

Development and Evaluation of Sequential Kodály Based Rehearsal Plans for Standard
Elementary Choir Repertoire

By

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Dedication

To God: With You I can do all things.

To my husband: You are such an inspiration and joy in my life. Through this process your patience, compassion and support has helped me more than I can say.

To my family: You have helped guide me on this journey, supported my dreams and have loved me through it all. You are a blessing.

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Summary of Project Option in Lieu of Thesis
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DEVELOPMENT AND EVALUATION OF SEQUENTIAL KODÁLY BASED
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Abstract

Kodály structured sequencing of concepts and skills have been found to be beneficial in the general music classroom. The method focuses on the voice and music literacy which suggests that it should have a place within the elementary choir rehearsal. Music literacy should not be forgotten in the elementary choir and there is a need for strategies to help foster this skill.

The purpose of the project is to develop rehearsal plans that incorporate sequential Kodály strategies to foster music literacy through standard elementary choir repertoire. The research questions for this study are as follows: 1) What strategies within the Kodály method can be utilized to foster music literacy in the elementary choir?, 2) Is the Kodály method appropriate for instructing music literacy for standard elementary choir repertoire?, 3) Can a series of sequential

rehearsal plans be developed for standard elementary choir repertoire that consistently utilizes Kodály strategies?

The review of literature focuses on these questions which then guided the researcher in developing rehearsal plans for four standard elementary choir pieces. The pieces chosen have been sung by Honor choirs and are on lists of “exceptional music” across the United States. The development of the rehearsal plans focused on sequencing the rehearsals and incorporating strategies from the Kodály method.

To validate the rehearsal plans that were developed, expert children’s choir directors in Kodály methodology rated and critiqued each rehearsal plan. Their ratings and critiques gave validity to the rehearsal plans as well as suggested changes that could be made. Some changes were made to the rehearsal plans to make them more appropriate for the elementary choir and accurately represent Kodály sequencing and strategies.

Chapter 1: Introduction

The introduction of music education in America by Lowell Mason in the 1830s began the recognition of its importance within public schools. Music is unique in that it is able to educate and deepen cognitive and emotional aspects within a child. A music philosopher, Bennett Reimer, stated that music is a skill that should be developed because it creates "meaningful, cognitive experiences unavailable in any other way..." (Reimer 1989, p. 28). He also stated that the expression and feeling in musical experiences is a mode of mentality that makes us human. "Developing this mode of mentality ... is essential if education is to help children become what their human condition enables them to become" (p. 85). In order to be educated in all aspects of life, children need to study music and be involved in this uniquely human experience. Currently, children can study music through many different venues within public schools. Singing is one of the most accessible and important venues.

Singing is an important aspect of a child's education that can be used their entire life. Its importance is evident in that "Singing alone and with others..." is the first National Standard for Music Education. Singing is the foundation for all of the other music education standards. Through singing a child learns how to use their body and mind in harmony while simultaneously creating and expressing emotion. Through singing, children are making music, being active participants; not just listening to others making the music. David Elliot, a student of Reimer, states that music making is a cognitive action. The action and thought involved in music making cannot be separated (Elliot, 1995). This cognitive action develops musicianship which can and should be developed through singing. Elliot would agree that musical challenges and musicianship presented through singing makes self-knowledge, self-growth and enjoyment possible (Elliot, 1995). Helping students develop self-knowledge, self-growth and enjoyment

should be a goal for all educators. At the elementary level, these can begin to be developed in the general music classroom and further developed through the elementary choir setting.

Singing is taught in the general music classroom; however, there is simply not enough time to just focus on self-knowledge, self-growth and enjoyment in singing. Elementary choir opportunities allows for a richer and more fulfilling singing experience. It adds a new dimension of singing because it is a performing group. Students need to learn that music is to be shared with others. Through these performance experiences, however, the learning that takes place in the process should be the main focus (Tickel, 2010).

Through the process of preparing for performances, students should be continuously developing their voices and becoming competent musicians. According to Linda Swears (1985), singing in choir “helps children develop their fullest singing potential” (p. 3). Singing in a choir is an important part of a child’s singing experience and development because “they are physically, emotionally, and intellectually ready for more challenging singing experiences” (Swears, 1985, pp. 4). They are ready to develop into *competent* singers, not just singers. Mizener (2008) states, “singing is a learned behavior and singing instruction is vital in producing competent singers” (p. 18). Young students joining the elementary choir have the potential to become competent singers through vocal development as well as the ability to read music. Don L. Collins (1999) states that two basic goals of the beginning choir should be: “1.) learn to read music and develop basic musicianship and 2.) to master the fundamental principles of good choral technique” (p. 150). Their ability to read music is important because it has the power to make their present and future singing experiences richer. James Bowyer (2010) states that when students are able to read music “they are able to learn far more literature and may contribute more fully to and benefit from upper level and community ensembles as well as private

instruction” (p. 2). If elementary choir directors desire for their students to be “lifetime musicians,” they must be willing to go beyond developing the child’s voice and foster their ability to read music through singing (Bowyer, 2010).

Purpose of Study and Research Questions

In order for elementary choir directors to go beyond vocal development they need to be equipped with effective teaching strategies. Common teaching strategies used in the music classroom are based on the approaches or methods of Zoltán Kodály, Émile Jaques-Dalcroze and Carl Orff. Many music teachers use at least one of these methods and often a combination of these methods to teach musical concepts and develop musical skills. Some aspects of the methods or approaches are very similar; however, each one has its strength and main focus. The main focus of the Kodály method is teaching music literacy through singing. Kodály believed that the human voice is the basic instrument of music literacy and development. The voice should be the solid foundation and core of the elementary choir (Moehrke, 1990). Bowyers (2010) believed that the Kodály approach is appropriate for choral ensembles because “singing is core” to this method (p. 12). Using the voice as the main instrument, music literacy can be fostered by Kodály’s sequenced strategies, which have been found to be very beneficial in teaching music literacy (deVries, 2001). Common Kodály strategies that are used to teach melodic and rhythmic literacy are solfège, movement, rhythm syllables and the use of folksongs to give students an aural foundation.

These strategies have to be carefully sequenced when using them to teach repertoire. The repertoire must be appropriate for the director’s students and allow for new learning opportunities. There are many suggested steps to take in choosing the most appropriate repertoire. Suggested steps are included in the review of literature. Since the repertoire was not

picked for a specific choir, for this study the researcher chose repertoire from Honor choir performances and lists of “exceptional music” that were found across the United States.

The purpose and focus of the study was to develop rehearsal plans that incorporate sequential Kodály strategies to foster music literacy through standard elementary choir repertoire. The research questions for this study are as follows:

- What strategies within the Kodály method can be utilized to foster music literacy in the elementary choir?
- Is the Kodály method appropriate for instructing music literacy for standard elementary choir repertoire?
- Can a series of sequential rehearsal plans be developed for standard elementary choir repertoire that consistently utilizes Kodály strategies?

Definition of Terms

Music literacy: The ability to read independently musical elements such as pitch and rhythm.

Audiation: The ability to read pitches or rhythms and hear what they sound like without performing them out loud. It is also referred to as inner-hearing.

Moveable Do: “Do” is the first scale degree in every major key. “La” is the first degree of every minor key. The solfège syllables function the same in every key.

Sight reading/singing: The ability to perform a melodic and/or rhythmic pattern that hasn’t been seen previously.

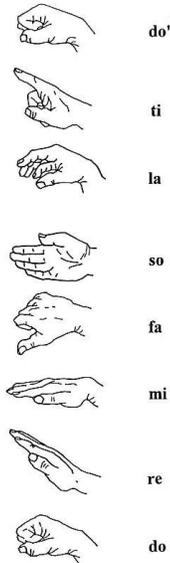
Round: The same melody or rhythm pattern is performed by multiple groups entering at different times.

Folksongs: Songs in a cultures mother tongue. Familiar songs that have been past down for generations.

Solfège: Syllables that represent pitches of the scale which were adapted, used and became popular in music education because of Kodály.



Hand Signs: Curwen hand signs are assigned to each solfège syllable. The hand signs create a kinesthetic connection between the syllable and the pitch. The signs below are adaptations of the original Curwen hand sings which are used in the Kodály approach .



Rhythm Syllables: Syllables used to aid in the learning of rhythm durations and rhythm patterns. These were modified by Kodály and were presented in a structured sequence.

Symbol	Rhythm Name	Notation Name
	ta	Quarter Note
	ti-ti	2 Eighth Notes
	---	Quarter Note Rest
	tika-tika	4 Sixteenth Notes
	too	Half Note
	ti-tika	Eighth Note 2 Sixteenth Notes
	tika-ti	2 Sixteenth Notes Eighth Note
	tum-ti	Dotted Quarter Note Eighth Note
	syn-co-pa	Eighth Note, Quarter Note, Eighth Note
	tim-ka	Dotted Eighth Note Sixteenth Note

Delimitations

This project will not deal with:

1. Specific vocalises and warm-ups for vocal exploration and development.
2. Specific strategies to fix vocal problems of an individual or the choir (i.e. intonation).
3. Accommodations for special learners.

Basic Assumptions

The basic assumptions of the problem are as follows:

1. The director using these rehearsal plans has had some experience (i.e. at least student teaching) directing an elementary choir and a basic knowledge of the Kodály method.
2. The students in the choir have experienced Kodály sequencing and strategies in other musical experiences, such as their general music class. They have previously learned concepts and skills taught through Kodály methodology (i.e. concepts and skills up to 4th grade).
3. The director is aware of their choir's vocal ability and musical knowledge. The director will only choose repertoire that is appropriate for their choir's ability and that will expand their musical knowledge and skills.
4. The director is aware of whether or not students are prepared to move to the next step in a rehearsal plan. The director will continue with the preparation stage until they feel it is appropriate to move on to the presentation stage (this becomes easier with more experience). If they recognize they moved to the presentation stage too soon, they will return to the preparation stage.

Need for Study

Elementary choir directors and their choirs could benefit from teaching carefully chosen repertoire through sequential Kodály strategies. By using these sequential strategies directors can find ways to foster music literacy through their chosen repertoire. Through preparation, presentation and practice directors can establish rehearsal plans that are sequential and child-centered. “Kodály's emphasis on sequential planning can be useful to every teacher who believes that goals and objectives are not only useful to teachers, but necessary for good teaching” (Boshkoff, 1991, p. 34). This sequencing can develop competent and independent singers/musicians.

Through careful sequencing, beneficial strategies are used to aid student's musical development. Solfège and hand signs used by directors and students can benefit student's pitch accuracy, pitch relationships, aural skills and reading unfamiliar melodies. The use of rhythm syllables can benefit the student's rhythmic accuracy, aural skills and reading unfamiliar rhythms. The use of folksongs gives students a familiar aural foundation before learning new choral repertoire. These strategies combined with careful sequencing offer a path to achieving music development and literacy.

Chapter 2: Review of Literature

The elementary choir is able to further develop the child's voice; however, it has the potential to go beyond that. It can physically and intellectually challenge students by fostering music literacy through aural and sight reading skills. In order for elementary music teachers to go beyond vocal development they need to be equipped with effective teaching strategies. The main focus of the Kodály method is teaching music literacy through singing. Kodály believed that the human voice is the basic instrument of music literacy and development. Common Kodály strategies that are used to teach melodic and rhythmic literacy are solfège, movement, rhythm syllables and the use of folksongs to give students an aural foundation.

The purpose of this paper was to develop elementary choir rehearsal plans that implement Kodály strategies in a sequential way to promote music literacy. Kodály strategies were used because of its effectiveness found by other music educators. Music educator, Peter deVries (2001) stated, "Anybody who has taught a Kodály-based music program will know just how successful it can be. From week to week, children's singing--particularly pitch--improves; rhythmic skills improve significantly from year to year; music literacy develops; and children can perform music in increasingly complex parts"(pg. 24). These should all be goals and objectives of an elementary choir.

This review of literature reports on: a.) music literacy within the choir rehearsal, b.) Kodály's structured sequencing and strategies that foster music literacy, c.) Kodály's sequential lesson planning, d.) guidelines for choosing elementary choir repertoire.

Music Literacy within the Choir Rehearsal

The ability to read music is a learned skill and must be carefully taught by the music educator. Developing the child's ability to read music is a national goal and needs to be pursued (Reifinger, 2012). Many educators do pursue it because they believe it is extremely important for musical growth. Hanson (1990) states that the "key to musical growth and understanding lies in the ability to read music"(p. 1).

Educator, Don L. Collins (1999), is an advocate for music literacy within the choir. His general goals and specific behavioral objectives include music literacy as part of developing a beginner choir. Two of his behavioral objectives are, "develop sufficient skill in reading music to carry a part independently" and "learn to use and understand basic music terms" (p.150). He refers to the occurrence of young singers not being able to read music as a pitfall because they are unable to sing their part without first hearing it. As opposed to learning an instrument, young singers do not have to learn how to read notes in order to enjoy music making (Collins, 1999). Phillips (1996) observed that, "unfortunately, the teaching of singing in our schools lacks, for the most part, the organized and sequenced type of instruction that is usually found in instrumental teaching" (p.32). Young singers, however, soon find that they are unable to produce the music unless it is sung or played for them first (Collins, 1999). The solution to this common deficiency in the choir setting is up to the choir director. Collins gives directors "two cardinal rules" when developing music literacy:

"(1) To learn to sight-read, student must be taught using a structured method that moves from the known to the unknown in a cumulative, sequential fashion....(2) Students must have time to learn to read through a series of exposures to and respites from the skill-building process" (pg. 236).

Another educator, John B. Hylton (1995), would agree that choir directors are crucial to illuminating illiterate singers. “As comprehensive choral music educators, part of our overriding objective is developing musically literate singers” (Hylton, 1995, p.74). This objective, however, is achieved when the process is well thought out and engaging for students. Hylton (1995) stated:

“Through a comprehensive approach to rehearsal, the use of questioning techniques, the pointing out of important aspects of the music being performed, and the involvement of student in musical decision making, musical literacy becomes a natural and inevitable product of rehearsal” (p. 74).

The Kodály approach to music literacy is sequential and progresses with the child’s development. Strategies of solfège, hand signs, rhythm syllables and folksongs are done sequentially following the progress of the child. These strategies and their sequencing have been found to be beneficial in teaching music literacy.

Kodály Structured Sequencing and Strategies that Foster Music Literacy

Kodály’s main goal was for every child to learn how to read music so that when they got older they would be “able to look at a musical score and think sound; to read and write music as easily as words” (Choksy, 1974, p. 15). He was one of the first educators to advocate music literacy and to eliminate illiteracy among his students (Jacobi, 2012).

Within Kodaly’s approach there is a highly structured sequence of strategies (Bowyer, 2010). More challenging concepts cannot be learned until the previous concept is learned. Bowyer (2010) describes the approach, “Kodály lessons review and reinforce previously-learned material before presenting new, increasingly complex musical concepts. Musicianship skills are introduced in a carefully scaffolded manner to ensure success for all students” (p. 30). The

Kodály approach is child centered and is meant to follow the developmental stages of the child. This approach closely relates to Piaget's stages of learning. "The philosophy Zoltán Kodály and psychology of Jean Piaget are compatible in that both believe children proceed through stages and levels of development" (Hanegraaf, 1990, p. 18). Kodály begins with a sound before sight approach to music reading, which can be connected with Piaget's sensorimotor stage and into the preoperational stage. Just as children learn language by speaking before reading, the same is true for music reading. Their aural skills must be developed before visual learning (Phillips, 1996). During this stage children are experiencing music through their senses by moving and singing and listening to songs that closely relate to their developmental stage. For example children are moving quarter notes, "walking," and eighth notes, "jogging" because young children are constantly moving in these ways (Lane, 2006). They are listening and singing to many songs with a minor third (so-mi) because that is what they are able to sing the best in tune and many nursery rhythms and children's games use this interval. "Initially, the child-developmental sequence is based upon the primary interval of a minor third, that most easily recognized by all children, and progresses through the notes of a pentatone, finally achieving the full scales in both major and minor modes" (Roberts, 1997, p. 28). Children at this stage also have a limited range which narrows the songs chosen for them to sing. Songs in the keys of D, Eb and E are best suitable for their limited range (Lane, 2006).

As children begin second grade they begin in the preoperational stage and reach the concrete operations stage by third grade. In music they are still using their senses through movement, listening and singing. They are now, however, beginning to put written symbols with the sounds they are singing, listening and moving to. The students should have a base understanding of solfège (so-mi-la, maybe re-do), sing in tune with a beautiful head voice,

understand high and low (vertically and horizontally) (Jacobi, 2012). Through the use of hand signs and body movement children can master high and low, vertically and horizontally which will help them be successful at placing pitches on the staff. Through the use of rhythmic syllables they will speak rhythm patterns and soon be able to identify and write them using stick notation. “Once a solid aural foundation is laid for both pitch and rhythm, students should be introduced to the traditional visual representation of notes on the staff” (Phillips, 1996, p.33),

By the time students reach 5th grade, which is when most children would begin elementary choir, students should be able to aurally hear pitch patterns and rhythms, identify and read pitch and rhythmic patterns and create pitch and rhythmic patterns (Phillips, 1996).

According to Houlahan and Tacka (2008) by 5th grade their highest level of musical experience and knowledge should be of the following music literacy concepts:

Rhythmic	Melodic	Reading and Writing	Inner Hearing
Syncopated rhythms	So, Do, low ti, high ti,	Sight read in two-parts	Sing songs “inside” using melodic syllables or letter names.
Dotted quarter followed by eighth, dotted eighth connected to one sixteenth	Major scale, natural minor	Apply letter names to melodic exercises	Memorize easy two-part melodies from hand sings without hearing it aloud.
Perform two-part rhythmic exercises and canons	Half steps/whole steps	Apply absolute letter names to simple major and minor melodic exercises on the staff in selected areas.	Sing the correct solfège syllables of the next note when the teacher stops random within a song.
Simple triple meter, compound meter			“Sing” the indicated measures of a song using inner hearing.

The director must determine whether or not these skills are developed and know ways in which to further develop them. The use of rhythm syllables, solfège, hand signs and movement in combination with folksongs can be utilized as teaching strategies.

These strategies can not only be utilized they must be sequenced carefully and intentionally. One way to sequence rhythm syllables is to first have students identify a rhythmic pattern in a simple piece that they know; a folksong would be most appropriate (Phillips, 1996). Agreeing with Phillips, Giles (1991) suggests that after a period of preparation students sing a folksong they know and identify a rhythm pattern within one of the phrases. The pattern is chosen by the director and the students must clap and speak it using rhythm syllables (i.e. ta ti-ti ta ta). As a group they identify the written notation and perform it outside of the context of the song. This particular pattern was chosen because it is also present in a new piece the choir will be learning. As the choir becomes acquainted with the new piece, the director can help students discover that the rhythm they clapped in the folksong also appears in their new piece. They can take the rhythm out of context and review the rhythm syllables by clapping and speaking. Then they can add the words from the song to the rhythm and finally the pitches (Giles, 1991). The strategy of rhythm syllables is not only used, it is sequentially structured.

Hill (2008) did a study that surveyed authors of beginning piano method books on what their thoughts were on numeric counting verses syllabic counting. Their responses stressed the importance of a structured sequence. Authors indicated that if a steady beat is not learned before counting rhythm, either method would fail. The authors who preferred numeric counting merely preferred how there is no extra step of learning syllables before numbers. The authors who preferred syllabic counting believed that syllables were beneficial for young students based on where the child is developmentally. One author stated that syllabic counting is “immediately internalized” and that “numeric counting is confusing and too abstract for younger students” and “seems to help the transition to numeric counting” (p. 46). The need for a highly structured sequential process of learning rhythm is present in this study. The steady beat must be

established and syllables should be learned before numbers in order to be a child-centered approach.

Learning melody must also be a highly structured sequential process. One of the most commonly used strategies in teaching singing accuracy and melodic literacy is using solfège and the Curwen hand signs (Antel, 2010 & Mizener, 2008 & Packwood, 2005). Kuehne (2007) did a survey of how many Florida middle school choir directors taught sight singing, which is the first step in achieving music literacy. There were 152 surveys received and used from directors who were members of the Florida Vocal Association. The findings found that “65.13% of the teachers indicated they used solfège syllables in warm-up, and 78.29% used them as part of instruction. In addition, 57.24% used Kodály hand signs for warm-up, and 65.13% used them for instruction. Furthermore, 79.97% used rhythm syllables, 50.66% used physical movement, and 79.61% use movable do during instruction” (p. 123-124). The responses showed an agreement among teachers that “Kodály hand signs, solfège syllables, and movable do” (p. 121) should be used. Most agreed that using “movement was valuable and that students should learn to sight-sing music with two or more voice parts” (p. 122-123).

A study done by Reifinger (2012) tested the affect solfège had on contour accuracy of 2nd grade students on familiar and unfamiliar patterns. The experimental group, who had no previous experience with solfège, received solfège training for 16 weeks. The study proved there to be a significant effect of solfège on the contour accuracy of familiar patterns. There may be a significant effect on contour accuracy of unfamiliar patterns if students had more training with solfège. Because of the highly structured sequencing, the process can take months and years.

Solfège and hand signs can be utilized within the elementary choir rehearsal by first having the choir sing a short phrase from their repertoire without first hearing it from the director or piano (Phillips, 1996). First the tonality must be established and also the beginning pitch should be given (i.e. do). The intervals used in the phrase should be ones that students are familiar with (i.e. do-re-mi-so-la) and have already been prepared. There should be time for them to first practice it aurally (“inner hearing”) and use hand signs to help imagine its sound before it is vocalized (Roberts, 1997). When the children first sing the pattern using solfège, they can sing each pitch just on a quarter note. Then, they can learn the rhythm and finally put the pitch and rhythm together (Phillips, 1996). Through sequencing the use of solfège and hand signs, these strategies have been found to be very beneficial for melodic literacy and aural skills.

The use of solfège and hand signs has been found to improve aural skills which is the foundation for music literacy. The hand signs have a specific and important purpose in the process. “Associating moving the voice to higher and lower pitch levels with higher and lower physical actions has long been a recommendation for increasing singing accuracy” (Mizener, 2008, p. 20). These kinesthetic movements can be small hand movements and also large full body movements. Choir director Giles (1991) states the importance of solfège and hand signs:

“Solfège dictation with hand signs is an excellent training procedure for young choirs. The system's syllables are more singable than are numbers, and the hand signs provide immediate dictation and control of voice leading by the teacher. A few minutes of work with hand signs each day during warm-ups can help students develop good aural skills” (p. 28).

Along with students using hand signs while singing solfège, Giles is also suggesting there be a time when the director shows the hand signs silently, children aurally hear the solfège in their head and then they sing with solfège and hand signs. Using hand signs can also help develop

two-part singing. One side of the choir can follow the director's right hand and the other side can follow the left hand showing hand signs (Giles, 1991). Developing inner hearing helps develop accurate singing, music literacy and independent singers.

All of these Kodály strategies are meant to develop independent singers by developing music literacy. The strategies have been found to be very beneficial, however it must be emphasized that the sequencing of the strategies is very important. Along with the sequencing of strategies the rehearsal as a whole needs to be carefully sequenced. Antel (2010) states that "warm-ups should be done before practicing repertoire and should have goals related to improving overall sound and addressing challenges present in the repertoire."(p.19). In order for students to be successful when learning new repertoire they must be lead through specific stages.

Kodály's Sequential Lesson Planning

The Kodály method has three stages to help sequence the teaching of skills and concepts. Preparation, presentation and practice is the sequencing used to teach new concepts and skills (Boshkoff, 1991). Preparation is when a particular concept is experienced by the students in multiple ways (i.e. song, speech, movement, instruments, etc.) until they are completely familiar with it. Presentation is when a new concept is shown to the students, whether by term or symbol. Practice is taking the new concept, finding it in other materials and "integrate the new concept into their existing musical framework" (Boshkoff, 1991, p. 31).

Preparation within the choir setting would be the warm ups. During this time vocal skills are being prepared and developed such as: breath control, head voice, aural skill and pitch accuracy. "Nothing is made conscious during this time, though iconic representations of rhythmic and melodic figures may be used" (Bowyer, 2010, p. 36). The concept or skill is

prepared kinesthetically, aurally and visually (Houlahan & Tacka, 2008). The preparation of a certain skill or concept may also last for more than one lesson (Bowyer, 2010).

These skills and concepts prepared will then be presented as a new concept. “At this point, a written symbol in the form of musical notation is connected to what the students are already able to hear. Unlike the preparation phase, the presentation phase happens during a single lesson” (Bowyers, 2010, p.37). Applying solfège, hand signs or rhythm syllables to the concept that was prepared would be examples of what strategies are utilized in the preparations stage (Houlahan & Tacka, 2008).

Once a new concept is presented students can then practice the skill or concept in the new piece they are rehearsing. It is common that activities done in the preparation stage are repeated within the practice stage (Boshkoff, 1991). Within the practice stage “the new skill is practiced with well-known materials and in familiar contexts. Gradually, the skill is reinforced in increasingly difficult and unfamiliar contexts” (Bowyer, 2010, p. 37). Within this stage students are able to recognize the concept aurally and visually in familiar and new repertoire and practice it within those contexts (Houlahan & Tacka, 2008).

Utilizing preparation, presentation and practice gives the director a sequential and effective way of achieving certain goals and objects, specifically music literacy. “Kodály's emphasis on sequential planning can be useful to every teacher who believes that goals and objectives are not only useful to teachers, but necessary for good teaching” (Boshkoff, 1991, p. 34). Once teachers have established their goals and objectives for their choir they need to carefully choose repertoire that will help foster those goals.

Choosing Repertoire for the Elementary Choir

Choosing repertoire for the choir is a very important, well-thought out process. The most important aspect of choosing repertoire is keeping students the main focus. The repertoire will determine whether or not the children will progress vocally and musically. There are lists of recommended repertoire for elementary choir that can be found on choral websites, magazines like the *Choral Journal* or lists of Honor choir music, however just simply choosing one from that list does not mean it is appropriate or beneficial for a particular choir. There are, however, helpful criteria that can be considered when choosing repertoire.

If strictly focusing on the Kodály method, Kodály would insist upon authentic children's games and nursery songs, authentic folk music, and "good composed music," i.e., music written by recognized composers (deVries, 2001). In her book, *Finding Ophelia's Voice, Opening Ophelia's Heart: Nurturing Adolescent Female Voice*, Lynn Gackle (2011) quotes Kodály: "Children should be taught with only the most musically valuable material. For the very young, only the best is good enough. They should be led to masterpieces by means of masterpieces"(p. 69). She believes that our responsibility is to choose literature that: "exhibits quality in construction and composition, facilitates vocal development, encourages musical development, utilizes quality, age-appropriate texts, engages the mind and the spirit of the singer, provides experiences with various styles, genres, languages, or cultures, and entertains and engages the listener" (p. 69).

Other criteria for choosing repertoire, which includes having varied styles, genres, languages or cultures as part of the program, is Cox's checklist (2006). Criteria Cox gives are similar to that of Gackle's (2012). Criteria include: exhibits quality in construction and composition, utilizes quality and appropriate texts, and engages the mind and spirit of the singer.

The construction and composition of the piece should be clear and not confusing to the students. New concepts can be taught, however, they should make sense and be easy for the students to grasp. For example, it is suggested to avoid pieces that vary slightly in melody or harmony between many repeated verses (Crocker, 2000). For a young choir this can cause confusion and inaccuracy.

Bonnie Antel (2010) conducted a study to help her progress in her teaching. She observed and interviewed experienced elementary choir directors and got their opinions on various aspects of the elementary choir including repertoire selection. Antel found that the most common criteria when choosing repertoire was its potential for teaching musical skills. Two of the teachers in her study chose pieces that would help students develop long phrases. Another used songs that helped develop rudimentary solfège and learning how to sing different types of songs, such as canons. Antel (2010) found that many of the teachers she observed chose pieces with text about things the students could relate to and/or have had experience with. For example, one of the teachers chose repertoire about the sea since it was the schools interdisciplinary theme.

Criteria to consider when choosing repertoire is to choose music representing different styles and cultures. Folksongs are often ideal for adding diversity to the program. Kodály believed very strongly in the use of folksongs. American folksongs are excellent for young choirs because they are in their “mother tongue,” have simple melodies and teach about their culture (Wilson, 2003). Folksongs can also be expanded to other cultures. Students are then introduced to different languages, traditions, tonalities and rhythms that may be different to western music (Wilson, 2003). The meaning of text should be taught to the students so they have an understanding of what they are singing. By teaching folksongs from other cultures students gain an appreciation for cultures other than their own and also feel a special sense of

accomplishment when they have mastered a song in a language they had been unfamiliar with (Wilson, 2003).

Crocker (2000) gives basic criteria when trying to choose repertoire. First, know your singers and their voices. The range and tessitura of an elementary choir is extremely different from that of a high school choir and even a middle school choir. Generally students in 4th and 5th grade can sing a full octave and often extend an octave. The director must know what a comfortable range is for their students (Crocker, 2000 & Gackle, 2011).

Songs in unison, unison with descant, two-part, two part with descant, or even three part, depending on the level of the choir, are appropriate for the elementary choir (Crocker, 2000). Through unison pieces students are developing pitch accuracy skills and vocal techniques, such as vowel shapes. When singing two or three part songs students are building musical confidence and vocal independence.

Pitch accuracy, vocal techniques and vocal independence are all aspects of vocal development that should be a focus of the elementary choir and the choosing of repertoire. Along with vocal development should also be a focus on music literacy. The repertoire should lend the opportunity for students to develop their ability to read music. When students begin to read music on their own their “intellectual grasp of music is strengthened and their enjoyment increases” (Crocker, 2000, p. 33).

Choosing repertoire is a critical aspect of an elementary choir program. Directors need to keep the students as their main focus when choosing repertoire. The students should be able to connect with the text, learn new musical concepts and elements and the repertoire should be of

the highest quality. The helpful criteria will guide directors in choosing repertoire that develop vocal and musical skills.

Summary

Music literacy should be one of the main objectives of a choir director (Hylton, 1995). Elementary choir directors should be equipped with strategies to help guide students in reading music. Collins (1999) suggested that to be successful in teaching music literacy the process must be well structured and move from the known to the unknown. The Kodály approach is very structured and child-centered therefore a new concept cannot be learned unless the previous concept is mastered. Kodály's sequential strategies are closely related to the psychology of Jean Piaget (Hanegraaf, 1990). Kodály strategies include solfège and hand signs, rhythm syllables and folksongs. Solfège and hand signs, both aurally and kinesthetically, have been found to be beneficial for pitch accuracy, pitch relationships and independently reading melodies. Reifinger (2012) found that solfège and hand signs were beneficial for 2nd grade contour accuracy. Kuehne (2007) found that the majority of middle school choir directors believe it is beneficial to use solfège, hand signs and moveable do. Rhythm syllables have been found to be a beneficial way of teaching rhythm patterns and independent rhythm reading. Phillips (2008) found that piano book authors thought that learning rhythm syllables was more beneficial for young students and transitioning them into numeric counting.

These strategies can be utilized in the choir rehearsal for learning rhythm patterns or melodic patterns in a new piece, and developing aural skills and sight reading skills during warm ups and when learning a new piece. Giles (1991) suggested singing a familiar folksong and experiencing certain rhythms. After singing it many times, present the student with a certain rhythm pattern and count it using rhythm syllables. The rhythm pattern should be one that is

found in a new piece the choir will be learning. After identifying, speaking and clapping the rhythm in the folksong students can then identify the rhythm in the new piece. Giles (1991) also stressed the importance of solfège and hand signs being utilized especially in the warm-up time.

These specific strategies have been found to be beneficial; however, how they are sequenced is critical. Kodály sequenced lessons through stages- preparation, presentation and practice. During preparation students experience a musical concept multiple ways (singing, moving, listening, etc.). Presentation is when the new concept is shown and labeled and the shortest stage. The new concept is then practiced in familiar material and then gradually transferred to unfamiliar material. These sequential stages are beneficial and necessary for teachers to achieve certain objectives (Boshkoff, 1991).

To achieve certain objectives teachers also need to choose quality repertoire for their students to sing. The students should be their main focus when choosing repertoire. The director should know the ability and vocal range of the choir (Crocker, 2000). Students should be able to identify with the text of the song and also learn new musical concepts from the music (Antel, 2010). Wilson (2003) and Gackels (2012) suggested choosing repertoire that is in different styles and languages along with folksongs. The repertoire should also give students the opportunity to develop music literacy (Crocker, 2000).

Combining the carefully chosen repertoire, sequential rehearsal planning and sequenced strategies elementary choir directors have the potential of achieving many musical objectives with their students. One of the musical objectives that can be achieved by following this approach is music literacy. Through the development of music literacy more musical objectives

can be met. The “key to musical growth and understanding lies in the ability to read music”
(Hanson, 1990, p. 1).

Chapter 3: Methodology

The purpose of the study was to develop rehearsal plans that incorporate sequential Kodály strategies to foster music literacy through standard elementary choir repertoire. Chapter 1 presented a rationale for the importance of singing and participating in a elementary choral ensemble. It also presented arguments for utilizing Kodály strategies and sequencing to teach music literacy within the context of the elementary choir rehearsal. Chapter 2 reviewed literature concerning music literacy in the choir setting, Kodály strategies used to teach music literacy, Kodály sequencing for rehearsal plans to help meet musical objectives and important criteria for choosing elementary choir repertoire. Specific questions were identified for this project:

- What strategies within the Kodály method can be utilized to foster music literacy in the elementary choir?
- Is the Kodály method appropriate for instructing music literacy for standard elementary choir repertoire?
- Can a series of sequential rehearsal plans be developed for standard elementary choir repertoire that consistently utilizes Kodály strategies?

Development of Rehearsal Plans

Rehearsal plans were developed for four standard elementary choir pieces. Pieces were chosen that were in different keys (major and minor), were about different subjects that students could relate to, had different music reading objectives, in different languages and ranged in difficulty. The pieces chosen were, “The Song that Nature Sings,” “Sakura,” “Al Shlosha D’Avarim,” and “Sing for Joy.” When choosing these pieces the review of literature was used to help guide the process and purpose for choosing repertoire for a hypothetical elementary choir.

Each piece was recommended by elementary choir experts and has also been used by honors and/or all-state elementary choirs across the United States.

“The Song that Nature Sings,” by Ruth Elaine Shram, is a unison piece accompanied by piano. It was part of the North Carolina Music Educators Association “Elementary Session Festival List” in 2011 and was sung in Florida at the 2010 Alachua All-County Honor Choir concert. It was chosen because it has one melodic line in a major key which can be focused on for melodic literacy. The piece can be used to review and practice low “Ti” and review simple rhythmic patterns that students can sight read. Dotted rhythms and ties are also reviewed in this piece.

“Al Shlosa D’Avarim,” by Allan E. Naplan is arranged for two parts with piano accompaniment. It was included on the 2004 Iowa Choral Directors Association “List of Exceptional Music” for Elementary choir and general music. It was also sung by the Bel Canto Children’s Honor Choir at the South Carolina American Choral Directors Association conference in 2002. This piece was chosen because it gives a sequential transition from unison to 2 part pieces. There are 2 parts that are first sung in unison before being sung in parts. It is in a major key, but is different because it modulates at the end. Solfège can be used to teach melodic patterns as well as rhythm syllables for rhythmic patterns. The piece does give a rhythmic challenge with the use of eighth-two sixteenths and ties. The piece is also in Hebrew, however, is about a subject with which students can connect with.

“Sakura,” arranged by Linda Steen Spevacek for two parts, piano accompaniment and optional percussion and Orff instruments. The piece was sung in Oregon by the McNary Area Honor Choir in 2000. It was also included on the list of “Tried and True Music for Elementary

and Junior High Choir” in the November 2009 *Choral Director* Repertoire Forum. It is in a minor key, has Japanese text and is in 2 parts. Students can practice the minor scale based on “La” and achieve a deeper aural sense of a minor key. Students have the opportunity to learn a new language and culture. With the text being about nature, students will be able to make connections with it. They also gain vocal independence when singing in 2 parts. This piece requires a higher level of musical understanding and development.

“Sing for Joy,” by George F. Handel, was arranged by Linda Steen Spevacek for two voices and piano accompaniment. The piece was included on the Iowa Choral Directors Association “List of Exceptional Music” for Elementary choir and general music in 2004 and was sung in Oregon by the McNay Area Honor Choir in 1998. In a major key, this piece presents a high level of practice with the major scale and scalar patterns. It offers opportunities for reading melodic patterns using solfège. It is also very lively, presenting the students with a different style. The piece presents rhythmic challenges. The two part singing can build strong vocal independence. This piece requires a higher level of vocal and musical development.

After choosing the repertoire musical concepts, vocal skills and music literacy skills could be developed through the piece. Concepts and skills were identified and objectives were established. They are as follows:

**Concepts and Skills
Identified in the Repertoire**

The Song that Nature Sings	Al Shlosha D'Varim	Sakura	Sing for Joy
Key and time signatures	Key and Time Signatures	Minor scale based on La	
Major scale	Major scale, whole and half steps	Solfège patterns in La minor	Major scale solfège
Low ti	Finding Do	Sing in canon	Sing in two parts
Identifying and labeling solfège patterns	Sing in a round	Recognize similarities and differences in the melody.	Identifying, naming and sing solfège patterns in the piece.
Melodic and rhythm sight reading	Sight read rhythm and melodic patterns in unison and two parts	Melodic (minor) sight reading using solfège and hand signs.	Identify and sing solfège patterns within the piece.
Anacrusis	Sing and audiate in two parts	Key and Time signatures.	Sight read rhythm and melodic patterns
	Syncopation	Fermata	Key and Time signatures
Sing in unison	Audiate hand signs	Ties	Anacrusis
Simple conducting pattern.	 Ties		Sight sing in two parts
	Legato, dynamics		Staccato/bouncy style

Using the review of literature as a guide, sequential Kodály based lesson plans for each piece were developed. The combination of new and known strategies was used to develop the plans. The procedure also involved imagining directing an actual choir to help determine what steps and strategies should be used. After writing each rehearsal plan it was read through again a few days later, which gave a clearer understanding of the rehearsal plan and what changes needed to be made. Once all the plans were completed colleagues and other experts read through the plans to check for clarity. After the plans were developed they were sent to four expert elementary choir directors to be rated and validated.

The Song that Nature Sings Rehearsal Plans

Rehearsal #1:

Objectives:

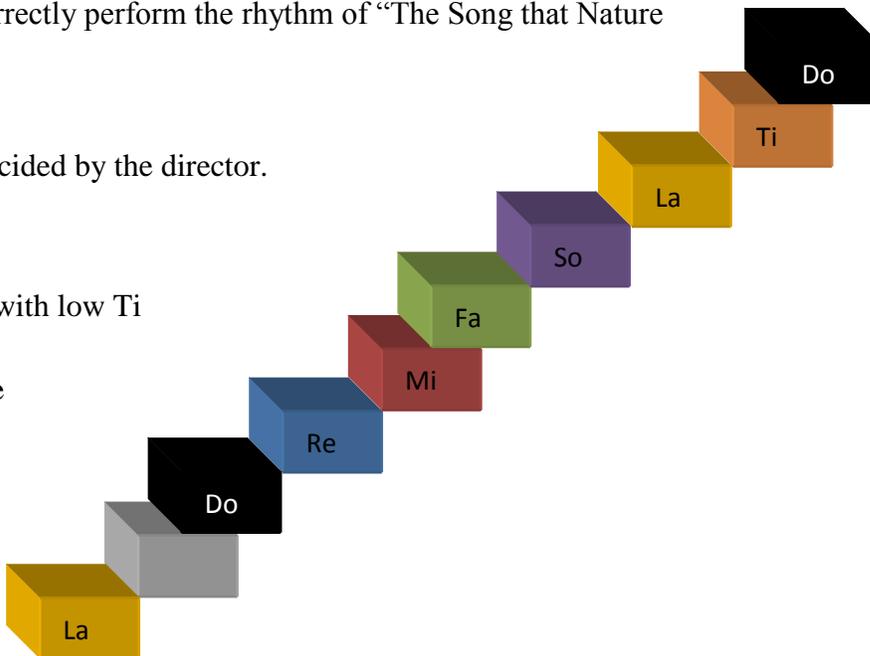
- Students will be able to sing low Ti.
- Students will be able to recognize low Ti in the folk song “The Three Rogues.”
- Students will be able to correctly perform the rhythm of “The Song that Nature Sings” with a steady beat.

Preparation:

Breathing and Vocal warm-ups decided by the director.

Solfège exercises

- Show solfège scale visual with low Ti and low La.
 - Sing the scale using the visual, as well as for short solfège patterns.

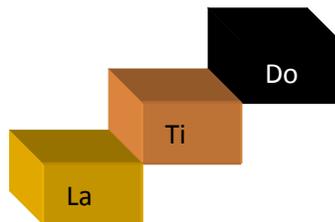


- Echo sing, using hand signs and various rhythms, solfège patterns like:



Presentation:

- Introduce low Ti
- Show solfège visual adding low Ti
- Echo sing patterns like:
Do-Ti-Do-Do-Do
Do-Re-Do-Ti-Do



Preparation:

Rhythm exercise

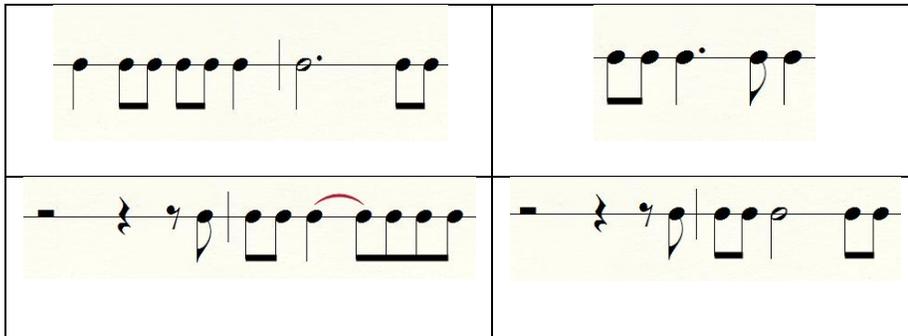
- Echo rhythm patterns that include: quarter notes, eighth notes, dotted quarter notes, dotted half notes and rhythms beginning with an anacrusis.

Presentation:

- Read rhythm cards

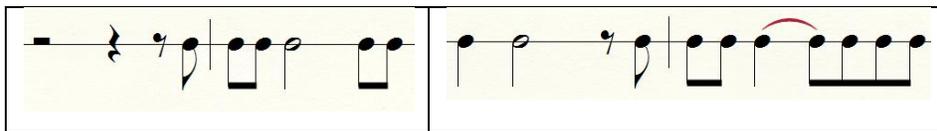
Review: dotted quarter notes, quarter notes tied to an eighth note and dotted half notes

Rhythm cards:



Give the students a steady beat. Allow them to practice the rhythm silently in their head. They may gently tap their leg if they need to.

- After they've had a moment to practice, count the group off giving them a steady beat. Have them speak and clap the rhythms.
- Put cards in order which represents the first four measures of the song.



Practice:

Take out "The Song That Nature Sings"

- *"Does the rhythm we just clapped appear anywhere in this new song?"*
 - Compare the rhythm of the first 4 measures of the song with the note cards. Clap and speak those four measures.
 - For review, ask the choir what note comes after the 4 measures and how long it is held.
 - Clap and speak the first 4 measures with adding the dotted half note in measure 5.
- *"Do you recognize all the rhythms on the rest of page 4?"*
 - The choir should be familiar with all of those rhythms.
 - Have them practice silently on their own. Be sure to give them a steady beat.
 - As choir, have them speak and tap the rhythm on page 4.

- Rehearse any problem spots (i.e. not sustaining the note long enough)
- *“Notice that the next section is different, however, the rhythms you just clapped come back again. Now that we know most of the rhythm, next time we will be able to add the pitches.”*

Rehearsal #2-3

Objectives:

- Students will be able to echo sing low Ti in solfège patterns sung by the director.
- Students will be able to sight read low Ti in short solfège patterns in keys of G and F.
- Students will be able to audiate the melody and only sing low Ti at the correct time in the folksong “The Three Rogues.”
- Students will be able to clap and speak the rhythm correctly of the first two pages of “The Song that Nature Sings.”
- Students will be able to identify, label and sing low Ti in the song “The Song that Nature Sings.”
- Students will be able to identify, label and sing solfège for the first two phrases in the song “The Song that Nature Sings.”

Preparation:

Breathing and Vocal warm-ups decided by the director.

Echo sing short solfège patterns that include low Ti.

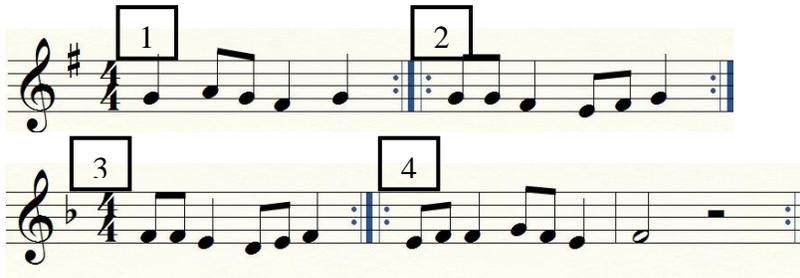
Sing the folk song, “The Three Rogues.”

- *“We are going to go back to the key of G to sing “The Three Rogues. Which pitch is Do? Which pitch is low Ti?”*
 - Sing phrase 1 and 3 with text and 2 and 4 with solfège and hand signs.
 - Sing phrase 1 and 3 with text and only Ti in phrases 2 and 4 but still showing the hand signs for the whole phrase.

Solfège Sight Reading

- Questions to consider:
What key is it in?
What pitch is Do? What is Ti?
- 1 & 2 are in the Key of G Major because that is the key “The Three Rogues” is in.
3 & 4 are in the Key of F Major because that is the key “The Song that Nature Sing” is in.

- Give students a minute to audiate each pattern, one at a time. Be sure to give them the beginning pitch and steady beat.



Presentation:

Take out “The Song that Nature Sings.”

- *“Last rehearsal we learned almost all of the rhythm. Before learning the pitches, let’s quickly review the rhythm from the beginning.”*
 - Count the students off and have them clap and speak until measure 20.
- *“This piece is in the key of F Major. What pitch on the staff is Do? F*
- *“What is the first pitch of the song?? Is it Do?” No, it is Ti.*
- *“What pitch on the staff is Ti? Please use your pencil to circle all the Ti’s or E’s in the piece.”*
 - Once they have circled all the Ti’s, as a choir, label the solfège for the first phrase. (could be considered two smaller phrases)
- *“As a choir, will you help me label the first phrase (‘In everything there is beauty;’) with solfège? We already know that the first pitch is Ti. Besides Ti, how many other pitches are there?” 2 more, Do and Re.*
 - Once the solfège is figured out, speak it in rhythm using hand signs.
- *“Those 3 pitches sound like this. Echo my voice..... Ti-Do-Re-Do-Ti.”*
 - Give the choir the starting pitch, have them sing the phrase in rhythm with hand signs. Help guide them by showing the hand signs. Repeat if necessary.
- *“As a choir, let’s label the solfège on the second phrase (‘a hint of love, a form of grace.’). There is only one additional pitch in this phrase. Can someone raise their hand and tell me what it is?” It is Mi.*
 - Do the same process as the first phrase. (Speak in rhythm with hand signs and sing in rhythm with only the starting pitch given, repeat if necessary).
 - Put the two phrases together (pick-up to measure 5 to measure 8), sing correct solfège and rhythm.

Practice:

- *“Does the pick-up to 13 to measure 16 look familiar? How is it a little different?”* Begins on Do instead of Ti.
- *“Please sing it on solfège making sure we begin on Do this time.”*
- *“Do these phrases happen anywhere else in the song?”*
 - Sing pick-up to measure 29-36.
- *“Go back to the beginning and sing those phrases with the accompaniment. When we get to a section you don’t know yet, I will sing it on “la” and you just follow along and be ready to come back in with the phrases you know. You will sing on solfège.”*

Presentation:

Check the Time: Potential Ending Point

- *“For this next section (pick-up to measure 9-13), please echo my voice and trace the direction of the melody with your finger in your music.”*
 - Echo sing the next phrase in chunks on “la.” Repeat when needed. Make sure they are tracing the melody with their finger as they read the music.
- *“Does this section happen again? Measures 16-20.*
 - Sing measures 16-20 on “la.”
- *“We almost know that entire piece!! Let’s go back to the beginning and sing all that we know so far with the accompaniment! Remember, any phrases with Ti we sing on solfège and the other phrases we sing on La.”*
 - Have the students be conscience on making their La’s vertical to make a beautiful sound.

Rehearsal #3-4

Objectives:

- Students will be able to identify and sing dynamic and tempo changes the director shows.
- Students will be able to conduct a 4/4 pattern while singing “The Three Rogues.”
- Students will be able to make musical decisions on how to make repeated phrases more interesting.
- Students will be able to audiate and sing solfège patterns with low Ti.
- Students will be able to sing all the way through “The Song that Nature Sings” with correct pitches, rhythm, phrasing and text.

Preparation (Can be used for rehearsals 3 & 4):

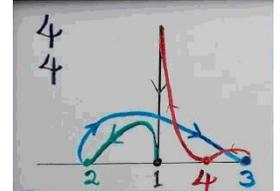
Breathing and vocal warm-ups decided by director.

Echo solfège patterns including low Ti.

Show hand signs, but do not sing the solfège of a few patterns. Allow the students to audiate the patterns you are showing and then have them sing them.

Sing “The Three Rogues”

- Sing through one time.
- “While you sing this next time, I would like you to conduct with me. Practice mirroring the conducting pattern.”
 - Show a clear, basic common time pattern for the students to mirror.
- “Now that you have practiced the pattern, let’s sing and conduct the song together.”
- “Composers will often change the dynamic or tempo of a phrase that is repeated to make it more interesting. Conductors sometimes make those decisions as well. The phrases in this song repeat. I’m going to conduct the song again, but I’m going to change either the dynamics or the tempo. See if you can follow what I show.”
 - After going through the song one time ask the students what they think you should change next. Take a couple ideas.



Presentation and Practice:

- “We are going to have a chance to be creative conductors of “The Song that Nature Sings,” however, let’s first practice singing the text to the rhythm and melody we know. Go to the beginning and echo my voice.”
 - First speak the text rhythmically in phrases, then sing the pitches with the text.
 - As you are speaking through be sure to emphasize any important words. Be sure the students emphasize those same words.
 - Emphasize the beginning of important words (beauty, wonder, music) and NO r’s (hard, nature, wonder, earth, etc.)
 - Be sure that breaths are where you want them to be.
 - To learn 21-28 have the students echo sing the melody with text. Repeat twice.

Practice:

- “Let’s sing through “The Song that Nature Sings” and watch me the best you can. Watch for change in dynamics or tempo.”
 - Sing with accompaniment. Sing all the way through without stopping, unless there is a major error.

Check the Time: Potential Ending Point

Presentation:

- *“Please turn to the last page. Listen to measure 35 through to the end. Notice what you hear that’s different and the same.”*
 - Sing and play for the choir.
- *“What are some observations you made about the ending? Is it different or the same?”*
“Similar to “The Three Rogues,” these small phrases repeat. How did the conductor make the last phrase more interesting?”
 - Have the choir sing the two phrases of ‘the song that nature sings’ with the contrasting dynamics and tempo the composer has written.
- *“How can we make ‘you will recognize and sing a-long’ more interesting? Think of dynamics and tempo.”*
 - Give the students a few seconds to brainstorm. Tell them that the first time that phrase is sung it is *mf*.
- *“Keep all of your ideas locked in your brains for now. Please copy my conducting pattern.”*
 - Show a very clear 4/4 conducting pattern. You can also speak the counts while showing it.
- *“While we are conducting, sing ‘you will recognize and sing along’ two times to represent the end of the piece. Right now, sing both times exactly the same”*

Practice:

- *“Somehow we must change how we show the conducting pattern the second time to signify a change, like we did in the warm-ups earlier. I’m going to go first. Change how you sing the second time based on what I show.”*
 - Conduct *mf* the first time and *ff* the second time.
 - Next, see what the students came up with. Have a few students come to the front to be the director.
 - As a choir, choose two or three ideas that the students really like. Put those ideas within the context of the song. The students will be able to recognize and choose which fits best within the musical context of the song.

Al Shlosa D’Avarim Rehearsal Plans

Rehearsal #1

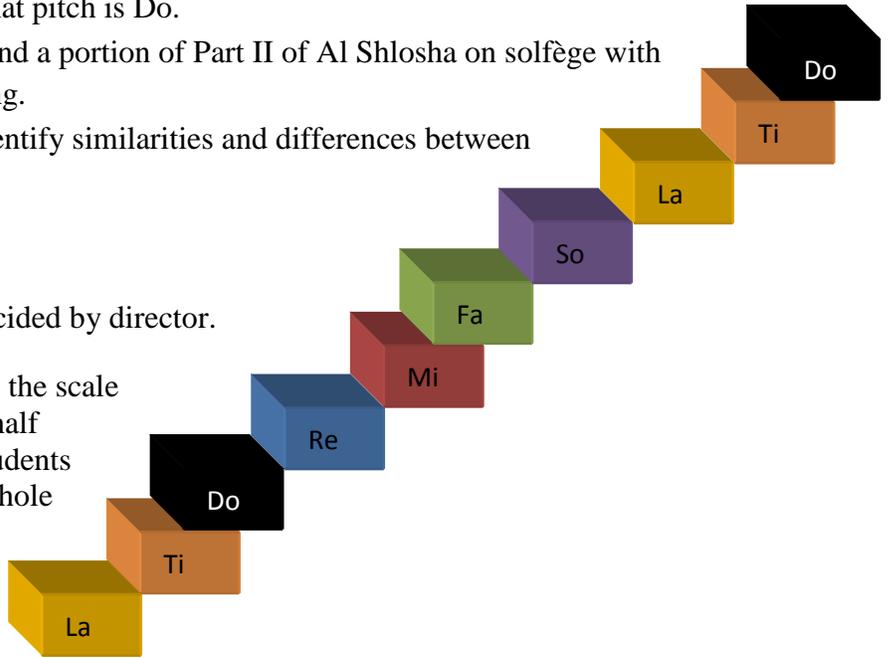
Objectives:

- Students will be able to accurately sing solfège patterns.
- Students will be able to identify the time signature and key signature of a piece of music and what pitch is Do.
- Students will learn Part I and a portion of Part II of Al Shlosa on solfège with correct rhythm and phrasing.
- Students will be able to identify similarities and differences between phrases.

Preparation:

Breathing and vocal warm-ups decided by director.

Practice the scale on solfège using the scale visual. Emphasize the whole and half steps shown by the visual. (i.e. Students sing “Do-Re whole step, Re-Mi whole step,” etc.)



Echo solfège patterns

- Examples (So, La, Ti, Do, Re, Mi, Fa, So)



Presentation:

Memory solfège game

- Without looking at the music, students will watch the director show hand signs for the solfège of the first phrase of the song. The choir does not know the patterns are from the song, they just think it is random patterns the director is putting together. The only pitch the director will give is the first So. The director will show the first 3 pitches and the choir will echo with their voice and hand signs. Have the choir sing it twice to help with the memorization. Then the director will add on 2 or 3 more pitches and the choir must sing all of them with hand signs. The music below has what pitches are to be sung for each round. If the choir sings a round incorrectly they must go back to the previous round. IF the final round (the entire phrase) is incorrect, they must go all the way back to the beginning! (Note: As the director you can modify this game to better accommodate

your choir. For example, you can sing each round with the hand signs if your choir is not ready to sing just from hand signs.)

Al Shlosa Memory Game

The image shows the musical notation for the Al Shlosa Memory Game, consisting of five rounds. The music is written on a single staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are as follows:

- Round 1:** So Do Re
- Round 2:** So Do Re
- Round 3:** Do La Ti
- Round 4:** So Do Re, Do La Ti, La Ti Do
- Round 5:** Do La Ti, La Ti Do La So, So Do Re, Do La Ti, La Ti Do La So, Do Do Re

Practice:

Take out Al Shlosa D'Varim

- “What is the time signature? What does 4/4 mean?”
- “Let’s figure out what key this song is in. Is it major or minor?”
 - Play the beginning piano part. Students state whether they think it’s major or minor. “We know that it is major. Let’s figure out the key. How do we figure out flat keys?”
 - Go through the process of finding the last flat and going back one.
- “If it’s in Ab, what pitch on the staff equals Do?”
 - “Does the choir begin on Do?”
 - It does not, so allow the students time to figure out what it does begin on. “If you go down the scale, can you figure out what solfège syllable the song begins on?”
 - Have the solfège visual up that was used for the solfège warm-ups.
- “Can anyone tell me what the first 3 solfège syllables are?”
 - Sing S-D-R and have the choir echo. “Does that sound familiar? Look at the next measure. What are the next three syllables?” Sing D-T-R and have the choir echo. “Let’s put those 2 patterns together.”
 - Sing S-D-R-D-T-R and have them echo.
 - The goal is for them to recognize this from the memory game.
- “We already know this!! Do you remember this from the solfège memory game? This is really testing your memory! Let’s try singing the whole phrase together!”
 - If needed, sing the phrase in chunks.
- “The next phrase is very similar. In your heads sing the phrase and figure out what is different.”
 - Have the choir audiate the second phrase on their own and see if they can get the change in rhythm and pitch in the last two measures.
- “Who can tell me what is different?”

- Practice just the last two measures before singing the whole phrase. Practice singing S-D-D-T-D in rhythm. Sing the whole phrase.
- Once they are comfortable with singing the second phrase have them sing both phrases without stopping.
- *“Let’s sing those two phrases one more time. Make sure you hold the notes for their full value and only breathe when I show you to.”*
 - As the choir is singing these phrases be sure they are singing the correct rhythm and watching you for cut-offs and where to breath. It is important they take a big breath before the second “al shlosa” so they can make it to the end of the phrase.
- *“These two phrases repeat in measure 13 to the top of page 2. Who can find where they happen again?”*
 - At the top of page 3 in Part II.
- *“Since you are now all pro’s at these two phrases, we are going to sing with the accompaniment starting at the beginning. When you get to a part you don’t know yet, just listen to the accompaniment and come back in with the phrases you do know. When we get to page 3, the whole choir will sing Part II just for today.”*
 - Stop the choir at the bottom of page 3, before the key change.

Rehearsal #2

Objectives:

- Students will be able to sing from the beginning to measure 28 of Al Shlosa with dynamic contrast and in a legato style.
- Students will be able to sing a scale on solfège in unison and in a round.
- Students will be able to audiate and then sing solfège patterns shown with only hand signs from the director.
- Students will be able to identify and perform  and ties.

Preparation:

Breathing and vocal warm-up suggestions:

- Legato warm-up
- Watching and singing dynamics
- Vertical vowel shapes

Solfège Exercises:

- Sing the scale using solfège and hand signs. Each pitch is a quarter note. Begin on Eb. Sing the scale in a legato style and staccato style so the choir can recognize the

difference. Staccato can be visualized by a bouncy ball and legato can be visualized by a feather falling

- Sing the scale in a round on half notes (Part I and Part II). When Part I begins singing Mi, Part II begins on Do.
- Show a few solfège patterns just with hand signs and have the choir echo with hand signs and singing.
- Part I sings the ascending scale on half notes.

Director shows Part II different solfège syllables from Part I with hand signs.

- Ex.

Part I	Do	Re	Mi	Fa	So	La	Ti	Do'
Part II	Do	Ti	Do	Re	Mi	Fa	Re	Do

Presentation:

With choir standing with no music in their hands, director demonstrates singing the first two phrases softly and with a legato style on “Mah.” show legato, sweep hand over head for each phrase.



- “What can you tell me about how I sang those first two phrases?”
“Please try it with me with no music in your hands.”

Legato phrase arm movements

Practice:

- “We found out last time that those two phrases repeat at least two more times in the song. We are going to sing through those phrases again with the accompaniment. Please sing on “Mah” keeping it nice and vertical.”
- Show legato and be sure the choir is following.
- Give specific feedback on anything that was done well and anything that could be better.

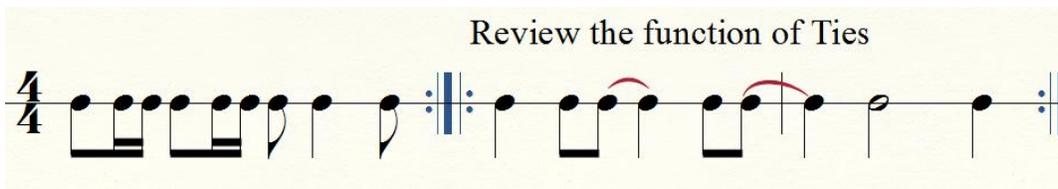
Preparation:

Echo rhythm patterns including quarter, eighth, dotted quarter and sixteenth notes:

Presentation:

- Show visual of eighth-two sixteenth notes
- Show, speak and clap a few patterns using eighth-two sixteenth notes





Practice:

- *“Please take out ‘Al Shloscha.’ Go to the middle of page 2. We don’t know this part yet. Do you see a rhythm that may be tricky?”*
 - Students are likely to say measure 25.
 - Clap first without the ties have the students echo by tapping.
 - Ask the students what the tie does as a review. Clap for them the rhythm with the ties and have them echo. Break the measure down. Do this until they seem comfortable.
- *“Now that we have that rhythm. Let’s see if we can sight read the rest of the rhythms on the page we haven’t learned yet. First audiate the rhythm beginning at measure 21 and tap it gently on your leg. End at measure 28. Here is your steady beat... Once you think you have it, put your hand on your head.”*
 - Give a slow steady pulse.
 - When the majority of students have their hand on their head, briefly go over the dotted quarter.
- *“How many beats does the dotted quarter get again? Let’s practice that measure and then put it all together.”*
 - Rehearse a couple times any trouble spots (i.e. measure 25-28).

Presentation:

- *“Please echo my voice.”*
 - Sing measure 22-28 on “Mah” in chunks and have the choir echo (i.e. 2 measure phrases). While singing, also tap the rhythm
 - Make the phrases longer.
 - Sing the whole section.

Practice:

- *“Please sing all of page 1 and 2 on “Mah” with the accompaniment.”*

Rehearsal #3

Objectives:

- Students will be able to sing from the beginning to measure 28 of Al Shloscha with dynamic contrast and in a legato style.
- Students will be able to sing a scale on solfège in unison and in a round.
- Students will be able to sight read and perform  and ties.
- Students will be able to sing correct pitches and rhythms in unison and in parts.
- Students will be able to sing the text correctly and understand the meaning.

- Fix anything that Part II suggests and anything you heard.
“Part II, it is your turn to sing and Part I’s turn to watch and listen.”
- Give only their starting pitch.
“Part I, how did they do?”
- Fix anything Part I suggests and anything you heard.
“Let’s put the two parts together!”
- Play the parts on the piano until the bottom of page 3 as the choir sings.
- Try singing it again a cappella.

Presentation:

- *“Go back to the beginning. We are going to learn the words.”*
 - Speak the text and its meaning. It is important for the students to know what they are singing about.
 - Speak the words slowly and in rhythm for the first phrase (ms. 5-8) as the students echo. Repeat 2 measure phrases as many times as the students need. Then extend it to the full 4 measures.
 - Once they are speaking it confidently in rhythm, add the melody. First, sing just the first phrase to be sure they can put the text, rhythm and melody all together. Then, have them sing the rest of page 1 since it’s all the same text.
 - Repeat this same process for measures 21-28.
 - Remind the students of keeping vertical vowel shapes and legato phrases. Using arm and hand movements are beneficial.

Vertical vowel shapes



Practice:

- *“We are going back to the very beginning and sing through to the bottom of page 2 with the text. Remember vertical vowel shapes and legato phrases.”*
 - Sing from the beginning with accompaniment.

Rehearsal #4

Objectives:

- Students will be able to sing Al Shlosa with dynamic contrasts and in a legato style.
- Students will be able to accurately pronounce the text and sing it on pitch with correct rhythms.
- Students will be able to sight sing in 2 parts.
- Students will be able to sing confidently and in tune with each other while singing in two parts.
- Students will be able to perform specific music markings (i.e. rit., molto rit., etc.).

Preparation:

Breath and vocal warm-ups decided by director.

Use any exercises done in any of the previous rehearsals.

2 Part Sight Reading Exercise:

- What is the Key?
- What is the time signature?
- What pitch do both parts begin on?
- What pitches do both parts end on?
- After the choir has had time to audiate their part, have them sing separately and then put the two parts together.



Prepare text pronunciation:

- With hands on cheeks, have the choir echo you speaking the text with vertical vowel shapes.

Presentation and Practice:

- *“Keeping beautiful vertical vowel shapes, sing from the very beginning to bottom of page 2 with your hands on your cheeks.”*
 - Sing with accompaniment
- *“Do the same thing with your hands on your cheeks for page 3.”*
 - Play parts.
- *“Who can tell me what happens on page 4?”*
“It is the same as page 3 except we are in a new key. Is it higher or lower than Ab Major?”
 - It’s A Major.
 - Have the choir sing page 4 to the top of page 5 with accompaniment.

Presentation:

- *“On the top of page 5, look at the 2 pick-up notes to measure 45. Please tell me what pitch both parts begin on and what both parts end on at the bottom of page 5. Please audiate your part in your head using solfège.”*

- Give the choir a few moments to audiate their part.
- Ask them if they recognize the pitches. The goal is that they recognize it from the sight singing exercise.
- Each part can sing separately and then put the parts together. Have them sing on solfège with hand signs.
- Add the text to the end. Note that the parts begin on different words.
- Sing without looking at their music.

Presentation and Practice:

- *“Look at the top of page 5 the pick-up to 45. There are 3 markings that we need to know what they mean.”*
 - Go over *ritardondo*, *dim. gradually* and *molto rit.*
- *“Sing from the top of the page watching me for those changes.”*
- *“Sing from page 4 until the end. On page 5 we have to get gradually softer, so what dynamic level do we start at on page 4? Watch me for those changes in dynamics.”*
 - Sing with accompaniment

Practice:

- *“With no music in your hands, sing from the beginning. What is the dynamic on page 1? What is the dynamic marking on page 3? Remember to watch for those dynamic changes. Remember legato phrases and watch me at the end when we slow down.”*
- Sing from the beginning with the accompaniment. Conduct dynamic contrasts and legato phrasing.

Sakura Rehearsal Plans

Rehearsal #1

Objectives:

- Students will be able to sing in a minor key.
- Students will be able to sing the minor scale beginning on La.
- Students will be able to sing a 3 part round in a minor key.
- Students will be able to sing minor solfège patterns and identify them in the song “Sakura.”
- Students will be able to sing Part II on solfège from measure 16-30.
- Students will understand the meaning of the text.

Preparation:

Breathing and Vocal warm-ups decided by the director.

Solfège:

- Sing minor scale. Use step visual.
 - The minor scale is the La scale based on moveable do.
- Echo sing patterns in a minor key.
 - Suggested minor patterns (b minor):



Folk Song:

- “Heigh, Ho, Nobody Home”
 - B minor, 3 part round
 - Learn by rote
 - Sing in a round

HEIGH HO NOBODY HOME



Heigh ho, no - bo - dy home, meat not drink nor

mo - ney I have none yet I will be mer - ry, mer - ry, mer - ry

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- “What was this folk song about? How would you describe the emotion?”
- “We are going to listen to a new piece of music. It is also in a minor key. It is in Japanese, so you probably won’t be able to understand the words. Based on the sound of the music imagine what you think the words are about.”
 - When done listening, ask the students what they think it’s about. Then, point out to the students that we often think pieces that sound in minor to us, sound melancholy or dark. In Japan, this is not the case. This piece is actually about Spring, new life and the beauty of the cherry blossom. Sakura means “cherry blossom.”

Presentation:

- “Let’s look at what some minor solfège patterns look like on the staff. Together we are going to label the solfège.”
 - Label 1 and 2. Echo sing both
 - Label 3. Have students practice audiating and then sing as a group without hearing it previously.



- “Just look at the first measure you just sight read. On that measure please sing the word ‘Sakura’ instead of the solfège. What does that word mean, again?”



- Have the choir sing it twice in a row.
- Show a picture of a cherry blossom tree from when it first buds to its full bloom.
- Read the meaning of the text to give them a sense of its meaning.



- Ask the choir to sing the same pattern on the word ‘Sakura,’ except have them sing it three times. Each time encourage them to picture the cherry blossom beginning to grow, bloom and show its beautiful colors. The purpose of this is to first practice this melodic pattern, which is in Part II, and also begin to envision what this piece is about, which may seem contradictory to the minor melody and harmony.

Practice:

- *“Please look at the word ‘Sakura’ in Part II at the bottom of page 3. Does the melody look familiar?”*
 - Show the labeled pattern that was done earlier.
 - Have the students mark in the solfège underneath the pattern.
 - Sing ms. 16-17.
 - Ask them to label measures 18-19 on their own.
- *“The last two measure should be labeled ‘La-Mi-Mi-Mi-Mi-Mi-Re.’ Start at measure 16 and sing those four measure on solfege.”*
 - The goal is for the students to be able to sing the last two measures without having it played or sung for them.
 - Turn the page, have the students echo you singing solfège for the next two measures while following along in their music. Continue echo singing two measures at a time pointing out similarities between the patterns. (ms. 20-21 are the same as 24-25, 26-27 are the same as 16-17.)
 - Repeat any patterns that seemed to be troublesome.
- *“Please go back to page 3, measure 16 and sing to the end of page 4 on solfège.”*

Rehearsal #2

Objectives:

- Students will be able to sing in a minor key.
- Students will be able to sing minor solfège patterns within the folksong and “Sakura.”
- Students will be able to sight read slightly altered, but familiar phrases within “Sakura” from measures 16-30.
- Students will be able to sing accurate pitches and count note lengths correctly in “Sakura.”
- Students will be able to pronounce and correctly sing the melody of Part II with the text from measure 16-30 and 50-the end.

Preparation:

Breathing and vocal warm-ups decided by director.

Folksong: "Heigh, Ho, Nobody Home"

- Sing in a 3 or 4 part round

Minor solfège patterns:

- Echo patterns from Part II learned last rehearsal.
- Sight read minor melodic patterns.



Presentation:

- *"Last rehearsal we learned what Sakura meant. Can anyone remind us what it means? What is happening to the Cherry Blossom?"*
- *"To review last rehearsal, sing the melody of Part II starting at measure 16 to the bottom of page 4.*
 - Correct any incorrect pitches or where the choir seems to be tentative.
- *"We are now going to add the text. Echo me."*
 - Speak the text slowly in rhythm and in 2 measure phrases.
 - Speak the text in 4 measure phrases.
 - Every time 4 measures are spoken go back and sing those 4 measures with text before going on (Groups: ms. 16-19, 20-23, 24-25(only 2 measures), 26-30).
 - Sing the whole section (16-30) with the accompaniment.

Practice:

- *"Sing Part II with the text at the bottom of page 3 to the bottom of page 4."*
- *"Everyone, turn in your music to page 7. Take a look at measure 50. I would like to give you all a challenge! I want to see if you can sight sing just Part II at measure 50 to end."*
- *"What solfège does it begin on?"* La
- *"What solfège does it end on?"* Mi
- *"The rhythm is all half notes. Here is the half note...."* Clap the half notes for them.
"Sing the text."
 - Give them a minute or two to audiate those measures in their head. As a group sing the ending on solfège with the piano playing their part.
- *"How long is the last pitch held for?! Make sure you count and watch me."*
 - Sing the section one more time with the text.
 - Correct any inaccuracies with the choir. Ask them if they heard a part that wasn't right. After fixing any trouble spots, have them sing it again.

Presentation:

- *“Please set your music down and echo my voice and hand signs.”*
 - Sing the beginning on “Loo” but showing solfège hand signs. Sing in 2 measure phrases.
 - Sing in 4 measure phrases.
 - Sing measure 5-13 with the choir on “Loo.”
 - Have the choir sing by themselves on “Loo” from the beginning to measure 13.

Practice:

- *“Please pick up your music and open to the first page. This is the part you just learned. Part I and Part II will sing this together.”*
 - Have the choir sing a cappella 5-13.
- *Now sing all that you know with the accompaniment. How many measures does the piano play before you come in? Make sure to count and also watch me for when to come in and when to cut off.*
 - Have the choir sing from the very beginning. Be sure to so show very clear entrances and cut-offs.
 - Stop the choir at measure 39.
- *“This is exactly the same as the beginning except for the last note. How many beats is it held for? Be sure to watch me. Begin at 39 and sing to the end on Part II.”*
 - You may have to practice the very end an extra time just to make sure the choir follows you for the fermata.

Rehearsal #3-4

Objectives:

- Students will be able to sing correct pitches, rhythm and text of Part II from beginning to end of “Sakura” with piano accompaniment.
- Students will be able to sing correct pitches, rhythm and text of Part I.
- Students will be able to identify pitch errors in Part I of “Sakura.”
- Students will be able to sing correct pitches and rhythm in two (or more) parts in the folksong, “Heigh, Ho, Nobody Home” and “Sakura.”

Preparation:

Breathing and vocal warm-ups decided by director.

Folksong: “Heigh, Ho, Nobody Home”

- Sing in a 3 or 4 part round

Minor solfège patterns



Melodic Sight Reading

- How many beats in a measure
- What is the minor key?
- What pitches does it begin and end on?



Practice:

- *“We are going to review what we did last rehearsal by starting from the beginning and singing through to the end only on Part II.”*
 - Sing through the song with the accompaniment.
 - After singing once through, go back and rehearse any trouble areas. (i.e. mispronunciation, not watching at fermata’s, not sustaining pitches, etc.)

Presentation:

- *“Look at Part I in measure 16. We are going to learn the melody and rhythm for Part I. Please echo my voice. Be sure to follow along in your music. I may sing something incorrectly, so don’t let me trick you!”*
 - Sing two measure phrases of Part I beginning at measure 16. Sing on the text since they already know it. Students should follow along in their music.
 - Sing measure 19 incorrectly. Instead of going down to G go up to D.
 - Sing measure 27 incorrectly. Sing three B’s.
 - When students identify the error, be sure it is sung the correct way.
 - Sing through all of Part 1 with the piano.
- *“Part I please sing your part beginning at measure 16 on your own. Part II, as Part I is singing please follow along on your part silently.”*
 - Stop them at the bottom of page 4.

Practice:

- *“Turn back to page 3. Part II, at measure 16, do you sing the same note as Part I?” “It’s the same pitch just an octave lower. Part II, please hum your part as Part I sings the text.”*
 - After they sing to the bottom of page 4, have both parts sing the text together.
 - Play parts on piano and try a cappella.
 - Stop and correct any problems.

Check the Time: Potential Ending Point

- *“Is there another place in the song where each part sings different pitches from each other?” “Yes, measure 50.” “As a review, what is different about this section compared to the section we just sang?”*

- The pitches are longer
- The dynamic is mp
- “N” is held much longer
- *“Both parts begin at measure 50. Please watch me for the fermata and long “n” like we rehearsed earlier.”*
 - Sing once through to the end. Be sure the conducting pattern shows a softer dynamic. Fix it if you feel the choir isn’t singing soft enough.
- *“Please go back to the beginning and sing the entire piece with the accompaniment! Remember whenever we hum it is unison, which means what?” “How many measures before you come in to sing?”*
 - Have the choir sing to the end. Only stop if there is a major problem.
 - Any minor problems, go back and fix.
 - By the end of this rehearsal be sure they have an understanding of the dynamic contrasts.

**** Note: For the instrumental accompaniment, if possible select a small group to rehearse a few times outside of choir rehearsal. Rehearsal 4 can be a review of the song with piano accompaniment and then add any of the other accompaniment instruments you as the director choose.**

Sing for Joy Rehearsal Plans

Rehearsal #1

Objectives:

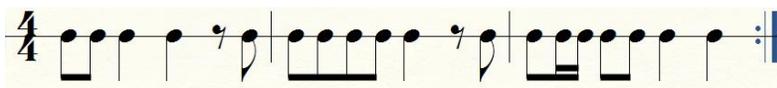
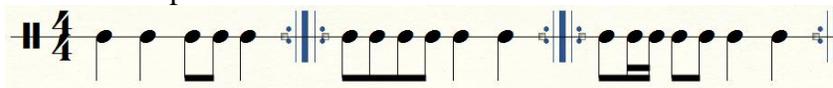
- Students will be able to sing a major scale on solfège.
- Students will be able to identify and sing scalar patterns on solfège.
- Students will be able to sing in two parts.
- Students will be able to identify and sing the correct pitches and rhythm in Part II on the last page of “Sing for Joy!”

Preparation:

Breathing and vocal warm-ups decided by the director.

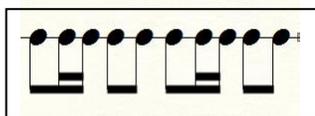
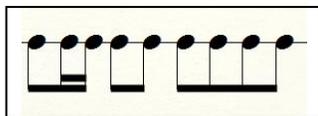
Rhythm exercises:

- Echo patterns like:



(This can be broken into smaller patterns)

- Show and review how to count 
- Read a couple patterns together as a choir.



Solfège exercises:

- Sing a Major scale on solfège with hand signs in unison and in a round.
- Suggested scalar patterns
 - Keep this light and bouncy, go up a half step each time the pattern is sung



- Try singing the same exercise in a round



- Echo sing in chunks, then as a whole.

Do Re Mi Fa So Fa So La Ti Do Do Ti La So Fa Mi Re Do

Presentation:

- Solfège sight reading
 - Questions to consider: How many beats are in a measure? What is the key signature? What solfège syllable does it begin and end on.
 - Allow the student's time to sing through each passage aurally.
 - Be sure to give them the starting pitch and slow steady beat.
 - Encourage them to use hand signs.
 - Based on your choir, decide whether or not you will allow them to right in the solfège if they have their own copy.
 - Students sing through the passage 2x. After the second time, if there is still something that inaccurate, fix it.
 - Have them sing it 2 more times, each time increasing the tempo.

1 Do Do

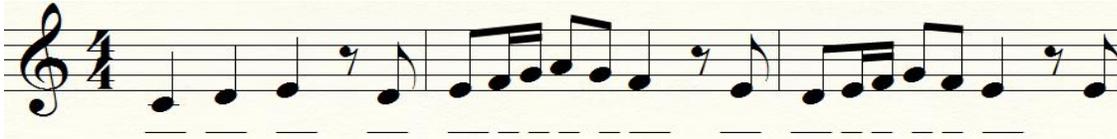
2 Do Fa

Practice:

Find the sight read passages in the music.

- *“Please take out “Sing for Joy” and turn to the final page. What key is it in? What pitch is Do? Please look at the last two measures of Part II and sight read them silently. Don’t worry about the rhythm right now. Just sing the pitches as if they are each quarter notes.”*
 - The goal for the choir is to be able to audiate the last two measures and recognize it as the first sight reading exercise.
 - Have them sing the last two measures on solfège with hand signs.
- *“The pitches are the same as our sight reading, but what is different?”*
 - The rhythm in the sight reading is an augmentation of the rhythm in the song.
 - In the song it is obviously faster and counted differently if using rhythm syllables.
- *“The rhythm is different. How do we count the first rhythm? Please speak and tap the rhythm of the last two measure of Part II.”*
 - Give a slow and steady tempo and then increase the tempo.
- *“Do that again, except this time add the anacrusis or the pick up to the second to last measure.*
 - Count the students off with a steady tempo. (Can speak: “1&2&3&4Ti....”)
- *“Sing the last two measures on solfège with the correct rhythm. What solfège syllable is the anacrusis?”* Re.
 - Count them in.

- “Please look at Part II at the top of the page, the 3rd measure. As a group we are going to speak and tap the rhythm of the 3rd-4th measures. This is your steady beat...”
 - Give a very slow steady beat.
 - Give the students a few seconds to look at it before speaking and tapping as a group.
 - Rehearse counting and feeling the off-beat/pick-up rhythm.
- “For those same measures, figure out the solfège. Who can tell me the syllables for the 3rd measure? The 4th measure? The 5th measure?”
 - Write the solfège on the visual. (Note: visual would need to be enlarged for this activity)
 - Compare with the 2nd sight reading exercise. Pitches are the same but the rhythm is different.



- “Now sing the solfège of this passage. I will point to the pitches to help you.”
 - Count sing the students in on Do.
 - Do it once more pointing at the visual just increasing the tempo slightly
 - Have the choir sing the passage without point.
- “Go back to the top of the page, 3rd measure. I’m going to sing the whole page. While I’m singing I would like you to follow along in your music and show the hand signs.”
 - Sing on solfège with hand signs all of Part II on the last page. Check to see that the choir is following along with hand signs.
- “Now it is your turn to sing.”
 - Give them their starting pitch and a moderate steady beat. Do not sing with them, but help guide them by using hand signs.

Rehearsal #2

Objectives:

- Students will be able to identify, read and perform these rhythms in sight reading

exercises and in “Sing for Joy”: 

- Students will be able to sing scalar patterns in preparation exercises and in “Sing for Joy.”
- Students will be able to sing correct pitches and rhythms in Part II on pages 3-4.

Preparation:

Breathing and vocal warm-ups decided by the director.

Solfège scalar exercises:

- Echo sing

Do Re Mi Fa So Do Re Mi Fa So Do Re Mi Fa So Fa Mi Re Do

Do Re Mi Fa Fa Fa So Fa Mi Re Mi Re Do

Do Re Mi Re Mi Fa So La So Fa

Rhythm exercises:

- Echo patterns like:

Presentation:

- Speak and clap as a group.

- Sight read (Speak and clap)
 - All in 4/4. How many beats in a measure?
 - Give students a few seconds to practice each one.
 - Speak and clap as a group
 - Speak and clap for them a specific rhythm if necessary
 - Guide them in identifying the similarities between the examples

1

2

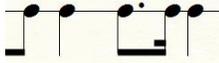
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Practice:

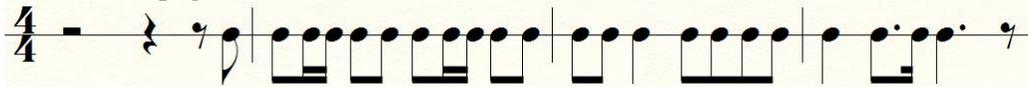
- *“Last rehearsal we learned the last page of Part II. Let’s see how much you remember. Please sing on ‘La.’”*
 - Give starting pitch beginning in measure 3 on the last page. (low C)
 - Sing with piano. Keep it light and bouncy
 - Sing with accompaniment.
- *“Please go to the top of page 3. Look at Part II from the top of the page to measure 25. Raise your hand if you can tell me what is similar and different between what we just sang and this passage.”*

- Correct answers would be: same pitches and rhythm EXCEPT “forevermore” has a different rhythm. Also, if they’re very observant they may notice that the dynamic is different.

- “Before we sing the whole passage, let’s practice the different rhythm on ‘forevermore.’”
 - Show visual to isolate that rhythm.



- After the choir confidently claps and speaks isolated rhythm put it in the context of the phrase and clap and speak again.
- “Let’s add the pitches at the top of the page. Sing until measure 25.”
 - Sing the students in with a steady tempo on Do.
- “Speak the text from the top of page 4. Then we will sing it.”
 - Speak through once. Rehearse how “forevermore” lines up with the rhythm.
 - Sing through once.
- “Please look at the pick-up to measure 25. The phrase ends on the top of page 4 with the same rhythm on ‘forevermore’ that we just learned. It is slightly different. Who can tell me how?” Dotted quarter instead of a quarter.
 - “I’m going to speak and clap the rhythm starting at measure 25. Please echo me by speaking and clapping. You can set your music down and follow along on the visual.”
 - Have these 3 measures on a visual because it will be hard for them to read and clap with the page turn.



- Speak and clap the rhythm of measures 25-27 one measure at a time.
- Speak and clap 25-26 and then 26-27.
- Speak and clap all three measures together. Point to the visual to help the students.
- “Please pick up your music. Now I’m going to add the pitches to the rhythm on ‘La.’ I’m going to sing the whole passage first. Then, when I point to you, echo my voice.”
 - Sing all three measures.
 - Sing from the word “Sing” to the word “praise” and have the students echo. Sing it again if they need it.
 - Sing from the word “Sing” to “for-” and have the students echo. Sing again if they need it.
 - Sing the whole passage and have the students echo.
- “Go to the top of page 3 and sing to the first measure of page 4 on ‘La’ with the piano.”
 - Go over any problem spots.
 - If it goes well, continue singing to the end.
- “How many beats of rest do we have to count at the top of page 4?” 4 beats. “While you’re counting those four beats the piano will be playing this.....” “Let’s sing from the top of page 3 to the end of page 4 with the accompaniment and without stopping.”
 - Give the choir one measure before they come in at the top of page 3.

Rehearsal #3

Objectives:

- Students will be able to identify and read dotted quarters in sight reading exercises and “Sing for Joy.”
- Students will be able read and sing scalar patterns in “Sing for Joy.”
- Students will be able to identify, clap and sing dotted quarter notes in “America the Beautiful.”
- Students will be able to read and sing the pitches and rhythm of Part I in “Sing for Joy” on page 3.
- Students will be able to sing in two parts in preparation and on page 3 of “Sing for Joy.”

Preparation:

Breathing and vocal warm-ups decided by the director.

Solfège exercises:

- Sing Major scale on solfège in unison and in a round.
- Sing similar scalar patterns from Rehearsal 1 and Rehearsal 2.

Examples:



- Sight reading (Part I, measure 25 from song)
 - Clap and speak rhythm
 - Audiate solfège
 - Sing on solfège slowly in rhythm



Folk Song: “America the Beautiful”

America the Beautiful

Chorus Only

A - mer - i - ca, A - mer - i - ca God shed His grace on thee. And crown thy good with broth - er - hood from sea to shin - ing sea

Rhythm exercises:

- Clap dotted quarter rhythms from “America”

Presentation:

Rhythm Sight reading:



Practice:

- “Begin at the top of page 3 with Part II singing on ‘La.’ Let’s see how much you remember!”
 - Give starting pitch and have choir sing with the piano at a moderate tempo.
 - Correct any problems.

- Sing with accompaniment.
- *“Singers who are assigned to Part II sing at the top of page 3. Part I singers, follow along on your part silently. When Part II is done singing please tell me the comparisons between the rhythm you have and the rhythm Part II has at measure 25.”*
 - Part II sings until the top of page 4.
- *“Part I, what did you notice?”* The rhythm is exactly the same.

Presentation and Practice:

- *“The rhythm is the same but the pitches are different. What pitches does Part II begin on at measure 25?”* Re and Mi (D & E). *“What pitches does Part I begin on?”* So (G). *“Part I please sing measure 25 starting on the pick-up with solfège.”*
 - Give the students a few seconds to audiate. They should be able to identify it from the sight reading.
- *“Listen to the phrase from measure 25 to the top of page 4.”*
 - Sing the entire phrase with the piano.
 - Have the choir sing the entire phrase with the piano.
- *“Part II sing with Part I at measure 25.”*
 - Play both parts on the piano as they sing.
 - Repeat.
- *“Part I, look at the phrase before measure 25. The rhythm and pattern is similar to what we’ve sung in Part II. I will sing this phrase on ‘La’ and I would like you to echo me with the piano.”*
 - Sing phrase one time.
- Choir sings the phrase with the piano twice and then a cappella.
- *“Everyone please look at the top of page 3, the last measure of Part I. What is the special note in that measure that we practiced earlier and found in the song ‘America?’”*
 - Dotted quarter
 - Speak and clap. Have choir echo.
 - Sing pitches in rhythm. Have choir echo.
- *“Part II, as Part one is singing what they’ve learned on page 3, you need to gently tap the rhythm of your part. Part II is going to begin tapping their rhythm in the second measure. Part I, you can sight read that rhythm in the second measure. How many beats do you count before you sing in the 3rd measure?”* 2.
 - Demonstrate what Part I will do at the top of page 3.
 - Give the choir 4 beats before coming in at the 2nd measure.
 - Play piano for Part I. Help both parts with their entrances.
- *“Part II, you are going to add your pitches and sing along with Part I on ‘La.’”*
 - Give both parts their starting pitches. Give them 4 beats before they come in.
 - Play both parts on the piano. Help with entrances for both parts.
 - Sing to the top of page 4 and stop.
 - Do page 3 to the top of 4 once more.

Rehearsal #4-5

Objectives:

- Students will be able to sing scalar solfège patterns.
- Students will be able to sight read dotted quarter notes.

- Students will be able to sing dotted quarter notes in “America the Beautiful” and “Sing for Joy.”
- Students will be able to sing in two part from page 3-4 of “Sing for Joy.”
- Students will be able to identify similarities and differences in rhythm and pitches between similar phrases throughout “Sing for Joy.”
- Students will be able to sing accurate pitches, rhythm and text from measure 6-10, Part II only and measure 11-15, Part I only.
- Students will be able to sing accurate pitches, rhythm and text from pages 3-4, both parts together.

Preparation:

Breathing and vocal warm-ups decided by the director

Solfège exercise:

- Echo patterns

Sing and clap the chorus of “America the Beautiful”

Practice:

- “Last rehearsal we sang all of page 3 with both parts. You are all going to sing on ‘La’ beginning in the second measure. Part I, how many beats to wait until you come in on the 3rd measure? We are going to keep it slow, but bouncy like our first solfège exercise.”
 - Give starting pitches and 4 beats before they come in.
 - Piano plays both parts until the top of 4.
 - Review any trouble spots (i.e. entrances)
- “Everyone compare Part I on page 3 and Part II on page 4. What is different and what is the same?”
 - It is a simpler “forevermore” rhythm which is the same as Part II.
 - Play and sing “forevermore” in the last measure and have Part I echo.
 - Have Part I and Part II sing “forevermore” together.
- “We are going to put both parts together on page 4. Part I, you are going to sing the second measure. This is what it sounds like.....”
 - Play and sing Part I in the 2nd measure. Have the students echo.
- “Part II, since Part I is adding that, how many beats do you count before coming in on the 3rd measure?” 4 beats.
- “Lets try just the 2nd and 3rd measures together.”
 - They may need help finding their pitches in the 3rd measure.
- “Beginning in the 2nd measure at the top of 4, sing all the way to the end.”
 - Piano plays parts
 - Help with entrances

- Rehearse any problems

Presentation:

- *“Please look at the first page. This should look familiar to what Part II has sung before. Listen to the words as I speak them in rhythm.”*
 - Speak the words in rhythm from measure 6-10.
- *“This time echo me what I point to you.”*
 - Speak words and rhythm 1 measure at a time (with pick-ups).
 - Be sure to speak the words with expression as well.
- *“What is different in the last measure on page 1 from the other times Part II has sung this?”* The pitches go up.
“And what is the # symbol? What does it mean?” *“The last measure will sound like this...”*
 - Sing and play with the word.
 - Have choir echo.

Practice:

- *“For right now, I would like the whole choir to sing at the beginning with the words.”*
 - Keep a slower tempo with the piano.
 - Review any places where the words didn’t match the rhythm if necessary.
 - Choir sing a cappella.

Presentation:

- *“I have a challenge for all of you. Look at Part I at the top of page 2 from measure 11-15. Who can find where we have sung similar patterns?”*
 - Give them a few seconds. If they seem to be struggling give a clue (i.e. page 3).
 - It is the same rhythm and intervals as Part II on page 3 it Part I just begins higher on page 2.
- *“I’m going to sing Part I at the top of page 2 and I would like you follow along.”*
 - Sing on words from measure 11-15.
- *“Echo me please.”*
 - Speak and clap in rhythm the words from measure 11-15 one measure at a time.
 - Echo sing measures 11-12, 13, 14-15 with words.

Practice:

- *“Go back to the beginning. You are all going to sing Part II at the beginning and then Part I on page 2 with the words.”*
 - Give 4 beats before they come in.
 - Give beginning pitch and have them sing a cappella. Add piano if they need help.

Check the Time: Potential Ending Point

Presentation and Practice:

- *“Go on to page 3. You know these rhythms and pitches well, now we just have to add the text. Everyone please sing Part I first with the text.”*
 - Begin in the first measure of Part I go until the top of page 4.
 - Piano plays the part just as a guide
 - Rehearse any measure that were incorrect (i.e. go over dotted quarter)

- “Please do the same for Part II at the top of page 3.”
 - Piano plays as a guide
 - Rehearse whatever was incorrect or uncertain.
- “Put the two parts together and sing all the way to the end on page 4.”
 - Choir sings all of page 3-4 with the text.

Rehearsal #6

Objectives:

- Students will be able to sight sing in two parts.
- Students will be able to perform rhythm in “Sing for Joy” accurately.
- Students will be able to recognize similar melodic patterns throughout “Sing for Joy”
- Students will be able to all of “Sing for Joy” in two parts with correct pitches, rhythm, text and style.

Preparation:

Breathing and vocal warm-ups decided by director.

Solfège exercise:

- Use any exercises that have been used in previous rehearsals.

Presentation:

- Two part sight reading
 - What key?
 - How many beats in a measure?
 - Figure out rhythm first.
 - Audiate pitches.
 - Sing separately and sing together

Preparation:

Rhythm exercises:

- Speak and clap rhythmic phrases from “Sing for Joy” i.e. Part II measure 12-15

Sing out in a joy-ful song, sing joy - and praise for - ev - er-more

Practice:

- “We will begin on page 3 with both parts singing with the text as review of last rehearsal.”
 - Give starting pitch
 - Piano plays along on parts
 - Rehearse any mistakes.
 - Sing through once more with the accompaniment. Play one measure before they come in.

- *“Look at the bottom of page 2, measure 16. Does this look familiar? Part I please sing your part on ‘La.’”*
 - Give starting pitch and have them sing a cappella
- *“Part II please sing what you already know from the sight reading on ‘La.’”*
 - Give starting pitch and have them sing a cappella.
 - Sing the last measure for them and have them echo.
 - Have Part II sing all 3 measures. Point out that they stay on D going into the 3rd measure.
- *“Both parts sing together with the text.”*
 - Sing a cappella
- *“Last rehearsal we learned Part I at the top of page 2. Start at measure 11, everyone singing part one with the text and then sing parts at measure 16.”*
 - Piano plays along.

Presentation:

- *“Everyone please look at Part II at the top of page 2. We have practiced these rhythms a lot while learning this song. I think you can sight read the rhythm of Part II from measure 12 -15. Let’s try it.”*
 - Count a measure of rest and then “1-2ti....”
 - Keep the tempo slow.
 - Correct any errors
- *“Now tap and speak the words on the rhythm”*
 - Count of the same way.
 - Check the placement of words
- *“The melodic patterns at measure 12-15 are also very similar to other melodic patterns we’ve sung in this song. Listen to it played on the piano.” “Add you voices with the piano.”*
 - Rehearse any problems.
 - Have Part II sing alone, measure 12-15.
 - Part II sing all of page 2 with the text.

Practice:

- *“Part I, please sing your part for all of page 2 with the text.”*
 - *“With the piano, Part I please hum you part starting at measure 11 and Part II, sing your part with the text. Part II, how many beats do you count before you come in?”*
 - Rehearse any problems (i.e. breaking down rhythm patterns or melodic patterns)
 - Sing page 2 again with both parts on the text.
- *“Go all the way back to the beginning and sing your part with the text. We are going to see if we can sing all the way to the end. Part II will sing at the beginning on their own. How many measures do you count before coming in?”*
 - Piano plays accompaniment at very beginning and then the parts when the voices come in. Keep it light and bouncy.
 - Try to sing all the way to the end without stopping.
 - Go over anything necessary.
 - Sing through again with the piano accompaniment.

Expert Reviewers

Experts were chosen based on their knowledge and experience with the Kodály method and directing elementary choir. Each director has taught for many years and uses the Kodály approach as their main method of teaching music. One of the experts was one of the researcher's undergraduate professors. Another was the researchers cooperating teacher from student teaching. The other two were recommended by professional colleagues.

The first expert is an Assistant Professor of Music and Director of Music Education at a private liberal arts college. She teaches courses in curriculum and instruction in the areas of choral and elementary methods. She also supervises student teachers and serves as Conductor of the Women's Ensemble. As a public school educator, she served as an elementary general music specialist and director of choral activities. Her choirs and soloists received top honors at solo and ensemble festivals. She holds a B.M. in Music Education and M.M. in Choral Conducting and M.M.E., and a Ph.D. in Music Education.

The second expert is an elementary general music teacher and elementary choir director. She has 15 years of experience teaching K-8 music in Iowa, Ohio and Pennsylvania. She holds a Master of Music Education with an Orff Concentration. She has completed level I Kodaly training, as well as coursework in Dalcroze and three levels plus master class training in the Orff approach. She has served on the board for the Orff Schulwerk Association in her state, taught elementary music methods at a private liberal arts college and has presented a variety of music education workshops. She uses the Kodaly approach as a fundamental component of her teaching.

The third expert is the Founder / Artistic Director of a Children's Chorus in Virginia. An

experienced singer, children's choral director, classical violinist and Celtic fiddler, she has trained young musicians from preschool through the university level. She holds a B.A. degree in voice and received her Masters of Music degree in music education with Kodály emphasis. She guest conducts for All-City & District Chorus event. She holds Kodály certification and is a member of the American Choral Directors Association and The Organization of Kodály Educators.

The fourth expert received a B.A in Music Education and a M.A. in Music Education. She completed the 6 levels of Kodály Instruction at the University of Oklahoma. She also completed Solfège I and Song Collection I during a summer program instructed by Dr. John Feierabend, Sister Lorna Zempke, and Katina Daniel. She taught grades 1-12 music for six years as well as elementary music and elementary choir for 29 years. She was the Director and co-founder of an All-City Honors Choir for 20 years.

Review Process

Expert teachers were sent a consent form (Appendix A) stating what the project was about and asking them whether or not they would be interested in participating. After receiving their signed consent forms the researcher sent packet including a cover letter (Appendix C), Directions to the Director (Appendix D), Rehearsal Plan Information (Appendix E), sheet music, the rehearsal plans and the visuals to go along with the plans and rating sheets for each plan (Appendix F). The materials needed to be returned to the researcher within 3-5 weeks.

When the experts received the rehearsal plans, they were asked to rate the lesson plans. Directions to the Directors informed them to mark in the rehearsal plans what they did not consider appropriate for elementary choir with red ink and marked what they did not consider

reflective of Kodály sequencing or strategies with blue ink. They were also asked to complete a rating scale after each rehearsal plan.

Development of Rating Scale

The rating scale was an adaptation of Bonnie Antels in her doctoral dissertation (Antel, 2010, p.143). The rating scale was formatted the same, however the statements were adapted to better meet the purpose of this project. The general statements regarded Kodály sequencing and strategies, the elementary choir and music literacy. The statements included were: 1.) Strategies are appropriate for the elementary choir rehearsal, 2.) Strategies in the rehearsal plan foster music literacy, 3.) Strategies reflect Kodály methodology, 4.) The organization of the rehearsal plans reflects Kodály structure of Preparation, Presentation and Practice, 5.) The rehearsal plans are a helpful and beneficial guide for new elementary choir directors who desire to foster music literacy in the choir rehearsal.

Each statement was rated between 1-10, 1 being very weak and 10 being very strong for each rehearsal plan. Space was provided for them to give further comments and suggestions in a comment section after each statement. The rating scale was reviewed by a group of experts and revisions were made based on their comments.

Analysis of Ratings

First, the numeric ratings were analyzed. The numeric ratings were separated by piece and rehearsal plan. For each rehearsal plan the average was found for the ratings of the five statements given by the raters. Then, the overall average was found for the rehearsal plan. The final step was finding the average rating for the entire piece. Second, the rater's comments were compared for each statement rated. It is organized by piece and corresponding rehearsal plans.

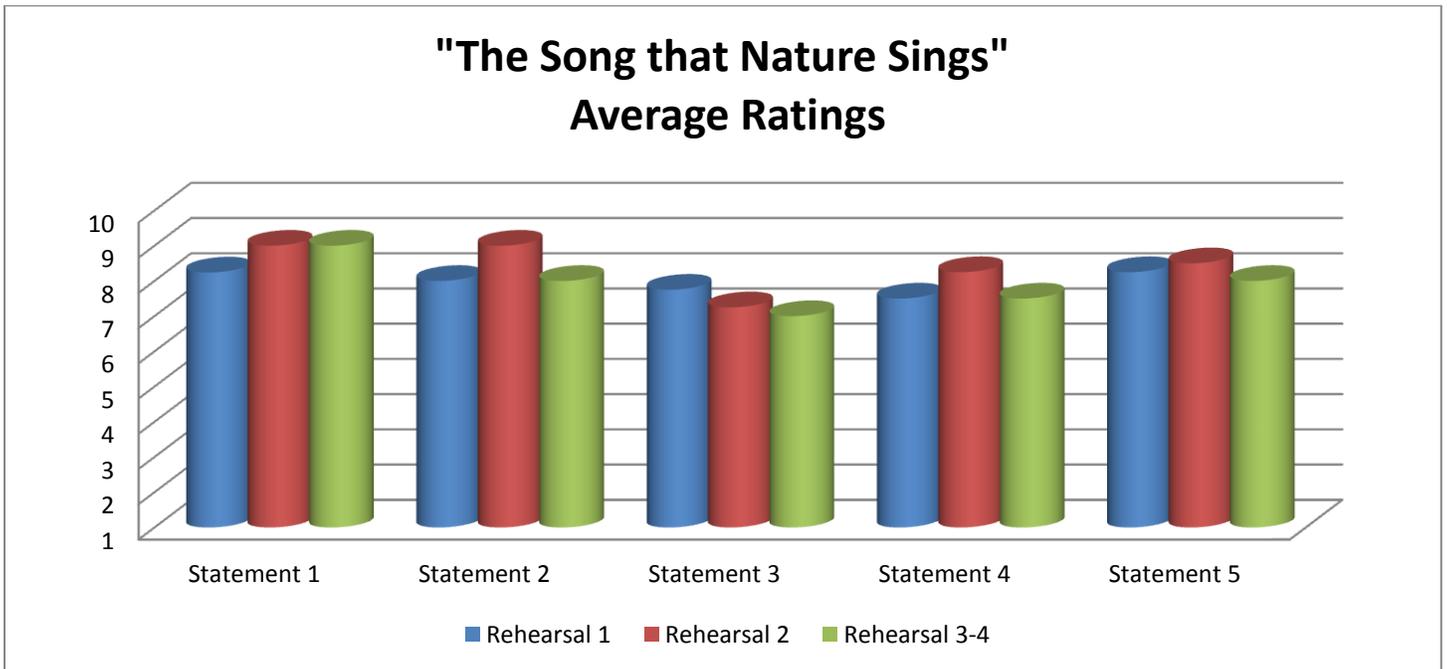
Their responses offer expert advice and suggestions to enhance the rehearsal plans. Third, the red and blue markings made on each rehearsal plan were organized by piece and rater. The red indicated the strategy or sequencing used that was not appropriate for elementary choir and blue indicated what was not reflective of Kodály methodology. Complete results can be found in Appendix G.

Similarities of positive and constructive comments were then identified between the raters and the rehearsal plans. The numeric, written comments and markings in the rehearsal plans were also compared for similarities. Appropriate changes were then made to each rehearsal plan based on the results (Appendix H-K). The ratings validate whether or not the rehearsal plans are appropriate for rehearsing standard repertoire in the elementary choir rehearsal, foster music literacy and represent the Kodály method accurately.

Chapter 4: Results

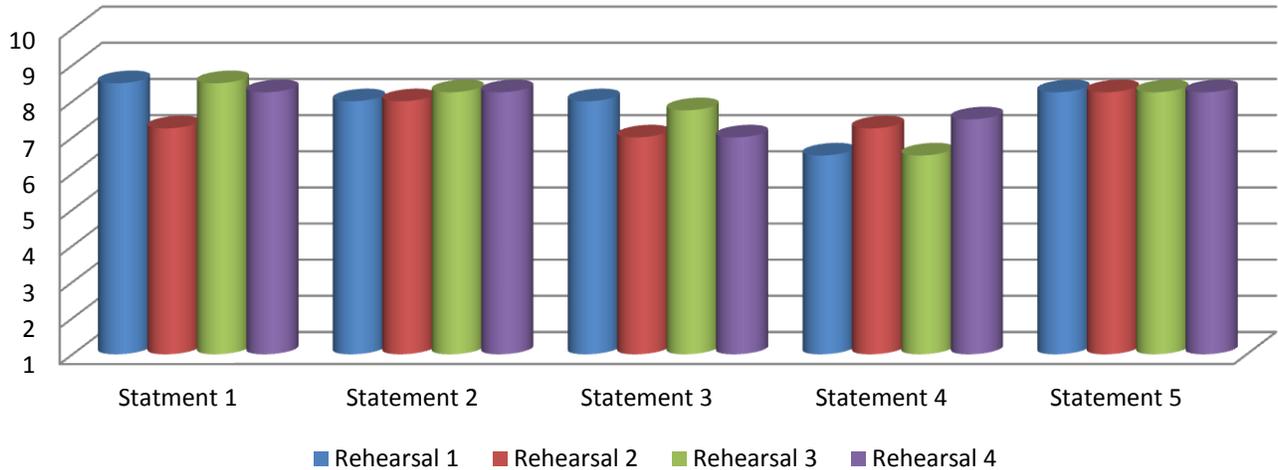
Rehearsal plans for four standard elementary choir pieces were rated by four experts. The five statements rated and commented on indicate the rehearsal plans appropriateness for elementary choir, whether it fosters music literacy, if it appropriately reflects Kodály strategies and sequencing, as well as its benefit for other teachers.

Numeric Ratings



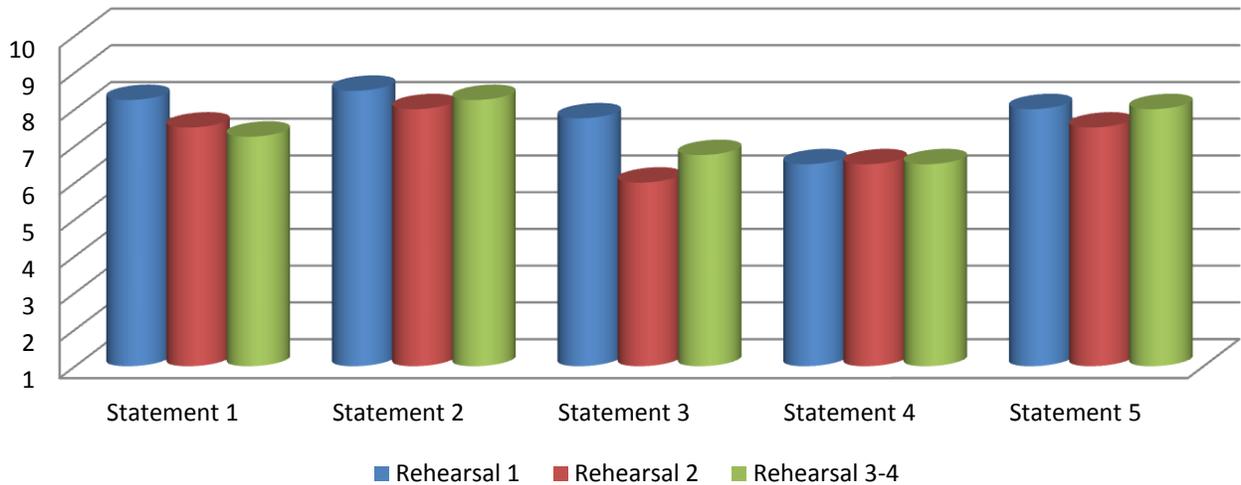
The second rehearsal plan was found to be the strongest out of the three with an overall average of 8.4 out of a possible 10. The last rehearsal plan was found to be the weakest out of the three with an overall average of 7.9 out of a possible 10. Making corrections would make this rehearsal plan stronger. Between the three rehearsal plans, Statement 1 (“Strategies are appropriate for the elementary choir rehearsal”) was the strongest rated statement. Statement 3 (“Strategies reflect Kodály Methodology”) was the weakest rated between the three rehearsal plans.

"Al Shlosa D'Varim" Average Ratings

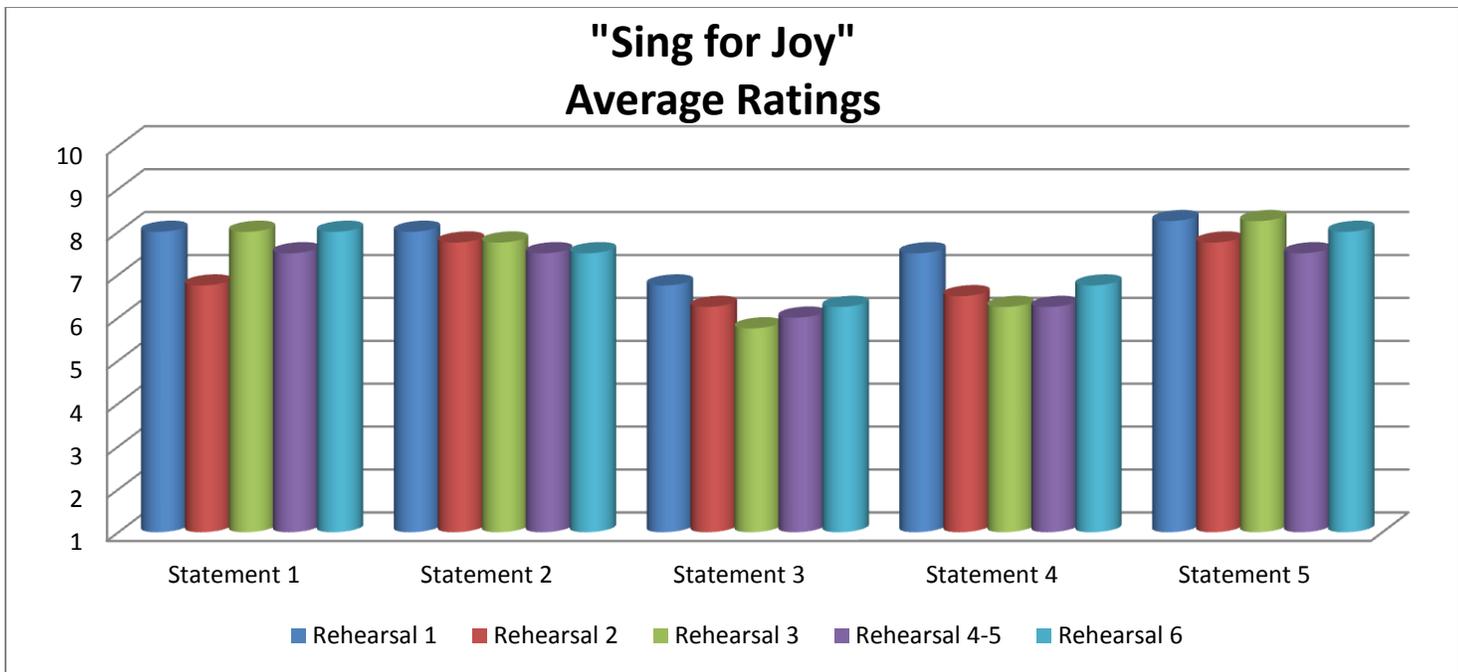


Rehearsal plans one, three and four all received the same overall average of 7.85 out of a possible 10 leaving rehearsal two as the weakest plan with an overall average of 7.55. The qualitative data of markings and comments will give the research a deeper understanding of how to make the plan stronger. Statement 1 (“Strategies are appropriate for the elementary choir rehearsal”) and Statement 2 (“Strategies Foster Music literacy”) are the strongest rated statements between the lesson plans. Statement 4 (“The organization of the rehearsal plan reflects Kodály structures of Preparation, Presentation and Practice”) was the weakest statement between the four plans.

"Sakura" Average Ratings



The first rehearsal plan was found to be the strongest out of the three plans with an overall average of 7.8 out of a possible 10. The second rehearsal plan was found to be the weakest out of the three with an overall average of 7.35 out of a possible 10. Making appropriate revisions would make this rehearsal plan stronger. Between the three rehearsal plans, Statement 2 (“Strategies in the rehearsal plans foster music literacy”) was the strongest rated statement. Statement 4 (“The organization of the rehearsal plan reflects Kodály structure of Preparation, Presentation and Practice.”) was the weakest between the three rehearsal plans which indicates a need for some revisions.



The first rehearsal plan was found to be the strongest out of the three plans with an overall average of 7.7 out of a possible 10. The fourth rehearsal plan was found to be the weakest out of the three with an overall average of 6.95 out of a possible 10. Making appropriate revisions would make this rehearsal plan stronger. Between the five rehearsal plans, Statement 2 (“Strategies in the rehearsal plans foster music literacy”) was the strongest statement. Statement 3 (“Strategies reflect Kodály methodology”) was the weakest statement between the three rehearsal plans indicating a need for some revisions.

Red and Blue Markings

In each rehearsal plan the expert raters were asked to mark activities, objectives or directions given by the director that were not appropriate for elementary choir (red) and/or were not reflective of Kodály methodology (blue). The results are organized by piece and corresponding rehearsal plans.

“The Song that Nature Sings”

Rater	Rehearsal Plan #	Page #	Not Appropriate for Elementary Choir	Not Reflective of Kodály Methodology
Rater #1	2	6		Label the solfège for the first phrase
	2	7		Echo sing chunks on ‘la’
	3-4	8	Speak the text rhythmically in phrases	
Rater #2	1	3	“Eighth notes should be grouped in pairs for clarity.”	
Rater #3	1	1	<i>Introduce</i> low ti?	<i>Introduce</i> low ti”
	1	2		‘Practice’ or ‘Present’?
	1	3	Anacrusis, dotted quarter followed by eighth	‘Presentation’ or ‘Prep’?
Rater #4			No Markings	No Markings

“Al Shlosa D’Varim”

Rater	Rehearsal Plan #	Page #	Not Appropriate for Elementary Choir	Not Reflective of Kodály Methodology
Rater #1	2	6		“Echo my voice” and “clap for them the rhythm”
	3	8		Play parts on piano
Rater #2			No Markings	No Markings
Rater #3	2	5		First “presentation” not really presenting a new element or concept. Prep of eighth-two sixteenths will have to be over weeks and months.
	2	5	Ties too advanced	
	2	5		Presentation section not really presenting a new concept.
	2	6		Not a Kodály ‘presenting’ moment.
Rater #4			No Markings	No Markings

“Sakura”

Rater	Rehearsal Plan #	Page #	Not Appropriate for Elementary Choir	Not Reflective of Kodály Methodology
Rater #1	2	5		Echo me
	2	6		Loo
	3-4	9	Students identify error (more info needed)	Students identify error
Rater #2			No Markings	No Markings
Rater #3	1	1		“Many many simpler songs are needed to prepare a La based minor tonality. Establish La-Do-Mi before adding ½ steps.”
	1	1	“3 part round not for first lesson.”	
	2	6		“Section marked ‘Presentation’ isn’t a moment of discovery, it’s more practice.”
Rater #4	1	1		Minor scale on starting on La
	1	2	“won’t be able to understand the words” Negative statement	
	2	6		Sing the text

“Sing for Joy”

Rater	Rehearsal Plan #	Page #	Not Appropriate for Elementary Choir	Not Reflective of Kodály Methodology
Rater #1	2	5	La-So-Fa	La-So-Fa
	2	6		“Sing on La” (why not solfege)
	3	9		“singing on La”
	3	10		Change “note” to “rhythm”
Rater #2	1	1	4 eighth notes connected Separate first	4 eighth notes connected Separate first
	4-5	12	Comparing “forevermore” rhythm	
	4-5	13	Find where they’ve sung familiar patterns	
Rater #3	1			Isolate eighth rest-eighth note aurally and kinesthetically before presenting.
	2	5		Also need more time to prepare dotted eighth-sixteenth.
	3	9-10		More preparation for dotted quarter followed by two sixteenths instead of one eighth.

	4-5	11		Dotted quarters must be introduced with the second ½ of the 2 nd beat.
	4-5	13		“Presentation” is more practice in a new context.
	6	15		“Presentation” should be labeled prep and practice.
Rater #4	2	5	“Students will be able to sing correct pitches and rhythms in Part II on pg 3-4 (too much)”	“Students will be able to sing correct pitches and rhythms in Part II on pg 3-4 (need prior sequencing)”
	3	8	Objectives 4 & 5, if not well prepared.	

Comments and Suggestions

Raters gave positive and constructive comments based on the rated statements for each rehearsal plan. They shared their expertise on how the rehearsal plan could be more appropriate for elementary choir and Kodály methodology in fostering music literacy.

“The Song that Nature Sings”

Rehearsal 1 was said to be “very creative, thoughtful and organized” by Rater 3. Rater 2 affirmed that it had “good strategies” that are appropriate for the elementary choir. “They are logical if they [the students] have experienced the Kodály sequencing prior to this” (Rater 4). The main concerns with the plan was whether there was enough time for concepts to be internalized and questioning whether or not the students have experienced previously the concepts presented in the plan. It was suggested by Rater 3 that “prior to Rehearsal #1 students need to have thoroughly learned 3-4 folksongs that contain your target rhythms/pitch” so that the presentation is “an easy and obvious discovery, based on weeks of singing folksongs containing anacrusis, ties, dotted quarters and eighths and low Ti.” Rater 4 also agrees with this that the “‘preparation’ would be the folksongs learned for the new concept. The ‘presentation’ would be the identifying and labeling of it in music previously learned.” Rater 4 goes on to say that “The

Three Rogues” would be considered the preparation, then Ti can be presented and then practiced through echo-hand signing visuals.

Rater 3 thought Rehearsal 2-3 was “varied, interesting and clear.” Another rater thought the activities were beneficial for elementary choir and the review of concepts learned during the previous lesson was also good. Both raters 2 and 4 thought the activities were beneficial in developing inner hearing. There was a “strong audiation component” (Rater 2). There was again a discrepancy between the preparing, presenting and practice. Rater 3 stated that “again, I feel you have ‘preparation,’ presentation,’ and ‘practice’ mixed up.” Rater 4 also commented, “perhaps our definitions of ‘Prepare,’ ‘Present,’ and ‘Practice’ differ.”

The lesson was labeled as a child-centered lesson by Rater 3. “I am impressed at how much care you have given to visual, aural, kinesthetic, artistic, creative and social learning styles” (Rater 3). A kinesthetic activity that was identified by all raters as being appropriate and beneficial in the elementary choir was the use of conducting. “Conducting while singing is a valuable Kodály-based strategy” (Rater 2). Rater 4 also liked the element of choice which was imbedded in the conducting portion of the plan. Rater 4, however, still found there to be a discrepancy with prepare, present and practice.

“Al Shlosa D’Varim”

Raters 2 and 3 both commented that Rehearsal 1 was a very good plan with great ideas for the elementary choir. Rater 3 commented that she loved the “Socratic method of questions, feedback, and conversation.” An activity within the plan that was found to be a beneficial and appropriate activity was the memory game. Rater 4 stated that “the memory game is an excellent practice activity. I like the way it leads directly to the song.” Rater 2 said it was a “great strategy

to move from aural to visual.” The only concern was the students would need to be well experienced with solfège before this rehearsal.

The activities within Rehearsal 2 were identified as very good activities for elementary choir; “sequential and thorough” by Raters 3 and 4. Some of the objectives and concepts, however, seemed to be too advanced. There didn’t seem to be enough preparation. “There are challenging rhythms. It will be difficult if your students aren’t well established with sixteenth notes and syncopation” (Rater 4). The sequencing should be “slowed down and much longer preparation time before naming or seeing written notation” (Rater 3). It is important that the students are familiar with Kodály methodology before being asked to complete the objectives. The “preparation stage is crucial” (Rater 4).

From a choral setting, Rater 4 thought that Rehearsal 3 was a good plan. She also suggested that there are some points when ‘preparation’ would be more appropriately labeled as ‘review.’ Rater 4 and 1 also suggested of being ware of playing the choir parts on the piano for Rehearsal 3 and Rehearsal 4 as that does not represent Kodály methodology.

“Sakura”

The materials and activities used in Rehearsal 1 were labeled as appropriate for the elementary choir. Rater 2 also thought that there was a “good variety of aural and visual reading.” Rater 3 thought the lesson was appropriate as long as the “students are already fluent and conversant in minor prior to this rehearsal.” Rater 1 identified that finding and writing notes in the literature was an appropriate Kodály strategy, however, Rater 4 thought that in order for this to happen the song should be learned more than once. A discrepancy in Kodály sequencing was also found. Rater 3 commented that “in a lesson where the new element/concept is

PRESENTED, the PREPARATION phase would be a review of the many songs, patterns previously sung (i.e. minor folksongs) not new material. Rater 4 is in agreement with Rater 3 by stating “in the Kodály method the new concept is derived from known songs.”

Rater 2 observed the plan for Rehearsal 2 as being sequenced very thoughtfully. There seemed to be, however, a discrepancy on how the sequencing is labeled. Rater 4 stated that the terms used to label the sequencing “are not totally as expected in a formal Kodály lesson plan.” Again, it was stressed that preparation is and needs to be a “long process” (Rater 3). The preparation and previous experiences of the choir will determine whether or not they will be able to achieve all of the objectives. If there are too many objectives going on at once, something is bound to be responded to negatively. Rater 4 commented about this specifically about plan 2 stating that “if you push too much to get to the 2 parts and the text, the music literacy could meet a negative response.”

For Rehearsal 3, Rater 4 thought that the activities and materials were appropriate for the elementary choir. Rater 3 also thought there were great strategies used in the plan for elementary choir. Error detection was identified as an appropriate strategy for the elementary choir, by Rater 1, depending on the student’s role is in detecting them. The only concern Rater 2 had was that it the plan may need to be spaced from a “concentration/repetition standpoint.”

“Sing for Joy”

The strategies used in Rehearsal 1 were identified as being appropriate by Rater 3, as long as the choir has already been introduced to the major scale and has reviewed some of the rhythms. Rater 1 would agree in commenting that there are many challenging elements that are being addressed in this rehearsal. Rater 3, however, commented that the piece was the “perfect

song choice to develop these skills (major scale patterns, and rhythm patterns).” Both Rater 1 and 3 agreed that the sequencing of the plan was very strong. “This plan moves smoothly in small, sequential steps- very clear!” (Rater 3).

Similar to Rehearsal 1, Rehearsal 2 was also found to be challenging for an elementary choir. “I think the plan is very good, but assumes an exceptional level of attention, ability to navigate the octavo and read with sophisticated rhythmic vocabulary” (Rater 2). Raters 1 and 4 would also agree that it would “probably be more than an elementary choir can handle.” In order for the students to be successful Rater 4 suggests further preparation: “It appears you are using this piece to introduce 2 fairly complex concepts (major scale and dotted eighth-sixteenths). The prep phase needs to come from learning (by rote) song with these elements in a prominent position.” Rater 3 also agrees with Rater 4 and gives a specific strategies for teacher the rhythm: ““Dotted eighth-sixteenth starts as 4 sixteenths with much prep and drill and folksongs containing it well before it is isolated and made conscious, give a name (tam-ki) and then combined with other rhythms (in a new context).”

Rehearsal 3 was considered more appropriate for the ability of an elementary choir. Rater 1 stated that “the amount of information in this lesson seems more realistic for elementary school children.” Rater 4 emphasized that the objectives are appropriate only if the students had been introduced previously to Kodály sequencing of the major scale and dotted eighth-sixteenth. Rater 3 thought there was good flow with the melodic materials, however, she thought there should be more isolation and drill of the rhythm before it is presented. Rater 3 would agree that the exercises are only appropriate “if there is a foundation of oral prep.”

Rehearsals 4-5 and 6 were considered review and practice. “The activities are good examples for review and practice in a choral setting” (Rater 4). The activities are working towards performing the piece. Rater 2 agreed with Rater 3 stating that the strategies are appropriate and that there is “less preparation, more presentation and practice, which is probably more appropriate” for the final rehearsals.

Chapter 5: Discussion

The results of the numeric ratings present a few common themes. First, the rehearsal plans for “The Song that Nature Sings” were rated as the strongest out of the four pieces. Second, the strongest rated statements were common between all four pieces. It was found that Statement 1 (“Strategies are appropriate for the elementary choir rehearsal”) and Statement 2 (“Strategies in the rehearsal plan foster music literacy”) were the strongest rated statements. Third, the weakest rated statements were also common between all four pieces. Statements 3 (“Strategies reflect Kodály Methodology”) and Statement 4 (“The organization of the rehearsal plan reflects Kodály structure of Preparation, Presentation and Practice”) were the weakest statements. By looking closer at the red and blue markings along with the raters comments and suggestions gave specific reasoning behind these numeric findings.

For “The Song that Nature Sings,” Rehearsals 2-3 and 3-4 had the weakest average rating between the four experts. The blue and red markings indicated strategies in the plans that did not reflect Kodály methodology (i.e. singing “loo” instead of solfège). The comments made it clearer that the sequencing of ‘preparation, present and practice’ were not appropriately used. These markings and comments correspond with the weakest rated statement “Strategies reflect Kodály methodology” indicating revisions needed to be made to Kodály strategies and sequencing. Such revisions can be found in Appendix H. The piece and its rehearsal plans, however, are strong in the areas of appropriateness for elementary choir, fostering music literacy and being beneficial for other teachers.

“Al Shlosa D’Avarim” would also be considered strong in the areas of appropriateness for elementary choir, fostering music literacy, being beneficial for other teachers, in addition to reflecting Kodály strategies. It’s weakest in the area of Kodály lesson plan sequencing of

‘prepare, present, and practice.’ The blue and red marking indicated that, especially in Rehearsal 2 which was the weakest plan, preparation was not long enough and sections labeled “presentation” were incorrectly labeled. Presentation is meant for a brand new element to be presented and that was not occurring in these sections in the rehearsal plan. The comments also showed a need for much more preparation with the complex concepts presented; indicating a need for revisions in Kodály sequencing. These revisions can be found in Appendix I.

“Sakura” was also the weakest in Kodály sequencing of prepare, present and practice, however, was still strong in appropriateness for elementary choir, fostering music literacy, Kodály strategies and being beneficial for other teachers. The blue and red marking indicated that more preparation was needed before introducing a minor scale based on ‘La’ and also some sections labeled as “present” were incorrect. The comments also stressed the importance of much more preparation of concepts, such as the minor scale, which further indicated a need for revisions to be made to Kodály sequencing. The revisions to this plan can be found in Appendix J.

“Sing for Joy” was rated strongly in appropriateness for a more advanced elementary choir, fostering music literacy and being beneficial for other teachers. Reflecting Kodály strategies was considered the weakest. There are parts in the rehearsal where the students are asked to sing “la” instead of solfège and also had the piano play their parts. With more complex concepts, they were done too quickly with not enough preparation. This indicated a need for revisions to be made to Kodály methodology in the rehearsal plans. The revisions can be found in Appendix K.

The common revision between all the lesson plans was the sequencing of ‘prepare, present, and practice’ as defined by Kodály methodology. These terms do not represent what they may appear to at first glance. In the revised plans there are not many moments of preparation or presenting. It is stressed in the revised plans that there needs to be a period of weeks to prepare particular concepts either in music class or previous choir rehearsals. It is also stated that certain concepts have already been presented and the choir rehearsal and piece serve as review and practice. There are, however, examples within some of the rehearsal plans where a preparation activity is done, again stressing that other preparation activities have been done previously, and then a quick presentation which goes straight into practice.

Overall, all four pieces are strong in their appropriateness for the elementary choir, fostering music literacy and being beneficial for other teachers. With a few revisions, a better understanding of the experience of the choir and clearer understanding of Kodály sequencing the plans are also strong in the areas of Kodály strategies and Kodály lesson plan sequencing.

Conclusion

Kodály sequencing is extremely important. In the corrected rehearsal plans (Appendix H-K) the biggest correction is the elimination of most preparation and presentation. Within the choir setting the majority of the time would be practice. According to the Kodály definition of prepare, presentation and practice, preparation lasts for weeks and months prior to the new concept being presented. The preparation stage of new concepts is critical. For directors of elementary choirs, specifically in the public schools, this means that ideally many of the concepts will be prepared and presented in the general music classroom. The presentation is very quick and once it is presented it is practiced from that point on. When the students begin rehearsing pieces in choir, they are practicing concepts in a different context; this is the assumed situation for the developed

rehearsal plans, therefore there are fewer moment of prepare and preparation within the elementary choir rehearsal.

The purpose of the study was to develop rehearsal plans that incorporate sequential Kodály strategies to foster music literacy through standard elementary choir repertoire. Strategies of solfège, hand signs, conducting and rhythmic syllables were validated as appropriate. The importance of Kodály sequencing was also validated and that sequencing has to be spread over many weeks or done outside of the choir rehearsal. From the ratings of the rehearsal plans it was validated that Kodály strategies and sequencing are appropriate in fostering music literacy in the elementary choir.

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Appendix A: Consent Form

University of Florida
School of Music
101 Music Building
PO Box 115800
Gainesville, FL 32611

January, 2013

Dear Educator:

I am a graduate student at the University of Florida. To meet the requirement for my master's project, I am conducting an action research study. The purpose of the study is to investigate how the Kodály method can be used within the elementary choir rehearsal to foster vocal development and music literacy. I am asking you to participate in this study because you have been identified as a highly successful and experienced elementary choir director and very knowledgeable with the Kodály method of teaching. You will be asked to review rehearsal plans that utilize Kodály strategies I have created for standard elementary choir repertoire. Once I receive your consent form I will mail you four songs with corresponding rehearsal plans. You will receive the rehearsal plans no later than February 1st. I will need your reviews no later than March 1st. With your permission, I would like to identify who you are and your professional experience in my final manuscript. If you do not want to be identified I will keep your identity confidential.

There are no anticipated risks or compensation to you as a participant. There may also be no direct benefits to you, other than possible other rehearsal plan ideas. You are free to withdraw your consent to participate.

If you have any questions about this research protocol, please contact me at brittanysolt@gmail.com or 585-301-3183. Also, my faculty supervisor, Dr. Russell Robinson is available at 352-392-0461 for any questions. Questions or concerns about your rights as a research participant may be directed to the IRB02 Office, University of Florida, Box 112250, Gainesville, FL 32611; (352) 392-0433.

Please sign and return this copy of the letter in the enclosed envelope. A second copy is provided for your records. By signing this letter, you give me permission to report your responses in the final manuscript to be submitted to my faculty supervisor as part of my master's project.

Thank you for your help.

Sincerely,

Brittany S. Rath
Brittany Rath

Approved by
University of Florida
Institutional Review Board 02
Protocol # 2012-U-1290
For Use Through 12-11-2013

I have read the procedure described above for the masters project. I voluntarily agree to participate in the study and I have received a copy of this description.

I would like to remain anonymous in the final manuscript ___ YES / ___ NO

I would like a copy of the final manuscript ___ YES/ ___ NO

Signature of participant

Date

Approved by
University of Florida
Institutional Review Board 02
Protocol # 2012-U-1290
For Use Through 12-11-2013

Appendix B: Reviewer Biographies

Dr. Rachel Cornacchio is an Assistant Professor of Music and Director of Music Education at a private liberal arts college. She teaches courses in curriculum and instruction in the areas of choral and elementary methods. She also supervises student teachers and serves as Conductor of the Women's Ensemble. As a public school educator, she served as an elementary general music specialist and director of choral activities. Her choirs and soloists received top honors at solo and ensemble festivals. She holds a B.M. in Music Education and M.M. in Choral Conducting and M.M.E., and a Ph.D. in Music Education.

Ms. Roxanne Dixon is an elementary general music teacher and elementary choir director. She has 15 years of experience teaching K-8 music in Iowa, Ohio and Pennsylvania. She holds a Master of Music Education with an Orff Concentration. She has completed level I Kodaly training, as well as coursework in Dalcroze and three levels plus master class training in the Orff approach. She has served on the board for the Orff Schulwerk Association in her state, taught elementary music methods at a private liberal arts college and has presented a variety of music education workshops. She uses the Kodaly approach as a fundamental component of her teaching.

Ms. Carol T. Downing is the Founder / Artistic Director of a Children's Chorus in Virginia. An experienced singer, children's choral director, classical violinist and Celtic fiddler, she has trained young musicians from preschool through the university level. She holds a B.A. degree in voice and received her Masters of Music degree in music education with Kodály emphasis. She guest conducts for All-City & District Chorus event. She holds Kodály certification and is a member of the American Choral Directors Association and The

Organization of Kodály Educators.

Ms. Mary Beth Ming received a B.A in Music Education and a M.A. in Music Education. She completed the 6 levels of Kodály Instruction at the University of Oklahoma. She also completed Solfège I and Song Collection I during a summer program instructed by Dr. John Feierabend, Sister Lorna Zempke, and Katina Daniel. She taught grades 1-12 music for six years as well as elementary music and elementary choir for 29 years. She was the Director and co-founder of an All-City Honors Choir for 20 years.

Appendix C: Cover Letter

February.5th, 2013

Dear (Rater's name),

Thank you very much for being a part of my master's project. I really appreciate your interest and willingness to help me with this endeavor. Enclosed you will find rehearsal plans for "The Song that Nature Sings" and "Al Shlosa D'Avarim." The other songs "Sakura" and "Sing for Joy" will be mailed to you by the end of next week. There is a rating and comment page for you to fill out after each plan. Please fill these out and return them along with the sheet music between February 25th and March 1st to the above address. If you have any questions please email or call me at any time. Thank you again and I'm looking forward to receiving your feedback.

Sincerely,

Brittany Rath
University of Florida
Brittanyrath01@gmail.com

Appendix D: Directions to Raters

The goal of this project was to design rehearsal plans for elementary choirs, based on strategies of Kodály to help foster music literacy. Your help is requested in validating the degree to which that goal was achieved.

Please review each individual rehearsal plan. As you do so, please indicate any portions of the plan that you do NOT consider appropriate for an elementary choir by circling that section in RED.

Also, please circle any portions of the rehearsal plan that DO NOT REFLECT KODÁLY strategies in BLUE.

When you have reviewed a plan and circled portions of it, please complete the evaluation sheet for that plan, rating the plan on each of the 5 criteria and adding any additional comments that you care to make.

Please return all of these plans and evaluation sheets to me by the 1st week of March.

Brittany Rath

Appendix E: Rehearsal Plan Information

The Type of Choir

These rehearsal plans are intended for a 5th or 6th grade school choir/chorus. It is assumed that the students have some previous experience with solfège, rhythm syllables, musical terms and simple sight reading from their general music class. The choir does not have to be auditioned unless the director desires it to be.

The Nature of the Songs

The four songs are in order of difficulty. The first piece, “The Song that Nature Sings,” is the simplest and “Sing for Joy” is considered the most challenging out of the four pieces. The styles, tonalities, language and musical concepts may differ between each song. Each song has been sung by honor or All-State choirs across the United States.

The Number and Time Frame of Rehearsal Plans

For each song there is an average of four rehearsal plans. Each plan is numbered sequentially and some allow for overlap. For example, the rehearsal plan number(s) may be 3-4 which simply means that if not all of the plans for rehearsal 3 are completed, they can overlap into rehearsal 4. In plans that allow for overlap there is a section that reads: **Check the Time: Potential Ending** . This just means that if the director does not think the choir is ready to move on or there is not enough time left in the rehearsal, the rest of the rehearsal plan can be done the next rehearsal. This is left to the discretion of the director.

Every choir rehearses for different amounts of time, which creates a challenge when planning these rehearsals. Each rehearsal can take an average of 20-25 minutes, which includes warm-ups. It is understood that the plans may need to be altered to accommodate the time frame of different choirs. It is suggested that the director only choose one of these songs with the accompanying plans for a concert. With many choirs having such limited time it is not possible to plan every song to be performed with such in-depth rehearsals.

The Set-up of the Rehearsal Plans

Each rehearsal plan begins with objectives of concepts and skills students should know or be able to do by the end of the rehearsal. The rest of the rehearsal plan is broken up into preparation, presentation and practice. There will often be more than one presentation and practice throughout the course of the plan. The plans are also set-up in a dialogue format. This means that moments when the director is speaking to the choir some of the directions are given in quotations and in italicized font. This format is often most helpful for new directors, however, the dialogue does not have to be followed strictly. It is meant only to be an aid. The rest of the text is in black font giving the director a guide of what to do next or what to listen for as the choir sings.

- **Preparation:**
 - Every preparation section begins with a suggested time for breathing and vocal warm-ups. Since the purpose of this project is to focus on Kodály's strategies for music literacy, specific breathing and vocal warm-ups are left up to the director's choice. Kodály believed singing and the voice to be very important, therefore this section has remained in the plans because warm-ups are essential for a beautiful and healthy singing voice.
 - Every preparation section will also include a time for echoing solfège and/or rhythmic patterns. These are to help prepare the ear and the body for melodic or rhythmic patterns that will be found within the song they will be learning.
 - The preparation section may also include a folksong that will help prepare the ear and voice for a concept or musical element that will be presented in the song they are learning. The folksong may also be included in the presentation stage.
- **Presentation:**
 - Every presentation section presents a new concept or musical element to the students. This can be done by showing a new pitch on the staff or identifying a music element in a folksong or in the choir song itself.
 - There can be presentations of new concepts or musical elements throughout the rehearsal. There are commonly two presentation sections within the rehearsal. Whatever concept or element that is presented will be practiced in the next section of the rehearsal.
- **Practice:**
 - This section is where the students have the opportunity to practice and gain a better understanding of the concept or element they recently learned in the presentation section.
 - The choir song is most often the focus of this section.
 - The goal is to end each rehearsal with the practice section.

Visuals and Folksongs

- Visuals and folksongs that are suggested are all included at the end of the rehearsal plan packet.

Rating and Comments

- After each rehearsal plan the experienced educator will rate the plan. There are five statements to guide the educators rating. In the comment section the educator can explain the reasoning behind their rating and give them an opportunity to share more of their expertise.

Appendix F: Rating Scale and Comment Sheet

- **Piece:**
- **Rehearsal Plan:**

Directions: The rating of a 1 means that statement is “very weak” and the rating of a 10 means that statement is “very strong.” In the comment section, please explain the reasoning behind your rating and/or give suggestions.

1. Strategies are appropriate for the elementary choir rehearsal.

1 2 3 4 5 6 7 8 9 10

2. Strategies in the rehearsal plan foster music literacy.

1 2 3 4 5 6 7 8 9 10

3. Strategies reflect Kodály methodology.

1 2 3 4 5 6 7 8 9 10

4. The organization of the rehearsal plan reflects Kodály structure of Preparation, Presentation and Practice.

1 2 3 4 5 6 7 8 9 10

5. The rehearsal plans are a helpful and beneficial guide for new elementary choir directors who desire to foster music literacy with the choir rehearsal.

1 2 3 4 5 6 7 8 9 10

Appendix G: Complete Results

“The Song that Nature Sings”

Rehearsal Plan 1					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	7	5	8	5	8
2	9	10	10	10	10
3	10	10	7	9	9
4	7	7	6	6	6
Mean:	8.25	8	7.75	7.5	8.25
Overall Mean:	7.95				
Rehearsal Plan 2-3					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	7	7	6	8	8
2	10	10	10	10	10
3	10	10	7	9	9
4	9	9	6	6	7
Mean:	9	9	7.25	8.25	8.5
Overall Mean:	8.4				
Rehearsal Plan 3-4					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	7	4	5	5	7
2	10	10	10	10	10
3	10	10	7	9	9
4	9	8	6	6	6
Mean:	9	8	7	7.5	8
Overall Mean:	7.9				

“The Song that Nature Sings” Overall Rehearsal Plan Rating: 8

Comments/Suggestions

Rehearsal 1 Rater #1	<p>Statement 1: “In order to really retain the content, exercises might be stronger if rhythmic and melodic concepts were combined.”</p> <p>Statement 2: “It is likely that more follow-up will be required for students to retain this info.”</p> <p>Statement 3: “using other songs using same concepts.”</p> <p>Statement 4: “This is a bit weaker in that there is not a lot of time given to internalize concepts and to transfer them to different subject matter.”</p>
Rater #2	<p>Statement 1: “Good strategies. If this is students first introduction to low ti, I would introduce it in the same key (G) as the practice, though with older students this may be fine. Also, does the rehearsal end without singing the song? This might be unsatisfying for the students.”</p> <p>Additional Comments: “I wonder if delaying hearing the song until the second rehearsal poses any motivation concerns. This is not something I have done before, so I do not know.”</p> <p>Statement 1: “I suspect this lesson would take 30-40 minutes”</p>

Rater #3	<p>Statement 3: “Preparation: prior to Rehearsal #1 students need to have thoroughly learned 3-4 folksongs that contain your target rhythms/pitch. Presentation: should be an easy and obvious discovery, based on weeks of singing folksongs containing anacrusis, ties, dotted quarters and eighths and low Ti. It looks like you are preparing and presenting in the same lesson.”</p> <p>Statement 4: Great lesson flow, except for prep and present in same lesson.</p> <p>Statement 5: With modifications.</p> <p>Additional comments: Very creative, thoughtful and organized plan! My main observation is to question whether students already have experienced (ie. they “know” but may not have yet identified) you new syllable, Ti, and your new rhythms. The ‘present’ step is “like falling off a log” (ie. they can already identify Ti, perform Ti and recognize Ti aurally before even seeing it notated or in the context of a new song.)</p>
Rater #4	<p>Statement 1: “They are logical for a choir at this level if they have experienced the Kodaly sequence prior to this.”</p> <p>Statement 2: “The process of relating the practice examples to the music is fundamental and making connections between the two songs is a great reinforcement of it.”</p> <p>Statement 3: “In the Kodaly method the ‘Preparation’ would be the folksongs learned for the new concept. The ‘presentation’ would be the identifying and labeling of it in music previously learned. However, the term ‘preparation’ and ‘presentations’ are not interpreted the same here.”</p> <p>Statement 4: “The term ‘preparation’ would best fit your activities with “The Three Rogues.” After ‘presenting’ Ti through this your earlier activities with the scale and echoing-hand signing visuals would be ‘practice.’”</p> <p>Additional Comments: “What is an acceptable level of accuracy? How do you determine if they are ready to move on to the next step?”</p>
Rehearsal 2 Rater #1	<p>Statement 2: “Continued work on ti. However, work on rhythm doesn’t seem to be consistent.”</p> <p>Statement 3: “I have a little trouble with labeling the solfège.”</p> <p>Statement 4: “This is provided that a good knowledge of other syllables had happened in classroom work.”</p> <p>Additional comments: “How will their audiation be formatively assessed?” “Why neutral syllable in ‘presentation?’”</p>
Rater #2	<p>Statement 3: “Good strong audiation component. Also, the circling of it is good.”</p>
Rater #3	<p>Statement 1: “Wonderful plan-varied, interesting and clear. But I suspect maybe too much material for a 20 min lesson!</p> <p>Statement 3: “Same ideas as Rehearsal 1”</p> <p>Additional Comments: “Perhaps our definitions of ‘Prepare,’ ‘Present,’ and ‘Practice’ differ.”</p>
Rater #4	<p>Statement 1: “I like the review of concepts presented in the previous lesson. The echoing is crucial for ear-training. It should be labeled ‘Review.’”</p> <p>Statement 2: “It’s beneficial to expand the reading of Ti with songs in different keys. Point out Do on the staff as well as naming Ti.”</p> <p>Statement 3: “Using practice patterns in the two keys is a great reinforcement of these concepts. Again I feel you have ‘prep,’ presentation,’ and ‘practice’ mixed up.”</p> <p>Statement 4: “The sound is always before the label, and needs to be derived from known music.”</p> <p>Statement 5: “The activities are beneficial. It’s the sequencing that could be confusing.”</p> <p>Additional comments: “You are helping them to think by making comparisons that are alike and different.”</p>
Rehearsal 3-4 Rater #1	<p>Statement 1: “Speaking text is rarely an adequate means of assessing correct rhythms unless they’re using mnemonics. I like the conducting...”</p> <p>Statement 2: “There was much less literacy happening here.”</p>
Rater #2	<p>Statement 3: “Conducting while singing is a valuable Kodály-based strategy.”</p>
Rater #3	<p>Additional Comments: “I am impressed at how much care you have given to visual, aural, kinesthetic, artistic, creative and social learning styles. Lovely child-centered lessons. Do you put a time limit on each section? When I plan a lesson I time each section (ie. each objective) to avoid spending too much time on any one.</p>

Rater #4	<p>Statement 1: “You’ve continued to follow a sequential strategy.”</p> <p>Statement 2: “This lesson gives more practice opportunities. The activities are appropriate. But its confusing when you sing and they come in alone.”</p> <p>Statement 3: “Continue to reinforce the music reading independently. I like the element of choice on the students part to create. The 3 P’s as used here are not what the Kodály method means.</p> <p>Statement 4: “There are discrepancies with the methodology.”</p> <p>Statement 5: “The review and practice activities would be beneficial.”</p> <p>Additional Comments: “In ‘preparation’ have them sign as they sing the requested patterns. Have you anticipated how they will hold music and conduct at the same time? It’s possible, but may be a little awkward. Two-hand conducting prior to this might help. I’m assuming “The Three Rogues” will be sung without music.”</p>
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“Al Shlosa D’Avarim”

Rehearsal Plan 1					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	8	6	6	5	7
2	10	10	10	10	9
3	10	10	10	5	8
4	6	6	6	6	9
Mean:	8.5	8	8	6.5	8.25
Overall Mean:	7.85				
Rehearsal Plan 2					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	7	5	6	7	7
2	10	10	10	10	10
3	5	10	5	5	8
4	7	7	7	7	8
Mean:	7.25	8	7	7.25	8.25
Overall Mean:	7.55				
Rehearsal Plan 3					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	7	6	6	6	7
2	10	10	10	10	10
3	10	10	7	5	8
4	7	7	8	5	8
Mean:	8.5	8.25	7.75	6.5	8.25
Overall Mean:	7.85				
Rehearsal Plan 4					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5

1	7	6	6	8	8
2	10	10	10	10	10
3	10	10	5	5	8
4	6	7	7	7	7
Mean:	8.25	8.25	7	7.5	8.25
Overall Mean:	7.85				

“Al Shloscha D’Avarim” Overall Rehearsal Plan Rating: 7.7

Comments/Suggestions

Rehearsal 1	<p>Statement 1: “The game is a fun twist.”</p> <p>Statement 2: “There wasn’t much “teaching” literacy rather it was a product of the activities.”</p> <p>Statement 3: “To be truly ‘Kodály’ the activities centered around literacy would need to go further.”</p> <p>Additional Comments: Check solfège error on page 2.</p>
Rater #1	
Rater #2	<p>Statement 5: “Great plan!”</p> <p>Additional Comments: “Great strategy to move from aural to visual.”</p>
Rater #3	<p>Statement 1: “Great ideas. Need more variety- too much cerebral. Get into right brain and body- mix it up. I love your Socratic method of questions, feedback, conversation!!”</p> <p>Statement 2: “Sound teaching!”</p> <p>Statement 3: “Yes, but only a few aspects of the Kodály approach, it its mostly score-driven, visual analysis.”</p>
Rater #4	<p>Statement 1: “They will need to be well experienced in solfège to accomplish these objectives.”</p> <p>Statement 2: “They are transferring concepts from exercises to a pieces of music. Singing the patterns independently is the test.”</p> <p>Statement 3: “The presentation section is where a new concept is introduced and labeled. I’m not sure of the sequence of concepts you are emphasizing. The presentation here appears to be more of a practice.”</p> <p>Statement 4: “There are some areas that overlap in the method.”</p> <p>Statement 5: “Several of your practice activities would be good examples for beginning teachers.”</p> <p>Additional Comments: “The memory is an excellent practice activity. I like the way it leads directly to the song.” “Presentation is normally brief and speaks directly to the new concept. It should be discovered from the sound before labeling or showing it. The scale activities are excellent practice.”</p>
Rehearsal 2	<p>Statement 3: “They should be clapping rhythms on their own, especially at this point rather than echoing the teacher. Also, in ‘presentation’ use of solfège?”</p>
Rater #1	
Rater #2	<p>Additional Comments: “Good plan.”</p>
Rater #3	<p>Statement 1: “Ties too advanced.”</p> <p>Statement 2: “If slowed down and much longer preparation time before naming or seeing written notation. First labeling is the presentation moment.”</p> <p>Additional Comments: “So many fantastic activities- sequential and thorough. BUT, not enough time preparing. Your presentation isn’t what I understand it to be in a Kodály context. One modality (score study) predominately used.”</p>
	<p>Statement 1: “They are appropriate and achievable for elementary children who have the previous concepts well learned.”</p> <p>Statement 2: “There are challenging rhythms. It will be difficult if your students aren’t well established with sixteenth notes and syncopation.”</p> <p>Statement 3: “It seems the presentation is eighth-two sixteenth notes. How will you present</p>

Rater #4	<p>the division of the beat? Clapping of patterns is practice. Presentation is an explanation of a concept they've experienced.</p> <p>Statement 4: "The activities are good. But the Kodály methodology is not true to form. Preparation = experience musically the concept, presentation = explain (label) the concept in the music, practice = continue to experience it in a variety of activities.</p> <p>Statement 5: "This would encourage similar activities. But the students will need to be experienced in the Kodály foundation prior to these objectives."</p> <p>Additional Comments: "It's difficult to see the validity of the progression when you're starting at this level. With older, more experienced children you can move faster to introductory concepts. The preparation stage is crucial."</p>
Rehearsal 3 Rater #1	<p>Statement 2: "Not a lot of literacy required in this lesson"</p> <p>Statement 3: "Piano to play parts."</p> <p>Addition Comments: "There will be times when the music doesn't allow for specific concepts to be covered. However, we sometimes need to be creative in finding concepts or means of teaching concepts that will better allow for literacy."</p>
Rater #2	No Comments
Rater #3	No Comments
Rater #4	<p>Statement 2: "This lesson involves mostly practice. Never skip an opportunity to review."</p> <p>Statement 3: "Your 'presentation' are not necessarily a part of Kodály methodology. But are definitely appropriate choral objectives."</p> <p>Statement 4: "This is a good plan from a choral setting, but the sequence of prep to practice doesn't always fit. I can understand the 'presenting' and 'practicing' on page 8. Other times 'prep' seems to be a review. Maybe it should be labeled 'review.'"</p> <p>Additional Comments: "Demonstrate the difference in vertical vs. horizontal vowel shapes."</p>
Rehearsal 4 Rater #1	<p>Statement 2: "Need to recall info. Given previously."</p> <p>Statement 4: "Not a lot of time spent transferring info from objectives."</p>
Rater #2	<p>Statement 1: "The two-part reading is challenging but excellent."</p> <p>Additional Comments: "I'm not sure they would be ready to sing through from memory yet. Overall, good plan."</p>
Rater #3	No Comments
Rater #4	<p>Statement 1: "They should be able to achieve these objectives with the practice from previous lessons."</p> <p>Statement 2: "Lead them to discover the answers. Watch out for playing examples for them."</p> <p>Statement 3: "Somewhat."</p> <p>Statement 4: "I'm having trouble with the terminology here. Once again I feel there's a misunderstanding."</p> <p>Additional comments: "In questioning students about key signature and time signature it would be beneficial to ask "where is Do located on the staff?" and "how many beats in a measure?"</p>

“Sakura”

Rehearsal Plan 1					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	8	8	8	7	8
2	10	10	10	10	10
3	7	10	7	5	8
4	8	6	6	4	6
Mean:	8.25	8.5	7.75	6.5	8
Overall Mean:	7.8				
Rehearsal Plan 2					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	7	6	5	7	7
2	10	10	10	10	10
3	7	10	5	5	8
4	6	6	4	4	5
Mean:	7.5	8	6	6.5	7.5
Overall Mean:	7.1				
Rehearsal Plan 3-4					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	6	5	5	7	7
2	10	10	10	10	10
3	5	10	7	5	8
4	8	8	5	4	7
Mean:	7.25	8.25	6.75	6.5	8
Overall Mean:	7.35				

“Sakura” Overall Rehearsal Plan Rating: 7.4

Comments/Suggestions

Rehearsal 1 Rater #1	Statement 3: “Giving practice notes a name by finding and writing them in the literature”
Rater #2	Statement 2: “Good variety of aural and visual reading”
Rater #3	<p>Statement 1: “Possibly frustrating for non-visual learners or those with weak tonal memory. Covers too much ground for an intro to minor.”</p> <p>Statement 2: “Slow down with more preparation.”</p> <p>Statement 3: “If students are already fluent, conversent in minor prior to this rehearsal, I feel the lesson would be appropriate.”</p> <p>Statement 4: “In a lesson where the new element/concept is PRESENTED, the PREPARATION phase would be a review of the many songs, patterns previously sung (i.e. minor folksongs) not new material.</p> <p>Statement 5: “Though it’s a well-thought out plan, I feel it may overwhelm a new inexperienced teacher who does not understand the slow, accumulation of each new element and the continuous reinforcement of presented material through drill and discovery of “old” materials in new settings. Preparation is a long process, Presentation is the natural outcome of</p>

	all that immersions= discovery.”
Rater #4	<p>Statement 1: “Materials and activities are appropriate.”</p> <p>Statement 3: “In the Kodály method the new concept is derived from known songs. There’s a discrepancy with sequencing.</p> <p>Statement 4: “Need to learn the song more than once before labeling. Lead students to discover the minor scale from the songs. This is the Presentation. The echoing and leading exercises are good, but they are practice.</p> <p>Statement 5: “With Kodaly the idea is to train the ear first. Song by rote are the preparation. The presentation is usually brief (lead them to discover). Practice is a larger section and can be a variety of activities.”</p>
Rehearsal 2	<p>Statement 1: “use of aural and visual cues”</p> <p>Statement 2: “ very little independence required of students”</p> <p>Statement 3: “use of “loo” instead of solfege; speaking text rather than using a counting system.”</p>
Rater #1	
Rater #2	Statement 5: “Very thoughtful sequencing”
Rater #3	<p>Statement 1: “Unless prepared before Rehearsal 1, I think this is too much material too fast.”</p> <p>Statement 2: “Need more prep.”</p> <p>Statement 3: “Too much too fast.”</p> <p>Statement 4: “In a lesson where the new element/concept is PRESENTED, the PREPARATION phase would be a review of the many songs, patterns previously sung (i.e. minor folksongs) not new material.</p> <p>Statement 5: “Though it’s a well-thought out plan, I feel it may overwhelm a new inexperienced teacher who does not understand the slow, accumulation of each new element and the continuous reinforcement of presented material through drill and discovery of “old” materials in new settings. Preparation is a long process, Presentation is the natural outcome of all that immersions= discovery.”</p>
Rater #4	<p>Statement 1: “Probably will need to review the solfège at the red mark before adding text.” (p. 6)</p> <p>Statement 2: “The number of activities and the pace of your lessons will depend on the experience and ability of your choir. If you push too much to get to the 2 parts and the text the music literacy could meet a negative response.”</p> <p>Statement 3: “Review might be used with these as a clarification.”</p> <p>Statement 4: “These terms are not used totally as expected in a formal Kodály lesson plan.”</p> <p>Statement 5: “This process could be confusing for a beginning teacher without any training in the Kodály sequence and methods.”</p>
Rehearsal 3	<p>Statement 1: “Error detection is okay depending on what the student’s role is in detecting them. More info is needed to make an accurate determination.”</p> <p>Statement 2: “If literacy is a major objective there should be more formative and summative assessments happening.”</p> <p>Statement 3: “I didn’t see any Kodály except for P.P.P</p>
Rater #1	
Rater #2	Statement 1: “Excellent plan. It may need to be spaced over a longer span from a concentration/repetition stand point.”
Rater #3	<p>Statement 1: “Great strategies, but too much sitting and analyzing. Need other modalities. Movement? Composing? Different song with same elements?</p> <p>Statement 3: “Yes and No. It’s always been my understanding that in Kodály approach we prepare, prepare, prepare, so that the student can take over more after the “present” moment, without so much detailed instruction. My mentors taught me that if my students are confused, I haven’t spent enough time in preparation and conversely, if I’ve done my prep well, they take off like a shot. Since we teachers/musicians already “get” it we can assume a lot. I’ve noticed that the more experienced a teacher is, the slower and deeper they move to lay a solid foundation before expecting students to understand and be able to demonstrate their understanding. Prep = repetition in a thousand guises!”</p> <p>Statement 5: “Again- great for someone like me who has all the years of using Kodály- very child-centered clear lesson plan, but may give a new teacher a different impression of the Kodály approach.”</p>

Rater #4	<p>Statement 1: “Activities and material appropriate for elementary choir.”</p> <p>Statement 2: “Activities here are basically a review and practice of the material and concepts covered earlier in previous lesson are good opportunities to make connections when necessary.”</p> <p>Statement 3: “Activities and materials Kodály related. The methodology is appropriate for choir rehearsal.”</p> <p>Statement 4: “Basically review and practice. New concepts were presented prior to this.”</p> <p>Statement 5: “Would be able to reinforce some literacy skills with these strategies.”</p>
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“Sing for Joy”

Rehearsal Plan 1					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	7	6	5	8	7
2	9	10	10	10	10
3	10	10	7	8	10
4	6	6	5	4	6
Mean:	8	8	6.75	7.5	8.25
Overall Mean:	7.7				
Rehearsal Plan 2					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	5	6	5	7	7
2	8	10	9	10	10
3	10	10	7	5	10
4	4	5	4	4	4
Mean:	6.75	7.75	6.25	6.5	7.75
Overall Mean:	7				
Rehearsal Plan 3					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	7	6	4	6	7
2	10	10	10	10	10
3	10	10	5	5	10
4	5	5	4	4	6
Mean:	8	7.75	5.75	6.25	8.25
Overall Mean:	7.2				
Rehearsal Plan 4-5					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	7	5	4	6	7
2	8	10	10	9	8
3	10	10	7	7	10

4	5	5	3	3	5
Mean:	7.5	7.5	6	6.25	7.5
Overall Mean:	6.95				
Rehearsal Plan 6					
Rater	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5
1	8	5	4	7	7
2	9	10	10	9	10
3	10	10	7	7	10
4	5	5	4	4	5
Mean:	8	7.5	6.25	6.75	8
Overall Mean	7.3				

“Sing for Joy” Overall Rehearsal Plan Rating: 7.2

Comments/Suggestions

Rehearsal 1	Statement 1: “The sequence is good, however the augmentation idea might be a bit confusing and counter-productive.”
Rater #1	Statement 2: “I assume that there are some assumptions begin made about what students will already know. Kodály begins with sol,mi, la, this begins with the scale.” Statement 4: “This is strong”
Rater #2	Statement 1: “Many challenging elements are together in this, with moving back and forth between rhythm and melody work. It is difficult plan from that standpoint.”
Rater #3	Statement 1: “Perfect song choice to develop skills. (major scale patterns, and rhythm patterns)” Statement 2: “Great flow” Statement 3: “Need different modalities- get them up out of seats. Using whole body, stepping the beat while clapping, speaking or singing.” Statement 4: “This plan moves smoothly in small, sequential steps- very clear!” Statement 5: “Yes, this plan would foster success.”
Rater #4	Statement 1: “This would be appropriate for a choir that has been introduced to the major scale. More review might be needed also with these rhythms.” Statement 2: “The exercises do focus on music reading. Making a connection between these and the musical page is a priority.” Statement 3: “the review and practice activities are appropriate for a choral setting. It’s the sequencing terminology that doesn’t suit Kodály terminology.” Statement 5: “The activities and teaching process would be beneficial for a beginning choir director.”
Rehearsal 2	Statement 1: “I think it is assumed that the students will remember more than is likely.”
Rater #1	Statement 2: “No continuity in use of solfège; no use of counting system.”
Rater #2	Statement 1: “I think the plan is very good, but assumes an exceptional level of attention, ability to navigate the octavo and read with a sophisticated rhythmic vocabulary. High preparation is required.” Statement 3: “I think suggesting the rhythm syllables would help. I would also consciously draw their attention to the tonal shift that happens with the F#s on p.3.”
Rater #3	Statement 3: “Excellent except for that “present” (i.e. make conscious) step, and need for more variety of learning modalities.” Statement 4: “Dotted eighth-sixteenth starts as 4 sixteenths with much prep and drill and folksongs containing it well before it is isolated and made conscious, give a name (tam-ki) and then combined with other rhythms (in a new context). A progression something like this to Prepare (still unconscious).” Examples of activities. Statement 5: “Yes, with the above modifications.”

Rater #4	<p>Statement 1: “Introducing the major scale and these rhythm patterns in one lesson would probably be more elementary choir can handle.”</p> <p>Statement 2: “Reading and practicing the exercises are good practice.”</p> <p>Statement 3 & 4: “It appears you are using this piece to introduce 2 fairly complex concepts (major scale and dotted eighth-sixteenth). The prep phase needs to come from learning (by rote) songs with these elements in a prominent position. Then they are made conscious one at a time. In this lesson it appears you are preparing these from the exercises, which are good, but are really for practice.”</p>
Rehearsal 3 Rater #1	<p>Statement 1: “The amount of information in this lesson seems more realistic for elementary school children.”</p> <p>Statement 2: “Really the only literacy required is the dotted quarter.”</p> <p>Statement 3: “Very little Kodály methodology.”</p>
Rater #2	<p>Statement 1: “Good prep of piece and sight reading.”</p>
Rater #3	<p>Statement 1: “Super content and flow. Need more kinesthetic.”</p> <p>Statement 3: “Nice flow in melodic materials. You make a leap in rhythms: need to isolate and drill before presented, labeled and seen as written notation. Sound before symbol.”</p> <p>Statement 5: “Yes, with modifications.”</p>
Rater #4	<p>Statement 1: “Objectives are only appropriate if the choir has been introduced to the melodic and rhythmic concepts of the Kodály sequence prior to the major scale and dotted eighth-sixteenth.”</p> <p>Statement 2: “The exercises and activities would provide practice in reading music, if there is a foundation of oral prep.”</p> <p>Statement 3: “There appears to be come confusion concerning prep, presentation, and practice.”</p> <p>Statement 5: “The lesson gives strategies and activities that would be useful in preparing a 2-part choral piece.”</p>
Rehearsal 4-5 Rater #1	<p>Statement 2: “Assistance from the piano and echo singing doesn’t translate to literacy.”</p>
Rater #2	<p>Statement 1: “Comparing the Part I on p.3 with Part II on p.4- the parts are so different. I would not expect to hone in as described. Similarly, finding the parallel to mm.11-15 on p.3 seems very challenging; particularly give the line breaks measure in different places.”</p> <p>Statement 4: “The preparations are a bit less than your other lessons.”</p> <p>Statement 5: “There are good strategies within, but it is very challenging for the students.”</p>
Rater #3	<p>No Comments</p>
Rater #4	<p>Statement 1: “The lesson appears to be mostly review and practice. Most elementary students would not be able to focus long enough to accomplish your objectives”</p> <p>Statement 2: “The activities are good examples for review and practice in choral setting. Sight reading or literacy needs to be reading music that is not familiar.”</p> <p>Statement 3: “There is discrepancy of the Kodály terms.”</p> <p>Statement 5: “The content may exceed the time allowed. It would be better for a beginning teacher to be successful with a few activities than frustrated with several.”</p>
Rehearsal 6 Rater #1	<p>Statement 1 & 3: “The strategies are appropriate but I would say that they are using Kodály methodology.”</p>
Rater #2	<p>Statement 1: “Strategies appropriate”</p> <p>Statement 3: “Not specifically as much as by extension</p> <p>Statement 4: “Less preparation, more presentation and practice, which is probably more appropriate for the lesson.”</p>
Rater #3	<p>No Comments</p>
Rater #4	<p>Statement 1: “These activities will provide experiences of review and practice that will enable students to perform this piece.”</p> <p>Statement 2: “Most strategies are review and practice. One is used solely for sight reading.”</p> <p>Statement 3&4: “Some are similar, but the sequential aspect of the methodology isn’t apparent.”</p> <p>Statement 5: “Would need to simplify the activities to suit their expectations.”</p>

Appendix H: The Song that Nature Sings Corrected Plans

Rehearsal #1:

Objectives:

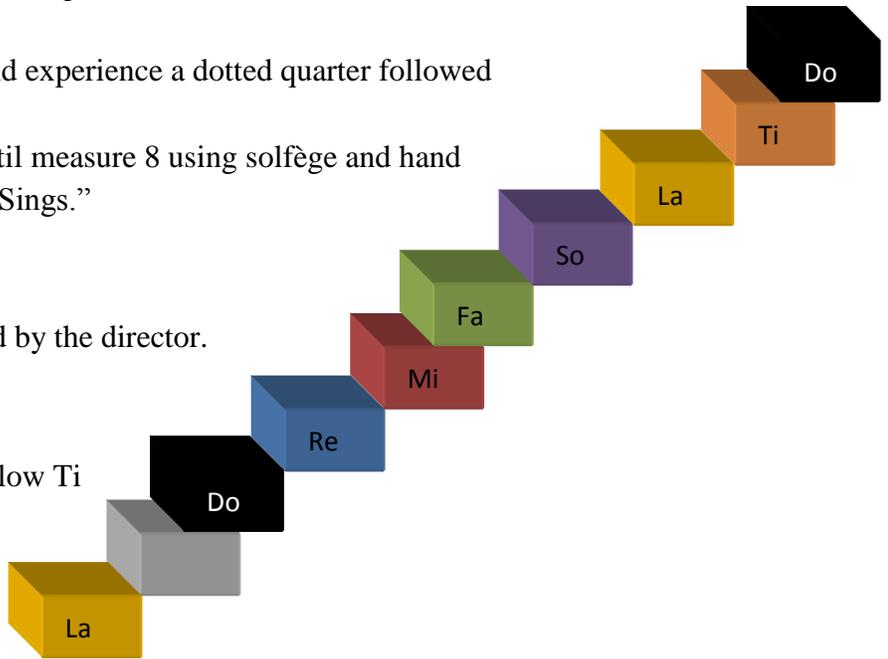
- Students will be able to sing a major scale.
- Students will be able to sing low Ti (in G Major and F Major), identify it on the staff and sight read it.
- Students will be able to recognize low Ti in the folk song “The Three Rogues” and “The Song that Nature Sings.”
- Students will be able to correctly perform rhythm patterns in “The Song that Nature Sings” including eighth notes/rests, quarter notes/rests, half notes, dotted half notes and ties.
- Students will be able to echo and experience a dotted quarter followed by an eighth note.
- Students will be able to sing until measure 8 using solfège and hand signs in “The Song that Nature Sings.”

Practice/ Review:

Breathing and Vocal warm-ups decided by the director.

Solfège exercises

- Show solfège scale visual with low Ti and low La.
 - Sing the scale using the visual, as well as for short solfège patterns.



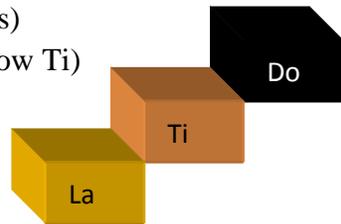
- Echo sing, using hand signs and various rhythms, solfège patterns like:



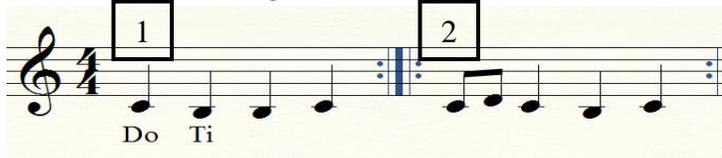
(Previously presented in past music classes and/or choir rehearsals)

Ask choir what should go in the empty box on the visual above. (low Ti)

- Show solfège visual adding low Ti
- Echo sing patterns like:
Do-Ti-Do-Do-Do or Do-Re-Do-Ti-Do
- Review what low Ti looks like on the staff in patterns like:



- Sing the first exercise for the students
- Have the choir sight read the second exercise



Practice:

Folk Song: “The Three Rogues” (From 150 American Folk Songs, Edited by Peter Erdei)

- Learn by rote
- Questions to consider:
 - How many phrases are there?
 - Which phrases are the same?
 - What is the difference between phrase 1 and phrase 3?
- What key is it in? Where does Do live on the staff in this key? Where does low Ti live? Show notation and highlight phrases 2 and 4. As a choir, only add the solfège to phrases 2 and 4. Sing phrase 1 and phrase 3 with words and 2 and 4 with solfège.

The Three Rogues

Ohio

Voice

Preparation: (This is preparing the dotted quarter followed by an eighth which has been prepared in music class and/or previous choir rehearsals for the past few weeks. Next rehearsal the dotted quarter followed by an eighth will be presented.)

Rhythm exercise

- Echo rhythm patterns using *body percussion* that include: the dotted quarter followed by an eighth and rhythms that are already known by the choir (quarter notes/rests, eighth notes/rests, half rests and dotted half notes. These rhythms along with ties have already been presented and practiced previous to this rehearsal. The dotted quarter followed by an eighth is continuing to be prepared.)
- Sing, speak and clap the chorus of “America the Beautiful” or another familiar song/ folksong that has a dotted quarter followed by an eighth.

Practice/Review (weeks of preparation have occurred of these rhythms and they have already been presented in music class and/or previous choir rehearsals.):

- Quick review of notation already presented (eighth notes/rests, quarter notes/rests, ties and dotted half notes).

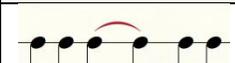
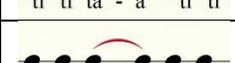
Rhythm cards: Give the students a steady beat. Allow them to practice the rhythm silently in their head. They may gently tap their leg if they need to.

- After they’ve had a moment to practice, count the group off giving them a steady beat. Have them speak and clap the rhythms.


ta ti ti ta

taaaa ti ti

ti ti ti ta

1,2 - 3 4 ti ta ta ti ti ta

ti ti ta - a ti ti

ti ti ta - a ti ta

Practice:

Take out “The Song That Nature Sings”

- “Look at the first page. I would like you to sight read the rhythm of the first phrase until measure 6. Speak the rhythm in your head. How many beats do you count before coming in on the 4th measure?”

- Give students a steady beat and a few seconds to practice.
- *“Everyone tap on your leg and speak the rhythm until measure 6. Here is your steady beat...Begin counting with me in measure 4.....1&-2&-3&-4ti.”*
 - First time through help keep a steady beat.
- Do the above process until measure 8
 - Sight read pick-up to 7 until measure 8.
 - Speak and tap the rhythm from measure 7-8 as a group.
- *“Go back to the beginning and speak and tap the rhythm from measure 4 until measure 8. 1&-2&-3&-4ti”*
- *“Go back to the beginning and we’ll add the melody. It is in the key of F major. Where does Do live on the staff? Mark in your music that F is Do. Is the first note you sing Do? It’s an E so that means it’s Ti. Sing in your head until measure 6 using solfège and hand signs.”*
 - Play the tonality for them on the piano. Play Do and then Ti for their starting pitch.
- *“This is Ti (sing Ti). Sing from measure 4-6 using solfège and hand signs. 1-2-ready&-sing..”*
 - If they do not sing it with the rhythm at first, practice speaking the solfège and hand signs to the rhythm. Then sing with the pitches again. It may also help if the director claps the rhythm as they sing.
- Do the same process for measures 7 & 8.
- *“Sing the melody and rhythm from the beginning until measure 8 on solfège and using hand signs.”*
 - Bring the students in the same way as before.

Rehearsal #2-3

Objectives:

- Students will be able to echo sing low Ti in solfège patterns sung by the director.
- Students will be able to sight read low Ti in the Keys of G & F.
- Students will be able to audiate the melody and only sing low Ti at the correct time in the folksong “The Three Rogues.”
- Students will be able to clap and speak the rhythm correctly of the first phrase of “The Song that Nature Sings.”
- Students will be able to sing the first phrase on solfège and using hand signs of “The Song that Nature Sings.”
- Students will be able to match similar phrases in “The Song that Nature Sings.”
- Students will be able to sing the second phrase on solfège and using hand signs.
- Students will be able to identify the repetition of the first two phrases as the A section.

Practice/Review:

Breathing and Vocal warm-ups decided by the director.

Echo sing short solfège patterns that include low Ti.

Sing the folk song, “The Three Rogues.”

- “We are going to go back to the key of G to sing “The Three Rogues. Which pitch is Do? Which pitch is low Ti?”
 - Sing phrase 1 and 3 with text and 2 and 4 with solfège and hand signs.
 - Sing phrase 1 and 3 with text and *only* Ti in phrases 2 and 4 but still showing the hand signs for the whole phrase.

Solfège Sight Reading

- Questions to consider:
 - What key is it in?
 - What pitch is Do? What is Ti?
- 1 & 2 are in the Key of G Major because that is the key “The Three Rogues” is in.
3 & 4 are in the Key of F Major because that is the key “The Song that Nature Sing” is in.
- Give students a minute to audiate each pattern, one at a time. Be sure to give them the beginning pitch and steady beat.

The image shows two staves of musical notation. The top staff is in G Major (one sharp) and 4/4 time, containing two phrases labeled 1 and 2. The bottom staff is in F Major (two flats) and 4/4 time, containing two phrases labeled 3 and 4. Each phrase is a short melodic line with a repeat sign at the end.

Rhythm Exercise:

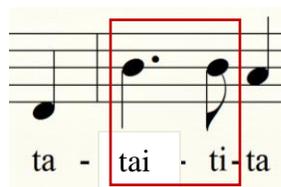
- Echo rhythm patterns that include: the dotted quarter followed by an eighth and rhythms that are already known by the choir (quarter notes/rests, eighth notes/rests, half rests and dotted half notes. These rhythms along with ties have already been presented and practiced previous to this rehearsal. The dotted quarter followed by an eighth is continuing to be prepared.)
- Sing and clap the chorus of “America the Beautiful” or another familiar song/ folksong that has a dotted quarter followed by an eighth.

Presentation:

Show the notation for the first phrase of the chorus highlighting the new rhythm.

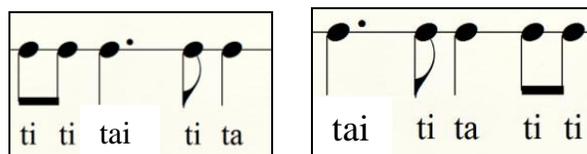


Show and speak the rhythm syllables for the isolated rhythm.



Practice:

Read a few rhythm examples that include the dotted quarter followed by an eighth.



Take out “The Song that Nature Sings.”

- “Last rehearsal we learned the pitches and rhythm from the beginning to measure 8. Let’s review that right now. Speak and tap the rhythm first.”
 - Count off the students giving them a steady beat. Do again if they need a review.
- “Now sing the rhythm and solfège. What solfège syllable does it begin on?”
 - Count the students off giving the steady beat and beginning pitch.
- “We are going to play ‘Match That Phrase!’ I want you to close your eyes as I sing the next phrases and when you hear the phrase you already know, raise your hand and open your eyes as soon as you think you hear it!”
 - Pick-up to 13 is the same except that it begins on Do instead of Ti and right on beat 4 instead of the off -beat.
 - Students should raise their hand by measure 14. Have them start the phrase at the pick-up to 13 using solfège and hand signs and then keep listening for another matched phrase.
 - The next matched phrase is the pick-up to 29.
 - As soon as the students recognize it as a match, go back up to the pick-up of 29 and sing with solfège and hand signs.
 - Director sings to the end.
- “Great listening and singing! How many times did we sing that phrase in the song? Whenever we sing that phrase we’re going to call that section A.

Check the Time: Potential Ending Point

- *“As I was singing phrases that were new to you, did anyone notice a pattern? Did you hear any other phrases that matched each other? What about this phrase at the pick-up to 9?”*
 - Sing on solfège with hand signs.
- *This phrase actually completes the phrase you already know. This is what they sound like when they’re sung together.”*
 - Using solfège sing from the beginning to measure 16.
- *“Echo me at the pick-up to 9.”*
 - Choir learns the new phrase by echoing chunks
- *“I’m going to sing the two phrases together and I would like you to echo me.”*
- *“Wherever these two phrases happen we are going to still call it A. A section that is completely different will be called B.”*
- *“We almost know that entire piece!! Let’s go back to the beginning and sing all that we know so far with the accompaniment. Sing the words. How many beats do you count before you start singing?”*
 - When measure 21 happens let them know this the B section.
 - They come back in at the pick-up to 29.

Rehearsal #4-5

Objectives:

- Students will be able to identify and sing dynamic and tempo changes the director shows.
- Students will be able to conduct a 4/4 pattern while singing “The Three Rogues.”
- Students will be able to make musical decisions on how to make repeated phrases more interesting.
- Students will be able to audiate and sing solfège patterns with low Ti.
- Students will be able to tap and speak rhythm patterns that include dotted quarters followed by an eighth.
- Students will be able to sing all the way through “The Song that Nature Sings” with correct pitches, rhythm, phrasing and text.

Practice:

Breathing and vocal warm-ups decided by director.

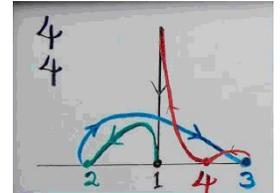
Echo solfège patterns including low Ti.

Show hand signs, but do not sing the solfège of a few simple patterns. Allow the students to audiate the patterns you are showing and then have them sing them.

Sing “The Three Rogues”

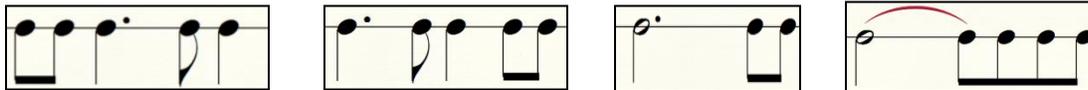
- Sing through one time on words. Director should be conducting in 4.

- “I would like you to practice being conductors with me! Mirror my conducting pattern.”
 - Show a clear, basic common 4 pattern for the students to mirror. You can show a drawing of it as well.



- “Let’s try singing and conducting at the same time!”
- “Composers will often change the dynamic or tempo of a phrase that is repeated to make it more interesting. Conductors follow changes composers make and sometimes make those decisions as well. The phrases in this song repeat. I’m going to conduct the song again, but I’m going to change either the dynamics or the tempo. See if you can follow what I show.”
 - After going through the song one time ask the students what they think you should change next. Take a couple ideas.

Rhythm Cards:



Practice/Review:

- “Take out ‘The Song that Nature Sings’ and we’re going to sing the text of the A section.”
 - Emphasize the beginning of important words (beauty, wonder, music) and NO r’s (hard, nature, wonder, earth, etc.)
 - Stop at measure 21.
- “I know that we sing the A section again, but I want to stop and learn the B section. Echo me at the top of page 5.”
 - Clap and speak the rhythm in chunks (ms. Pick-up to 21-22, pick-up to 23-24). Have students echo by speaking and tapping.
 - Have students read measure 25 on their own.
 - Put in the context of pick-up to 25-28.
 - Clap and speak all of the B section.
 - Echo sing the same chunks on the text until it is sung without stopping from the pick-up to 21-28.
- “Go back to the pick-up of measure 13 and sing all the way to measure 36.

Practice:

- “Let’s sing through “The Song that Nature Sings” and watch me the best you can. Watch for change in dynamics or tempo.”

- Sing with accompaniment. Sing all the way through without stopping, unless there is a major error.

Check the Time: Potential Ending Point

- *“Please turn to the last page. Listen to measure 35 through to the end. Notice what you hear that’s different and the same.”*
 - Sing the text for the choir.
 - Echo sing in chunks
- *“What are some observations you made about the ending? Is it different or the same?”*
“Similar to ‘The Three Rogues,’ these small phrases repeat. How did the conductor make the last phrase more interesting?”
 - Have the choir sing the two phrases of ‘the song that nature sings’ with the contrasting dynamics and tempo the composer has written.
- *“How can we make ‘you will recognize and sing a-long’ more interesting? Think of dynamics and tempo.”*
 - Give the students a few seconds to brainstorm. Tell them that the first time that phrase is sung it is *mf*.
- *“Keep all of your ideas locked in your brains for now. Please copy my conducting pattern.”*
 - Show a very clear 4/4 conducting pattern. You can also speak the counts while showing it.
- *“While we are conducting, sing ‘you will recognize and sing along’ two times to represent the end of the piece. Right now, sing both times exactly the same”*
- *“Somehow we must change how we show the conducting pattern the second time to signify a change, like we did in the warm-ups earlier. I’m going to go first. Change how you sing the second time based on what I show.”*
 - Conduct *mf* the first time and *ff* the second time.
 - Next, see what the students came up with. Have a few students come to the front to be the director.
 - As a choir, choose two or three ideas that the students really like. Put those ideas within the context of the song. The students will be able to recognize and choose which fits best within the musical context of the song.
- *“Go back to the very beginning and sing all the way to the end. Watch my conducting very carefully and see if I change any other dynamics along the way.”*

Appendix I: Al Shlosa D'Varim Corrected Plans

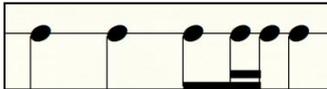
Rehearsal #1

Objectives:

- Students will be able to accurately sing solfège patterns.
- Students will be able to identify the time signature and key signature of a piece of music and know what pitch is Do.
- Students will be able to use movement/body percussion to prepare them for the presentation of 
- Students will be able to audiate and accurately sing read solfège patterns with hand signs.
- Students will learn the first two phrases (which repeat) in “Al Shlosa.”
- Students will be able to identify similarities and differences between phrases.

Preparation: (Continuing to prepare  before it is presented next rehearsal. It has been prepared in music class and/or previous rehearsals)

- Play a familiar recorded piece in 4/4 with a very steady pulse and no syncopation. Have the students keep an ostinato that includes the rhythm. Students do not see the written ostinato. It can be something like this:



The ostinato should be taught before added to the song. The ostinato should be performed different ways throughout the exercise. One way would be to have the students tap their legs on the first two beats and then clap the last two beats.

- A suggested piece is “Sasha” which can be found on CD’s with folksongs from around the world, including Shenanigan CD’s.
- If “Sasha” is used, the rhythm can be clapped for the first two measures. Then the ostinato kept one way for the first 8 measures and then kept a different way the next 8 measures and then repeat. Take ideas from the students.

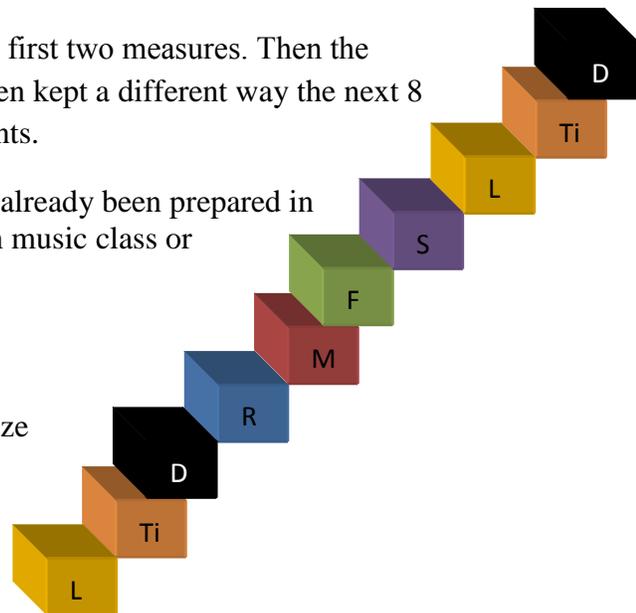
Practice/Review: (Prior to this rehearsal students will have already been prepared in and presented with the major scale and low Ti and low La in music class or previous choir rehearsals.)

Breathing and vocal warm-ups decided by director.

Practice the scale on solfège using the scale visual. Emphasize the whole and half steps shown by the visual. (i.e. Students sing “Do-Re whole step, Re-Mi whole step,” etc.)

Echo solfège patterns

- Examples (So, La, Ti, Do, Re, Mi, Fa, So)





- Have the solfège visual up that was used for the solfège warm-ups.
- *“Can anyone tell me what the first 3 solfège syllables are?”*
 - Sing S-D-R and have the choir echo.
- *“Look at the next measure. Sing that inside your head. Sing it together using solfège and hand signs.”*
 - Count the students off giving them the steady beat and starting pitch.
 - They should sing D-L-T.
- *“Let’s put those 2 patterns together.”*
 - The goal is for them to recognize this from the memory game.
- *“We already know this!!Do you remember this from the solfège memory game? Try singing the last two measures on your own.”*
 - Give the students a few seconds to look at it, then count them in.
 - Then sing the entire phrase from the beginning.
- *“The next phrase is very similar. In your heads sing the phrase and figure out what is different.”*
 - Have the choir audiate the second phrase on their own and see if they can get the change in rhythm and pitch in the last two measures.
- *“Who can tell me what is different?”*
 - Practice just the last two measures before singing the whole phrase. Practice singing S-D-D-T-D in rhythm. Sing the whole phrase.
 - Once they are comfortable with singing the second phrase have them sing both phrases without stopping.
- *“Let’s sing those two phrases one more time. Make sure you hold the notes for their full value and only breathe when I show you to. Since those two phrases repeat, sing all the way to measure 20.”*
 - As the choir is singing these phrases be sure they are singing the correct rhythm and watching you for cut-offs and where to breath. It is important they take a big breath before the second “al shlosa” so they can make it to the end of the phrase.
- *“Let’s add the text now to the very beginning. First, can someone read us the meaning of the text? It’s on the very first page.”*
 - Have a brief discussion of the text. What does sustain mean? How do they define justice? Do they think these things are important?
 - Speak the text in 2 measure phrases and have the choir echo.
 - Add the text to the melody and rhythm.
- *“Since you are now all pro’s at these two phrases, we are going to sing with the accompaniment starting at the beginning until measure 20.”*

Rehearsal #2-3

Objectives:

- Students will be able to sing a scale on solfège in unison and in a round.
- Students will be able to audiate and then sing solfège patterns shown with only hand signs from the director.
- Students will be able to identify and perform .
- Students will be able to sight read rhythm patterns on page 2 of “Al Shlosa.”
- Students will be able to sight read the solfège of measure 21-22 in “Al Shlosa.”
- Students will be able to sing from the beginning to measure 28 of “Al Shlosa” with correct rhythm and pitches on the text.

Practice/Review:

Breathing and vocal warm-up suggestions:

- Legato warm-up
- Watching and singing dynamics
- Vertical vowel shapes

Solfège Exercises:

- Sing the scale using solfège and hand signs. Each pitch is a quarter note. Begin on Eb. Sing the scale in a legato style and staccato style so the choir can recognize the difference. Staccato can be visualized by a bouncy ball and legato can be visualized by a feather falling
- Sing the scale in a round on half notes (Part I and Part II). When Part I begins singing Mi, Part II begins on Do.
- Show a few solfège patterns just with hand signs and have the choir echo with hand signs and singing.
- Part I sings the ascending scale on half notes.

Director shows Part II different solfège syllables from Part I with hand signs.

- Ex.

Part I	Do	Re	Mi	Fa	So	La	Ti	Do'
Part II	Do	Ti	Do	Re	Mi	Fa	Re	Do

Rhythm Exercise:

Echo rhythm patterns including quarter, eighth, dotted quarter, sixteenth and eighth-two sixteenth notes.

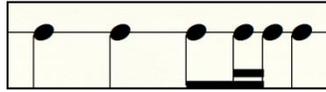
Presentation:

- Show visual of eighth-two sixteenth notes
- Clap and speak.

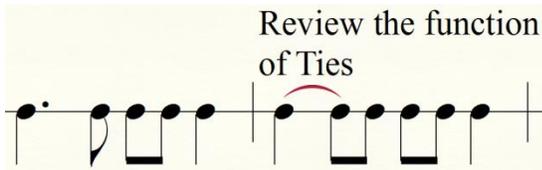
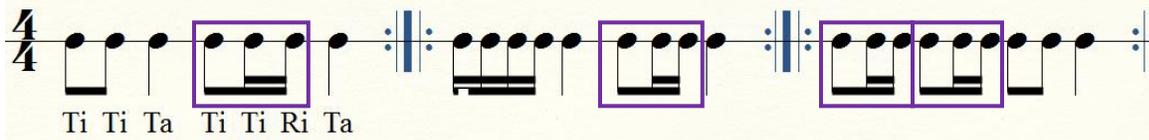


Practice:

- Show the ostinato rhythm pattern used last rehearsal. Speak and clap/pat. Put the ostinato to the music (“Sasha”), this time speaking the rhythm of the ostinato along with body percussion/movement.



- Show, speak and clap a few patterns using eighth-two sixteenth notes (all other rhythms have already been presented and practiced)



Practice:

- “Take out ‘Al Shlosa’ and we’re going to start right where you come in. Let’s review your part with the text before adding the accompaniment.”
 - Give the choir the steady beat and starting pitch.
 - Review anything that was uncertain.
- “Now we’re going to add the accompaniment right where you come in and I would like you to sing your phrases very legato. Who can remind us of what that means in Italian? When you sing your phrases, show legato arm movements.....something like this.”
 - Demonstrate what it looks and sounds like to sing while showing legato arms.
- “Now we are going to learn the rest of page 2. First, let’s look at the rhythm starting in measure 21. You have 30 seconds to speak the rhythm silently in your head and gently tap. This is your steady beat....”
 - Once you feel they’ve had enough time count them in.
 - Review rhythms or measures that weren’t correct.
- “What rhythm do you see in measure 25? It is the eighth-two sixteenth notes we just saw earlier. If this measure didn’t have any ties it would sound like this....”
 - Clap and speak without the ties.
- “However, the rhythm does include ties. Who can remind us what a tie does in music? I’m going to clap the rhythm with ties. Please echo me by tapping it on your leg.”



Legato phrase arm movements

- Clap for them the rhythm with the ties and have them echo.
- Repeat a couple times.
- “I’m going to start in measure 25 and add on measure 26. Please echo me.”
 - Have students echo. Then go back to 25 and add 26-28.
- “Go back to measure 20 and tap and speak the rhythm until the bottom of the page.”
 - Review any necessary patterns.

Check the Time: Potential Ending Point

- “Let’s see now if you can sight read the melody at measures 21-22 using solfège and hand signs.”
 - Give the students the starting pitch and a few seconds to practice.
 - Count them off giving the steady beat and starting pitch.
- “Echo my voice singing the text with the melody.”
 - Sing measure 21-22 with the text and choir echoes
 - Sing measure 23-24 and choir echoes.
 - Sing measure 25-26 and choir echoes.
 - Sing measure 27-28 and choir echoes.
 - Repeat any chunks as needed.
 - Put the 2 measure chunks into 4 measure phrases and have the choir echo.
 - Sing the entire section from 21-28.

Rehearsal #3-4

Objectives:

- Students will be able to sing from the beginning to measure 28 of Al Shlosa with dynamic contrast and in a legato style.
- Students will be able to sing a scale on solfège in unison and in a round.
- Students will be able to sight read and perform  and ties.
- Students will be able to sing correct pitches and rhythms in unison and in parts.
- Students will be able to sing the text correctly and understand the meaning.

Preparation/Review:

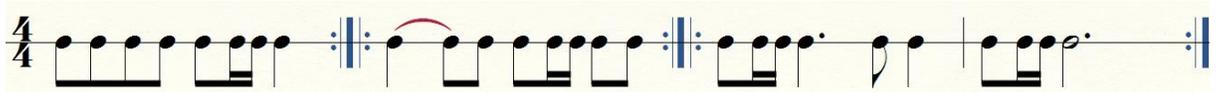
Breathing and vocal warm-ups decided by the director

Use the same or similar solfège and rhythm preparations used in Rehearsal #2.

- Echo solfège patterns
- Echo rhythmic patterns including 

Suggested Sight Reading Exercises:

- Rhythm



Rehearsal #4-5

Objectives:

- Students will be able to sight sing in 2 parts.
- Students will be able to sing confidently and in tune with each other while singing in two parts.
- Students will be able to perform specific music markings (i.e. rit., molto rit., etc.).
- Students will be able to sing “Al Shlosa” with dynamic contrasts and in a legato style.
- Students will be able to accurately pronounce the text and sing it on pitch with correct rhythms.

Practice:

Breath and vocal warm-ups decided by director.

Use any exercises done in any of the previous rehearsals.

2 Part Sight Reading Exercise:

- What is the Key?
- What is the time signature?
- What pitch do both parts begin on?
- What pitches do both parts end on?
- After the choir has had time to audiate their part, have them sing separately and then put the two parts together.



Practice:

- *“Open to page 5 of ‘Al Shlosa.’ Look at the pick-up to measure 45 to the end. Does this look and sound familiar? What is different about the key signature?”*
 - It changed from Ab to A Major. A instead of Ab is Do.
 - Sing from there to the end on solfège and hand signs.
 - Add the text. Note that when they begin, Part II starts on a different word.
- *“Who can remind us what ‘rit.’ and ‘dim. gradually’ means? Watch me carefully as we sing the end again gradually slowing down and gradually getting quieter.”*
 - Give starting pitches and steady beat.
 - Show the dynamic gradually getting softer and the tempo gradually slowing down.

- *“We are going to go all the way back to the beginning. Please watch for more changes in dynamics. At the beginning it is medium soft, then changes to medium loud at the bottom of the page. Where does it change next? Page 4 is forte! That is also where the music switches to the key of A major.”*
 - Sing from where the choir starts with accompaniment.
 - Sing to the end unless something needs to be fixed right away.
 - Sing through again, this time start at the very beginning and go over how many beats the choir will count before coming in.
 - Try with no music in their hands.

Appendix J: Sakura Corrected Plans

Rehearsal #1

Objectives:

- Students will be able to sing in a minor key.
- Students will be able to sing the minor scale beginning on La.
- Students will be able to sing a 3 part round in a minor key.
- Students will be able to sing minor solfège patterns and identify them in the song “Sakura.”
- Students will be able to sing Part II on solfège from measure 16-30.
- Students will understand the meaning of the text.

Preparation:

Breathing and Vocal warm-ups decided by the director.

Folk Song: (There have been weeks of singing folksongs, listening to and playing minor tonalities based on a La scale. This is the final preparation until the presentation)

- “Heigh, Ho, Nobody Home”
 - Learn by rote, sing in a round

HEIGH HO NOBODY HOME

WWW.MAMALISA.COM

Presentation:

- Sing minor scale with hand signs. Show scale visual.
 - The minor scale is the La scale based on moveable do.

Minor Scale based on La

La Ti Do Re Mi Fa So La

- Echo sing patterns in a minor key.
 - Suggested minor patterns (b minor, same as “Sakura”):



Practice:

- “Let’s look at what some minor solfège patterns look like on the staff. Together we are going to label the solfège.”
 - Label 1 and 2. Echo sing both
 - Label 3. Have students practice audiating and then sing as a group without hearing it previously.



- “What was this folk song we sang at the beginning about? How would you describe the emotion?”
- “We are going to listen to a new piece of music. It is also in a minor key. It is in Japanese, so it may be challenging to know what the song is about based on the words. However, based on the sound of the music, imagine what you think the words are about.”
When done listening, ask the students what they think it’s about. Then, point out to the students that we often think pieces that sound in minor to us, sound melancholy or dark. In Japan, this is not the case. This piece is actually about Spring, new life and the beauty of the cherry blossom. Sakura means “cherry blossom.”
- “We’re going to look at the first measure you sang for your sight reading. Instead of solfège I would like you to sing the word ‘Sakura’. What does that word mean, again?”



- Have the choir sing it twice in a row.
- Show a picture of a cherry blossom tree from when it first buds to its full bloom.
- Read the meaning of the text to give them a sense of its meaning.



- Ask the choir to sing the same pattern on the word ‘Sakura,’ except have them sing it three times. Each time encourage them to picture the cherry blossom beginning to grow, bloom and show its beautiful colors. The purpose of this is to first practice this melodic pattern, which is in Part II, and also begin to envision what this piece is about.

Practice:

- *“Please look at the word ‘Sakura’ in Part II at the bottom of page 3. This is what you just sang and it happens twice!”*
- *“Who thinks they can help me with the solfège for the next two measures?”*
 - Choose a student to speak what the solfège is. Ask the students to sing that in their head and then sing together.
- *“Please sing from measure 16-19 on your own using solfège and hand signs.*
 - Count the students in giving the steady beat and starting pitch.
- *“Turn the page and please follow along in your music on Part II and echo the solfège.”*
 - Continue echo singing two measures at a time pointing out similarities between the patterns. (ms. 20-21 are the same as 24-25, 26-27 are the same as 16-17.)
 - Repeat any patterns that seemed to be troublesome.
 - Make phrases longer.
- *“Please go back to page 3, measure 16 and sing to the end of page 4 on solfège.”*
 - Give steady beat and starting pitch.
 - Help the choir by showing hand signs.
 - Go over any spots necessary.

Rehearsal #2

Objectives:

- Students will be able to sing in a minor key.
- Students will be able to sing minor solfège patterns within the folksong and “Sakura.”
- Students will be able to sing accurate pitches and count note lengths correctly in “Sakura.”
- Students will be able to pronounce and correctly sing the melody of Part II with the text from measure 16-30 and 50-the end.
- Students will be able to accurately clap and speak the rhythm at measure 39-49.

Practice/Review:

Breathing and vocal warm-ups decided by director.

Folksong: "Heigh, Ho, Nobody Home"

- 2 part round and try in a 3 part round

Minor solfège patterns:

- Echo patterns from Part II learned last rehearsal.
- Sight read minor melodic patterns.



- *"Last rehearsal we learned what Sakura meant. Can anyone remind us what it means? What is happening to the Cherry Blossom?"*
- *"To review last rehearsal, sing the melody of Part II starting at measure 16 to the bottom of page 4 using solfège and hand signs."*
 - Correct any incorrect pitches or where the choir seems to be tentative.
- *"We are now going to add the text. Echo me."*
 - Speak the text slowly in rhythm and in 2 measure phrases.
 - Speak the text in 4 measure phrases.
 - Every time 4 measures are spoken go back and sing those 4 measures with text before going on (Groups: ms. 16-19, 20-23, 24-25(only 2 measures), 26-30).
 - Sing the whole section (16-30) with the accompaniment.

Practice:

- *"Everyone, turn in your music to page 7. Take a look at Part II at measure 50 to the end. What solfège does it begin on?"* La. *"What solfège does it end on?"* Mi. *"Sing it in your heads."*
 - Give them a minute or two to audiate those measures in their head.
- *"Is this similar to anything you've sung before?"*
 - The pitches are the same for the word "Sakura"
- *"Sing at 50 with the words. Just make sure you sing half notes instead of quarter notes."*
 - Count the choir off giving the steady beat and beginning pitch.
 - Fix any problems
- *"How long is the last pitch held for?! Make sure you count and watch me."*
 - Sing the section one more time with the text.
 - Correct any inaccuracies with the choir.
 - Sing the section with the accompaniment.

- “Let’s go backwards and look at measure 39. Do Part I and Part II sing the same thing? They Do! Right now, everyone please sight read the rhythm by using rhythm syllables and tapping your leg.”
 - Give steady beat.
 - Go over how long the last note needs to be held for.
- “Go back to measure 16 and sing the text with the accompaniment. At measure 39 just tap and speak the rhythm and then sing the text at measure 50. Watch me!”

Rehearsal #3-4

Objectives:

- Students will be able to sing correct pitches, rhythm and text of Part II from beginning to end of “Sakura” with piano accompaniment.
- Students will be able to sing correct pitches, rhythm and text of Part I.
- Students will be able to sing correct pitches and rhythm in two (or more) parts in the folksong, “Heigh, Ho, Nobody Home” and “Sakura.”

Practice/Review:

Breathing and vocal warm-ups decided by director.

Folksong: “Heigh, Ho, Nobody Home”

- Sing in a 3 or 4 part round

Minor solfège patterns



Melodic Sight Reading

- In b minor.
- How many beats in a measure
- What pitches does it begin and end on?



- “Take out ‘Sakura’ and begin at measure 16 singing the text. Let’s see how much you remember! ”
 - Sing through the song with the accompaniment.
 - After singing once through, go back and rehearse any trouble areas. (i.e. mispronunciation, not sustaining pitches, etc.)

Practice:

- *“Look at measure 39. We performed this rhythm last time. Now, we’re going to add the pitches. I’m going to sing the solfège and I would like you to echo me.”*
 - Sing 4 measures at a time.
 - Sing the whole section.
 - Sing the section on a hum or “oo.”
- *“Go back to the beginning and look at measure 5. Do you know this already? Yes! Let’s sing from the beginning until the very end looking only at Part II.”*
 - Sing to the end with accompaniment.

Check the Time: Potential Ending Point

- *“Look at Part I in measure 16. We are going to learn the melody and rhythm for Part I. Please echo my voice. Everyone follow along in your music and trace the shape of the melody with your finger.”*
 - Sing two measure phrases gradually making them longer of Part I beginning at measure 16. Sing on the text since they already know it. Students should follow along in their music.
 - It should help that some of these melodic patterns were already learned at the beginning of the rehearsal when echoing patterns and sight reading.
- *“Part I please sing your part beginning at measure 16 on your own. Part II, as Part I is singing please tap the rhythm of your part. Notice that you do not always have the same rhythm.”*
 - Stop them at the bottom of page 4.
- *“Part II you are now going to sing your part along with Part I.”*
 - Give steady beat and beginning pitches.
 - Stop and correct any problems and isolate certain sections.
- *“Now go to measure 50, Part I sing on your own.”*
 - After Part I has their part, add Part II.
- *“Everyone go back to the beginning. We are going to sing through the entire piece. You start unison and then make sure you sing your individual part at the bottom of page 3.”*
 - Sing with accompaniment.
 - Stop and isolate any trouble spots.

**** Note: For the instrumental accompaniment, if possible select a small group to rehearse a few times outside of choir rehearsal. Rehearsal 4 can be a review of the song with piano accompaniment and then add any of the other accompaniment instruments you as the director choose.**

Appendix K: Sing for Joy Corrected Plans

Rehearsal #1

Objectives:

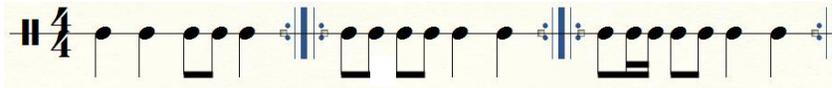
- Students will be able to sing a major scale on solfège.
- Students will be able to identify and sing scalar patterns on solfège.
- Students will be able to sing in two parts.
- Students will be able to identify and sing the correct pitches and rhythm in Part II on the last page of “Sing for Joy!”

Practice/Review:

Breathing and vocal warm-ups decided by the director.

Rhythm exercises:

- Echo patterns like:



- Echo sing in chunks, then as a whole.

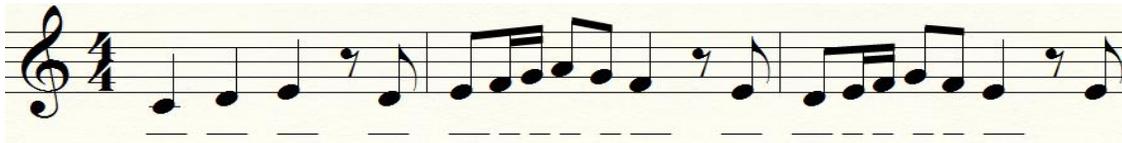
- Solfège sight reading
 - Questions to consider: How many beats are in a measure? What is the key signature? What solfège syllable does it begin and end on.
 - Allow the student's time to sing through each passage aurally.
 - Be sure to give them the starting pitch and slow steady beat.
 - Encourage them to use hand signs.
 - Based on your choir, decide whether or not you will allow them to write in the solfège if they have their own copy.
 - Students sing through the passage 2x. After the second time, if there is still something inaccurate, fix it.
 - Have them sing it 2 more times, each time increasing the tempo.

Practice:

Find the sight read passages in the music.

- *“Please take out “Sing for Joy” and turn to the final page. What key is it in? What pitch is Do? Please look at the last two measures of Part II and sight read them silently. Don’t worry about the rhythm right now. Just sing the pitches as if they are each quarter notes.”*
 - The goal for the choir is to be able to audiate the last two measures and recognize it as the first sight reading exercise.
 - Have them sing the last two measures on solfège with hand signs.

- *“The pitches are the same as our sight reading, but what is different?”*
 - The rhythm in the sight reading is an augmentation of the rhythm in the song.
 - In the song it is obviously faster and counted differently if using rhythm syllables.
- *“The rhythm is different. How do we count the first rhythm? Please speak and tap the rhythm of the last two measure of Part II.”*
 - Give a slow and steady tempo and then increase the tempo.
- *“Do that again, except this time add the anacrusis or the pick up to the second to last measure.*
 - Count the students off with a steady tempo. (Can speak: “1&2&3&4Ti.....”)
- *“Sing the last two measures on solfège with the correct rhythm. What solfège syllable is the anacrusis?”* Re.
 - Count them in.
- *“Please look at Part II at the top of the page, the 3rd measure. As a group we are going to speak and tap the rhythm of the 3rd-4th measures. This is your steady beat...”*
 - Give a very slow steady beat.
 - Give the students a few seconds to look at it before speaking and tapping as a group.
 - Rehearse counting and feeling the off-beat/pick-up rhythm.
- *“For those same measures, figure out the solfège. Who can tell me the syllables for the 3rd measure? The 4th measure? The 5th measure?”*
 - Write the solfège on the visual. (Note: visual would need to be enlarged for this activity)
 - Compare with the 2nd sight reading exercise. Pitches are the same but the rhythm is different.

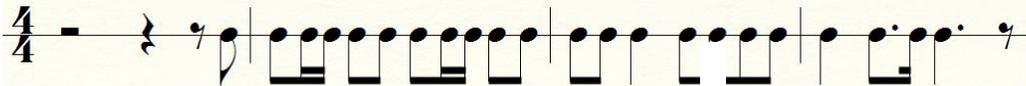


- *“Now sing the solfège of this passage. I will point to the pitches to help you.”*
 - Count sing the students in on Do.
 - Do it once more pointing at the visual just increasing the tempo slightly
 - Have the choir sing the passage without pointing.
- *“Go back to the top of the page, 3rd measure. I’m going to sing the whole page. While I’m singing I would like you to follow along in your music and show the hand signs.”*
 - Sing on solfège with hand signs all of Part II on the last page. Check to see that the choir is following along with hand signs.
- *“Now it is your turn to sing.”*
 - Give them their starting pitch and a moderate steady beat. Do not sing with them, but help guide them by using hand signs.

Rehearsal #2-3

Objectives:

- “Please look at the pick-up to measure 25. The phrase ends on the top of page 4 with the same rhythm on ‘forevermore’ that we just learned. It is slightly different. Who can tell me how?” Dotted quarter instead of a quarter.
- “Take a few seconds to read the rhythm starting at 25 to the top of page 4. Then you will speak and clap it out loud.”
 - Have these 3 measures on a visual because it will be hard for them to read and clap with the page turn.



- “Please pick up your music. Now I’m going to add the pitches and text to the rhythm. I’m going to sing the whole passage first. Then, when I point to you to echo my voice.”
 - Sing all three measures.
 - Sing from the word “Sing” to the word “praise” and have the students echo. Sing it again if they need it.
 - Sing from the word “Sing” to “for-” and have the students echo. Sing again if they need it.
 - Sing the whole passage and have the students echo.
- “Sing all of page 3 with the text.”
 - Go over any problem spots.
 - If it goes well, continue singing to the end.
- “How many beats of rest do you have to count at the top of page 4?” 4 beats. “While you’re counting those four beats the piano will be playing this.....” “Let’s sing from the top of page 3 to the end of page 4 with the accompaniment and without stopping.”
 - Give the choir one measure before they come in at the top of page 3.

Rehearsal #3-4

Objectives:

- Students will be able to identify and read dotted quarters in sight reading exercises and “Sing for Joy.”
- Students will be able read and sing scalar patterns in “Sing for Joy.”
- Students will be able to identify, clap and sing dotted quarter notes in “America the Beautiful.”
- Students will be able to read and sing the pitches and rhythm of Part I in “Sing for Joy” on page 3.
- Students will be able to sing in two parts in preparation and on page 3 of “Sing for Joy.”

Practice/Review:

Breathing and vocal warm-ups decided by the director.

Solfège exercises:

- Sing Major scale on solfège in unison and in a round.
 - Sing similar scalar patterns from Rehearsal 1 and Rehearsal 2.
- Examples:



- Sight reading (Part I, measure 25 from song)
 - Clap and speak rhythm
 - Audiate solfège
 - Sing on solfège slowly in rhythm



Review dotted quarters: “America the Beautiful”

America the Beautiful
Chorus Only

Rhythm exercises:

- Clap dotted quarter rhythms from “America”

Rhythm Sight reading:



Practice:

- “Begin at the top of page 3 with Part II singing on text. Let’s see how much you remember!”
 - Give starting pitch and have choir sing with the piano at a moderate tempo.
 - Correct any problems.
 - Sing with accompaniment.

- *“Singers who are assigned to Part II sing at the top of page 3. Part I singers, follow along on your part silently. When Part II is done singing please tell me the comparisons between the rhythm you have and the rhythm Part II has at measure 25.”*
 - Part II sings until the top of page 4.
- *“Part I, what did you notice?”* The rhythm is exactly the same.
- *“The rhythm is the same but the pitches are different. What pitches does Part II begin on at measure 25?”* Re and Mi (D & E). *“What pitches does Part I begin on?”* So (G). *“Part I please sing measure 25 starting on the pick-up with solfège.”*
 - Give the students a few seconds to audiate. They should be able to identify it from the sight reading.
- *“Sing the phrase with text from measure 25 to the top of page 4.”*
 - Sing the entire phrase.
 - Have the choir sing the entire phrase.
- *“Part II sing with Part I at measure 25.”*
 - Sing with text.
 - Repeat.
- *“Part I, look at the phrase before measure 25 starting in measure 22. The rhythm and pattern is similar to what we’ve sung in Part II. I will sing this phrase with the text and I would like you to echo me.”*
 - Sing phrase one time.
 - Split phrase in half and have Part II echo.
- *“Everyone please look at the top of page 3, the last measure of Part I. What is the rhythm in that measure that we practiced earlier and found in the song ‘America?’”*
 - Dotted quarter
 - Speak and clap. Have choir echo.
 - Sing pitches in rhythm. Have choir echo.
- *“Part II, as Part I is singing what they’ve learned on page 3, you need to gently tap the rhythm of your part. Part II is going to begin tapping their rhythm in the second measure. Part I, you can sight read that rhythm in the second measure. How many beats do you count before you sing in the 3rd measure?”* 2.
 - Demonstrate what Part I will do at the top of page 3.
 - Give the choir 4 beats before coming in at the 2nd measure.
 - Play piano for Part I. Help both parts with their entrances.
- *“Part II, you are going to add your pitches and sing along with Part I on the text.”*
 - Give both parts their starting pitches. Give them 4 beats before they come in.
 - Help with entrances for both parts.
 - Sing to the top of page 4 and stop.
 - Isolate and trouble spots particularly to solidify entrances.

Rehearsal #5

Objectives:

- Students will be able to sing scalar solfège patterns.
- Students will be able to sight read dotted quarter notes.
- Students will be able to sing dotted quarter notes in “America the Beautiful” and “Sing for Joy.”
- Students will be able to sing in two part from page 3-4 of “Sing for Joy.”
- Students will be able to identify similarities and differences in rhythm and pitches between similar phrases throughout “Sing for Joy.”
- Students will be able to sing accurate pitches, rhythm and text from measure 6-10, Part II only and measure 11-15, Part I only.

Practice/Review:

Breathing and vocal warm-ups decided by the director

Solfège exercise:

Two staves of musical notation for a solfège exercise. The first staff contains three phrases: "Do Re Mi Fa So", "Do Re Mi Fa So", and "Do Re Mi Fa So Fa Mi Re Do". The second staff contains three phrases: "Do Re Mi Fa So", "Do Re Mi Fa", and "Do Re Mi Fa".

- Echo patterns

A single staff of musical notation for an echo exercise. The notes are: Do Re Mi Fa So Fa Mi, Re Mi Fa So La So Fa, Mi Fa So La Ti La So, So Do Do Do.

Review: “America the Beautiful”

Musical notation for the chorus of “America the Beautiful”. The title “America the Beautiful” is centered at the top, with “Chorus Only” below it. The notation is in 4/4 time with a key signature of one sharp (F#). The lyrics are: “A - mer - i - ca, A - mer - i - ca God shed His grace on thee. And crown thy good with broth - er - hood from sea to shin - ing sea”.

- *“Last rehearsal we sang all of page 3 with both parts. You are all going to sing the text beginning in the second measure. Part I, how many beats to wait until you come in on the 3rd measure? We are going to keep it slow, but bouncy like our first solfège exercise.”*
 - Give starting pitches and 4 beats before they come in.
 - Review any trouble spots (i.e. entrances)
- *“On page 4, Part I you sing the same thing that was on page 3 except ‘forevermore’ is 3 quarter notes. Sing this page on your own.”*
- *“We are going to put both parts together on page 4. Part I, you are going to sing the second measure. What is the solfège? D-R-M. Add the text to those pitches.”*
 - Students sing once just that measure.
- *“Part II, since Part I is adding that, how many beats do you count before coming in on the 3rd measure?”* 4 beats.
- *“Let’s try just the 2nd and 3rd measures together.”*
 - They may need help finding their pitches in the 3rd measure.
- *“Beginning in the 2nd measure at the top of 4, sing all the way to the end.”*
 - Help with entrances
 - Rehearse any problems

Practice:

- *“Please look at the first page. This almost exactly the same as was Part II has on page 3 and 4. Notice the only Part II will sing this. What is different in the last measure on page I from the other times Part II has sung this?”* The pitches go up.
“And what is the # symbol? What does it mean?” *“The last measure will sound like this...”*
 - Sing and play with the text. Sing and play what it sounds like without the sharp.
 - Have choir echo.
- *“For right now, I would like the whole choir to sing at the beginning with the words.”*
 - Keep a slower tempo.
 - Review any places where the words didn’t match the rhythm if necessary.
- *“At the top of page 2, the shape of the melody for Part I is very similar to what they’ve sung before. I will give the starting pitch and I would like everyone to sing until measure 16.”*
 - Fix any parts. Sing on solfège if needed.
 - Isolate what’s needed.

Practice:

- *“Go back to the beginning. You are all going to sing Part II at the beginning and then Part I on page 2 with the words.”*
 - Give 4 beats before they come in.

- Sing alone and then with accompaniment.
- *“Look at the bottom of page 2, measure 16. Does this look familiar? Both parts sing on solfège and hand signs.”*
 - After they sing through one time, go over the last measure of Part II
- *“Both parts sing together with the text.”*
 - Sing a cappella
- *“Part I start us at the top of page 2 and sing through to the end. Part II join at measure 16.”*
- *“Everyone please look at Part II at the top of page 2. We have practiced these rhythms a lot while learning this song. I think you can sight read the rhythm of Part II from measure 12 -15. Let’s try it.”*
 - Count a measure of rest and then “1-2ti.....”
 - Keep the tempo slow.
 - Correct any errors
- *“Now tap and speak the words on the rhythm”*
 - Count of the same way.
 - Check the placement of words
- *“The melodic patterns at measure 12-15 are also very similar to other melodic patterns we’ve sung in this song. Listen to it played on the piano.” “Add you voices with the piano.”*
 - Rehearse any problems.
 - Have Part II sing alone, measure 12-15.
 - Part II sing all of page 2 with the text.
- *“Part I, please sing your part for all of page 2 with the text.”*
- *“Part I please hum your part starting at measure 11 and Part II, sing your part with the text. Part II, how many beats do you count before you come in?”*
 - Rehearse any problems (i.e. breaking down rhythm patterns or melodic patterns)
 - Sing page 2 again with both parts on the text.
- *“Go all the way back to the beginning and sing your part with the text. We are going to see if we can sing all the way to the end. Part II will sing at the beginning on their own. How many measures do you count before coming in?”*
 - Piano plays accompaniment. Keep it light and bouncy.
 - Try to sing all the way to the end without stopping.
 - Go over anything necessary.
 - Sing through again with the piano accompaniment.

Biographical Sketch

Brittany Solt Rath was born on January 1, 1987 in Rochester, New York. She grew up in Brockport, New York graduating from Brockport High School in 2005. She earned her B.S in Music Education from Messiah College in Mechanicsburg, Pennsylvania in 2009.

Upon graduating with her B.S. in Music Education, Brittany was a substitute teacher in the Rochester area. She also had a long term substitute position in Carthage, New York teaching K-4th grade general music. After a year of substitute teaching she was a 1st-5th grade general music teacher and directed the 4th and 5th grade chorus at Plank South Elementary in Webster, New York until 2011.

Upon completion of her M.M. in Music Education at the University of Florida, Brittany plans on getting a music teaching position in Florida. Brittany is married to Cody Rath who is an engineer in Oviedo, Florida.