

# Oakville Suzuki Association Kodaly class descriptions

## 30 minute classes:

**Kodaly – Prep:** For those who are just starting out. (Ages 4-5) – 30- minute class.

Introduction to pitch matching through singing games, learning relationship of high/low using body levels, introduction to so-mi patterns using handsigns (line-to-line, space-to-space correspondence), distinguishing between beat and rhythm through movement activities. Exploring rhythms that include ta, ti-ti and rest (quarter note, eighth note, quarter rest).

**Kodaly – Early Level 1:** For students who have completed Kodaly – Prep, or older beginners, Novice level. (Ages 5-7) – 30-minute class.

Introduction to musical alphabet. Initiation to note reading using five-line staff. La-so-mi patterns in F-do, G-do, C-do using handsigns. Continuation of beat vs. rhythm. Exploring rhythms that include ta, ti-ti, ta-a, and rest (quarter, eighth, half notes, and quarter rest).

**Kodaly – Late Level 1:** For students who have completed Kodaly – Early Level 1, or older beginners, Novice level. (Ages 6-8) – 30-minute class.

- Building on knowledge of musical alphabet and note reading.
- Placing so-mi-do, mi-re-do patterns on five-line staff in F-do, G-do, C-do.
- Exploring melodic patterns in pentatonic songs (do-re-mi-so-la-do') using handsigns.
- Simple metre including 2/4, 4/4.
- Exploring rhythms including ta, ti-ti, ta-a, ta-a-a-a (quarter, eighth, half, whole notes), quarter rest, half rest, whole rest, introduction to ti-ka ti-ka (sixteenth notes).
- Introduction to stem direction, bar lines, measures on staff.

## 45 minute classes:

**Kodaly – Level 2:** For students who have successfully completed Kodaly – Late Level 1, Intermediate level students (approximately Book 2 and up). (Ages 7 and up) – 45-minute class.

**\*Note:** *Level 2 content may take up to 2 years to master depending on the experience of the student.*

- Moving from pentatonic scale to full scale, leading to notation of simple songs.
- Learning about whole tone/semitone/sharp/flat/natural in the context of singing major and minor scales (C major, F major, G major).

- Introduction to relative minors A minor, D minor, E minor (as time permits).
- Labelling solfa syllables and absolute note names in songs.
- Leger lines as encountered in scales, songs (e.g., C major).
- Developing sense of harmony with the introduction of singing rounds.
- Simple metre including 2/4, 3/4, 4/4.
- Stem direction, bar lines, measures.
- Exploring rhythms including ta, ti-ti, tika-tika, ta-a, ta-a-a-a (quarter, eighth, sixteenth, half, whole notes), quarter rest, half rest, whole rest.
- Introducing syncopa, ti-tika, and tika-ti (eighth-quarter-eighth, eighth note-sixteenth note and sixteenth note-eighth note combinations).
- Introducing dotted rhythms such as ta-a-a, tam-ti, ti-tam.

**Kodaly – Level 3:** For students who have successfully completed Kodaly – Level 2, and/or by teacher recommendation. Intermediate level students (approximately Book 3 and up). (Ages 8 and up) – 45-minute class.

***\*Note: Level 3 content may take up to 2 years to master depending on the experience of the student.***

- Sight singing, dictation of rhythmic and melodic patterns.
- Examining scale structure of major and minor scales (as encountered in repertoire), key signatures (up to 3 sharps, 3 flats).
- Learning about intervals by singing (e.g., “do to re is a major 2nd”, “do to mi is a major 3rd”, etc.).
- Continuing to develop sense of harmony with singing songs in 2- and 3-parts, including rounds and canons.
- Labelling solfa syllables and absolute note names in sung repertoire.
- Deriving the rhythm and pitch of simple songs, notating them.
- Practicing notation skills (e.g., treble clef, stem direction, bar lines, measures, time signatures, key signatures).
- Exploring rhythms including ta, ti-ti, tika-tika, ti-tika, tika-ti, syncopa (quarter, eighth, sixteenth, combinations of eighth-sixteenth and sixteenth-eighth notes, and eighth-quarter-eighth), quarter rest, half rest, whole rest, ta-a, ta-a-a, ta-a-a-a (half, dotted half, whole note), tam-ti (dotted quarter-eighth) as encountered in sung repertoire.
- Introducing rhythms such as triplet, ti-tam, tim-ri, ti-rim (dotted eighth-sixteenth, and sixteenth-dotted eighth combinations) as encountered in sung repertoire.
- Critical listening to themes from classical works using listening maps, learning to recognize the theme then singing it by deriving the rhythm and solfa syllables.