

THE KODÁLY AND ORFF APPROACHES  
AS A BASIS FOR A MUSIC PROGRAMME  
FOR CLASSROOM TEACHERS

by

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### ABSTRACT

The purpose of this thesis is to design a level three course of study in music for the primary classroom teacher. The Kodály and Orff approaches to music education are the basis for this program.

Relevant literature pertaining to general curriculum and music teaching methods are examined. Specific music concepts and skills are extracted from selected musical materials and consolidated to form a series of sequential lesson plans.

Lesson Plans (Level I and II) have been developed by the writer and are presently in use in District 61. A third level is required to provide a continuation of the program in the primary grades.

Recommendations for implementing the program in the public school system are discussed.



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## CHAPTER I

### INTRODUCTION

The stated philosophy for the schools of British Columbia is that every child is to be developed to his/her fullest potential. The official programme guide for all subjects including music, The Administrative Guide for Elementary Schools for the Province of B. C., states this in the following:

Public education is established in accordance with the philosophy that every child will have the opportunity to develop to his fullest potential not only as an individual but also as a member of society.

As an individual he will require intellectual self-realization as well as physical, mental, and emotional growth, and as a member of society he will need some training to make a living and be able to integrate with his cultural surroundings.

The elementary school should apply this general aim so that provision can and will be made not only to recognize individual differences but also to give

real assistance in dealing with them, and to foster creativity to the end that the personality of the child and his faith in himself as an individual of worth can be developed, not simply taken for granted. (p. 1)

According to The Administrative Guide for Elementary Schools for the Province of B. C. music is a recognized subject under the heading, Cultural Activities. It is noted that time allotment guidelines are provided to ensure that all subjects of the curriculum, including music, will be taught to each class.

Zoltán Kodály, in his last public address in 1966, pressed his concern for music education:

Music is an indispensable part of human culture. Imperfect is the culture of him who lacks it. There is no complete man without music. Thus, it is clear that music has to be included among the subjects taught at school.... (Szabo, p. 1)

With the cry of "back to basics" there is a danger that the arts will be neglected. Norman Cousins stresses the need for recognition of the arts as being basic themselves:

Psychologists have discovered that developing the artistic skills of children increases their learning abilities in other directions.... Anything that helps to develop the creativity of a young person also helps to develop vocational and professional skills. (p. 3)

If music is capable of influencing the personality, character and intelligence of an individual, we must now consider the role music plays in the curriculum. A music program based on singing and creative activity can meet the requirement of the government of the province of British Columbia.

Through singing activities, the child interacts with the group and is aided by the group. The child learns to accept the ideas and opinions of his peers and in turn receives acceptance from others. Each time the child receives approval, he gains self-confidence.

As the child begins to relate to others, he sees a need to be part of a group and learns by participating in the singing group. Whether the student plays or sings a simple phrase, he recognizes this as a worthwhile contribution to the total performance. He then learns to be responsible for his actions.

Communicating by word or movement develops each individual's personality. Fields (1947) claims that "singing creates poise, self-confidence, improved diction and ease of oral expression." (p. 61) Singing requires quick thinking, alertness, concentration and memory. The writer's experience has shown a child may find it difficult to read and comprehend a page in a textbook, but to most, memorizing a complete song proves effortless. Interpreting a story through song and movement, the child begins to comprehend sentence structure which in turn increases his ability to form sentences in creative writing. (Richards, 1973)

Singing is a physical and intellectual activity. Combining movement with singing, the child develops deep breathing, good posture and co-ordination. Manipulating rhythmic and melodic instruments also develops the pupil's co-ordination and psychomotor acuity. Fields (1947) believes that "singing provides an uplifting self-satisfying experience." He claims that singing is entertaining and promotes happiness for the individual as well as providing enjoyment for others. Singing provides a common basis for all children regardless of their socio-economic background or cultural differences. Students exposed to the music of various nationalities acquire the ability to empathize with cultures other than their own. Music is therapeutic and can contribute to the development of the child in special educational programs. (Richards, 1973)

Although music is recognized as a creative activity important to the development of the child, at present we are paying lip service to music education. During three years of personal observations as an itinerant music teacher, it was obvious to the writer that every child was not receiving music instruction. Unless there was a qualified music specialist in the school, the classroom teacher either coped to the best of his ability or completely avoided the subject. It was quite obvious that the majority of elementary teachers was not initially sufficiently trained to teach music. Teachers unskilled in the field of music education can hardly be expected to present a well co-ordinated, intellectual and aesthetically accepted music program without some guidance.

Chapter III of this thesis will deal with related literature. It should be understood here that the available material deals with foundations of music education (Regelski, 1975; Hickok/Smith, 1974; Swanson, 1969) and specific methods (Choksy, 1974; Raebeck/Wheeler, 1974; Richards, 1969; Landis/Carter, 1972; Birkenshaw, 1974). Little is available in the way of specific lesson plans based on a combination of Orff and Kodály.

Jerome Bruner (1960), a psychologist with specialization in cognitive processes, stressed the importance of structure in the organization of school subjects. He claims that knowledge without sufficient structure to tie it together is knowledge that is likely to be forgotten.

The first and most obvious problem is how to construct curricula that can be taught by ordinary teachers to ordinary students and that at the same time reflect clearly the basic or underlying principles of various fields of inquiry. The problem is twofold: first, how to have the basic subjects rewritten and their teaching materials revamped in such a way that the pervading and powerful ideas and attitudes relating to them are given a central role; second, how to match the levels of these materials to the capacities of students of different abilities at different grades in school. (p. 18)

Similarly Saylor and Alexander (1966) state, "that man must organize the vast reservoir of knowledge in some systematic manner or much of it would not be available for use; and the necessity for systemization increases as the field of knowledge grows." (p. 164)

Teacher preparation time is practically nonexistent in the elementary school system. The Administrative Guide for Elementary Schools does not make provision for this in its time allotment. The daily demands imposed on a

teacher do not allow time for independent study, research or curriculum development. Bruner (1977) claims that, "it takes no elaborate research to know that communicating knowledge depends in enormous measure upon one's mastery of the knowledge to be communicated." (p. 88) The classroom teacher is regarded as a generalist and is indeed required to be so for provincial certification. In order to assist the classroom teacher to acquire and communicate knowledge in the field of music education, there is a need for organized content in the form of sequential lesson plans.

### Statement of Purpose

The purpose of this thesis is to design and develop a structured, sequential third level course of study in music which would serve as a guideline to the primary classroom teacher. Levels I and II have been produced by the writer and have been issued to all Greater Victoria elementary schools. A third level is required to provide a continuing program for those who have completed Levels I and II.

In order to produce the program, the following four points needed to be addressed:

1. What are the basic philosophies of the music educators, Carl Orff and Zoltán Kodály?
2. Can the methods specifically developed by each be adapted to meet the needs of the public school system in British Columbia?
3. Can these methods be combined in a systematic way to form a single method?
4. Can a series of sequential lesson plans be developed for the musically unskilled teacher based on this single integrated method?

### Delineations of the Study

1. The proposed curriculum design is specifically constructed for use by primary grades.
2. The proposed curriculum may be adapted for upper elementary grades by using song material designed for the appropriate level of maturity.
3. No attempt has been made to provide guided listening activities, for although this is a stated part of the curriculum, it is outside the limitations of this study.
4. The proposed curriculum is designed to teach basic music skills (music reading, writing and playing).
5. Although the lesson plans in this thesis are purposely limited to a structured form, it should not be construed as limiting teachers to the outlined activities. Rather, teachers should be encouraged to use their imaginations to the framework that has been provided and add their own ideas to the basic lesson plans.
6. There are many contemporary programs that stress a creative approach in the teaching of music. Children are encouraged in these methods to explore both environmental and more formal musical sounds. The students produce their own compositions with these materials.  
Donald Thomas (Manhattanville Music Curriculum Program)

and Murray Schafer are typical proponents of these approaches. Although these approaches are considered valid by the writer, they are not included in the proposed curriculum because of the lack of ability of the classroom teacher to cope with them.

CHAPTER II

THE HISTORICAL AND PHILOSOPHICAL  
BACKGROUND OF  
ZOLTÁN KODÁLY AND CARL ORFF

The contributions of two men, Zoltán Kodály and Carl Orff, on music education have had great impact throughout the world.

Zoltán Kodály was born in Hungary in 1882. His mother was an accomplished singer and pianist and his father sought relaxation in playing the violin. Zoltán's exposure at an early age to the melodies and dances of the gypsies and traditional folk songs of Hungary were to be reflected in his future compositions.

He was enrolled in a cathedral grammar school where he participated in music as a member of the school orchestra. He distinguished himself by composing an overture which was given public performance in 1898. In 1900 he was enrolled in the Budapest Academy of Music.

Hungary at that time was largely dominated by German culture. The administrator of the academy felt that the only style to be cultivated was German style.

Kodály recognized the lack of nationalism in music composition and resolved to make the musically educated more

Hungarian and the Hungarian more musically educated. (Eosze, p. 83)

To achieve this goal, Kodály maintained that one must search for the music of the peasant. In the villages and through the countryside, the sounds of music came naturally. Handed down from generation to generation, simple folk tunes weathered foreign influences and racial mixtures. Magyar tunes based on the Eastern pentatonic scale still survived. Here was the basis for true Hungarian art.

While Kodály was beginning his research into folk music, so also was Béla Bartók. Bartók's main interest in collecting folk songs was not as an educator but as a composer in search of style.

In 1905 Kodály and Bartók went their separate ways to learn the folk songs from the peasants. Throughout the country they went using a phonograph to capture the melodies of Hungary. After careful analysis of the songs with regards to tempo, rhythm and structure, Bartók and Kodály came to the conclusion that the main characteristics of Hungarian folk music were the accented openings, the falling melodic line and the pentatonic scale. Together these men harmonized and edited these songs. Kodály went on to arrange folk songs. At first they were coldly received.

This, it was said, was not music, and if it was, then it should not be. The blend

of metrical oddity and melodic succinctness with Kodály's individual manner of harmonization and vocal layout were too much for those whose principles were deep in the sanctity of S.A.T.B. disposition. (Young p. 37)

In 1907 Kodály continued at the academy composing, teaching composition and collecting folk songs. His influence on Hungarian composers has been stronger than any other teacher of composition in any country during this period of time.

In 1925 Kodály recognized the fact that in order to educate the people of Hungary to their own music, he must turn to teaching the youth.

The public must be made aware of its own musical language, otherwise it will fail to understand what is expressed in it. (Szabo p. 5)

Music education must be started as early as possible. Psychological studies have established that the ages between three and seven are more important in education than the years following.

When asked when music education should begin, Kodály remarked, "Nine months before the birth." A child's learning pattern is long established before he enters school. The sooner the child is exposed to music education, the

greater the chance he/she has of becoming musically literate.

Kodály based his program on singing. He strongly believed that singing was the basis for developing a musical culture.

Instruments are available to only a few, but the human voice, the finest of all instruments, free and accessible to everyone, can become the fertile soil for a general music culture. (Kodály p. 3)

Kodály was concerned with the creative, humanizing enrichment of life through music.

The purpose of music was to understand better: to evolve and expand our inner world. Music is not a recreation for the elite but a source of spiritual strength which all cultured people should endeavour to turn into public property. (Szabo p. 4)

Kodály's conception of music education was built upon the Hungarian folk song and the singing, moving, writing and reading of music. He was aiming at the development of the emotional, the intellectual, the physical and the general attitudes of the individual.

For the child, the first experience of music should be group singing and playful movements. Kodály advocated the

use of singing games and nursery songs. The child involved in creative play develops the sensory-motor foundation. Nursery games also provide the child with models which he can fill with his own feelings. Language patterns and vocabulary develop as the child enacts the story. Singing games involve absorbing, accepting and finally, memory.

Once the child experienced many singing and moving activities, short rhythmic passages and musical motifs were extracted from the song and used in isolation for either clapping, tapping or singing. This is the first step to reading notation.

Kodály advocated the use of the pentatonic scale in the training of the young child. He believed by omitting semitones, the child can achieve clear intonation at a relatively early age. Hand signals and solfa syllables were used for putting simple melodies into space. This activity enabled the child to see as well as hear the steps and jumps as he/she sings a musical phrase.

Solmization is the best basis for reading music.

Experience has proved that children learn to read music more quickly through using sol-fa than using the note names.

The sol-fa system is more definite and lasting than the use of purely

staff notation letter names, as it indicates not only the relative pitch, but also the tonal function of each note, along with the feeling for intervals. (Szabo p. 10)

If the preparation for hearing has been consistent and thorough, then inner hearing, the goal of these preparations, has been achieved. Inner hearing is an ability to determine and recognize sounds, to distinguish their relationship and to remember them.

Once the child has had ample preparation in seeing and hearing short musical phrases, the next step is to place simple motifs on the musical staff. The transfer to the staff is then easy to comprehend.

Kodály's method or approach is highly sequential. Every new learning is musically derived from the old and the familiar. At all times his approach is child-developmental rather than subject oriented.

The abstractions, the symbols of musical sounds (musical notation) are constantly connected with the sensory perceptions of the children. (Kokas p. 27)

Kodály was not concerned with the problem of creativity. He expected it as a normal consequence of good teaching. He considered creativity would come through improvising rhythm patterns and short melodic phrases. He

believed that there is no creativity without knowing the material.

As the sculptor has to know his stone, as the painter has to know his paints, the musician also has to know his material and the basic skills in music. There is no creativity without discipline. But, if one knows the material, he has every tool at his disposal to create, to be truly himself.

(Erdei p. 4)

It was not the intention of Kodály to train all citizens in becoming performers of music, but to instill a love of music in all. He wanted the public to become musically literate, appreciate and enjoy music in general. He was convinced that music could develop a bond or unity in society. He felt that the result of making better musicians would result in developing greater intellect, creativity and a humanizing enrichment of life.

Kodály believed that Hungarian music education should be designed to teach the spirit of singing to everyone, to educate all to be musically literate, to bring music into everyday living for use in homes and in leisure activities and to educate concert audiences. (Edward p.38)

Carl Orff was born in Munich, Germany in 1895. From his fifth year he had private tuition in piano, organ and cello. He received instruction from highly qualified teachers at the Akademie der Tonkunst, but Carl found it difficult to accept direction through the traditional methods of teaching music. He was more interested in playing his own improvisations than practising compulsory studies. It can be considered Orff was more or less self taught. He acquired his basic knowledge from studying the works of the old masters.

Being allowed to improvise on the piano, Orff began composing at an early age. Around ten years of age he composed music for a puppet play he had written. His orchestra consisted of piano, violin, zither and a glockenspiel.

Carl Orff's home was rich in music. As a child he sang and played duets with his mother. She encouraged him to write by assisting him in notating his compositions. The boy absorbed music both at home and at the concert hall and theatre. Most of his first published works were songs. An early publication worth noting was a full-scale choral work for baritone solo, three choirs and orchestra with organ. Each section was orchestrated differently. Percussion instruments were predominant in all of his arrangements.

Throughout Carl Orff's career he wrote many operas and symphonic works.

The sounds of primitive magic ring through the texture of all Orff's music. Orff's classicism and humanism are not so much formal as organic... The mystical world with its great power of symbolisation, resounds in his music. (Liess p.37)

The majority of Orff's compositions can be regarded as theatrical. His theatre is elemental and symbolic. It reflects the world.

Orff's theatre extends to the limits. Behind the sensory appeal of his genuinely baroque settings, we may see the spiritual hinterland of life. Therefore, his theatre is spiritual interpretation and spiritual experience made palpable through theatrical stylisation. (Liess p. 67)

During the period of time when Orff was preoccupied studying the music of the old masters, a new movement in ballet was taking place. The unification of music and movement became a challenge to him.

Jacques Emile Dalcroze had been experimenting with dance and movement as a means of teaching musicianship. The traditional method of teaching harmony form and sightsinging in isolation led Dalcroze to develop a method involving expressive movement in order to experience musical sound. The

Dalcroze method was to influence Orff's concept of music education.

Carl Orff met Dorothee Gunther in 1924. It was in this year they founded the Gunther Schule which aimed at unifying dancing and gymnastics. Dorothee Gunther wrote about her aims:

When I founded the Gunther Schule I wanted to discover a method of reviving the natural unity of music and dance, a method which would be available not only to a few natural artists but would solve the educational problem of awakening in everyone the sense of rhythmic movement and of stimulating a love of dancing and music making - a general freedom of expression and receptivity. (Liess p. 17)

Students enrolled in the Gunther Schule were being trained as teachers of physical education. It was here that Orff was able to experiment with materials and methods of his own devising.

His ambition was to have the students accompany their dances and exercises with their own music. In order to acquire instruments suitable for playing borduns, ostinatos, and simple rhythms, a variety of melodic and rhythmic instruments were developed thus enabling the students to accompany their creative dances. Students were encouraged

to invent music in order to express bodily movements. Improvisation was stressed and music was played from memory. Eventually Orff had the arrangements recorded on paper in order to preserve the compositions. In 1930 the first edition of the Schulwerk appeared.

During the war the Gunther Schule was destroyed. Orff gave up teaching and returned to composing.

It was in 1948 that the Bavarian radio contacted him to be in charge of developing a series of radio broadcasts using the concepts he had employed while teaching at the Gunther Schule. Orff regarded this offer as a challenge and willingly accepted the appointment.

He soon realized the previous Schulwerk, although it involved movement and music, lacked the singing voice and words.

"Elemental" became the password.

Never music alone, but music  
connected with movement, dance and  
speech not to be listened to,  
meaningful only in active participation. (Orff p. 9)

Carl Orff and Gunild Keetman, an experienced educator, collaborated on building the Schulwerk series. The successful broadcasts lasted five years.

Orff Schulwerk is not a structured systematic approach to music education. Speaking, singing, playing and

dancing are not taught as separate entities. Orff believed rhythm and melody are the elemental forces out of which all music grows. Schulwerk allowed the child to express and experience music with his/her whole being.

Orff Schulwerk should begin in early childhood. Chanting, speech patterns, nursery rhymes or proverbs are the basis for rhythm studies. Chants are accompanied with finger snapping, clapping, or foot stomping. Melodic patterns begin with the falling minor third, the natural chant of children's playground games. At first the Orff designed instruments provided simple rhythmic and melodic accompaniments. The child was encouraged at all times to feel speech, movement, play and song as one. Orff maintained that feeling and participation preceded intellectual understanding.

One objective of the Orff approach is:

To give a completely physical non-intellectual background in rhythm and melody, thus laying the foundation of experience so necessary to a later understanding of music and musical notation. (Wheeler and Raebeck p. 19)

Orff's emphasis on ensemble playing required manipulating rhythmic and melodic instruments. Besides developing the pupil's co-ordination and psycho-motor acuity, it presented another way of cultivating a deeper response to

rhythm and melody. In order for an individual to understand and appreciate a work of art, he/she must become involved physically, mentally and emotionally. Music education should begin with the simplest concepts and the simplest songs. It should cultivate the child's musical imagination - both rhythmic and melodic - and aim at developing the child's ability to improvise and create. A gradual accumulative sequence of learning experiences will result.

Orff's method is a philosophical approach or a set of principles rather than a dogmatic method. He regarded his method as a work that is never quite finished but constantly changing and developing.

Much has been written about the Kodály and Orff approach to music education. Educators can be either for or against each method. At times the method becomes more important than the purpose.

When Kodály and Orff set out to develop approaches to music education, their intention was not to be dogmatic but to contribute to the betterment of mankind. These men met and observed each other's contributions to music education. They never quarrelled and had the greatest respect for each other as composers and as people.

## CHAPTER III

## REVIEW OF THE LITERATURE

The review of the literature proceeds from a consideration of general curriculum design, through general curriculum principles applied to music to the specific approaches of Orff and Kodály. The chapter, therefore, is divided into the above-mentioned three sections.

General Curriculum Design

A massive revision of curriculum is today occurring in all subject areas. School districts faced with government financial restrictions are questioning the high cost of education in the public school system. Overall goals and directions, teaching and learning processes, the organization of structure and knowledge, and the measurement and evaluation of teaching and learning are being re-examined with a view to ensuring that tax dollars are being spent wisely.

Jerome Bruner was a forerunner of many of the contemporary curriculum developments. Bruner (1960) discusses the importance of structure in The Process of Education:

Knowledge one has acquired without sufficient structure to tie it together is knowledge that is likely to be forgotten. An unconnected set of

facts has a pitifully short half-life in memory. Organizing facts in terms of principles and ideas from which they may be inferred is the only known way of reducing the quick rate of loss of human memory. (p.31)

Grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully. To learn structure, in short, is to learn how things are related. (p. 7)

Bruner describes Piaget's three operational levels in intellectual development of the child. In each stage of development the child has a characteristic way of viewing the world and explaining it to himself:

- Stage 1: pre-operational;
- Stage 2: concrete operations;
- Stage 3: formal operations.

Piaget observed that each stage is a prerequisite of the following stage and development follows in sequential order. Learning a subject involves three almost simultaneous processes; acquisition, transformation and evaluation.

Bruner recommends the "spiral curriculum" as one way of organizing and transmitting knowledge in sequential order. By developing and redeveloping topics, learning acquires continuity.

If one respects the way of thought of the growing child, if one is courteous enough to translate material into his logical forms and challenging enough to tempt him to advance, then it is possible to introduce him at an early stage to the ideas and styles that in later life make an educated man. (p. 52)

Robert Zais (1976) recognizes the fact that informal learning through daily experiences plays a major role in the development and education of the individual. He regards chance learning as inadequate in civilized societies. For formal education, it is necessary to select and arrange content so that knowledge may be transmitted efficiently.

Curriculum planners must make the distinction between content and knowledge. If content-selection activities generate knowledge for the learner then planners can justify their curriculum.

Zais emphasizes the importance of meaningful learning activities. Students cannot deal with content unless engaged in some activity. If the curriculum is to be functional, content and learning activities must exist as a

unity. Zais mentions as an example the memorization of the capital cities of the United States. The student learns content as he memorizes (learning activity).

Knowledge is expanded when one is interested in the learning activity. Curriculum planners must consider learning activities of interest to the learner. A learning activity grounded on interest is more effective and significant.

Education is an active process. It involves the active efforts of the learner himself. In general, the learner learns only those things which he does. If the school situations deal with matters of interest to the learner, he will actively participate in them and thus learn to deal effectively with these situations. Furthermore, it is argued that the increasing effectiveness with which he handles present situations guarantees his ability to meet new situations as they arise. Hence, it is essential to see that education provides opportunities for the student to enter actively into, and to deal wholeheartedly with, the things which interest him, and in which

he is deeply involved. (Tyler, p.11)

Robert Gagné (1971) examines concept-learning and principle-learning. Curriculum designers must recognize the distinction between concept and principles. Gagné regards concept-learning as "the acquiring of a common response, often a name, to a class of objects, varying in appearance." Principle-learning then is the combining of concepts to form ideas or rules. Concepts must be previously learned for principle-learning to take place.

A principle may be stated verbally or discovered by the learner. Applying the principle to a new situation demonstrates retention on the part of the learner.

Gagné discusses verbal guidance versus pure discovery as a learning method.

Pure discovery without verbal guidance does not usually occur as a process in the learning of concepts by human beings. (p. 300)

If human beings had to discover every new concept, learning would be slow. Gagné does advocate value in learning principles by discovery. Although the discovery method is time consuming, there is evidence of greater retention and transfer.

Emphasis on discovery in learning has the effect upon the learner of leading him to be a constructionist

to organize what he encounters in such a manner that he not only discovers regularity and relatedness, but also avoids the kind of information drift that fails to keep account of how the information will be used. (Hass, p. 193)

Gagné concludes that a concept presented only through verbal communication is inadequate. The need for direct observation and participation is essential for the learning of concepts and principles.

### General Curriculum Principles

#### Applied to Music

Thomas Regelski (1975) agrees with Gagné that concepts cannot be learned solely by verbal explanations or lectures.

Verbalizing reflects only on the experience of the speaker, and need not have meaning to the listener.

(p. 9)

Learning is dependent upon personal experience. The learner must be actively involved with the material to be learned.

The same need for structural learning expressed by the above cited author with respect to learning process in general is applicable to the learning and conceptualization of music. Regelski considers this principle of utmost importance to the music teacher if teaching is to have meaning. In order for a musical concept to be communicated successfully it must be experienced in conjunction with the musical sound. Music is an art involving stimulus and response. The teacher must provide opportunities for the learner to experience concepts or skills at the level of maturity of the learner.

Regelski believes too much freedom is given music teachers in organizing their own curricula which has led to no curriculum at all. Activities that make up a program must be selected and arranged to provide maximum learning for each individual. Each lesson should be related to past and future activities. Activities must provide for individual needs and responses. Concepts or skills to be learned must be clear and uncomplicated for the level of maturity. It is the responsibility of each teacher to provide an atmosphere where each individual has the freedom to learn and to express himself regardless of mistakes.

Landon (1975) stresses the importance of actually experiencing music in order to develop the perception of musical principles and values.

Piaget's developmental process involved successful experience with one's own environment.

The more the child experiences and the more meaningful the guidance provided, the greater and the more lasting will be his learning. (p. 61)

Gagné's theory of learning is progressive and cumulative. It involves motor learning, conceptualization, which leads to problem solving and critical judgement. Gagné's model is dependent upon sequential learning.

Musical thought processes do exist in logical order. It is up to the curriculum plan to:

Select and arrange materials that will facilitate exploration, manipulation, experimentation, invention and discovery ... all essential to the understanding of music. Motivation curriculum and learning sequence are important in the development of insight, understanding and skill. The teacher must be willing to provide sufficient structure for learning to succeed - then, step out of the way and let it happen. (p. 68)

Learning begins at the level of perception. Concepts are acquired through a variety of settings and experiences. There are three steps in the conceptualization process: (1) perception, (2) conceptualization and (3) application. Perception (preparation) must be included in curriculum planning. Once prepared, the concept is presented. The student then begins to conceptualize and synthesize. Through application (practice) the concept is transferred to new learning experiences.

It is the task of the educator to continually expose and reinforce concepts in music-making or music experiencing for musical growth in the student.

#### Literature Related to the Kodály and Orff Method

Music educator Mary Helen Richards (1964) adapted the Kodály method for use in the American public schools. Using pioneer and mountain songs, spirituals and songs of various ethnic groups, she based her program on rhythm and physical movement. Her series, Threshold To Music, consists of experience charts suitable for grades one to three. The Richards' charts are designed for the classroom teacher.

In 1969 Richards revised Threshold To Music calling it Education Through Music. Greater emphasis is placed on correlating language-arts and music, developing auditory and visual discrimination, visual and motor coordination,

thinking and reasoning, perception and oral language and communication. In this series, Richards stresses the importance of the individual. Through singing games and activities each child is encouraged to participate at his or her level of development:

Music exerts a social influence which can synthesize the capabilities of people in all stages of development.

(p. 7)

Aden Lewis (1971) acknowledges Mary Helen Richards' "inspiration and influences in acquainting American music teachers with music education practices in Hungary." Lewis' series consists of three primary charts accompanied by three teachers' editions. The charts are bold and well illustrated. "Each lesson is written in conversational style with typical questions, desired outcomes and directions to the teacher providing a step-by-step approach to the teaching process."

This series is strictly a music reading program based on the Kodály approach. The songs are attractive for the primary age level. Lewis has developed a sequential music reading program, limited to the Kodály principles, that could be applied in a North American classroom situation.

Lois Choksy is a strong advocate of the Kodály method. She continually promotes her Hungarian observations of the Kodály method in North America. Her book, The Kodály Method, was published in 1974.

The Kodály Method is recognized as an approach to teaching the skills of music literacy to young children. Choksy categorizes the prescribed concepts in grade levels. Illustrated examples of progressions and wordy explanations for the teacher appear in the chapter, "Kodály for American Schools". A collection of songs designed to teach the basic skills are arranged in sequential progression.

Choksy deals with some of the problems in incorporating the Kodály method in the American system of education. Due to the nature of the North American culture, it is difficult to select song material relevant to such a diverse society:

In Hungary the homogeneity of the population and its cultural heritage are taken for granted. (p. 114)

The North American social concept of music as an unimportant and unnecessary part of the curriculum is a problem in the education system. This factor and the mobility of the population impedes music instruction on a sequential basis.

Popular music plays an important role in the American culture. Choksy states that popular music does not lend itself to teaching the basic skills and concepts of music to children.

At present, recognized music programs are concentrated in the upper levels of the school systems. If

children are to have the opportunity to become musically literate, Choksy specifies that music training must begin in the early years of the child's development.

Choksy concludes that the American music schools and university departments are not producing enough quality music teachers. She contends that if the Kodály method is to take its rightful place in the American education system, then each music educator must be qualified as a music specialist.

Sisters Mary Hein and Kathleen Dalton (1973) have prepared a handbook based on "the methodical pedagogical sequence characteristic of Zoltan Kodály's philosophy of music education." The need for an adaptation resulting from the differences in language and culture in America prompted the preparation of the book, Music For Wonder.

Hein and Dalton have arranged their handbook according to one of the most important principles of learning:

that of beginning with the total experience and then moving to the symbolization of that experience. This process ensures that the child will have concrete experimental knowledge of a concept before it is connected with the abstract symbolization. The concepts are arranged

C  
C  
C

in a logical sequence of difficulty with one concept building upon another. Each concept is prepared, made conscious, and then reinforced or practised. (p. 6)

The Kodály Musical Training Institute, located in Wellesley, Massachusetts, has developed a similar program to Hein and Dalton. Dedicated teachers such as Bacon, Sanders, Kokas and Knighton, have combined their talents in producing Kodály, Volumes I and II.

Volume I consists of sample lesson plans, teaching techniques and experimental teaching. Klara Kokas reported on adapting the Kodály concept of music education to black children. Her honest report emphasized the need for folk material connected to the North American cultural heritage if the Kodály concept is to survive in the present school system.

One prominent educator and promoter of the Kodály method is Hungarian born, Helga Szabo. In 1969, Szabo's book, The Kodály Concept of Music Education was first published in English.

Szabo's book pursues two points of view thoroughly: first, it reveals the concept, and second, it immediately offers the realization of this concept both through explanation and

recorded sound. (p. 3)

The basic concepts are presented in detail. Many examples are used to demonstrate progressions and activities. Selections are chosen from the various books of the Kodály Choral Method. Szabo's book is a self-contained reference book for the Kodály music educators. The book is complemented by the fine examples of recorded voices.

Sandvoss (1978) in discussing the Kodály choral method, acknowledges the value of teaching the moveable "do" in the early stages of learning. The object of imprinting musical tone on the ear is the gradual acquisition of relative pitch. He regards the assumption that it is difficult to transfer to the fixed "do" system as being false.

Curricula exist in the experiences of the children. Teachers have the responsibility to set up meaningful experiences if active learning is to be evident, according to Dalton (1977). Dalton, a Kodály enthusiast, emphasizes the value of singing games as necessary to total involvement. A combination of verbalization and physical movement promotes conceptual understanding.

After observing the Kodály method in action in Hungary, McIntosh (1977) was reassured that a systematic approach to music education in Canada was a necessity. He recommends combining the many well-known methods to form a sequential learning experience rather than adopting only the Kodaly method. Canadian and Hungarian cultures are too

diverse for Canadians to adopt the Kodály method in its entirety. He advocates that Canadians must build a music program based on their own diversified cultures.

More (1976) claims the Kodály approach to music education is eclectic. She cites the music educators who contributed to the development of the Kodály method. The writer received the impression that More was defending the validity of the Kodály method in the Canadian education system.

Heading (1975) discussed the Kodály music programs in Hungary. He noted that children in regular primary school received two music lessons while those in music primary schools received six lessons each week. After the first grade in the music schools, lessons lasted 45 to 50 minutes. Parents were required to pay in the music schools. Fees were charged according to the financial means of the parents. Heading observed the lack of creative application of acquired music skills. The students performed works of others and never their own.

In 1972 a radio panel discussion occurred in Hungary on the merits of the Kodály method for classroom music instruction. Polotai (1978) reported on the results of this discussion. Participants were professors from some of Hungary's leading music institutions. Some of the criticisms of the method include:

- (1) the importance of technical perfectionism as a major objective of teaching music;
- (2) the lack of interest in cultivating aesthetic values;
- (3) the prescribed method textbooks as not being relevant to the child's emotional and cultural environment.

The panel stated that no allowance is made for individual needs and circumstances. Recognition that all children are not endowed with singing ability led to the recommendation of combining the Kodály and Orff methods. C

Music is an art rather than a subject to be taught methodically according to the precepts of the unbending syllabus. (p. 45)

In conclusion, the panel questioned whether the Kodály method is an unqualified success in the land of its birth.

Bacon's (1978) rebuttal to Palotai's report acknowledged the fault was with the system rather than with Kodály's philosophy and approach to music education. The essence of the philosophy can be lost when emphasis is on pedagogical detail.

Any pedagogy becomes rigid when those who espouse it are primarily seeking a quick panacea or see an

opportunity for instant success.

(p. 43)

*See N.Y. Times  
Article*

When Carl Orff developed Musik fuer Kinder (1950) it was not his intention to create a ready-made system to be taught chapter by chapter. He meant it merely as a guide, model or handbook for the teacher. Instead of the teacher suggesting musical material and disclosing what and how the student should play, the student must be allowed to create and improvise. The teacher is there to encourage self-evaluation, experimentation and critical listening. C

By bringing back to life the basic human power of musical expression through rhythm, melody, tone colour and form, Orff has rediscovered an elementary world of a magical nature. (Leiss, p. 38)

Carl Orff and Gunild Keetman (1958) produced four English recordings to accompany Musik fuer Kinder. The recordings consist of a series of songs, rhythmic exercises, chants and instrumental pieces. The recordings are intended to inspire teachers, children and parents to make their own experiments with rhythm, melody and harmony, which in turn will enable them to create their own music together.

A pioneer of the Orff-Schulwerk on the American continent is Doreen Hall (1960), who, together with Arnold Walter, developed the first foreign edition of Music For

### Children.

At the University of Toronto, Hall taught two special courses in elementary music education. This most certainly was the first instance of regular teacher training in the Orff approach on a university level in North America.

Keith Bissell (1973) published Songs For Today. These songs consist of simple instrumental accompaniments involving Orff instruments. Bissell regards the book as "a starting point for further exploration and creation." (p. 2)

Reproducing music of the past is only one respect of a child's musical education. Sandvoss (1976) claims that children must experience music through creating and exploring. As Orff suggests instrumental improvisation on rhythm and tone allows the child a means of self-expression which results in personal gratification.

Birkenshaw (1977) reports on two case histories of handicapped children helped by music. She found Carl Orff's approach most valuable in working with children's special problems. Orff's method of integrating music movement, speech and melody assisted the special child in achieving limited success and joy of accomplishment.

Beth Landis and Polly Carder (1972) compiled three distinctive approaches to music education in The Eclectic Curriculum in American Music Education; Contributions of Dalcroze, Kodály and Orff.

American music education, at every level, embraces vocal and instrumental performance, listening and analysis, experimentation, improvisation and composition. (p. 2)

Each approach has merit. Landis and Carder express the importance of adapting each doctrine to programs already established. As the doctrines are interrelated, each could contribute immeasurably to the overall educational progress of a diverse society:

The need for awareness and application of all that can be known is greater than ever before. Modern pluralistic American society and the complexities of plans for school organization and grouping, coupled with the diverse innate natures and modes of learning of the individuals we teach, require without doubt, every tool available to us. (p. 4)

Many music educators, including Suzuki (1969) and Birkenshaw (1974) believe that music training should begin in the home. Today, the majority of children do not have the experience of hearing lullabies, nursery rhymes and finger plays in early childhood. Lois Birkenshaw expresses the need in the early grades for a well-rounded music

program in her book Music For Fun, Music For Learning. She regards a good music program as promoting and assisting the developmental stages in the young child. The activities are designed to assist the child in attaining motor, auditory and rhythmic skills. She uses games, speech exercises, rhythmic activities and songs to attain these skills. Birkenshaw's eclectic approach to teaching music is a fine resource book for the musically-trained teacher. She recommends that the teachers choose activities from different sections in the book.

While in ideal situations, these recommendations may well work, the writer of this thesis has observed from personal experience that the musically unskilled classroom teacher does not have the expertise to choose activities that are sequential for the musical growth and development of the young child.

Most music educators recognize that the basic values or standards of musical tastes cannot be attained without musical experience. Grace Nash (1974) deals with this in her book, Today With Music.

Nash proposes that the classroom teacher must know and provide musical experiences for "exploration, expression, manipulation, involvement and self-enhancement." The child stimulated by such experiences will develop to his greatest potential.

Music in its accompanying life elements provides both the means and the vehicle for total growth. It opens the child's learning receptivity; it extends his self-expression and realizations, his language awareness and usage; it develops his muscular and motor coordination, and it brings enjoyment (achievement) and sensitivity into his daily life. (p. 4)

Nash has developed teaching strategies that involve many of the Kodály and Orff techniques. As her stress is on total learning, the activities follow a sequential order. She begins with simple rhythmic expressions followed by basic tone relationships. Nash recognizes developmental levels or stages in music performance and has defined "particular behavioral characteristics peculiar to each stage."

Repetition is vital to learning. The child relates to recurrent activities. Nash's program disregards the necessity for repetition. It is essential that one allow the child much time and opportunity to experience one thought before introducing a new concept.

Grace Nash (1974) incorporates the philosophies and techniques of Orff, Kodály and Laban in Creative Approaches to Child Development in Music, Language and Movement.

One of the foremost exponents of the creative approach to music education, Nash explains the techniques and reasons of teaching children to grow (mentally, psychologically, socially) through the use of the voice, the body, and classroom instruments.

Music educators concerned with the total growth of the child, rather than with the acquisition of performance skills and particular music knowledge, would find Nash's book stimulating.

Wheeler and Raebeck (1976) have combined efforts in New Approaches to Music in the Elementary School to produce a resource book that will enable classroom teachers to explore the field of elementary school music. They emphasize the fact that the classroom teacher is in a position to know and understand each child's personality, abilities, needs and weaknesses. These understandings then make it possible for the classroom teacher to select materials and methods suitable for their own unique situation.

Wheeler and Raebeck stress the need for "a conscientious effort, a constructive attitude and adequate experiences and skills on the part of the teacher." (p. 4) With effective use of teaching aids and a willingness to explore music with her class, the teacher can develop an effective music program.

Through sample lessons, Wheeler and Raebeck attempt to educate the teacher and students on the basic concepts of music. Suggested motivations and procedures are notated in detail. No attempt is made at planning the activities in sequential order. The teacher is at liberty to select an activity and apply it to a specific grade level.

Wheeler and Raebeck have amalgamated a wealth of information intended to inspire, inform and assist teachers in implementing musical growth in the elementary school. The writer suspects the quantity and information tend to be overwhelming to the classroom teacher.

MacDonald (1977) recognizes Grace Nash's approach to teaching music.

Nash advocates a music program that promotes interdisciplinary learning and growth rather than simply the acquisition of performance skills and expanded musical knowledge. (p. 49)

Gantly (1978) emphasized the value of process over product. He believes each method of music instruction has something to offer to the overall music program. One must extract from all approved methods, organize musical concepts in a sequential developmental pattern, and present the programme in a context that is compatible with the physical, cognitive, social and emotional development of children.

### Summary of the Literature

The selected readings in curriculum design stress the importance of structuring and sequencing. According to many of the writers reviewed, to be effective a curriculum must combine content with meaningful learning experiences.

Zoltán Kodály and Carl Orff have made a vital impact on those concerned with music as a means of developing human potential.

Various writers who have adapted Kodály and Orff techniques have been examined. These writings have provided valuable resource material for the experienced music educator.

## CHAPTER IV

## MUSIC LESSON PLANS FOR PRIMARY LEVEL THREE

The following lesson plans are based on the Kodály and Orff approaches for the teaching of musical skills or concepts. Throughout the lessons each concept is prepared through a variety of experiences. Once prepared, the concept is then presented and later practised. As each class progresses at a different rate, it is left up to the teacher's discretion as to how much reinforcement is necessary before proceeding on to a new concept. Allowance has been made for the individual teacher to add song material or musical activities of their own choice.

A set of Orff instruments is recommended. If these are not available, melody bells may be substituted. Each teacher will need a copy of the Music Language Series, Book I and II, The Kodály Method and the British Columbia prescribed texts: Basic Goals in Music and This Is Music.

ABBREVIATIONS

M.L.	-	<u>Music Language</u> → <i>what is this? Gr. Dict. Currie?</i>
M.M.Y.O.	-	<u>Making Music Your Own</u> <i>Richards ETM? (not in bibliog)</i>
B.G.	-	<u>Basic Goals In Music</u>
A.F.S.	-	<u>American Folk Songs</u> <i>see p.171</i>
pat.	-	patshen (slapping thighs)
sn.	-	snap fingers
cl.	-	clap
st.	-	stamp feet
r.p.	-	rhythm pattern
tamb.	-	tambourine
-	-	indicates main emphasis
o	-	indicates secondary emphasis

ambitious!

OVERVIEW

Lesson #	Rhythm		Melodic		Songs	Writing	Reading	Part Work
	Prepare	Present	Prepare	Present				
Oct 1					Happy Is The Miller	fff n l	d r m s	
2					Happy Is The Miller Social Experience		fff l x d l, d r m s	n l ostinato
3			slur				recorder s m c A	
4				slur B fing- ering on re- corder	Button Social Experience		n l d d r m l, s, recorder d r B A	
5	anacru- sis				When I Was A Little Lad		n n l d l, s,	ostinato l l n l d
6					Practise fff Prepare anacrusis		l n n d l, s,	
7	l l l				Tom Dooley		l n n fff n s, l, d r m	ostinato n l d
8	l l l				Prepare l l l	l fff n n n		

Lesson	Rhythm		Melodic		Songs	Writing	Reading	Part Work
	Prepare	Present	Prepare	Present				
Nov # 9					You Turn I Turn		□ ■■ ■	rhythm canon rhythm ostinato
10					Practise d s, l, ■	Manners	l s m d	2-part rhythms
11	■   ■				Canoe Song			rhythmic melodic ostinato round
12					Practise m r d l, m, Prepare ■   ■	■ □ x d ■■ ■ ■	l, d r m s	
13	■   ■		G fing- ering on re- corder		Shoo Fly		□ ■■   x recorder d r m s G A B C	
14	Speech rondo				Prepare ■   ■ Practise ■			

Lesson #	Rhythm		Melodic		Songs	Writing	Reading	Part Work
	Prepare	Present	Prepare	Present				
Nov 15	♩   ♪	speech rondo			Sometimes I Feel Like A Mourning Dove			ostinato d
16		♩   ♪			Practise and Present ♩   ♪ Prepare fa	♩   ♪	♩   ♪ d r m	
Dec 17					Do Lord		Chatter With The Angels s, l, d r m	
18					Practise ♩   ♪	Melody to Rhythm Pattern		ostinato d
19	4/4			⌢ slur	Mary Had A Baby		Xmas Day Is Come	ostinato
20							On A Bed Of Hay	

Lesson #	Rhythm		Melodic		Songs	Writing	Reading	Part Work
	Prepare	Present	Prepare	Present				
Jan 21			d'		Barnyard Song		↑   ↑   ↑   ↓ x ♯♯ ♯	
22				d'	Prepare	s d'		rhythm ostinato
23	anacru- sis				Hole In My Bucket	complete the bars	d'	
24					Prepare	anacrusis	↑   ↑	d'
25	4/4				Who Built The Ark?		Recorder C B A G ↑   ↑   ↑   x ♯♯ d	
26					Practise	↑   ↑		rhythm ostinato
27							♯♯↑   ↑   ↑   ♯	canon part experience
28	o				Review Songs			

Lesson #	Rhythm		Melodic		Songs	Writing	Reading	Part Work
	Prepare	Present	Prepare	Present				
Feb 29	4/4					melodic motifs		
30	4/4	o	B A G names on staff		My Good Old Man Practise ↑   ↑		recorder B A G named	
31			d'		Tommy Tinker		Recorder B A G	
32			d'		Present		d r m s   d'	
33					Lisa Jane			melodic ostinato
34					Practise ↑   ↑	2/4 3/4 bar lines		
35			fa		Brother John		s, d r m s	canon
36					Prepare fa	4/4		round

Lesson #	Rhythm		Melodic		Songs	Writing	Reading	Part Work
	Prepare	Present	Prepare	Present				
Mar 37					Sally Goodin			ostinato
38		↑ γ			Practise ΓΠ			ostinato ↑ γ
39					Ally Ally Oh		Exercises p p ΓΠ l ΠΠ d' l s m r	ostinato ↑ γ
40					Prepare anacrusis			body rhythms
41	3/4	anacru- sis ↓ ↓ ↓		fa	Bonjour			
42				fa	Present ↓ ↓ ↓	bar lines	fa	
43					Land Of The Silver Birch	dicta- tion	fa	melodic rhythmic ostinato
44					Practise ΓΠ l, m		fa	melodic rhythmic ostinato

Lesson #	Rhythm		Melodic		Songs	Writing	Reading	Park Work
	Prepare	Present	Prepare	Present				
Apr 45					I Lost The Farmer's Dairy Key			body rhythms
46			d'	17	Practise anacrusis		Juba (fa)	П I 17 ostinato
47		d.			O How Lovely Is The Evening (slur)		rhythm patterns recorder (F) d r m	
48		3/4			Prepare d' 3 4		Juba recorder	canon
49		3/4 d.			Sing All Your Troubles Away	bar lines		
50					Prepare d. 3 4		Whistle Daughter	ostinato 0
51					Kuckuck Practise anacrusis Body rhythms	rhythm patterns complete bars		
52					R E V I E W			

Lesson #	Rhythm		Melodic		Songs	Writing	Reading	Part Work
	Prepare	Present	Prepare	Present				
May 53					Silly Song		Bounce and Catch	
54		3/4			Practise anacrusis Practise d'l			
55			t,		Laughing Song		recorder	instru- ment accomp.
56	<u>tie</u>	d. d			Practise λ d t, l, s,			canon
57				t	Ten Little Frogs Practise			
58					Review Instrumental (Orff) Activities			
59					To Beccles		fa ti	
60					Social Experience	combine rhythm patterns	pitch exercises	
June					Review all elements, songs and singing games. Supplement on Orff activities. <i>(bulk of above is Kodaly)</i>			

MONTHLY PLANSEPTEMBER

During the month of September the teacher should review singing games and concepts and related activities contained in Music Plans - Level Two. *(large amt.)*

RHYTHMS:

e.g.

|    ||    x    d            

PITCH:

d    r    m    s    |    s<sub>1</sub>    |<sub>1</sub>

||:    :||        

MONTHLY PLANOCTOBERCONCEPTS AND RELATED ACTIVITIES

ROTE SONGS:           Happy Is The Miller  
                           Button  
                           When I Was A Little Lad  
                           Tom Dooley

SIGHT READING:       Exercises  
                           Melodic Motifs

Songs: a) "Clap Your Hands"  
           b) "Twiggy In Her Maxi-Coat"













RHYTHMS AND/OR MELODIC ACTIVITIES:

Moving  
 Clapping  
 Chanting  
 Reading  
 Playing  
 Writing  
 Dictation





MUSIC READING:

l	□	z	d	▯▯▯	▯▯	▯▯
d	r	m	s	l	s,	l,
C	A	B				

OCTOBER OVERVIEW


<u>LESSON</u>	<u>PREPARE</u>	<u>PRESENT</u>	<u>PRACTISE</u>
1			 d r m s
2			 l, d r m s
3	 slur		recorder (s m) (c a)
4		 slur recorder B fingering	 d r m l, s,
5	anacrusis		 d l, s,
6			 d l, s,
7			 s, l, d r m
8			 

## OCTOBER OVERVIEW: SONGS

Happy Is The Miller	- social experience
Button	- social experience
	prepare and present  slur
When I Was a Little Lad	- practise 
	prepare anacrusis
Tom Dooley	- prepare    













LESSON #1


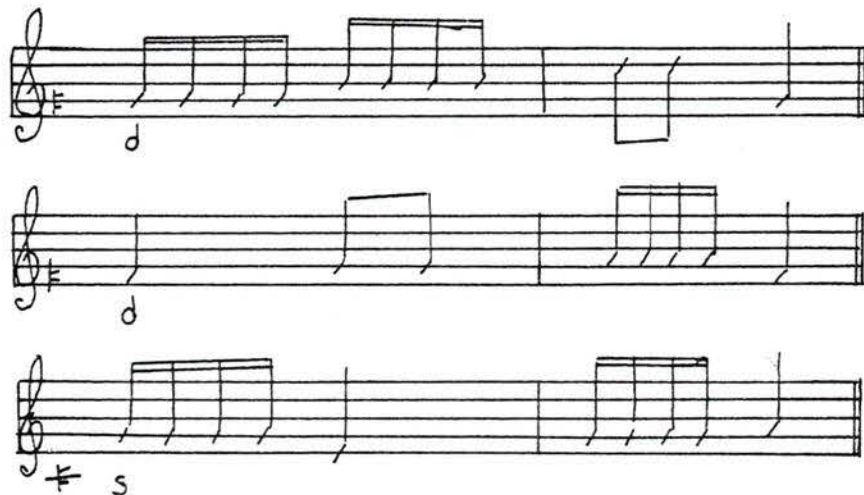
M.L. Bk.2 P.8




WARM UP: Singing game - Happy Is The MillerRHYTHM: Dictation With 

e.g. Teacher

Student

1. clap    | - clap    |
2. clap    | - say ta fa té fé ta fa té fé ta té taa
3. say ta fa té fé ta fa té fé ta té taa - write    |

Continue using various rhythm patterns (include  )PITCH: Sight singing from the staff

OWN CHOICE:


LESSON #2WARM UP: Happy Is The MillerRHYTHM: Flash Cards with | |  |  $\Sigma$   |   BIG AND LITTLE






̄ Long ȧgo when ̄ I was ̇ three

̄ Mother looked so ̄ big to ̇ me

̄ Now I'm ̇ eight and ̄ baby ̇ brother

̄ Thinks I'm ̇ most as ̄ big as ̇ Mother

1. Chant the rhyme.
2. Chant and clap the rhythm pattern (r.p.).
3. Step the beat, chant and clap the r.p.
4. Step the beat, rhythm ostinato  | and chant the words.

PITCH: Echo Singinga)    |  
m m d d m d l,d) |   |  
l, d m m s |b) |  | |  
d l, l, d l,e)   d  
s m r d l,c)   | |  
m r d d l, d

e.g. (a) - warm up on (d m l,)

- teacher sings with hand signs

- class echoes with hand signs

OWN CHOICE:

LESSON #3

Choksy P. 161

WARM UP: Button (l s m r d)RHYTHM: Review Twiggy In Her Maxi-Coat

(Grade 2 Lesson #6 April)

e.g.:

□	□	□	
m r	d d	r d	l,
Twiggy	in her	maxi -	coat

□	□		—	
m r	d d	d		s,
Twiggy	in her	gown	—	

□	□	□	
m r	d d	r d	l,
Twiggy	in her	maxi -	coat

□	□	d
d m	m r	d
Going	down to	town.

Discuss the use of two sounds (d s<sub>1</sub>) on the word "gown".

PITCH: Recorder

Review c and a

s m

Play See Saw Up and Down (review from Level I)

Star Light

LESSON #4

Choksy P.161

WARM UP: ButtonRHYTHM: Place on a chart (reading exercise)

- a) Clap r.p.
- b) Sing to solfa
- c) Sing to words and write under note indicating with the slur sign (  $\smile$  ) where one syllable has two tones.

LESSON #4 (Continued)PITCH: Recorder

Teach: B fingering

Play using r.p.

Diagram illustrating fingerings for notes B and A on the recorder:

- B fingering:** Right hand covers holes 1, 2, 3; Left hand covers hole 1.
- A fingering:** Right hand covers holes 1, 2; Left hand covers hole 1.

Musical notation showing a sequence of notes: B, B, A, A, A, B, B, B.

r r d d d r r r  
 B B A A A B B B

- 1) Sing with hand signs
- 2) Finger and name on recorder (e.g., r r dd d - - -)
- 3) Play on recorder

OWN CHOICE:

LESSON #5

M.L.#2 P.101

WARM UP: When I Was A Little LadRHYTHM: Flash Cards (review □ □)

- a) | | □ □ |
- b) □ □ □ |
- c) □ □ □ |
- d) □ □ | □ □ |
- e) | □ □ □ |

Review chant "Big and Little" (Lesson #2)

Add Speech Ostinato:

- a) "big boy"                      |    |    |    |    |    . . . .
- big    boy    |    big    boy    |
- b) "six years old"                      □    |    □    |    □    |    □    |    . . . .
- six years old    |    six years old    |
- c) "so high"                              d                      |    d                      |    . . . .
- so                      |    high                      |

Have part of the class chant the rhyme while three small groups chant and clap each ostinato

OWN CHOICE:

s' s' s' s'

p p p p p p p p

PITCH: Exercises (review d l' s')

LESSON #5 (Continued)

LESSON #6WARM UP: When I Was A Little LadRHYTHM: Flash Cards (review  $\overline{\square\square}$ )a) | |  $\overline{\square\square}$  |b)  $\overline{\square\square}$   $\overline{\square\square}$   $\square$  |c)  $\square$   $\overline{\square\square}$   $\square$  |d)  $\overline{\square\square}$  |  $\overline{\square\square}$  |e) |  $\overline{\square\square}$   $\overline{\square\square}$  |PITCH: Use felt boards with d l, s,OWN CHOICE:

LESSON #7

WARM UP: Tom Dooley

M.L.#2 P.136

RHYTHM: Review:



- a) |          |    clapping
- |       tapping
- b) |          |    chanting
- |       writing
- c)          |
- d)          |

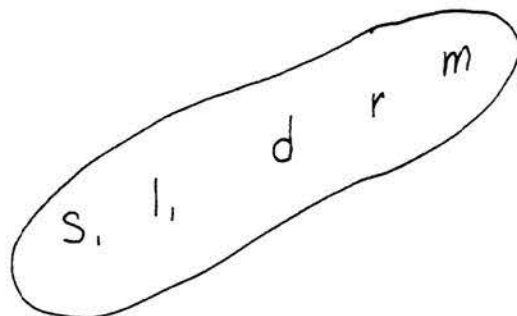
RHYTHM: Review "Big and Little"

Transfer Ostinato to percussion instruments

e.g.:

drum	drum	.	.	.
Wood				
blocks				
d			d	
triangle				

Create an introduction and postlude using the ostinato patterns.

LESSON #7 (Continued)PITCH:

Exercise on pitch patterns - use hand signs.

OWN CHOICE:

LESSON #8WARM UP: Tom Dooley

Use hand signs on every (s, l, d)

RHYTHM AND PITCH:

Play rhythm patterns from Lesson #7 on recorder.

Use B, A, or C.

e.g., a)

	┌┐	┌┌┌	
B	AA A	BBBBB	B

Use r.p. for dictation exercise.

OWN CHOICE:

MONTHLY PLANNOVEMBERCONCEPTS AND RELATED ACTIVITIES

ROTE SONGS: You Turn . . . . I Turn  
 Canoe Song  
 Shoo Fly  
 Sometimes I Feel Like A Mourning Dove

SIGHT READING: Exercises (voice and recorder)  
 Song: "Manners"

RHYTHMIC ACTIVITIES: Clapping  
 Chanting  
 Stepping  
 Dictation  
 Rhythm Canon  
 Rhythm Ostinato  
 Speech Rondo

MUSIC READING:

l    □    d    x    ■■    □□    ■■    □□

d    r    m    s    l    s,    l,

C    A    B    G

NOVEMBER OVERVIEW

<u>LESSON</u>	<u>PREPARE</u>	<u>PRESENT</u>	<u>PRACTISE</u>
9			□
10			l s m d
11	♩   ♩		rhythm activities
12			□ x d ■■■ □■ ■■
13	♩   ♩	G fingering on recorder	□ ■■■   x d r m s G A B C
14	speech rondo		recorder
15	♩   ♩	speech rondo	recorder rondo activity
16		♩   ♩	♩   ♩ d r m

You Turn I Turn

- practise  $\overline{\text{A}}|$

d s, l,

Canoe Song

- prepare  $\uparrow| \uparrow$

Shoo Fly

- prepare  $\uparrow| \uparrow$

practise  $\overline{\text{A}}$

Sometimes I Feel  
Like A Mourning Dove

- practise and present  $\uparrow| \uparrow$

LESSON #9

M.L.#2 P.133

WARM UP: You Turn ... I TurnRHYTHM: Canon

1) |    □ |    □□□ |    | |    |    □□ |    □□ |    | |    |    |    ||

2)    |    |    |    □ |    □□□ |    |    |    |    □□ |    □□ |    ||

- chant r.p. (line one)
- clap and chant r.p.
- divide class into two groups  
clap and chant r.p.

MISS DEFOE

Miss Defoe broke her toe  
 On the way to Mexico  
 Coming back she broke her back  
 Sliding down the railway track.

- Chant the rhyme
- Clap and chant the rhyme
- Chant and step to the beat
- Divide class into two groups (one group does #2 and the other group does #3)
- Ostinato 

finger snap	2	
clap	1	<div style="position: absolute; left: 0; top: -5px;"> </div> <div style="position: absolute; left: 50px; top: -5px;">x</div> <div style="position: absolute; left: 100px; top: -5px;">x</div> <div style="position: absolute; left: 150px; top: -5px;"> </div>

  
 Practise ostinato, accompany chant
- Speech ostinato    □ |    | - try using percussion  
                          Miss De-foe    instrument
- Combine chanting, #5 (large group) and #6 (small group)

LESSON #9 (Continued)PITCH: Human Modulator

Pupils representing s, l, d r m s l stand across  
the front of the room.

Children use hand signs.

The teacher points out motifs from known songs and  
pupils sing and identify.

e.g.: (1) Button Lesson #3

d d d r m s r s m d

(2) When I Was A Little Lad

s d d d d d d l, l, d d d d l, s,

(3) Tom Dooley

s, s, s, l, d m m

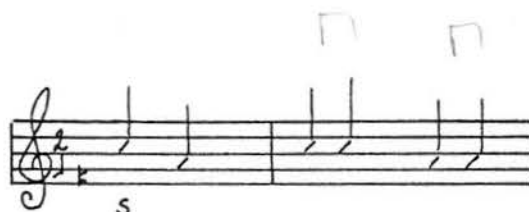
s, s, s, l, d r

OWN CHOICE:

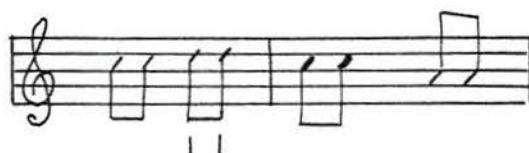
LESSON #10WARM UP: You Turn ..... I TurnRHYTHM AND PITCH:

## MANNERS

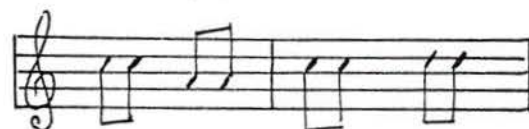
| | \* □ □  
 Anne Anne if you're able



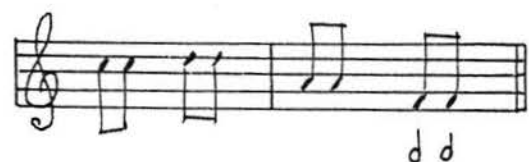
□ □ □ □  
 Get your elbows off the table



□ □ □ □  
 This is not a horses stable



□ □ □ □  
 But a ritsy dining table



- Clap the rhyme
- Clap and chant the r.p.
- Chant and step to the beat
- Chant as a round with second group starting when first group arrives at \*
- Have class write r.p. for each line
- Chant French time names

LESSON 10 (Continued)

g) Warm up on s m l d (practise | m)

h) Sing to solfa

s m ss mm

ss || ss mm

ss mm ss ||

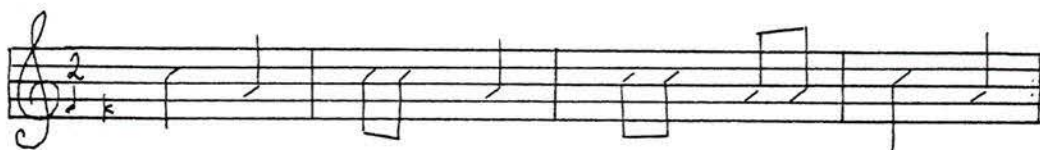
ss || mm dd

OWN CHOICE:

LESSON #3 (Continued)

## CLAP YOUR HANDS

Choksy P.48



Clap Clap Clap your hands Clap your hands to - geth - er  
 Stamp Stamp Stamp your feet Stamp your feet to - geth - er

- a) Clap r.p.
- b) Sing to hand signs
- c) Sing to words
- d) Finger and name on recorder  
 e.g. s m ss m ss mm s m
- e) Play on recorder

OWN CHOICE:

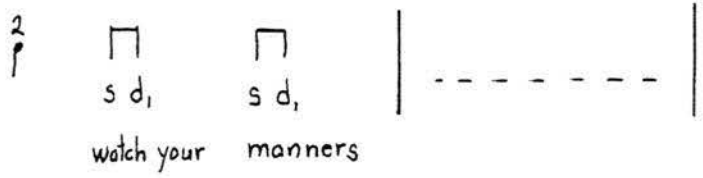
LESSON #11

Choksy P.165

WARM UP: Canoe Song ♯ | ♯

RHYTHM AND PITCH:

1. Review Lesson #2 "Manners"
2. Sing as a round \*
3. Add pitch ostinato

e.g., a)  $\frac{2}{4}$  

watch your manners

b)  $\frac{2}{4}$  

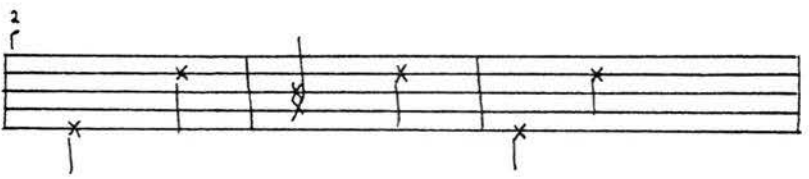
I don't want to

4. Practise and add rhythm ostinato (body rhythms)

$\frac{2}{4}$  

5. Try #4 with rhythm instruments.

e.g.:

$\frac{2}{4}$  

drum wood block tamb. wood block drum wood block

OWN CHOICE:

LESSON #12WARM UP: Canoe Song    ʃ | ʃ

On the beat, accompany song with hand drum. Sing as a round.

RHYTHM: Dictation (use any combination)

|    □    ʒ    d    □□    □□    □□

PITCH: Echo Singing

a)    □        □        □        |  
       m r      d d      r d      l,

b)    |        □        |        □        |        □        d  
       |        s s      m        s s      |        s s      m

c)    □        □        |        □        |        |        d  
       ll      s s      m        dd      r        d        d

d)    □        □        |        □        |        |        |        ʒ  
       dd      m m      d        m m      d        l,      s,

e.g., (a) - warm up on (m r d l )  
           - teacher sings with hand signs  
           - class echoes with hand signs

OWN CHOICE:

LESSON #13

M.M.Y.O. Bk.2 P.98

WARM UP: Shoo Fly

RHYTHM: Can you guess the rhythm?

a) | |  |

d)  |  |

b)  |  |

e) |   |


c)  ||  |

f)  |  |

e.g.: Teacher claps

Class

claps | |  |

claps | |  |

says | |  |

echoes | |  |

taa taa tafatéfé taa

taa taa tafatéfé taa

Continue with each example.

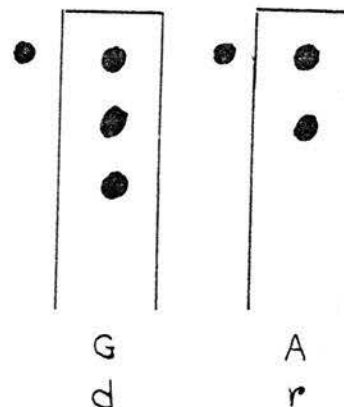
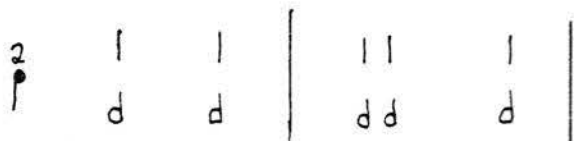
Teacher claps rhythm pattern.

Individual student names the r.p. clapped.

PITCH: Recorder

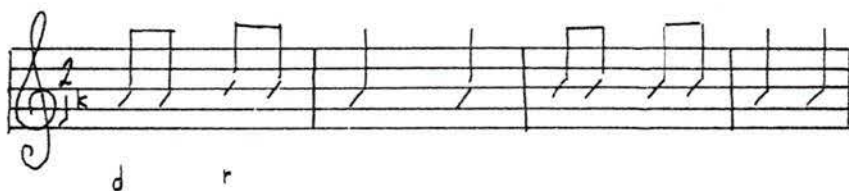
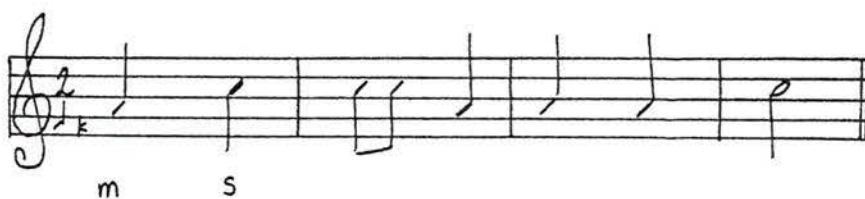
Teach G fingering

Play using G and A



LESSON #13 (Continued)

e.g.: review G A B C



- 1) Sing with hand signs.
- 2) Finger and name (d r m s) on the recorder
- 3) Play on recorder

OWN CHOICE:

LESSON #14WARM UP: Shoo FlyRHYTHM: Preparation for Speech Rondo

A. Rain on the green grass

Rain on the trees

Rain on the rooftop

But not on me.

B. Splish splash

Drip drop drip drop

Pitter patter, pitter patter.

C. Rain drops, rain drops

Falling on the streets

Pitter patter, pitter patter

On my little feet.

1. Chant A with actions:

<u>CHANT</u>	<u>ACTIONS</u>
green grass	- touch the floor
trees	- spread arms
rooftop	- make an arch overhead
me	- cover head

2. Chant B with actions:

splish splash	- rub palms together
drip drop	- clap hands
pitter patter	- fingers clap on palm

LESSON #14 (Continued)

3. Create actions for C.

PITCH:

Recorder

Review B A G

Play Hot Cross Buns (play by ear)

e.g.: B A G B A G

GGGG AAAA B A G

Review Lesson #13 Reading Exercises.

OWN CHOICE:

LESSON #15

Choksy P.194

WARM UP: Sometimes I Feel Like A Mourning DoveRHYTHM: Review speech rondo Lesson #14

Divide class into three groups

Class chants

Rondo Form:

A | B | A | C | A |

Variation: Use B as an ostinato

Splish Splash ... d | d | . . . .

Drip drop drip drop... ) | ) | ) | ) | . . . .

Pitter patter... ∩ | ∩ | ∩ | ∩ | . . . .

Instruments:

d | d - rub mallet on a cymbal or sand block

) | ) | ) | ) - wood block

∩ | ∩ | ∩ | ∩ - finger cymbal

LESSON #15 (Continued)

PITCH: Teacher plays on recorder pitch patterns  
(behind class)

warm up on B A G

- a)
- |   |   |    |   |
|---|---|----|---|
|   |   | ∩  |   |
| B | A | GG | G |
| m | r | dd | d |
- b)
- |   |   |   |  |
|---|---|---|--|
|   |   | d |  |
| G | B | A |  |
| d | m | r |  |
- c)
- |   |   |   |  |
|---|---|---|--|
|   |   | d |  |
| B | A | G |  |
| m | r | d |  |
- d)
- |   |   |    |   |
|---|---|----|---|
|   |   | ∩  |   |
| A | G | AA | G |

Class names pitch patterns.

Sing back to teacher with hand signs.

OWN CHOICE:

LESSON #16

WARM UP: Sometimes I Feel Like A Mourning Dove

RHYTHM: Teach new rhythm pattern

$\uparrow$  |  $\uparrow$                       syncopation pattern  
 Some times I

Clap rhythm pattern each time it appears at the beginning of each line.

Place r.p. on board             $\uparrow$  |  $\uparrow$   
     syn co pa

Whenever this pattern occurs, have the class sing rhythm pattern syllables instead of the words.

Can you find the  $\uparrow$  |  $\uparrow$  pattern in these songs?

Shoo Fly

Canoe Song

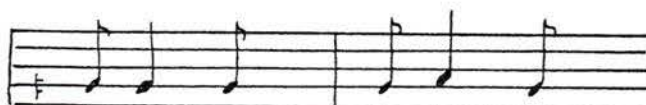
Your Turn I Turn

Tom Dooley

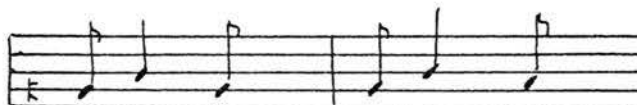
LESSON #16 (Continued)PITCH: Felt Boards

Make up pitch patterns using P | P

e.g.: 1)



2)

OWN CHOICE:

MONTHLY PLAN

DECEMBER

CONCEPT AND RELATED ACTIVITIESROTE SONGS:

Do Lord

Mary Had A Baby

SIGHT READING:

Chatter With The Angels

Christmas Day Is Come

On A Bed of Hay

RHYTHMIC ACTIVITIES:

Clapping

Chanting

Ostinato

Stepping

MUSIC READING:

l    n    d    x    p | p    n

d    r    m    s    l    l,    s,    d'

DECEMBER OVERVIEW

<u>LESSON</u>	<u>PREPARE</u>	<u>PRESENT</u>	<u>PRACTISE</u>
17			s l d r m
18		♯   ♯	writing a melody
19	4/4	slur	reading rhythm and melody
20			reading rhythm and melody

SONGS

Do Lord	-	practise	♯   ♯
Mary Had A Baby	-	seasonal	
		social experience	

LESSON #17

Kodály notes

WARM UP: Do LordRHYTHM AND PITCH: Sight reading

Chatter With The Angels (Choksy P. 173)

4	□	□				□		
♩	d d	d d	l,	s,	s,	s, s,	l,	d
	Chatter	with the	an	gels	soon	in the	morn	ing

□	□					d
d d	d d	l,	s,	m	r	d
Chatter	with the	an	gels	in	that	land

□	□				□		
d d	d d	l,	s,	s,	s, s,	l,	d
Chatter	with the	an	gels	soon	in the	morn	ing

□	□					d
d d	d d	l,	s,	m	r	d
Chatter	with the	an	gels	join	that	band

- 1) Clap the rhythm pattern.
- 2) Chant the French time names.
- 3) Think melody while showing hand signals.
- 4) Warm up on s, l, d r m (practise l, s, m).
- 5) Sing to tonic solfa with hand signals.
- 6) Note lines (1 & 3) (2 & 4).
- 7) Sing to words.

OWN CHOICE:

LESSON #18WARM UP:

Do Lord

clap or chant

↑ | ↓

syn - co - pa sections

step beat

RHYTHM AND PITCH:

Review Chatter With The Angels

Write melody on the staff

Try an ostinato

d    d    d    d

s    d'    d'    s

OWN CHOICE:

LESSON #19WARM UP: Mary Had A Baby

Choksy P.182

RHYTHM AND PITCH:

Sight reading

Christmas Day Is Come

Kodály notes

					□	~	
d	d	m	d	ms			
Christ	mas	day	is	come			

			□		~	
d	d	m	rd	r		
Let	us	now	re	joice		

				□	~	
d	d	m	d	ms		
Bring	your	flute	and	trumpet		

	□				~	
d	sm	d	r	d		
Bring	your	fife	and	drum		

- 2) We will play together  
 We will dance and sing  
 Let us all rejoice  
 Christmas Day is come.

LESSON #19 (Continued)

- 1) Clap and chant the rhythm pattern.
- 2) Chant the French time names.
- 3) Warm up on d r m s
- 4) Sing to solfa using hand signals.
- 5) Sing to words.
- 6) Add a melodic ostinato.

OWN CHOICE:

LESSON #20WARM UP: Mary Had A BabyRHYTHM AND PITCH: Sight reading (Kodály notes)

On A Bed Of Hay

4 p	□ m m On a	□ s s bed of	□ d d sweet new	 r hay	□ m m In a	□ s s stable	□ d d far a	 r way
	□ m m Little	□ d d Baby	 r Je	 l, sus	 d Lay	□ r r fast a	d d sleep	

- 2) And His mother, watching there  
Softly sang a thank-your prayer  
Little Baby Jesus  
Lay fast asleep.

- 1) Clap and chant the r.p.
- 2) Warm up on d r m s l,
- 3) Sing to solfa using hand signals.
- 4) Sing to words.

OWN CHOICE:

The teacher will want to add a variety of  
Christmas songs to the lesson plans.

MONTHLY PLANJANUARYCONCEPTS AND RELATED ACTIVITIESROTE SONGS:

Barnyard Song  
 There's A Hole In My Bucket  
 Who Built The Ark?

SIGHT READING:

Pitch Motifs  
 Staff Reading  
 Exercises

RHYTHMIC ACTIVITIES:

Clapping  
 Chanting  
 Instrument playing  
 Completing rhythm patterns  
 Dictation  
 Canon  
 Echo clapping

MUSIC READING:

l    n    d    x                p | p    o

d    r    m    s    l    l<sub>1</sub>    s<sub>1</sub>    d'

C    A    B    G

JANUARY OVERVIEW

<u>LESSON</u>	<u>PREPARE</u>	<u>PRESENT</u>	<u>PRACTISE</u>
21	d'		□   P   P   d x    m    m
22		d'	rhythm activity
23	anacrusis		complete the bars d'
24			P   P d'
25	4/4		P   P d' recorder C B A G
26			rhythm ostinato
27			m P   P    m
28	o		echo clapping

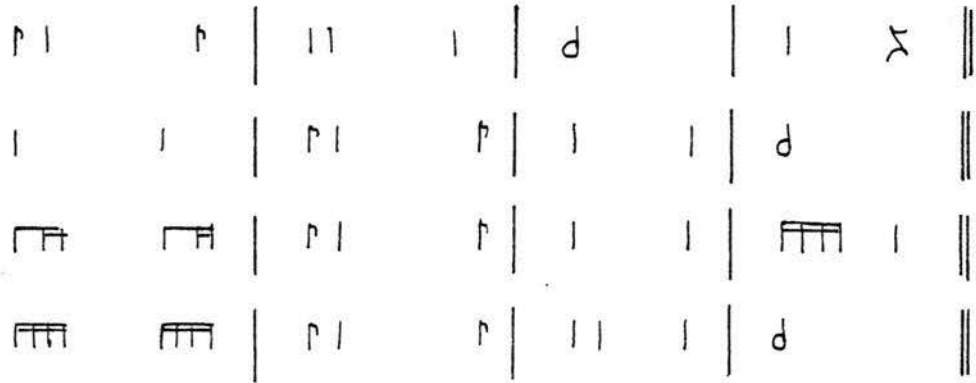
JANUARY OVERVIEW:

## SONGS

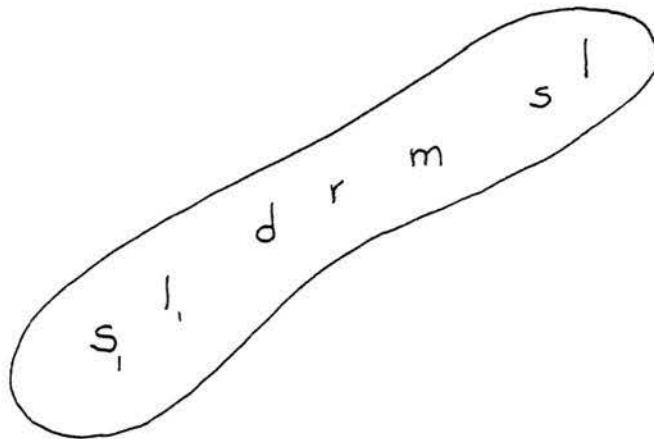
Barnyard Song	-	prepare s d
There's A Hole In My Bucket	-	prepare anacrusis social experience
Who Built The Ark?	-	practise

LESSON #21

B.G. Bk.2 p.22

WARM UP: Barnyard SongRHYTHM: Exercises (place on a chart)

- 1) Chant the r.p.
- 2) Clap the r.p.

PITCH:

Sing pitch motifs with hand signs.

e.g.: s, l, d, d  
 d, r, m, l  
 d, l, s, d

OWN CHOICE:

LESSON #22WARM UP: Barnyard Song

Play animal sounds on rhythm instruments

e.g.:  $\square$  | | d (sticks)  
 fid-dle - i - | dee

| | | | (sand blocks)  
 his - sy | his - sy

| x | | x (wood block)  
 quack quack

RHYTHM: Monkey See Monkey Do!

$\frac{2}{4}$  Monkey  $\acute{e}$ ee, Monkey  $\acute{d}$ oo  
 Monkey  $\acute{d}$ oes the  $\bar{a}$ same as  $\acute{y}$ ou.

- 1) Chant the rhyme.
- 2) Clap and chant the rhythm pattern.
- 3) Chant and step to the beat.
- 4) Divide class into two groups.

(group 1 does #2)

(group 2 does #3)

- 5) Ostinato (body rhythm)

Mon - key see Mon - key do

LESSON #22 (Continued)PITCH: Barnyard Song

Clap r.p. to first line.

Sing line one with hand signs.

s d' d' d' s s s d' d' s

Show d' placement on the staff

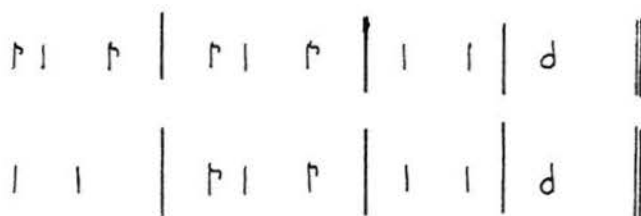
A musical staff with a treble clef and a key signature of one flat (F). The staff contains a sequence of notes: a quarter note on the first line (F), a quarter note on the second line (G), a quarter note on the second space (A), a quarter note on the second space (A), a quarter note on the first space (F), a quarter note on the first space (F), a quarter note on the first space (F), a quarter note on the second line (G), and a quarter note on the second space (A). Below the staff, the corresponding hand signs are: s, d', d', d', s, s, s, d', d'.

OWN CHOICE:

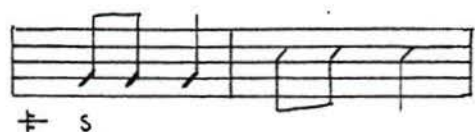
LESSON #24WARM UP: There's A Hole In My BucketRHYTHM: Dictation

Use    ♯ | ♯

e.g.:



Review chant activities learned previously.

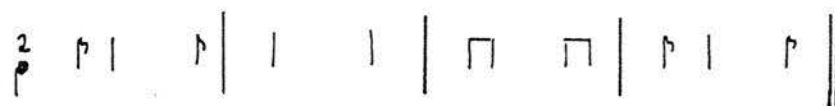
PITCH: Exercises

- 1) Clap r.p.
- 2) Think pitch, show hand signs.
- 3) Sing to solfa syllables with hand signs.

OWN CHOICE:

LESSON #25

B.G.Bk.3 P.47

WARM UP: Who Built The Ark?RHYTHM AND PITCH: Recorder

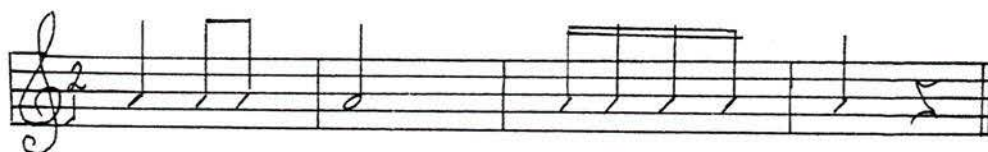
Use C B A G

- 1) Clap and chant r.p.
- 2) Chant and finger recorder

e.g.: A A A | A — | A A A A A | A X ||

- 3) Play recorder.

e.g.:

OWN CHOICE:

LESSON #26

WARM UP: Who Built The Ark?

RHYTHM AND PITCH:

$\begin{matrix} 2 \\ | \\ \text{p} \end{matrix}$ 
Ice - cream
<sup>o</sup>soda
<sup>-</sup>lemonade
<sup>o</sup>tart  
s s
m m
s s s
m  
 Tell me the name of your sweetheart  
s s s
m
m s s
m  
 A B C D E . . . . .  
s s s
s s

- 1) Chant the rhyme.
- 2) Clap and chant the rhythm pattern.
- 3) Chant and step to the beat.
- 4) Divide class into two groups:  
     (group 1 does activity #2)  
     (group 2 does activity #3)

5) Rhythm ostinato

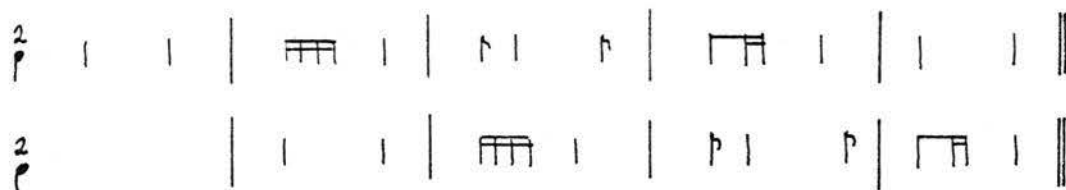
$\begin{matrix} 2 \\ | \\ \text{p} \end{matrix}$ 
patschen
stamp

6) Create an introduction.

$\begin{matrix} 2 \\ | \\ \text{p} \end{matrix}$ 
pat.
stamp

chant... A B C D E F G H . . . . .

OWN CHOICE:

LESSON #27WARM UP: Review songsRHYTHM: Canon clapping

1) Clap and chant r.p. (line 1)

2) Clap and chant r.p. (line 2)

Use rhythm instruments: recorder line 1 (C)

line 2 (A)

Review Ice-Cream Soda

PITCH:

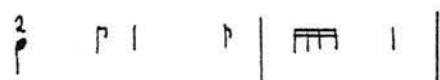
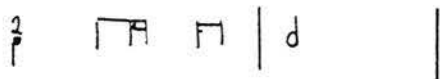
Group 1: □ □ □ □  
 s s d'd' s s d'd'

Group 2: | | d  
 d m s

Group 3: □ □ d  
 s | s m d

Divide class into three groups. Learn each line with whole class. Sing with hand signs simultaneously.

OWN CHOICE:

LESSON #28WARM UP: Favourite songs or singing gamesRHYTHM: Echo clappinge.g.: 

teacher claps

students clap

students chant French time names

Ice-Cream SodaActivity:

Form a circle. Class chants rhyme with ostinato accompaniment while one child walks around inside the circle. When the class arrives at the letter, the child wants them to stop on, he or she crouches down in front of one of the class. This chosen child then sings the name of a boy or girl starting with that letter (e.g., Mary s m or sl). They exchange places and the activity continues.

LESSON #28 (Continued)PITCH: Exercises

1) (Group 1) | | | |  
s l s m

(Group 2)

o  
d

2) (Group 1) □ □ | |  
s l s m d d

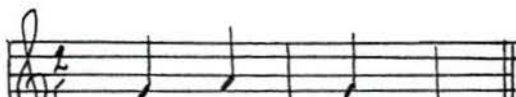
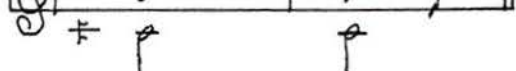
(Group 2)

o  
d'

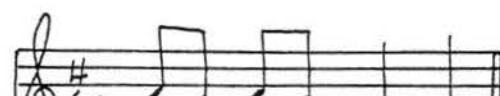
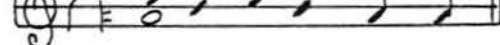
3) (Group 1) □ □ | |  
d r m r d d

(Group 2)

o  
s

1) Group 1   
Group 2 

2) Group 1   
Group 2 

3) Group 1   
Group 2 

For each exercise: warm up on required pitch  
clap r.p.  
sing to solfa syllables  
divide class into two groups

OWN CHOICE:

MONTHLY PLANFEBRUARYCONCEPTS AND RELATED ACTIVITIES

ROTE SONGS:            My Good Old Man  
                               Little Tommy Tinker  
                               Lisa Jane  
                               Brother John

SIGHT READING:       Recorder exercises  
                               Pitch exercises  
                               Pease Porridge Hot  
                               Hot Cross Buns  
                               Canon

RHYTHMIC ACTIVITIES:

                              Clapping  
                               Chanting  
                               Reading  
                               Playing  
                               Stepping  
                               Writing

MUSIC READING:

l	□	d	z	■	□	□	□	□	○
d	r	m	s	l	l,	s,	d'		
C	A	B	G						
2	4								
4	4								

FEBRUARY OVERVIEW

<u>LESSON</u>	<u>PREPARE</u>	<u>PRESENT</u>	<u>PRACTISE</u>
29	4/4		Melodic motifs
30		4/4    ○ B A G names on staff	Recorder B A G
31		d'	Recorder B A G
32			d r m s l d'
33			Melodic ostinato
34			bar line 2/4    3/4
35	fa		s, d r m s l
36			4/4 time

## SONGS

My Good Old Man	-	practise	↑   ↑
Little Tommy Tinker	-	present	d'
Lisa Jane	-	practise	↑   ↑
Brother John	-	prepare	fa

LESSON #29

A.F.S. P.46

WARM UP: My Good Old Man P | PRHYTHM: Preparing teaching of 4/4 time

Sing Hot Cross Buns

Clap beat | | | | | | | | | | | |

Step on loud beats

Sing to solfa

Write beats on the blackboard.

Before each loud beat draw a barline

e.g.: | | | | | | | | | | | | | |

How many beats in each bar? (4)

This song is in 4 time.

PITCH:

Teacher plays motifs on recorder or piano.

Class responds with singing and hand signs.

e.g.: Teacher warms up on s m l d'

Teacher plays s l s d'

Class sings s l s d' with hand signals

Teacher plays s m s l

Class sings s m s l with hand signals

etc.

After practice, have class write motifs in book.

OWN CHOICE:

LESSON #30WARM UP: My Good Old Man

Create actions for this song.

RHYTHM AND PITCH:

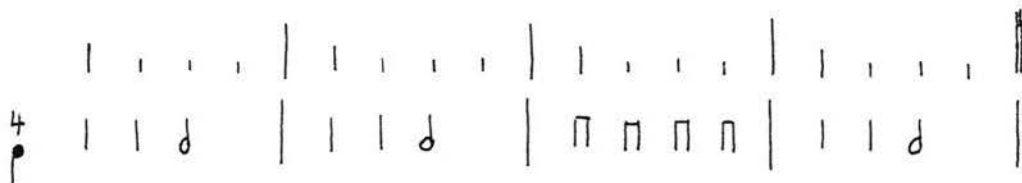
Sing Hot Cross Buns.

Review Lesson #1.

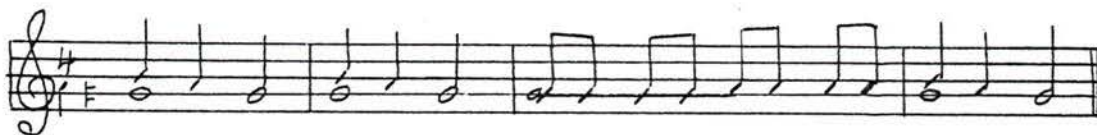
Write beats for song and underneath.

Write r.p.

Put bar lines in red.



Place r.p. and solfa on the staff.



Sing to solfa with hand signals.

Clap on first beat.

Play on recorder.

B A G — B A G — G G G G A A A A B A G —

Ostinato ○ on G or B

LESSON #30 (Continued)

Point out recorders playing on (m r d)

Explain treble clef circles G line.

Second line is called G.

We use only A B C D E F G as staff names.

Relate (m r d) to the staff.



OWN CHOICE:

LESSON #31

WARM UP: Little Tommy Tinker (d') unknown

Little Tommy Tin ker    Set up-on a clin ker    He be-gan to cry

Ma \_\_\_\_\_    Ma \_\_\_\_\_    whata poor boy am I

Lit-tle Tommy Tin ker    Set up-on a clin ker    He be-gan to cry

Ma \_\_\_\_\_    Ma \_\_\_\_\_    what a poor boy am I

Listen for d'

Reach up or stand up when d' appears.

RHYTHM AND PITCH:

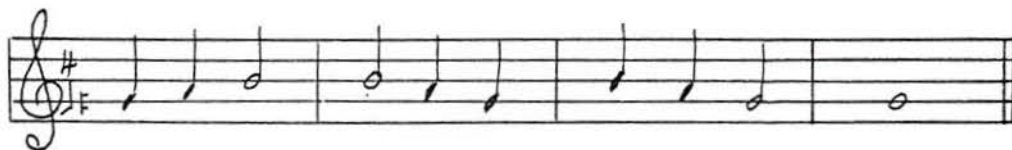
Recorder

B B A A G G G B A G A G

m m r r d d d m r d r d

LESSON #31 (Continued)

B B G G B B G G A A G  
 m m d d m m d d r r d



G A B B A G B A G G  
 d r m m r d m r d d

- a) Clap r.p. chant time names.
- b) Sing to solfa with hand signals.
- c) Finger and name on recorder.
- d) Play exercises on recorder.

OWN CHOICE:

LESSON #32

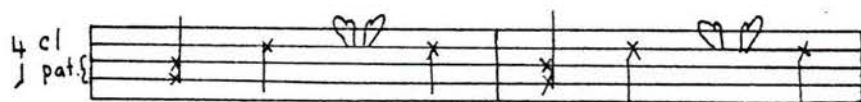
WARM UP: Tommy Tinker

(sing as a round)

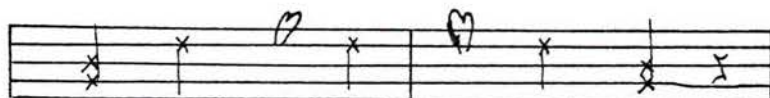
RHYTHM: Pease Porridge Hot

Pease porridge hot  
 Pease porridge cold  
 Pease porridge in the pot  
 Nine days old.

Some like it hot  
 Some like it cold  
 Some like it in the pot  
 Nine days old.

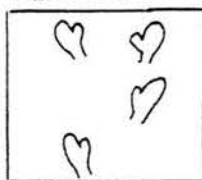


Pease porridge hot Pease porridge cold



Pease porridge in the pot Nine days old

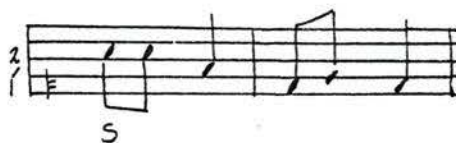
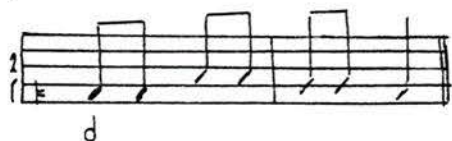
Symbols



- clap partners hands
- clap partners right hand
- clap partners left hand

LESSON #32 (Continued)PITCH: Exercises

sight singing



- 1) Clap the r.p.
- 2) Show the hand signals, think the pitch.
- 3) Sing with hand signs.

OWN CHOICE:

LESSON #33

A.F.S. P.45

WARM UP: Lisa Jane      ♯ | ♯  
RHYTHM: Review Pease Porridge Hot  
PITCH: Review Ice-Cream Soda with activity  
 Add melodic Ostinato

## Melody Bells

1)

d	m	d	m
C	E	C	E

2)

□	□	□	□
s	s m	s	s m
GA	GE	GA	GE

## Orff Instruments

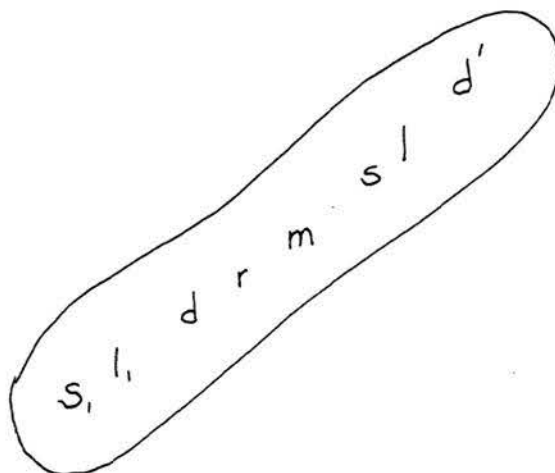
## Bass Xylophone

d	m	d	m
C	E	C	E

## Alto Xylophone

□	□	□	□
s	s m	s	s m
GA	GE	GA	GE

OWN CHOICE:

LESSON #34WARM UP: Lisa JaneRHYTHM: Place the barlinesPITCH: Exercise with hand signalsOWN CHOICE:

LESSON #35

Choksy P.200

WARM UP: Brother JohnRHYTHM: Reviewing 4/4Pease Porridge

Chant the rhyme

Pease porridge hot

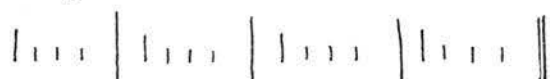
Pease porridge cold

Pease porridge in the pot

Nine days old.

1) Chant the rhyme.

2) Clap the beat.



3) Step on loud beats.

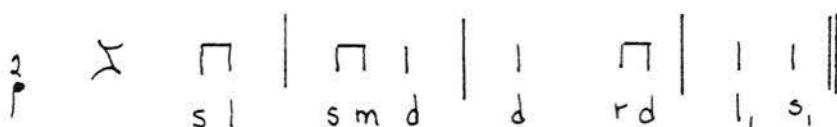
4) Write the beats on the blackboard.

5) Before each loud beat draw a barline in red.



e.g.: How many beats in each bar? (4)

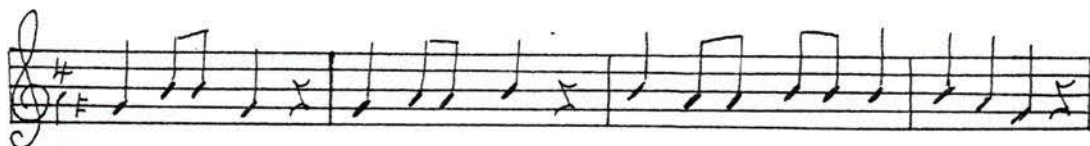
This chant is in 4/4 time.

PITCH: CanonOWN CHOICE:



LESSON #36 (Continued)

Place r.p. and solfa on the staff.



- a) Sing to solfa with hand signs.
- b) Clap on first beat.
- c) Play on recorder.

OWN CHOICE:

MONTHLY PLANMARCHCONCEPTS AND RELATED ACTIVITIESROTE SONGS:

Sally Goodin

Ally Ally Oh

Bonjour

Land of the Silver Birch

SIGHT READING:

Exercises

Recorder exercises

Good News

Exercises with Fa

Song: Brother John

RHYTHMIC ACTIVITIES: Clapping

Chanting

Reading

Playing

Writing

Dictation

MUSIC READING:

|    n    d    x    m    m    m    p | p    o    y

d    r    m    s    l    l,    s,    d'    f

C    A    B    G

2	4	⌣
4	4	

MARCH OVERVIEW

<u>LESSON</u>	<u>PREPARE</u>	<u>PRESENT</u>	<u>PRACTISE</u>
37			Reading, playing instruments
38		↑ γ	↑ γ
39			↑ ↑    ↑↑      ↑↑↑    ↑ γ d'   s m r
40			Reading, playing instruments
41	3/4 fa	anacrusis	Instrumental activity
42		fa	fa, bar lines
43			Rhythm dictation "fa" placement on the staff
44			Reading fa

MARCH OVERVIEW:

## SONGS

Sally Goodin	-	practise	□□
Ally Ally Oh	-	prepare anacrusis social experience	
Bonjour	-	present anacrusis and fa	
Land of the Silver Birch	-	l, m	□□

LESSON #37

M.L.#2 P.94

WARM UP: Sally GoodinRHYTHM AND PITCH:

Fat Percy



Percy ate and ate and ate and now he looks just like an 8  
Clap and say the rhythm pattern.

Warm up on s m

Sing to solfa syllables with hand signs.

Sing to words.

Ostinato:

1) | □ (drum)  
Fat Percy

2) | λ (cymbal)  
Full

- a) Play ostinato to accompany chant.
- b) Sing (2) on do "C".
- c) Play (1) on alto X or melody bells on "C" and "G".
- d) Play the melody on "G" and "E" using the mallets.  
( G - right hand E - left hand)
- e) Group acts out song. Percy blows and blows up  
large then rolls along.

OWN CHOICE:

## LESSON #38

A.F.S. P.17

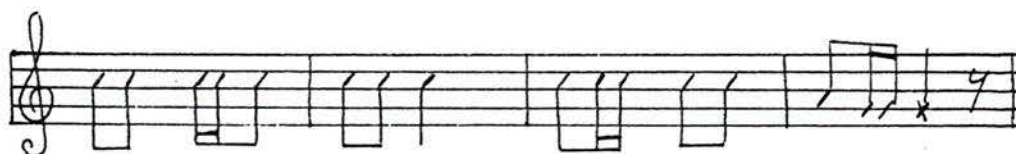
WARM UP: Sally GoodinRHYTHM AND PITCH:

Review Kitty Kitty Casket ( 7 )

(Taken from Music Plans Level I (May))



Kitty Kitty Cas-ket green and yellow bas-ket



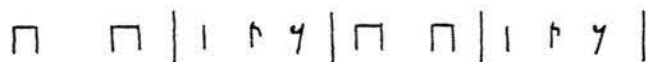
Lost my handkerchief yesterday all full of mud I tossed it a-way

1) Clap rhythm ostinato ( □ ).

2) Clap r.p.

3) Have half the class clap □ ostinato while the other half clap r.p. Help class to feel the eighth rest at the end of each phrase.

4) Write r.p.



Explain that ↑ is how we write a single eighth note or "ta" and that is an eighth rest.

5) Read r.p. calling the eighth rest "ss".

LESSON #38 (Continued)

6) Write ostinato on the board.

e.g.: 1)    □   □ | □   □ | ...

2)    1 2   1 2 | 1 2   1 2 | ...

Point to ostinato that you wish the class to clap -  
moving from one to another.

Use a variety of movements for the ostinato.

e.g.: □ a) tapping each knee    L. R.

b) pencil, finger tapping.

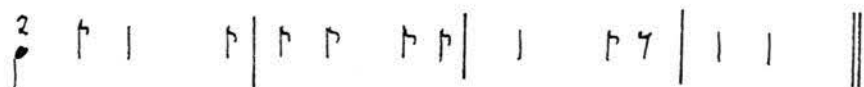
OWN CHOICE:

LESSON #39

M.L. Bk.2 P.152

WARM UP: Ally Ally Oh

RHYTHM: Exercises



chant, clap, play on recorder

Ostinato    ʃ ɣ , ʃ ɣ , ɣ ʃ or ɣ ʃ

PITCH: recognition

- a) s    d'    ss    s  
 b) sl    sl    s    s  
 c) l    m    l    m  
 d) d    r    m    d

- 1) establish pitch
- 2) teacher sings one exercise on "loo"
- 3) class echoes on "loo"
- 4) class chooses correct exercise

OWN CHOICE:



LESSON #40 (Continued)

- 1) Practise patterns a) and b) on knees.
- 2) Sing and practise each pattern.
- 3) Play the tune on S. G. or melody bells.  
(left hand plays m; right hand plays s and l)
- 4) Choose a pattern and play on an Orff instrument or melody bell (e.g., Pattern (a) transferred to Melody A . Pattern (b) transferred to Melody B )
- 5) Have the class sing while some students play.
- 6) Singers use pattern (c)

OWN CHOICE:

LESSON #41

B.G.#3 P.20

WARM UP:            Bonjour  
                          (slur - preparing fa)  
                          (preparing 3/4 - present anacrusis)

Teacher -- point out where the slur appears

Recorder Ostinato On C and B

e.g.:    C    C    C    C    C    C    B    C

RHYTHM AND PITCH:

Review Words Can Hurt

Add activities:

- 1) Have students work out an introduction and postlude.
- 2) Add rhythm instruments

e.g.: drum on (b)            sticks on (a)

OWN CHOICE:





LESSON #44WARM UP: Land of the Silver Birch

PITCH OSTINATO:      d    |    d    |                  voice or melody bells  
                                  d'        s

RHYTHM OSTINATO:      □ | |    □ | |    |  
                                  pat. cl    pat. cl

Add a drum on rhythm ostinato

RHYTHM:                  Memory Pattern

- a) Clap the r.p.
- b) Erase one bar at a time.
- c) Rewrite the pattern from memory.

e.g.: erase bars 3, 1, 4 and 2

PITCH:                  Brother John

LESSON #44 (Continued)

- a) Chant r.p.
- b) Sing to solfa with hand signals.
- c) Warm up on d r m f s l s
- d) Practise bar 3 and 4.
- e) Find fa in bar 5 and 6.
- f) Sing to words.

Ostinato	recorder	—		
			C    A	
	voice	—	A    F	
				Poor John

OWN CHOICE:

MONTHLY PLANCONCEPTS AND RELATED ACTIVITIES

ROTE SONGS: I Lost The Farmer's Dairy Key  
 O How Lovely Is The Evening  
 Sing All Your Troubles Away  
 Kuckuck

SIGHT READING: Recorder exercises

- Songs: a) Juba  
 b) Whistle Daughter  
 c) Cobbler Cobbler

RHYTHMIC ACTIVITIES:

Clapping  
 Chanting  
 Reading  
 Playing  
 Completing rhythm patterns

MUSIC READING:

l    ▯   d   x   ▯▯   ▯▯   ▯▯   ▯▯▯   ▯   o   7

d   r   m   s   |   l,   s,   d'   f

C    A    B    G    F

$\frac{2}{4}$      $\frac{4}{4}$     accent    mf    p    ∪

APRIL OVERVIEW

<u>LESSON</u>	<u>PREPARE</u>	<u>PRESENT</u>	<u>PRACTISE</u>
45			Combining reading, singing playing
46			fa □   □ 7
47	d.	F fingering on recorder	rhythm patterns
48	3/4		playing recorder (Juba)
49	3/4 d.		bar line placement
50			reading music ○
51			rhythm patterns complete bars
52	review		

APRIL OVERVIEW

## SONGS

- I Lost the Farmer's Dairy Key - practise  $\uparrow \gamma$   
 practise anacrusis  
 practise  $\text{d}' \text{O}$
- O How Lovely Is The Evening - practise slur  
 prepare  $\text{d}.$   
 prepare 3/4
- Sing All Your Trouble Away - prepare  $\text{d}.$   
 prepare 3/4
- Kuckuk - social experience  
 practise anacrusis  
 body rhythms

## LESSON #45

A.F.S. P.42

WARM UP: I Lost the Farmer's Dairy Key

trad. rhyme  
set by Rita Allan

COBBLER COBBLER

arr. L.G.

Cob- bler Cob- bler mend my shoe Have it done by  
half past two Stitch it up and stitch it down;  
See with whom the shoe is found. Is it you?  
No it's not. (or) Yes it is.

(c) cl.  $\frac{2}{4}$   
pat. R. L.

- 1) Clap and chant the rhyme.
- 2) Say the rhyme with rhythm pattern (c).
- 3) Clap and chant the French time names.
- 4) Warm up on d r m s.
- 5) Sing to tonic solfa with hand signs.
- 6) Sing to words with pattern (c).

LESSON #45 (Continued)

Game: Person in the middle guesses three times. If successful, children sing "Good for you," on m r d; if not successful, they sing, "It was \_\_\_\_." Shoe is passed during the song and hidden behind someone's back at the end.

OWN CHOICE:

LESSON #46WARM UP: I Lost the Farmer's Dairy Key

(Rhythm Ostinato (1 11, 17))

RHYTHM AND PITCH:

Sight Singing

(practise on fa)

JUBA

Choksy P.193

Ju-ba this and Ju-ba that Ju-ba killed a yel-low cat

Ju-ba up and Ju-ba down Ju-ba run-ning all a-round.

- a) Clap and chant r.p.
- b) Discuss placement of fa.
- c) Warm up on d r m f.
- d) Sing to solfa with hand signals.
- e) Sing to words.

Review Cobbler Cobbler

Play the tune on soprano glockenspiel or melody bells  
using two mallets.

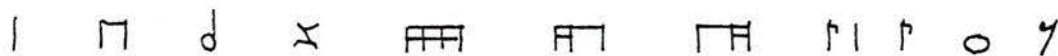
OWN CHOICE:

LESSON #47

Choksy P.171

WARM UP: O How Lovely Is The Evening  
(note slur)

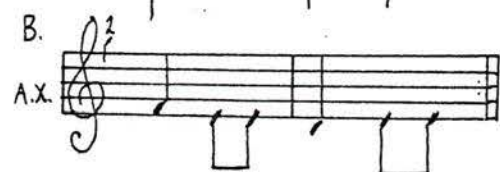
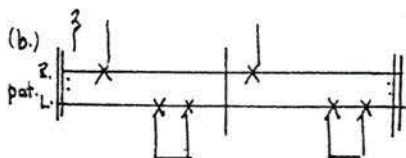
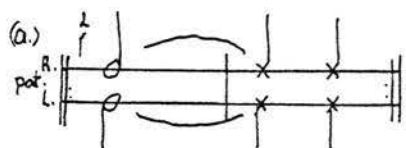
RHYTHM: Review flash cards on



Review Cobbler Cobbler

Practise each pattern (a & b) while singing the game.

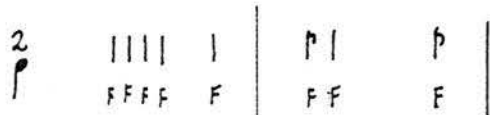
Transfer (a & b) to instruments.



PITCH: Recorder

Teach F fingering

Play using r.p.



LESSON #47 (Continued)

A musical staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: F#4 (quarter), F#4 (quarter), G4 (quarter), G4 (quarter), A4 (quarter), A4 (quarter), F#4 (quarter), F#4 (quarter). Below the staff are rhythm markings: 'd' under the first note, 'd d' under the second and third notes, 'r r' under the fourth and fifth notes, 'm m m' under the sixth, seventh, and eighth notes, and 'd d' under the ninth and tenth notes. Below these are letter names: 'F' under the first note, 'F F' under the second and third notes, 'G G' under the fourth and fifth notes, 'A A A' under the sixth, seventh, and eighth notes, and 'F F' under the ninth and tenth notes.

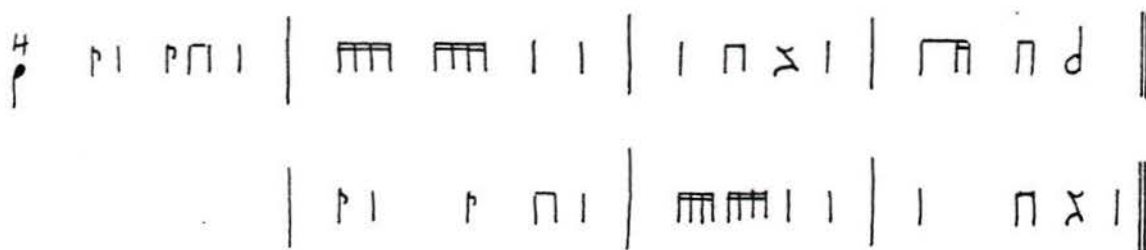
A musical staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: F#4 (quarter), F#4 (quarter), G4 (quarter), G4 (quarter), A4 (quarter), A4 (quarter), F#4 (quarter), F#4 (quarter), G4 (quarter), G4 (quarter), F#4 (quarter), F#4 (quarter). Below the staff are rhythm markings: 'm m m m' under the first four notes, 'r r r r' under the next four notes, 'd d d d' under the next four notes, and 'd' under the final note. Below these are letter names: 'A A A A' under the first four notes, 'G G G G' under the next four notes, 'F F F F' under the next four notes, and 'F' under the final note.

- a) Clap and chant r.p.
- b) Sing to solfa with hand signals.
- c) Finger and name staff letter names.
- d) Play on recorder.

OWN CHOICE:

LESSON #48WARM UP: O How Lovely Is The Evening

- Preparing 3/4 time.
- Play melody bells on last six bars.
- Try singing the song as a round.
- Sing first six bars to solfa with hand signals.

RHYTHM: Canon Clapping

Cobbler Cobbler - review entire activity

PITCH: Recorder exercise

## JUBA

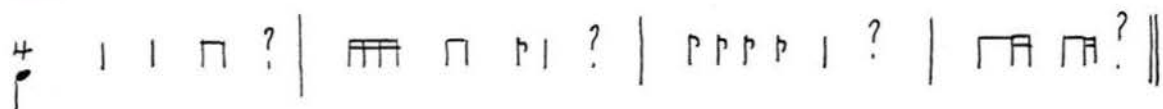


- Clap and chant r.p.
- Sing to solfa.
- Finger and name notes on recorder.
- Warm up on C B A G.
- Play tune on recorder.

OWN CHOICE:

LESSON #49

B.G. Bk.3 P.2

WARM UP: Sing All Your Troubles AwayRHYTHM: Complete the barPITCH:

Teacher plays motif on recorder.

Class sings in solfa with hand signals.

	Teacher		Class
e.g.:	F G AA A		d r mm m
	F A F A		d m d m
	F A C C		d m s s

OWN CHOICE:



LESSON #51

T.I.M. Bk.2 P.56

WARM UP: KuckuckRHYTHM AND PITCH: Review Land of the Silver Birch

(March Lesson Plan #7)

Fill in the missing r.p.

## Land of the Silver Birch

2 p		□		□			□			
	l,	l,l,		m m	m		l,	l,l,		m m
		□		□		p	p		d	
		s l		s m	d	r d	r		m	
		□		□		r d	r		m d	
		s l		s m	d	r d	r		m d	
	□ □	□		□ □	□					
	l, l, l,	l, d		l, l, l,	l, d		l, l, l,	l, d		l,

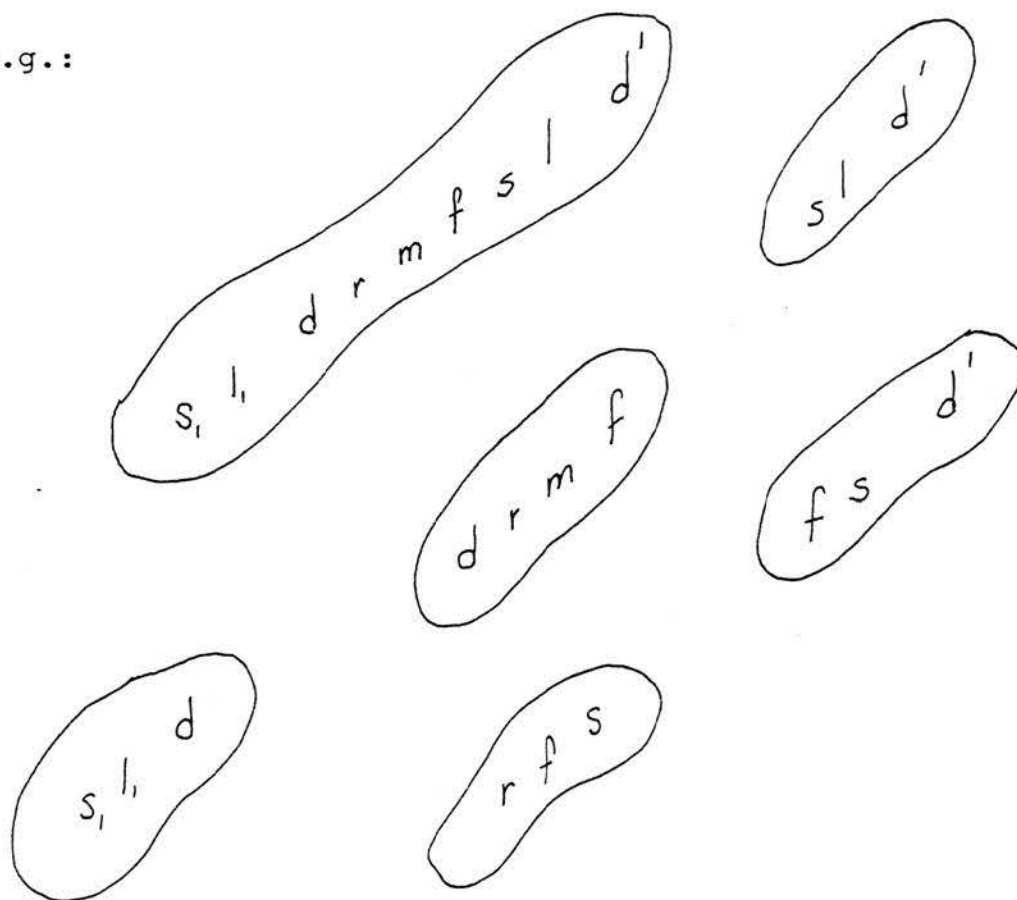
- a) Clap r.p. while chanting the words.
- b) Fill in r.p. a line at a time.
- c) Sing to solfa with hand signals.

OWN CHOICE:

LESSON #52WARM UP: KuckuckRHYTHM AND PITCH:

Review r.p. and pitch motifs already  
learned.

e.g.:

OWN CHOICE:

MONTHLY PLANMAYCONCEPTS AND RELATED ACTIVITIES

ROTE SONGS:           A Silly Song  
                           Laughing Song  
                           Ten Little Frogs  
                           To Beccles

SIGHT READING:   Exercises (voice and recorder)

Song: a) Bounce and Catch

      b) Laughing Song

RHYTHMIC ACTIVITIES:

Clapping

Chanting

Reading

Stepping

Dictation

MUSIC READING:

l   n   d   x   m   m   m   m   r   o   y   d.



d   r   m   s   l   l,   s,   d'   f   t

C   A   B   G   F

2       4       3  
 4       4       4

d           ↓  
 ↘

MAY OVERVIEW

<u>LESSON</u>	<u>PREPARE</u>	<u>PRESENT</u>	<u>PRACTISE</u>
53			Reading and playing
54		3/4	Recorder
55	ti		Instrumental accompaniment
56	 tie	 tie	d.
57		ti	exercises on ti
58			Review instrumental activities
59			fa ti
60			Pitch exercises

MAY OVERVIEW:

## SONGS

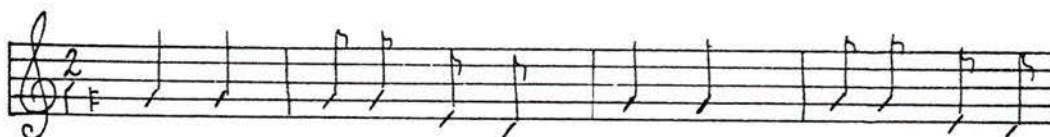
- |                  |  |
|------------------|--|
| A Silly Song     | - social experience<br>practise anacrusis<br>practise d' |
| Laughing Song    | - practise λ rest d t, l, s,                             |
| Ten Little Frogs | - practise     P   |
| To Beccles       | - social experience                                      |

LESSON #53WARM UP: A Silly Song

(Appendix B)

RHYTHM AND PITCH:

Bounce and Catch



One two three a - la - ry My first name is Ma - ry



If you think it ne - ces - so - ry Find it in the dic - tion - a - ry

- a) Clap and chant the rhyme.
- b) Clap and say the rhythm pattern.
- c) Warm up on d l, s, r
- d) Sing to solfa syllables with hand signs.
- e) Sing to words.
- f) Play the tune on soprano glockenspiel or melody bells  
(use two mallets).

OWN CHOICE:



## LESSON #54 (Continued)

PITCH: Voice and recorder exercises

(a)



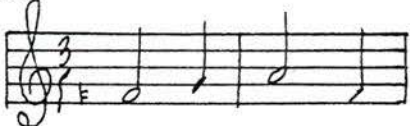
m d mm f  
B G BB C

(b)



d m r r d  
F A B G F

(c)



d r m d  
F G A F

(d)



d' ll ss |  
C AA GG A

- e.g.:
- a) Clap and chant r.p.
  - b) Sing to solfa with hand signals.
  - c) Finger and name on recorder.
  - d) Play exercise on recorder.

OWN CHOICE:

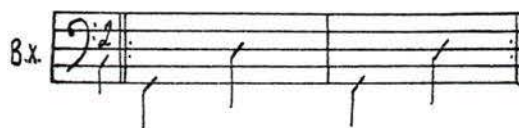
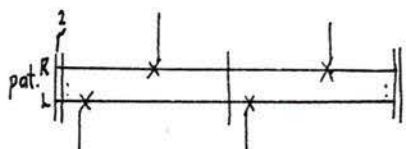
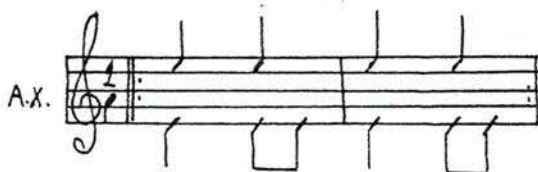
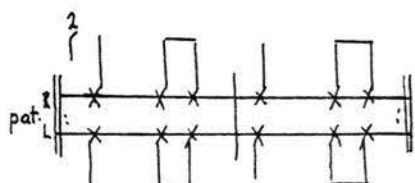
LESSON #55

Choksy P.204

WARM UP: Laughing SongRHYTHM AND PITCH:

Review Bounce and Catch

## PATTERNS



- 1) Practise each pattern on knees.
- 2) Sing while practising patterns.
- 3) Transfer patterns to Orff instruments or melody bells.
- 4) Work out an introduction and postlude.
- 5) Bounce playground balls on first beat of each bar.  
e.g.: bounce, catch  
Set the tempo with the bounce.
- 6) Assemble all activities (singing, playing melody, accompaniments, introduction, postlude, ball bounce)

OWN CHOICE:



LESSON #57

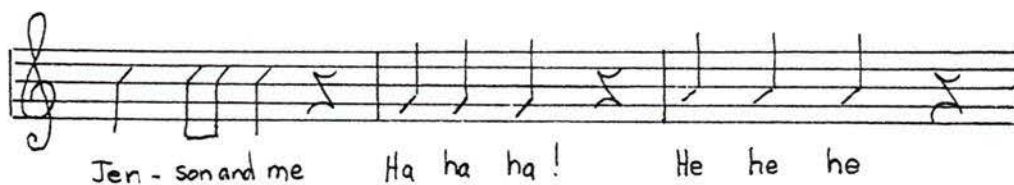
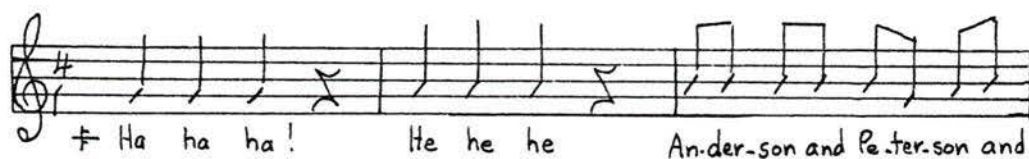
B.G. #3 P.13

WARM UP: Ten Little Frogs

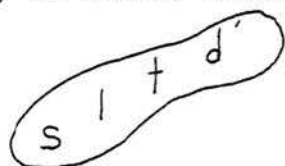
RHYTHM AND PITCH:

Laughing Song (ti)

Choksy P. 204



- a) Clap and chant r.p.
- b) Discover the new note as (ti) teach hand sign.
- c) Sing to solfa with hand signals after warming up on



use bar 3 for a  
warmup exercise

- d) Sing to words with hand signals.

OWN CHOICE:

LESSON #58

WARM UP: Ten Little Frogs    ♯ | ♯

RHYTHM AND PITCH:

Review instrumental activities

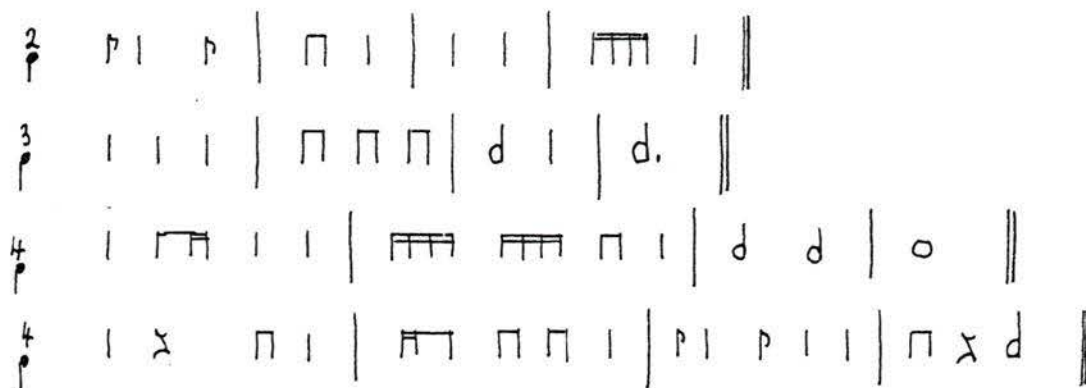
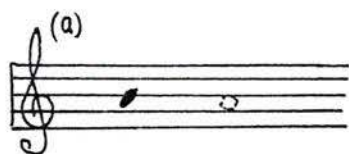
e.g.: Cobbler Cobbler

Bounce and Catch

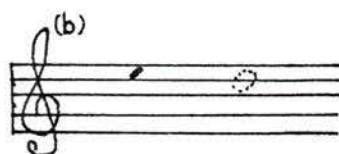
Juba

Bonjour

OWN CHOICE:

LESSON #59WARM UP: To Beccles (Appendix B)RHYTHM: Exercises (clapping, R. Instruments or recorder)PITCH: Felt Board (Fa and Ti)

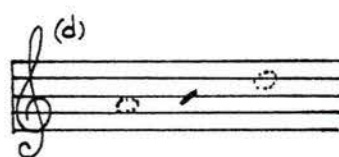
If do is on the third  
line, place ti



If do is on the fourth  
space, place ti



If so is on the second  
line, place fa



Place "so" on the third line.  
Where are fa and ti?

OWN CHOICE:

LESSON #60WARM UP: To BecclesRHYTHM: Dictation

Use any combination of learned r.p.

| ㄩ ㄣ d o ㄩ ㄩ ㄩ ㄩ | ㄩ d. ㄩ

PITCH: Exercises

4	ㄩ	ㄩ	d
♩	d'	tt	d   s

4			ㄩ	
♩	s		tt	d'

4			ㄩ	
♩	d'	s	tt	d'

4			ㄩ	
♩	s		sf	d'

OWN CHOICE:

MONTHLY PLANJUNE

Review all elements, songs and singing games.

RHYTHM:

l n d x    r l r o d. y

PITCH:

s, l, d r m f s l t d'

TIME SIGNATURES:

$\frac{2}{4}$     $\frac{4}{4}$     $\frac{3}{4}$

DYNAMICS:

mf   p   >



## CHAPTER V

## RECOMMENDATIONS

The Units of Instruction devised in this thesis were intended to provide direction for classroom teachers to promote a continuous program in the primary grades. Due to limitations outlined in the introduction, the following recommendations are suggested:

1. There is a need to conduct research which would formally test the materials developed in this thesis. A proposed design for this testing would require a large enough random sample of primary classes in order to avoid the teacher variable and establish an experimental and control group. The experimental group would be taught by a regular classroom teacher using materials developed in this thesis. A comparable control group would employ conventional materials taught by a regular classroom teacher.

A pre-test and post-test should be devised and administered based on the objectives of the accompanying lesson plans to measure the extent of musical achievement.

2. In order for the materials developed in this thesis to be effectively implemented, classroom teachers

should have instructions in the use of said materials. Inservice workshops should be conducted by qualified music educators for maximum implementation of the lesson plans. Inservice sessions should be determined by participating teachers demonstrating a need for further instruction or clarification of materials.

3. Successful implementation of the lesson plans at the primary level of instruction would warrant developing additional materials for intermediate grades. The lesson plans should continue to employ the Orff and Kodály methodology to ensure a sequential and continuous reinforcement of basic concepts and skills.

4. After thorough examination of the materials in School District #61, the program could be made available to all teachers through the following outlets:

- Laboratory for Educational Advancement,  
Resources and Needs (L.E.A.R.N.)
- Vancouver Teachers' Centre
- Curriculum libraries at the University of  
Victoria and the University of British Columbia
- British Columbia Music Educators' Resource Centre
- British Columbia Teachers' Federation Lesson  
Aids

- Canadian Music Educators' Association Resource Centre in St. Catharines, Ontario.
5. These Units of Instruction have been limited to Orff, Kodály and related approaches. The units could be expanded to include lessons or parts of lessons, incorporating concepts from other approaches such as the experimental program of Schafer and the Manhattanville curriculum. Recorded listening experiences should also be added. Other new approaches to music teaching that appear from time to time should be incorporated, if appropriate.

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APPENDIX ASONG INDEX

<u>SONG TITLE</u>	<u>BOOK</u>	<u>PAGE</u>
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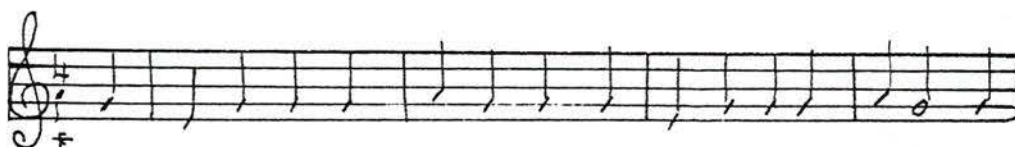
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APPENDIX B

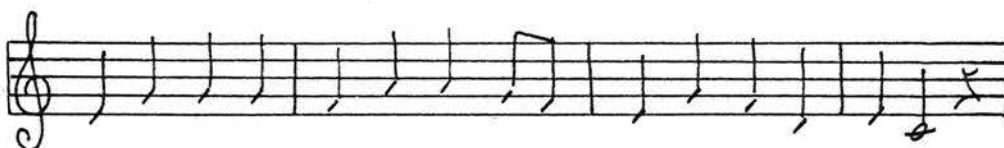
SONGS NOT AVAILABLE  
IN  
STANDARD REFERENCE BOOKS

A SILLY SONG

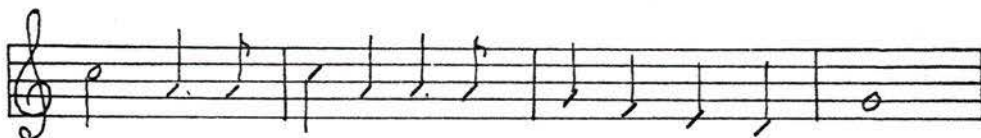
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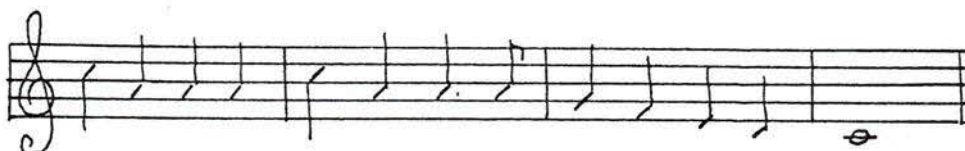
I like to dance and tap my feet but they won't keep in rhythm. You



see I washed them both to-day and I can't do noth-in' with 'em.



Ho! Hum! the tune is dumb, The words don't mean a thing



Is-n't this a sil-ly song for a - ny one to sing.

2. The minute after I was born  
I didn't have a nightie,  
So I wrapped my whiskers round my legs  
And used them for a jightie.
3. I chased a pole-cat up a tree  
Way out upon a limb,  
But when he got the best of me,  
I got the worst of him.
4. We used to have a billy-goat  
We had him disinfected,  
He could have slept in Grandpa's bed  
But the billy-goat objected.



TO BECCLES (Continued)

Old Dame:     |     |     |  
                   s     ss    ll  
                   "to    build a fire"

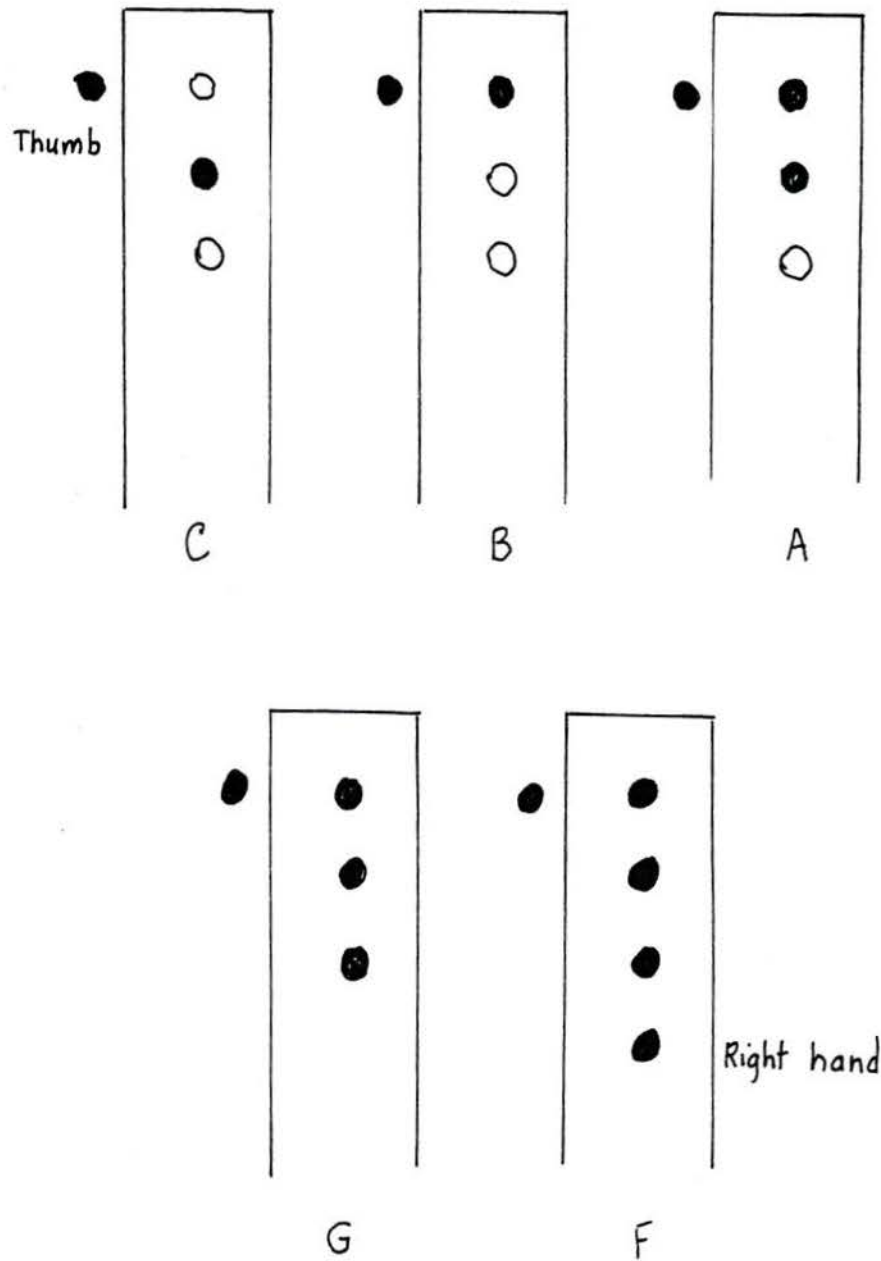
Class:           |     |  
                   s     |  
                   "What   for?"

Old Dame:     |     |     |  
                   s     ss    ll  
                   "to    boil some water"

Class:           |     |  
                   s     |  
                   "What   for?"

Old Dame:  
                   (spoken) "to cook some of your chickens!"

At this, the old dame chases the "chickens" and sees how many she can touch. A score may be kept for the "old dames".

APPENDIX CRECORDER FINGERING CHARTS

APPENDIX DORFF SUPPLEMENTAL ACTIVITIESORFF INSTRUMENT ABBREVIATIONS

SG	-	Soprano Glockenspiel
AG	-	Alto Glockenspiel
SX	-	Soprano Xylophone
AX	-	Alto Xylophone
BX	-	Bass Xylophone
AM	-	Alto Metallophone

Body Rhythms are used to prepare rhythm patterns for percussion and melodic instruments.

BODY RHYTHMS

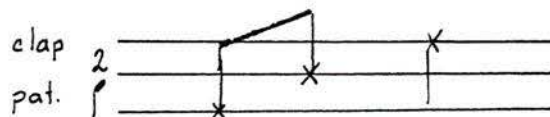
sn. snap fingers  
cl. clap hands  
pat. patschen  
st. stamp feet

sn.  
cl.  
pat.  
st.

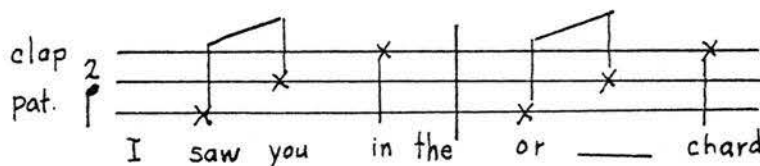
PARDON ME

$\frac{2}{1}$  I  $\bar{s}$ aw you  $\overset{\circ}{i}$ n the  $\bar{o}$ rchard  
 I  $\bar{s}$ aw you  $\overset{\circ}{i}$ n the  $\bar{s}$ ea  $\dot{y}$   
 I  $\bar{s}$ aw you  $\overset{\circ}{i}$ n the  $\bar{b}$ athtub  
 $\bar{W}$ hoops!  $\overset{\circ}{P}$ ardon  $\bar{m}$ e.  $\dot{y}$

- 1) Chant the rhyme.
- 2) Clap and chant the rhythm pattern.
- 3) Chant and step to the beat.
- 4) Ostinato



e.g.:



- 5) On "whoops" glissando on melody bells, bass xylophone or piano.

After "me" add a cymbal or drum on the last clap.

POOR JOHN

$\frac{2}{4}$   $\bar{J}$   $\bar{o}h$   $\bar{h}$   $\bar{a}d$   $\bar{s}$   $\bar{o}m$   $\bar{e}$   $\bar{c}$   $\bar{a}k$   $\bar{e}$   $\bar{x}$   
 $\bar{J}$   $\bar{o}h$   $\bar{h}$   $\bar{a}d$   $\bar{s}$   $\bar{o}m$   $\bar{j}$   $\bar{e}l$   $\bar{l}y$   $\bar{x}$   
 $\bar{J}$   $\bar{o}h$   $\bar{w}$   $\bar{e}n$   $\bar{t}$   $\bar{t}$   $\bar{o}$   $\bar{b}$   $\bar{e}d$   
 $\bar{w}$   $\bar{i}$   $\bar{t}$   $\bar{h}$   $\bar{a}$   $\bar{p}$   $\bar{a}i$   $\bar{n}$   $\bar{i}$   $\bar{n}$   $\bar{h}$   $\bar{i}$   $\bar{s}$   $\bar{.}$   $\bar{.}$   $\bar{.}$   
 $\bar{D}$   $\bar{o}n$   $\bar{'}$   $\bar{t}$   $\bar{g}$   $\bar{e}t$   $\bar{e}$   $\bar{x}$   $\bar{c}$   $\bar{i}t$   $\bar{e}d$   $\bar{x}$   
 $\bar{D}$   $\bar{o}n$   $\bar{'}$   $\bar{t}$   $\bar{b}$   $\bar{e}$   $\bar{m}$   $\bar{i}$   $\bar{s}$   $\bar{l}$   $\bar{e}d$   $\bar{x}$   
 $\bar{A}$   $\bar{l}$   $\bar{l}$   $\bar{t}$   $\bar{h}$   $\bar{a}$   $\bar{t}$   $\bar{J}$   $\bar{o}h$   $\bar{h}$   $\bar{a}d$   
 $\bar{w}$   $\bar{a}$   $\bar{p}$   $\bar{a}i$   $\bar{n}$   $\bar{i}$   $\bar{n}$   $\bar{h}$   $\bar{i}$   $\bar{s}$   $\bar{h}$   $\bar{e}a$   $\bar{d}$   $\bar{.}$

- 1) Chant and learn the rhyme.
- 2) Clap and chant the rhythm pattern.
- 3) Chant and step to the beat.
- 4) Inner hearing - chant the rhyme and think the underlined words. Don't miss a beat!

- 5) Speech ostinato
- $\frac{2}{4}$   $\parallel$ :  $\downarrow$   $\downarrow$   $\parallel$   
 $\bar{P}$   $\bar{o}$   $\bar{o}r$   $\bar{J}$   $\bar{o}h$   $\bar{n}$
- $\parallel$ :  $\downarrow$   $\text{—}$   $\parallel$   
 $\bar{O}h!$

introduction  $\parallel$ :  $\bar{P}$   $\bar{o}$   $\bar{o}r$   $\bar{J}$   $\bar{o}h$   $\bar{n}$   $\parallel$ :  $\bar{O}h!$   $\parallel$ :  $\bar{J}$   $\bar{o}h$   $\bar{h}$   $\bar{a}d$   $\bar{s}$   $\bar{o}m$   $\bar{c}$   $\bar{a}k$   $\bar{e}$   $\bar{.}$   $\bar{.}$   $\bar{.}$   $\bar{.}$   $\bar{.}$   $\bar{.}$

The speech ostinato can be used as an introduction as well as a postlude, or it may be spoken throughout the rhyme. Rhythm instruments can be used as well.

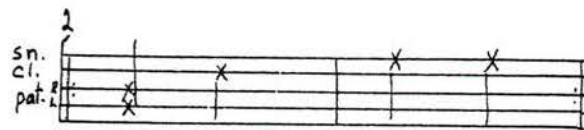
Poor John (Continued)

## 6) Ostinato: (Body Rhythms)

Be sure to review

body rhythm patterns

from previous chants.



WHAT'S YOUR NAME?

<p>2 1</p> <p>What's your name?</p> <p>Where do you live?</p> <p>What's the number?</p> <p>What do you eat?</p> <p>What do you drink?</p> <p>Where do you sleep?</p>	-	<p>Mary Jane</p> <p>Down the lane</p> <p>Cucumber</p> <p>Pig's feet</p> <p>Red ink</p> <p>In a jeep</p>
--	---	---

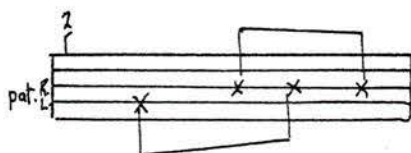
- 1) Chant the rhyme.
- 2) Clap and chant the rhythm pattern.
- 3) Chant and step to the beat.
- 4) Divide class into two groups.

Question                      and                      Answer

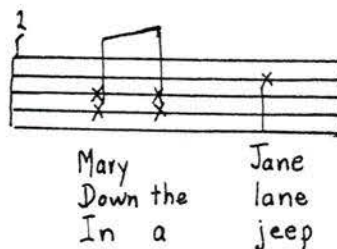
<p>What's your name?</p> <p>(clap the beat)</p> <p style="text-align: center;">     </p>	-	<p>Mary Jane</p> <p>(clap the r.p.)</p> <p style="text-align: center;">□  </p>
--	---	--

- 5) Ostinato (body rhythm)

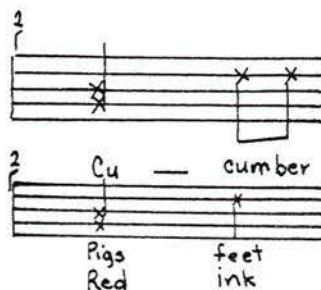
Question



Answer



- 6) Use rhythm instrument for the answer to add variety.



MORE CHANTS add ostinati1 to 10

- 2  
1  
Number 1 Touch your tongue  
Number 2 Touch your shoe  
Number 3 Touch your knee  
Number 4 Touch the floor  
Number 5 Through the hive  
Number 6 Do the splits  
Number 7 Up to heaven  
Number 8 Over the gate  
Number 9 Touch your spine  
Number 10 Do it again.

CHARLIE CHAPLIN

- 2  
1  
Charlie Chaplin went to France  
To teach the ladies how to dance  
Heel toe, round you go  
How many ladies did he teach?  
1, 2, 3, 4, 5, 6 .....

HELP, MURDER, POLICE

- 2  
1  
Help, murder, police! ♪  
The teacher fell in the grease ♪  
She laughed so hard she fell in the lard  
Help, murder, police! ♪

QUEENIE QUEENIE

- 2  
1  
Queenie, Queenie, Caroline  
Washed her face in turpentine  
Turpentine made it shine  
Queenie, Queenie, Caroline

BUBBLE GUM

2  
f  
- Sitting in the school - room  
- Chewing bubble gum  
- In comes the principal  
- And out goes the gum.

A COUNTING OUT RHYME

2  
f  
- Intery, mintery, cutery - corn,  
- Apple seed and apple thorn  
- Wine brier in a flock  
- Sit and sing by a spring  
- O - U - T and in again.

A GUARANTEE

2  
f  
- This is the day they give babies away  
- With a half a pound of tea  
- You open the lid and you find the kid  
- With a ten - year guarantee.

NONSENSE

6  
f  
- It was midnight on the ocean  
- Not a street-car was in sight  
- The sun was shining brightly  
- And it rained all day that night.

ROBINSON

2 f	- Robinson, Robinson	- Robinson, Robinson,
	- Didn't you smile	- Didn't you frown
	- When your balloon	- When you discovered
	Took up for a mile.	You couldn't come down.

APPENDIX E  
HAND SIGNALS



do



ti



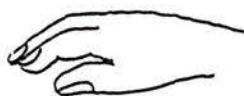
la



so



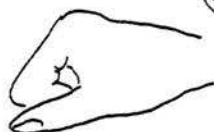
fa



mi



re



do

APPENDIX F  
FRENCH TIME NAMES



taa



taa-aa



ta té



rest



ta fa té fé



ta té fé



ta fa té



syn-co-pa



ss



taa-aa-aa



taa-aa-aa-aa

APPENDIX GDEFINITIONS OF TERMS

sequential program: a series of lessons built one upon the other resulting in a continuity of learning experiences.

music series: music texts prescribed by Ministry of Education (Basic Goals In Music; This Is Music)  
supplementary texts (Spectrum of Music; Making Music Your Own; Silver Burdett Music)

specific music skills: manual dexterity - playing of classroom instruments; physical co-ordination - body movement; cognitive behaviours - reading and writing music symbols.

parameters of music:

rhythm - a term used to indicate the flow of music in time

beat - the underlying pulsation present in most music

pitch - the property of a musical tone determined by the frequency

dynamics - degrees of loudness and softness

harmony - two or more voices playing or singing simultaneously

elementary teacher: one who has had training in all subjects pertaining to the elementary curriculum and has received provincial certification after having met certain prescribed standards.

specialist: one who devotes himself to some specific branch of learning.

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UNIVERSITY OF VICTORIA, VICTORIA, B. C.           1974 to 1978

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THE KODÁLY AND ORFF APPROACHES  
AS A BASIS FOR A MUSIC PROGRAMME  
FOR CLASSROOM TEACHERS

Author



Lorna E. Griffiths

April, 1979