

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 III

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

Required texts and materials:

333 Reading Exercises – Z. Kodály

Bicinia Hungarica, Vol. I – Z. Kodály

Classical Canons without text – A. Molnár

15 Two-Part Exercises – Z. Kodály

Szolfézs Antológia – Németh/Nógrádi/Puster

Tuning fork (A-440)

Staff paper

Course content:

- A. Rhythm – complex and syncopated rhythms; mixed meter
- B. Melody – pentatonic and pentachordal review; diatonic major; natural minor; dorian, aeolian, mixolydian, and lydian modes
- C. Notation – Melodies within major, minor, and modal tone sets transcribed from live and recorded sources; transposition to other tonal centers
- D. Part Work and Harmony – I, IV, V triads in major and minor tonalities; authentic and plagal cadences; sing/play and sing /conduct 2-part exercises, bicinia, and excerpts from composed sources; dictation in 2 and 3 parts
- E. Form – rondo; theme and variations
- F. Keyboard – Part thinking and understanding demonstrated through sing/play exercises and composed excerpts
- G. Memorization – Extended rhythmic and melodic dictation from limited hearings
- H. Improvisation – Creation of major, minor, and modal melodies and simple harmonic accompaniments

Learning Objectives/Outcomes:

The student will be able to:

- A. Identify, sing and read in major, natural minor, and dorian, aeolian, lydian and mixolydian modes using relative solmization and absolute pitches.
- B. Exhibit understanding of complex rhythmic patterns through reading and dictation from live and recorded sources.
- C. Develop part thinking skills as exhibited in sing/play and sing/conduct exercises and songs in major, natural minor, and various modes.
- D. Examine and analyze rondo and theme and variation forms.

- E. Transcribe melodies and transpose melodies in major, natural minor, and dorian, aeolian, lydian, and mixolydian modes from recorded and live music sources.
- F. Identify authentic and plagal cadences aurally and from written analysis.
- G. Create a simple harmonic accompaniment to songs in major and minor keys using I, IV, and V chords.
- H. Identify and correct mistakes in 2 and 3 part music from live keyboard examples.

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Pedagogy III

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

Required texts & materials:

A Guide to Planning in a Kodály Setting – R. Klinger

Do It—Play the Recorder Book 1 (Book and CD) – Froseth

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

150 Rounds for Singing and Playing – Ed Bolkovac, Judith Johnson

333 Easy Reading Exercises – Z. Kodály

Who Was Kodály – A. Strong

Angel Halo Soprano Recorder (2- piece/Baroque fingering)

Tuning fork (A-440), digital video device, memory stick (jump drive)

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; formulate musical and personal goals for teaching the Kodály method in an American music classroom
- B. Methodology – Expectations and abilities (competencies) of third and fourth grade students; long-range goal planning; design daily lesson plans using prepare, present, practice and assessment model, as well as, appropriate transitions; Kodály teaching strategies and activities; understanding and development of a sequence for teaching musical elements, rhythmic, melodic and expressive; presentation of a partial and complete lesson; practicum of lesson (or part of lesson) with demonstration group of children; reinforcement and assessment of new musical learning including improvisation and composition; development of music curriculum for the older beginner
- C. Materials and Teaching Tools – American folk songs, canons, partwork and singing games; strategies for vocal exploration (finding head voice) and uncertain singers; teaching aids and manipulatives; listening materials; use of recorder 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 eight-ten year-olds.
- C. Use strategies for preparing, presenting, practicing and assessing rhythmic elements for children (third and fourth grades) using locomotor and non-locomotor movement with quality folk and composed music, using iconic and standard music notation.
- D. Use strategies for preparing, presenting, practicing and assessing melodic elements for children (third and fourth grades) through vocal exploration and a sequenced presentation of melodic elements and intervals found in quality folk songs and composed music for children using iconic and standard music notation.
- 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 III

Folk Music and Materials III – This section of study addresses the collection and examination of song materials appropriate for third and fourth 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

150 Rounds for Singing and Playing – Ed Bolkovac and Judith Johnson

Research and Retrieval – Floice Lund

The Little Black Bull (Vol. 4 with CD) – Trinka

Do It—Play the Recorder Book 1 (Book and CD) – Froseth

Tuning fork (A-440), metronome, 3-ring binder with tabbed dividers

Staff paper, ruler, fine-line black pen, memory stick (jump drive)

Published and personal song collections provided by class members

Course Content:

- A. American Folk Music, Canons, Partwork, 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 third and fourth grade classes

Learning Objectives/Outcomes:

Students will be able to:

- A. Collect and analyze (musically and pedagogically) 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.
- D. Become familiar with major collectors and performers of American folk music.
- E. Design a retrieval system of indices organizing the collection.
- F. Classify and cross-reference materials throughout the retrieval system.
- G. Create a bibliography of sources for personal folk song collection.

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Conducting III

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

Required texts and materials:

Bicinia Hungarica – Z. Kodály

Szolfézs Antológia – Németh/Nógrádi/Puster

Classical Canons without Text – Molnár

Friday Afternoons – B. Britten

Selected choral octavo scores

Tuning fork (A-440)

Course content:

- A. Review of conducting patterns
- B. Body connection to music
- C. Gestures relating to tone
- D. Distribution of weight in wrist, hand, arm
- E. Mixed meters
- F. Cueing
- G. Score study, preparation, and musical analysis
- H. Rehearsal techniques

Learning Objectives/ Outcomes:

Students will be able to:

- A. Conduct selections with tempo, dynamic, and meter changes.
- B. Conduct two, three, and four-part treble choral selections (acappella or accompanied) with clear cues for all parts.
- C. Model good vocal habits and tone for children and adult singers.
- D. Prepare and mark scores for study and performance purposes.
- E. Conduct selected choral selections from memory.
- F. Offer verbal and written objective peer evaluations and critiques.
- G. Write a lesson plan to introduce and teach a new piece to a children's choir or class.

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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.