

**University of Houston, Kodály Institute**  
**2009 Syllabus**  
**Assessment/Grading Criteria**

Musicianship – 25%  
Pedagogy and Practicum – 25%  
Folk Music and Materials (Music Literature) – 25%  
Conducting – 15%  
Ensemble – 10%

Students will receive a grade for each of the five core areas of study. Grades will be based upon daily preparation, active participation, classroom presentations (labs and teaching practicum), written assignments and tests. The five core area grades will be averaged to give a single grade for Level I, II, or III work.

90-100 = A  
80-90 = B  
79 and lower = Incomplete

Advancement to Level II study will be determined upon successful completion of Level I.  
Advancement to Level III study will be determined upon successful completion of Level II.

Advancement to Level IV study will be determined upon successful completion of Level III.

Students must earn an A or B as a final grade for successful completion of each level.

**Attendance:** Students are expected to attend all sessions, unless prior arrangements are made in advance with the instructor and times are scheduled to make up missed work and assignments.

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**Musicianship I**

**Musicianship** – This section of study addresses basic personal musicianship development through a sequential approach encompassing aural skills, sight singing using relative solmization, Curwen hand signs, rhythmic duration syllables, dictation, analysis, improvisation, and keyboard work.

Required texts and materials:

*333 Reading Exercises* – Z. Kodály

*150 Rounds for Singing and Playing* – E. Bolkovac and J. Johnson

*50 Easy Two-Part Exercises* – D. Bacon

Tuning fork (A-440)

Staff paper

Course content:

- A. Rhythm and Meter – Rhythm syllables; “stick” shorthand notation; simple duple and triple meter; compound meter
- B. Melody – Acquisition of pitches from A=440 tuning fork; relative solmization system for development of aural skills, singing and reading skills in all pentatonic scales; Curwen hand signs as physical reinforcement of solfege; recognition and spelling of melodic intervals and triads; constant attention to pure intonation
- C. Notation – Rhythmic stick notation with solfa syllables; standard staff notation (melodic and rhythmic); reading and dictation of both
- D. Part work and Harmony – rhythmic and melodic ostinati; sing/play and sing/conduct unison and 2-part exercises
- E. Form – Identification of like and unlike rhythmic and melodic patterns and phrases; variants; ABA form
- F. Keyboard – 2- part exercises; integrated performances (sing/play)
- G. Memorization – Replicate short rhythmic and melodic patterns after limited hearings; transcription (dictation) of short rhythmic and melodic examples after limited hearings
- H. Improvisation – Create original rhythm patterns and melodies using syllable systems; create responses to musical questions in a given tone set or using prescribed rhythmic elements

Learning Objectives/Outcomes:

Students will be able to:

- A. Sing in tune a cappella, alone and with others, using pleasing vocal quality and acquire pitches using an A=440 tuning fork.
- B. Demonstrate fluency with Curwen hand signs for solmization and rhythm syllables for rhythmic duration.
- C. Exhibit cognitive and aural mastery of all forms of the pentatonic scale through singing, reading, inner hearing, dictation, memorization, improvisation, and integrated two-part work (conducting, part-singing, and keyboard playing).

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**Pedagogy I**

**Kodály Pedagogy and Practicum** – This section of study addresses the teaching of music utilizing the Kodály philosophy and its application to American pre-kindergarten and kindergarten music classes.

Required texts:

*First Steps in Music* – J. Feierabend

*150 American Folk Songs to Sing, Read, and Play* – P. Erdei

*Sail Away-155 American Folk Songs to sing, read and play* – E. Locke

*Who Was Kodály* – A. Strong

Published and personal song collections provided by class members

Course Content:

- A. Philosophy – Examination of Kodály concept of music education through readings and class discussions; acquaintance with work of Kodály as musician, composer, ethnomusicologist, philosopher, and educator
- B. Methodology – Expectations and abilities (competencies) of pre-kindergarten and kindergarten students; long-range goal planning; writing lesson plans; Kodály teaching strategies and activities; building a comprehensive list of skills, musical concepts and musical elements for each year; presentation of a partial and/or complete lesson; practicum of lesson (or part of lesson) with demonstration group of children; reinforcement and assessment of new musical learning
- C. Materials and Teaching Tools – American folk songs, rhymes, chants, and singing games; strategies for vocal exploration (finding head voice) and uncertain singers; teaching aids and manipulatives; listening materials; children's books in the music classroom; building a comprehensive index of songs cross-referenced by sources, publishers, concepts, and subject matter

Learning Objectives/Outcomes:

Students will be able to:

- A. Reflect upon and discuss the multi-faceted life and work of Zoltán Kodály, with particular emphasis on his concept of music education.
- B. Exhibit an understanding of the relationship of child development to musical development in three to five year-olds.
- C. Use strategies for preparing rhythmic elements for children (ages 3 to 5) using locomotor and non-locomotor movement with quality folk and composed music.
- D. Use strategies for preparing melodic elements for children (ages 3 to 5) through vocal exploration and a sequenced presentation of melodic elements and intervals found in quality folk songs and composed music for children.
- E. Prepare music lesson plans for young children, including important elements of a quality lesson and transitions between musical activities.

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**Folk Music and Materials I**

**Folk Music and Materials** – This section of study addresses the collection and examination of song materials appropriate for pre-kindergarten and kindergarten classes.

Required texts:

*First Steps in Music* – J. Feierabend

*150 American Folk Songs to Sing, Read, and Play* – P. Erdei

*Sail Away-155 American Folk Songs to sing, read and play* – E. Locke

Published and personal song collections provided by class members

Tuning fork (A-440), staff paper, ruler, fine-line black pen, 3-ring binder with tabbed dividers

Course Content:

- A. American Folk Music, Rhymes, Chants, and Singing Games – Authenticity/style; appropriateness; analysis (tone set, melodic and rhythmic elements, range, form); teacher performance individually and in groups; compilation of personal collection appropriate for pre-kindergarten and kindergarten classes

Learning Objectives/Outcomes:

Students will be able to:

- A. Collect and analyze music of American and other cultures for use in the children's music classroom.
- B. Learn and perform children's folk songs and quality composed songs using appropriate key choices and vocal style.
- C. Understand various genres of American folk music and learn ways to utilize them for musical learning.

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**Conducting I**

**Conducting/Conducting Lab** - This section of study addresses the application of Kodály – inspired pedagogy in the development of individual conducting skills. Students will prepare selected music exercises and octavos through sing/play assignments and participatory activities that promote beat competency and conducting skills with children.

Required texts and materials:

*150 rounds for Singing and Playing* – E. Bolkovac and J. Johnson

*Sail Away* –E. Locke

Selected choral octavo scores

Tuning fork (A-440)

Course Content:

- A. Conducting patterns in simple and compound duple and triple meters
- B. Posture, hand position, eye contact and facial expression, hand independence, good/bad tension
- C. Entrances, cues, and releases
- D. Shaping the phrase and the character of the expressive gesture
- E. Teacher as vocal model
- F. Cues for an accompanist

Learning Objectives/Outcomes:

Students will be able to:

- A. Give pitches for an a cappella work using the tuning fork.
- B. Conduct in simple and compound duple and triple meters, demonstrating appropriate hand position, good posture, basic conducting patterns, engaging facial expressions and good eye contact, techniques for cueing and releases, hand independence, and expressive gestures.
- C. Conduct unison songs and simple two and three-part canons and choral repertoire.
- D. Model good vocal habits and tone for children and adult singers.
- E. Offer verbal and written objective peer evaluations and critiques.

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**Choral Ensemble**

**Choral Ensemble** – This section addresses singing as a member of a Kodály-inspired choral ensemble. Class members from Level I, Level II, and Level III courses of study combine to form the Institute Choir. This ensemble gives an opportunity to rehearse and perform adult literature of high artistic merit from a variety of musical style periods and genres.

Required texts:

*150 Rounds for Singing and Playing* – E. Bolkovac and J. Johnson  
Selected choral octavo scores

Course Content:

- A. Development of good vocal tone using proper breath support and unified vowels
- B. Application of vocal, inner hearing, reading, analysis, and memorization skills
- C. Role of the conductor
- D. Choosing quality choral literature
- E. Score study
- F. Rehearsal techniques – planning and pacing
- G. Choral blend and balance
- H. Artistry and evaluation

Learning Objectives/Outcomes:

Students will be able to:

- A. Sing as members of the Kodály Institute Choir, exhibiting the ability to use good vocal production techniques, use pure intonation, hold an independent part, and blend and balance within their section and the choir.
- B. Read, analyze, rehearse, memorize, and publicly perform quality choral literature from a variety of style and historical periods and genres.
- C. Understand and demonstrate style differences in the chosen literature.