

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 II

Musicianship – This section of study addresses the continued development of personal musical skills (sight singing, ear training, inner hearing, rhythm reading, part singing, memory, transposition, intonation, formal structure, improvisation, and dictation) using relative solmization, rhythm syllables, and absolute pitch singing.

Required text and materials:

333 Reading Exercises – Z. Kodály
Bicinia Hungarica, Vol. I – Z. Kodály
Classical Canons without Text – A. Molnár
46 Two-Part American Folk Songs – D. Bacon
50 Easy 2-Part Exercises – D. Bacon
150 Rounds for Singing and Playing – E. Bolkovak and J. Johnson
150 American Folk Songs to Sing, Read, and Play – P. Erdei
Sail Away – E. Locke
Tuning fork (A-440)
Staff paper

Course Content:

- A. Rhythm and Meter – Beat division and subdivision; common rhythm patterns; augmentation /diminution
- B. Melody – Extended pentatonic scale, absolute pitches; diatonic pentachords; common melodic patterns; intervals
- C. Notation – Melodies within pentatonic and pentachordal tone sets transcribed from live and recorded sources
- D. Part Work and Harmony – Sing/play and sing/conduct 2-part exercises, bicinia, and canons
- E. Form – Phrases, phrases relationships; motives, binary song form
- F. Keyboard – 2-part thinking and understanding demonstrated through sing/play exercises and songs
- G. Memorization – Extended rhythmic and melodic dictation from limited hearings
- H. Improvisation – Creation of melodies using various pentatonic and diatonic pentachordal tone sets

Learning Objectives/Outcomes:

The students will be able to:

- A. Sing and read in all pentatonic and diatonic pentachordal tone sets using relative solmization and absolute pitches.
- B. Exhibit understanding of complex rhythmic patterns through reading and dictation from live and recorded sources.
- C. Develop two-part thinking skills as exhibited in sing/play and sing/conduct exercises and songs in various pentatonic and diatonic pentachordal tone sets.

- D. Examine and analyze simple phrase/periods and formal structure of exercises and songs.
- E. Transcribe melodies in all pentatonic and diatonic pentachordal tone sets from recorded and live music sources.
- F. Create exercises and songs in various pentatonic and pentachordal tone sets.

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Pedagogy II

Kodály Pedagogy and Practicum – This section of study addresses the teaching of music utilizing the Kodaly philosophy and its application to American first and second grade music classes.

Required texts and materials

An American Methodology – Lamar Robertson, Ann Eisen
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
A Guide to Planning in a Kodály Setting – R. Klinger
Published and personal song collections provided by class members
(Note: Bring your current curriculum guide)

Recommended Supplementary Readings:

My 1st Grade Music Book - Eisen and Robertson
My 2nd Grade Music Book – Eisen and Robertson
Music in Preschool - K. Forrai
Kodály's Principles in Practice: An Approach to Music Education- E. Szönyi
Rhythm and Melody Concepts: A Sequential Approach for Children –
M. Rozmajzl and R. Castleberry
Sound Thinking: Developing Musical Literacy, Vol 1- P. Tacka and M. Houlahan
Kodály Today: A Cognitive Approach to Elementary Music Education –
P. Tacka and M. Houlahan

Course Content:

- A. Philosophy – Examination of the educational philosophy and writings of Hungarian composer and educator, Zoltán Kodály; formulate musical and personal goals for teaching the Kodály method in an American music classroom
- B. Methodology –Expectations and abilities (competencies) of first and second students; develop readiness activities (preparation activities) for introduction of new melodic and rhythmic elements; plan a proper sequence of materials and activities to promote a strong foundation for in-tune singing, movement, part-work, inner-hearing, reading, writing ,instrumental work, improvisation, and composition.; select, model, and practice song repertoire for specific musical concepts, rhythmic and melodic elements; implement specific teaching strategies in each stage of a lesson; demonstrate skills and develop plans and materials through practicum of short lesson segments in class or via videotape; show musical growth and understanding in the application of designated strategies within individual teaching situations.
- C. Materials and Teaching Tools – American folk songs, rhymes, chants, canons, partwork and singing games; teaching aids and manipulatives; listening

materials; building a comprehensive index of songs cross-referenced by sources, publishers, concepts, and subject matter

Learning Objectives/Outcomes:

Students will be able to:

- A. Outline the musical content appropriate for grades 1 and 2 in a Kodály –inspired curriculum.
- B. Provide materials and model appropriate techniques for teaching the musical concepts, skills, melodic and rhythmic content outlined for grades 1 and 2.
- C. Outline and develop a long-range plan, a teaching plan and a series of 3 lesson plans for selected musical elements in grades 1 and 2.
- D. Provide opportunities for demonstrations in teaching a song; selecting core repertoire; crafting, writing and delivering lessons that prepare, present, and practice the designated musical elements.
- E. Compile and share song material in master copy form (from authentic and other sources) suitable for use in teaching the specified musical elements in these grades.
- F. Demonstrate a variety of methods in the performance assessment of musical skill development.

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Folk Music and Materials II

Folk Music and Materials II – This section of study addresses the collection and examination of song materials appropriate for first and second grade classes.

Required texts and materials:

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), metronome, 3-ring binder with tabbed dividers

Staff paper, ruler, fine-line black pen

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 first and second grade classes ;transcriptions from aural and printed sources

Learning Objectives/Outcomes:

Students will be able to:

- A. Listen to recordings of various folk song artists and analyze the style and content of the songs.
- B. Perform folk songs, individually and in groups, from printed and recorded sources with appropriate and accurate vocal style.
- C. Analyze folk songs and rhymes, chants for musical and textual content, making determinations as to the appropriate content for grades 1 and 2.
- D. Find and analyze composed songs and listening examples appropriate for children in grade 1/2.
- E. Complete song analysis sheets for songs collected in Pedagogy I and II class.
- F. Describe approaches to problems of aural and visual transcriptions.
- G. Prepare descriptive and prescriptive transcriptions of folksong.
- H. Discuss function of folksong analysis in Kodály teaching.
- I. Research a designated song collector and song genre.
 - J. Learn about song genres and particular folk singers' and vocal style.

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Conducting II

Conducting/Conducting Lab – This section of study addresses the continued development of choral conducting skills and techniques and their applications in a Kodály – inspired pedagogical setting or choir.

Required texts:

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

46 Two-Part American Folk songs – D. Bacon

Selected choral octavo scores

Tuning fork (A-440)

Colored pencils (8 to 10-color set)

Course Content:

- A. Review of basic conducting mechanics
- B. Connection with center of gravity /body connection to music
- C. Gestures relating to tone
- D. Support/resistance in the hand gesture
- E. Fermata techniques
- F. Tempo and meter changes within a piece
- G. Cues for instrumentalists
- H. Score study and analysis

Learning Objectives/Outcomes:

Students will be able to:

- A. Conduct pieces with changing tempi and meter.
- B. Conduct two and three part song material with piano accompaniment and/or instrumental obligato.
- C. Model good vocal habits and tone for children and adult singers.
- D. Prepare and mark scores for study and performance purposes.
- 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.