; in fact, Kodály people have a great deal to learn from Orff, which could expand the already evident strengths of Kodály and help in combating some of the accusations leveled at it. I ask that we stop deluding ourselves that we can teach successfully with the gimmicks of any method. We must realize that our most important task is to become the best musicians possible.

■ **Relative Do Can't Be Used By Instrumentalists**

Again, false. Relative do is very useful to instrumentalists. Most teachers who believe only in fixed do received their training in conservatories or universities from European music professors. That training, using fixed-do solfège, produced a fantastic ability to sight-read among gifted students. In this country the old-fashioned way of using movable do, fashionable thirty to fifty years ago, was for the most part boring, ineffectual, and intensely disliked. There were a few places, notably in the Midwest and in the Boston area, where an effective type of movable-do solfège (very close to current Kodály solfège) was taught. But its advocates were neither strong, numerous, nor vocal enough to start a movement that could permanently establish this successful system of sight-reading and ear training. Current animosity springs from

1. The disdain of teachers who are successfully using the fixed-do system.
2. The threat to those who are using fixed do unsuccessfully.
3. The miserable memories of those whom the old movable-do system has prejudiced against anything that might bear similarities.

- **A Month-Long Summer Workshop or a Two-Month Visit to Hungary Is Training Enough to Qualify a Person as a Kodály Expert**

This is false. A person should not claim he is a good musician, unless he is qualified to teach in a Kodály manner unless he is a good musician, unless he has either been to Hungary or studied with current Hungarian or American master teachers for an appreciable length of time (a year, for instance), unless he has used the method himself in the classroom, and unless he is prepared to deal with the problem of material.

- **Kodály Will Teach Children How to Read the English Language**

This, of course, is quite absurd. The Kodály Musical Training Institute's cautious first steps into transfer effects caused an explosion of interest and resulted in the very thing we wish to guard against — extravagant claims. Kodály does train the ears to a high degree, with the result that children's inner hearing is developed and their ability to deal with phonics is improved. Therefore, children who are trained in Kodály have an advantage and may read better; in fact, the Institute's early experimental research seems to indicate that Kodály-trained children do read better. But perhaps an equally or even more important reason for such children reading better is the motivation they have acquired toward learning in general, the concentration they have developed, and the attitudinal and behavioral changes that may have taken place as the result of a pleasurable learning experience in Kodály.

- **Kodály Is Old-Fashioned and Doesn't Recognize the Value of, or Make Use of, Contemporary Music**

This is only partially true, but it is also at present one of the Kodály movement's weaker aspects. The Kodály concept is not old-fashioned. Kodály's ideas can be used at any time, in any place. Kodály would have been the first to go further, had he lived, and his widow is attempting now to convince all those with whom she comes in contact, especially Hungarian teachers, that they must not be complacently satisfied with the results achieved to date. But there

are two important considerations to be faced before we can deal with the problem of contemporary music:

1. The average music educator has little knowledge, background, or training in twentieth-century music.
2. Since one of Kodály's strongest beliefs was that a child must be given only the best, it is necessary to distinguish the valuable and lasting from that which is merely in vogue. The problem is that a time lag of fifteen or twenty years is almost always necessary to make that distinction. Who could have been sure, even twenty years ago, that Charles Ives's music would someday find its way into American Series song-books?

The challenge of contemporary music is that, as our knowledge accumulates and expands, what we give our children from both past and present becomes more and more a matter of wise choosing — there is too much literature, almost too many exciting avenues of approach, and not enough time. Imagine the difference between a child learning U.S. history in 1930 and in 1976. It is staggering! If one adds the rest of the world's history, the problem becomes even more acute. The same is true of every field, because of expanded media and communication. Can (or should) we throw our children into the present confusion of world musics, eclectic approaches, and current trends, into a sea of vast and overwhelming noises, with the hope they will emerge at the end of their high school or college experience with an ability to choose for themselves that which will most enrich their lives? Can we assume that the individual involvement, the creativity that we are attempting to foster, will be carried over into adult life, or will it be left behind in the classroom? Will our children be able to discriminate? Who knows? The Manhattanville, electronic, and aleatory people are every bit as dedicated as are Kodály enthusiasts, and looking just as hard for answers — which brings me to the last and greatest misconception about Kodály.

■ The Most Important Aspect of the Kodály Concept Is Its Sequential Methodology; or, The Giant Misconception:

Kodály = Methodology = Music

Methodology is exactly what the Kodály concept is not. Such a notion is the worst of all the misconceptions because it is the one that has already been done and is likely to do the most damage in the future. Though it is true that the type of sequential methodology used in Kodály teaching can result in a high degree of musical skill for average children, the building of musical skills is not the ultimate goal of such a program. Unfortunately, many Kodály teachers think it is. To find a good methodological sequence must seem like a dream come true to the teacher who inadvertently stumbles onto the Kodály method. Naturally she (or he) wants it right away and thinks Kodály is the answer to all her problems. She attends workshops, buys books, and blindly follows a sequence with which some other Kodály teacher appears to have had success. If the first results are gratifying, she is likely to redouble her zealous efforts, not realizing that the progress produced by a master teacher through constantly varied repetition turns out to be dull drill in her hands and may not be as gratifying to the children as it is to her, their teacher. Those who oppose the Kodály concept criticize its sequential methodology more than any other aspect of the concept: this sequence is at once one of its greatest strengths and its greatest danger. Used as an end in itself, the methodology is a subversion of the whole Kodály philosophy. The critics are partially right, to the extent that a great many disciples of Kodály's ideas substitute the methodology for music. Now we are really down to brass tacks, for there is the essence of the Kodály idea — Music, with a capital M.

CONCLUSIONS

Those who want to teach according to Kodály's philosophy must face many problems as a result of the misconceptions here discussed. One of the most serious problems is that there are not enough good examples to follow, because the whole Kodály idea took off at too

fast a pace in this country; Music is often so badly taught in Kodály's name that the things our critics say about the concept are sometimes true. That many Kodály disciples are fanatics doesn't help either; such people only succeed in running the concept into the ground. Unfortunately, the Kodály method attracts many teachers who think that methodology is the answer to all music education and that through the methodology they can get a quick solution to their problems overnight.

Then again, the Kodály concept threatens and creates problems for various established groups:

1. It is a threat to those music teachers who have failed in the past. If something is successful, it may indicate that a change is necessary for those who have been unsuccessful, and such a change is usually too much trouble. The concept is not a threat to those who have developed other ideas successfully, nor should it be. This country is too big, and there are too many fine teachers in it with totally different yet brilliant ideas, to say there is only one good way to teach music.

2. It is a problem to administrators, boards of education, and school committees because it takes more time, more teachers, and therefore more money to have a Kodály program in a community;

3. It is a threat to classroom teachers who may have believed their own programs in music to be successful in the past. Also, claims that Kodály students achieve higher reading scores are an affront to teachers whose business it is to teach reading, yet under current circumstances are often unsuccessful. Inability to read is not necessarily their fault; these teachers are bucking the ills of the society — ills such as the boredom of children, the lack of interest in learning, lack of respect for authority, oversophistication (which is pseudo-sophistication), satiation, and passivity.

The Kodály concept, when well taught, helps to attack these ills. To the extent that it does this, it is often criticized, because I am not at all certain our country is ready for the changes required to elim-

inate such ills. When I first saw the Kodály concept at its source, in Hungary, I knew that it was far more than a method of music education, that its philosophy was central to a child's total education. The truth is that the Kodály concept represents values in which our society has not, for the most part, been interested. And a sad thing is beginning to happen in Hungary itself: as Western technology reaches this small country and the standard of living is improving, people are increasingly interested in more material things. It has recently been said that folk song is dead in Hungary, although I observe with my own eyes that this is not true — perhaps it is merely a wish on the part of some Hungarians to reject peasant culture in order to come closer to Western lifestyles. But it is true that Hungarian teachers face the same problems we do, and that parents, teachers in other fields, and administrators resent the time being given to music. The concept could also be in danger of drying up at the source because of the temptation that Hungarian master teachers face of resting on the laurels of their past achievements. When you are a recognized expert and the world flocks to your door for help and advice, when demands are made on your energy, it is difficult to keep growing, to constantly recharge the batteries, to forge ahead.

Though my discussion of these problems may appear to present a negative picture, I am in fact very optimistic. Those of us who care about the Kodály concept must understand the misconceptions in order to deal with those who are uninformed or misinformed. It is important for those who care about our society and our children to learn from our critics. Often a good idea does not survive because those who believe in it are not vocal enough to fight for it. No good idea ever emerged onto firm ground without ridicule, struggle, and discouragement.

The Kodály idea, philosophy, concept, system — call it what you will (anything but a method, which is anathema to most people) — is a good one. It has value for music training, for children and teachers, and for society at large. People say it is old-fashioned, but in truth it is quite revolutionary. It is right for the spirit of the times and for our youth, because it is for everyone, not merely for an elite, because it believes in the development of the individual to

his own highest potential, and because it is capable of bringing people of all cultures together in closer harmony.

I have great hope that we in the United States can achieve an excellent, if not perfect, realization of Kodály's philosophy. Kodály himself said that this country has the richest possibilities in the world, and we have the means, if not yet the will, to carry it out. Younger Hungarian master teachers who have worked at KMTI say they learned Kodály's philosophy here, in this country, not in Hungary. Éva Rozgonyi recently remarked to one of our Institute trainees in Hungary that current young Hungarian music teachers or students in the Liszt Academy do not know the implications of the Kodály concept: "After all," she said, "if you live in a big city where the air is always polluted you become so used to it you don't notice it; similarly, if you live on the top of a mountain with beautiful pine trees all around you where the air is fresh and clean, how many times do you stop to give thanks for it?" She went on to say that it was the same with the current generation of Hungarian music students and teachers; they have grown up with it, and it is so commonplace they don't ever stop to think about it.

One great advantage Hungarian music teachers have is that they are not aware of the Kodály concept or any other "method." Péter Erdei used to react with considerable annoyance when asked (in the United States) to describe the "method"; he usually answered that he didn't know what the Kodály method was and couldn't be bound by any method — he simply taught music to the best of his ability, the same way he had been taught it, which of course was a very good way indeed.

In spite of the concerns expressed a few paragraphs earlier, I am optimistic for Hungary's future, since teachers and researchers like Péter Erdei, Klára Kokas, Kati Komlós, Éva Rozgonyi and Helga Szabó, Klára Nemes and Éva Vendrei, all of whom have worked in this country at our Institute (as well as many others who have taught in our summer courses), have now returned to Hungary, for they can give fresh inspiration, derived from what they learned here, to the original source.

For those of us who have been inspired by Kodály's ideas and who

want the best for our children, it is important, first of all, to make ourselves into the best musicians possible; second, to get the best Kodály training possible; and third, to work quietly — not to be fanatics. It is not necessary to say you are teaching Kodály if your community or administration is not receptive — all you have to do is to teach the most beautiful music you can find in the best way you know how. All the words that are spoken, all the words that are written, cannot achieve this philosophy — in the end words are futile. There is altogether too much talk and too little action among music educators anyway. We need only to make music in such a way (that is, in the fullest implications of the term) that its universal message, which has already permeated the fabric of our own lives, can be transmitted to the children who are entrusted to us.

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Cognitive Phase: Preparation

In the cognitive phase, students experience and perceive the new concept and element in a target pattern through kinesthetic, aural, and visual activities always within the context of performance and enjoyment of music.

Stage 1: Developing Kinesthetic Awareness: The goal is for students to sing while performing a motion that emphasizes the new musical element on their own.

- Examples of Kinesthetic Activities for Rhythm
    1. Students conduct to feel the meter.
    2. Students perform the song while clapping the rhythm.
    3. Students perform the song while patting the beat.
    4. Students learn to sing songs by rote and perform a kinesthetic motion that highlights the new rhythmic element. Ex. Students may clap the rhythm of the phrase containing the target pattern and keep the beat on their knees for the other phrases of a song.
    5. Students perform the song while pointing to pictures or icons showing the number of sounds per beat. Students perform the new rhythmic pattern with the basic beat. The class may be divided into two groups. One group performs the rhythm while the other performs the beat. The most advanced activity for this concept is for individual students to sing the song while walking the beat and clapping the rhythm.
    6. Students inner hear the four-beat phrase of the song containing the new element while clapping the rhythm.
- Examples of Kinesthetic Activities for Melody
    1. Students perform a song and point to a representation that outlines the melodic contour.
    2. Students use simple body signs, for example touch shoulders for high and waist for low sounds.
    3. Students perform the song and demonstrate the direction of the melodic line with arm motions. These motions should be natural and musical.

    Students must be able to sing some of their repertoire fluently and independently before moving on to the aural awareness stage.

Stage 2: Developing Aural Awareness: The goal is for students to aurally recognize and describe the characteristics or attributes of the new rhythmic or melodic concept. To develop students' aural awareness, the instructor asks questions that guide students to describe the position and attributes of the new musical element. For rhythmic elements, the goal is for students to be able to perceive and identify the number of sounds within a beat. For melodic elements, the goal is for students to aurally describe and compare the new melodic element to previously known elements.

- Examples of Aural Awareness Questions for Rhythm
    1. Sample Questions for Rhythmic Elements that Occur on One Beat. Perform the target pattern and ask:
        - How many beats did we perform?
        - On which beat did you hear the new sound?
        - How many sounds did you perform on that beat?
        - How would you describe the sounds?

    2. Sample Questions for Rhythms that last longer than one beat.
- Is there a place in our target pattern where a sound lasts longer than one beat?
- On which beat does it begin?
- For how many beats do we hold the sound?
- How would you describe these sounds?

    3. Sample Questions for Uneven Rhythm Patterns Lasting Longer than a Beat
- Is there a place in the target pattern where the rhythm is uneven?
- On which beats do you perform the uneven pattern?
- How many sounds do you perform on those beats?
- Describe the placement of sounds on those beats?
- How would you describe these sounds?

- Examples of Aural Awareness Questions for Melody
  1. How many beats did we perform?
  2. On what words or syllables does the new melodic pitch occur?
  3. Is the new sound higher than or lower than all of the pitches we know?

Stage3: Developing Visual Awareness: In the visual awareness stage, we confront students with the problem of creating a visual representation of the target pattern.

- Visual Awareness Activities for Rhythm
  1. Students are asked to create a visual representation of the target pattern containing the new rhythmic element.
  2. Students create a visual representation for the specific rhythmic pattern. Students should be encouraged to identify all known rhythmic elements in their representation.
  3. Students may write the test of a song over the beats in the target pattern.
  4. Students may write the solfege syllables over each beat to indicate the number of sounds over the beats for a phrase.
- Visual Awareness Activities for Melody
  1. Students create the melodic contour of the target pattern with unifix cubes.
  2. Students write the text of the song spatially to show the melodic contour.
  3. Students write the solfege syllables of the target pattern spatially using a question mark to indicate the placement of the new melodic element.
  4. More advanced students use horizontal lines to indicate the duration and contour of each note of the melody. Students may also identify all known elements in their representation.

Once students have completed a visual representation of the target pattern, it is critically important that the instructor asks students to sing the target pattern and point to what they have created. The instructor may ask
1.) What were the significant factors that contributed to your representation of the target pattern?
2.) What information does your representation capture?
3.) Identify known rhythmic and melodic patterns in the target pattern.

Associative Phase: Presentation

Stage 1: Associate the Sound with Rhythm of Solfege Syllables
- Review critical aural attributes of the target pattern.
- Label the sound of the target pattern (rhythm or solfege syllable with corresponding hand sign)
- Practice related patterns that contain the new element.

Stage 2: Associate Traditional Notation with the Sound

Assimilative Phase: Practice and Assessment

In the assimilative phase, students begin to reinforce and integrate knowledge of the new musical element in a variety of patterns and in conjunction with other musical skills. The instructor guides students to understand how new musical knowledge relates to previously learned knowledge within the context of familiar and new musical material. The same process for teaching a new elements in the cognitive phase may be repeated in this phase but the name for the new element must be used.

Stage 1: Students aurally and visually recognize the new element in familiar and new songs.

Stage 2: Students practice the new element in conjunction with previously learned musical elements and musical skills.

Stage 3: The instructor assesses students' understanding of the new element.

Musical skills that are to be practiced:
- Development of rhythmic and melodic elements and concepts
- Writing
- Counting with numbers (once introduced)
- Solfege syllables
- Letter names (once introduced)
- Reading
- Sight-Singing
- Development of Musical Memory
- Development of Audiation Skills
- Dictation and Ear Training
- Ensemble Singing
- Form and Analysis
- Listening
- Instrumental experience
- Developing harmonic hearing
- Music theory vocabulary

Concept Plan

Concepts	Characteristics	Readiness Skills
Do	Skip Between do and mi Many Songs use do as tonal center.	m sl ta ti ti Z

Repertoire Lists	Teaching Materials

Teddy Bear
On a Log
Mousie Mousie
Fuzzy Wuzzy
I see the Moon
One Two Three
Ding Dong Bell
Ickle Ockle
	Literature:
	   Teddy Bear
	   I See the Moon
	
	Puppets:
	   Mouse
	   Frog
	
	Icons

Prep. Activities: Physical	Prep. Activities: Aural/Oral	Prep. Activities: Visual

Ding Dong Bell
  Touch hands to floor on do
 	
Fuzzy Wuzzy
  Body Sing Pitches
 	
Teddy Bear
  Touch the Ground on do
	Identify the words in the text that are the low pitch.
	
	Identify if the sound is higher or lower than la, so or mi
		Point to icons of the melodic contour of songs:
		   a) on the board
		   b) on worksheets
		   c) on charts

Concept Plan

Presentation Song and Ideas

Song: One, Two, Three

Write rhythm (stick notation) on board.
Sing with Body Pitches and label pitches on board as so, la mi and ↓.
Identify ↓. Name, show hand sign

Reinforcement: Initial Practice, Reading, Writing, Part Work, Memory, Inner Hearing, Form, Listening

Initial Practice – Sing One, Two Three using solfa and hand signs.

Reading: Read song on the staff in a *do* song in several places on the staff: Read melodic flashcards, read an unknown song.

Writing: Practice writing do in different places on the staff on felt staves, worksheet; transcribe stick notation to staff notation

Part Work:

Memory: Echo hand signs from teacher singing solfa

Inner Hearing: Mystery Song, Song Match, identify a song from hand signs, sing a four beat melody pattern with hand signs; melodic dictation

Listening:
    Happy Ending from Red Pony by Copland – listening map. Sing dm sl and tap unknowns.

Assessment: Reading, Part Work, Writing, Improvisation, Listening

Reading: Individual Flashcard singing; worksheets, 185 and 333 exercises

Part Work: Ostinato,

Writing: melodic dictation on felt staves; worksheets, transcribe a song from stick notation to staff notation.

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do

Repertoire List:

Bingo Bongolo
Ding Dong Bell
Fuzzy Wuzzy
Here is the Beehive
Hunt the Cows
I See the Moon
Ickle Ockle
King's Land
Knock the Cymbals
Mousie, Mousie (Souri, Souri)
Old Woman
On a Log, Mister Frog
One, Two, Three
Pease Porridge
Ring Around the Rosie
Rocky Mountain (rote/note)
Sea Shell
Teddy Bear (Osito)
Wallflowers
When I'm Marching down the Street
Who's That Tapping at my Window
(rote/note)

Preparation Activities:

#1... Sing songs and play games that contain *do* as the new melodic element.

- Physical
    - Touch hands to floor on low sound
    - Body sing pitches
    - Crouch down on low sound
    - Hand signs
- Aural/Oral
    - Identify the words in the text that are on the low pitch
    - Identify if the sound is higher or lower that la, so or mi.
- Visual
    - Point to icons of the melodic contour of songs
        - On the board
        - On worksheets
        - On charts

Presentation Idea:

Song: One Two Three
Write rhythm (stick notation) on board.
Sing with body pitches and label pitches on board as so, la, mi and ↓ .
Identify ↓ . Name, show hand sign

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Practice:

Initial Practice:
- Sing One, Two, Three using solfa and handsigns.

Reading:
- Read *do* songs on staff in several different places on the staff.
- Read melodic flashcards
- Read unknown songs
- Denise Bacon exercises
- Sound Thinking exercises

Writing:
- Practice writing do in different places on the staff (using felt staves and worksheets)
- Transcribe stick notation to staff notation in different places on the staff.

Part Work:
- Canons with do song
- Rocky Mountain – ostinato

Memory:
- Echo hand signs from teacher singing.
- 8 beat melodic recall w/ handsigns

Inner Hearing:
- Mystery Song
- Song Match
- Identify song from handsigns
- Sing four beat melody pattern with T handsigns.
- Melodic dictation

Listening:
- Happy Ending from Red Pony by Copland (sing d m sl and tap unknowns)
- "Cuckoo" from Carnival of the Animals

Assessments:

Reading:
- Individual flashcard singing
- Worksheets
- 185 and 333 exercises
- Sound Thinking excercises

Part Work: (observation)
- Ostinatos
- Canons

Writing:
- Melodic dictation on felt staves
- Worksheets
- Transcribe a song from stick to staff notation.

For more ideas, please see:
pg. 56 in an American Methodology
pg. 160 in Sound Thinking Vol. I

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From Kodály Today by Philip Tacka and Micheal Houlihan

Moving from One Segment of a Lesson to Another Using Transitions

Transitions are the cement that holds the different segments of a lesson together. The following are examples of some of the different types of transitions that can be used during a lesson. The best transitions are musical transitions. If you are transitioning into a segment of a lesson where the focus is on rhythm have a rhythmic focus or if you are moving into a melodic segment of the lesson have a melodic focus.

Story Line Connection

Connecting lessons using a story line may be used in the early childhood classroom. The instructor builds a story around all of the song material used during the lesson. Each song in the lesson is woven into the story line connection.

Using Specific Directions
1. Giving students directions without any verbal language. For example, students may be singing a known folk song and the teacher indicates to the students that they form a circle to play the game.
2. Giving students directions using the melody of a song they are about to sing.

Unconscious Rhythmic or Melodic Connections
1. Sing several songs in the same tonality.
2. Sing several songs with the same time signature and tempo.
3. Sing several songs that have the same form.
4. Sing several songs that have the same character or mood.
5. Try conducting a song and ask the students to keep conducting while you sing the next song in the lesson.

Conscious Rhythmic Connections
1. Sing several songs with the same time signature.
2. Sing several songs that have the same character or mood.
3. Sing songs that share the same tempo.
4. Sing songs that share rhythmic motifs: ex. Canoe Song and Liza Jane
5. Rhythmic reduction of one song can be used as accompaniment to another song.
6. A preceding rhythmic motif may become and ostinato for another song.
7. Transform the rhythm of one song into another song.
8. Sing several songs that have the same form.

Conscious Melodic Connections
1. Sing several songs in the same tonality. Preparation for this is done by pointing to the tone or staff ladder.
2. The teacher connects two song together by using the same melodic motive, for example:
   a. Bow Wow Wow and Hot Cross Buns share the *mi – re – do* motif
   b. Tideo and Great Big House share the *mi- so – so – la – mi – so – so* motif
3. The instructor can make use of structural reductions of folk songs to move from one song to another. To make a structural reduction, write the notes that occur on the strong beast of each phrase. Do not include any passing notes or repeated notes.
4. Structural reduction of one song can partner with other songs: Liza Jane and Ridin' in a Buggy.
5. Transform the melodic motif of one song into a motif of another song.
6. Use a preceding melodic motif to become a melodic ostinato for another song.

General tips for Planning Your Lesson

- ♩ Always sing the best song material for each class and make sure that you enjoy this material!
- ♩ ALL material should be MEMORIZED!!!!!!!!
- ♩ You should have at least 5 songs prepared for a 30 minute lesson.
- ♩ Every new song you teach needs to be introduced appropriately. Use comfortable starting pitch – practice this ahead of time.
- ♩ Remember that if you extract a pattern or motif from a song, always sing the song again to give students the experience of enjoying the performance of the song.
- ♩ Have you picked the right songs for the preparation and practice of the particular elements in your lesson?
- ♩ Remember that there should be a focus to each section of the lesson that can be assessed by you formally and informally.
- ♩ Try to find variety in the song material you have chosen for the lesson.
- ♩ Include periods of relaxation and concentration. Does your lesson plan have a climax?
- ♩ Provide individual as well as group experiences in the lesson.
- ♩ Have all extra materials prepared and ready to use!

Peer Teaching Evaluation Rubric

Name:_____

	1	**3**	**5**
Memorization	Lesson material was not memorized	Most Lesson material was memorized	All lesson material was memorized
Musicality of teacher	Rhythms and pitches were not sung/demonstrated correctly. Teaching was approached with insecure skills.	Most rhythms and pitches were sung/demonstrated correctly. Teaching was approached with fundamental skill level.	All rhythms and pitches were sung/demonstrated correctly. Teaching was approached with confidence and obvious ability.
Learning Modalities	Only one of the three learning modalities was included in the lesson.	Two of the three learning modalities included in the lesson.	Kinesthetic, Aural/Oral, and Visual learning opportunities were included in the lesson.
Logical Sequence and Pacing	Lesson was not sequenced well. Lesson went far too quickly (not allowing students to grasp focus) or far too slowly allowing for boredom and misbehavior.	Lesson was mostly sequenced well. Pacing was mostly conducive to student learning and student behavior management.	Lesson was sequenced well with each activity naturally leading to the next –building upon previous knowledge. Pacing was excellent and conducive to optimal student learning and student behavior management.
Transition Techniques	Transitions were not used between songs/learning activities in the lesson.	Transitions were used uncomfortably or were not appropriate for the grade level indicated.	Musical and story transitions appropriate for the grade level indicated were presented flawlessly.
Musical Skills	Zero - one musical skill was incorporated in the lesson.	Three - four musical skills were incorporated in the lesson.	Five or more musical skills were incorporated in the lesson.
Joy	Lesson was not enjoyable for participants. At times, lesson was not engaging or was too intense in "drilling" skills.	Lesson was mostly enjoyable for participants.	Lesson was completely enjoyable even during periods of intense concentration.

Comments:

Total Score:_____

Wichita State University
Level II Folk Song Research and Analysis
Topics & Assignments Overview
Lisa Simmelink - Instructor

Week 1 – Research Focus
- Review of Analysis
- Research
- Resources
- Cooperative research to find a song that can be used to teach *do*
- High Quality Music and Materials
- Finding origin, historical, cultural, geographic information
- Transcription

Assignments:
1. Analyze all do songs from collection
2. Research and analyze one folksong that can be used for teaching *do*
3. Research and analyze one folksong that can be used in teaching ♫♫
4. Analyze all do songs from collection.
5. Analyze all ♩ songs from collection.
6. Analyze all *re* songs from collection.
7. Analyze all ♫ and ♫ songs from collection.
8. Analyze all la, songs from collection
9. Transcribe one folk song from a recording

Week 2 – Cultural Focus
- School Cultural Make Up
- Cultural Authenticity
- Researching high quality cultural music
- Retrieval System expectations

Assignments:
1. Complete analysis of all ♩. songs in collection
2. Research and analyze one ♩. in ¾ and one ♩. in ⁴⁄₄ .
3. Complete analysis of all sol, songs in collection
4. Research and analyze one song for sol,
5. Complete analysis of all d' songs in collection
6. Research and analyze one cultural song that can be used in teaching a Level II melodic or rhythmic concept. – be prepared to present song/game/culturally appropriate technique to class.
7. Complete retrieval system to be turned in with entire collection – Due Thursday AM.

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

ABSOULUTES
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

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 *Lisa'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.

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.   11

Analysis Tips

1. **Tone Set** - write the tone set from lowest to highest note - drm sl

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.

Title of Song

Staff Notation
Treble Clef - Key of G - Time Signature -
Write one phrase per staff - Words under notation

Tonic Solfa Includes:
Time Signature   Bar lines
  Stick Notation   Solfege
(Make sure the stick notation and solfege are not crowded. Use the back if necessary.)

ANALYSIS - LEVEL 1

Tone Set: Solfege from lowest to highest.
Circle the last note of the song (tonic).

Scale: See Kodály Sequence Scales

Melodic Patterns: Look for
1. Beginning Pattern – 4 beats in length
2. Pattern that hold the "new" concept – 4 beats in length
3. Strong patterns, repeated patterns
4. Unusual or wide intervals
5. Cadences
6. Patterns that use the most difficult melodic concept

Melodic Concept Level: Write Primary & Isolated
concept & level # .

Isolated Melodic Concepts: "Earlier" Melodic Concepts that
strongly appear in a song with "later-more difficult"
concepts.

Rhythms: Identify all rhythms used in the song

Rhythm (Sets) Patterns: FIRST Write METER
Beginning phrase, MOST DIFFICULT and
ISOLATED rhythms, and last phrase. **4 beats in length**
anacrus must be shown with bar line following.

Rhythmic Concept Level: For LEVEL I write K or 1
And concept – for other levels write Primary concept
and Level #.

Isolated Rhythmic Concepts: "Earlier" Rhythmic Concepts that
strongly appear in a song with "later-more difficult" concepts.

Form: **Phrases** are written in capital letters: A B
  Motives are written in lower case: a b a c
  Variants are written with a superscript "v"
  Motive and Phrase form may be indicated
    simultaneously   <u>a b</u>   <u>a c</u>
                       A   Av
  Rondo Form = ABACADA etc
  Song Form = AABA

Meter: Write traditional Time signature
  and Number over the beat note

Game: Use a traditional game or make one up.
See "Classification of Games."

Origin/Words: History, state, country
  Definition or "problem" word

Other Elements: KINDERGARDEN CONCEPTS!!!
Classroom concepts not on Anaylsis form,
ie: loud/soft, high/low, tempo, repeat sign,
dynamics, phrase, etc. Instruments,
  Literature, ostinato, Orff, YOUR great creative ideas.

Source: List where you found the song - Book,
Author and Page.

Principle Concept Use: Summary of
Melodic and Rhythmic Concepts and their concepts
  Level #. (CLASSROOM USE!)

13

Retrieval Sheet Rubric

_____ MM	_____ Meter
_____ CSP	_____ Game/Activity
_____ Tone Set	_____ Origin/Words
_____ Scale	_____ Other Elements
_____ Melodic Patterns	_____ Source
_____ Melodic Concepts	_____ Principle Concept Use
_____ Rhythms	_____ Text Under Staff Notation
_____ Rhythmic Patterns	_____ Correct Staff Notation
_____ Rhythmic Concepts	_____ Solfa Notation
_____ Form	_____ Stick Notation

Grade Scale:
18 - 20 = A
16 - 17 = B
14 - 15 = C   Total Points_____

SONG TITLE _____ STUDENT_____

RESEARCH

The Need for Music-Teacher Research

If a teacher is fortunate enough to locate a book or set of books that contains all the musical material needed for a particular situation, research is not necessary. Unfortunately, it is most unrealistic to expect any one book or series of books to serve a teacher's needs totally, because of several factors.

1. The great variation in teaching situations.

    Some music classes are held only once every two weeks. Others meet daily, with most falling somewhere in between these two extremes. Also, the emphasis varies from singing to instrumental study, from learning the elements of music to a listening program. It is difficult to find two situations alike, or even two of the same grade levels with the same curricular needs. Therefore a book designed to fit one particular situation or grade level would rarely fit others.

2. Much ethnic diversity.

    Music classes are made up in varying proportions of black, white, Hispanic and Asian children, with a kaleidoscope of other races and nationalities mixed in. Ideally, children's first musical experiences should be with music from their own culture, in order to develop a "musical mother tongue." If the children in a given class are of mixed cultural backgrounds, that creates tremendous challenges in gathering material.

3. Lack of homogeneous good-quality material.

    Better teacher training has made many teachers more discriminating and more demanding of quality musical material than ever before. Few publications of music educational material are consistent in quality level. One most often finds a few good pieces of material in each publication.

The type of musical material to be located, of course, depends upon the goals of the teacher and the program, the age and experience of the students, and the strong areas and taste of the teacher. No teacher should begin choosing musical material without first setting down goals clearly. These, of course, will vary from individual to individual. A checklist of suggested goals (following page) might be helpful in order to set down objectives quickly without accidentally omitting something important.

3

SOME SAMPLE OBJECTIVES OF A MUSIC TEACHER

A.   MUSICAL, AESTHETIC: making music for the joy and pleasure of it, because the sound is good; it's fun, it's beautiful.

B.   PEDAGOGICAL: performing some function in the teaching of music literacy and literature.

C.   HUMANISTIC: performing some function in increasing awareness and understanding of one's self, of others, and of one's relationships with others, by:

    1.   Providing experiences that strengthen inner emotional development

        a.   Body contacts which reinforce a sense of identity

        b.   Individual sense of power and autonomy arising from certain game situations

        c.   Individual sense of worth from being chosen by group or individual

    2.   Giving experiences that enhance social development and maturity

        a.   Learning to function as part of a group (through games and through simply singing together)

        b.   Learning to consider others' feelings

        c.   Learning to wait one's turn

        d.   Learning to cope with losing, being caught, "it" or "out"

    3.   Providing experiences that promote emotional development by enlarging the range of emotional experience. Serious events can be experienced vicariously by singing about them, or play-acting them in a singing game. This type of play can serve as valuable preparation for the real experience.

D.   EDUCATIONAL: performing some function in increasing awareness and knowledge of the world around, as well as increasing mental capabilities to deal with this information.

    1.   Songs can help teach social, cultural, economic and political history; number concepts, science concepts, vocabulary enrichment, etc.

    2.   The process of learning songs and musical literacy can improve basic mental skills such as sequencing, reasoning, memory, analytical ability, and improvisation.

E.   TOPICAL: The sharing of a musical handling of a topic that is (or should be) of interest.

Note: Each teacher is strongly encouraged to develop such a list of objectives for him or her self. The above checklist is given as an example, not as a specific model which should be copied.

Having clearly stated one's goals, one must ask about any particular song, "How well does this material help me meet my objectives as a music teacher?"

A song must be measured against these criteria and also against the needs of a particular group of students.

Many times, however, a song has to be judged on its merits as it relates to one's goals first, deferring until later its appropriateness for a particular class. Consider it from a musical, aesthetic standpoint. Could it stand the test of being sung over and over and over again? Could you, the teacher, stand its being sung over and over again? If not, the chances are excellent that the children would not be able to, either.

Examine the song in the light of all the other objectives. If it meets them all rather well, and you like it, you have an excellent piece of material. If it meets one objective superbly and the others poorly, it is a song that should be saved for a special occasion, a special need. If it meets all the stated goals well, but does not appeal to your aesthetic sensibilities, it might be good to hold on to it. Tastes change, and the day may come when you see another teacher work with it in such a way that suddenly it makes sense, and the way to use it is clear. Do not use a song that does not make sense at some level. Wait until you have gathered enough information to make it meaningful and understandable. Five more verses or a variant may turn up that will make all the difference.

The point is that good material is such a precious commodity that it should be collected and stored whenever and wherever found, even if one has no immediately foreseeable use for it. Situations have a way of changing quickly and drastically.

When evaluating a song for a specific group of students, some of the things one needs to know are:

1. Age of the students
2. Previous exposure to music
3. Degree of sophistication
4. Ethnic and cultural background
5. Skill level - reading, musical skills
6. Level of sociability skills - ability to relate and act as a cohesive group
7. Members of the group with special problems or special needs
8. Attitude of classroom teacher - special likes and dislikes

The entire process of material selection can be seen at a glance in the chart on the following page. The core of the process is the song collection itself, and the retrieval system which organizes the collection and makes desired types of material readily available. Setting up this system is the subject of the second half of this booklet.

What type of material should be fed into this system?

An elementary-level music teacher needs a variety of materials:

1. Children's folk songs and singing games from the same culture(s) as that of the students
2. Children's folk songs and singing games from cultures different from that of the students
3. Folk songs and work songs suitable for older students
4. Rhymes and rhythmic activities
5. Rounds and canons
6. Seasonal songs: for holidays, weather
7. Patriotic, nationalistic songs
8. Simple part music
9. Simple instrumental music
10. Exercises, sight-reading material
11. Examples for listening (some should be sung as well as listened to)

This material should be chosen well within the students' capabilities to sing with regard to range, complexity of scale, and suitability of text. Much of this material should also serve as a vehicle for a calculated program of learning musical literacy; therefore it will also have to be chosen with regard to the musical elements found in it. However, one cannot use **only** music that is good for teaching the elements of music, or **only** music that has instant popular appeal. It is crucial when working with such formative years to consider the effect of the emotional, aesthetic, social, cultural, intellectual, psychological, even spiritual content of the musical material shown.

Of all of the above kinds of instructional music mentioned, the folk songs and singing games of item one form the core of the curriculum, especially in the first two years. Cecil Sharp particularly stressed the importance of the singing game for young children.

> The love of moving to music is more or less strong in grown people but in the artless child it becomes the most natural thing to do. Hence the attraction of the Singing-Game for children. Recognizing this love for movement with music, teachers and song writers often add motions of arms and body, more or less significant, to children's songs. Unfortunately much of this is poorly conceived and is without adequate significance.
>
> In the Singing-Game, however, coming down as it has from generation to generation, we have an expression of this love of motion with music that has shown its charm by the fact that it has lasted. It should be the heritage of every child to have some of this joy of movement to music, not merely in the dance,

but, more significantly for the young child, in the Singing-Game. There can hardly be a better way to remove the stiffening restriction that conscious effort to sing puts on many shy children than to get them into the singing habit when their attention is taken up with the charm of the game.....

The intelligence required for carrying out the movement of the game in relation to the rhythm of the music gives a fine opportunity for the child to observe rhythm and thus lay the foundation for his musical training.[2]

Can mere folk songs and singing games truly fulfill all of the important functions described above? It is believed that they can, if carefully chosen. What could be so difficult about choosing a folk song? There are hundreds, even thousands of them easily available in many publications, as well as in recordings and on the internet.

That in itself is a large part of the problem. With so many to choose from, how does one tell which are the best to use, and how does one find the time to look for them? The other part of the problem lies in defining what one means by "folk song," and setting out the criteria to be used to judge which ones are "better" or "best." Of course, everyone knows what a folk song is—that is, until one stops to think about it. To prove the point, answer the questionnaire on page 9, and then compare answers with those on page 10. Whether you agree with these answers or not, it must be admitted that the matter is not as simple as it may seem at first glance. (To make it even more complex, try defining what is an <u>American</u> folk song!)

For the purpose of this booklet, folk music will be considered to be synonymous with traditional music. It must have, at some time during its history, been claimed, sung, loved, shaped and changed by a body of folk, a particular culture. Being passed around from "mouth to mouth" (oral transmission) for a <u>long</u> period of time (centuries, as opposed to decades) has a refining effect.

Some changes improve the folk song. There is a general polishing and tightening up. The words become more direct and clear. A text that originally had a limited, narrow meaning is broadened so that it has some meaning for everyone. The tragic song is given deeper emotion, the humorous song is made funnier.

The music, too, is improved. The melody becomes more natural and expressive. Changes in the rhythm add variety and interest to the music. The words and music fit together better.

There are some changes, though, that make the song worse. Sooner or later, these changes are dropped. So over a long stretch of time, most folk songs get better and better.[3]

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[2] Farnsworth, C.H., and Sharp, Cecil J. *Folk Songs, Chanteys and Singing Games.* New York: n.d.
[3] Berger, Melvin, *The Story of Folk Music.* New York, S.G. Phillips, 1976, p. 13.

APPENDIX II TO PART I, "RESEARCH"

HOW DOES A HIGH-QUALITY MUSIC PROGRAM USING HIGH -QUALITY MATERIALS ACCOMPLISH HIGH-QUALITY RESULTS?

Edited excerpt from lecture-demonstration given for
the 1978 Annual Conference of the National Association of Independent
Schools at the New York Hilton, March, 3, 1978,

by Floice R. Lund

What is a high-quality music program?

A program should be judged by its results. The result of a high-quality music program is a human being; a child, perhaps, but most importantly, a human being who is in harmony with himself and those around him; capable and self-confident without being arrogant; alert, aware, understanding, sensitive, and perceptive; able to cooperate and work as part of a team, or to function alone as an individual; and with growing intellectual and musical skills and a genuine love of music.

I have seen Kodály-inspired intensive musical programs accomplish results of this type. The question is, how is it accomplished? The answer to this is extremely complex. Days could be spent discussing many ways in which these results are brought about, and still there would be much left out. For now I will concentrate on the ways in which the use of high-quality material helps to accomplish high-quality results.

I believe it is accomplished by following the Kodály philosophy and letting that philosophy determine the content and atmosphere of the teaching situation. I would like to mention just a few of Kodály's philosophical tenets, show how they are applied in a teaching situation, and how they affect choice of material.

The first principle is "Only the best is good enough for children." Fine, but what is "the best" in music? Bach, Beethoven, and Brahms? Perhaps. There is other music, simpler music, which has also stood the test of time. That is folk music or "traditional" music. There is some ambiguity in using the term "folk" music. It could be construed to include the songs that people like Bob Dylan and Joan Baez compose and sing. I intend to use the terms "folk music" and "traditional music" interchangeably, and to have them carry virtually the same definition. The definition is this: a song, to be a folk song, must be traditional; it must have, at some time during its history, been adopted, sung,

loved, shaped and changed by a body of folk. It really does not matter if we know who composed it originally or not.

The important thing is that it has gone through a process of oral transmission. This process has a refining, clarifying, purifying effect. Defects in the melodic line are smoothed out. Words are changed to convey meaning more simply or more subtly. We find that when a song has gone through this process long enough, it comes out encrusted with tradition, culture (the particular culture within which it evolved), human values, balance and beauty of phrase, and many of the qualities of poetry.

It is this phenomenon that led Kodály to say that "Folk music is the school of good taste." That is not to imply that every song that is a folk song is beautiful and perfect. It might be in a beginning stage of development, and be in need of a great deal more refinement. One must always be discriminating and choose only the best of the folk material available. However, the fact remains that many true folk songs are unquestionably beautiful. Consider the folk song "Cotton Eye Joe." It is a good example of a truly lovely, simple folk song. It has a simple, clear form. There is poetry and imaginative stimulus. Kindergartners and younger children enjoy just listening to it. Older children respond to its gentleness and warmth.

(At this point we sang "Cotton Eye Joe.")

Cotton Eye Joe

African-American Lullabye, Tennessee
Source: 150 American Folk Songs, p. 23
Verses 3-6, unknown source

♩ = 76

1. Where did you come from, Where did you go?
Where did you come from, Cot-ton Eye- Joe?

2. Come for to see you, come for to sing
   Come for to show you my diamond ring.
3. Where did you get it? How did it grow?
   Who could have made it, Cotton Eye Joe?
4. Comes from the mine fields, comes from the ground;
   Comes from the darkness with night all around.
5. Why does it sparkle? What makes it glow?
   Why is it gleaming, Cotton Eye Joe?
6. Light makes it sparkle, sun from the skies;
   Wants to be shining like your bright eyes.

I hasten to add here that although we believe traditional music should form the core of a music curriculum in the early years of musical education, it is not the only

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material used in a Kodály curriculum. To quote from an article in the February 1978 *Music Educators' Journal* entitled "Has Hungary Outgrown Kodály?": "These (music) teachers face the grueling task of teaching folksongs for at least four hours a day, six days a week." That sounds grim indeed. That is not, in fact, what happens, and if it happens, Kodály himself would be the first to deplore it and to deny responsibility for such a program. That description is of a program without balance, and an unbalanced program cannot produce a balanced human being. From the beginning, children in a Kodály music program have experiences daily of listening to music, playing instruments, playing musical games, saying rhymes, working with picture cards and various manipulative material, and many other activities too numerous to describe here. As their own musical mother tongue becomes familiar to them, they branch out into the music of other people and cultures, listen to art music of various periods, and as their skills grow, read exercises, participate in improvisational activities, sing art music and choral works, and even write their own music.

The second philosophical tenet to which we shall direct our attention says that the music educator should start where a child is, both in concepts and in cultural material. In order to start where a child is conceptually, one must be aware of some kind of a logical sequence of development. For example, a child must be able to feel a steady pulse, or beat, before he/she can be expected to discriminate among the many divisions and subdivisions of the pulse, which subdivisions in their special patterns we call "rhythm." Gradually a whole edifice of conscious knowledge is constructed, with each layer being carefully built upon what went before. What is unknown is always hooked to something that is already known. The goal of this conscious knowledge effort is to give a child music literacy, true music literacy, so that without the aid of any instrument other than his/her own voice, he/she can pick up a piece of notated music and transfer it correctly from symbol to sound. We expect children to learn to do this with word symbols. Why should any normal child not be able to do this with musical symbols? The fact is that any normal child can learn to do it, and with as much joy as children experience when they first crack the code of the written word.

Taking this precept of starting where a child is in terms of material, we find that it is necessary to find out what children already know: what is their established repertoire of songs, rhymes, and singing games, and then begin with that in the classroom. Oral transmission is not dead: it lives on in the lives of children who teach each other playground games that have existed for generations. It is only later (about third or fourth grade) when the "spectator sport" syndrome begins to make itself felt and becomes noticeable in music classes. The music teacher is made to feel that he or she is expected to perform and entertain like a television set turned on in front of the children's immobile bodies. When this happens, music class becomes an uphill struggle. If, however, we start with Kindergarten on up and continuously involve the children in these active games, that is what they come to expect from music class, and invariably find the chance to move around and make noise, even though within the structure of a singing game, a welcome relief from the routine of the rest of their class work.

How does one go about finding out what children know? Ask them. Better yet, eaves-drop on the playground, preferably with your pocket tape recorder going. Among the younger set you may get many simple songs and singing games. Probably one of the best known and loved is "Little Sally Water."

(At this point we sang and played "Little Sally Water.")

Little Sally Water

Lit- tle Sal- ly Wa- ter sit- ting in a sau- cer,

Rise Sal- ly, rise Sal- ly, wipe a- way your tears, Sal- ly,

Turn to the east, Sal- ly, Turn to the west, Sal- ly,

Turn to the one, that you love the best Sal- ly.

Game

Children join hands in a circle, with one child in the center as "Sally," covering his or her eyes with two hands. The circle moves around as they sing the song. The child in the center imitates the song all the way through, pointing to another child in the circle at the end of the song, still covering the eyes with one hand, so that the choice is accidental. The chosen child becomes "Sally," goes to the center, and the game starts again.

Let us discuss for a moment what we have seen and experienced in this simple little game and what impact or effect might be felt by a child playing this game. Musically, the song has a limited range, which is good for the very young. There are no difficult intervals, which make it easy to sing in tune. From the standpoint of physical coordination and mental development, how about the value of the experience, for a young child, of walking in a circle, at the same time singing, not colliding with another child, while also trying to decide whom he/she will choose when it is his/her turn? He/she is also trying to keep track of who had a turn already and who didn't. There are quite a number of things going on within the same brain at the same time.

And what happens to a child's singing voice when he/she is happily playing a game? As Cecil Sharp points out in his introduction to *Folk Songs, Chanteys and Singing*

Games, "our vocal apparatus is not under voluntary control. Its effectiveness depends, especially in young people, on a right mental and emotional attitude toward what is being produced." It follows that a child's physical voice will be greatly affected by his/her mental and emotional state. If he/she is tense and uneasy for any reason his vocal mechanism will be tense and strained. If he/she is happy and relaxed, his voice will be natural and unaffected by strain. Children sometimes have to be taught how to sing easily and naturally, as the competitiveness to which they are accustomed in other subject areas may lead them to try to shout one another down. A non-competitive singing game is a beautiful way to correct this.

Another thing we see in this little game is the kind of person-to-person and person-to-group interaction that is much sought after in group-therapy programs. Every child has his/her turn to become the center of attention and to be "comforted" by the entire group. ("Rise, Sally, rise, Sally, wipe away your tears, Sally.") Every member has a chance to be the chosen one. ("Turn to the one that you love the best, Sally.") For a moment, all are subject to the will of one, to the granting or withholding of favor. Many debts, both positive and negative, are repaid in this fashion!

So it can be seen that in the execution of the simplest of the children's traditional singing games can be found challenges to the growth and development of the child in many different areas: mental, physical, emotional, social, cultural, and musical. It is my belief that it is precisely this that accounts for the continued popularity of this type of material among children. It is because these little games do serve the needs of developing children that they have stood the test of time and continue to serve the needs of children from generation to generation.

"Starting where a child is" also means beginning with the music of his/her own culture, which is the third philosophical tenet we shall examine. By culture I do not refer to the dead, museum-preserved type of culture, but to the living style of a group of people who have a common heritage and a close proximity. Every child should have a musical mother tongue which he/she learns before he/she learns other musical languages or styles. In this country, this melting pot which has been melting and mixing and molding for many generations, it is an enormous challenge. We see over and over again the pattern of new immigrants who want to shed the skin of the culture from which they came and be "American." They are ashamed to have their children speak the old languages, learn the old songs and dances, ways and customs.

What they fail to realize is that looking at "American" culture is like looking into a kaleidoscope, with each little bit of brightly colored glass being one of the myriad of national sub-cultures to be found in this country, and with each piece being necessary to form the whole colorful and unique pattern. By denying their children the realization of their own unique heritage, each new wave of immigration created a population of individuals who did not know who they were or where they came from. This sense of rootlessness and non-identity has caused many problems, particularly in urban society. We have within recent years seen a surging wave of people seriously searching for their own roots, studying their genealogies, their own connections to the past. We have seen

a revolt against the whole syndrome of the pretense that all Americans are the same. We do not any longer have to equate political equality with sameness and its resultant loss of identity. We must learn to look for the parts of our individual inheritances that make each one of us unique, and to value these differences because of the strength and variety they give our nation.

Cecil Sharp says in his Introduction to the 1918 Edition of *English Folk Songs from the Sourthern Appalachians*:

> Culture is cumulative. It is passed on and added to by each succeeding generation. The primary purpose of education is to give children the cultural achievements of the past, so that they may more quickly receive their racial inheritance. We should give them folk songs and folk ballads of the race or nation to which they belong so as to give them a link to their own past. Then whatever education they receive is built on this basic foundation, that they already know who they are.

How does this translate into the every day world of a music classroom? I am saying that the cultural background of each child in a music class should be known by that class's music teacher, and that some musical material from the culture of each child be taught to the entire class. If all the children in a class have the same cultural and ethnic background, then the problem is greatly simplified. If the children are of mixed cultural backgrounds, it may be necessary for the teacher to do quite a bit of homework. But that teacher has a duty to allow the class members to find out who they are, and it is my belief that there is no better medium in which to do it than a musical one, using authentic material.

Do I mean to say, that if there is only one Hispanic, or Greek-American, or Afro-American child in a class, the whole class should learn some Afro-American or Greek-American or Hispanic song material? I do, absolutely. It should be done for two reasons: 1) to reaffirm that one child's own musical mother-tongue, and 2) to say to the rest of the class that Afro- or Greek-American or Hispanic is just as American as Anglo- or Irish- or Japanese-American, and is very much a part of our national heritage. In a sense, we find our own definition as Americans by looking into our neighbors' eyes.

The fourth philosophical tenet to be discussed is that music is an integral part of life, and musical experience is necessary to create a whole person. We have seen how a simple singing game like "Little Sally Water" contains vital experiences necessary to help a child construct him/herself. There are many such singing games. I close with a child's song that illustrates a child's fascination with death and fulfills the strong need in children to begin, through play-acting, to understand and later be able to face the reality of death. And again, I say it is not morbid and horrible. It is a perfectly logical thing for a child to do, as this is part of his preparation for life and living.

In "Cocky Robin," children sing verse after verse in utmost fascination with the fantasy of a funeral where all the participants are animals, birds or bugs. Even though it

strikes us as a bit macabre, the morbidness for them is defused by the fantasy of the nonhuman participants. They are able to learn the way of handling death in their own culture by singing all about it in such detail. And, believe it or not, children do love to sing all the verses!

(At this point we sang "Cocky Robin.")

Cocky Robin

Children's Song from the Southern Appalachians

♩ = 92

Who killed Cock - y Rob - in? Who killed Cock - y Rob - in?

"Me," says the spar - row "with my lit - tle bow and ar - row,

It was I, it was I."

2. Who saw him die? Who saw him die?
   "Me," says the fly, "with my little teenty eye,
   It was I, it was I."
3. Who caught his blood? Who caught his blood?
   "Me," says the fish, "with my little silver dish,
   It was I, it was I."
4. Who made the coffin? Who made the coffin?
   "Me," says the crane, "with my little narrow plane,
   It was I, it was I."
5. Who made the shroud-en? Who made the shroud-en?
   "Me," says the eagle, "with my little fine needle,
   It was I, it was I."
6. Who dug his grave? Who dug his grave?
   "Me," says the crow, "with my little spade and hoe,
   It was I, it was I."
7. Who hauled him to it? Who hauled him to it?
   "Me," says the lark, "with my little horse and cart,
   It was I, it was I."
8. Who let him down? Who let him down?
   "Me," says the flea, "with my little limber knee,
   It was I, it was I."
9. Who pat his grave? Who pat his grave?
   "Me," says the duck, "with my big splatter foot,
   It was I, it was I."
10. Who preached his funeral? Who preached his funeral?
    "Me," says the swallow, "just as loud as I could holler,
    It was I, it was I."

Sharp, Cecil, *English Folk Songs from the Southern Appalachians,*
II, p. 299

Professor Erzsébet Szönyi of the Liszt Academy says, in her book, *Kodály's Principles in Practice*:

> According to Kodály's principles, intensive musical education exerts a decisively positive influence on both the emotional and intellectual development of the child. Children become more lively, more aware, more capable of discrimination, of understanding, react more quickly, and show more aptitude in arithmetic, writing, drawing, languages, and physical education. Daily singing classes are a welcome diversion from normal subjects, and apart from developing musicality, stimulate the faculties involving logic. The mutual cooperation required at singing classes and in playing games contributes to the child's sense of community, and thus, musical education has an important part to play in developing individuals with a sense of responsibility toward the community.[9]

I hope I have shown you just a few of the ways in which these things happen. It would take many days to try to show all the ways, if such is even possible.

I close with one more thought from Cecil Sharp, again from his Introduction to the 1918 Edition of *English Folk Songs from the Southern Appalachians*:

> We should pay as much attention to training and development of emotional, spiritual and imaginative faculties as we do to those of the intellect. This is achieved only by early cultivation of some form of artistic expression, such as singing, which seems, of all the arts, to be the most natural and the most suitable for the young.

Update on Prof. Szönyi's description (above) of the effect of intensive music education in the development of the child, according to Kodály's philosophy:

For those who might say, "That's all well and good for Hungary, in earlier times. But is it at all relevant to the children of today in the United States?" There is some evidence to support the conclusion that it may be. A study reported in "Teaching Music," Vol. 14, No. 4, February 2007, in a centerfold following page 36, reported that schools that have music programs have significantly higher graduation rates than do those without music programs (90.2 per cent as compared to 72.9 percent). In addition, those that rate their music programs as "excellent or very good" have a graduation rate .7 per cent higher than that (90.9).

The same study also reported that schools that have music programs have significantly higher attendance rates than do those without music programs (93.3 per cent as compared to 84.9 per cent).

While this does not constitute actual proof of anything, at the very least it shows that having a music program is no detriment to students' achievement, as is sometimes claimed by those who seek to limit or eliminate such study because of the time taken away from the sacred "three R's." Also it seems to show that music is at least one key to students' success in school.

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[9] Szönyi, Erzsébet, *Kodály's Principles in Practice*, New York: Boosey & Hawkes, 1973.

Wichita State University
Methods and Folk Song Research II
Lisa Simmelink – Instructor

Level II Song Collection
Table of Contents

Big Fat Biscuit

CSP:
MM:

Big   fat   bis - cuit,   Chew - - - be - lew,

Just   from   the   ov - en,   Chew - be - lew,   Boy

jump   ov - er   yon - der,   Chew - be - lew.

Game: Students will enjoy lining up side by side, three to six at a time, to see who can jump flat-footed the farthest at the end of the song.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____   II__r__III_____
Isolated Melodic Concept _____Level_____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____II____III_____
Isolated Rhythmic Concept _____Level _____

Form: _____ABCB_____

Meter: _____$\frac{2}{4}$_____

Game: (see above)_____

Origin: _____Words_____

Other Elements: _____
_____

Source: Folklore from St. Helen's Island, Johnson 170
                Title   Author   Page

Principle Concept Use:
(M)_____r_____ (Level)____II___

(R)_____ (Level)_____

(Isolate/extract)_____ (Level)_____

Button You Must Wander

CSP:
MM:

But - ton you must wan - der, wan - der, wan - der,

But - ton you must wan - der ev - 'ry - where.

Bright eyes will find you, sharp eyes will find you,

But - ton you must wan - der ev - 'ry - where.

Game: The child who is "it" sits in the center of the circle. The rest of the children pass an object (the button) around the circle while trying to cover their actions from the child in the center. When the song is over, the button stays with whomever has it at that point, and the child who is "it" must try to guess who has it.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II _r_ III_____
Isolated Melodic Concept _____Level_____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____II_____III_____
Isolated Rhythmic Concept _____ Level _____

Form: ____ABCB_____

Meter: ____$\frac{2}{4}$_____

Game: (see above)_____

Origin: _____Words_____

Other Elements: _____
_____

Source: 120 Dinging Games & Dances Choksy. 161
                Title   Author   Page

Principle Concept Use:
(M)_____r_____ (Level)____II___

(R)_____ (Level)_____

(Isolate/extract)_____ (Level)_____

Bye, Bye Baby

CSP: F#
MM: 80

Bye,   Bye   Ba - by,   ba - by   bye,   My   lit - tle   ba - by,   ba - by   bye.

Analysis – Level I, II, & III

Tone Set: _____ **drm s** _____

Scale: _____ do tetratone _____

Melodic Patterns: _ mmdd – rss - rrd _
_____
_____
_____

Melodic Concept Level I _____ II _ r _ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____ abab./AAv _____

Meter: _____ $\frac{2}{4}$ _____

Game: Rock imaginary babies _____

Origin: _Appalachian_ Words _____

Other Elements: _ slur _____
_____

Source: 150 American Folk Songs Erdei _____ 6
     Title   Author   Page

Principle Concept Use:
(M) _____ r _____ (Level) _ II _

(R) _____ (Level) _____

(Isolate/extract) _____ (Level) _____

Charlie (Over the River)

CSP:
MM:

2. (We're) tramping down the weevily wheat,
   Tramping down the barley;
   Tramping down the weevily wheat,
   To bake a cake for Charlie.

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

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

Game: Boys in one line face and equal number of girls in an opposite line. Join hands along the lines.

Verse 1: On first 4 beats, lines advance toward each other. Next 4 beats, lines retreat. Repeat.

Verse 2: Lines drop hands. On first 4 beats, lines approach. Pass through to opposite side. Repeat

Verse 3: The head man swings out between the lines, prances to the foot. This shifts partners.
Variant: The head lady may prance to the foot to be with her original partner.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II_____ III_____
Isolated Melodic Concept _____ Level_____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II_____ III_____
Isolated Rhythmic Concept _____ Level _____

Form: _____

Meter: _____

Game: see above _____

Origin: _____ Words _____

Other Elements: _____
_____

Source: Song Garden 3   Heath   21
            Title   Author   Page

Principle Concept Use:
(M)_____ (Level)_____

(R)_____ (Level)_____

(Isolate/extract)_____ (Level)_____

Chicken in the Fencepost

CSP: F
MM: 108

Chick-en in the fence-post can't dance Jo-sey, Chick-en in the fence-post can't dance Jo-sey,

Chick-en in the fence - post can't dance Jo - sey. Hel - lo Su - san Brown-y - o.

2. Choose your partner and come dance, Josey....
   Hello Susan Browny-o.

3. Chew my gum while I dance Josey....
   Hello Susan Browny-o.

4. Shoestring's broke and I can't dance Josey....
   Hello Susan Browny-o.

5. Hold my mule while I dance Josey....
   Hello Susan Browny-o.

6. Crank my fad while I dance Josey....
   Hello Susan Browny-o.

7. Hair in the butter, can't dance Josey....
   Hello Susan Browny-o.

8. Briar in my heels, can't dance Josey....
   Hello Susan Browny-o.

9. Stumped my toe, can't dance Josey....
   Hello Susan Browny-o.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II _____ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____

Meter: _____

Game: Double Circle – see back

Origin: _____ Words _____

Other Elements: _____
_____

Source: 150 Amer. Folk Songs Erdei   51
    Title   Author   Page

Principle Concept Use:
(M) _____ (Level) _____

(R) _____ (Level) _____

(Isolate/extract) _____ (Level) _____

Game:
Two circles, a smaller circle inside of a large circle. All children in both circles hold hands. Dead chicken is inside of the small circle on the floor.

Two children are "farmers" and are located at opposite sides of the room with their eyes hidden until they hear the teacher sing "Here we go" for the start of the song.

The teacher chooses one set of hands from each of the circles to be the "gate." While the song is sung, circle walk in opposite directions as the farmers watch. At the end of the song, both gates open (drop hands) The farmers race to get the dead chicken by going through the gates. The winner gets to be a "farmer" again and the loser chooses a child to take his place!

Closet Key

I have lost the clo - set key in some la - dy's gar - den.

Help me find the clo - set key in some la - dy's gar - den.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____

_____

_____

Melodic Concept Level I _____ II _____ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: | ⊓ _____

Rhythmic Patterns: ⊓ ⊓ ⊓ | ⊓ ⊓ | |
_____

_____

Rhythmic Concept Level I ⊓ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: ___AA./AB____

Meter: ___²₄____

Game: Seated Circle – see back___

Origin: _African American_ Words_____

Other Elements: _dynamics_____

_____

Source: American Folksongs for Children Seeger 169
          Title   Author   Page

Principle Concept Use:
(M)_____ (Level)_____

(R)_____⊓_____ (Level)___I___

(Isolate/extract)_____ (Level)_____

Game:

One student is taken away fro the group while the key is hidden with a child in the circle. The "it" student will find the key according to the dynamics used while singing the song. (Louder = closer to the key, Softer = farther from the key).

Come Thru 'na Hurry

Come thru' 'na hur-ry,   Come thru' 'na hur-ry,   Come thru 'na hur-ry,   Al-a-bam-a Gal.

2. I don't know how, how
I don't know how, how
I don't know how, how
Alabama Gal

3. I'll show you how, how, (3 times)
Alabama Gal

4. Ain't I rock candy (3 times)
Alabama Gal.

Game: Players make two lines facing each other with partners across from each other, contra dance formation. On first verse, the head couple sashay down the outside of the set for eight beats, then return to place on the next eight beats. On verses 2-4, the head couple begins a reel down the set. At the beginning of the repetition of the song, the second couple sashays down the outside of the set and continues the reel following the first couple to the foo of the set where they stay. Each new head couple will continue in the same fashion.

Analysis – Level I, II, & III

Tone Set: _____ s,l, **drm** s _____

Scale: ___ extended do pentatone _____

Melodic Patterns: dl,dm – dl,s, - msmrd ___
_____
_____
_____

Melodic Concept Level I _____ II _s,_ III _____
Isolated Melodic Concept _____ Level_____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____ abac/AB _____

Meter: __ $\frac{4}{4}$ _____

Game: (see above) _____

Origin: _Tennessee_ Words _Rock Candy_

Other Elements: _____
_____

Source: _Handy Play Party Book Rohrbaugh 24_
         Title   Author   Page

Principle Concept Use:
(M) ___ s, ___ (Level) __II__

(R) _____ (Level) _____

(Isolate/extract) _____ (Level) _____

Debka Hora

CSP:
MM:

La la la la la la la la.   La la la la la la la

La la la la la la la la la   La la la la la la la.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II_____ III_____
Isolated Melodic Concept _____Level_____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II_____ III_____
Isolated Rhythmic Concept _____ Level _____

Form: _____

Meter: _____

Game: Circle Game – see back _____

Origin: __Israel__ Words ___la___

Other Elements: _____
_____

Source: 150 Rounds   Bolkovac & Johnson 13_
             Title   Author   Page

Principle Concept Use:
(M)_____ (Level)_____

(R)_____ (Level)_____

(Isolate/extract)_____ (Level)_____

Game:

All face center in a single circle and join hands or grip neighbors arms.

Take one step or hop per beat of music.
1. Step Sideways with left foot.
2. Step on right foot, placing it behind left foot.
3. Step on left foot.
4. Hop on left foot, swinging right leg in front.
5. Step on right foot.
6. Hop on right foot, swinging left leg in front.

Deedle Deedle Dumpling

CSP:B
MM:100

Dee-dle Dee-dle Dump-ling, my son John, went to bed with his stock-ings on. One shoe off and

one shoe on, Dee - dle dee - dle dump - ling my son John.

Analysis – Level I, II, & III

Tone Set: _____ **drm s** _____

Scale: _____ do tetratone _____

Melodic Patterns: <u>msdm – rsmd</u>____

_____

_____

Melodic Concept Level I _____ II _r_ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____

_____

_____

_____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____

Meter: _____

Game: <u>book – My Son John</u>____

Origin: _____ Words _____

Other Elements: <u>strong beat/weak beat</u>____

_____

Source: Just Five   Kersey   5
            Title   Author   Page

Principle Concept Use:
(M)____r____ (Level)__II__

(R)_____ (Level)_____

(Isolate/extract)_____ (Level)_____

CSP: G
MM: 120

Dinah
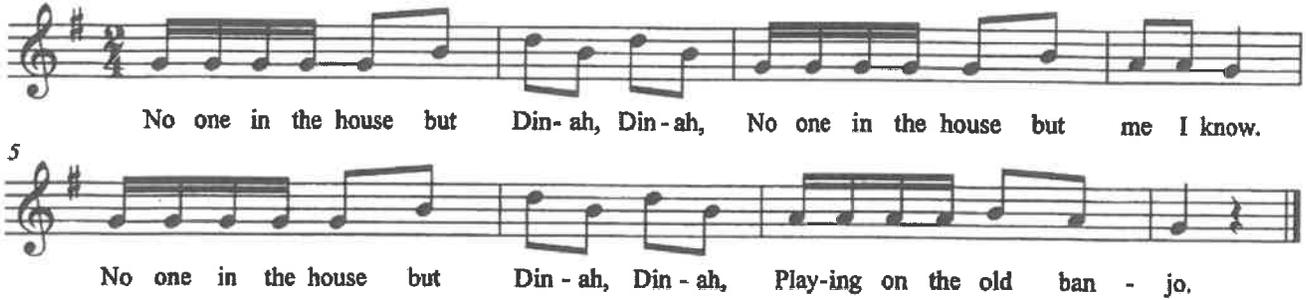
No one in the house but Din- ah, Din - ah, No one in the house but me I know.

5

No one in the house but Din - ah, Din - ah, Play-ing on the old ban - jo.

Analysis – Level I, II, & III

Tone Set: ___**d**rm s___

Scale: ___do tetratone___

Melodic Patterns: _dmsmsm – dmrrd - rmrd_

_____

_____
_____

Melodic Concept Level I _____ II _r_ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____

_____
_____
_____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____abac/AB_____

Meter: ___$\frac{2}{4}$_____

Game: (see back)_____

Origin: _Southern USA_ Words _banjo_

Other Elements: _independent singing____

_____

Source: Kodaly Context Choksy   245
                Title   Author   Page

Principle Concept Use:
(M)____r____ (Level)___II___

(R)_____ (Level)_____

(Isolate/extract)_____ (Level)_____

Game:
Solo Singing – students sit in circle

One student is chosen to be "it" in the center and closes his/her eyes. Another child is chosen to be the solo singer. All sing song, but solo singer sings "Dinah Dinah" alone. The child in the center must guess whose singing voice they heard. The soloist becomes the new, "it."

Drunken Sailor

CSP:
MM:

What shall we do with a drunk-en sai - lor, What shall we do with a drunk-en sai - lor,

What shall we do with a drunk - en sai - lor, Ear - ly in the morn - ing?

Way hey up she ris - es, Way hey up she ris - es,

Way hey up she ris - es Ear - ly in the morn - ing.

2. Put him in the long boat till he's sober.
3. Pull out the plug and wet him all over.
4. Put him in the scuppers with a hose-pipe on him.

5. Put him in a leaky boat and make him bail her
6. Put him in the bilge an make him drink it
7. Shave his belly with a rusty razor
8. That's what we'll do with a drunken sailor.

Analysis – Level I, II, & III

Tone Set: drmfsltd'r'

Scale: _____

Melodic Patterns: _____
_____
_____

Melodic Concept Level I _____ II _____ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____ abcd/AB

Meter: $\frac{2}{4}$

Game: _____

Origin: Sea Chanty   Words parts of boat

Other Elements: _ _____
_____

Source: Kodaly Method   Choksy   280
         Title   Author   Page

Principle Concept Use:
(M) _____ (Level) III

(R) _____ (Level) _____

(Isolate/extract) _____ (Level) _____

Fed My Horse

CSP:
MM:

Fed my horse in a pop - lar trough, Fed my horse in a pop - lar trough,

Fed my horse in a pop - lar trough and then he caught the whoop - ing cough.

Coy ma-lin - dow, Kill - ko, kill - ko, Coy ma-lin - dow Kill - ko me.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II_____ III_____
Isolated Melodic Concept _____Level_____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II____ III_____
Isolated Rhythmic Concept _____Level _____

Form: _____

Meter: _____

Game: ____(see back)_____

Origin: _____Words_____

Other Elements: _____
_____

Source: Song Garden III Heath   16
             Title   Author   Page

Principle Concept Use:
(M)_____ (Level)_____

(R)_____ (Level)_____

(Isolate/extract)_____ (Level)_____

Game:
Formation: Single Circle of Partners

1. "Step, Together" in counter-clockwise motion for first six beats. On beat seven, pat legs twice and on beat 8, clap hands once (In time with words "poplar trough").
2. Repeat same motions but step clockwise. On the clap on beat number 8, turn to face your partner.

3. B Section = Grand Right and left for 16 beats. (If need to make it easier repeat B section until all have made it back to their partners.)

Fishpole Song

Who's got a fish - pole? We do! Who's got a fish - pole? We do!

Who's got a fish - pole? We do! Fish - pole needs a line.

2. Who's got a fish-line? We do! (etc.)
   Fish-line needs a hook.

3. Who's got a fish-hook? We do! (etc.)
   Fish-hook needs some bait.

4. Who's got a cricket? We do! (etc.)
   Cricket catch a fish!

4. Who's got a cricket? We do! (etc.)
   Cricket catch a fish!

Analysis – Level I, II, & III

Tone Set: s.l. **d** m s

Scale: extended do tetratone

Melodic Patterns: dmdmd – dmdl.s. - dmdms
smd

Melodic Concept Level I _____ II _s, III _____
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: abcd/AB

Meter: $\frac{4}{4}$

Game: _____

Origin: Southern USA   Words fishpole. line.

Other Elements: Q/A

Source: Just Five   Kersey   58
              Title   Author   Page

Principle Concept Use:
(M) ____ s. ____ (Level) II

(R) _____ (Level) _____

(Isolate/extract) _____ (Level) _____

Frosty Weather

Fros-ty weath-er, Snow-y weath-er, when the wind blows, we all go to - geth-er.

Analysis – Level I, II, & III

Tone Set: ___ **drm sl** _____

Scale: ___ do pentatone _____

Melodic Patterns: smrd - ssml _____
_____
_____
_____

Melodic Concept Level I _____ II__r__III_____
Isolated Melodic Concept _____Level_____

Rhythms: _____ | ⊓ _____

Rhythmic Patterns: | | | | | ⊓ | | |
| ⊓ | |
_____
_____
_____

Rhythmic Concept Level I ⊓____II____III_____
Isolated Rhythmic Concept _____ Level _____

Form: _____ aabc/AB _____

Meter: ___ $\frac{2}{4}$ _____

Game: Circle Game (see back)_____

Origin: Ireland ____ Words__weather__

Other Elements: _____
_____

Source: _Music in Preschool Forrai ___ 161_
     Title   Author   Page

Principle Concept Use:
(M)____r____ (Level)___II___

(R)____⊓____ (Level)___I___

(Isolate/extract)_____ (Level)_____

Game:

Children join hands and walk in circle for first 2 phrases.
On 3rd phrase, all turn around in place.
On 4th, all huddle together in center.

Fuzzy Wuzzy

Fuz - zy, wuz - zy was a bear. Fuz - zy, wuz - zy had no hair.

Fuz - zy, wuz - zy was - n't fuz - zy was he.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____

Melodic Concept Level I _____ II_____ III_____
Isolated Melodic Concept _____ Level_____

Rhythms: | ⊓ ⅃ _____

Rhythmic Patterns: ⊓⊓⊓| ⊓⊓⊓⊓
⊓⅃ ⅃ ⅃ _____
_____
_____

Rhythmic Concept Level I ⅃____ II____ III_____
Isolated Rhythmic Concept _____ Level _____

Form: _____ aabc/AB _____

Meter: $\frac{2}{4}$ _____

Game: _____ body sing pitches _____

Origin: English ____ Words ____ Fuzzy ____

Other Elements: _____
_____

Source: Music in Preschool   Forrai   106
           Title   Author   Page

Principle Concept Use:
(M)_____ (Level)_____

(R) ⅃_____ (Level) I__

(Isolate/extract)_____ (Level)_____

Great Big House

CSP:
MM:

Great big house in New Or - leans, For - ty stor - ies high___

ev - 'ry room that I've been in, Filled with pump - kin pie.

2. Went down to the old mill stream
   To fetch a pail of water.
   Put one arm around my wife,
   The other 'round my daughter.

3. Fare thee well my darlin' girl,
   Fare thee well my daughter,
   Fare thee well my darlin' girl,
   With the golden slippers on her.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II _____ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: | ⊓ ≀ _____

Rhythmic Patterns: ⊓⊓⊓ | ⊓⊓ | |
⊓⊓ | ≀ _____
_____
_____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: __abac/AB_____

Meter: _2/4_____

Game: Circle Game - see back_____

Origin: _Anglo-American Play Party_ Words New Orleans__

Other Elements: _slur_____
_____

Source: Song Garden II Carol Heath_____
　　　　　Title　　　　Author　　　　Page

Principle Concept Use:
(M)_____ (Level)_____

(R) _≀_____ (Level)__I___

(Isolate/extract)_____ (Level)_____

Game:

Single circle – boy, girl, boy, girl formation

Verse 1: Join hands in circle and circle to the right walking the beat. Drop hands on the last beat (rest).

Verse 2: On, "went down to the old mill stream," girls take four small steps forward and join hands in an all girl circle.
On "fetch a pail of water," boys take four small steps forward, with the palm of their hands together, reach between the shoulders of two girls and join hands with other boys inside girls circle.

On "put one arm around my wife," the boys raise joined hands over the heads of the girls and make a circle behind the girls' waists.

On "the other round my daughter," girls do the same, making a circle behind the boy's waists. This makes a basket weave.

Verse 3: While still in a basket weave, children go up and down while rotating the circle.

Medium Difficulty: Basket moves to the left as the children use a crossover step (right leg passes over and in front of left.

More Advances: All drop hands and face partners. Man turns lady on his right (his wife) around one and a half turns, exchanging places with her. Then he moves in a clockwise direction to take both hands of his "daughter"(the girls who was his "corner" that is, on his left on the words "Fetch a pail") and turns her one and a half turns. That puts him ahead of his new partner. The single circle again moves in a counterclockwise direction, each person strutting along by self.

CSP: B
MM: 150

Hambone

Ham - bone, Ham - bone, where you been?

'Round the world and I'm go-in' a - gain.

Analysis – Level I, II, & III

Tone Set: ___ l, **drm** _____

Scale: ____ do tetratone _____

Melodic Patterns: __mddl, - dm – mdl, - drd___

_____

_____

_____

Melodic Concept Level I _____ II _l,_ III _____
Isolated Melodic Concept _____ Level_____

Rhythms: _|_ ⊓ ⁊ ♩ _____

Rhythmic Patterns: | | | | | | ♩
| ⊓ ⊓ ⊓ | | | ⁊ _____
_____
_____

Rhythmic Concept Level I _____ II _♩_ III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____ aba,b/AB _____

Meter: __ $\frac{4}{4}$ _____

Game: _Hand Jive x = clap   x = stomp___

Origin: African American __ Words _five-n-dime_

Other Elements: _____
_____

Source: _Simple Gifts_ _Helen Wyzga_ ___3___
         Title   Author   Page

Principle Concept Use:
(M) ___l,___ (Level) __II__

(R) ___♩_____ (Level) __II__

(Isolate/extract) _____ (Level)____

Here Comes a Bluebird

CSP:
MM:

Here comes a blue-bird in though my win-dow, Hey, did-dle-dum a day day day.

Take a lit-tle part-ner, hop in the gar-den, Hey, did-dle dum a day day day.

Analysis – Level I, II, & III

Tone Set: ____ **drm sl** _____

Scale: ____ do pentatone _____

Melodic Patterns: ____ slsm – mr – dmd __

_____

_____

_____

Melodic Concept Level I _____ II _r_ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____

_____

_____

_____

Rhythmic Concept Level I _____ II ____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____

Meter: _____

Game: ____ Circle Game (see back) ____

Origin: _____ Words_bluebird

Other Elements: _____

_____

Source: 150 American Folk Songs Erdei   18
         Title   Author   Page

Principle Concept Use:
(M) ____ r ____ (Level) __ II __

(R) _____ (Level) _____

(Isolate/extract) _____ (Level) _____

Game:

Students stand in circle with raised joined hands. On student is chosen as bluebird.

Meas. 1-4: the bluebird goes in and out of the windows created by the raised joined hands. On "take a little partner," bluebird takes hold of the person he/she is nearest from the circle holding both hands. On "hop in the garden," the two hop in the center of the circle. Now both children follow the directions of the game. There will be four children hopping in the center. The game continues until all have been chosen!

Hogs in the Cornfield

Hogs in the corn-field,   cows in the clo-ver.   Tell them pret-ty gals   I'm com-ing o-ver.

2. Hogs in the cornfield, How do you know?
   Met a little boy, And he told me so.

3. Her eyes wer blue, her cheeks were red,
   and her lips were as sweet as gingerbread.

Game: Each child picks a partner. The pair decides who's number 1 and number 2. One or more pairs come to a line marked on the floor and prepare for a tug-of-war match, by grasping each other's hands and putting their toes against the line while the class sings the song once. When song is over, each tries to pull his partner across the line. Whoever wins takes the loser over to his team. When everyone's had a turn, each team is counted including the losers who've come from the other team. The team with the most people wins.

Analysis – Level I, II, & III

Tone Set: __drm sl d'__

Scale: __extended do pentatone__

Melodic Patterns: __dms – ls - d'ls - mrd__

Melodic Concept Level I _____ II ___d' III _____
Isolated Melodic Concept _____ Level_____

Rhythms: __⊓   ⊓   ⊓__

Rhythmic Patterns: __⊓⊓ ⊓⊓   ⊓ ⊓ ⊓⊓__

Rhythmic Concept Level I _____ II ⊓ III _____
Isolated Rhythmic Concept _____ Level _____

Form: __AB__

Meter: __²⁄₄__

Game: (see above)

Origin: __Southern USA__ Words_____

Other Elements: _____

Source: __Song Garden 3   Heath__   __38__
      Title   Author   Page

Principle Concept Use:
(M)____d'____ (Level)___II___

(R)____⊓____ (Level)___II___

(Isolate/extract)_____ (Level)_____

I Lost the Farmer's Dairy Key

CSP: E
MM: 104

Afro-American Game Song

I lost the farm-er's dai-ry key, I'm in theis la-dy's gar-den,

Do, do, let me out, I'm in this la-dy's gar-den.

2. A brass key and a silver lock,
   I'm in this lady's garden,
   Do, do, let me out,
   I'm in this lady's garden.

3. Corn stalk fiddle and a shoe string bow,
   I'm in this lady's garden,
   Do, do, let me out,
   I'm in this lady's garden.

Game: Children form a circle with one child in the center. They all walk around singing until "Do, do, let me out". The one in the middle tries to break out. Second and third verses sung if necessary until he breaks out, and other child goes to the center.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II _____ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____ abcd/AB _____

Meter: _____ $\frac{2}{4}$ _____

Game: Circle Game (see above) _____

Origin: Afro-American Game Song Words_shoe string bow

Other Elements: split ti's (♪ ♪) _____
_____

Source: 150 Amer. Folk Songs Erdei   42
        Title   Author   Page

Principle Concept Use:
(M) _____ (Level) _____

(R) _____ (Level) _____

(Isolate/extract) _____ (Level) _____

Game:
Students sit in circle and pass a ball around to the beat. Make sure to be conscious of the rests! Person holding ball on last rest goes into the center of the circle. New "it" changes places with old "it" in the center.

Ida Red

CSP:
MM:

Down the road and a - cross the creek, Can't get a let-ter but once a week.

I - da Red, I - da Blue, I got stuck on I - da too.

Analysis – Level I, II, & III

Tone Set: _____ **drm sl** _____

Scale: _____ do pentatone _____

Melodic Patterns: _dmsl – smr – dms – sls – msls –
mrd _____
_____
_____

Melodic Concept Level I _____ II _r_ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____

Meter: _____ $\frac{2}{4}$ _____

Game: Chase Game - see back _____

Origin: Kentucky Words creek/stuck on

Other Elements: _____
_____

Source: Song Garden III Carol Heath 14 _____
Title Author Page

Principle Concept Use:
(M) _____ (Level) _____

(R) _____ (Level) _____

(Isolate/extract) _____ (Level) _____

Game:
Standing Circle

Students sing the song. At the end of the song, teacher gives two envelopes to two students (one red and one
blue). These students circle the outside of the circle, changing envelopes when they pass, and see who
gets back to place first. Teacher gives envelopes to new students each time.

I've Been to Harlem

CSP:
MM:
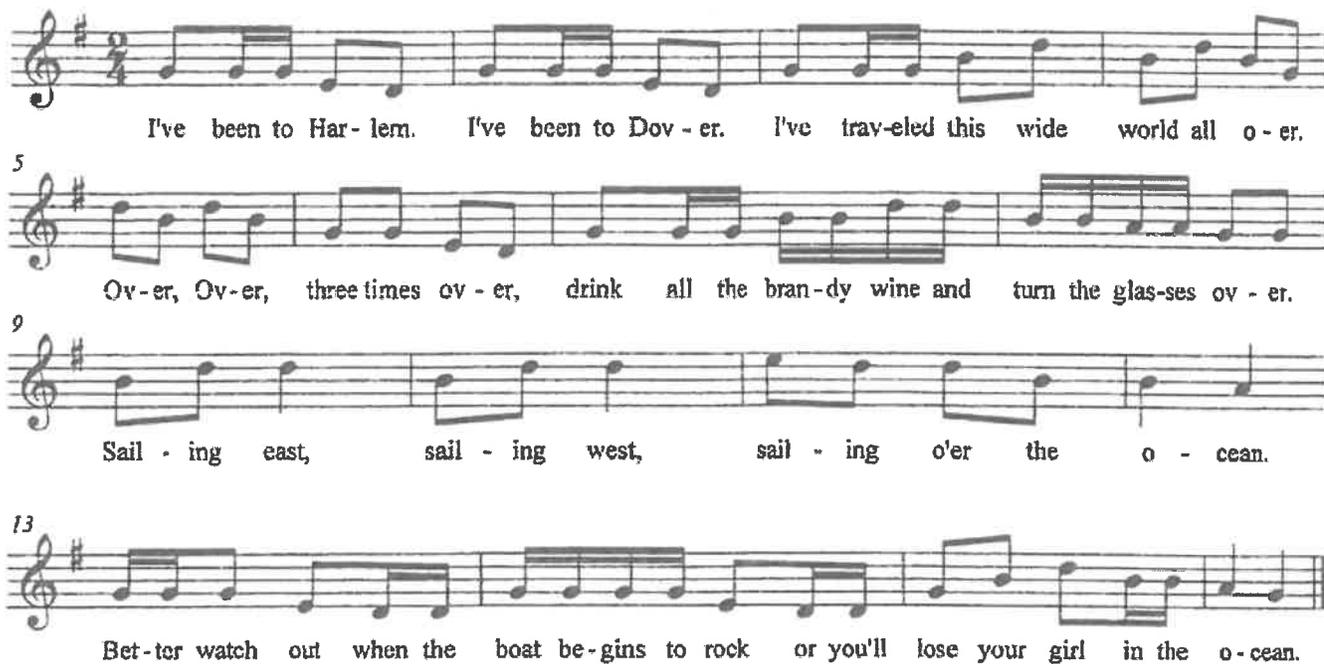
I've been to Har-lem. I've been to Dov-er. I've trav-eled this wide world all o-er.

Ov-er, Ov-er, three times ov-er, drink all the bran-dy wine and turn the glas-ses ov-er.

Sail - ing east, sail - ing west, sail - ing o'er the o - cean.

Bet-ter watch out when the boat be-gins to rock or you'll lose your girl in the o-cean.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II_____ III_____
Isolated Melodic Concept _____ Level_____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II_____ III_____
Isolated Rhythmic Concept _____ Level_____

Form: _____

Meter: _____

Game: Circle Game with partner- see back____

Origin: _____Words_____

Other Elements: _____
_____

Source: Song Garden III Carol Heath____
          Title   Author   Page

Principle Concept Use:
(M)____s.____ (Level)__II____

(R)____□____ (Level)__II____

(Isolate/extract)____□____ (Level)__II____

Game:

Circle of partners, boys on the inside, hands crossed in promenade position. Extra player or players in the center.

1. Players walk in circle counterclockwise until they come to the words "turn the glasses over."
2. At this point, each couple "wrings the dishrag"
3. Girls continue walking in original direction, while boys reverse and walk clockwise, during which those in the center join the boys' circle.
4. On the word "lose", each boy takes the nearest girl for his new partner. Those without partners go to the center.

Jim Along Josie

CSP:D
MM:120

Hey jim a- long___ jim a-long Jo - sie, Hey jim a - long___ jim a-long Jo.

Hey jim a - long___ jim a-long Jo - sie, Hey jim a - long___ jim a-long Jo.

Analysis – Level I, II, & III

Tone Set: l, **drm** s

Scale: do pentatone

Melodic Patterns: smd – rdl.d - smdrd

Melodic Concept Level I _____ II l, III _____
Isolated Melodic Concept _____ Level _____

Rhythms: ♩ ♫ ♬ ♪ ⅞

Rhythmic Patterns: ♬♩♬♩ ♬♩♬♪⅞

Rhythmic Concept Level I _____ II _____ III ⅞
Isolated Rhythmic Concept ♬ Level _____

Form: abab/AA

Meter: ²/₄

Game: (see back)

Origin: Oklahoma Words jim-a-long

Other Elements: slur

Source: : Song Garden III Heath 17
             Title   Author   Page

Principle Concept Use:
(M) l,   (Level) II

(R) ⅞   (Level) III

(Isolate/extract) ♬ (Level) II

Game:
Children form a chain. Teacher adds new verses with appropriate movement.

Ex.   Walk, Jim along
           Hop, Jim along
           Run...
           Stop...
           Swim...
           Sway...

Kansas Boys

CSP:
MM:

Come a-long girls, list-en to my voice. Don't you ev-er mar-ry no Kan-sas boys.

If you do your fate will be hoe-cake ho-mi-ny and sass-a-frass tea.

2. He'll take you out on a jet black hill,
   Take you there against your will,
   Keep you there to parish on the plains,
   That's the way with the Kansas range.

3. When a young man falls in love,
   First it's honey and then turtle dove.
   After he's married no such thing,
   Get up and get my breakfast you good for nothing thing

4. When they go to milk they mild in a gourd
   Leave it in a trough and cover with a board.
   Some get little some get none
   That's they way with the Kansas run.

5. When they go to market, the clothes they were
   Is an old brown coat all picked and bare
   An old white hat more brim than crown
   A pair of cotton socks that they wore the month around.

Analysis – Level I, II, & III

Tone Set: __**drm s**__

Scale: __do tetratone__

Melodic Patterns: __dmrd – sm__
_____
_____
_____

Melodic Concept Level I _____ II__r,__ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: | ⊓ ⊓⊓ ⊓

Rhythmic Patterns: ⊓ | ⊓⊓| ⊓⊓⊓ ⊓ |
⊓ ⊓ ⊓ | ⊓ ⊓⊓⊓ | _____
_____
_____

Rhythmic Concept Level I _____ II__⊓__III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____ abcd/AB

Meter: _____ 4/4

Game: _____

Origin: Kansas Words __ hominy/sassafrass

Other Elements: _____
_____

Source: My Singing Bird Erdei   6 __
      Title   Author   Page

Principle Concept Use:
(M) ___r___ (Level) __II__

(R) ___⊓___ (Level) __II__

(Isolate/extract) | ↾ ___ (Level) __III__

King's Land

CSP: C
MM:120

I'm on the king's land the king is not at home.

He's gone to Bos - ton to buy his wife a comb.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____

Melodic Concept Level I _____ II_____ III_____
Isolated Melodic Concept _____ Level_____

Rhythms: | ⊓ ⸯ ⌐|

Rhythmic Patterns: | ⊓ | ⌐ ⌐|⊓ ⊓| ⸯ
_____
_____

Rhythmic Concept Level I _____ II_____ III ⌐|
Isolated Rhythmic Concept __ⸯ__ Level __I__

Form: ___abac/AB_____

Meter: $\frac{2}{4}$_____

Game: Chase Game – see back_____

Origin: New England   Words   king, comb___

Other Elements: split ti-s (⌐ ⌐)_____
_____

Source: My Singing Bird Erdei   14__
            Title   Author   Page

Principle Concept Use:
(M)_____   (Level)_____

(R)____ ⌐| ____   (Level)__III___

(Isolate/extract)____ⸯ____ (Level)__I___

Game:

An open space in the middle of the playing area is designated as the "king's land," while a line at one end of the playing area is marked as "the city limits of Boston." A third line is marked as the "safety zone" for the players. One person is appointed "king" and the other players are his servants. The king stands at one end of the playing area, while the others march across the middle of the space singing the song. At a given signal, the king chases the servants to the opposite safety zone. If the king touches anyone, they must help the king touch others after each repetition of the singing and chasing.

Let Us Chase the Squirrel

CSP:
MM:

Let   us   chase   the   Squir - rel,   Up   the   hick - 'ry,   down   the   hick - 'ry,

Let   us   chase   the   squir - rel   Up   the   hick - 'ry   tree.

2. If you want to catch him,
   Up the hick'ry, down the hick'ry,
   If you want to catch him,
   Learn to climb a tree.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II_____ III_____
Isolated Melodic Concept _____ Level_____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II_____ III_____
Isolated Rhythmic Concept _____ Level _____

Form: _____ abac/AB _____

Meter: __ $\frac{2}{4}$ _____

Game: Chase Game -see back _____

Origin: North Carolina Words_hick'ry _____

Other Elements: _____
_____

Source: 150 Amer. Folk Songs Erdei _____ 6 ___
            Title   Author   Page

Principle Concept Use:
(M)___r___ (Level)__II__

(R)_____ (Level)_____

(Isolate/extract)_____ (Level)_____

Game:
Divide children into groups of 3. Any extras stand in the middle of the group.

2 of the 3 become a tree by joining arched hands over the "squirrel." At the end of the song, teacher/head squirrel claps for squirrels to scurry under a different tree. The extra squirrels try to beat the other squirrels under a tree.

Variation: Squirrels run around the room during the song. All find a tree on the word "tree."

Light My Way to Bed

CSP: C
MM: 100

Come with your shin - ing white fire,

Come with your shin - ing white light. ♩ = ♩

Fire - fly, come light my way,

Come give me light be - fore I sleep.

Analysis – Level I & II

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II _____ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____

Meter: _____

Game: _____

Origin: _____ Words _____

Other Elements: _____
_____

Source: _____
           Title   Author   Page

Principle Concept Use:
(M)_____ (Level)_____

(R)_____ (Level)_____

(Isolate/extract)_____ (Level)_____

Mama Buy Me a Chiney Doll

CSP:
MM:

Ma - ma buy me a chin - ey doll, Ma - ma buy me a chin - ey doll,

Ma - ma buy me a chin - ey doll, do, mam - my, do.

2. (Well) What would it take to buy it with....
Do mammy do.
3. You could take our daddy's feather bed....
Do, mammy, do.
4. Then where would our daddy sleep....
Do, mammy, do.
5. He could sleep in the puppy's bed...
Do, mammy, do.
6. Then where would our puppy sleep...
Do, mammy, do.
7. He could sleep in the horse's bed...
Do, mammy, do.

8. Then where could our horsey sleep....
Do, mammy, do.
9. He could sleep in the piggy's bed....
Do, mammy, do.
10. Then where would our piggy sleep....
Do, mammy, do.
11. She could root out on our front lawn....
Do, mammy, do.
12. Then where would our children play....
Do, mammy, do
13. Swing on the garden gate....
Do, mammy, do.
14. Yes and get a spanking too...
Do, mammy, do.

Analysis – Level I, II, & III

Tone Set: __drm sl__

Scale: __do pentatone__

Melodic Patterns: _mrd – lsr – srmd_

Melodic Concept Level I _____ II _r_ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: | ⊓ ♩ ⊓̄

Rhythmic Patterns: ⊓ ⊓̄⊓ | | ⊓ ♩

Rhythmic Concept Level I _____ II ⊓̄ III _____
Isolated Rhythmic Concept _____ Level _____

Form: __abcd/AB__

Meter: __²⁄₄__

Game: book – Mommy Buy Me a China Doll

Origin: Anglo-American Words barter/"Chiney"

Other Elements: _____

Source: 150 Amer. Folk Songs Erdei   21
     Title   Author   Page

Principle Concept Use:
(M) __r__ (Level) __II__

(R) __⊓̄__ (Level) __II__

(Isolate/extract) _____ (Level) _____

Morning is Come

CSP:
MM:

Morn - ing is come, Night is a - way.

Rise with the sun ____ and ____ wel - come the day.

Analysis – Level I, II, & III

Tone Set: s, t.drmfs

Scale: incomplete major

Melodic Patterns: drt,d – mfrm – sfmrd – s,d

Melodic Concept Level I _____   II___III__t.____
Isolated Melodic Concept _____ Level_____

Rhythms: | ⊓ ≀ ♩

Rhythmic Patterns: ¾ | | | ♩   ≀
| ⊓ ⊓ _____

Rhythmic Concept Level I _____ II ♩ ___III____
Isolated Rhythmic Concept _____ Level _____

Form: aa,bc/AB

Meter: ¾

Game: students create movements for each phrase and perform in canon

Origin: Composed, New York William H. Bradbury
Words   morning/rise/away

Other Elements: partwork - canon

Source: 150 Rounds   Bolkovac   36
            Title   Author   Page

Principle Concept Use:
(M)____t.____ (Level)__III___

(R)____♩____ (Level)__II___

(Isolate/extract)_____ (Level)_____

My Paddle's Keen and Bright

My pad - dle's keen and bright, Flash - ing with sil - ver,

Fol - low the wild goose flight, Dip, dip, and swing.

2. Dip, dip and swing her back,
   Flashing with silver.
   Follow the wild goose track,
   Dip, dip, and swing.

Analysis – Level I, II, & III

Tone Set:	s,l, drm l

Scale:	extended la, pentatone

Melodic Patterns:	mrdl, - drml – l,s,l,

Melodic Concept Level I _____ II __s,__ III _____
Isolated Melodic Concept ___l,___ Level __II__

Rhythms: | ⊓ | ⌐| ⌐

Rhythmic Patterns: ⌐| ⌐⊓ | ⌐| ⌐| |
⌐| ⌐| ⅊

Rhythmic Concept Level I _____ II ⌐| ⌐ III _____
Isolated Rhythmic Concept _____ Level _____

Form:	abac/AB

Meter:	²⁄₄

Game:	Stone Passing (see back)

Origin: Canadian Words	silver/paddle

Other Elements: *partner song w/ Land of the Silver Birch*

Source: Simple Gifts III Helen Wyzga	15
	　Title　　　　　Author　　　Page

Principle Concept Use:
(M)____s,____	(Level)____II____

(R) ⌐| ⌐ (Level)__II__

(Isolate/extract)____l,____ (Level)__II__

Game:

Students are in circle. Each student has two stones in front of left knee.

Passing Pattern:
1 – tap stones on floor in front of left knee
2 – tap stones on left knee
3 – tap stones on right knee
4 – tap stones in front of right knee.

Pick up new stones in front of neighbors right knee and repeat.

Old Mister Rabbit

Old Mis - ter Rab - bit, you've got a might - y hab - it, Of

jump - ing in my gar - den and eat - ing all my cab - bage.

Analysis – Level I, II, & III

Tone Set: _____ l, **drm** _____

Scale: _____ do tetratone _____

Melodic Patterns: dm – mdrdr –mdl.d

_____
_____
_____

Melodic Concept Level I _____ II _l,_ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: | ⊓ ⸰ ⌐ ⌐|

Rhythmic Patterns: | ⊓ | ⌐
⌐⊓⊓| ⌐ ⌐⊓⊓⊓⸰ _____
_____
_____

Rhythmic Concept Level I _____ II _____ III ⌐|
Isolated Rhythmic Concept _____ Level _____

Form:
_____ aa,bc/AB _____

Meter: $\frac{2}{4}$

Game: (see back)

Origin: African American__Words__habit/cabbage

Other Elements: _____ split ti's (⌐⌐) _____
_____

Source: _Music in Preschool_ _Forrai_ _173_
　　　　　　Title　　　　　　Author　　　　Page

Principle Concept Use:
(M) __l,__ (Level) __II__

(R) __⌐|__ (Level) __III__

(Isolate/extract) _____ (Level) _____

Game:
(Similar to London Bridge game)

Two students connect both hands to form an arch (the rabbit trap). The other children form a circle that walks through the rabbit trap. On the word "cabbage" the arms of the rabbit trap fall and trap a student. He/She then joins one side of the trap to make it stronger.

One, Two, Three

CSP:
MM:

One, two, three. John-ny caught a flea. Flea died, John-ny cried, Tee, hee, hee.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II_____ III_____
Isolated Melodic Concept _____ Level_____

Rhythms: | ⊓ ⁊ _____

Rhythmic Patterns: | ⊓ | ⁊ _____ ⊓ ⊓ | ⁊ ____
| | ⊓ | _____
_____
_____

Rhythmic Concept Level I ⁊___ II____ III_____
Isolated Rhythmic Concept _____ Level _____

Form: _____aa,bc/AB_____

Meter: _____ $\frac{2}{4}$ _____

Game: _double circle (see back)_____

Origin: _Irish_____ Words____flea_____

Other Elements: _____
_____

Source: _Simple Gifts___Helen Wyzga_____5___
           Title   Author   Page

Principle Concept Use:
(M)_____d_____ (Level)__II___

(R)_____⁊_____ (Level)__I____

(Isolate/extract)_____ (Level)_____

Game:

In a double circle, one child sits while another child stands facing him.
Phrase 1: Each claps hands three times
Phrase 2: Both shake hands three times.
Phrase 3 & 4 : Standing child walks around the sitting child and moves on to the next sitting child.
 Continue until the children make it back to their partners.
Switch standing and sitting children and repeat the game again.

Paw Paw Patch

CSP:
MM:

Where, oh, where is pret-ty lit-tle Su - sie,   Where, oh, where is pret-ty lit-tle Sus - ie,

Where, oh, where is pret-ty lit-tle Sus - ie?   Way down yon-der in the paw   paw   patch.

2. Come on boys, let's go find her....
   Way down yonder in the paw paw patch.

3. Pickin' up paw paws, put 'em in your pocket....
   Way down yonder in the paw paw patch.

Analysis – Level I, II, & III

Tone Set: s. t.drmfsl

Scale: major

Melodic Patterns: dmsmd – rt.rt.s. - slsfmd
_____
_____
_____

Melodic Concept Level I _____ II_____ III __t,__
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II_____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: abac/AB

Meter: $\frac{4}{4}$

Game: Line Game (see back)

Origin: Appalachian   Words   paw paw

Other Elements: _____
_____

Source: 120 Singing Games and Dances Choksy, 139
              Title   Author   Page

Principle Concept Use:
(M)____t,____ (Level)____III____

(R)____𝍏____ (Level)____II____

(Isolate/extract)_____ (Level)_____

Game:

Make 2 facing lines: boys in one line and girls in the other.

Verse 1: the head girl skips around behind her line, up behind the boys line, and back into place.
Verse 2: the head girls repeats actions from first verse, but this time; the whole line of boys follows her and they
        all end up back in their original places at the end of the verse.
Verse 3: The two lines peel the banana. The head couple meets at the foot of the line and forms an arch while
        the rest go through the arch and back to position in the set.
The dance continues with the new head couple.

Phoebe

CSP:
MM:

Phoe - be in her pet - ti - coat, Phoe - be in her gown.

Phoe - be in her pet - ti - coat, Go - ing down to town.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II _____ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: ____ | ⊓ �ↄ _____

Rhythmic Patterns: ⊓ ⊓ ⊓ | ⊓ ⊓ | ↄ
_____
_____
_____

Rhythmic Concept Level I __ↄ__ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: _____ abac/AB _____

Meter: _____ 2/4 _____

Game: _____ Circle Game (see back) ____

Origin: __ Appalachian Words_petticoat ___

Other Elements: _____
_____

Source: My Singing Bird, Erdei,   18
              Title   Author   Page

Principle Concept Use:
(M) _____ (Level) _____

(R) ___ ↄ _____ (Level) __ I __

(Isolate/extract) _____ (Level) _____

Game:
Students stand in a circle.

One child is chosen to be "it." That child walks around the outside of the circle carrying a yarn ball while all sing and pat the beat. At the end of the song, the "it" drops the ball behind the child they are near. A race begins in opposite directions to see who can return to the spot where the ball is the fastest.

Pourquoi

CSP:
MM:

♩= 144
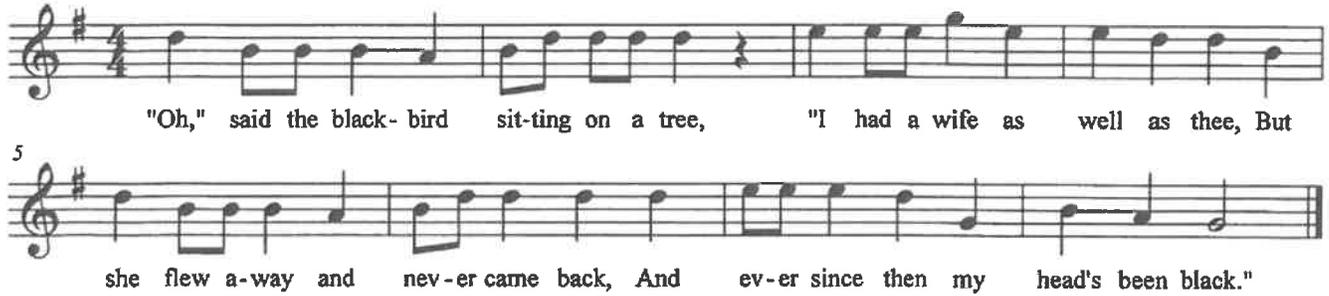
"Oh," said the black-bird sitting on a tree, "I had a wife as well as thee, But she flew a-way and nev-er came back, And ev-er since then my head's been black."

2. "Oh," said the Redbird, sitting on a tree,
"I had a wife as well as thee
But she grew fickle and away she fled
And ever since then my head's been red."

3. "Oh," said the Bluebird, sitting on a tree,
"I had a wife as well as thee
But she grew fickle and away she flew
And ever since then my head's been blue."

4. "Oh," said the Greenbird, sitting on a tree,
"I had a wife as well as thee
But she flew away and never was seen
And ever since then my head's been green."

5. "Oh," said the Whitebird, sitting on a tree,
"I had a wife as well as thee,
but she eloped on a stormy night
And ever since then, my head's been white."

6. "Oh," said the Graybird, sitting on a tree,
"I had a wife as well as thee,
But she grew fickle and flew away
And ever since then my head's been gray."

7. "Oh," said the Yellowbird, sitting on a tree,
"I had a wife as well as thee,
But she flew away with another fellow
And ever since then my head's been yellow."

8. "Oh," said the Brownbird, sitting on a tree,
"I had a wife as well as thee,
But she flew away into the town,
And ever since then my head's been brown."

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II_____ III_____
Isolated Melodic Concept _____ Level_____

Rhythms: | ⊓ ⁊ ♩ | | |

Rhythmic Patterns: | ⊓ | | ⊓⊓ | ⁊
| | | | | ⊓ | | | | | | | ♩
| ⊓ | |
_____

Rhythmic Concept Level I _____ II_____ III | |
Isolated Rhythmic Concept _____ Level _____

Form: _____ abcd or AB _____

Meter: _____ 4/4 _____

Game: _____

Origin: __West Virginia_ Words_Pourquoi stories

Other Elements: _____
_____

Source: 150 Amer. Folk Songs Erdei   41
Title   Author   Page

Principle Concept Use:
(M)_____ (Level)_____

(R)___ | |___ (Level)__III__

(Isolate/extract)_____ (Level)_____

Riding in a Buggy

CSP:
MM:

Ri-ding in a bug-gy Miss Ma-ry Jane, Miss Ma-ry Jane, Miss Ma-ry Jane,

Ri-ding in a bug-gy Miss Ma-ry Jane, I'm a long way from home.

Who moans for me? Who moans for me?

Who moans for me my dar-ling, Who moans for me?

Analysis – Level I, II, & III

Tone Set: ____drm sl d'____

Scale: ____extended do pentatone____

Melodic Patterns: dmrm-dmrmd-dms-d'lms

Melodic Concept Level I _____ II __d'__ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: | ♫ ¿ ▦ ▦ ▦ ♩| ♩ ♩ ¿

Rhythmic Patterns: ▦▦♫♫ ♫♫♫♩¿
♩| ♫ ♫ ▦▦♫♫ ♩| ♩| ¿

Rhythmic Concept Level I _____ II _____ III ¿
Isolated Rhythmic Concept ♩| ♩ Level __II__

Form: ____abcd or AB____

Meter: ____2/4____

Game: Double Circle – see back

Origin: __Western Play Party__ Words ____buggy____

Other Elements: _____

Source: 150 Amer. Folk Songs Erdei ____44__
         Title   Author   Page

Principle Concept Use:
(M) __d'__ (Level) __II__

(R) ¿ (Level) __II__

(Isolate/extract) ♩| ♩ (Level) __II__

Game:
Double Circle – boys on inside, girls on outside

Hold hands promenade style. All walk beat in the circle for 8 measures. Stop and face each other and do the following 4 beat clapping pattern for the next 8 measures: Patsch, clap, pat partner's hands, clap. On last clap, boys step forward to next partner.

Rocky Mountain

Rock - y Moun - tain Rock - y Moun - tain Rock - y Moun - tain high.

When you're on that Rock - y Moun - tain hang your head and cry.

Do, do, do, do, do re mem - ber me.

Do, do, do, do, do re - mem - ber me.

2. Sunny valley, sunny valley, sunny valley low,
    When you're in that sunny valley, sing it soft and slow.

3. Stormy ocean, stormy ocean, stormy ocean wide,
    When you're on that deep blue sea , there's no place you can hide.

Analysis – Level I, II, & III

Tone Set: __drm sl__

Scale: __do pentatone__

Melodic Patterns: __dm – dms- lsmd – mrd – dmsl – mrdr__

Melodic Concept Level I _____ II _r_ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form: __abcd or AB__

Meter: __$\frac{2}{4}$__

Game: _____

Origin: __Appalachian__ Words _____

Other Elements: __ostinato:__
♩ ♩ | | ♩
d d s, s, d

Source: 150 Amer. Folk Songs Erdei ___ 19 ___
          Title   Author   Page

Principle Concept Use:
(M) __r__ (Level) __II__

(R) _____ (Level) _____

(Isolate/extract) _____ (Level) _____

Sioux Lullaby

American Indian

♩ = 80

Lul - la - bye, lit - tle pa - poose.

Mo - ther is near you, No - thing can harm you,

Lul - la - bye, lit - tle pa - poose.

Analysis – Level I, II, & III

Tone Set: _____s,l, drm_____

Scale: _____la, pentatone_____

Melodic Patterns: l,mrdl, - dl,s,l,_____

_____

_____

_____

Melodic Concept Level I _____ II__s,__III_____
Isolated Melodic Concept ____l,____Level___II_

Rhythms: -_____

Rhythmic Patterns: _____

_____

_____

_____

Rhythmic Concept Level I _____II_____III |. ♪
Isolated Rhythmic Concept ♪| ♪ Level __II___

Form: _____AABAA_____

Meter: ____ 4/4 _____

Game: _____

Origin: American Indian_Words___papoose____

Other Elements: ___partwork (The Owl Sings)__

_____

Source: My Singing Bird, Erdei 57
          Title   Author   Page

Principle Concept Use:
(M)_____s,____ (Level)_____II___

(R)_____ (Level)_____

(Isolate/extract)_l,_____ (Level)_II_

CSP:
MM:

Somebody's Knockin' at Your Door

Some-bo - dy's knock-in' at your door,   Some-bo - dy's knock-in' at your door.

Oh!___ sin - ner,   Why won't you an - swer?   Some-bo - dy's knock-in' at your door.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____

_____
_____
_____

Melodic Concept Level I _____ II_____ III_____
Isolated Melodic Concept _____ Level_____

Rhythms: | ⊓ ⌐| ⌐ ∘ | . ⌐

Rhythmic Patterns: ⌐| ⌐⊓ ⊓ ∘ _____
|. ⌐| | ⌐| ⌐|| _____

_____
_____

Rhythmic Concept Level I _____ II_____ III |. ⌐
Isolated Rhythmic Concept ⌐| ⌐ Level __II__

Form: _____ aa,ba or AB

Meter: _____ 4/4 _____

Game: _____ 4 bt rhythm improv on handdrums

Origin: _____ African American _ Words _____

Other Elements: __ slur _____

_____

Source: American Negro Songs and Sprituals. Work. 192
         Title   Author   Page

Principle Concept Use:
(M)_____ d' _____ (Level)_____ II _____

(R)_____ |. ⌐ _____ (Level)_____ III

(Isolate/extract) ⌐| ⌐ (Level) II

CSP:

MM:

Tideo

Pass one win-dow ti-de-o. Pass two win-dows ti-de-o. Pass three win-dows ti-de-o. Jin-gle at the win-dow ti-de-o.

Ti-de-o, Ti-de-o. Jin-gle at the win-dow ti-de-o. Ti-de-o, Ti-de-o, Jin-gle at the win-dow Ti-de-o.

Analysis – Level I, II, & III

Tone Set: ____ **d**rm sl d' _____

Scale: _____ extended do pentatone _____

Melodic Patterns: _mslms – mslmrd – msd'_

_____

_____

_____

Melodic Concept Level I _____ II___d'_III_____
Isolated Melodic Concept _____Level_____

Rhythms: ____ | ⊓ ⅲ _____

Rhythmic Patterns: ⊓ ⊓ ⊓ | _____ ⅲ⊓ ⊓ |
⊓ | ⊓ | _____

_____

_____

Rhythmic Concept Level I _____ II ⅲ III_____
Isolated Rhythmic Concept _____ Level _____

Form: ____ abcc or AB _____

Meter: _____ $\frac{4}{4}$ _____

Game: Circle Game with partner- see back____

Origin: Texas Play Party Words __jingle, tideo

Other Elements: _repeat signs _____

_____

Source: Song Garden III Carol Heath____32___
_____Title_____Author_____Page

Principle Concept Use:
(M)_____d'_____ (Level)____II____

(R)____ⅲ____ (Level)____II____

(Isolate/extract)_____ (Level)_____

Game: (from A. Methodology Eisen/Robertson)
A double circle of players: partners facing partners.

Each time the students sing "pass" they step one person to their left.
Each time they sing "Ti-de-o" they pat their legs, clap their hands and pat both hands of their partner.
When they sing "jingle at the window" they "wring the dishrag"
On the 3rd line of music, they sing "Ti-de-o" and do the pat, clap, pat with the new partner and trade places with that person. Pat, clap, pat again and trade back, ready to play again.

Train is A-Coming

CSP: E
MM: 100

Train is a-com-ing, oh, yes! Train is a-com-ing,___ oh, yes!

Train is a-com-ing, train is a-com-ing, Train is a-com-ing, oh, yes!

2. Better get your ticket, oh, yes!
   Better get your ticket, oh yes!
   Better get your ticket, better get your ticket,
   Better get your ticket, oh, yes!

3. King Jesus is conductor, oh, yes!
   King Jesus is conductor, oh, yes!
   King Jesus is conductor, King Jesus is conductor,
   King Jesus is conductor, oh, yes!

4. I'm on my way to heaven, oh, yes!
   I'm on my way to heaven, oh, yes!
   I'm on my way to heaven, I'm on my way to heaven,
   I'm on my way to heaven, oh, yes!

Analysis – Level I & II

Tone Set:_____

Scale:_____

Melodic Patterns:_____
_____
_____
_____

Melodic Concept Level I _____ II _____ III _____
Isolated Melodic Concept _____Level_____

Rhythms:_____

Rhythmic Patterns:_____
_____
_____
_____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept _____ Level _____

Form:_____

Meter:_____

Game:_____

Origin:_____Words_____

Other Elements:_____
_____

Source:_____
Title   Author   Page

Principle Concept Use:
(M)_____ (Level)_____

(R)_____ (Level)_____

(Isolate/extract)_____ (Level)_____

Wake Up Canon

Now all the woods are wak - ing, The sun is ris - ing high. Wake
up, now! Get up, now! Be - fore the dew is dry.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II _____ III _____
Isolated Melodic Concept _____ Level _____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II _____ III _____
Isolated Rhythmic Concept ♩. _____ Level __II__

Form: _____

Meter: _____

Game: _____ body sing pitches _____

Origin: _____ Words _____

Other Elements: _____
_____

Source: <u>150 Rounds</u>   <u>Bolkavac</u>   <u>38</u>
        Title   Author   Page

Principle Concept Use:
(M) _____ (Level) _____

(R) _____ (Level) _____

(Isolate/extract) ♩. _____ (Level) __II__

CSP:_____
MM:_____

Weavily Wheat

Don't want your weav il y wheat. Don't want your bar ley.

Take some flour in half an hour and bake a cake for Char lie.

Five times five is twen ty five. Five times six is thir ty,

Five times seven is thir ty five five times eight is for ty.

2. Five times nine is forty-five, five times ten is fifty,
Five times eleven is fifty-five, five times twelve is sixty.

Analysis – Level I, II, & III

Tone Set: _____

Scale: _____

Melodic Patterns: _____
_____
_____
_____

Melodic Concept Level I _____ II_____ III_____
Isolated Melodic Concept _____Level_____

Rhythms: _____

Rhythmic Patterns: _____
_____
_____
_____

Rhythmic Concept Level I _____ II_____ III_____
Isolated Rhythmic Concept _____ Level _____

Form: _____ abcd or AB _____

Meter: _____ $\frac{2}{4}$ _____

Game: (see back) _____

Origin:
_____ Ozark _____ Words ____ weevily _____

Other Elements: _____
_____

Source: Kodaly Method Choksy _____ 172 ____
           Title   Author   Page

Principle Concept Use:
(M)_____ s. _____ (Level)_____ II ____

(R) ♩ ♩ _____ (Level)_____ II ____
(Isolate/extract)_____ (Level)_____

Game: (from American Methodology – Eisen/Robertson)

Groups of 4

On, "Don't want, " all join hands and step the beat in clockwise motion.

On, "Take some," reverse directions.

At, "five times five" all stand in place and layer hands in center exactly on the beat:

> #1 puts left hand in,
>
> #2 places left hand on top… followed by #3 and #4

All in turn then layer right hands; after which, they pull out hands from bottom and put on top.

Who Killed Cock Robin

CSP:B
MM:90

Who killed Cock— Rob - in? Who killed Cock— Rob - in?

"I," said the spar-row with my lit-tle bow and ar-row, it was I, oh,— it was I"

2. Who saw him die? (repeat)
   "I," said the fly,
   "with my little tiny eye.
   It was I, oh, it was I.

3. Who made his shroud? (repeat)
   "I," said the beetle,
   "With my little sewing needle.
   It was I, oh, it was I."

4. Who tolled the bell? (repeat)
   "I," said the bull,
   "With my mighty strength did pull.
   It was I, oh, it was I."

5. Who dug his grave? (repeat)
   "I," said the crow,
   "With my little spade and hoe,
   It was I, oh, it was I."

6. Who let him down? (repeat)
   "I," said the crane,
   "With my little golden chain,
   It was I, oh, it was I."

7. Who preached the funeral? (repeat)
   "I," said the swallow,
   "Just as loud as I could holler,
   It was I, oh it was I."

8. Who pat his grave? (repeat)
   "I," said the duck,
   "With my big old splatter foot,
   It was I, oh, it was I."

9. Who was cheif mourner? (repeat)
   "I," said the dove,
   "I was mourning for my love,
   It was I, oh, it was I."

Analysis – Level I, II, & III

Tone Set: __l, drm l__

Scale: __extended l, tetratone__

Melodic Patterns: __mrml, - rdl, - lmd – rmrdl, - drmrdl,__

Melodic Concept Level I ____ II __l, III ____
Isolated Melodic Concept ____ Level ____

Rhythms: | ♩♩ ? ♩ ♩. ♩♩ |

Rhythmic Patterns: ♩ | ♩♩ ♩ ♩
| ♩♩ ♩♩ ♩♩ ♩♩ ♩♩ | ♩♩ | ♩♩ | |
♩. ?

Rhythmic Concept Level I ____ II ____ III ♩♩ |
Isolated Rhythmic Concept ♩. ____ Level __III__

Form: __abcd or AB__

Meter: __4/4__

Game: visual cards, book

Origin: Florida   Words: __shroud/mourner__

Other Elements: __slur__

Source: __NWU Level II Linda Hulsey Collection__
          Title   Author   Page

Principle Concept Use:
(M) ____l,____ (Level) __II__

(R) __♩♩____ (Level) __III__

(Isolate/extract) __♩.__ (Level) __III__

Who's That Tapping At Your Window

Who's   that   tap - ping   at   my   win - dow?

Who's   that   tap - ping   at   my   door?

I   am   tap - ping   at   your   win - dow.

I   am   tap - ping   at   your   door.

Analysis – Level I, II, & III

Tone Set: _____ **drm** s _____

Scale: ____ do tetratone _____

Melodic Patterns: ___ ds – rmrd - rmd _____

_____

_____

Melodic Concept Level I _____ II __ r __ III ____
Isolated Melodic Concept _____ Level _____

Rhythms: _____ | ⊓ ⁊ ♩ _____

Rhythmic Patterns: ♩   ♩ _____
⊓ ⊓ | | _____
⊓ ⊓ | ⁊ _____

Rhythmic Concept Level I _____ II ♩ _____ III ____
Isolated Rhythmic Concept _____ Level _____

Form: ____ abab or AA _____

Meter: ____ 2/4 _____

Game: Seated Circle – see back _____

Origin: _____ Words window/door

Other Elements: ___ independent singing ____

_____

Source: 150 Amer. Folk Songs Erdei ____ 7 ___
        Title   Author   Page

Principle Concept Use:
(M) ___ r ___ (Level) ____ II ___

(R) ___ ♩ ___ (Level) ____ II ___

(Isolate/extract) _____ (Level) _____

Game

Children sit in circle with one child in center with his eyes closed. A second child sits behind the childe with closed eyes and taps the beat on the first child's back while all children sing the 1st two phrases. The second child sings by him/herself, "I am tapping at your window, I am tapping at your door." The first student guesses who sang alone.