

GRADE 1

L. Choksy. The Kodaly Method. 2d ed. Prentice-Hall, 1988.

Rhythmic Learning in First Grade

MONTH	PREPARE THE NEW LEARNING	MAKE THE CHILDREN CONSCIOUSLY AWARE OF THE NEW LEARNING	REINFORCE THE NEW LEARNING THROUGH PRACTICE
September	beat accent rhythm patterns L I	beat ♡ ♡ ♡ ♡ shown on demo staff	Identifying longer & shorter sounds. Demonstrating beat with stepping & tapping
October	accent rhythm patterns I , I I , I	accent (demonstrated in stepping) rhythm patterns I I	beat ♡ ♡ ♡ ♡ accent
November	rhythm patterns I , I I , I	rhythm patterns I , I I , I	beat, accent, rhythm patterns I , I I , I
December	rhythm patterns I Z I Z	rhythm patterns I , I I , I	beat, accent, rhythm patterns I , I I , I
January	ostinato I Z I Z	rhythm patterns I Z I Z ostinato I Z	beat, accent, rhythm patterns I , I I , I
February	ostinato I meter, measure	ostinato I Z ostinato I Z	beat, accent, rhythm patterns I Z I Z ostinato I Z
March	ostinato I d (half note)	2 4 meter, measure, bar lines, repeat ostinato I	beat, accent, ostinato I Z 2 4 meter, measure, bar lines, repeat. ostinato I
April	d (half note)	nothing new introduced	2 4 meter, measure, bar lines, repeat. ostinato I
May	d (half note)		

Melodic Learning in First Grade

MONTH	PREPARE THE NEW LEARNING	MAKE THE CHILDREN CONSCIOUSLY AWARE OF THE NEW LEARNING	REINFORCE THE NEW LEARNING THROUGH PRACTICE
September	higher & lower pitches s-m		
October	higher & lower pitches s-m	Identify when songs are sung "in a higher place" & when "in a lower place"	
November	higher & lower pitches I-s-m	Identify highest & lowest notes in songs. Show higher & lower sounds with arm & body motions	Sing songs at different pitch levels. Identify each as "higher" or "lower" than the previous singing of same song
December	higher & lower pitches I-s-m	Show with arm motions the higher & lower sounds in two-note s-m songs	
January	I-s-m staff	Diagram the higher & lower sounds (s-m) on a felt demo board, one-line & three-line staff. Introduce syllables s-m & hand signs	Diagram phrases of s-m songs on 3-line demo staff
February	Melodic patterns s-m-s-m s-m-ss-m	Introduce the full staff. Construct s-m phrases on full staff: s-m-s-m & s-m-ss-m	Construct s-m phrases of songs on staff on F-, C- & G-do
March	Melodic patterns s-l-s-m ss-ll-ss-mm	Introduce syllable la & hand sign in s-l-s-m pattern	Construct melodic patterns s-m-s-m & s-m-ss-m in F-, C- & G-do. Read phrases or songs using so & mi
April	Melodic patterns s-m-l-s-m ss-m-l-ss-m	Introduce m-l pattern	Construct melodic patterns s-l-s-m & ss-ll-ss-mm in F-, C- & G-do
May	Begin to prepare for new notes do & re		Construct melodic patterns with m-l on staff. Read whole songs which contain only la, so & mi in familiar patterns



The Aquarium from The Carnival of the Animals

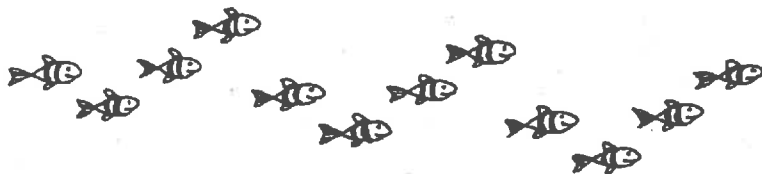
by Camille Saint-Saëns

A

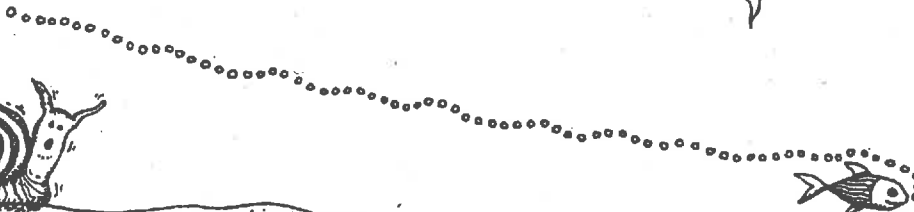


a

b



c

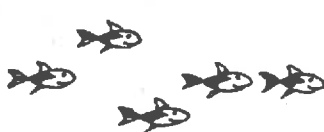
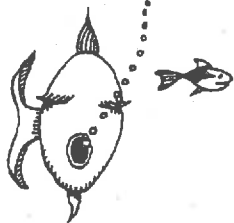


B

d



e



f



Richard Kraus Folk Dancing: A Guide for Schools, Colleges
and Recreation Groups

Hrnbk

Macmillan © 1962

#62-7377

Folk Dancing / 66

GV 1743.K7

Seven Jumps

..... DENMARK

GRADE FOUR

Originally a boys' and men's dance, this amusing novelty may be enjoyed by girls as well. It has a follow-the-leader kind of pattern, in which new actions are added each time the dance is done.

Formation: A single circle with hands joined; no partners needed.

Chorus: The chorus is done at the beginning, after each part of the dance, and again at the end.

(MUSIC A.)

MEAS. 1—8. With hands joined, all do seven vigorous step-hops to the left (leaning back to increase the momentum) and jump on both feet on the eighth count.

MEAS. 9—16. Repeat the action to the right. If children are too young to do the step-hop, they may skip or run.

Part One. Placing hands on hips, each person raises his right knee high on the first note of music. On the second note, he returns it to the floor. He waits on the third, *warning* note. Then do CHORUS.

Part Two. The right knee is lifted, then put down. The left knee is lifted and put down. Wait during the *warning* note. Then do CHORUS.

Part Three. Do each of the preceding actions: right knee, left knee; then kneel on right knee. Rise, wait, then do CHORUS.

Part Four. Do each of the previous actions, and add: kneel on left knee. Then rise, wait, do CHORUS.

Part Five. Do all previous actions and add: place right elbow on floor, resting chin on right hand. Then rise, wait, do CHORUS.

Part Six. Do all previous actions and add: place left elbow on floor, resting chin on left hand. Then rise, wait, do CHORUS.

Part Seven. Do previous actions and add: place forehead on floor. Then rise, wait, do final CHORUS.

NOTE: Each action should be held exactly as long as its musical note indicates.

RECORD: RCA Victor LPM 1623

IN THE HALL OF THE MOUNTAIN KING

A

B

A

Play ABA 3 times, then go to Coda.

Coda:

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1 2 3 4 5 6 7 8 9 10—H—89 88 87 86 85 84 83 82

Choral Speech
"In the Hall of the Mountain King"
from Peer Gynt Suite #1
by Edvard Grieg

This is quite an eerie place -
It's so dark, it's so stark----
Think I'll quicken up my pace,
I know not where I am!!

Should I quickly turn around,
Sneak away without a sound?
Should I be courageous
And move on to victory?

(REPEAT NINE TIMES)

CODA:

OH NO!!
(SOLO) OH NO!!
Something's coming after me and quickly gaining ground!!

OH NO!!
(SOLO) OH NO!!
Something's coming after me and quickly gaining ground!!

OH NO!
(SOLO) OH NO!!
I yi yi yi yi yi yi yi
I'm.....CAUGHT!!!

Music can have a very special meaning.

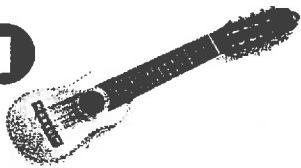
Listen to this music from Peru.

What instruments do you hear?

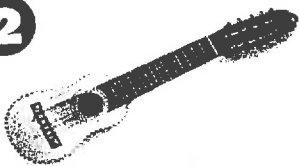
M M I

Tema de Maimara Listening Map

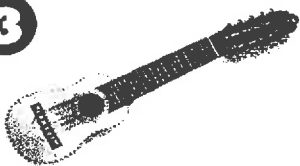
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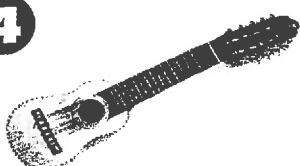
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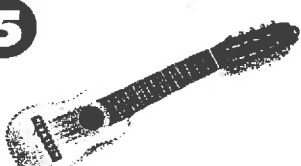
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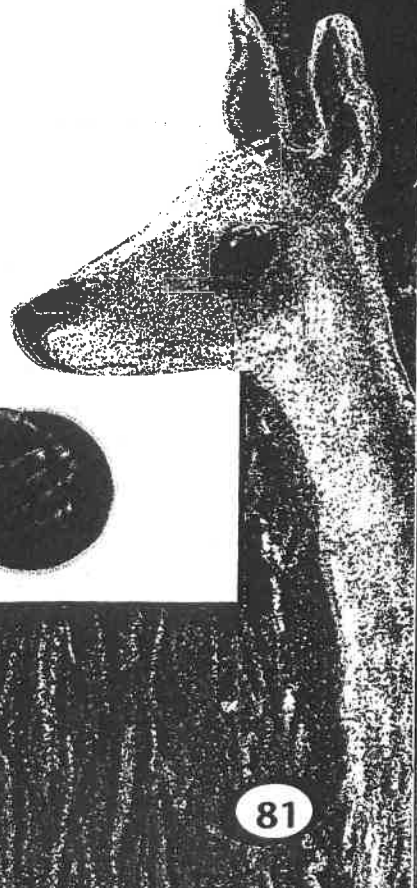
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5



My Family and Me



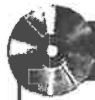
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Tema de Maimara

Traditional Andean

Finding Form

Listen for repetition and contrast as you follow the map.

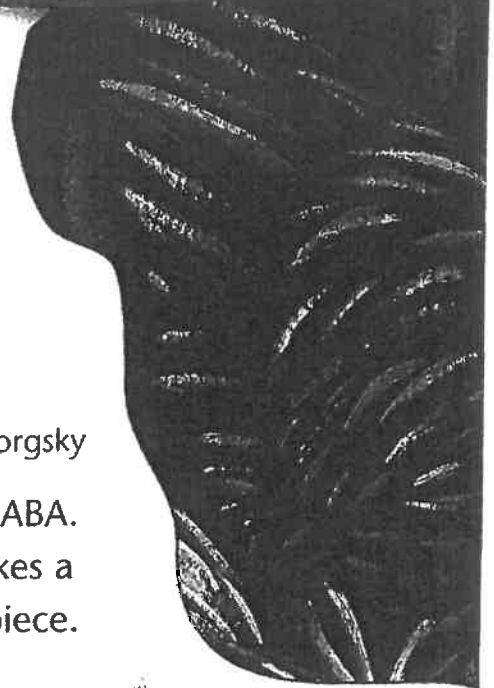


LISTENING CD 3:35

Ballet of the Unhatched Chicks

from *Pictures at an Exhibition* by Modest Mussorgsky

The form of "Ballet of the Unhatched Chicks" is AABA. The A section repeats, and then the B section makes a contrast. The A section comes back to finish the piece.



Listening Map for Ballet of the Unhatched Chicks

A

First time only



Log on to music.mmhschool.com
to learn more about Modest
Mussorgsky and his music.



B

THE LITTLE RED HEN

traditional story retold and arranged by Shirley McRae

NARRATOR: Here is a story about a hen Δ and her lazy friends, rat, ☺ cat, \square and dog. ☹☹

One day a little red hen Δ was scratching in the farmyard, when she found a grain of corn.

"Rat," ☺ said the Little Red Hen, Δ "you are big and you can dig. Will you help me plant the seed?"

"Oh no, not I," said the rat. ☺

"Cat," \square said the Little Red Hen, Δ "you are big and you can dig. Will you help me plant the seed?"

"Oh no, not I," said the cat. \square

"Dog," ☹ said the Little Red Hen, Δ "you are big and you can dig. Will you help me plant the seed?"

"Oh no, not I," said the dog. ☹ And the three friends ran off singing. SONG

"Very well, then," said the Little Red Hen. Δ "I will."

SPEECH CHOIR: And she did. ☹

The seed puffed up. — (SX) And the seed shot up. (slide whistle)

"See!" said the Little Red Hen, Δ "The seed is a corn plant."

"Rat," ☺ said the Little Red Hen, Δ "you have sharp teeth. Will you help me cut the corn?"

"Oh no, not I," said the rat. ☺

"Cat," \square said the Little Red Hen, Δ "you have sharp teeth. Will you help me cut the corn?"

"Oh no, not I," said the cat. \square

"Dog," ☹ said the Little Red Hen, Δ "you have sharp teeth. Will you help me cut the corn?"

"Oh no, not I," said the dog. ☹ And the three friends ran off singing. SONG

"Very well, then," said the Little Red Hen. Δ "I will."

SPEECH CHOIR: And she did. ☹

Now it was time to shuck the corn.

"Rat," ☺ said the Little Red Hen, Δ "you have strong claws. Will you help me shuck the corn?"

"Oh no, not I," said the rat. ☺

"Cat," \square said the Little Red Hen, Δ "you have strong claws. Will you help me shuck the corn?"

"Oh no, not I," said the cat. \square

"Dog," ☹ said the Little Red Hen, Δ "you have strong claws. Will you help me shuck the corn?"

"Oh no, not I," said the dog. ☹ And the three friends ran off singing. SONG

"Very well, then," said the Little Red Hen. Δ "I will."

SPEECH CHOIR: And she did. ☹

LTM

 5

Les Saluts

This dance (pronounced: 'lay saloo') from Quebec is the third part of a set of dances known as the Lancers. It is one of the few dances in Quebec where the figures of the dance match the phrases of the music. For this reason it is an excellent dance for beginning groups who are learning to listen to the music.

Music: Les Saluts (as recorded on *Listen to the Mockingbird*)

Formation: Circle of couples (can also be done without partners) with hands joined

A1 (16) Circle left. (16) - tap

A2 (16) Circle right. (16) - tap cross handed

B1 (16) Forward and back. (8) Back (4) - Forward (4) - CLAP (stretch hands apart wide on A)
 Forward with a grand bow to the center on the held note. (4)
 Back to place. (4)

Notes: This dance should be done with great respect and formality. The title refers to 'the bows'. The steps forward and back in the B part should be timed exactly with the beats of the music, which are not always predictable. During the circle left in A1 strive for a perfectly round circle that does not lose shape or become crowded. 16 beats should be thought of as eight and eight. During the second group of eight, use beats seven and eight to turn around (1-2-3-4-5-6-the other way).

Les Saluts

Quebec

(A) G D G
 D G (B) G D
 Forward 2 3 stop,
 G D G C D G
 Back 2 3 stop, Forward 2 3 bow, Back 2 3 4.