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## A Comparison of the Kodaly Methodology and Feierabend's Conversational Solfege

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A COMPARISON OF THE KODALY METHODOLOGY AND FEIERABEND'S  
CONVERSATIONAL SOLFEGE

Aimee Noelle Peek



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The undersigned, appointed by the Schwob School of Music at Columbus State University, have examined the Graduate Music Project titled

A Comparison of the Kodály Methodology and Feierabend's *Conversational Solfege*

presented by Aimee Noelle Peek

a candidate for the degree of Master of Music in Music Education  
and hereby certify that in their opinion it is worthy of acceptance.

  
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(Project Advisor)

  
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**Columbus State University**

A Comparison of the Kodály Methodology and Feierabend's

*Conversational Solfege*

Aimee Noelle Peck

December 2007

## Abstract

This paper compares and contrasts Zoltán Kodály's music methodology with John Feierabend's *Conversational Solfege*. Both systems for teaching music are founded upon similar philosophies and goals and emphasize singing in the classroom. Solfege, rhythmic syllables, and movement are incorporated in both methodologies. The order in which these solfege syllables and rhythmic meters are introduced to students differs between the two methods. The reasons behind this difference are discussed in detail. Folk music, the primary musical material utilized by both methodologies, is also examined.

All concepts in either the Kodály method or *Conversational Solfege* progress through specific stages to ensure sequential instruction and the students' understanding. The Kodály method utilizes three main steps: preparation, presentation, and practice. *Conversational Solfege* uses a twelve step process similar to the three stages found in the Kodály method. Throughout instruction, different musical concepts may be presented at various stages in both of these philosophies.

The final portion of this paper provides a year long flow chart and lesson plans for two months that address students in grade one. These plans synthesize the ideas discussed in the paper. They also select ideas from both the Kodály method and *Conversational Solfege* that the author feels would be most useful in her classroom.

## Table of Contents

I.	Introduction.....	1
II.	Kodály and Feierabend.....	2
III.	Philosophy Behind the Kodály Program and <i>Conversational Solfege</i> .....	3
IV.	Goals.....	6
V.	Solfege.....	8
VI.	Rhythmic Syllables.....	9
VII.	Folk Music.....	12
VIII.	Movement.....	17
IX.	Lesson Planning.....	17
X.	Conclusion.....	22
XI.	Project Description.....	27
XII.	Appendices	
	Appendix A: Yearly and Monthly Flow Charts for Grade One.....	30
	Appendix B: Lesson Plans.....	34
	Appendix C: Lesson Plan Songs in Alphabetical Order.....	68
	Appendix D: Comparison of Kodály Program and <i>Conversational Solfege</i> .....	81
	Appendix E: Rhythmic and Melodic Sequence.....	83
	Appendix F: Rhythm Duration Syllables.....	86
	Appendix G: Feierabend's "Letter to Elementary School Principal".....	90
XIII.	References.....	93

## **A Comparison of the Kodály Methodology and Feierabend's *Conversational Solfege***

### **Introduction**

The crystal clear voices of children singing folk music may be heard ringing down the hall. Upon entering the room, it is noted that the students are demonstrating the notes of the songs using solfege hand signs. The chanting of a complex rhythm using a mnemonic device follows this. All of these activities are accomplished as the children move in time to the music. A time for improvisation is provided next, and the improvisations are accompanied by an ostinato performed by some of the students on barred instruments.

The previous description is often a common occurrence in music classrooms today. Musical instruction is not a new phenomenon. Since early history, evidence of musical activity and training may be found as far back as the ancient Roman and Greek societies (Grout & Palisca, 2001). In more recent years, teaching methodologies and concepts, specifically developed to facilitate effective musical instruction in the classroom, have emerged in various parts of the world. In Switzerland, Emile Jaques-Dalcroze developed his method and the movement ideas found in Eurhythmics. In Germany, Carl Orff developed the approach now identified as the Orff methodology and the well-known Orff instruments. In America, the concept of Comprehensive Musicianship called for all students to be performers, listeners, and composers. Still other educators proposed that an eclectic curriculum, which incorporates aspects from many different methodologies and concepts, is the most beneficial (Carder, 1990).

Two prominent figures in the world of musical instruction today are Zoltán Kodály, who developed the Kodály method, and John Feierabend, who developed a system entitled *Conversational Solfege*. Although these two influential men did not live in the same country or time period, many similarities may be found in their methodologies, as well as several



differences. The purpose of this paper will be to examine the lives of these men and to discover both the similarities and differences that may be found in their philosophies. Specific emphasis will also be placed upon folk music, the primary musical material utilized by both Kodály and Feierabend.

### **Kodály and Feierabend**

A glimpse into the lives of both Kodály and Feierabend will help facilitate an appreciation and further understanding of their systems. Zoltán Kodály was born on December 16, 1882, in Kecskemét, a small town in Hungary. He was exposed to music at a young age by his father, who was a musician, and began composing early in his life. In his young adult years, he attended both The Franz Liszt Academy and the University of Hungary. The time he spent in the villages in Hungary during his younger years remained in his memory, and he became interested in studying the folk music from his country. As a result of this interest, he traveled throughout Eastern Europe with Béla Bartók to collect folk music. The influence of this expedition may be found in Kodály's compositions and later in the development of his methodology (Choksy, 1981). Throughout his life, he was a proponent of music education and played a key role in furthering the development of music instruction in Hungary. His love for music and musical instruction was evident, and on March 6, 1967, the day that he died, a trip to the local elementary school was on his schedule (Choksy, 1981).

John Feierabend is currently on the faculty at the Hartt School at the University of Hartford in Hartford, Connecticut, and serves as the Director of the Music Education Division. He has attended Wayne State University, the University of Wisconsin, and Temple University where he received his Ph.D. He has authored numerous books on music education, especially for the young, and is considered to be "one of the leading authorities on music and movement

development in early childhood” (University of Hartford, 2007). In addition to devoting his life to music education for over thirty years, Feierabend, like Kodály, has devoted many years to assembling collections of American folk songs (GIA Publications, 2007). He continues to give presentations and has been honored by the National Association for Music Education (MENC) and the Organization of American Kodály Educators (OAKE). Furthermore, he was the first American recipient of the international LEGO prize, an award given annually to “someone who has helped to make the world a better place for children to live and grow” (University of Hartford, 2007).

### **Philosophy Behind the Kodály Program and *Conversational Solfege***

Both Kodály and Feierabend developed their programs after witnessing a need for improvement in music education in their respective countries. Part of the novelty of the Kodály method is the philosophy that lies at the heart of it. Kodály believed that all who are capable of linguistic literacy are also capable of musical literacy, and he has stated the following:

Without literacy today there can be no more a musical culture than there can be a literary one. The promotion of music literacy is as pressing now as was the promotion of linguistic literacy between one and two hundred years ago. A five-year plan should be fixed for the complete extermination of musical illiteracy. (as cited in Choksy, 1981, p. 6)

*Conversational Solfege* also seeks to develop musical literacy in the students by addressing concepts or skills, such as singing, listening, reading, writing, and dictation (Feierabend, 2001).

The goal for musical literacy that both Kodály and Feierabend espouse is sometimes misinterpreted and involves more than mechanically learning to read note names and responding to the note read by pressing the correct key on an instrument. As Feierabend (1997a) has stated,

it is more than a “when you see this dot in this space, press this key” approach to teaching music. Instead, these systems of musical instruction seek to develop the innate musicianship of the students. Students should be able to relay the message of a work of music expressively, not mechanically, and accurately, or as Feierabend (1997a) has expressed, they should be able to “breathe life into [the] skeleton” of notation. Students should also be able to “hear what is seen and see what is heard” as well as connect to the music. Regarding this, Kodály has stated:

Music must not be approached from its intellectual, rational side, nor should it be conveyed as a system of algebraic symbols, or as the secret writing of a language with which he has no connection. The way should be paved for direct intuition.

(as cited in Campbell & Scott-Kassner, 2006, p. 49)

Therefore the goal of musical literacy that is a key aspect of both Kodály and Feierabend’s philosophies involves more than teaching children songs and how to read and play music. Instead, it develops musicianship within the students so that they see more than black dots on a page when they look at a piece of music. They see and hear a song, with its expressive twists and turns, and they are capable of interpreting a score of music beyond what is written on the page.

Kodály and Feierabend believe that singing is the most effective tool for teaching music (Szőnyi, 1973, p. 32; Feierabend, 2001, p. 14). In the Kodály method, children begin by using their voice, which is “the instrument the child was born with” (Choksy, 1981, p. 17). In *Conversational Solfege*, children begin their musical instruction by singing songs and eventually developing an extensive repertoire of folk music. Both Kodály and Feierabend extend this idea to state that vocal proficiency should be developed before new musical concepts are applied to instruments. In reference to this idea, Kodály stated, “We should not allow anyone even to go near an instrument until he or she can read and sing correctly. This is our only hope that one day

our musicians will be able to ‘sing’ on their instruments” (as cited in Feierabend, 1997a).

Feierabend (2001) also noted that the vocal before instrumental proficiency approach is taken so that the students are expressing “music through the instrument instead of using the instrument in a mechanical manner with little musical understanding” (p. 14). Therefore, both of these systems of music education truly utilize a singing approach. Instruments are added only if the students possess an understanding of the music through singing so that true musical literacy may be developed.

Both Kodály and Feierabend also share the idea that musical instruction should begin at a young age. This is the time in which children are developing new ideas and habits and is also the time in which they are most receptive to learning new concepts (Landis & Carder, 1990).

Regarding this, Kodály has noted:

The new psychology states emphatically that the age from three to seven years is much more important for education than the later years. What is spoiled or missed in these years can never be repaired or recovered again. In these years the fate of the man is decided for his lifetime. (as stated in Kraus, 1967, p. 79)

The idea of beginning music education at a young age is also evident in the *Conversational Solfege* method. According to Feierabend (2001), students should be able to sing accurately and in tune, while maintaining a steady beat, before beginning the *Conversational Solfege* curriculum. In order for these skills to be developed by the time the child enters the elementary school, music instruction must have occurred before this time when the students were at a young age. To address this, Feierabend has developed another curriculum, *First Steps in Music*, which can be used before *Conversational Solfege* to instruct children in music while they

are young, so that they will be prepared to begin *Conversational Solfege* by the elementary school age.

Another aspect of the philosophy behind Kodály's ideas is that music should be a part of the curriculum and should be considered a core subject (Choksy, Abramson, Gillespie, Woods, & York, 2001). Although it is not stated directly in the *Conversational Solfege* curriculum, Feierabend also implies this belief in the numerous musical instruction books he has written, the workshops he has presented, and the articles that he has written, such as his "Letter to Elementary School Principal" (Appendix G). Therefore, at the heart of both Kodály's ideas concerning music education and Feierabend's *Conversational Solfege* lay very similar philosophical ideas that helped to bring about their development.

## **Goals**

The goals for the Kodály method and *Conversational Solfege* are directly related to the philosophical reasons behind the development of these methodologies. Choksy et al. (2001) has noted the following goals of the Kodály method, which are similar to the objectives of *Conversational Solfege*. Developing the musicality present in all people is one such goal that the Kodály method seeks, and an examination of the musical activities in *Conversational Solfege* displays the same goal, as the students sing, listen, and compose music. Another goal, which was discussed above, is "to make the language of music known to children; to help them become musically literate in the fullest sense of the word—able to read, write, and create with the vocabulary of music" (Choksy et al., 2001, p. 83). Students instructed under both the Kodály method and *Conversational Solfege* are taught these valuable musical skills throughout the curriculum. A third goal is to inform students of their "musical heritage" by having them study folk songs composed in their language. These songs can serve as representatives of their culture

(Choksy et al., 2001, p. 83). A further goal is to allow children the opportunity to study superior art music from around the world so that they may develop an appreciation and knowledge about this music (Choksy et al., 2001, p. 83). Both the Kodály method and *Conversational Solfege* provide the students with opportunities to experience this art music while in the music classroom.

In an overview of both the Kodály system and *Conversational Solfege*, sequential instruction, based upon the children's physical, vocal, and mental development, is the basis for instruction. Concepts are taught from simplest to more complex (Choksy, 2001), and Feierabend (1997a) has noted:

*Conversational Solfege*...develops music literacy skills through a 12-stage process that culminates in one's ability to write original musical thoughts (compose). Beginning with the simplest rhythmic and tonal patterns, each stage introduces a new level of understanding while building upon previous understandings.

In addition, an ear before eye approach is taken, which helps to develop inner hearing. Regarding this ear to eye approach Feierabend (2001) has stated, "Learning to understand music by ear and later by reading and writing ensures that the ear and musical mind are playing an active role in the processing of musical ideas" (p. 9). In both systems, songs are initially taught by rote as the children's ears are developed. Patterns are also taught before songs "so that when the students arrive at the songs and rhymes, they can be sung with joy instead of careful deliberation" (Feierabend, 2001, p. 13). Furthermore, experience should occur before symbols, and concrete ideas before abstract ideas (Choksy, 1981).

The tools used in both Kodály and Feierabend’s musical systems will be examined next. These tools, or practices, are the experiences that the students encounter in the classroom as they develop into musicians. Neither Kodály nor Feierabend were the sole creators of the practices utilized in either method. Instead, the tools used in their methods were first introduced in various parts of the world, and the uniqueness of Kodály’s method and Feierabend’s *Conversational Solfege* comes “in the way in which these previously separate techniques were combined into one unified approach” (Choksy et al., 2001, p. 81).

### **Solfege**

The first practice to be examined will be solfege. This tool for musical instruction was originally developed in Italy (Choksy et al., 2001), and Kodály’s inspiration for using movable *do* came from England (Choksy, 1981). Utilizing movable *do* in the music classroom assists the students in being able to focus on “pitch relationships and pitch functions within a tonal system,” as opposed to focusing only on isolated pitches (Choksy, et al., 2001, p. 85). Kodály felt strongly about using movable *do* and has stated, “The ability to shift from one tonic to another is the secret of good reading. This is facilitated by using [solfege] syllables” (Landis & Carter, 1990, p. 58). *Conversational Solfege*, as its name suggests, also incorporates solfege into the curriculum. In addition, it is similar to the Kodály method in that it uses movable *do*.

One major difference between these systems occurs in the order in which the solfege syllables are introduced (Appendix E). The Kodály process introduces *sol* and *mi* as the first solfege syllables (Choksy, 1981, p. 166). The minor third interval from *sol* to *mi* was a common occurrence in children’s rhymes and folk songs in Hungary, so this was a natural choice. In America, where *Conversational Solfege* was developed, *do*, *re*, and *mi* were found to be some of the most common tones found in traditional folksongs, and the *sol* and *mi* syllables used first in

the Kodály system were not often found in authentic American folksongs. *La*, *so*, and *mi* were syllables more commonly found in American music, but Feierabend (2001) has noted that he chose *do*, *re*, and *mi* as the first notes because “the presence of the resting tone seemed more indicative of [the American] tonally based musical culture” (p. 10).

Solfege is accompanied by hand signs in the Kodály method, but no mention of it is made in *Conversational Solfege*, although these signs are often used simultaneously with solfege in American classrooms that use *Conversational Solfege*. The idea of hand-singing was originally developed by John Curwen in England and later modified for Hungarian schools (Choksy et al., 2001). Although Kodály did not mention hand-singing in his writings, he did instruct Jenó Adams, who worked with him and first presented the method in writing, (Landis & Carter, 1990, p. 73) to include hand signs as a part of the methodology (Choksy, 1981). Hand signs are included with solfege syllables because using both of these together assists students in developing tonal memory and helps make the practice of tonal memory more secure (Choksy et al., 2001).

### **Rhythmic Syllables**

Another tool used in both the Kodály process and *Conversational Solfege* is rhythm duration syllables (Appendix F). These syllables aid the students in learning how to speak the rhythms and later play them. They are not actual names but are ways to voice the rhythm. Note names, such as quarter note or half note, are taught in both methods, but this occurs after the students are able to effectively read the duration syllables (Choksy et al., 2001). The syllables utilized in Kodály’s process were developed by Jacques Chev  in France. In this system, *ta* represents a quarter note; *ti-ti* represent two eighth notes; *ta-ah* represents the half note; and *ti-ri*, *ti-ri* represents four sixteenth notes.



*Conversational Solfege* utilizes a different system of rhythmic-duration syllables than the Kodály method. The rhythmic mnemonic devices used in this methodology were developed by James Froseth and Edwin Gordon. In this system, *du* is the rhythmic syllable and is always said on the beat. Notes occurring between the beats are given other labels depending on where they fall. Although *Conversational Solfege* does use Froseth and Gordon's syllables, it is noted in the *Conversational Solfege* teacher manual that an alternate system may be used if it is preferred (Feierabend, 2001).

When teaching rhythm in the Kodály system and *Conversational Solfege*, the order in which duple and triple rhythms are introduced varies. In the Kodály process, duple meter precedes the teaching of triple meter, whereas, in *Conversational Solfege*, the students are taught triple meter, along with duple meter, from the initial stages of the curriculum. The reason behind this may be found when examining the language used in the folk songs from the respective countries.

Kodály developed his idea in Hungary, and the folk songs found there incorporate the natural aspects of the spoken language. In the Hungarian tongue, the stress is placed on the first syllable of words:

Ha én ci-ca vol-nek  
> > >

When these natural rhythmic stresses in language are applied to the folk music there, the music is in "simple duple meter" (Choksy, 1981, p. 180). In contrast, the English language is primarily "iambic" in nature, beginning on unaccented syllables, which results in "compound duple meter" when applied to music (p. 180). For example, the English translation of the Hungarian sentence above is as follows:

If I were a pussy-cat (Choksy, 1981, p. 180).

> >

In both the Kodály system and *Conversational Solfege*, these natural aspects of language, which in turn may be found in the folk music from Hungary and America, are considered in the curriculum when music material is chosen and a sequence for instruction is developed.

When Kodály developed his process, he chose to use Hungarian folk music as the primary musical material in the beginning stages of music instruction because this music contains the natural aspects of his country's language. As a result, simple duple meter is used first in the classroom, and 6/8 is often not introduced until the "fourth year of a six-times-weekly music program" (Choksy, 1981, p. 180). In many Hungarian classrooms, before 6/8 time is presented to the students, they have been taught 2/4 time, 4/4 time, 2/2 time, 3/4 time, and 3/8 time. In addition, they have also been previously taught quarter notes, eighth notes, rests, dotted quarter notes, sixteenth notes, dotted eighth notes, and syncopated rhythms (Szőnyi, 1973, p. 34). When teaching 6/8 time in the Kodály system as it was established for the music students in Hungary, students are often presented with 2/8, 3/8, and 4/8 meters, which serve as an introduction to 6/8 time. Additionally, the 2/4 meter may be used to introduce 6/8 time. Because 6/8 time is so rare in Hungarian folk music, teachers in Hungary must often look to music from other countries in order to present compound duple meter to the students (Choksy, 1981).

In the *Conversational Solfege* manual, Feierabend (2001) has noted that although English-speaking rhythms are primarily compound duple in nature, simple duple meters are used as well. As a result, both 2/4 and 6/8 meters are introduced early in the curriculum and are presented together throughout. Instruction begins with the simplest meter, such as 2/4 time and moves to the more complex, such as 6/8. Unit one begins with instruction in the quarter note and two eighth notes, as found in 2/4 meter (Feierabend, 2001, p. 86). Unit two progresses to the

dotted quarter note and set of three eighth notes, as they are used in 6/8 time (p. 134). Unit three continues the study in 6/8 and introduces the rhythmic pattern made up of the quarter note followed by the eighth note (p. 180). Unit four serves to reinforce the rhythmic patterns learned in previous units. This concludes level one. New note values, rhythmic patterns, and meters continue to be introduced in *Conversational Solfege* levels two through four. After level four, focus is placed upon introducing more complex melodic and harmonic aspects of music, such as scales, modes, and modulations, and new rhythms and note values are not presented. At this stage, the rhythms taught previously are practiced and reinforced (p. 274).

### **Folk Music**

Solfege, hand signs, and rhythmic syllables are tools that are used in both the Kodály method and *Conversational Solfege*, but these tools are not new and have been incorporated into other music methodologies. One aspect of these methods that is unique is their use of folk music as the primary music material, and it is folk music that “determines the pedagogical sequence” in both of these methods (Zemke, 1990, p. 94). In addition, children’s games, nursery songs, and rhymes are incorporated (Choksy, 1999, p. 14; Feierabend, 2001, p. 9). Folk music in particular is an intricate aspect of the Kodály system and of *Conversational Solfege*, and both of these methods utilize folk music in their respective curriculums for a variety of reasons.

Kodály’s quest for folk music exposed him to numerous songs from his native country, and his fascination with folk music is displayed in the development of his methodology. He believed that “the folk songs of a child’s own linguistic heritage constitute a musical mother tongue” and therefore should be incorporated into the music curriculum (Choksy et al., 2001, p. 82). Using songs that contain the familiar stresses and nuances found in language can aid the

child in learning the “tunes and words” of a song, and can assist the child in developing an understanding of his or her own language (Choksy et al., 2001, p. 82).

In addition, incorporating folk songs into a music curriculum can also help students to develop an appreciation of their own culture and heritage as they sing and move to songs written by those who helped found their country, by those who possibly toiled and died to make their country what it is today, and by their own ancestors. These are the songs that might have been sung by children when the country was being developed, or sung and danced to by the students’ grandparents in years past. They tell a story; they tell a history, and, as Kodály has stated, “[They are] the most complete expression of the national soul, the nucleus and basic stock of national musical culture” (as stated in Kraus, 1990, p. 82). To neglect the folk song as a musical material for the music classroom is to neglect a viable and valuable resource that may be found in almost any country. Regarding the use of folk music in the classroom, Kodály has exclaimed, “If we do not build on our own musical tradition then we build on sand” (as cited in Kraus, 1990, p. 82).

*Conversational Solfege* is similar to the Kodály technique in that it incorporates folk songs from the country in which it was developed into its curriculum. Instead of incorporating “artificially contrived school music” into the curriculum, students learn to develop musical literacy by singing songs composed in their own country in years past and passed down to the present (Feierabend, 1997a). The reasons behind the selection of folk songs as the primary musical material in *Conversational Solfege* are much the same as those stated by Kodály. Feierabend (2001) has explained that folk songs display “the natural melodic and rhythmic inflection of our musical language” (p. 9). Therefore, when folk music is utilized in the classroom, the students are presented with musical materials consisting of patterns, meters, and tonalities that are found naturally in their society.

Folk music may also be used in the classroom to reveal the “aesthetic subtlety” of the individuals who played a role in both the development and dissemination of that music (Feierabend, 1997a). Students are able to learn about the people that came before them and are allowed the opportunity to develop an understanding of their ancestors. Children are also given the chance to build a sense of “community” with their peers as they develop a common understanding of the past (GIA Publications, 2007). In addition to these benefits, Feierabend’s online biography has stated:

When adults share child like memories with children they not only connect children with their ancestors, they enrich their children's childhood and enable their children to some day tap into their own delicious childhood memories in order to share that same repertoire with their children. (GIA Publications, 2007)

Teachers of *Conversational Solfege* have therefore realized that folk music may be used as valuable musical material in the classroom and can serve to enrich the students’ lives in years to come.

Kodály and Feierabend both incorporate folk music into their curriculums, but this does not include all folk music from the country. Instead, both of these educators were concerned that children were not experiencing high quality music in the classroom. In an article, Feierabend directly quotes Kodály on this subject:

But nothing is as harmful as a distorted Hungarian folksong. The child will become bored: in fact he will come to loathe the hackneyed outward trappings of the superficial Hungarian character before he comes to know the genuine one. It is the greatest crime to fill the child's soul with that sort of thing instead of the traditional songs. (as cited in Feierabend, 1997a)

Instead of presenting students with all examples of folk music, both Kodály and Feierabend suggest that certain criteria be met in the musical material chosen. Zemke, in her article discussing the Kodály system, (1990) has noted four basic guidelines to be considered when selecting musical material from folk songs for the classroom. The first of these is that the topics presented in the songs should be applicable for children. Next, the language used should be clear and direct so that it may be easily understood, as well as appropriate for children. Furthermore, the folk song should invite the children to use their imaginations, as well as creativity skills. Finally, the song should consist of words and a melody that fit well together on the students' level, and it should emotionally attract the students so that they may respond (p. 94).

Feierabend (1996) has also discussed the qualifications for good music literature. He believes that songs "in which the text relates to the make-believe world of the young child" are of primary importance. The songs selected should encourage students to participate in a fantasy world where creativity and imagination are utilized. The musical material itself, outside of the meaning of the text, should also be examined, and the way in which the words and melody are joined should reflect the natural spoken language of the students in "ups and downs, dramatic moments, intensifications, and repose of spoken inflection."

After using high quality folk music in the music classroom, Kodály and Feierabend each suggest that well-written folk music from other countries be introduced so that the students can have the opportunity to experience a variety of music styles and to develop a better understanding of people in other countries by examining their music. Kodály (1990) refers to this as taking a "unilingual" approach, in which an understanding of the students' own culture and music is developed before students begin to examine and understand other cultures by learning their folk music (p. 76). Feierabend (1997a) also uses this approach and states that quality

literature, which may be found in many examples of folk music, should be used in the classroom. When examining the songs provided in the *Conversational Solfege* teacher's manual, it is apparent that folk music from other cultures is included in the curriculum. Songs begin in English, and later occur in Spanish, French, German, and even Yiddish. Regarding folk music, Kodály has used the following quote from Robert Schumann: "Only those who are assiduous in singing folk-songs can really appreciate the character of other people" (as cited in Szőnyi, 1973, p. 33). Therefore, instructing students with high quality folk music develops an understanding in the students of themselves and their culture, as well as an understanding and appreciation of the music and culture of others.

Well-composed music material from the great composers, or "masterpieces" as Kodály describes them, should also be taught to the students so that they may have the opportunity to develop an appreciation for these composers (Choksy, 1981, p. 8). Kodály (1990) has stated that this appreciation and understanding is "the final purpose" for using folk music from one's own country, and he further elaborates that Haydn and Mozart are two fine examples of composers whose music may be confidently incorporated into the music classroom (p. 77). Feierabend (1997a) takes this same approach and has also stated that teachers should draw from a "rich repertoire of great composed pieces." in addition to folk music, when compiling musical materials for the classroom. The concept of classical music is addressed in the *Conversational Solfege* curriculum, and a CD containing recordings of from some of the great composers, such as Bach, Beethoven, Schubert, Ravel, Bizet, Saint-Saëns, and Tchaikovsky, is provided. Therefore, students in both the Kodály method and *Conversational Solfege* encounter a variety of quality music in the music classroom. This music ranges from the folk music found in one's own country to that of other countries, and extends to the great composers of the past.

## **Movement**

Movement is also an important aspect of both of these methodologies. In the Kodály method, the movement ideas incorporated into the music curriculum were influenced by the ideas of Emile Jaques-Dalcroze, who developed the idea of Eurhythmics. Certain aspects of Jaques-Dalcroze's Eurhythmics concepts, such as "stepping the beat, clapping rhythms, performing rhythmic ostinati, [and] rhythmic movement of various kinds" may be seen in the Kodály system (Choksy, 1981, p. 10). In addition, movement ideas from the play of children, as well as the movement associated with folk songs and games, should be incorporated (Szőnyi, 1973, p. 16). Movement is an intricate part of the life of a child, and when it is incorporated into the music curriculum the use of it draws upon the natural interests of the child.

Feierabend (2001) has stated that movement should be included as part of a "good general music curriculum" (p. 72). He describes this excellent curriculum as one that includes instruction in "musical literacy", "knowledge about music", and "doing music" (p. 73). *Conversational Solfege* specifically addresses the musical literacy category, and if this method is used only as it is written, the other two important aspects of musical development are neglected. Feierabend (2001) has noted that it is the responsibility of the teacher to include "knowledge about music", as well as "doing music," in addition to using the ideas presented in *Conversational Solfege* so that all aspects of the child's musical development are addressed. Therefore, although movement is not specifically addressed in the *Conversational Solfege* method, Feierabend (2001) stresses that it is to be included in every lesson (p. 74).

## **Lesson Planning**

All concepts introduced in either the Kodály process or *Conversational Solfege* progress through specific stages. Sequential progression through these steps ensures that the concepts and



ideas are fully taught, and subsequently understood. Three stages are used in the Kodály process. They are as follows: *preparation*, *presentation*, and *practice*, all of which include assessment.

In the *preparation* stage, students are presented with unknown musical material, such as a rhythm or melodic pattern. They sing the melody or the rhythm but have not been taught how to identify it. Instead, it is presented to them “subconsciously” (Choksy, 1999, p. 172). In this stage, creativity and improvisation are also included.

In the *presentation* stage, the students are consciously made aware of the unknown musical material they were presented with in the previous step. This occurs first verbally and then symbolically. For example, at the preparation level, students have been clapping rhythms that contain “ta.” During the verbal presentation stage, students are simply told that the rhythm they have been clapping is “ta.” At the symbolic presentation level, students would be shown the notation used for “ta,” which would consist of a straight vertical line. Every time they see this line, they are to say “ta.” Creativity and improvisation also occur at the presentation level.

The *practice* stage follows. During this step, students work with the new concept presented in the previous stage. At this step, they may return to the songs introduced in the presentation stage, and they are now able to identify the new concept in these songs. According to Choksy (1999), this stage may also be referred to as the “reinforce” stage, where the students work to develop confidence with the new concept (p. 172). During this stage, students practice listening, reading, and writing with the concept presented in the previous stage. During instruction in the Kodály process, the students undergo assessment by the teacher to ensure that the students comprehend the ideas taught (Choksy, 1999).

Throughout this process, different concepts may be presented at different stages. For example, the concept of a steady beat may be at the practice stage, while “ta” is at the

preparation stage. In addition, familiar ideas are examined before unfamiliar ideas, and inner hearing is included at every level (Choksy, 1999). Utilizing the three stages used in the Kodály system helps the students to gain a deeper level of understanding of new concepts instead of a surface knowledge that is quickly forgotten.

*Conversational Solfege* is also taught using stages, much like the Kodály system, but Feierabend has expanded upon the three step idea used in the Kodály method to specifically address singing, reading, and writing music in a twelve step process. In the first stage, *readiness, rote*, students are presented with new ideas through rote learning. They are unable to identify certain concepts at this stage, but these concepts will be formally introduced at a later time. Next is *conversational solfege, rote*. This is much like the presentation stage in the Kodály process. At this level, students are introduced to a new concept. Step three is *conversational solfege, decode familiar*. This stage seeks to determine if the students have “bonded rhythm and/or tonal patterns with the correct syllables” (Feierabend, 2001, p. 11). The students repeat familiar patterns and songs after the teacher with rhythm or tonal syllables. Like Kodály, working with unfamiliar material occurs next, in the *conversational solfege, decode unfamiliar stage*. This is much the same as the *conversational solfege, decode familiar* except that students must apply the rhythm and tonal syllables used in the previous stage to unfamiliar material rather than familiar material (Feierabend, 2001, p. 11). *Conversational solfege, create* is step five, and during this stage students create using the rhythm and tonal patterns used in the previous stages.

The subsequent three steps involve reading, and *reading, rote* is the next stage to occur. At this level, the students are instructed in notation, and they repeat the notated patterns after the teacher, while looking at the notation. *Reading, decode familiar* follows this. This stage serves to evaluate if the students have “bonded the notation for rhythm and/or tonal patterns with the

correct syllables” (Feierabend, 2001, p. 12). Students look at familiar notated patterns and then speak or sing them. *Reading, decode unfamiliar* follows and is much the same as the previous stage except that students must now generalize the notation taught previously to new patterns.

The final four stages involve writing. *Writing, rote* is the initial stage, and at this level students are taught how to write notation. *Writing, decode familiar* follows. This level utilizes both conversational decoding skills, as well as writing decoding skills. Students must listen to a pattern, use their conversational skills developed earlier to understand what they hear, and write that pattern. The musical material used is familiar at this stage, but in *writing, decode unfamiliar*, students must listen to, understand, and write unfamiliar patterns. The final stage is *writing, create*. At this stage, students must create music in their heads by using inner hearing and then transfer these ideas into writing.

Like the Kodály method, more than one stage may be occurring at any given point in *Conversational Solfege*. In addition, both methods use familiar material before unfamiliar material, as can be observed in the twelve step method. Furthermore, Feierabend (2001) has noted in the curriculum that “it is possible and desirable to include inner hearing activities” at every level (p. 13). This same idea is found in the Kodály method. Although the Kodály method consists of three stages, and *Conversational Solfege* is comprised of twelve very specific steps, both of these methods use the same teaching-learning approach. The pedagogical order for instruction in the Kodály method is “hearing, singing, deriving, writing, reading, and creating” (Choksy, 1981, p. 10). Each of these is to be taken through the preparation, presentation, and practice stages. *Conversational Solfege* also specifically addresses hearing, singing, reading, writing, and applying past knowledge in the twelve steps and takes these musical activities through the readiness stage, which is similar to preparation level in Kodály’s method; the rote

stage, which resembles Kodály's presentation stage; and reading and writing, which occurs in Kodály's practice stage. Therefore, in both the Kodály method and *Conversational Solfege* all concepts progress through a preparation, presentation, and practice stage so that concepts may be more easily understood and remembered by the students.

Lesson planning is an important aspect of both of these methodologies. Concepts must be introduced in a logical, sequential order, which requires planning and forethought. As was mentioned above, when lessons are presented, several concepts may be at different stages of development. In order to ensure that each of the concepts presented are introduced thoroughly and logically, lesson planning and unit planning is vital.

In both the Kodály method and *Conversational Solfege*, every lesson should include three primary goals. These objectives are to reinforce the past, present, and future ideas being taught (Feierabend, 2001, p. 75). Feierabend (2001) extends this idea by suggesting that when a "past" literacy objective is focusing on rhythm that the "present" objective focus on some other concept, such as a tonal idea related to solfege. Practicing this can keep "both rhythm syllables and solfege thinking fresh in the students' minds" (p. 75). *Past* literacy goals are those that the students should have previously accomplished in order to participate in the lesson for that day. *Present* literacy objectives are based upon the unit plan and lesson plan for the day, and Feierabend (2001) has stated that there are most often "two or more present" objectives (p. 75).

The final goal is entitled the *future* literacy objective. This objective corresponds with the *preparation* level in the Kodály method or the *readiness rote* stage in *Conversational Solfege*. This goal of this objective is to introduce song material to the students so that when it is time for the new concept to be introduced, the students are already familiar with the songs. At this point,

they only an explanation of the new concept is necessary, instead of completely starting over with new repertoire once the *present* objective has been completed (Feierabend, 2001, p. 75).

As was described above, folk music is utilized to determine the order in which musical concepts will be introduced to the students in both the Kodály method and *Conversational Solfege*. Another factor must also be taken into consideration when planning lessons for these two methodologies. Kodály and Feierabend call for musical instruction that is based upon child development, rather than subject logic, which implies that the order of instruction is guided by the natural abilities of the child “at various stages of growth” (Choksy, 1999, p. 10).

Instead of being presented with information in the order in which the subject would make sense logically, the students are introduced to concepts when they are physically and mentally developed enough to learn them. For example, subject-logic would state that whole notes are taught first, followed by half notes, then quarter notes, because this is mathematically logical; this progression moves from the whole to smaller units. Using a subject-logic approach to instruct students in note values would be especially difficult if the students have not been introduced the idea of keeping the “basic beat” (Choksy, 1999, p. 9). Instead, the quarter note is presented first, and larger note values follow.

## **Conclusion**

The Kodály method and *Conversational Solfege* contain many similar attributes, as well as differences (Appendix D). The overall goal of each is to develop in the child a musical literacy that will extend throughout adulthood. Both Kodály and Feierabend believe that this musical development should begin with the very young. Also, all concepts are introduced through singing before instruments are incorporated so that musicality may be developed in the students rather than a mechanical performance of the notes.

In addition, the tools used for each method are similar. Solfege with movable *do* is utilized, and hand signs are incorporated. Although both systems use solfege syllables, the order in which these syllables are presented varies and is primarily based upon the folk songs found in that particular country. In the Kodály method, *la*, *so*, and *mi* are introduced first because these are the primary syllables found in Hungarian folk music. In *Conversational Solfege*, *do*, *re*, and *mi* are taught initially to students because much American folk music contains these solfege syllables.

Rhythm syllables are also a tool utilized in both the Kodály method and *Conversational Solfege*, and the order in which these are presented is based upon the country's folk music. In Hungary, the primary meter used is duple. The Kodály method first introduces rhythmic syllables associated with note values often found in duple meter, such as a single quarter note, two eighth notes, a half note, and a whole note. In *Conversational Solfege*, both duple and triple meters are introduced early in the curriculum. Rhythm syllables associated with triple meter, such as three eighth notes, a quarter note followed by an eighth note, and the dotted quarter note, are introduced along with the note values often associated with duple meter. Movement activities are included in each method, as well as improvisation and composition.

When teachers of both the Kodály method and *Conversational Solfege* prepare their lessons, each concept introduced should progress through specific steps. In the Kodály method, these steps are preparation, presentation, and practice. In *Conversational Solfege*, twelve steps, similar to the three steps in the Kodály method, must be followed. Concepts should be introduced sequentially to the students, and the order in which they are presented is based upon knowledge of child development as well as folk music material. Furthermore, each lesson plan should include past, present, and future objectives for the students.

When these methods were developed, they were not incorporated immediately into classrooms across the country. Instead, they underwent testing in selected schools. Kodály worked with his colleagues and students to develop and refine the ideas, and “the first singing primary school was established in Keszkesmet, Kodály’s birthplace” (Choksy et al., 2001, p. 8). At this school, Kodály’s ideas for musical instruction were incorporated, and the success at this school encouraged the development of many other similar schools in Hungary. The first known location that the Kodály method was adopted outside of the Hungarian schools was at the capital city of Tallinn, Estonia. Since that time, the ideas and philosophies from the Kodály method have spread all over the world, and today the method is used in locations found in Eastern and Western Europe, Japan, Australia, New Zealand, South Africa, China, Iceland, and North and South America (Choksy, 1999). In addition, the influence of the Kodály method may be found in other music methodologies throughout the world.

*Conversational Solfege* also underwent testing in schools before its ideas were disseminated. This testing took place in the East Hartford Public Schools, Canton Public Schools, and Simsbury Public Schools. During the testing, the teachers and students provided feedback, which was taken in order to improve on the curriculum. In the introduction to the *Conversational Solfege Teachers Manual, Level I*, Feierabend (2001) thanks “the twenty years of public school and college students who helped determine how this method was to emerge” (p. 4). Therefore, these two methods, which have steadily been gaining in popularity, have been tested and improved upon in order to provide the best possible music education for students.

Both of these methods continue to be utilized and refined in music classrooms today and have proven to be successful. In reference to the Kodály method, DeVries (2001) has stated:

Anybody who has taught a Kodaly-based music program will know just how successful it can be. From week to week, children's singing--particularly pitch--improves; rhythmic skills improve significantly from year to year; music literacy develops; and children can perform music in increasingly complex parts.

*Conversational Solfege* is also being utilized in music classrooms successfully, and teachers today in the United States have the added benefit of being able to attend workshops taught by Feierabend on how to effectively teach music using *Conversational Solfege*. Therefore, both of these methodologies are currently being successfully implemented into music classrooms.

Kodály has stated, "It is the right of every citizen to be taught the basic elements of music" (as cited in Choksy, 1999, p. 184). This instruction should begin with the young child in the music classroom so that the next generation can be musically literate adults. A variety of music methodologies have been developed throughout the years that can assist teachers in instructing students in music. While some of these methodologies are widely used, others are only used in part to form an eclectic curriculum or are not used at all. The Kodály method and *Conversational Solfege* are two methodologies that are being incorporated into the music classroom today. The Kodály method's influence is being felt all over the world, and *Conversational Solfege* is being utilized in the United States.

Although the Kodály method and *Conversational Solfege* provide exemplary tools for the musical instruction of students, it must be remembered that it is the music classroom teacher who is ultimately responsible for the instruction of the students. It is the responsibility of music teachers to adapt each of these methodologies to meet the needs of the students present in that particular music classroom. Teachers should consider the physical and mental developmental needs of the student to determine the pacing at which concepts are introduced. Also, the maturity



level of the students should determine the specific songs used. In addition, the student's social development should be considered when selecting games and social interaction activities.

Furthermore, the country and culture in which the music classroom is located should be considered so that the folk music material chosen reflects the natural speech of the students.

Teachers should avoid "superimposing" the ideas of a methodology founded in one country onto a music curriculum found in another country (Choksy, 1981, p. 164).

Therefore, the music classroom teacher plays a vital role in developing a musically literate society, and Kodály has noted:

It is much more important who is the music teacher...than who is the director of the opera house...for a poor director fails once, but a poor teacher keeps on failing for thirty years, killing the love of music in thirty generations of children.

(as cited in Choksy, 1999, p. 1)

It is the responsibility of society to offer the opportunity for music instruction for children and the responsibility of music teachers to provide this instruction well. The Kodály method and *Conversational Solfège* are two music methodologies that can assist the teacher in bringing up children who understand and appreciate music years after their musical instruction has ended, for as Kodály has stated:

Music is a manifestation of the human spirit, similar to language. Its greatest practitioners have conveyed to mankind things not possible to say in any other language. If we do not want these things to remain dead treasures, we must do our utmost to make the greatest possible number of people understand their idiom. (as cited in Choksy, 1999, p. 8)

Developing students who can help spread the language of music as adults is the ultimate goal of music education.

### **Project Description**

For the project portion of this paper, I have developed a year-long flow chart, a monthly flow chart, as well as lesson plans for two months (Appendices A and B). While preparing these plans, I considered the ideas presented in both the Kodály method and *Conversational Solfege*. The Kodály method initially introduces the syllables *so* and *mi* and later introduces *la*. On the contrary, *Conversational Solfege* uses *do, re, mi* as the first syllables because these were found to be common syllables in American folk music. For my plans, I use *so* and *mi* initially and then introduce *la* next. Although *Conversational Solfege* introduces *do, re, mi* to begin because of their occurrence in American folk music, Feierabend (2001) has noted that *so, mi, and la* are also commonly found in authentic American folk music.

I have chosen the *so, mi, and la* sequence to introduce solfege syllables for several reasons. First, research has proven that a minor third, such as is formed by *so* and *mi*, is one of the first intervals to be sung by children (Choksy, 1981, p. 18). In addition, tuning notes that are close together, such as *do, re, mi*, can often pose difficulties, especially for young children. Using *so* and *mi* initially, and later adding *la*, can assist the students in developing their ears so that proper tuning can occur. Furthermore, *so, mi, and la* are common occurrences in American folk music, so students are able to learn folk songs from their native land. In addition, children's songs and chants also contain these syllables.

The order in which meters will be introduced is also considered in my lesson plans. The Kodály method introduces simple duple initially. Compound duple is presented to the students much later on in their music studies because Hungarian folk song rarely contains the 6/8 meter.

*Conversational Solfege* also introduces simple duple first, but compound duple is introduced much earlier on, and both simple and compound duple meter are developed simultaneously. For my plans, I have chosen to introduce 6/8 time much earlier on in the curriculum than might be found in the Kodály method because 6/8 time is a common occurrence in American folk music, and many children's songs and chants contain both simple duple and compound duple meters.

The rhythms presented to the students in the lessons are based upon the folk music chosen. Therefore, simple duple and compound duple rhythms will be introduced. Both the Kodály method and *Conversational Solfege* teach the quarter note first, which is followed by the eighth note, where divisions of the beat occur. This order is also included in these lessons. Differences in the order of rhythmic instruction occur after the introduction of the quarter note and eighth note between the Kodály method and *Conversational Solfege*, and I have chosen to follow the *Conversational Solfege* level one order at this point, which presents the dotted quarter, three eighth note group, and the quarter note followed by the eighth note. This order corresponds with American folk music and the simple duple and compound duple meters that are utilized in this music. Furthermore, I have chosen to use the American adaptation of Chev e's rhythm syllables, as these are more natural for the English-speaking child. (Appendix F)

The Kodály method and *Conversational Solfege* instruct the students by focusing on past, present, and future concepts in each lesson. In my lessons, this approach is also taken. As students are being prepared, they will experience the new concepts, as well as creativity and improvisation. Next, students will be presented with information, first verbally and then symbolically. Finally, they will practice listening, reading, and then writing with familiar and then unfamiliar material. Throughout each stage, the students are provided with inner hearing activities to develop their ear. Therefore, in these lessons I have combined the ideas of the

Kodály method and *Conversational Solfege* into a curriculum that I believe would most benefit students in my classroom.

## **Appendix A: Yearly and Monthly Flow Charts for Grade One**

Yearly Flow Chart

Sept.                      Oct.                      Nov.                      Dec.                      Jan.                      Feb.                      Mar.                      Apr.                      May

<b>PREPARATION</b> Practice Doing	REVIEW KINDERGARTEN								
<b>Creativity/</b> <b>Improvisation</b>	SM Ta	SML Ti-ti			Triple Meter Ti-ti-ti	Tam-ti			
<b>VERBAL</b> <b>Presentation</b>	SM Ta	SML Ti-ti	SML Ti-ti		Triple Meter Ti-ti-ti	Tam-ti			
<b>Practice</b> <b>Listening</b>	REVIEW KINDERGARTEN								
<b>Creativity/</b> <b>Improvisation</b>	SM Ta	SM Ta	SML Ti-ti		Triple Meter Ti-ti-ti	Tam-ti			
<b>SYMBOLIC</b> <b>Presentation</b>	REVIEW K								
<b>Practice</b> <b>Reading</b>	SM Ta	SML Ti-ti	SM Ta		Triple Meter Ti-ti-ti	Tam-ti			
<b>Practice</b> <b>Writing</b>	SM Ta	SML Ti-ti	SM Ta		Triple Meter Ti-ti-ti	Tam-ti			
<b>Creativity/</b> <b>Improvisation</b>	REVIEW K								
			REVIEW K		SML Ti-ti		Triple Meter Ti-ti-ti		
					SM Ta			Triple Meter Ti-ti-ti	
					SM Ta				Triple Meter Ti-ti-ti

Flow Chart: Month Three  
Grade: 1

Week	Preparation (Future)			Presentation (Present)			Practice (Past)			Assess
	Verbal	Symbolic	Listening	Read	Write	C/I				
<b>One</b>	Ta SML	SM	Musical cues			SM Movement Rhythms	Steady beat/ Loud, soft			
<b>Two</b>	SML	SM Ta	Musical cues			SM Ta				
<b>Three</b>	Ti-ti	SM Ta	Musical cues SM			Movement Ta SM				
<b>Four</b>	SML Ti-ti	SM Ta	Ta			SM Ta	SM at verbal presentation Ta at verbal presentation			
<b>Five</b>										

Flow Chart: Month Four

Grade: 1

Assess

Practice  
(Past)

Presentation  
(Present)

Preparation  
(Future)

Week	Preparation (Future)	Verbal	Symbolic	Listening	Read	Write	C/I	Assess
<b>One</b>	Ti-ti SML	Ta	SM		SM		SML	
<b>Two</b>	Ti-ti SML Triple meter		SM Ta		SM Ta			
<b>Three</b>	Ti-ti Triple meter Three eighth notes	SML	SM Ta		SM Ta			SM at reading unfamiliar
<b>Four</b>	Triple meter Three eighth notes	SML Ti-ti	SM Ta		SM Ta			Ta at reading unfamiliar
<b>Five</b>								



## **Appendix B: Lesson Plans**

## Formal Lesson Plan Template

Content: \_\_\_\_\_

Date: \_\_\_\_\_

### **Objectives:**

*Past:* The students will be able to \_\_\_\_\_ using  
\_\_\_\_\_ at the \_\_\_\_\_ level of understanding.

*Present:* The students will be able to \_\_\_\_\_ using  
\_\_\_\_\_ at the \_\_\_\_\_ level of understanding.

*Future:* The students will be able to \_\_\_\_\_ using  
\_\_\_\_\_ at the \_\_\_\_\_ level of understanding.

### **Procedures:**

*Opening song:*

*Tonal or rhythmic patterns:*

*Known song:*

*New song:*

*Content focus:*

*Recording:*

*Closing game or song:*

### **Materials needed:**

## Lesson Plan One: Grade One

Content: Present SM at verbal level of understanding; Prepare ta; Prepare SML

Date: Month three / Week one/ Lesson one

### Objectives:

*Past:* The students will be able to sing a variety of folk songs containing SM in tune both alone and with a group. Students will be able to maintain a steady beat at the practice level. The students will know the difference in loud and soft. Students will be able to create movements for music and move expressively.

*Present:* The students will learn a new folk song that contains SML. The students will be able to sing SM at the preparation level. Students will be able to tap rhythms containing Ta and Ti-ti at the preparation level.

*Future:* The students will be able to sing and identify SM, SML, and Ta at verbal understanding level.

### Procedures:

*Opening song:* The teacher sings a greeting on SM, and students respond individually. (Prepare SM; Improvisation with SM)

*Tonal or rhythmic patterns:* Students echo the rhythmic patterns performed on the drum by patting. (Prepare ta; Practice listening)

*Known song:* "The Counting Song" Review song. Have students add the hand motions that go along with the text of the song. (Prepare SM; Prepare Ta)

*New song:* "Johnny Works with One Hammer" Teach song by rote. Have students pat a steady beat as they sing. If time, they can pat the body part sung about in the text. (Practice maintaining a steady beat; Practice singing in tune)

*Content focus:* "Rain, Rain Go Away" Sing the song. Explain that we will call the higher note S and the lower note M. Demonstrate by singing. Sing again. (Present SM at verbal level of understanding)

*Recording:* "Bug Music" from *Music for Movement and Stories* (MusikGarten) The students listen to the music and create movements for the themes they hear in the song. (Practice creating movement)

*Closing game or song:* "The Closet Key" The students sit in a circle. One student closes his or her eyes or steps out of the room. The teacher hides a key somewhere in the room or gives it to another student. The student then comes back to the room and tries to find the key. The students

sing louder when the student is close to the hidden key in the room and quieter when farther away. (Practice difference in loud and soft singing)

**Materials needed:**

Key

Drum

Recording of "Bug Music"

## Lesson Plan Two: Grade One

Content: SM at verbal level; Prepare SML and Ta; Practice structured movement

Date: Month three/ Week one/ Lesson two

### Objectives:

*Past:* The students will be able to create movements for a song. The students will be able to sing a variety of folk songs containing SM in tune at the practice level. Students will be able to maintain a steady beat.

*Present:* The students will be able to sing SML at the preparation level. The students will sing SM at the verbal understanding level. The students will perform movement activities at the practice level.

*Future:* The students will be able to identify SM at the symbolic level. The students will be able to sing SML at the verbal presentation level. Students will be able to speak Ta at the symbolic level.

### Procedures:

*Opening song:* "Teddy Bear" Review the song. Have the students create movements for the song. (Practice creating movement)

*Tonal or rhythmic patterns:* Students echo SM patterns sung by the teacher while moving their hands higher or lower, depending on the pitch. (SM at verbal level of understanding)

*Known song:* "Clap Your Hands" Students sing the song while patting the beat. The students show how many beats are in the song by holding up the corresponding number of fingers. Hearts are placed on the board to show the number of beats. (Prepare SML; Prepare Ta; Practice maintaining steady beat)

*New song:* "See Saw" Teach the song by rote. Discuss the text and ask the students where a see saw might be found. The students sing the song again and imagine they are on a see saw. (Prepare SML)

*Content focus:* "The Counting Song" Review and point out that the notes sung are SM, which was learned in the last lesson. Students sing the song on SM while moving their hand higher or lower. (SM at verbal level of understanding)

*Recording:* "Bug Music" from *Music for Movement and Stories* (MusikGarten) Students practice the movements they created in the last lesson. (Creative movement at the practice level)

*Closing game or song:* The teacher holds up pictures of different animals or items on a farm, and the students make the noise of the animal or item in the high or low voice. (Practice high and low sounds)

**Materials needed:**

Pictures from the farm for high/low activity

Laminated hearts to show the beats

Recording of “Bug Music”

## Lesson Plan Three: Grade One

Content: Present Ta at verbal level; Prepare SML

Date: Month three/ Week two/ Lesson one

### Objectives:

*Past:* Students will be able to sing in tune at the practice level. Students will be able to speak Ta at the preparation level. Students will be able to create movements.

*Present:* The students will be able to speak Ta rhythms at the verbal presentation level. Students will be able to move hand higher and lower for SM. Students will be able to sing SML at preparation level.

*Future:* Students will be able to speak Ta at the practice reading level. The students will be able to sing SML at the verbal presentation level.

### Procedures:

*Opening song:* The teacher sings a greeting, but adds L to the SM pattern. The students respond using SML. (Prepare SML)

*Tonal or rhythmic patterns:* The teacher will sing a pattern containing Ta on a neutral syllable, and the students will repeat rhythms performed by teacher. Explain that these will be called Ta. The teacher says other Ta patterns using the mnemonic syllable, and the students repeat using the syllable. (Present Ta at verbal level of understanding)

*Known song:* "Rain, Rain Go Away:" As the students sing, have them move their hand higher or lower for S and M. Tell them to pretend like they are holding an umbrella as they move their hand. (SM at verbal level of understanding)

*New song:* "Snail, Snail" Teach the song by rote. The class holds up their fingers to show how many beats are in the song, and the teachers places hearts on the board to show the number of beat. (Prepare SML)

*Content focus:* "The Counting Song" Review. Sing SM instead of words (SM at verbal level of understanding)

*Recording:* "Rodeo: Hoe-Down" (Aaron Copland) Students create movements to the song. (Students practice creative movement)

*Closing game or song:* "Button, You Must Wander" Review the song. The students sit in a circle, and one student is "it" in the center. During the song, the students pass the button secretly. When the song is over, "it" identifies who has the button. (Practice in tune singing)

**Materials needed:**

Button

Laminated hearts to show the beats

Recording of "Rodeo Hoe-Down"



## Lesson Plan Four: Grade One

Content: Ta at improvisation level and verbal level; Prepare SML; SML at improvisation level; SM at verbal understanding and improvisation level

Date: Month three/ Week two/ Lesson two

### Objectives:

*Past:* The students will be able to sing in tune at the practice level. Students will be able to create movements.

*Present:* The students will be able to improvise and repeat patterns with ta, while saying ta, at the verbal understanding level. Students will be able to improvise using SML at the preparation level. Students will be able to replace words with SM in a known song and repeat patterns of SM in a new song at the verbal presentation level.

*Future:* The students will be able to sing SML at the verbal presentation level.

### Procedures:

*Opening song:* Teacher sings a greeting with SML to a student, and the student replies with SML and then sings the question to another student. This continues around room (Prepare SML; Improvisation with SML: Practice singing in tune)

*Tonal or rhythmic patterns:* Teacher sings SM pattern on neutral syllable and students sing back with SM. (SM at verbal understanding level)

*Known song:* "Snail, Snail" Show beat on board with heart pictures. Review and talk about snails. (SML at preparation level)

*New song:* "Engine, Engine Number Nine" with SM then words (SM at verbal level of understanding)

*Content focus:* All stand in a circle. Student claps improvised ta pattern while saying ta, and class repeats saying ta. Student selects another student (Ta at improvisation level)

*Recording:* "Carnival of the Animals": Elephant (Camille Saint-Saëns) Students will create movement that corresponds to the music they hear. (Practice creative movement)

*Closing game or song:* Groups of students go to front of class to create a piece. If they hold their hand up high, this is S. If it is low, this is M. The teacher sings the pattern created, and the class repeats the pattern. (SM at improvisation level)

**Materials needed:**

Laminated hearts to show the beats

Recording of “Carnival of the Animals”

## Lesson Plan Five: Grade One

Content: SML at presentation level; Ta at verbal presentation and improvisation level; Ti-ti at preparation level; SM at verbal understanding level

Date: Month three/ Week three/ Lesson one

### Objectives:

*Past:* The students will be able repeat SM patterns at the preparation level. Students will be able to speak Ta at the preparation level. Students will be able to create movements.

*Present:* The students will be able to repeat SM patterns and improvise their own at the verbal understanding level. Students will be able to arrange pictures higher and lower and sing S on the higher one and M on the lower. Students will be able to sing Ta at the verbal understanding level.

*Future:* The students will be able to identify SML in a song and sing it at the verbal presentation level. Students will be able to speak using Ti-ti at the verbal understanding level.

### Procedures:

*Opening song:* “See Saw” The class is divided into groups. One group sings the song to the other. This group sings the song to a different group. This is done while patting the beat is patted on the lap. (SML at preparation level of understanding; Practice keeping a steady beat)

*Tonal or rhythmic patterns:* The teacher claps a rhythm while saying Ta, and the class repeats it. The teacher then tosses a beanbag to a student who improvises a Ta rhythm, while saying Ta. The class repeats. (Ta at improvisation level and verbal understanding)

*Known song:* “Cuckoo” Review the song and then explain that we will sing Ta in place of the word cuckoo (Ta at verbal level of understanding)

*New song:* “Tick Tock” Show the beats on the board with hearts. (Prepare Ti-ti)

*Content focus:* Teacher sings a SM pattern with puppet, and a student repeats with puppet. Teacher goes around the circle doing this. (SM at verbal level of understanding and practice listening level)

*Recording:* “Frogs and Worms” from *Music for Movement and Stories* (MusikGarten) Students create movement for the music. (Practice creative movement)

*Closing game or song:* Remind the students how their hands were higher on S during “Rain Rain Go Away” and low on M. Students take turns going to board and arranging umbrella pictures higher and lower. On the higher picture, the class sings S. On the lower ones, the class sings M. Write SM under the appropriate picture. (SM at verbal level of understanding)

**Materials needed:**

Beanbag or ball to pass

Laminated hearts to show the beat

Laminated umbrellas to show pitch

Recording of “Frogs and Worms”

Puppets for teacher and students

## Lesson Plan Six: Grade One

Content: SM at verbal level; ti-ti at preparation level; movement at practice level; SML at preparation level; SM at creativity level

Date: Month three/ Week three/ Lesson two

### Objectives:

*Past:* The students will be able to improvise movements. The Students will be able to respond to musical cues through listening. The students will be able to sing in tune in the head voice.

*Present:* The students will be able to show the hand signals for SM. The students will be able to improvise movement. Students will be able to create using SM.

*Future:* The students will be able to say and identify the ti-ti rhythm.

### Procedures:

*Opening song:* "The Counting Song" Introduce the Curwen hand signs for SM and practice using them. (SM at verbal understanding level)

*Tonal or rhythmic patterns:* The teacher plays a rhythmic pattern with Ta and Ti-ti on the drum, and the students repeat them on their own instruments (Ti-ti at preparation level)

*Known song:* "Engine, Engine Number Nine" One student is the leader, like the engine leads, and the class copies the movement shown while singing the song. The students take turns. (Practice improvising movement; Practice singing in tune)

*New song:* "Bye, Lo Baby, O" Introduce the song and talk about how it is a lullaby. Show beats on the board with heart pictures. (Prepare SML; Prepare Ti-ti; Practice in tune singing with head voice)

*Content focus:* Students who did not get to place the umbrellas higher and lower in the last class now go to the front and place the pictures higher and lower. High represents S, and low represents M. The teacher sings the pattern, and the class repeats. Write SM under appropriate picture. (SM at creativity level)

*Recording:* "Carnival of the Animals" (Camille Saint-Saëns) Play a listening game with hula hoops. Students listen to a recording from Camille Saint-Saëns' "Carnival of the Animals." During the listening, the students move like the music makes them feel. When the music stops they go stand inside a hula-hoop. Only two or three students are allowed in the hoop, depending on the numbers of students. (Practice listening to musical cues)

*Closing game or song:* "Hey Betty Martin" Review and sing. The students pat the beat in their lap. (Practice in tune singing; Practice steady beat)

**Materials needed:**

Drum for teacher

Instruments for students

Laminated hearts to show the beats

Hula-hoops

Laminated umbrellas to show pitch

## Lesson Plan Seven: Grade One

Content: SM at verbal understanding level; Ta at verbal understanding level; Ta at improvisation level; Ti-ti at preparation level; SM at improvisation level

Date: Month three/ Week four/ Lesson one

### Objectives:

*Past:* The students will be able to maintain a steady beat the practice level.

*Present:* The students will be able to say back Ta patterns at verbal understanding level. Students will be able to improvise with Ta at verbal understanding level. Students will be able to improvise SM at verbal understanding level. Students will be able to repeat back SM patterns at the verbal understanding level.

*Future:* The students will be able to identify that two ti syllables occur during one beat. Students will be able to sing Ti-ti at verbal understanding level. Students will be able to sing SML at verbal understanding level.

### Procedures:

*Opening song:* “Bye, Lo Baby, O” Review the song. Ask if anyone can remember what kind of song it is. When might a lullaby be used? (Prepare SML; Prepare Ti-ti; Practice in tune singing with head voice)

*Tonal or rhythmic patterns:* The teacher plays a Ta pattern on the drum, and the student repeats it back using Ta. This student then plays a Ta pattern on the drum for another student. Half the students take a turn. (Assess Ta at verbal understanding level; Ta at improvisation level)

*Known song:* “Engine, Engine Number Nine” Review and pat steady beat while singing. (Prepare Ti-ti; Practice steady beat).

*New song:* “Bye, Baby Bunting”. The students pat the beat in their lap. They hold up their fingers to show how many beats are in the song. Hearts are placed on the board to show the beat. (Prepare SML; Prepare Ti-ti)

*Content focus:* Students come to the front of the room in groups to improvise a song. Standing up straight represents S, and bending down represents M. The teacher sings the pattern, and the class repeats, while using hand signs. (Improvisation of SM; SM at verbal level of understanding)

*Recording:* “Frogs and Worms” from *Music for Movement and Stories* (MusikGarten) Students will review the movements they created for the music. (Practice creating movement)

*Closing game or song:* The teacher sings a SM pattern on a neutral syllable with a stuffed animal. A student sings back with SM using their stuffed animal. (Assessing SM at verbal understanding)

**Materials needed:**

Drum to pass around

Laminated heart cut outs for beats

Teacher's stuffed animal

Students' own stuffed animals

Extra stuffed animals



## Lesson Plan Eight: Grade One

Content: Assess SM at verbal level of understanding; Prepare Ti-ti; Prepare SML; Practice listening; Assess Ta at verbal level of understanding

Date: Month three/ Week four/ Lesson two

### Objectives:

*Past:* The students will be able to play a steady beat on instruments. Students will be able to maintain a steady beat. Students will be able to sing in tune. Students will be able to create movements that match the text in the song.

*Present:* The students will be able to sing back SM at verbal understanding level. Students will be able to repeat Ta patterns at the verbal understanding level.

*Future:* The students will be able to sing SML at verbal understanding level. Students will be able to say Ti-ti at verbal understanding level)

### Procedures:

*Opening song:* "The Counting Song" The students sing the song while stepping a steady beat. Point out that this is a stepping song. Next, they sing it in sections, with help, using SM. Ask for volunteers to sing. (Practice maintaining steady beat; SM at verbal understanding level; Prepare Ti-ti).

*Tonal or rhythmic patterns:* Teacher sings SM on neutral syllables with stuffed animal. Student repeats the pattern using neumatic syllables and a stuffed animal. (Assess SM at verbal understanding level).

*Known song:* "Bye, Baby Bunting" Review. Talk about the song and the history that might have been happening. Show pictures. Sing the song, again with motions the students create. (Prepare SML; practice creating movements to match the text in the song).

*New song:* "Bell Horses" Teach song by rote. Students play their bells when "bell" is sung. (Prepare SML; Practice listening)

*Content focus:* The students sit in a circle. The teacher pats a Ta rhythm, and calls on a student who did not get a turn in the last lesson, to pat a body part while saying Ta. This student taps a rhythm using Ta, and the teacher calls on another student to tap and say the Ta rhythm. (Assess Ta at verbal understanding level; Improvise using Ta)

*Recording:* "Carnival of the Animals" (Camille Saint-Saëns) Students will play their instruments in time with the beat.

*Closing game or song:* “Button, You Must Wander” Break down the song, and ask the students to show the number of beats on their fingers. Hearts are placed on the board to show the beats. Sing the sections and have the student point to the beat. Play the game. (Practice singing in tune)

**Materials needed:**

Stuffed animal for teacher

Students’ own stuffed animals

Extra stuffed animals

Button

Bells for the students

Pictures for “Bye, Baby Bunting”

Recording of “Carnival of the Animals”

## Lesson Plan Nine: Grade One

Content: Prepare and improvise with SML; Prepare Ti-ti; Ta at verbal level of understanding; SM at the symbolic presentation level; SM at practice reading familiar

Date: Month four/ Week one/ Lesson one

### Objectives:

*Past:* The students will be able to sing SM at the verbal understanding level with hand signs. Students will be able to move creatively to music.

*Present:* The students will be able to improvise SML responses. Students are able to speak Ta at the verbal level of understanding. Students will be able to read SM patterns of a familiar song.

*Future:* The students will be able to clap and say rhythms containing Ti-ti. Students will be able to sing songs using SML syllables.

### Procedures:

*Opening song:* The teacher asks the students questions using SML, and the students answer using SML (Prepare SML; Improvise with SML)

*Tonal or rhythmic patterns:* The teacher claps a rhythm with Ta and Ti-ti, while the students pat the steady beat. They then pat the rhythm the teacher just clapped. (Prepare Ti-ti)

*Known song:* "Cuckoo" Divide the students into two groups. One will sing Ta, Ta on the word cuck-oo, and the other will sing the remainder of the words. Have the groups swap parts. (Ta at verbal level of understanding; Prepare Ti-ti for verbal understanding)

*New song:* "Bobby Shaftoe" Teach the song by rote. Discuss the song and have the students develop a story for it. (Prepare SML)

*Content focus:* "Rain, Rain, Go Away" Review with hand signals. Teacher points to the higher and lower pictures on the board with SM written underneath. The teacher explains that the pictures can be taken away. Sing again with only SM, while the teacher points. (SM at the symbolic presentation level)

*Recording:* "Rodeo Hoe-Down" (Aaron Copland) Students will review and perform the movements to the music. (Practice creative movement)

*Closing game or song:* "The Counting Song" Review and show students the SM pattern used in the song. Have them sing SM while looking at the board. (SM at practice reading familiar level)

### Materials needed:

Pictures representing SM

Marker

Tape

Eraser

Recording of "Rodeo Hoe-Down"

## Lesson Plan Ten: Grade One

Content: Prepare Ti-ti; Prepare SML; Practice reading SM; Ta at verbal presentation level

Date: Month four/ Week one/ Lesson two

### Objectives:

*Past:* The students will be able to maintain a steady beat.

*Present:* The students will be able to read SM at the practice reading familiar stage. Students will be able to say and play ta rhythms at the verbal presentation level)

*Future:* The students will be able to identify and sing SML patterns at the verbal presentation level. The students will be able to clap and identify Ti-ti patterns.

### Procedures:

*Opening song:* "Teddy Bear" Students tap the beat on their shoulders while singing (Practice keeping a steady beat; prepare Ti-ti)

*Tonal or rhythmic patterns:* Teacher shows the students flashcards which display SM patterns and sings them while pointing to the cards. Students sing them and use hand signals. (Practice reading SM)

*Known song:* "See Saw" Review the song. Have students get in a circle and march to the beat around the room. Explain that this is called a stepping song because we can step to the beat. Show beats on the board with hearts. (Prepare SML; prepare Ti-ti)

*New song:* "Star Light, Star Bright" Teach by rote. Talk about stars and constellations in the sky at night. Show pictures. Sing, again. This is also a stepping song Ask student to show beats on the board with hearts. (Prepare SML; prepare Ti-ti)

*Content focus:* "Cuckoo" Put SM pattern on board that matches "Cuckoo." Have students read the pattern and ask if it sounds like a song we have learned before. Add hand signs. Gradually erase the pattern and have students sing while doing hand signs. (SM at practice reading familiar level)

*Recording:* "Bug Music" from *Music for Movement and Stories* (MusikGarten) Students move creatively to the music. (Practice creative movement)

*Closing game or song:* Play pass the Ta to your left/right. Students sit in a circle. The teacher plays a Ta rhythm on the drum, and a student plays it back on another smaller drum while saying the syllables. This student creates a Ta rhythm without saying Ta, and another student plays and says it. This continues around the room. (Ta at the verbal presentation level)

**Materials needed:**

Flashcards with SM pattern to show students

Pictures of constellations

Marker

Eraser

Drum for teacher

Drum for students to pass around

Recording of “Bug Music”

## Lesson Plan Eleven: Grade One

Content: Prepare SML; prepare Ti-ti; SM at symbolic presentation level; SM at practice reading familiar level; prepare triple meter; Ta at symbolic level; Ta at practice reading level

Date: Month four/ Week two/ Lesson one

### Objectives:

*Past:* The students will be able to sing using SM syllables at the verbal level of understanding. Students will be able to speak using Ta at the verbal level of understanding.

*Present:* The students will be able to read familiar SM patterns at the practice reading level. Students will be able to identify and read Ta at the practice reading level. Students will be able to respond to musical cues with slightly structured movement.

*Future:* The students will be able to identify and say rhythmic patterns containing Ti-ti. Students will be able to identify triple meter by associating it with skipping songs. Students will be able to identify SML at the verbal presentation level)

### Procedures:

*Opening song:* "Star Light, Star Bright" Review the song and the information learned about stars. Remind the students that this is a stepping song. Have the students show how many beats there are by holding up the corresponding number of fingers. Place hearts on the board to show the beats. (Prepare SML; Prepare Ti-ti)

*Tonal or rhythmic patterns:* Play "Name that tune" The teacher shows the students flashcards that have SM patterns from known songs. The students look at the cards and sing the pattern using mnemonic syllables. They try to identify the songs. (SM at practice reading familiar level)

*Known song:* "Rain, Rain Go Away" Review the song. The teacher assists the students in developing a story that might be happening during the song. Write key words on the board. Help students arrange words into ostinato patterns, using Ta and Ti-ti patterns. Explain what an ostinato is. Some students say ostinato, while others sing the song or act out the story. (Prepare Ti-ti)

*New song:* "Oliver Twist" Teach song by rote. Point out that some songs are stepping songs and some are skipping. This song is a skipping song. Have students skip as they sing. (Prepare triple meter)

*Content focus:* The teacher claps Ta rhythms, and the students tap them back on any body part while saying Ta. Teacher explains that we write Ta with a straight line and demonstrates. Teacher draws Ta patterns, and the students read them back. (Ta at symbolic level of presentation; Ta at practice reading level)

*Recording:* “Háry János Suite: Viennese Musical Clock” (Zoltán Kodály) Students will be taught the movements for the song and will be able to respond to musical cues. (Practice movement)

*Closing game or song:* “Bell Horses” Review the song. The students sing and pat the beat. Have the students hold up their fingers to show how many beats there are. Have a student place the hearts on the board to show the beat. (Prepare SML; Prepare Ti-ti)

**Materials needed:**

Pictures of constellations

Flashcards with SM patterns to show students

Marker

Eraser

Laminated hearts to show the beat

Tape

Recording of “Háry János Suite: Viennese Musical Clock”



## Lesson Plan Twelve: Grade One

Content: Prepare Ti-ti; prepare SML; Ta at reading unfamiliar level; prepare triple meter; SM at unfamiliar reading level

Date: Month four/ Week two/ Lesson two

### Objectives:

*Past:* The students will be able to speak Ta at the verbal presentation level and the familiar reading level. Students will be able to sing SM at the verbal presentation level and the familiar reading level.

*Present:* The students will be able to speak Ta at the unfamiliar reading level. Students will be able to sing SM at the unfamiliar reading level.

*Future:* The students will be able to speak using Ti-ti at the verbal presentation level. Students will be able to sing SML at the verbal presentation level. Students will be able to identify the triple meter by corresponding it with skipping songs.

### Procedures:

*Opening song:* Get suggestions from the class on a favorite song learned in music class. The teacher chooses one of these that will help prepare Ti-ti or SML. All the students will then sing the song, while patting the beats. A student places hearts on the board to show the number of beats. (Prepare Ti-ti or SML)

*Tonal or rhythmic patterns:* The teacher shows the students flashcards with Ta patterns, sets the tempo, and get the student started. The teacher does not speak the pattern. The students look at the pattern and speak the pattern using mnemonic syllables. (Ta at reading unfamiliar level)

*Known song:* “Oliver Twist” Review the song. Ask the students if this is a stepping or skipping song. Have students sing again while skipping. (Prepare triple meter)

*New song:* “Goodnight” Teach song by rote. The students pat the beat in their lap while singing. Have a student show the beats on the board with hearts. Explain that the song talks about friends visiting. Who else might visit? Sing the song, again, replacing “friends” with the new visitor. (Prepare SML; Prepare Ti-ti)

*Content focus:* The teacher prepares a container with pieces of colored paper that correspond with color-coded flashcards containing SM patterns. Students are divided up into pairs. Each pair draws a piece of paper. The teacher shows the corresponding color card with the SM pattern, and the pair sings the pattern back using SM and hand signals. (SM at unfamiliar reading level)

*Recording:* “Háry János Suite: Viennese Musical Clock” (Zoltán Kodály) Students will be able to participate in slightly structured movement. (Practice structured movement)

*Closing game or song:* “The Counting Song” The teacher writes the SM pattern on the board for this song and points to it while the students sing it using hand signs. Ask if the SM pattern sounds familiar. Sing the song with the text, then on SM with hand sign. (SM at symbolic reading level)

**Materials needed:**

Laminated hearts for showing the beat

Flashcards with Ta patterns

Container

Cut out colored pieces of paper

Color-coded flashcards for game

Recording of “Háry János Suite: Viennese Musical Clock”

## Lesson Plan Thirteen: Grade One

Content: Prepare Ti-ti; prepare triple meter and three eighth note pattern; SML at verbal presentation level; assess SM reading unfamiliar

Date: Month four/ Week three/ Lesson one

### Objectives:

*Past:* The students will be able to sing SML in tune at the preparation level. The students will be able to sing SM at the verbal presentation level. The students will be able to move creatively.

*Present:* The students will be able to sing SML at the verbal presentation level. The students will be able to sing unfamiliar SM patterns.

*Future:* The students will be able to speak Ti-ti at the verbal presentation level. The students will be able to identify triple meter and speak the three eighth note rhythm at the verbal presentation level.

### Procedures:

*Opening song:* "Bye Baby Bunting" Review the song. Have students pat the beat and show the beats on the board using hearts. Say the rhythm of the song using "loo" in sections until the whole song can be spoken on "loo." (Prepare Ti-ti)

*Tonal or rhythmic patterns:* The teacher claps rhythms with Ta and Ti-ti on different parts of the body, and the students repeat on that same body part. The teacher says a rhythm on a neutral syllable, and the students repeat on a neutral syllable. (Prepare Ti-ti)

*Known song:* The teacher claps the rhythmic pattern for "Oliver Twist" and asks the students if this reminds them of any of the songs they have learned. The teacher claps the rhythm for the first phrase, and the students repeat. The teacher claps the second phrase, and the students repeat. Put both phrases together by clapping the rhythm. Put the words with the clapping. Ask if this is a stepping or skipping song. (Prepare triple meter; Prepare three eighth note rhythm)

*New song:* "See Saw, Margery Daw" Teach the song by rote. Ask if it is a stepping or skipping song. Have students skip while singing the song. (Prepare triple meter; Prepare three eighth note rhythm)

*Content focus:* "See Saw" Review this song with the students. Explain that they are now going to try to sing the melody with SM instead of the words, like we have done for some of our other songs. See if this works, and raise your hand if you hear a spot that SM might not work. Sing the song with SM. In the third measure this will not work. Tell the students that we are going to call this note, which is a little higher than S, L. Sing it again with L in the correct place. (SML at verbal presentation level)

*Recording:* “In the Hall of the Mountain King” from the *Peer Gynt Suite* (Edvard Grieg) The students are told the story behind this piece and practice walking and acting like a troll. Teach them the melody with the words and let them sing along with the melody on the recording. (Practice singing in tune; Practice creative movement)

*Closing game or song:* The teacher brings the container with colored paper and the color-coded SM patterns. Students draw a color of paper that corresponds with a card. (Assess SM reading of unfamiliar)

**Materials needed:**

Laminated hearts to show the beats

Container with colored pieces of paper

Color-coded SM cards

Recording for “In the Hall of the Mountain King”

## Lesson Plan Fourteen: Grade One

Content: Ta at reading unfamiliar level; SM at reading level; prepare triple meter; SML at verbal understanding level; prepare Ti-ti-ti; prepare Ti-ti

Date: Month four/ Week three/ Lesson two

### Objectives:

*Past:* The students will be able to speak Ta patterns at the verbal understanding level. Students will be able to sing SML at preparation level.

*Present:* The students will be able to speak Ta patterns at the reading unfamiliar level. Students will be able to sing SM patterns at the reading level. Students will be able to sing SML at verbal understanding level.

*Future:* The students will be able to identify triple meter. Students will be able to speak Ti-ti-ti at verbal understanding level. Students will be able to speak Ti-ti at verbal understanding level.

### Procedures:

*Opening song:* "Star Light, Star Bright" Review song. Have the class pat the rhythm. (Prepare Ti-ti)

*Tonal or rhythmic patterns:* The teacher has written Ta patterns on the board. Each pattern has a letter next to it. Students draw a piece from the Scrabble game with a letter. They say and clap the corresponding Ta pattern. (Ta at reading unfamiliar level)

*Known song:* "Cuckoo" Review the song. The students sing with the words first with hand signs. The teacher points to SM patterns on the board while the students watch and sing. Students sing with SM, and teacher does not point to SM. (SM at reading level)

*New song/rhyme:* "Jack and Jill" nursery rhyme. Teach rhyme in sections by rote. Is this a stepping or a skipping rhyme? Have them skip to the rhyme. (Prepare triple meter)

*Content focus:* "Goodnight" Review the song. Remind the students that they learned L in the last lesson. The teacher sings SML patterns for this song using mnemonic syllables, and students repeat using mnemonic syllables. (SML at verbal understanding level)

*Recording:* Symphony #5, 3<sup>rd</sup> Movement (Ludwig van Beethoven) Have the students pat the first short part of the rhythm. Is this a stepping or skipping song? Teach them the entire repeating rhythm and explain that Beethoven wrote this piece. Show a picture of Beethoven and give some personal information on him. (Prepare triple meter; Prepare three eighth notes)

*Closing game or song:* The students sit in a circle. The teacher speaks a Ta and Ti-ti pattern with neutral syllables and rolls a ball to a student, who repeats the patterns with neutral syllables. This student then rolls the ball to another student. (Ti-ti at preparation level)

**Materials Needed**

Recording for Beethoven's Symphony #5

## Lesson Plan Fifteen: Grade One

Content: Assess Ta at reading unfamiliar; Prepare triple; Prepare Ti-ti-ti; Ti-ti at verbal presentation level; SM at reading unfamiliar; Ta at reading unfamiliar

Date: Month four/ Week four/ Lesson one

### Objectives:

*Past:* The students will be able to speak Ta patterns at the reading familiar level. Students will be able to sing in tune. Students will be able to participate in structured movement.

*Present:* The students will be able to speak and clap Ta rhythms at the unfamiliar reading level. Students will be able to clap and say rhythms with Ti-ti at the verbal presentation level. Students will be able to sing SM at the unfamiliar reading level.

*Future:* The students will be able to identify a song as being in triple meter. The students will be able to speak Ti-ti-ti at the verbal presentation level.

### Procedures:

*Opening song:* "Teddy Bear" Sing the song and have the students add the motions they created earlier. (Practice singing in tune; Practice structured movement)

*Tonal or rhythmic patterns:* The teacher has Ta rhythms on color-coded flashcards. A pair of students draw a color piece of paper and say and clap the corresponding Ta rhythm on a flashcard. (Assess Ta at reading unfamiliar)

*Known song:* "See Saw, Margery Daw" Review the song. Ask if students can tell another song that talks about a see saw. Sing "See Saw." Which of these songs is a skipping song? Which one is a stepping song? (Prepare triple meter; Prepare three eighth note rhythm)

*New song:* "Hickety Tickety" Teach the song by rote. Ask if this is a stepping or skipping song. Have the students sing again while skipping. (Prepare triple meter; Prepare three eighth note rhythm)

*Content focus:* The teacher pats a rhythm and the students repeat it. The students show on their fingers how many beats are in the rhythm, and hearts are placed on the board to show the beats. The students clap again while the teacher points to the hearts. Point out that more than one clap is happening in some beats. Have students clap the rhythm again while pointing. Ask which heart has more than one clap. This heart has two claps. This is called Ti-ti. What are the other claps called? Say the rhythm using Ta and Ti-ti. Have the students repeat with the syllables. (Ti-ti at the verbal presentation level)

*Recording:* Symphony #5. 3<sup>rd</sup> Movement (Ludwig van Beethoven) Have the students pat the first short part of the rhythm and review if this is a stepping or skipping song. Ask questions about

Beethoven. Show a picture, again, of Beethoven and review his personal information. (Prepare triple meter; Prepare three eighth notes)

*Closing game or song:* Tic-tac-toe with SM and Ta. Students are divided up into two teams called SM and Ta. They draw a colored piece of paper that corresponds with a color-coded card containing either SM patterns or Ta patterns. The team discusses the correct answer and claps it. If it is correct, they can place a SM or Ta on the board. The first team with three in a row wins. (SM and Ta at reading unfamiliar level)

**Materials needed:**

Colored pieces of paper in a container

Color-coded Ta rhythms on flashcards

Laminated hearts to show the beats

Marker board

Marker

Color-coded SM patterns on flashcards

Recording for Beethoven's Symphony #5



## Lesson Plan Sixteen: Grade One

Content: SML at verbal level; Ta at reading unfamiliar; SM at reading unfamiliar; Prepare triple meter; Prepare Ti-ti-ti; Ti-ti at verbal presentation level

Date: Month four/ Week four/ Lesson two

### Objectives:

*Past:* The students will be able to speak Ta at the reading familiar level. Students will be able to sing SM at the reading unfamiliar level. Students will be able to sing in tune in the head voice at the practice level. Students will sing loud and soft at the practice level.

*Present:* The students will be able to sing SML at the verbal presentation level. Students will be able to read Ta at the reading unfamiliar level. Students will be able to sing SM at the reading unfamiliar level. Students will be able to speak Ti-ti at the verbal presentation level. Students will be able to do structured movement.

*Future:* The students will be able to identify triple meter. Students will be able to speak Ti-ti-ti at the verbal understanding level.

### Procedures:

*Opening song:* "Bye Lo, Baby, O" Review the song. Have the students sing the song on "loo." Ask them to raise their hand when they hear the new note L. Have them sing the song on SML syllables. (SML at verbal level of understanding)

*Tonal or rhythmic patterns:* The teacher shows flashcards with Ta, and the students clap and say them back. The teacher shows flashcards with SM patterns, and the students sing them back. Have the students try to do them in reverse order. (Ta at reading unfamiliar level; SM at reading unfamiliar level)

*Known song:* "Oliver Twist" Review the song. Ask if it is a stepping or skipping song. Have the students pat the beat in their laps and sing again. Students skip to the beat while singing. (Prepare triple meter; Prepare three eighth note rhythm)

*New song:* "Lucy Locket" Teach the song by rote. Have the students pat the beat in their lap and sing the first phrase. Ask if anyone heard Ti-ti. Say the rhythm with Ta and Ti-ti. Continue with the whole song in this manner. (Ti-ti at the verbal presentation level)

*Content focus:* The teacher speaks rhythmic patterns containing Ta and Ti-ti, and the students repeat using Ta and Ti-ti. Have the students clap the rhythm while speaking it. (Ti-ti at verbal presentation level)

*Recording:* "Trepak" from *The Nutcracker* (Peter Ilich Tchaikovsky) Have the students pair up, teach them the "painting/painter" movements for this piece. (Present structured movement)

*Closing game or song: "The Closet Key"* Review the song and remind students to sing to the head voice, even if singing louder. Play the game. (Practice singing in tune; Practice singing in the head voice; Practice singing loud and soft)

**Materials needed:**

Flashcards with Ta rhythm

Key

Recording for *The Nutcracker*

## Appendix C: Lesson Plan Songs in Alphabetical Order

## BELL HORSES

Bell hor - ses, bell hor - ses, what's the time of day?  
One o' - clock, two o' - clock, time to a - way.

The image shows two staves of musical notation in 2/4 time. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The notes are simple, with some beamed eighth notes and quarter notes. The lyrics are written below the notes.

(Choksy, 1999, p. 192)

## BOBBY SHAFTOE

Bob - by Shaf - toe's gone to sea, Sil - ver buck - les on his knee,  
He'll come back and mar - ry me, Bon - ny Bob - by Shaf - toe.

The image shows two staves of musical notation in 2/4 time. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The notes are simple, with some beamed eighth notes and quarter notes. The lyrics are written below the notes.

(Choksy, 1999, p. 195)

## BUTTON, YOU MUST WANDER

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

But - ton, you must wan - der ever - y - where,

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

But - ton, you must wan - der ever - y - where.

The image shows four staves of musical notation in 2/4 time. Each staff has a treble clef and a key signature of one flat. The lyrics are written below the notes. The first staff ends with a double bar line. The second staff ends with a double bar line and a repeat sign. The third staff ends with a double bar line. The fourth staff ends with a double bar line.

(Choksy, 1999, p. 206)

## BYE BABY BUNTING

Bye ba - by bunt - ing Dad - dy's gone a - hunt - ing to

Catch a lit - tle rab - bit skin to wrap the ba - by bunt - ing in.

The image shows two staves of musical notation in 2/4 time. Each staff has a treble clef and a key signature of one flat. The lyrics are written below the notes. The first staff ends with a double bar line. The second staff ends with a double bar line.

(Choksy, 1999, p. 191)

## BYE, LO BABY, O

Musical notation for the song 'BYE, LO BABY, O'. The notation is on a single staff in treble clef with a 2/4 time signature. The melody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics are written below the notes.

Bye, lo Ba-by, O, Off to dream-land you must go.

(Choksy, 1999, p. 192)

## CLAP YOUR HANDS

Musical notation for the song 'CLAP YOUR HANDS'. The notation is on a single staff in treble clef with a 2/4 time signature. The melody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics are written below the notes.

Clap, clap, clap your hands. Clap your hands to - geth - er.  
Stamp, stamp, stamp your feet. Stamp your feet to - geth - er.

(Choksy, 1999, p. 192)

## CUCKOO

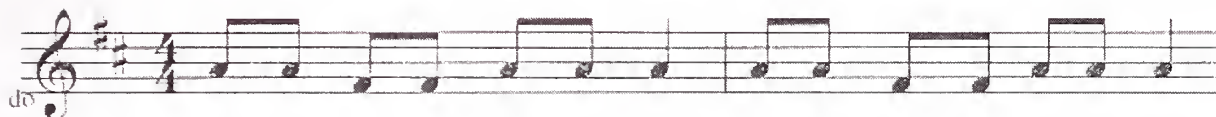
Musical notation for the song 'CUCKOO'. The notation is on a single staff in treble clef with a 2/4 time signature. The melody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics are written below the notes.

Cuck - oo. where are you? Cuck - oo. where are you?

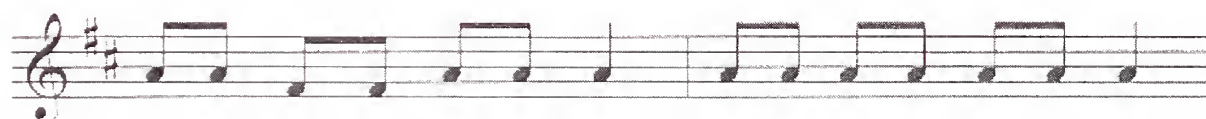
(Choksy, 1999, p. 190)

# Engine, Engine Number Nine

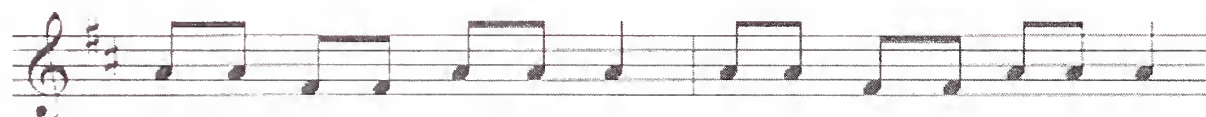
Train Song



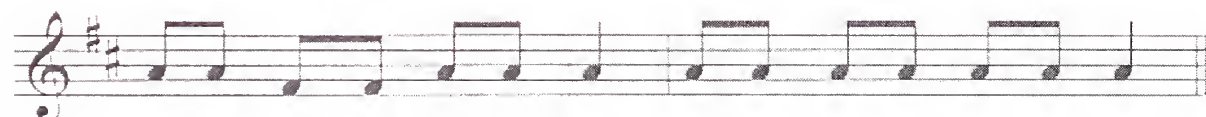
En-gine, en-gine num-ber nine, go-ing down Chi-ca-go line.



If the train goes off the track, will I get my mon-ey back?



En-gine, en-gine num-ber nine, go-ing down Chi-ca-go line.



If the train goes off the track, I won't get my mon-ey back.

(Rann, 2005, p. 18)

## GOODNIGHT



Good-night, Sleep tight. Friends will come to - mor-row night.

(Choksy, 1999, p. 191)

### Hey, Betty Martin

Hey, Bet-ty Mar - tin, tip - toe, tip - toe; hey, Bet-ty Mar - tin, tip - toe fine;  
Hey, Bet-ty Mar - tin, tip - toe, tip - toe; hey, Bet-ty Mar - tin, please be mine.

The image shows two staves of musical notation in G major (one sharp) and 4/4 time. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are written below the notes.

(Choksy, et al., 2001, p. 176)

### HICKETY TICKETY

Hick - e - ty Tick - e - ty Bum - ble Bee.  
Can you sing your name to me?

The image shows two staves of musical notation in G major (one sharp) and 4/4 time. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are written below the notes.

(Choksy, 1999, p. 196)



## Jack and Jill Nursery Rhyme

Jack and Jill went up the hill  
 To fetch a pail of water.  
 Jack fell down and broke his crown,  
 And Jill came tumbling after.

Up Jack got  
 And home did trot  
 As fast as he could caper  
 Went to bed and plastered his head  
 With vinegar and brown paper.

So Jack and Jill went up the hill  
 To fetch the pail of water,  
 And took it home to Mother dear,  
 Who thanked her son and daughter.

(Music With Ease, 2007)

## Johnny Works with One Hammer

2  
4

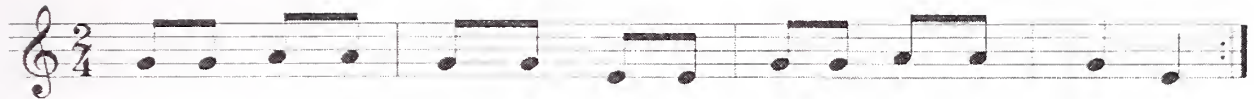
John-ny works with one ham-mer, one ham-mer, one ham-mer.  
 (two) (two) (two)

John-ny works with one ham-mer, then he works with two.\*  
 (two) (three)

\* Substitute "three", "four", and "five" for the next four verses.

(Daniel, 1981, p. 29)

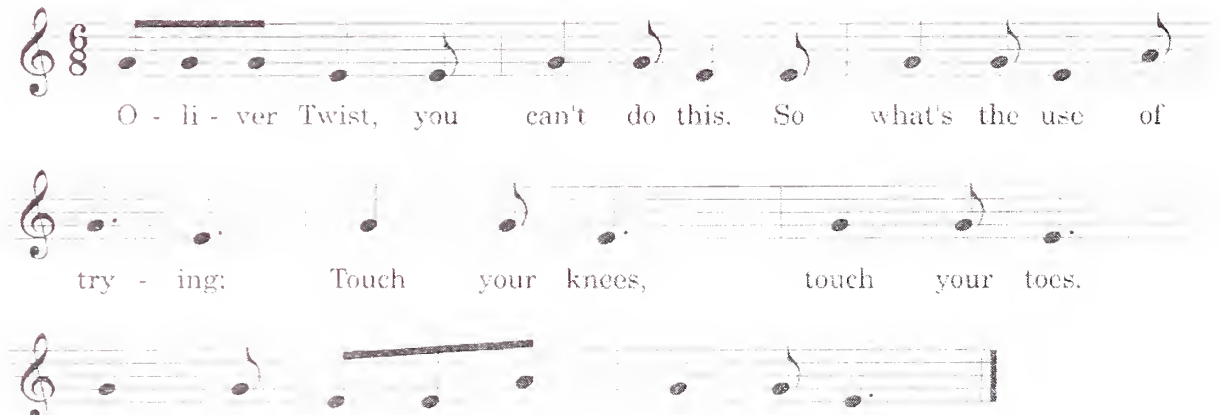
## LUCY LOCKET



Lu - cy Lock - et lost her pock - et, Kit - ty Fish - er found it,  
Not a pen - ny was there in it. on - ly rib - bon round it.

(Choksy, 1999, p. 190)


## OLIVER TWIST



O - li - ver Twist, you can't do this. So what's the use of  
try - ing: Touch your knees, touch your toes.  
Clap your hands and a - round you go!

(Choksy, 1999, p. 196)

## RAIN, RAIN



Rain. Rain, go a - way; Come a - gain some oth - er day;  
Sun - shine's here to stay, Now we can go out to play.

(Choksy, 1999, p. 191)

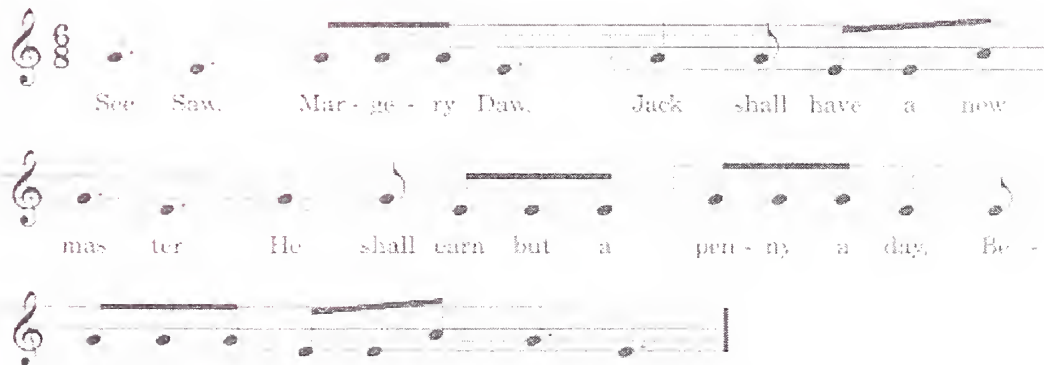
## SEE SAW



See Saw, up and down, In the air and on the ground

(Choksy, 1999, p. 191)

## SEE SAW, MARGERY DAW



See Saw, Mar - ge - ry Daw, Jack shall have a new  
mas - ter He shall earn but a pen - ny a day, Be -  
cause he can't work an y fast ter.

(Choksy, 1999, p. 195)

## SNAIL, SNAIL



Snail, snail, snail, snail, go a-round and round and round.

(Choksy, 1999, p. 193)

## STAR LIGHT, STAR BRIGHT



Star - light star bright First star I see to - night,  
Wish I may. Wish I might. Have the wish I wish to - night.

(Choksy, 1999, p. 192)

# TEDDY BEAR

Ted - dy Bear, Ted - dy Bear, turn a - round,  
Ted - dy Bear, Ted - dy Bear, touch the ground,  
Ted - dy Bear, Ted - dy Bear, touch your shoe,  
Ted - dy Bear, Ted - dy Bear, Now skid - do!

(Choksy, 1999, p. 198)

# The Closet Key

Traditional



I have lost the clos - et key



in my la - dy's gar - den.



Help me find the clos - et key



in my la - dy's gar - den.

(Ramm, 2005, p. 16)

## THE COUNTING SONG

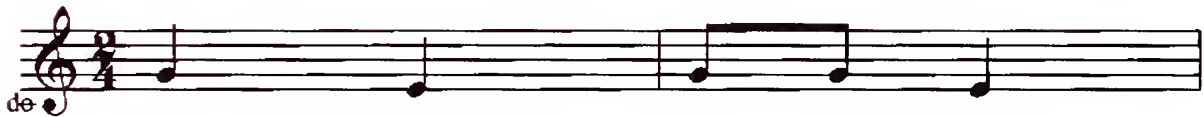


One, two tie my shoe; Three, four, shut the door;  
Five, six, pick up sticks; Seven, eight, lay them straight;  
Nine, ten, big fat hen; 'Leven, twelve, dig and delve.

(Choksy, 1999, p. 190)

## Tick Tock

Traditional



de  
Tick tock, tick a tock.



Lis - ten now and hear the clock.

(Rann, 2005, p. 14)

## Appendix D: Comparison of Kodály Program and *Conversational Solfege*



## Comparison of the Kodály Program and *Conversational Solfege*

	<b>Kodály</b>	<i>Conversational Solfege</i>
<b>Goal</b>	Musical literacy	Musical literacy
<b>Solfege: Movable do</b>	Begin with SM	Begin with DRM
<b>Rhythm Syllables</b>	Chevé's system	Froseth and Gordon's system
<b>Meters</b>	Begin with duple	Begin with duple and triple
<b>Musical Material</b>	Folk songs of one's own country, folk songs of other countries, classical music, and well composed music	Folk songs of one's own country, folk songs of other countries, classical music, and well composed music
<b>Sequenced Steps used in Instruction</b>	<p style="text-align: center;">Three Primary Steps:</p> <ol style="list-style-type: none"> <li>1. Preparation <ul style="list-style-type: none"> <li>• Experience</li> <li>• Creativity/Improvisation</li> </ul> </li> <li>2. Presentation (Make conscious) <ul style="list-style-type: none"> <li>• Verbal then symbolic</li> <li>• Practice listening with familiar then unfamiliar material</li> <li>• Creativity/Improvisation</li> </ul> </li> <li>3. Practice (Reinforce) <ul style="list-style-type: none"> <li>• Practice reading and writing with familiar then unfamiliar material</li> <li>• Creativity/Improvisation</li> </ul> </li> </ol>	<p style="text-align: center;">Twelve Steps:</p> <ol style="list-style-type: none"> <li>1. Readiness rote</li> <li>2. Conversational solfege rote</li> <li>3. Conversational solfege, decode familiar</li> <li>4. Conversational solfege, decode unfamiliar</li> <li>5. Conversational solfege, create</li> <li>6. Reading rote</li> <li>7. Reading decode familiar</li> <li>8. Reading, decode unfamiliar</li> <li>9. Writing, rote</li> <li>10. Writing, decode familiar</li> <li>11. Writing, decode unfamiliar</li> <li>12. Writing, create</li> </ol>
<b>Preparing Lessons</b>	Include past, present, and future	Include past, present, and future
<b>Origination</b>	Hungary	United States

## Appendix E: Melodic and Rhythmic Sequence

## Melodic Sequence

Kodály Method		Conversational Solfege
So, Mi		Do, Re, Mi
La		So
Do		La
Re		Fa
Low La		Low La
High Do		Low Ti
Low So		High Do
Fa		High Ti
Ti		Si
Fi		Fi
Te		Te
Si		Di and Ri
Di and Ri		

(Szónyi, 1973)

(Feierabend, 2001)

## Rhythmic Sequence

<b>Kodály Method</b>		<i>Conversational Solfege</i>
Quarter note		2/4 time
Two eighth notes		Quarter note/two eighth notes
Quarter rest		6/8 time
2/4 time		Dotted quarter note/three eighth notes
Half note		Quarter note/eighth note (6/8)
Half rest		Quarter rest (2/4)
Whole note		Half note (2/4)
Whole rest		Dotted quarter rest (6/8)
4/4 and 3/4 time		Dotted half note (6/8)
Dotted half note		Eighth note/quarter note (6/8)
Eighth note/quarter note/eighth note		Eighth note upbeat (2/4)
Eighth rest		Eighth note upbeat (6/8)
Eighth note/dotted quarter note		Eighth rest (2/4)
Dotted quarter note/eighth note		Eighth rest (6/8)
Four sixteenth notes		Two sixteenth notes (2/4)
Eighth note/two sixteenth notes		Two sixteenth notes (6/8)
Two sixteenth notes/eighth note		Dotted quarter note/eighth note (2/4)
Changing meters		Eighth note/dotted quarter note (2/4)
Triplet		Eighth note/quarter note/eighth note (2/4)
Dotted eighth note/sixteenth note		Sixteenth note/eighth note/sixteenth note (2/4)
Sixteenth note/dotted eighth		Dotted eighth note/sixteenth note (2/4)
2/8 time, 4/8 time, 3/8 time, and 6/8 time (in that order)		Dotted eighth note/sixteenth note/eighth note (6/8)
2/2 time		Sixteenth note/dotted eighth (2/4)
9/8 time and 12/8 time		Sixteenth note/dotted eighth note/eighth note (6/8)
		Triplet

(Choksy, 1974)

(Feierabend, 2001)

## Appendix F: Rhythm Duration Syllables

## Examples of Rhythm Duration Syllables Used in the Kodály Method

Developed Originally by Jacques Chev  (Choksy, 1981, p. 190)

Notes	Rhythmic Syllable
Quarter Note	Ta
Two Eighth Notes	Ti-ti
Half Note	Ta-
Dotted Half Note	Ta--
Whole Note	Ta---
Dotted Quarter Note/Eighth Note	Ta-i-ti
Eighth Note/Dotted Quarter Note	Ti-ta-i
Triplet	Tri-o-la
Four Sixteenth Notes	Ti-ri-ti-ri
Eighth Note/Two Sixteenth Notes	Ti-ti-ri
Two Sixteenth Notes/Eighth Note	Ti-ri-ti
Eighth Note/Quarter Note/Eighth Note	Syn-co-pa
Dotted Eighth Note/Sixteenth Note	Tim-ri
Sixteenth Note/Dotted Eighth Note	Ti-rim

## Examples of Rhythm Duration Syllables Used in *Conversational Solfege*

Developed Originally by Froseth and Gordon (Feierabend, 2001, p. 277-282)

<b>Notes: in 2/4 or 4/4 Time</b>	<b>Rhythmic Syllable</b>
Two Eighth Notes/Quarter Note	Du-de Du
Quarter Note/Quarter Rest	Du
Quarter Note Tied to a Quarter Note	Du--- (for length of beats)
Half Note	Du
Four Sixteenth Notes/Quarter Note	Du-tuh-de-tuh Du
Two Sixteenth Notes/Eighth Note/Quarter Note	Du-tuh-de- De
Eighth Note/Two Sixteenth Notes/Quarter Note	Du--de-tuh Du
Eighth Note/Quarter Note/Eighth Note	Du-de--de
Dotted Eighth Note/Sixteenth Note/Quarter Note	Du---tuh Du
<b>Notes: in 3/8, 6/8, 9/8, 12/8 Time</b>	<b>Rhythmic Syllable</b>
Three Eighth Notes/Dotted Quarter Note	Du-da-di Du
Quarter Note/Eighth Note/Dotted Quarter Note	Du--di Du
Dotted Quarter Note/Dotted Quarter Rest	Du---
Dotted Half note	Du---
Six Sixteenth Notes/Dotted Quarter Note	Du-tuh-da-tuh-di-tuh Du
Eighth Note/Two Sixteenth Notes/Eight Note	Du--da-tuh-di
Dotted Eighth Note/Sixteenth Note/Eighth Note	Du--tuh-di
Two Eighth Notes/Two Sixteenth Notes/ Dotted Quarter Note	Du-da-di-tuh Du
Dotted Eighth Note Tied to a Dotted Eighth Note	Du--

**Examples of Rhythm Duration Syllables Developed Originally by Chevé  
and Adapted for North American Music Programs**

(Choksy et al., 2001, p. 88)

Notes	Rhythmic Syllable
Quarter Note	Ta
Two Eighth Notes	Ti-ti
Four Sixteenth Notes	Ti-ka-ti-ka
Eighth Note/Two Sixteenth Notes	Ti-tika
Two Sixteenth Notes/Eighth Note	Tika-ti
Quarter Note/Eighth Note/Quarter Note	Syn-co-pa
Dotted Quarter Note/Eighth Note	Tam-ti
Eighth Note/Dotted Quarter Note	Ti-tam
Triplet	Tri-o-la
Half Note	Too---
Dotted Half Note	Toom---
Whole Note	Toe---



**Appendix G: Feierabend's "Letter to Elementary School Principal"**

Dear Principal,

As the new school year gets underway, I write to ask that you continue to support your elementary general music teacher's efforts to provide all students with the finest possible musical experiences.

The typical general music teacher meets each music class just twice a week for thirty minutes during a thirty-six week school year. Annual general music class time totals thirty six hours-a mere day and a half of musical influence! Though often challenged to provide services for other teachers and to meet ongoing expectations of the administration and community, your general music specialist gives first priority to the musical growth and development of every student.

Many children study music for the last time during the elementary grades. All can become proficient music makers who sing comfortably and in tune, move comfortably in response to music, and are sensitive to the expressive qualities in music. In addition, National Music Standards recommend that all children become musically literate. All should learn to play instruments, improvise and compose music, effectively evaluate music and musical performances, and understand relationships between music, the other arts, and disciplines outside the arts. These challenges are met with enthusiasm by your general music teacher, who is well equipped to enable his/her students to musically succeed.

With your support, the music teacher will use limited class time wisely so that children can share the rich gift of music and become their musical best. Every minute counts. In some communities, however, the elementary music teacher is expected to prepare and present musical shows. Though shows may be attractive and offer public relations values, the cost in time is very high. To "look good" during performance, children must rehearse a few show songs for many weeks. Too often, the "show experience" focuses on music of doubtful quality. Show songs tend to encourage a projected voice style of singing that can be harmful to the child's developing voice. Shows eat up valuable teaching time that could be used to learn more expressive music and to offer the broader range of musical opportunities that all students should experience.

Not long ago we were a society of music makers. Families and communities shared and performed a repertoire of traditional songs and dances. Influenced by modern technology, we have become a society of music consumers. Implicit in the elementary school "show" is the consumer attitude: music education-a place where children create entertaining products to be consumed by parents and other members of the community. Your general music teacher would like to help students build competencies that will allow them to integrate music into their lives so that they may become more than just the next generation of consumers.

Your general music teacher is preparing lifelong musical skills for a generation of citizens who will be moved by quality music literature. They will feel comfortable when singing lullabies to their children, when singing during worship, or when dancing at a wedding. Rich musical processes are in jeopardy when the general music teacher must rob time from the music curriculum to present music products such as "shows."

Public relations values can be found in other options than a show. These options showcase the musical growth and development of the students in your school. One of the best public relations tools is to invite parents into music classes one or two weeks each year. The parents sit with the students and participate in all music activities. Realizing what the students are able to accomplish by attempting the activity themselves develops a powerful appreciation of their child's music education.

A May Day Festival, held during the school day or after school, is another activity that grows naturally out of general music class activities. Songs and dances of good quality, taken from

historic and/or traditional sources, offer a rich learning experience and make a delightful presentation that does not take weeks to refine. After students in each grade perform the songs and singing dances they have learned as part of their music curriculum, the oldest class might perform a traditional Maypole dance. Music making for each other creates a rare but desirable sense of community—far more valuable to children than performing for a mainly adult audience. Younger grades watch and anticipate learning the songs and dances the older grades perform; older grades revisit songs and dances learned in previous years as they watch the younger children. The May Day Festival is best when presented outdoors, where parents can bring blankets and sit with their children. Parents will likely be impressed or even amazed by these songs and intricate dances accompanied by songs. Requests for cutesy show songs and routines may even disappear, along with the annual show.

*Singing is the instinctive language of the child, and the younger he is the more he requires movement to go with it the organic connection between music and physical movement is expressed in singing games. These, particularly in the open air, have been one of the principle joys of childhood. (Zoltan Kodaly, Singing Games, 1937)*

Another option is an annual "Family Folk Dance Evening." Children bring their parents to school, where they are taught folk dances that the children have learned in general music classes. This multigenerational experience builds appreciation of the process of music making. There are no consumers, there is no audience. There are only music makers—all of them involved in the sharing of a wonderful but rare community spirit.

Events such as "Winter Solstice," with seasonal songs and dances, or a "Harvest Festival," with barn dances and traditional songs, are also excellent ways to demonstrate students' musical growth and development. Both events use activities that grow naturally out of our cultural heritage and are central to the general music curriculum. The elementary school musical show *product* has little meaning in the students' future life or the larger musical world, but the *process* of learning traditional songs and dances prepares students for lifelong successful music making.

As one of the few teachers who instructs all of the children in your school, the music teacher observes students' growth and development throughout their elementary years. Because of this fortunate situation, the general music teacher can create and monitor a curriculum that will produce remarkable musical growth during the time available. With your support, the music teacher can spend each year's day and half of class time in ways that encourage broad and lasting musical accomplishments.

In closing, I wish to thank you in advance for helping to educate the community and other teachers about the real goals of the general music program. With your help we can hope for a more musical tomorrow.

Sincerely,

John M. Feierabend, President  
Organization of American Kodaly Educators

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