



KODÁLY

in the

Third Grade

Classroom

DEVELOPING THE CREATIVE BRAIN
IN THE 21ST CENTURY



Micheál Houlahan & Philip Tacka

LESSON
PLANS
INCLUDED

Kodály in the Third Grade Classroom

Kodály Today Handbook Series

Micheál Houlahan and Philip Tacka

Kodály Today: A Cognitive Approach to Elementary Music Education, second edition

Kodály in the Kindergarten Classroom: Developing the Creative Brain in the 21st Century

Kodály in the First Grade Classroom: Developing the Creative Brain in the 21st Century

Kodály in the Second Grade Classroom: Developing the Creative Brain in the 21st Century

Kodály in the Third Grade Classroom: Developing the Creative Brain in the 21st Century

Kodály in the Fourth Grade Classroom: Developing the Creative Brain in the 21st Century

Kodály in the Fifth Grade Classroom: Developing the Creative Brain in the 21st Century

Kodály in the Third Grade Classroom

Micheál Houlahan

Philip Tacka

OXFORD

UNIVERSITY PRESS

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide.

Oxford New York
Auckland Cape Town Dar es Salaam Hong Kong Karachi
Kuala Lumpur Madrid Melbourne Mexico City Nairobi
New Delhi Shanghai Taipei Toronto

With offices in
Argentina Austria Brazil Chile Czech Republic France Greece
Guatemala Hungary Italy Japan Poland Portugal Singapore
South Korea Switzerland Thailand Turkey Ukraine Vietnam

Oxford is a registered trademark of Oxford University Press
in the UK and certain other countries.

Published in the United States of America by
Oxford University Press
198 Madison Avenue, New York, NY 10016

© Oxford University Press 2015

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, by license, or under terms agreed with the appropriate reproduction rights organization. Inquiries concerning reproduction outside the scope of the above should be sent to the Rights Department, Oxford University Press, at the address above.

You must not circulate this work in any other form
and you must impose this same condition on any acquirer.

Library of Congress Cataloging-in-Publication Data
Houlahan, Micheál, author.

Kodály in the third grade classroom / by Micheál Houlahan and Philip Tacka.
pages cm. — (Kodály today handbook series)
Includes bibliographical references and index.

ISBN 978-0-19-023580-2 (alk. paper); 978-0-19-024850-5 (hardback)

1. School music—Instruction and study. 2. Kodály, Zoltán, 1882–1967. 3. Third grade (Education)—Curricula—United States. I. Tacka, Philip, author. II. Title.

MT1.H8374 2015

372.87'049—dc23

2014032962

9 8 7 6 5 4 3 2 1

Printed in the United States of America
on acid-free paper

We are the music-makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

Ode, by Arthur O'Shaughnessy

[. . .] eratque tam turpe Musicam nescire quam litteras
from *De Musica*, by Isidorus Hispalensis

“Legyen A Zene Mindenkié” [Music should belong to everyone]

Zoltán Kodály

Contents

Acknowledgments	•	ix
Introduction	•	xi
1 Framing a Curriculum Based on the Kodály Concept	•	1
The Kodály Concept	•	1
Multiple Dimensions of Music	•	2
Grade 3 Music Curriculum	•	4
Prompt Questions for Constructing a Music Curriculum	•	8
Lesson Planning	•	10
Key Components of Lesson Plan Design	•	11
2 Developing a Music Repertoire: Students as Stewards of Their Cultural and Musical Heritage	•	17
Selecting Repertoire	•	17
Grade 3 Song Lists	•	18
Lesson Planning	•	45
3 Teaching Strategies	•	57
Eighth Note Followed by Two Sixteenth Notes	•	57
<i>low la</i>	•	64
Two Sixteenth Notes Followed by an Eighth Note	•	70
<i>low so</i>	•	75
Internal Upbeat	•	82
<i>high do</i>	•	86
External Upbeat	•	93
Developing a Lesson Plan Design Based on the Teaching Strategies	•	97
4 Students as Performers: Developing Music Skills and Creative Expression	•	113
Tuneful Singing Skills	•	113
Reading Skills	•	117
Inner-Hearing Skills	•	124
Writing Skills	•	125
Improvisation Skills	•	127
Musical Memory	•	130
Understanding Form	•	132
Part-Work Skills	•	134
Instrumental Performance Skills	•	145
Creative Movement Skills	•	147
Listening Examples Connected to Grade 3 Concepts and Elements	•	151
Lesson Planning	•	153

5 Unit Plans and Lesson Plans	• 160
Transitions in Lesson Plans	• 161
General Points for Planning Lessons	• 167
Evaluating a Lesson	• 168
Unit Plans	• 168
Unit 1: Grade 2 Review	• 169
Unit 2: Teaching Eighth Note Followed by Two Sixteenth Notes	• 182
Unit 3: Teaching <i>low la</i>	• 195
Unit 4: Teaching Two Sixteenth Notes Followed by an Eighth Note	• 207
Unit 5: Teaching <i>low so</i>	• 219
Unit 6: Teaching Internal Upbeat	• 231
Unit 7: Teaching <i>high do</i>	• 243
Unit 8: Teaching External Upbeat	• 255
6 Assessment and Evaluation	• 267
Grade 3 Assessments	• 267
Notes	• 289
Index	• 291

Acknowledgments

We owe a debt of gratitude to the many individuals who inspired, encouraged, and helped us along the way. Both of us were fortunate enough to study at the Franz Liszt Academy/Kodály Pedagogical Institute in Hungary and at the Kodály Center of America with world-renowned Kodály experts, many of whom were Kodály's pupils and colleagues, who shared their knowledge with us over many years. Among them were Erzsébet Hegyi, Ildikó Herboly-Kocsár, Lilla Gábor, Katalin Komlós, Katalin Forrai, Mihály Ittész, Klára Kokas, Klára Nemes, Eva Vendrai, Helga Szabó, Laszlo Eősze, Peter Erdei, and Katalin Kiss. We are especially indebted to Katalin Forrai for her support and encouragement for the research contained in this publication. Our research is grounded in their many valuable insights and research.

Special thanks are due to these individuals for critically reading portions of the manuscript, field-testing lesson plans, and insightful suggestions regarding this approach to instruction and learning: Nick Holland, lower school music teacher at St. Paul's School in Baltimore, Maryland; Lauren Bain, elementary music specialist in the Northeast School District of San Antonio, Texas; Georgia Katsourides, music specialist in the Lancaster City School District, Pennsylvania; Meredith Riggs and Loren Tarnow, music specialists at Bernice Hart College Prep and Brentwood Elementary School; and Vivian Ferchill, retired music specialist from Round Rock, Texas.

Special acknowledgment must be made to Patty Moreno, director of the Kodály Certification Program at Texas State University, San Marcos, for her support and continued encouragement of this project. We would also like to thank Holly Kofod and Lisa Roebuck for their comments, which helped us bring this book to completion.

Many of our students in Kodály Certification Programs at Texas State University; Belmont University in Nashville, Tennessee; and the Eastman School of Music in Rochester, New York, have all helped us shape our approach to instruction and learning presented herein. Kristopher Brown, José Pelaez, Rebecca Morgan, Loren Tarnow, and Meredith Riggs deserve special mention. Gratitude is due Jennifer Alfaro for her work on the game directions and Rebecca Seekatz for her work on the accompanying glossary of terms. Our many years working together have not only contributed to the information we present but also served as a continuing source of inspiration in working with the pedagogical processes we have shaped.

Regarding practical matters, we would like to thank our students at Millersville University of Pennsylvania for helping us with initial drafts of the manuscript. Special thanks are due Jamie Duca for her technical and hands-on assistance.

This book would not be so complete in terms of pedagogy and educational content were it not for readings and comments from Blaithín Burns, Kodály instructor at the Blue Coat School. She provided invaluable assistance in the initial design of *Kodály in the Third Grade*

Classroom and field-tested many teaching strategies. Richard Schellhas deserves thanks for his personal patience and understanding as well as words of encouragement and advice throughout the writing of this manuscript.

Research for this publication was supported by a grant from Millersville University, the State System for Higher Education in Pennsylvania. The university's library assistance, technical, administrative, and financial support, and overall encouragement for this project allowed us to bring this volume to completion. We would like to express our gratitude to Gabriella Montoya-Stier and Faith Knowles for their permission to include songs from their collections *El Patio de Mi Casa: Traditional Rhymes, Games and Folk Songs from Mexico* and *Vamos a Cantar*. We are very grateful to Katalin Forrai's children, András Vikár, Tamás Vikár, and Katalin van Vooren Vikár, for permission to use materials from their mother's book, *Music in Preschool*, edited and translated by Jean Sinor, Budapest, Hungary: Kultura, 1995 (original publication 1988).

We wish to thank Suzanne Ryan, Editor-in-Chief of Humanities and Executive Editor of Music at Oxford University Press, for her encouragement and critical guidance. We thank Lisbeth Redfield, assistant editor at Oxford University Press, and Molly Morrison, who oversaw editing and production. Very special thanks are due our copy editor, Thomas Finnegan, for his impeccable scrutiny and thoughtful editorial assistance with our manuscript.

Purpose of Book

The primary purpose of this handbook is to give music teachers a practical guide to teaching third grade music that is aligned with information contained in *Kodály Today* and with national standards in music that promote twenty-first-century music learning. The foundational aspects of this book are a detailed guide for teaching children to sing, move, play instruments, develop music literacy skills, enhance music listening, and promote creativity skills. The hallmark of this teaching pedagogy is that it integrates the development of problem-solving, critical-thinking skills, and collaborative skills into music instruction and learning. The importance of this approach is identified in the National Research Council's July 2012 report, wherein the authors cite these as "21st century skills" or "deeper learning."¹ Our hope is that every teacher will absorb the process of teaching as it is detailed in this publication and blend it with personal creativity, which will ultimately result in a lively and valuable musical experience for students.

We have tried to give elementary music instructors a reference with information and materials about adopting a teaching approach inspired by the Kodály philosophy of music education. This third grade handbook should not be considered a substitute for reading *Kodály Today: A Cognitive Approach to Elementary Music Education*; that volume is a practical and detailed guide for teaching a music curriculum to children in the third grade music classroom that is aligned with national and state content standards for music education. Together, *Kodály Today* and this handbook for third grade offer teachers a step-by-step roadmap for developing students' love of music, musical understandings, and metacognition skills.

Focus discussions and surveys with music teachers reveal their concern regarding the lack of specificity relating to teaching music. Although many teachers have acquired a number of techniques for use in music activities, many are concerned about developing a more holistic approach to teaching music, one that moves beyond activities and toward developmental skill building. Teachers are looking for more direction on how to create an organic curriculum. They are looking for more guidance on how to:

- Select music materials for teaching
- Enhance skills in singing and movement skills that are cognitively and developmentally appropriate
- Build the foundations of music literacy skills
- Promote creativity skills
- Develop improvisation skills
- Teach active music listening lessons
- Implement evaluation and assessment tools

This text addresses these concerns. The ideas reflected here have been field-tested and shaped over a more than a decade of collaborative work with music specialists. The innovative approach of this book, like the collaboration of music teachers with a group of researchers to design the contents of this publication, is truly pioneering.

We spell out teaching procedures that are outlined in *Kodály Today* and demonstrate how they can be used within lesson plans in considerable detail. In this handbook, we refer to chapters in *Kodály Today* that explain in greater detail the relevant techniques adopted in lesson plans. The suggestions given should be used as a point of departure for a teacher's own creativity and personality and need not be taken entirely literally. It is expected that teachers will apply these suggestions in a way that is responsive to the needs, backgrounds, and interests of their own students. The lesson plans and sample curriculums are not meant to be comprehensive, although they are quite detailed. We expect that music instructors will infuse these ideas with their own national, state, regional, and local benchmarks for teaching. We appreciate that teachers must develop their own philosophies for teaching music and their own repertoire of songs, procedures, and processes for teaching musical skills, as well as consider such factors as the frequency of music instruction, the size of the class, the length of the class, and current music abilities of students.

Chapter Summaries

Here are summaries of the chapters in this grade three handbook.

Introduction

Summarizes the third grade handbook with a brief outline of all chapters.

Chapter 1: Framing a Curriculum Based on the Kodály Concept

This chapter presents a sample curriculum summary statement as well as curriculum goals for third grade. The information in this chapter is aligned with Chapter 1 of *Kodály Today* and the accompanying website.

Chapter 2: Developing a Music Repertoire: Students as Stewards of Their Cultural and Musical Heritage

This chapter has a selection of music repertoire for teaching music performance, music literacy skills, improvisation, and composition as well as listening skills. There is also a detailed review summary of how to teach games and dances to children. The content in this chapter is aligned with Chapter 2 of *Kodály Today* and the accompanying website.

Chapter 3: Teaching Strategies

This chapter presents teaching strategies for teaching all music concepts and elements, based on the model of learning presented in Chapter 6 of *Kodály Today* for grade three. More information related to Chapter 3 can be found on a new accompanying website for the second edition of *Kodály Today*. Information in this chapter is aligned with Chapter 6 in *Kodály Today*.

Chapter 4: Students as Performers: Developing Music Skills and Creative Expression

This chapter offers music teachers guidance on how to develop skill areas in third grade. There are lists of music techniques for teaching the music skills of tuneful singing, reading, writing, improvisation, musical memory, understanding of form, part-work activities, instrument performance, inner hearing, creative movement activities linked to games, and music listening. The content in this chapter is aligned with Chapters 3 and 4 of *Kodály Today* and the accompanying website.

Chapter 5: Unit Plans and Lesson Plans

The music curriculum for this grade is divided into units. Each unit focuses on the preparation and presentation for teaching a new concept and element, and practice of a known element. Each unit plan has three sections: the first furnishes a list of repertoire for teaching five music lessons, the second includes a summary of music skill activities to practice, and the third presents five sample lesson plans for teaching the music concepts and skills, and practice of a known concept or element for each unit. Worksheets to accompany unit plans are posted on the accompanying website in Chapter 6, teaching strategies.

More information related to this chapter can be found on a new accompanying website for the second edition of *Kodály Today*. The website will include more than twenty worksheets to be used for practicing reading, writing, and improvisation for music elements related to the handbook for the third grade. Information in this chapter is aligned with Chapter 10 in *Kodály Today*.

Chapter 6: Assessment and Evaluation

This chapter includes detailed assessment rubrics to assess singing, reading, writing, and improvisation for this grade. These rubrics can form the foundation of any kind of assessment that takes place in the music classroom.

Outstanding Features

Timely Publication

In July 2012 the National Research Council challenged teachers to cultivate approaches to teaching that develop “deeper learning.” This third grade handbook supplies music teachers with a model that promotes “twenty-first century skills.”

Transcending All Methods of Teaching Music

The researchers have used the Kodály philosophy as a pedagogical compass for this handbook. The foundation for the approach in this third grade handbook is focused on developing children’s knowledge of repertoire, performance skills (singing, moving, playing instruments), reading and writing of music, listening, and improvisation and composition skills—key components of any music curriculum. Teachers certified in Kodály, Orff, and Dalcroze training piloted this handbook. Any teacher, regardless of personal philosophy and particular pedagogy, can use this handbook.

Writing Style

The writing style of this handbook is accessible; it instantly engages the reader. The text is filled with examples of activities as well as detailed lesson plans that translate a theoretical model for learning and instruction into a practical handbook for teaching music in the third grade music classroom.

Organic Pedagogy

The authors use an organic approach to teaching music that begins with careful selection of repertoire. This repertoire is then used to build students' skills in singing, movement, playing instruments, reading and writing, listening, and improvisation skills. This is accomplished through an "immersion" approach to teaching.

Sequential Pedagogy

The researcher outlines the process for presenting musical concepts and developing music skills. Although several works describing Kodály-based techniques and curriculums exist, few spell out in detail teaching procedures for presenting musical concepts and integrating them with musical skill development. Some educators familiar with Kodály-inspired teaching may already know the teaching ideas presented in this text. However, we have combined these ideas with current research findings in the field of music perception and cognition to develop a model of music instruction and learning that offers teachers a map to follow that will develop their students' musical understanding and metacognition skills. We have worked to present a clear picture of how one develops a third grade music curriculum based on the philosophy of Kodály, the teaching and learning processes needed to execute this curriculum, and assessment tools.

Vertical Alignment of Music Classes

Because of the pedagogy used in this publication, it offers a compelling example of how to achieve vertical alignment in the elementary music curriculum. Like all other subject areas in the elementary curriculum, this handbook develops routines and procedures that are common to music lessons regardless of grade level and teaching philosophy. In this teaching handbook, we delineate the teaching process by including thirty-five lesson plans for third grade for teaching music according to the Kodály philosophy and based on the *Kodály Today* text. This handbook presents a clear picture of how the teaching and learning processes go hand in hand during the music lesson.

New Cognitive Model for Teaching Music

The series presents detailed instructions on how to present music concepts based on a model of learning developed in *Kodály Today*. This model builds on the accepted process of teaching music: prepare, make conscious, reinforce, and assess. The researcher has adopted these phases of learning, but each phase is further broken down into stages that allow sequential teaching of music concepts and elements as well as the means for their

assessment. This model of learning inspires the music curriculum, lesson plans, and assessment rubrics for all the handbooks.

Who Should Read This Book?

This book will appeal to methods instructors, pre-service music teachers, beginning music teachers, and practicing or veteran music teachers, for a number of reasons. This is a book with a solid methodological foundation that focuses on creatively enhancing the learning environment of students. Therefore, it appeals to methods instructors who will use the handbooks over the course of a semester to show the necessary elements of a comprehensive music education. Effective methods instruction includes what to teach, how to teach, and why to teach, and this book addresses all of these areas. Second, pre-service music teachers will gravitate toward the sequencing and lesson planning included in the book, as well as specific resources (songs, books), when practice-teaching during methods courses, field experiences, and student teaching. Third, beginning teachers are often most concerned with long-term planning for each grade level; unit and lesson plans contained in the handbooks will appeal to these teachers. Finally, this book will appeal to practicing and veteran music teachers because it can be used to refresh knowledge of teaching music. The book updates traditional ideas and teaching practices associated with the Kodály concept of music education and makes them accessible, practical, and relevant for today's classrooms.

Kodály in the Third Grade Classroom

Framing a Curriculum Based on the Kodály Concept

This chapter provides teachers with an overview of the Kodály concept as it relates to curriculum development, and it includes a sample of a grade three curriculum. Also included is a lesson plan design that is used throughout this book to create sample lessons reflecting the content of each chapter. Chapter 1 of *Kodály Today* offers teachers a biographical overview of Kodály's life as well as an introduction to the Kodály concept of music education.

The Kodály Concept

Zoltán Kodály's philosophy of music education inspired the development of the Kodály method or the Kodály concept of music education. The Kodály method was actually developed by his students and colleagues. Simply stated, the method is a comprehensive approach to teaching music skills. The composer stressed the need for all music teachers to be excellent musicians and conductors, and to have a knowledge of music repertoire to successfully develop a music program. This section identifies the essential hallmarks of the Kodály method as shaped by Kodály's philosophy of music education.

Singing

Singing is the essence of the Kodály concept, and tuneful singing is the foundation for developing music skills. Generally speaking, singing should be taught before formal instrumental lessons. Singing permits quickly internalizing music and allows students to develop the skill of audiation. Chapter 3 of this handbook offers a comprehensive overview for developing the singing voice in the third grade curriculum.

Repertoire

Everyone needs to know and celebrate his or her cultural heritage. A key component of this cultural heritage is folk music, which includes children's songs and games. These songs and games

include the basic rhythmic and melodic building blocks of music that can be used to make connections to all styles of music. A music curriculum should include these materials:

- Traditional children's songs and games
- Folk songs and games of the American culture
- Folk songs of other cultures
- Art music (music of the masters)
- Pedagogical exercises written by composers
- Recently composed music written by excellent composers

In Chapter 2 of the handbook we lay out a more comprehensive overview of the repertoire that is used in the elementary music curriculum.

Reading and Writing

Musical reading and writing is another essential component of the Kodály method. Practitioners of this method use a variety of musical tools to develop a student's fluency in reading and writing music. These tools are discussed in more detail in Chapter 4 of this book. The teaching tools used include relative solmization, moveable *do* (where the tonic note is *do* in major and *la* in minor), hand signs, and rhythm syllables.

Sequencing

Another vital component of the Kodály concept is the ability for teachers to sequence materials along with presenting concepts and elements to students that are derived primarily from singing repertoire musically. This is an experience-based approach to learning. We present a thorough approach to curricular sequencing for grade three in Chapter 5 of this book.

Multiple Dimensions of Music

Music education, to quote the author Daniel H. Pink, is “fundamental, not ornamental.”¹ Learning music gives students many opportunities to perform music, become stewards of their cultural heritage, develop critical-thinking skills (reading and writing music), be creative human beings, and be informed listeners and audience members. Through these multiple dimensions of their music education, students develop skills that not only will make them more accomplished musicians but will also prepare them for life as citizens of the twenty-first century.

When designing a curriculum based on the Kodály philosophy of music education, we need to develop our students’:

- Performance skills through singing, playing an instrument, and movement
- Knowledge of music repertoire
- Knowledge of critical-thinking skills about music through the development of reading and writing skills
- Ability to improvise music
- Ability to listen to music with understanding

Students as Stewards of Their Cultural Heritage

Students will continue to experience a repertoire of music that includes folk music from a variety of cultures, art music, patriotic music, and recently composed music. This exposure deepens students' understanding of the various styles of music, giving them tools to understand a number of music cultures and styles. The music teacher will give students a historical context for all repertoires being studied. Students will grow to understand how differing types of music share the same “music building blocks” as well as what makes music unique. Understanding a particular music style will equip students to begin to understand how they develop their own creative style. This is an invaluable and unique aspect of music education as it develops students' understanding and knowledge of various cultures.

Students as Performers

On completion of third grade, students should be able to sing tunefully, individually as well as in a group, songs with a nine-note range and simple two-part songs from the staff, stick notation, and hand signs. They will sing while playing games, instruments, and conducting in simple meters. They will perform singing by playing instruments and accompany themselves using melodic and rhythmic ostinatos. Performance includes creative movement through singing, games, and performance on instruments.

Students as Critical Thinkers

Critical thinking is applied in music through reading and writing music to improve literacy skills. Third grade students will sight-read some musical examples in unison and in two parts, and read both rhythmic and melodic notation using learned patterns. They will write known songs using traditional notation, as well as stick notation with melodic patterns containing both steps and skips. Students will learn to inner-hear songs using solfège and rhythm syllables. They will hear and identify both the extended pentatonic scale and the minor pentatonic scale and add to their knowledge of solfège syllables with the notes *la*, *so*, and high *do*¹. Rhythmically, they will hear and understand sixteenth notes, sixteenth-note-and-eighth-note patterns, and internal and external upbeats.

Students as Creative Human Beings

When students learn how to express themselves through improvisation and composition, they learn more about who they are and what they are capable of accomplishing. The act of writing a piece of music that no one else could have written gives a student a chance to use his or her often-stifled creativity. Making good choices in a composition can lead to good choices in life. We believe that it is important for students to develop their own creative skills by manipulating rhythmic or melodic elements in a known composition before they begin to create their own compositions.

Children will creatively engage with music and be given several types of improvisation exercise. These may include individual and class improvisation or composition of movement, singing, and playing on classroom instruments. Additionally they will improvise short rhythmic and melodic patterns to create new versions of repertoire studied.

Students as Informed Listeners

Students in the twenty-first century are surrounded every day by music from a variety of mixed media sources. It is our responsibility as music educators to help our students become critical listeners so that they can identify and understand the purposes of different kinds of music. They need to understand that the music they listen to with their friends (social music) can have a purpose different from music repertoire studied in music classes. Of course, students must ultimately understand that all music can be put into two categories: good or bad. It is our job as educators to train students to differentiate between good and bad music and allow them to make their own choices as to music they listen to. We need to develop a student's ability to listen to a variety of styles of music, and understand the stylistic elements and historical background of this repertoire. It is also important to develop a student's critical-listening skills. But the music repertoire we choose to use in our music curriculum should reflect the processes that literature teachers employ when they select a book to be read in a literature class. Although there can certainly be disagreement as to what constitutes quality repertoire, there is a general consensus as to what makes great literature.

Music education has the ability to affect students fundamentally because music is a holistic discipline, reaching body, mind, and spirit. We move to the music, whether in games, or feeling the beat and rhythm, or as performers. Students are taught tools of analysis as well as tools of creativity, developing parts of their mind and spirit that the traditional academic curriculum does not reach. They gain a rich sense of self-esteem from music education that comes from the experiences of using their own creative talents, of finding their place within a community, and of pure enjoyment of music.

Grade 3 Music Curriculum

Here we present a sample grade three curriculum that is shaped by our understanding of Zoltán Kodály's philosophy of music education. All the sections of the curriculum will be discussed in greater detail in subsequent chapters. Of course we offer only a shell of music curriculum; the demands placed on music teachers differ from one school district to the next. We present a sample grade three curriculum as a starting point for creating engaging music lessons. It is important to remember that, as we read in the *Oxford Handbook of Music Education*, "although disciplined practice is part of the task, a young aspiring musician's spirit can be deadened in the face of a curriculum of tasks to be done and discriminations to be learned in a standardized way, however 'age appropriate' its methods strive to be."² It is likely that the specific music skills in the sample will need to be modified according to the frequency of instruction. The goal of this curriculum is to make available a model for constructing your own curriculum based on the Kodály philosophy of music education and on current successful models of the Kodály method. Once you have an understanding of this philosophy, you will be able to make modifications to suit your own particular teaching situations. Our goal is to show how the major tenets of the Kodály philosophy, and current practices in teaching music using techniques associated with the Kodály method, can shape a music curriculum.

Students as Stewards of Their Music Heritage: Repertoire

We hope to expand song repertoire to add to students' knowledge of folk music, art music, recently composed music, and seasonal music. The students will relate their music performance to history, to society, and to culture (playing games, singing songs from an array of cultures, from the United States and neighboring countries), as well as connect the music to other subjects—reading, writing, language, and math.

Students as Performers: Performance

The curriculum will broaden performance skills:

1. Singing tunefully
 - A. Students sing songs independently and tunefully.
 - B. They increase repertoire by learning thirty to thirty-five new folk songs, games, canons, and simple two-part song arrangements.
 - C. Sing fifteen to twenty songs with solfège and hand signs.
 - D. Learn ten to fifteen songs by sight-singing.
 - E. Use known music symbols and terminology referring to rhythm, melody, timbre, form, tempo, and dynamics (including mezzo piano and mezzo forte) to perform and identify musical sounds presented aurally.
 - F. Sing individually and in groups in call and response, echo singing, game songs, and verse and refrain.
2. Movement
 - A. Students perform circle games with chase element.
 - B. They perform circle games with choosing.
 - C. They perform double circle games in opposing directions.
 - D. They perform partner games with changing directions and changing partners.
 - E. They perform circle games containing simple square dance patterns.
 - F. They perform line dances containing contradance patterns.
 - G. They perform games and dances from various cultures.
 - H. They perform partner clapping and body percussion games.
 - I. They improvise words and movement to known songs.
 - J. They practice tug of war and broad-jumping games.
 - K. They conduct duple simple, compound meter, and simple quadruple meter.
 - L. They explore games, activities, and movement in personal space or general space.
3. Instruments
 - A. Students demonstrate third grade melodic and rhythmic concepts on classroom instruments.
 - B. They accompany classroom singing on classroom instruments.
 - C. They play simple xylophone accompaniments to classroom singing.
4. Part work
 - A. Students sing songs antiphonally.
 - B. They practice singing intervals simultaneously with solfège and hand signs.

- C. They accompany a song with a rhythmic ostinato using combinations of sixteenth notes, eighth note followed by two sixteenth notes, and two sixteenth notes followed by an eighth note in four- and eight-beat rhythm patterns.
 - D. They accompany a song with a melodic ostinato using notes of the extended pentatonic scale.
 - E. They chant simple rhythmic canons derived from the rhythms of familiar songs.
 - F. They sing simple melodic canons derived from the melodic motifs of familiar songs.
 - G. They perform two-part rhythmic exercises based on rhythmic motifs of known songs.
 - H. They perform two-part melodic exercises based on the rhythmic and melodic motifs of known songs.
 - I. They perform simple folk songs in canon.
5. Conducting
- A. Students conduct repertoire in duple simple, compound meter (in two), and quadruple meter.

Students as Critical Thinkers and Problem Solvers: Music Literacy

1. Reading and writing of rhythmic elements
 - A. Students know names and written symbols for combinations of sixteenth notes, eighth note followed by two sixteenth notes, and two sixteenth notes followed by an eighth note, and internal and external upbeats. (Students need to sing repertoire fluently with rhythm syllables before learning the technical names of notes.)
 - B. They read with rhythm syllables as well as counting with numbers.
 - C. They read or write well-known rhythmic patterns with stick notation and traditional rhythmic notation.
 - D. They read a two-part rhythmic exercise.
 - E. They expand reading of rhythmic and melodic patterns from four to eight to sixteen beats.
 - F. They write well-known rhythmic patterns with stick notation and traditional rhythmic notation.
 - G. They expand writing of rhythmic and melodic patterns from four to eight to sixteen beats.
 - H. They write rhythmic patterns from memory or when dictated by the teacher in stick notation and traditional rhythmic notation.
2. Reading and writing of melodic elements
 - A. Students know the names and written syllables for all solfège notes of the major extended pentatonic scale and minor pentatonic scale.
 - B. They read well-known melodic patterns with traditional rhythmic notation and solfège syllables as well as on staff notation.
 - C. They read a two-part melodic exercise from notation in exercises of up to thirty-two beats.
 - D. They write well-known melodic patterns with traditional rhythmic notation and solfège syllables as well as on staff notation.

- E. They write melodic patterns found in focus songs from memory or when dictated by the teacher using stick and solfège syllables, traditional notation, and solfège syllables or staff notation.
 - F. They write well-known melodic patterns with traditional rhythmic notation and solfège syllables as well as on staff notation.
 - G. They write known songs using traditional rhythmic notation and solfège and staff notation in *G-do*, *F-do*, and *C-do*.
 - H. They apply absolute letter names to simple melodic exercises on the staff in *G-do*, *F-do*, and *C-do*.
3. Inner hearing
- A. They silently sing melodic motifs or melody from the teacher's hand signs.
 - B. They silently sing known songs with rhythmic syllables.
 - C. They silently sing known songs with melodic syllables.
 - D. They silently read either full or partial rhythms or melodies written in traditional notation with solfège syllables or staff notation.
 - E. They sing back short, known melodic or rhythmic motives from memory using text (if the student recognizes the song it is abstracted from), rhythm syllables, or solfège syllables.
4. Form
- A. Students recognize simple song forms (ABAC, AABC, AA'BC).
 - B. They identify and label small and large musical forms such as AB and ABA presented aurally in simple songs and larger works.
 - C. They learn to read music with first and second endings.
 - D. They recognize rhythmic and melodic variation.
 - E. They create simple forms showing phrase variants, for example, AB'A'C, AA'BC, AA'BC, and so on.
5. Musical memory
- A. Students expand skills in memory to include memorization of longer passages (eight to thirty-two beats), reading and writing memory work, improvisation work, and adding absolute names directly from solfège without the notes written on the staff.
 - B. They echo four- and eight-beat rhythm patterns clapped by the teacher with rhythm syllables.
 - C. They echo four- and eight-beat solfège patterns sung by the teacher with solfège and hand signs.
 - D. They memorize short melodies through hand signs.
 - E. They memorize rhythm patterns of four or eight beats from known songs from traditional rhythmic notation.
 - F. They memorize melodic patterns of four or eight beats from known songs from traditional rhythmic notation with solfège syllables or from staff notation.
 - G. They memorize simple two-part exercises.

Students as Creative Human Beings: Improvisation and Composition

We hope to expand skills in improvisation and composition to include singing, playing instruments, and moving at the third grade level.

1. Rhythmic improvisation (based on the rhythmic building blocks of sung repertoire)
 - A. Improvise rhythm patterns of four or eight beats by clapping and saying rhythm syllables.
 - B. Improvise rhythm patterns of four or eight beats using rhythm instruments.
 - C. Improvise a new rhythm to one measure or more of a well-known song written in traditional notation.
 - D. Improvise question-and-answer motives using known rhythm patterns.
 - E. Improvise to a given form.
2. Melodic improvisation (based on the melodic building blocks of sung repertoire)
 - A. Improvise melodic patterns of four or eight beats by singing with solfège syllables and hand signs.
 - B. Improvise melodic patterns of four or eight beats using barred instruments.
 - C. Improvise short musical motives using notes from the major pentatonic scale using hand signs, hand staff, or body signs.
 - D. Improvise pentatonic melodies to simple four- or eight-beat rhythms using the voice or a barred instrument.
 - E. Improvise a melody to one measure or more of a well-known song.
 - F. Improvise question-and-answer motives using known melodic patterns.

Students as Informed Audience Members: Listening

We hope to expand listening repertoire to teach and reinforce third grade musical concepts. Students will be able to:

1. Expand listening repertoire to teach and reinforce third grade musical concepts
2. Categorize and explain a variety of musical sounds, including those of woodwinds, brass, strings, percussion, and instruments from various cultures
3. Recognize musical features in classroom song repertoire, folk music, and masterworks
4. Recognize rhythmic features in classroom song repertoire, folk music, and masterworks
5. Recognize melodic features in classroom song repertoire, folk music, and masterworks
6. Develop awareness of expressive controls, that is, dynamics, tempo, timbre, and their distinctive characteristics in masterworks of various historical periods
7. Recognize phrase forms in classroom song repertoire, folk music, and masterworks
8. Recognize tonic, dominant, and subdominant functions
9. Follow a complete score prepared by the teacher where all known elements will be identified
10. Respond verbally and through movement to short musical examples

Prompt Questions for Constructing a Music Curriculum

These questions will help you tailor the sample curriculum to your own specific needs. It is important that your curriculum reflect your own teaching philosophy and personality, as

well as your own content knowledge or expertise. Remember also to reinforce the vision and mission of the school with your music programs, and to review your state standards for music education.

Questions on Where You Are Coming From

1. What is your philosophy of music education?
2. What role does the Kodály concept of music play in the development of your curriculum?
3. What is the mission and vision of your school?
4. How do you reinforce the mission of your school in your music curriculum?
5. How do you and your music students become advocates for music?
6. How do you develop the teaching of music in your school so that music is treated as a core subject area?

Questions on Repertoire in the Classroom

1. How do you select music repertoire for your curriculum?
2. Do you use this repertoire to develop all the students' music skills in performance, playing instruments, literacy, improvisation, and composition as well as prepare them to become critical consumers of music?
3. How will you encourage students to use the known rhythmic and melodic building blocks to create and build musical compositions, bolstering critical-thinking skills and creativity?
5. How will music benefit a student's overall academic achievement in the third grade?
6. How does your classroom reinforce the core curriculum and the vision of the campus?
7. How do you assess student growth in musicianship skills and music literacy throughout the year?
8. How does your classroom embrace cultural diversity through songs?
9. What is the role of folk art and popular music being brought in by students of various cultures, and how do you use it to draw parallels with other genres in your class?

Questions on Music Skills and Content in Grade Three

1. How will you find a balance among the skills of singing, creative movement, playing instruments, reading and writing music, composing and improvising, and listening to music?
2. How do you create music lesson plans that will develop all of a student's music skills?
3. What rhythmic and melodic elements will your students master in grade three?

Questions on Tailoring Your Teaching to Student Populations

1. What are some ways in which you meet the various needs of bilingual and transitioning students to strengthen their primary language and promote acquisition of the English language through repertoire?
2. How do you use a broad range of music genres and styles to reach various populations of your campus and promote a lasting love and respect for all music?

3. How do you use a broad range of learning styles to reach various populations of your campus?
4. What is the place of technology in the music classroom?
5. How do you ensure a safe environment that encourages learning?

Questions on Keeping Your Teaching Relevant

1. How do you incorporate modern styles and genres of music in the music classroom?
2. How do you incorporate popular and jazz music in the music classroom?

Questions on Embracing Music Learning at Your Campus

1. How do you encourage your faculty, staff, and administration to support your music program?
2. What steps will you take to ensure your philosophy of music learning is supported by your campus?

Lesson Planning

Now that we have created a sample curriculum, we can develop lesson plan outcomes and lessons for teaching music. We advise that your lessons, focus on developing students’

- Knowledge of repertoire: teaching a new song
- Performance skills: learning to sing, play instruments, and move to music
- Critical-thinking skills: teaching music concepts and elements to students according to their frequency of occurrence in the material they are singing
- Creative skills: teaching students how to improvise and compose
- Listening skills: teaching students how to actively listen to music

We address all of these goals in detail throughout the book. Here we begin the process of lesson planning. A primary task for music teachers is to teach basic rhythmic elements. To accomplish this successfully, students need to be guided through a variety of experiential activities (preparation activities) before learning how to identify sounds and label them with rhythmic or melodic syllables or learning the notation of these sounds (practice activities). Once learned, this information (practice) can be applied to expand their musical skills through reading, writing, and improvisation.

Lesson planning and acquiring music literacy skills are closely intertwined. Teaching a musical element involves eight steps.

Preparation

1. Prepare the learning through kinesthetic activities.
2. Prepare the learning through aural activities.
3. Prepare the learning through visual activities.

Presentation

4. Present the solfège syllable or rhythm label for the new sound.
5. Present the notation for the new sound.

Practice

6. Incorporate the new element (now identified as a familiar element) into the practices of reading.
7. Incorporate the new element (now identified as a familiar element) into the practices of writing.
8. Incorporate the new element (now identified as a familiar element) into the practices of improvisation.

This is accomplished throughout a series of lessons.

To undertake these steps, there are two basic lesson plan designs: preparation/practice lessons and presentation lessons.

In a preparation/practice lesson, we prepare one musical element and practice another. For example, when preparing a new element B (steps 1, 2, and 3) we also practice a familiar element A (steps 6, 7, and 8). Once we have taught steps 1, 2, and 3, for element B in a preparation/practice lesson, we address steps 4 and 5 for element B in presentation lessons.

Key Components of Lesson Plan Design

Table 1.1 is the basic preparation/practice lesson plan design we use throughout the book. In each chapter, we will add to this basic lesson plan design to incorporate and reflect the information in the chapter. We use a lesson plan structure that divides all lessons into three sections: introduction, core activities, and closure. This design can be modified to accommodate the learning objectives for developing students' skills as performers, critical thinkers, improvisers, composers, listeners, and stewards of their cultural and musical heritage.

Table 1.1 Components of the Basic Preparation/Practice Lesson Plan Design

INTRODUCTION	
Performance and demonstration of known musical concepts and elements	
CORE ACTIVITIES	
Acquisition of repertoire	
Preparation of a rhythmic or melodic element	Element B: this section of the lesson is used for steps 1–3 of preparing a new element
Creative movement	
Practice and performance of musical skills	Element A: This section of the lesson is used for steps 6–8
CLOSURE	
Review and summation	

Table 1.2 explains the segments of a basic preparation/practice lesson plan design.

Table 1.2 Explanation of the Preparation/Practice Lesson Plan

LESSON SECTION ONE: INTRODUCTION	
Demonstration of known musical concepts and elements	This segment of the lesson includes vocal warm-up exercises, singing known songs, developing tuneful singing, and singing known songs with rhythmic or melodic syllables. During this section of the lesson, we address music learning outlined in the music curriculum under the title of “Students as Stewards of Their Cultural Heritage: Repertoire” and “Students as Performers: Performance.”
LESSON SECTION TWO: CORE ACTIVITIES	
This section involves acquisition of repertoire and performance of new concepts or elements.	
Acquisition of repertoire	<p>Teaching a new song serves two purposes. First, it expands students’ repertoire, and second, the new song should also include rhythmic or melodic concepts or elements that will be addressed in upcoming lessons.</p> <p>We present new repertoire for a variety of reasons. Sometimes we wish to teach a song simply to develop students’ singing ability. Sometimes a song may be taught because we need to provide a musical context for teaching future musical concepts. The teacher may need to teach repertoire for a future performance or concert.</p> <p>During this section of the lesson, we address music learning outlined in the music curriculum under the title “Students as Stewards of Their Cultural Heritage: Repertoire.”</p>
Preparation of a new concept or element	<p>Here activities focus on leading students to discover the attributes of a new musical concept or element. The instruction focuses on guiding students through kinesthetic (step 1), aural (step 2), and visual learning (step 3) activities.</p> <p>During this section of the lesson, we address music learning outlined in the music curriculum under the title “Students as Critical Thinkers.” Critical thinking is associated with literacy. Through discovery-based learning, children acquire music literacy skills. In this section of the lesson, students are guided to understand the basic rhythmic or melodic building blocks of the song material as well as the formal music structures.</p>
This first period of concentration is followed by a period of relaxation.	
Creative movement	<p>Students learn singing games and folk songs. Activities focus on the sequential development of age-appropriate movement skills through songs and folk games.</p> <p>A sequence for age-appropriate movement skill development is provided in Chapter 3 of <i>Kodály Today</i>.</p>

(Continued)

Table 1.2 (continued)

This period of relaxation is followed by a second period of concentration.	
Practice and musical skill development	In this section, the teacher practices the music skills outlined in the music curriculum under the title “Students as Critical Thinkers.” This section reinforces known musical elements while focusing on a particular music skill such as reading (step 6), writing (step 7), or improvisation and composition (step 8). (Of course, we use these skills as anchors for practicing all other music skills, such as inner hearing, form, memory, part work, and listening.)
LESSON SECTION THREE: CLOSURE	
Review and summation	Review the lesson outcomes Review the new song Review the lesson content. Review the new song. Students may review known songs or play a game. The teacher may also perform the next new song that will be taught in a subsequent lesson.

The next four tables elaborate on the basic presentation lesson plan designs we use throughout the book; we use 1.3 (components) and 1.4 (explanation) to label sounds with syllables, and 1.5 (components) and 1.6 (explanation) to present the notation.

Table 1.3 Components of the Basic Presentation Lesson Plan Design for Labeling Sounds with Syllables

INTRODUCTION	
Performance and demonstration of known musical concepts and elements	
CORE ACTIVITIES	
Acquisition of repertoire	
Presentation of a new concept or element	Element B This segment of the lesson is used for step 4
Creative movement	
Presentation of a new concept or element	Element B This segment of the lesson is used for step 4
CLOSURE	
Review and summation	

Table 1.4 Explanation of Presentation Lesson Plan for Labeling Sounds with Syllables

LESSON SECTION ONE: INTRODUCTION	
Demonstration of known musical concepts and elements	
LESSON SECTION TWO: CORE ACTIVITIES	
This section involves acquisition of repertoire and performance of new concepts or elements.	
Acquisition of repertoire	
Presentation of a new concept or element	<p>Using a known song, the teacher presents the label for the new sound with either rhythmic or melodic syllables.</p> <p>Here the teacher will be presenting elements that are outlined in the music curriculum under the title “Students as Critical Thinkers.” Students are guided to first label the sound of the new musical element and second to learn the notation of the musical element. They label the sound of the basic rhythmic or melodic building blocks of the song material and subsequently learn the notation.</p>
This first period of concentration is followed by a period of relaxation.	
Movement development Creative movement	
This period of relaxation is followed by a second period of concentration.	
Presentation of a new concept or element	<p>Using another known song, the teacher presents the label for the new sound with either rhythmic or melodic syllables.</p> <p>Here the teacher will be presenting concepts that are outlined in the music curriculum under the title “Students as Critical Thinkers.” They label the sound of the basic rhythmic or melodic building blocks of the song material.</p>
LESSON SECTION THREE: CLOSURE	
Review and summation	<p>Review the lesson outcomes</p> <p>Review the new song</p> <p>Review the lesson content. Review the new song. Students may review known songs or play a game. The teacher may also perform the next new song that will be taught in a subsequent lesson.</p>