



KODÁLY in the Fifth Grade Classroom

DEVELOPING THE CREATIVE BRAIN
IN THE 21ST CENTURY



Micheál Houlahan & Philip Tacka

LESSON
PLANS
INCLUDED

Kodály in the Fifth 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

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Developing the Creative Brain
in the 21st Century

Micheál Houlahan

Philip Tacka

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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

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Purpose of Book

The primary purpose of this handbook is to give music teachers a practical guide to teaching fifth 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 fifth 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 fifth grade music classroom that is aligned with national and state content standards for music education. Together, *Kodály Today* and this handbook for fifth 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
- 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 philosophy 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 Five Handbook.

Introduction

Summarizes the fifth 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 fifth 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 Three: 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 five. 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 with guidance on how to develop skill areas in fifth 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 fifth 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 fifth grade handbook supplies to 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 fifth 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 fifth 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 understandings and metacognition skills. We have worked to present a clear picture of how one develops a fifth 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 fifth 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 Fifth Grade Classroom

Framing a Curriculum Based on the Kodály Concept

This chapter gives teachers an overview of the Kodály concept as it relates to curriculum development, and it includes a sample of a grade five 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 an introduction to the Kodály concept of music education.

The Kodály Concept

Zoltán Kodály's philosophy of music education inspired 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 fifth 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:

- Folk songs and games of the American culture
- Traditional children's songs and games
- 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 five 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
- Critical-thinking skills about music through reading and writing
- Ability to improvise music
- Ability to listen to music with understanding

Students as Stewards of Their Cultural Heritage

Students will perform a repertoire of music that includes folk music, art music, patriotic music, and recently composed music. They will explore music from cultures such as the southern Appalachians, African American, Mexican, American frontier, British Isles, and Eastern Europe. This exposure deepens students' understanding of the various styles of music, giving them tools to compare musical styles as well as the cultures they come from. Fifth grade students will be able to connect music to the subject areas of reading, writing, language, and math.

Students as Performers

For a music education to be complete, it must begin with singing and experiencing the production of sound daily. In fifth grade, students will improve part-singing skills and extend their vocal range by using canons and two- and three-part song arrangements of various cultural origins. They will also learn songs in preparation for sixth grade concepts. They will add double circle games, basic square dancing, and conducting complicated meters to their movement skills. They will demonstrate melodic and rhythmic concepts on recorders as well as other classroom instruments.

Students as Critical Thinkers

As critical thinkers, students use the scientific method to analyze music. Music teaches them to become problem solvers and self-motivated, lifelong learners. In fifth grade, the students will analyze rhythmic and melodic elements. Rhythmic elements include dotted eighth and sixteenth note combinations, eighth note followed by dotted quarter note, and various subdivisions of compound meter including triplets. Melodic elements include *high ti, si, fi, ta*, major, minor, and modal scales. They learn to sight-read and write simple minor, major, or modal melody exercises on the staff and various key signatures, as well as compose a rhythmic accompaniment or an ostinato to accompany it. Students will write known songs using rhythmic and staff notation using *C-do, F-do, G-do, D-do, B-flat-do, E-flat-do, A-la, D-la, E-la, B-la, G-la, C-la*, and *F-sharp-la* and apply absolute letters names to simple major, minor, and modal melodic exercises on the staff in selected key areas. Students will also understand how to identify intervals both aurally and visually. They will be able to recognize simple harmonic functions in both major and minor scales.

Students as Creative Human Beings

When students learn how to express themselves through improvisation and form, and melodic and rhythmic composition, they learn more about who they are and what they are capable of accomplishing. They will compose and improvise rhythmic canons and two-part melodic pieces, as well as compose endings for given melodies and rhythmic patterns. They will be able to sing simple major melody in minor tonality.

Students as Informed Listeners

Students in the twenty-first century are surrounded every day by music from a variety of mixed media sources. The fifth grade musical concepts will be reinforced through an

expanded listening repertoire that includes local artists, classical compositions, popular styles, and peer performances. Along with the melodic and rhythmic concepts, they will recognize musical features that include pentatonic scale, triple meter, and simple compound meter. They will recognize forms in classroom song repertoire, folk song, and masterworks, including compound binary, compound ternary, rondo, and sonata allegro. They develop an awareness of dynamics, tempo, and timbre through masterworks of various historical periods.

Grade 5 Music Curriculum

Here we present a sample grade five curriculum that is shaped by our understanding of the Zoltán Kodály 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 a music curriculum; the demands placed on music teachers differ from one school district to the next. We present a sample grade five 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. 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 Cultural and Musical Heritage: Repertoire

1. We hope to expand song repertoire to add to students’ knowledge of children’s songs and games, folk music of a variety of cultures, art music, recently composed music, popular music and seasonal music.
 - A. The student will be able to relate music to history, to society, and to culture through playing games and singing songs from diverse cultures:
 - Southern Appalachians
 - American frontier
 - Native American
 - African American
 - Latino
 - British Isles
 - Western Europe
 - Eastern Europe
 - Mediterranean
 - B. The students will be able to understand the stylistic elements of a variety of music repertoire.
 - C. The students will be able to connect music to the subject areas of reading, writing, language, and math.

Students as Performers

The curriculum will broaden performance skills:

1. Singing tunefully
 - A. Students will sing songs independently and tunefully.
 - B. They will sing individually and in groups in call and response, verse and refrain, and game songs.
 - C. They will learn twenty to twenty-five new songs, canons, and two- and three-part song arrangements of various cultural origins.
 - D. They will sing ten to fifteen songs with solfège and rhythm names that include *high ti*, eighth note followed by dotted quarter note, the natural minor scale, the harmonic minor scales (*si*), compound meter, and the Dorian (*fi*) and Mixolydian (*ta*) modes.
 - E. They will learn ten to fifteen songs by sight singing that include *high ti*, eighth note followed by dotted quarter note, the natural minor scale, the harmonic minor scales, compound meter, and the Dorian and Mixolydian modes.
 - F. They will learn five to seven two- and three-part song arrangements of various cultural origins.
 - G. They will use known music symbols and terminology referring to rhythm, melody, timbre, form, tempo (including *accelerando* and *ritardando*), dynamics, articulation, and meter (including simple and compound) to perform and explain musical sounds presented aurally.
2. Movement
 - A. Students perform double circle games.
 - B. They perform double line games.
 - C. They perform basic square games.
 - D. They perform basic square dance.
 - E. They perform games and dances from various cultures.
 - F. They explore games, activities, and movement in personal space or general space.
 - G. They move alone and with others to a varied repertoire of music using gross-motor, fine-motor, locomotor, and nonlocomotor skills and integrated movement such as hands and feet moving together.
3. Instruments
 - A. Students demonstrate fifth grade melodic and rhythmic concepts that include *high ti*, natural minor, harmonic minor, Dorian and Mixolydian scales, compound meter, and an eighth note followed by a dotted quarter note.
 - B. They play on classroom instruments such as xylophones, glockenspiels, rhythm instruments, and recorder.
 - C. They accompany classroom singing on classroom instruments using patterns that include *high ti*, natural minor, harmonic minor, Dorian and Mixolydian scales, compound meter, and an eighth note followed by a dotted quarter note.
4. Part work
 - A. Students do call-and-response singing with rhythmic accompaniment.
 - B. They sing from hand signs.
 - C. They practice intervals simultaneously with hand signs.

- D. They accompany a song with rhythmic and melodic ostinati.
 - E. They perform *do* pentatonic, *la* pentatonic, *do* pentachord, *la* pentachord, major, minor, harmonic minor, and Dorian and Mixolydian modes in canon.
 - F. They perform partner songs.
 - G. They perform aural rhythmic canons.
 - H. They perform visual rhythmic canons.
 - I. They sing pentatonic melodies as canons.
 - J. They sing simple melodic canons.
 - K. They sing pentatonic folk songs in three parts.
 - L. They sing two- and three-part folk-song arrangements.
5. Conducting
- A. Students conduct repertoire in duple simple, triple meter, compound meter (in two), and quadruple meter.

Children as Critical Thinkers and Problem Solvers: Music Literacy

1. Reading and writing of rhythmic elements
 - A. Students know names and written symbols for eighth noted followed by dotted quarter, compound meter patterns (no subdivision), compound meter patterns with subdivision of the beat, and compound meter patterns that include dotted rhythms. (They 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 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 patterns from four to eight to sixteen beats.
 - F. They write well-known rhythmic patterns with stick notation and traditional rhythmic notation.
 - G. They write rhythmic patterns from memory or when dictated by the teacher in stick notation and traditional rhythmic notation.
 - H. They expand writing of rhythmic patterns from four to eight to sixteen beats.
2. Reading and writing of melodic elements
 - A. Students know the names and written syllables for all solfège notes of natural minor, harmonic minor, and Dorian and Mixolydian modes.
 - B. They read or write 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 read well-known melodic patterns with traditional rhythmic notation and solfège syllables as well as on staff notation.
 - E. They write well-known melodic patterns with traditional rhythmic notation and solfège syllables as well as on staff notation.
 - F. 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.

- G. They write known songs using traditional rhythmic and staff notation, in the major keys of *C-do*, *F-do*, *G-do*, *D-do*, *B-flat-do*, and *E-flat-do*; and in the minor keys of *A-la*, *D-la*, *E-la*, *B-la*, *G-la*, *C-la*, and *F-sharp-la*.
- H. They read melodic exercises on the staff with letter names *C-do*, *F-do*, *G-do*, *D-do*, *B-flat-do*, *E-flat-do*, *A-la*, *D-la*, *E-la*, *B-la*, *G-la*, *C-la*, and *F-sharp-la*.
3. Inner Hearing
- A. Students 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 solfège syllables.
- D. They silently read known and unknown rhythms or melodies written in traditional notation with solfège syllable 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 continue recognition of phrase forms using question-and-answer, ABAC, and other.
- B. They identify rhythmic and melodic motifs.
- C. They identify and label small and large musical forms such as AB and ABA, rondo, and theme and variations presented aurally in simple songs and larger works.
- D. They study the form of folk songs aurally and visually.
- E. They identify period structure.
- F. They identify cadences.
- G. They identify binary form.
- H. They identify ternary form.
- I. They identify rondo form.
5. Musical memory
- A. Students memorize by reading hand signs that include eighth note followed by dotted quarter, and rhythmic patterns that include even subdivisions of the beat as well as uneven subdivisions of the beat of 6/8 meter in major, minor, harmonic minor, and Dorian and Mixolydian modes.
- B. They memorize from rhythmic notation.
- C. They memorize from rhythmic notation with solfège.
- D. They memorize from staff notation.
- E. They memorize unison and two-part exercises aurally and visually.

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 fifth grade level.

1. Rhythmic improvisation (based on the rhythmic building blocks of sung repertoire)
 - A. Students improvise rhythm patterns of four or eight beats by clapping and saying rhythm syllables.

- B. They improvise a rhythmic chain, beginning each phrase with the last syllable of a previous student.
 - C. They improvise rhythm patterns of four or eight beats using rhythm instruments.
 - D. They improvise a new rhythm to a phrase of a well-known song written in traditional notation.
 - E. They improvise question-and-answer motives using known rhythm patterns.
 - F. They improvise to a given form.
2. Melodic improvisation (based on the melodic building blocks of sung repertoire)
- A. Students improvise melodic patterns of four or eight beats by singing with solfège and hand signs.
 - B. They improvise a melodic chain, beginning each phrase with the last syllable of a previous student.
 - C. They improvise question-and-answer motives using known melodic patterns.
 - D. They improvise melodic patterns of four or eight beats using barred instruments.
 - E. They improvise short musical motives using known scales.
 - F. They improvise major, minor, and modal melodies to simple four- or eight-beat rhythms using the voice or a barred instrument.
 - G. They improvise a two-part melody using hand signs.

Students as Informed Audience Members: Listening

1. Students attend live performances by teachers, other students, and invited guest musicians featuring known and unknown folk songs.
2. They distinguish among a variety of musical timbres, including those of children's voices and soprano, alto, tenor, and bass adult voices.
3. They distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, and electronic instruments, and instruments of various cultures.
4. They use known music symbols and terminology referring to rhythm, melody, timbre, form, tempo (including *accelerando* and *ritardando*), dynamics, articulation, and meter (including simple and compound) to explain musical sounds presented aurally.
5. They recognize musical features in recorded music of folk songs, folk music, and masterworks that include major, minor, harmonic minor, Dorian and Mixolydian modes, and compound meter.
6. They complete listening examples using a simplified or whole score.
7. They develop awareness of expressive controls, that is, dynamics, tempo, timbre, and their distinctive characteristics in masterworks of various historical periods.
8. They recognize phrase forms in classroom song repertoire, folk music, and masterworks.
9. They recognize tonic, dominant, and subdominant functions.
10. They justify personal preferences for specific music works and styles using music vocabulary.

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?
4. How will music benefit a student's overall academic achievement in the fifth grade?
5. How does your classroom reinforce the core curriculum and the vision of the campus?
6. How do you assess student growth in musicianship skills and music literacy throughout the year?
7. How does your classroom embrace cultural diversity through songs?
8. What is the role of foreign 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 Five

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 five?

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 help children embrace *all* creative experience and musical production outlets?
2. How do you encourage your faculty, staff, and administration to support your music program?
3. What steps will you take to ensure your philosophy of music learning is supported by your campus?

Lesson Planning

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 and composition.

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 1: 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 2: 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 kinaesthetic (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 3: 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 Tables 1.3 (components) and 1.4 (explanation) to label sounds with syllables, and Tables 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 1: 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 | Using a known song, the teacher presents the label for the new sound with either rhythmic or melodic syllables. Here the teacher will be presenting concepts 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. |
| 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 | Using another known song, the teacher presents the label for the new sound with either rhythmic or melodic syllables. 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. |
| LESSON SECTION 3: 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. |

Table 1.5 Components of the Basic Presentation Lesson Plan Design for Notating a New Element

| 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 5 |
| Creative movement | |
| Presentation of a new concept or element | Element B This segment of the lesson is used for step 5 |
| CLOSURE | |
| Review and summation | |

Table 1.6 Explanation of the Presentation Lesson Plan Design for Notating New Element

| LESSON SECTION 1: INTRODUCTION | |
|--|--|
| Demonstration of known musical concepts and elements | |
| LESSON SECTION 2: 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 | Element B Using a known song, the teacher presents the notation for the new element. Here the teacher will be presenting concepts that are outlined in the music curriculum under the title “Students as Critical Thinkers.” |
| 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. | |

(Continued)

Table 1.6 (continued)

| | |
|--|--|
| Presentation of a new concept or element | <p>Element B</p> <p>Using another known song, the teacher presents notation for the new element.</p> <p>Here the teacher will be presenting concepts that are outlined in the music curriculum under the title “Students as Critical Thinkers.”</p> |
| LESSON SECTION 3: 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> |

Note that in this process once we have presented the label and the notation for an element, it becomes a known element. As we practice a known element, we will also be incorporating knowledge of all other known elements in practice activities.

Developing a Music Repertoire

Students as Stewards of Their Cultural and Musical Heritage

This chapter provides teachers with an overview of basic repertoire to be used for developing singing, playing instruments, creative movement, improvisation, and listening. Included in this section is an alphabetized list of songs with sources, as well a pedagogical list of songs for teaching rhythmic and melodic elements. This section also includes sequenced directions for teaching singing games and movement activities.

Selecting Repertoire

A child's music education should begin with the folk music and rhymes of her own culture:

It is through the indigenous musics of their cultures that children receive the stories of their people, those that ancestors pass down from generation to generation and others that are contemporary and reflect new customs. Folk music is the treasure trove of children's values, beliefs, cultures, knowledge, games and stories. The music of children's own cultures must be given respect and status in the classroom, indirectly giving children a sense of their own values and status. Receptivity toward the music of other cultures can be developed from this point of reference, thereby fostering cultural awareness, tolerance and respect.¹

We use folk music because it belongs to the oral tradition and it "draws on the power of repetition and the human urge to generate and create."² In the best folk songs there is a unity between the rhythm and melody; word and musical accents fall together logically.

The Kodály approach uses games songs that are highly repetitive and melodically simple to help build "inner hearing" (aural) skills and accurate singing (oral) skills. Those music activities could be valuable to the development of social skills and self-confidence in

children, including those children with special needs, whereby language experience, aural sensitivity and discrimination, and motor skills are cultivated in enjoyable and purposeful music game settings.³

Take time to familiarize yourself with the primary sources for folk music referenced in chapter 2 of *Kodály Today*. The selection of age appropriate repertoire for each grade is important. Learning to sing this repertoire from memory will help students “own” this music repertoire. The songs are easy to learn and they will engage students in the singing process if they are sung with enjoyment and artistry. Sometimes teachers find it difficult to believe that they can keep the imagination of a student engaged by singing simple unaccompanied folk songs. When performed in an aesthetic pleasing manner the suggested songs will capture the imagination of students. Of course these songs may also be accompanied using tasteful piano accompaniments. Ruth Crawford Seeger’s collection of American folk songs for children is a wonderful example of these kinds of simple and tasteful piano accompaniments.⁴

The repertoire selected for classroom use should be of high quality and include not only songs that incorporate musical concepts for teaching but also songs to develop the joy found in seasonal songs and multicultural songs. Sometimes music teachers choose song material to help students remember classroom rules; or they can be used as an aid in developing literacy skills or numeracy skills. Although these songs are useful for developing students’ social skills, they should not be the primary singing material of the elementary music program. We need to find ways to connect what we are doing in the classroom with the community at large, as well as acknowledge students’ own music interests. The *Oxford Handbook of Music Education* proposes that “When children’s preferences and tastes in music are acknowledged and incorporated into the music curriculum, they can be helped to understand a wider range of music through active involvement in listening.”⁵ Asking students to perform a song or a movement they have developed or piece of music they have learned from the web, television, or their parents is important. Finding ways to connect this repertoire to music activities in the classroom can be powerful. Inviting musicians into the classroom to perform live music for students is also a great way to make a musical connection with the community. In so doing, we come to understand “music as an activity to be engaged in and made between people, rather than as a ‘thing’ to be learned, or set of uniform skills to be imparted, and, moreover, to see how music and musical practices are ever-changing.”⁶

We present in this chapter, for the fifth grade:

- An alphabetical list of repertoire and sources for these songs
- Singing games and directions for playing these games
- A pedagogical list of songs suitable for teaching rhythmic and melodic elements

Grade 5 Song Lists

Alphabetized Song List

Table 2.1 is a core list of game songs for use in the fifth grade music class.

Table 2.1 Grade Five Alphabetical Song List

| | |
|--|--|
| “Alabama, Mississippi” | Circle Round The Zero |
| “All Night, All Day” | Heritage Songster |
| “All 'Round the Brick Yard” | Step it Down |
| “Alphabet Song” | An American Methodology |
| “Amasee” | Sail Away: 155 American Folk Songs to Sing |
| “Aquaqua Del-a Omar” | Klinger, Rita 1987 OAKE Conference |
| “Au Clair de la Lune” | Heritage Songster |
| “Aviso al Publico” | El Patio de Mi Casa |
| “Bile Dem Cabbage Down” | Folk Songs North America Sings |
| “Boots of Shining Leather” | Edward Bolkavac and Judith Johnson |
| “Boston Beans” | Celebration of Life |
| “Bow, Belinda” | Folk Songs North America Sings |
| “Bump up Tomato” | Learned from Leigh Ann Mock Garner, TMEA, 2007 |
| “Los Caballitos” | El Patio de Mi Casa |
| “Campanita De Oro” | El Patio de Mi Casa |
| “El Casamiento Del Piojo y la liendre” | The Spanish Folksongs in the Southwest, Vol. 4 |
| “Chairs to Mend” | 150 Rounds For Singing and Teaching |
| “Charlotte Town” | My Singing Bird: 150 Folk Songs |
| “Chicka Hanka” | Echoes of Africa in Folk Songs of the Americas, 2nd ed. |
| “A la Claire Fontaine” | Pentatonic Song Book |
| “Coffee Canon” | 150 Rounds For Singing and Teaching |
| “Daughter, Will You Marry?” | Sail Away: 155 American Folk Songs to Sing |
| “Delgadina” | Estudio y Clasificación de La Música Tradicional Hispanica de Nuevo México |
| “Los Diez Perritos” | El Patio de Mi Casa |
| “Don Gato” | El Patio de mi Casa, p. 56 |
| “Down in the Valley, Two by Two” | My Singing Bird: 150 Folk Songs |
| “Draw Me a Bucket of Water” | Step It Down |
| “Erie Canal” | Heritage Songster |
| “Go Tell Aunt Rhody” | The 111 Best American Ballads FolkSong USA |
| “Golden Ring” | Folk Songs of the Southern Appalachians as Sung by Jean Ritchie |
| “Hashivenu” (Alleluia) | Edward Bolkavac and Judith Johnson |

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