

Rockin' Music Literacy Segments

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Music literacy is a major goal in many elementary music classrooms, but students often find it among the least interesting activities. In this session, learn how to write short literacy segments, maximizing learning while minimizing time spent. Using the rhythmic element of ticka-ticka (four sixteenth notes), examine the review/point/reinforcement process that leads to efficiently executed lesson segments. Participants will experience lesson segments, discuss the ways to go about constructing an effective literacy activity, and watch videos of children experiencing the some of the steps.

Review/point/reinforcement:

Kodály-inspired music educators today use an approach to music literacy characterized by three distinct instructional phases: preparation, presentation, and practice. (See the end of this handout for more details on these three phases, and the Kodály approach overall). Rita Klinger, in her wonderful book *A Guide to Lesson Planning in a Kodály Setting* (available soon at www.oake.org), provides a framework in which each 5-minute segment is further broken down into three parts: the review, point, and reinforcement. Utilizing this series of steps allows lesson segments of music literacy to be concise and effective, while also providing the opportunity for the teacher to assess for student learning.

Review: A brief summation of what was previously learned (that is pertinent to the pedagogical point)

Point: The learning objective of the 5-minute segment

Reinforcement: The immediate practice of the point, using the same material

The preparation steps that follow spell out one way to apply the review, point, and reinforcement process to learning literacy skills.

Ticka-Ticka Preparation Steps

- 1. Repertoire: Students will sing songs and speak chants (5-7 pieces) containing ticka-ticka and previously learned elements (quarter notes, paired eighth notes, and quarter rest; no single eighth notes or ana cruces), performing them without the aid of the teacher.**

Rep: Chicken in the Fencepost; Dinah; Old Aunt Dinah; Paw Paw Patch; Tideo; Good Night, Bed Bugs; Pumpkin, Pumpkin; Vamos a Jugar; Frere Jacques; Ding Dong Diggidiggi Dong; Johnny Get Your Haircut; Love Somebody.

- 2. Students will perform "Good Night, Bed Bugs" while clapping the rhythm.**

Review: a. Ss sing song "Good Night," and keep the beat

Point: b. Ss sing song and clap the rhythm

("hold your hand next to your mouth to make sure you clap every little part of each word")

Reinforcement: c. ½ class sings song and claps rhythm

d. other ½ class sings song and claps rhythm

e. Ss wearing red sing song and clap rhythm

f. Ss wearing blue sing song and clap rhythm

g. Whole class sings song and claps rhythm

Trick: for second graders, getting all the claps in may be challenging. Choose an appropriate tempo.

Repeat this step on 3-5 different days, with different songs, until you feel that most students are clapping accurately.

- 3. Students will recognize and articulate that the song "Love Somebody" contains a new rhythmic pattern, and that this new rhythm has more than two sounds on a beat.**

(Within-class set-up: Students sight-read rhythms containing only ta, ti-ti, and quarter rest)

Review: a. Ss sing song "Love Somebody," while patting the beat

b. Ss sing song, while clapping the rhythm

Point: c. "Is there a place in here that has a different rhythm than ta, ti-ti, and rest?"

- d. "Are there a whole lot of sounds on a beat or one lo---ng sound?"
- Reinforcement: e. T sings known songs, some that have the new rhythm, some without;
 - Ss identify whether new, faster rhythm exists in the songs (e.g. Dance Josey, Good Night; Bow Wow Wow; etc.)
 - f. repeat (e) for 4-7 different songs

Trick: It is sometimes challenging to hear the fast rhythm if it is on the first beat of the song. Best to have it in the middle, in a prominent place, such as in "Love Somebody." "Good Night, Bed Bugs" also works well.

For my students, I repeat this step 2-3 times on different days, with different songs.

4. Students will recognize *where* the new rhythm occurs in songs by raising their hand on places with many sounds on a beat, using the known song "Old Aunt Dinah."

- Review:
 - a. Ss sing "Old Aunt Dinah," while patting the beat
 - b. Ss sing song, while clapping the rhythm
 - c. Ss identify that the new rhythm containing "lots of sounds on a beat" is in this song
- Point:
 - d. Ss sing song, raise hands when they hear the new rhythm
- Reinforcement:
 - e. Boys sing song, raise hands when they hear the new rhythm
 - f. Girls sing song, raise hands when they hear the new rhythm
 - g. Ss with pets sing song, raise hands when they hear the new rhythm
 - h. Ss with a an older brother or sister sing song, raise hands when they hear the new rhythm
 - i. Ss with a younger brother or sister sing song, raise hands when they hear the new rhythm
 - j. Whole class sings song, raises hands when they hear the new rhythm

Trick: Raising your hand requires some anticipation of the new rhythm, which makes it somewhat more challenging than step 3.

I do this on 2-4 different days. On successive days, have the students identify which beats on the board contain the new rhythm; mark with a question mark. Students can then fill in the missing rhythms around the unknown rhythm.

5. Students will identify that the new rhythm in "Paw Paw Patch" contains four sounds on a beat.

- Review:
 - a. Ss sing "Paw Paw Patch," and clap the rhythm
 - b. Ss id that the new rhythm occurs in this song.
 - c. Ss id that the new rhythm occurs on the third beat of lines 1, 2, and 3; and the second beat of line 4
- Point:
 - d. Ss id the words that occur on line 1, beat 3 (i.e. "Pretty little")
 - e. Ss id that there are four sounds on "pretty little"
 - f. T places four marks on the board, in place of the question mark
- Reinforcement:
 - g. repeat step (d) – (f) for line 2, beat 3; then line 3, beat 3; then line 4, beat 2
 - h. Ss sing song with rhythm words, substituting the words "1, 2, 3, 4" for the new rhythm
 - i. Ss sing song with rhythm words, substituting the words "1, 2, 3, 4," and close eyes
 - j. individual students remind that the new rhythm had four sounds on the beat (3X)
 - k. whole class sings song with real words and claps the rhythm

Trick: in the point, the students may initially think of the phrase, and state that "pretty little Susie." If that occurs, break it down, have them identify which word is sung on beat four ("Susie"), then figure out beat three ("pretty little").

Once the students know there are four sounds, they know it; repeating the step isn't so important. Maybe do it on one more day, to check that another song they've used earlier in the prep steps also contains four sounds per beat.

6. Using the song "Digga Digga," students identify and write the accurate rhythmic notation, by placing the two beams on top of the four notes of the new rhythm.

- Review:
 - a. Ss sing "Digga Digga" and clap the rhythm, while T puts beats on the board
 - b. Ss id that the new rhythm occurs; then where the new rhythm occurs
 - c. Ss id that the new rhythm has four sounds on one beat
- Point:
 - d. T erases beats on board (making the four marks for the new rhythm look like four ta's).
 - T sings song as if the new rhythm were four ta's.
 - Ss suggest ways to "make it look like the four sounds happen on one beat"

- Reinforcement:
- e. If students do not correctly determine the notation (usually they don't), T marks on board
 - f. One student draws the two beams for the new rhythm in line 2
 - g. Another student draws the two beams for the new rhythm in line 3
 - h. Another student draws the two beams for the new rhythm in line 4
 - i. Ss close their eyes; T erases one of the beams on one of the new rhythms; Ss open eyes, id mistake
 - j. Ss sing song, while clapping the rhythm.

One day is plenty for this – again, once they know it, they know it.

PRESENTATION:

7. Students learn that the new rhythm is called “ticka ticka” (as well as four sixteenth notes), demonstrating this knowledge by singing the rhythm words to the known song “Digga Digga.”

(Board prep: rhythm written on the board, with a question mark on the beats containing the new rhythm.)

- Review:
- a. Ss sing “Digga Digga” and clap rhythm, while T points to the board
 - b. Ss id that the new rhythm occurs on the beats with the question mark
 - c. Ss id that the new rhythm has four sounds on the beat
 - d. Ss place two beams on top of the four notes of the new rhythm
- Presentation:
- e. T sings the song, with rhythm words, using “ticka-ticka” for four sixteenth notes
 - f. Ss sing the song with rhythm words, using “ticka-ticka” for four sixteenth notes
- Reinforcement:
- g. ½ class sings song with rhythm words, using “ticka-ticka”
 - h. other ½ class sings song with rhythm words, using “ticka-ticka”
 - i. 5 Ss sing song with rhythm words, using “ticka-ticka”
 - j. 3 Ss sing song with rhythm words, using “ticka-ticka”
 - k. whole class sings song with rhythm words, using “ticka-ticka”
 - l. whole class sings song with words

Repertoire

Chicken in the Fencepost

Chick-en in the fence - post, can't dance Jo - sey, Chick-en in the fence - post, can't dance Jo - sey,
 5
 Chick-en in the fence - post, can't dance Jo - sey, Hel - lo Su - san Brown - ie - o!

Source: Erdei, P. & Komlos, K. (1974). *150 Folk Songs to Sing, Read, and Play*. New York: Boosey & Hawkes.

Game (likely not traditional): Two concentric circles of unequal size, holding hands, with a stuffed chicken in the middle. Two students (the “chicken hunters”) stand outside both circles. While the chicken-hunters hide their eyes, the teacher chooses one pair of people in each circle to be the doors that will reveal themselves at the end of the song. The class sings, while the two circles move in opposite directions. At the end of the song, the circles stop moving, and the players chosen as doors raise their joined hands. The two chicken-hunters scramble to be the first one to find their way through the doors to the middle, to grab the chicken. The winner can pretend to eat it!

More challenging options:

- more than one door in each circle
- more than two chicken-hunters
- more than two circles
- circles continue to move once song ends

Dinah

Musical notation for 'Dinah' in 2/4 time, key of D major. The melody is written on a single staff. The lyrics are: "No one in the house but Di - nah, Di - naah, No one in the house but me, I know." The second line starts with a measure rest and continues: "No one in the house but Di - nah, Di - nah, strum-min' on the old ban - jo."

No one in the house but Di - nah, Di - naah, No one in the house but me, I know.

No one in the house but Di - nah, Di - nah, strum-min' on the old ban - jo.

Source: Can be found in many places, including:
Erdei, I., Knowles, F., & Bacon, D. (Eds.). (2002). *My singing bird*. Columbus, OH: Kodály Center of America.

Ding Dong DiggiDiggi Dong

Musical notation for 'Ding Dong DiggiDiggi Dong' in 2/4 time, key of D major. The melody is written on a single staff. The lyrics are: "Ding dong, dig-gi dig-gi dong, dig-gi dig-gi dong the cat she's gone, Ding dong dig-gi dig-gi dong, Dig-gi dig-gi ding dangdong."

Ding dong, dig-gi dig-gi dong, dig-gi dig-gi dong the cat she's gone, Ding dong dig-gi dig-gi dong, Dig-gi dig-gi ding dangdong.

Source: Orff, C., Keetman, G., & Murray, M. (1977). *Music for children: Vol. 1 Pentatonic*.

Frere Jacques

Musical notation for 'Frere Jacques' in 2/4 time, key of D major. The melody is written on a single staff. The lyrics are: "Fre - re Jac - ques, fre - re Jac - ques, Dor - mez vous? dor - mez - vous? Son - nez les ma - ti - nes, son - nez les ma - ti - nes, Ding ding dong, ding ding dong."

Fre - re Jac - ques, fre - re Jac - ques, Dor - mez vous? dor - mez - vous?

Son - nez les ma - ti - nes, son - nez les ma - ti - nes, Ding ding dong, ding ding dong.

Source: Traditional

Goodnight, Bed Bugs

Musical notation for 'Goodnight, Bed Bugs' in 2/4 time, key of D major. The melody is written on a single staff. The lyrics are: "Good-night, sleep tight, don't let the bed bugs bite, If they do, hit 'em with a shoe, 'til they turn black and blue."

Good-night, sleep tight, don't let the bed bugs bite, If they do, hit 'em with a shoe, 'til they turn black and blue.

Source: Source: Orally collected from an eight-year-old girl in Sierra Vista, AZ (date unknown, collector unknown).

Love Somebody



Love some-bo dy, yes I do, Love some-bo dy, yes I do, Love some-bo dy, yes I do, Love some-bo-dy but I won't tell who.

Source: Can be found many places, including:

Forrai, K. (translated and adapted by Sinor, J.) (1974/1998). *Music in preschool*. Woolowin, Australia: Clayfield School of Music. (p. 163).

Ostinati (by Rita Klinger):



I love some - bo - dy, I love some - bo - dy, I love some - bo - dy, yes, I do!



Love some - bo - dy, Love some - bo - dy, Love some - bo - dy, Yes, I do.

Old Aunt Dinah



Old Aunt Di - nah, ho - pee, ho - pee, Old Aunt Di - nah, ho - pee ho.



G'win a - way to leave her, ho - pee, ho - pee, G'win a - way to leave her, ho - pee, ho.

Source: Erdei, I., Knowles, F., & Bacon, D. (Eds.) (2002). *My singing bird: 150 folk songs from the Anglo-American, African-American, English, Scottish, and Irish traditions*. Columbus, OH: Kodály Center of America. Their source was: Brown, F. (1962). *Collection of North American folklore, vol. 1*. Durham, NC: Duke University Press.

Paw Paw Patch



Where, o where is pret - ty lit - tle Su - sie, Where, o where is pret - ty lit - tle Su - sie,



Where, o where is pret - ty lit - tle Su - sie, Way down yon - der in the paw - paw patch.

Source: Erdei, P., & Komlos, K. (1974). *150 American folk songs to sing, read, and play*. New York: Boosey & Hawkes.

Verse 2: Come on boys, let's go find her (3X)... Way down yonder in the paw paw patch.

Verse 3: Pickin' up paw paws, put 'em in her pocket (3X)...Way down yonder in the paw paw patch.

Play Party: Two lines, facing to the top of the set, girls to the right of the boys.

Verse 1: The top girl ("Susie") skips down the set, past the girls' line, then up around the boys' line, back to her spot.

Verse 2: The girl skips around again, this time followed by the entire line of boys.

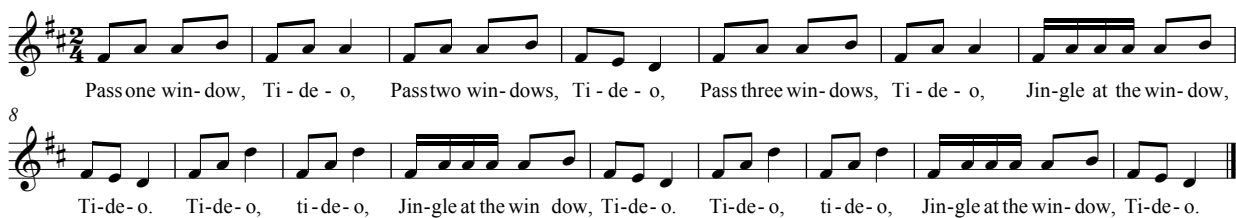
Verse 3: Single cast: the head girl leads all the girls down to the bottom of the set, while the head boy does the same with the boys. The head boy and girl meet at the bottom of the set, join hands to create an arch, and all the rest of the players go under the arch, moving up to the top of the set. Play then begins again, with a new head couple. Note: if the lines of boys and girls are fairly long (or if the players are inexperienced), the third verse can be repeated to give enough time to finish the movement.

Pumpkin, Pumpkin



Source: Forrai, K. (translated and adapted by Sinor, J.) (1974/1998). *Music in preschool*. Woolwin, Australia: Clayfield School of Music.

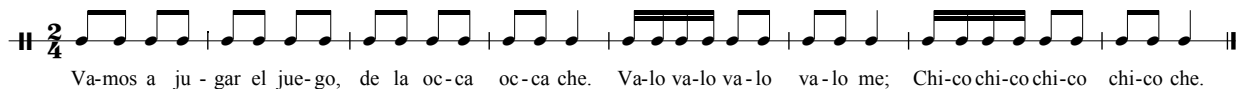
Tideo



Source: Many places, including:
Eisen, A. & Robertson, L. (2002). *An American Methodology*. Lake Charles, LA: Sneaky Snake Publications.

Game: A double circle of players, partners facing each other. Each time the students sing "pass," they step one person to their right. Each time they sing "Ti-de-o," they pat their legs, clap their hands, and pat both hands of their partner. When they sing "jingle at the window," they wring the dishrag: joining hands, turn all the way around. To make the last part more challenging, students can attempt to jump 360 degrees, without touching the ground.

Vamos a Jugar



Spoken: uno, dos, tres, cuatro, cinco, seis, siete, ocho, nueve, diez!

Collected by Sally Trenfield, in 1995, from her students in Texas. Used with permission.

Game: Seated circle. Students extend their left hand to their left, palm up, and then place their right hand in their neighbor's open hand on their right. As the song is sung, the beat gets passed from hand to hand around the circle. Once the song is finished, the students count from uno to diez in Spanish, passing the beat all the while. On "diez," the person whose hand is about to be (gently!) patted tries to move it before being touched. If they move their hand in time, the player trying to tag him/her ("nueve") is out; if not, player "diez" is out. The game then begins again. During the counting portion of the game, it is appropriate to go out of tempo, i.e. as fast as they can!

Kodály in a Nutshell

The Kodály approach to teaching music is based on the model instigated by prominent Hungarian, composer, philosopher, and educator Zoltan Kodály, who lived from 1882 – 1967. As a young music student in Budapest, Kodály became interested in folk music, and believed that it was important to expose people to the music of their heritage. Along with his contemporary Bela Bartok, Kodály began collecting music throughout Hungary. While collecting, he came to realize that musical skills of the population were lacking, and began thinking about the importance of music education. Kodály wrote, “It is much more important who is the music teacher in Kisvarda than who is the director of the opera house in Budapest...for a poor director fails once, but a poor teacher keeps on failing for thirty years, killing the love of music in 30 generations of children.”

The Kodály approach is less a method than a philosophy. The main tenets include:

- music education is the right of every human being, not just the musically gifted;
- music should exist at the core of the curriculum;
- students deserve only the “best music” – to him, folk music of the mother tongue and Western classical art music (but somewhat more controversial today);
- the voice is the best teaching first tool because it is “free and accessible to all;”
- music literacy is essential to creating life-long music-makers;
- music education should be a participatory, experience-based endeavor, one that is highly sequential;
- teachers should be the best possible musicians and the best possible educators.

Out of these ideas grew some specific methodological tools, such as:

- solfege, using moveable do;
- handsigns, created by Sarah Glover and John Curwen;
- rhythm syllables based on a French counting system by Cheve (ta ti-ti, e.g.).

Kodály-inspired educators today use an approach to teaching music literacy characterized by three distinct instructional phases: preparation, presentation, and practice. During the *preparation* phase, children are introduced to repertoire containing the specific melodic or rhythmic component to be introduced. After learning the songs, children are asked to deduce certain things about the note patterns contained in the repertoire. Is there a new note or rhythm in relation to those that are already known? Is it higher or lower/faster or slower? How different is it? Iconic representations are often used to represent the new learning. Preparation steps only take up small portions of a given class period, but are drawn out over many weeks or months. In the *presentation* phase, the sound is tied together with the written symbol and is given a name. This occurs in one lesson. The *practice* phase is the time period in which the children’s understanding and skill with using the new element solidifies and deepens. Initially, the new learning is experienced in familiar contexts, gradually moving to more difficult, unknown contexts. See the attached pages for an example of this process.

In an elementary lesson taught by a Kodály-inspired teacher, one is likely to see many different activities in the same class. Singing games and play parties often open and/or close the class, and in between one will find activities with objectives including part work, inner hearing, improvisation, listening, solo singing, instrument development, composition, and relaxation, along with many opportunities for group singing. However, there are as many different ways to plan a Kodály-inspired lesson as there are Kodály-inspired teachers, as each teacher takes the philosophies and applies it to his/her situation in the most appropriate manner.