

## Intro to Kodály Inspired Music Education

*“Our children consider themselves too old to play as soon as they leave the kindergarten. We should not leave it at that. Let us encourage even the older ones: they should not be ashamed of enjoying it. The longer the childhood, the more harmonious and joyful the adult’s life will be”*

**Zoltán Kodály**

Sa - li - bo - na - ni, Sa - li - bo - na - ni. Sa - li - bo - na - ni, Sa - li - bo - na - ni.

5  
Sa - li, Sa - li, Sa - li - bo - na - ni. Sa - li, Sa - li, Sa - li - bo - na - ni.

Sing the melody with the actions on every even bar as follows:

1<sup>st</sup> beat: Tap right knee/tap left knee

2<sup>nd</sup> beat: Click fingers in right hands/click fingers in left hand

3<sup>rd</sup> beat: Clap own hands

4<sup>th</sup> beat: Clap hands with a partner (an imaginary partner whilst learning the game)

Clapping game without guided formation:

In the odd bars take four steps looking out for a partner and in the even bars perform the body percussion pattern shown above clapping hands with partner on the fourth beat.

If it is obvious that someone doesn't have a partner, make a three, or even a four, but try to include everyone.

lck - le, Ock - le blue bot - tle fish - es in the sea.

If you want a part - ner just choose me!

Stand in a circle, turned to face a partner. Clap own hands then partner's hands throughout. First partner is the "louder" partner. At the end of the song turn to face the other way and tap index fingers together and then index fingers with partner – this is the quieter partner.

Swing me o - ver the wa - - - ter,

swing me o - ver the sea.

Swing me o - ver the gar - den wall and

swing me home for tea. (WHEE!)

Two children make a boat. A third child is in the boat. The boat sways from side to side throughout the song and on the word "WHEE" the child in the boat " falls " out and has to find a new boat.

# COCA COLA WENT TO TOWN DOCTOR PEPPER PICKED HIM

4/4

O mo - chi o tsu - ki ma - sho O mo - chi o tsu - ki ma - sho

Pet - tan - ko Pet - tan - ko pet - tan pet - tan pet - tan - ko

Ko - no - tay, ko - no - tay, ko - no - tay, ko - no - tay, ko - no - tay

Ton, ton, ton, ton, ton, ton, ton, ton, ton, ton, ton, ton.

*pat  
sid  
ery  
in*

**Hand clapping game in pairs**

One person, A, is the beat keeper and throughout the whole game maintains a steady beat by holding hands vertically right above left with a big gap in the middle and bringing right hand down to tap left hand on the beat.

The other person, B, follows the actions as shown above:  
 The three stave lines represent the position of the clapping for person B.  
 The top line – clap above the hands of person A  
 The middle line = clap in between the hands of person A  
 The bottom line = clap below the hands of person A

**Line one:** B claps below and above the hands of person A to a steady beat throughout.

**Line two:** B claps below, between, below to the rhythm shown above

**Line three:** With right hand B taps own left hand and then circles right hand between A’s hands before tapping own hand again. This is performed to the rhythm shown above.

**Line four:** B claps below, between and above as shown above. The words are vocalised accordingly i.e. low, middle and high

*One child in centre bounces a ball during the first line of the song.*

*Child in centre passes to someone in the circle who passes it back to the centre – it is then passed to another in the circle – they change places (1/2/3 change places).*

*Repeat for 4/5/6 and 7/8/9 – on the number 10 the ball is passed to a child in the circle who becomes the new leader.*

*The children sit in a circle holding out their hands, palms facing upwards. Every child should place his right hand on top of the person on his right's left hand.*

*One child has a ball in his right hand. It is passed round the circle clockwise, each person in turn placing it into the right hand of the person on his left on each beat of the song. The right hand moves and the left hand is static. When the song is known well, no one is allowed to catch*

*the ball on the word "OUT"  
 If a child can see that the "beat" will be*

passed to him on OUT he should pull his hand away. If any child takes his hand away at the wrong time, he is also out. Anyone who is out sits in the middle of the circle until someone else makes a mistake. Then he is free to play again. Make the game more difficult by beginning with two or three children having a "ball" to pass. Don't forget to change direction. Try playing the game in two circles and singing the song in canon after one beat.



Stand facing a partner  
 Hold left hands together  
 play the game with right  
 Hi = clap hands high  
 Lo - clap hands low  
 Chicka - Clap back of own

hands

- Juba this and Juba that**
- Juba spies a yellow cat**
- Juba up and Juba down**
- Juba running through the town**

Stand in a circle turned to face a partner.  
 Clapping pattern for each line (following the rhythm) is:  
 Beat one: Tap right knee/then left knee  
 Beat two: click fingers of right hand then fingers of left hand  
 Beat three: clap own hands twice  
 Beat four : Clap hands with partner

On the last line of the rhyme however jog past partner to meet a new partner – feet should jog the rhythm of the words.

**BELA BARTÓK – For children number 5**  
 Rhythmic instructions:

titi titi ta ta = find another partner  
 Ta ta ta ta = clap / clap right hands with partner/ clap / clap left hands with partner SO clap / right / clap / left  
 ta ta ta z = then clap hands (tap knees/clap hands/clap partner's hands)  
 ta titi ta z ta titi ta z = look to the right / look to the left

PRE SOLFA SONGS FOR SO AND MI / HIGHER AND LOWER

Lit - tle train, lit - tle train climb - ing up the moun - tain.

Lit - tle train, lit - tle train com - ing down a - gain.

Everyone makes a circle holding hands. One child is chosen to be the train driver and stands outside of the circle. During bar two the hands are raised to make arches – the train can go in and out but must be on the outside of the circle before the arches go down in bar four. He then chooses a new driver and he becomes the first engine. The train gets longer and longer and it becomes more and more difficult for the whole train to get under the arch before the arch goes down in bar four.

No rob - bers out to - day. No rob - bers out to - day.

We are sing - ing as we play No rob - bers out to - day.

One child is the guesser and has some instruments placed behind him. He should sit with eyes closed. As everyone sings a robber is chosen to steal one of the instruments and plays it all the way back to his place.

Cuc - koo, Cher - ry Tree. Will you change place with me?

Children stand around a sheet of lycra which is moved up and down following the shape of the melody. Two children are named at the end of the song and they change place under the lycra. Or a group of children are named e.g. Change place if you are wearing blue/change place if you have a dog at home

## A MEXICAN WOODPECKER CLAPPING PATTERN

Four beat with partner

Clap own hands/ clap right hand with partner/clap left hand with partner/clap both hands with partner

Four beat on your own

Clap own hands/ cross hands and tap shoulders/ tap knees/click fingers.

## PIRATES OF THE CARRIBEAN

Three beat pattern is passed around the circle.

One person starts: Beat one: Tap knees/ beat two: clap hands / beat three: pass the beat by clapping hands of the person one away in the circle. The person beside should bend to get out of the way

Change in metre – no longer tap knees. Simply clap pass/clap pass etc

## Working with the older beginner

The image shows two staves of musical notation in 2/4 time. The first staff contains the melody for the first line of lyrics: "All round the brick-yard, Re-mem-ber me, I'm go-nna,". The second staff, starting with a measure rest labeled '5', contains the melody for the second line: "step it, step it, step it and a re-mem-ber me". The notes are simple, using quarter and eighth notes, suitable for older beginners.

Make up different actions – step it/clap it/tap it / swing it etc

Bun - ga - lo, Bun, Bun - ga - lo

Bun - ga lo Bun, Bun - ga - low

Hey

Anna, hey Anna - Show me how you bungalo  
 Show me how you bungalo

Anna  
 My hands are high my hands are low and  
 This is how I bungalo

ALL  
 Her hands are high, her hands are low and  
 this is how she bungalos

The chosen child (Anna) should make up an action (this is how I bungalo)

Reu - ben, Reu - ben I've been think - ing, what a great world this would be.  
 Rach - el, Rach - el I've been think - ing, what a glad world this would be.  
 If the boys were all trans - port - ed far a-cross the North - ern Sea.  
 If the girls were all trans - port - ed far a-cross the North - ern Sea.

Perform the

following rhythm pattern (titi by tapping knees and ta by clapping hands)

*Titi titi titi titi ta*  
*Titi titi titi ta*  
*Titi titi ta*  
*Titi ta*  
*Ta*  
*Stamp*

Now try with a partner – clap partners hands.

Now try in reverse i.e.  
 Stamp  
 Ta  
 Titi ta  
 Titi titi ta  
 Titi titi titi ta  
 Titi titi titi ta





Bim Bom, Bi - ri Bi - ri Bom Bi - ri bi - ri bim bom bi - ri bi - ri bom

5  
Bim Bom bi - ri bim Bom bi - ri bim bom bi - ri bi - ri bom

Stand in free space and move only in the rests.

Stand in a circle with a leader with a ball and pass the ball in the rests.

Lay down boys and take a lit - tle nap, Four - teen miles to Cum-ber-land gap.

5  
Cum-ber-land gap, Cum-ber-land gap Four - teen miles to Cum-ber-land gap.

Lay down boys and: knee/knee/click/click

Take a little = tap rhythm on chest: nap = clap hands with partner

Fourteen miles to : walk four steps

Cumberland gap: tap chest twice / clap own hand: gap = clap hands with partner

Sto-do - la, sto-do - la, sto-do - la pum - pa, sto-do - la pum - pa, sto-do - la pum - pa.

5  
Sto-do - la sto-do - la: sto-do - la pum - pa, sto-do - la pum - pa, pum, pum, pum.

Stand in a circle with a partner:

With hands held in a "defence" position – right hand above – palms facing partner.

Stodola = tap right hand palms/left hand palms/right hand palms (where it repeats three times roll round to perform right left right/left right left/right left right).

Pum – pa – click fingers of right hand then fingers of left

PUM PUM PUM – Walk past partner.

La, la, la chic-ka li - lee - o! La, la, la chic-ka li - lee o.

5  
I'm gon - na mar - ry who I please. La, la, la chic-ka li - lee o

The image shows two staves of musical notation in G major (one sharp) and 2/4 time. The first staff contains the first line of lyrics: 'La, la, la chic-ka li - lee - o! La, la, la chic-ka li - lee o.' The second staff starts with a measure rest of 5 measures, followed by the lyrics: 'I'm gon - na mar - ry who I please. La, la, la chic-ka li - lee o'. The melody consists of quarter and eighth notes.

### Stick passing game

Sitting in a circle:

La la = tap stick in rh on floor/stick in LH on floor

La chicka = click rhythm in sticks

li = pass stick in RH in front of person on right

Lee = pass stick in LH in front of person on left

O.= pick up both sticks

Watch out in bar five as the rhythm pattern is reversed click then tap the floor Right/left.



BOOK: Take rhythm patterns from the name: Children choose shortened versions of the name and it can become a rhythm dictation exercise

