



EPHATHA

NEWSLETTER FOR THE ALBERTA KODÁLY ASSOCIATION

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Alberta Kodály Association

MESSAGE FROM THE PRESIDENT

The Alberta Kodály Association has had a great year and is looking forward to an exciting 2019! We have enjoyed some amazing professional development from incredible music educators such as, Maree Hennessy, David Stark, Dr. Jody Stark and most recently, from Dr. Lori-Anne Dolloff. The U of A saw a very successful Level 1 course this summer, run by the talented Anita Perlau and Dr. Ardelle Ries, and the AKA is so pleased to welcome so many new singing friends into our community.

We were delighted to meet up for a reunion dinner at MCA in Edmonton. Much to the surprise and delight of the other restaurant patrons, we sang a few canons and of course, Harmonia Mundi, and laughed as we broke bread together. It was such a beautiful night and we hope to make this a new annual tradition and look forward to seeing more friends next fall!

The AKA has also been excited to be in the process of developing a new logo and website with the Kodály Society of Canada. This has been a goal of the AKA for a long time, so we are looking forward to updating our look, streamlining the website and unifying with the KSC. We can't wait to unveil the new look in the upcoming months!

As we go into the new year, we would like to recognize the contributions of Etelka Nyilasi, Rosaleen Kulba and Charlene Brown as former board members! We are thrilled to have Stephanie Schuurman-Olson and Barbara Hatch join the organization as members-at-large.

Please be sure to check out our website for information concerning Level 1 & 2 courses at U of A this summer. It's such a wonderful opportunity for professional *and* personal development.



The AKA continues to participate in Music Conference Alberta, which will be held in Calgary this year. We are working with our fellow Orff organizations to help improve the elementary music education stream. We also have big plans for Singposium 2020 including francophone sessions, which will also be in Calgary, and hope to see members from all over the province for the even on Saturday, February 29th, 2020.

We would love to hear any suggestions you might have for us and look forward to seeing you at one of our many events in 2019!

Hope to sing with you soon,

Jamie Popowich
President

UPCOMING EVENTS

FIRST NATIONS MUSIC IN A KODÁLY CONTEXT: JULY 17, 2019



In conjunction with the Kodály Levels programs at the U of A, the AKA is proud to present a full day workshop on First Nations Music in a Kodály Context presented by Sherryl Sewepagaham. This workshop is free for AKA members to attend and is a members only event. Please register in advance on the AKA website



KODALY LEVEL I 2018

SINGPOSIUM 2019

DR. LORI-ANNE DOLLOFF

ALL AROUND THE CIRCLE: CELEBRATING FOLK SONG AND VERNACULAR MUSIC

Lori-Anne Dolloff, who is faculty at University of Toronto in the music department, lead participants through various folk songs from around the world, while suggesting extension activities to enrich and expand students learning. Dr. Dolloff spent a significant amount of time on materials that honour First Nation, Metis and Inuit culture, particularly drawing on her work and experiences on Baffin Island. Participants also focused on the development of part singing in children, drawing on Lois Choksy's *The Kodály Context* (1981) through a choral reading session of some of Dr. Dolloff's own arrangements and compositions, as well as other curated selections.

An excellent resource that was shared by Dr. Dolloff is the free app for iPad, Singuistics, which features the songs of 5 different Indigenous nations and languages. Users can listen to, practice and record the song, learn information about the use and meaning of the song and some key words, and learn about the indigenous artwork featured for each song. This would be a great resource to use in your classrooms!



KODÁLY LEVELS SCHOLARSHIP WINNERS

REGAN MACGREGOR

Taking my Level I Kodály course at the University of Alberta was a huge highlight this summer, as it expanded my range of knowledge in, and ability to deliver my music curriculum to my K-6 elementary students. Having been a music teacher with the Edmonton Catholic School district for many years, my training was very heavy in Orff, but it had always been in my plan to pursue further study in Kodály, and everything fell into place this summer.

It was truly a delight to study under master teachers, Ardelle Ries for musicianship & Anita Perla for pedagogy. I was in a class of 21 students and we all had varied teaching experiences. Some of us had many years of teaching experience, some were looking at getting back into teaching music after a period of time, some were studio teachers, vocal majors, instrumentalists, first, second, and third year teachers and some still in University. I learned something from every individual in this course.

Level 1 Kodály reinforced for me the great importance of understanding the context and rich cultural history of the music and songs that we teach our students. In our pedagogy portion with Anita Perla, one of our activities was to pick a folk song that was meaningful to us to teach in class along with a history of the roots of the song. This was a very insightful exercise! When I attended the International Kodály Symposium at Augustana University last summer, I learned that one of my favourites, 'Charley Over the Ocean', had African American roots. How could I have taught the song for many years and not have known this? My partner and I chose to present Charley Over the Ocean, and with further research we were fascinated to find that it had possible Jacobite connections to Scotland and 'Charley' may have been a reference to 'Bonnie King Charlie' circa 1747. Also, there is suggestion that some words were modified because of references to racism. When other students in the course presented their chosen folk songs, many of which I had taught with my students before, I learned new ways of teaching the singing games that accompanied them. I felt more connected to these folk songs and they became more meaningful to me. How I savoured the many discussions in our class about what makes music 'authentic', respecting the roots and culture of songs we teach (especially in this time of truth and reconciliation), and hearing the challenges and inspiring stories of the of the other individuals in this course.

The musicianship portion with Ardelle Ries was nothing short of amazing. Ardelle stated that as music teachers, 'we need to keep the saw sharp', as we upgrade our skills. My understanding of solfege and pentatonic scales had never been explored in great depth until this course. I felt that my sight-reading skills in solfege flourished under the tutelage of Ardelle. I had avoided using solfege for teaching minor scales, but now I feel very confident to do so when I head back to

teaching this fall. It was riveting (and at times intimidating), for all of us to get up and conduct a piece of music we had just learned and receive valuable feedback in how to conduct various time signatures, how to cue entering parts, endings and dynamics, among other pointers. I not only learned new techniques from Ardelle's skillful one-on-one with myself, but also from observing how she guided and mentored everyone else's conducting in this course. Like Ardelle, everyone was very encouraging as we stepped out of our comfort zones and we definitely felt safe to take risks.

Another skill that I really developed in this course was rhythmic dictation. Rhythmic dictation is a skill that I have worked on in a number of courses over the years, but this was more of a 'sink or swim' experience. For the very first time, I learned a very effective and meaningful way, through Ardelle's multi-step process in doing rhythmic dictation.

I really appreciated the exposure to new repertoire, especially some of the canons we sang. After taking Level 1 Kodály, I feel inspired and rejuvenated, and I can't wait to try so many of my newly developed skills and repertoire when I return to teaching this fall. I am looking forward to enrolling in Level 2 Kodály next summer!

BARBARA PALMER



Ever since attending the Kodály Symposium last year, I have wanted to do my Kodály levels. Taking my Kodály Level 1 was a life changing experience for me and taught me the importance of singing. Singing around people has always been a difficult thing for me, so I was nervous about taking the course. The instructors, Ardelle and Anita, were so kind, as were all the other classmates. I felt really comfortable and I learned to love to sing. My confidence in my ability to sing grew tenfold.

The mornings were so much fun with Ardelle as we all supported each other in learning and sharing vocal warm ups, singing techniques, musicianship and conducting skills. The afternoons were a blast with Anita as we learned and shared many singing games and teaching ideas. We were really lucky this year to have many experienced music teachers taking the course. This enabled us to have in-depth conversations about music pedagogy and the importance of teaching culturally authentic folk songs to our students.

I look forward to diving into teaching music with all the new knowledge, skills, resources, and ideas that I have gained from this course.

MUSIC CONFERENCE ALBERTA 2018

The Alberta Kodály Association sponsored two sessions at Music Conference Alberta 2018. Dr. Jody Stark presented the session “Songs from Many Lands”, and David Stark presented the session “Project Learning for the Div 2 Music Class”

SONGS FROM MANY LANDS – DR. JODY STARK

We construct our identities both as individuals and as members of communities/societies/nations. At this moment in history when we are seeing a rise of racial intolerance in response to immigrants and refugees and as our society in the west becomes more and more multicultural, music teachers can send the message to their students that ALL people are valued and valuable by modelling their acceptance and respect of/interest in different musics and cultures. Dr. Stark’s hope is that we can help create a narrative of what it means to be a Canadian that includes persons of all colours, races, backgrounds, religions, sexual identities, etc. I want to fight for this version of Canada, which is an actual reflection of the society around us. Dr. Stark shared songs and games from around the world that exposed to children to other cultures while still teaching musical concepts and skills.

PROJECT LEARNING FOR THE DIV 2 MUSIC CLASS – DAVID STARK

Project-based learning provides a powerful entry point for students to explore music. Not only do projects offer a means to experience cultural and historic elements of music in a way that is personally meaningful to students, a PBL approach offers opportunities for differentiation and high student engagement. In this session, David shared several projects for grade four to six students, and some ideas for teachers to develop their own projects.



THE ALBERTA KODÁLY ASSOCIATION TEACHER RECOGNITION AWARD
RECIPIENT EILA PETERSON



The Alberta Kodály Association presents the Alberta Kodály Association Teacher Recognition Award to an educator who has demonstrated excellence in teaching with a strong Kodály influence. This year, Dr. Eila Peterson was chosen for her dedication to Kodály teaching and advocacy. Dr. Ardelle Ries introduced Dr. Peterson at the awards banquet at Music Conference Alberta 2019, shown below.

On behalf of the Alberta Kodály Association, I am delighted and honoured to present this year's teacher recognition award to an immensely deserving and, may I say, long overdue recipient.

We will honour and recognize a deeply respected, deeply inspirational and deeply innovative pedagogue, instrumental teacher and professional performer—a masterful “musician-educator” in the truest sense of the word. One could say that our recipient, simply put, is deeply deep.

The “musician-educator” that we will recognize this afternoon, although while wearing a diverse number of musical hats, has dedicated her life and career in service to the teaching of teachers at both undergraduate and graduate levels. Based on a well-grounded and meticulously researched personal philosophy of music education, her outstanding pedagogical work has raised the standard of musicianship in the classroom and rehearsal room via the systematic and sequential development of musicianship skills for generations of teachers in Alberta and across the country.

From a personal perspective and as a musicianship teacher myself, I have long admired her superlative pedagogy and process and, along with countless educators who have asked for her guidance and generous advice, am forever grateful for her willingness to act as a compassionate mentor. As aural perception is her area of lofty expertise, our recipient listens to us all patiently, closely and carefully.

A builder of community, for decades she has tirelessly serve and continues to serve on the boards of the AKA and the Kodály Society of Canada.

A veritable font of knowledge, wisdom, pedagogical expertise and compassion, please join the AKA as we celebrate this year's esteemed recipient of the Alberta Kodály Association Teacher Recognition Award, Dr. Eila Peterson.

SINGPOSIUM 2018

CONTRIBUTED BY JOSIE BURGESS



The AKA was honoured to have Maree Hennessy, Director of the Kodaly Center at Holy Names University in Oakland California as the 2018 Singposium presenter. Maree’s session *Strive and Thrive with Music: Maximizing Engagement, Achievement and Joy in the Music Classroom* was an inspiring exploration of Kodaly pedagogy as it relates to cultivating creativity in the elementary music class. Maree brilliantly led the participants through a thoughtful, research-centered approach to teaching and learning grounded in student-centered learning. Each activity, game, and song were

presented in a carefully scaffolded manner whereby student engagement and the ensuing desire to strive were clearly developed.



SPRING & SUMMER MUSIC ACADEMY 2019



SPRING

EDES 501: Contemporary Issues in Music Education

May 6-June 12, 2019
Monday 6:00-8:30pm - Online

Instructor: DR. AMANDA MONTGOMERY

This course provides opportunity for graduate level students to engage with the rich and challenging complexities of music teaching and learning in K-12 from a variety of contemporary perspectives. Topics such as musical identity, social justice, cultural diversity, the processes of pedagogy and technology in music education, and teachers as researchers invite students to critically reflect on their current teaching practice regarding student access, curriculum design, repertoire choice, and evaluation. Weekly, synchronous online discussions take place on Monday evenings through eClass from any off-campus location of a student's choosing. Independent class work and assignments may be accessed through eClass 24 hours-a-day during the six-week course providing flexibility for currently employed teachers. Activities in this course will support K-12 music teachers as they gain new lenses through which to innovate, interpret, and lead in their profession.

For more information, email amontgom@ualberta.ca



SUMMER

EDEL 495/597: Kodály Levels I & II: Musicianship, Pedagogy & Choral

July 8-19, 2018 • 8:30 am - 4:30 pm

Instructors:

ANITA PERLAU

Level I Pedagogy & Materials

JOSIE BURGESS

Level II Pedagogy & Materials

MARNI STROME

Level I Musicianship, Conducting & Choral Ensemble

DR. ARDELLE RIES

Level II Musicianship, Conducting & Choral Ensemble

Full-day workshop on First Nations Music in a Kodály Context presented by Sherryl Sewepagaham.

Level I: EDEL 495/597 Focus on pedagogical materials and strategies appropriate for the primary elementary grades.

Level II: EDEL 597 Focus on pedagogical materials and strategies appropriate for the middle elementary grades and the older beginner. These courses are designed for in-service teachers interested in strengthening their skills to foster love and understanding of music through literacy. With singing as the foundation, pedagogical principles and practices to support children's musical growth in the primary and elementary grades will be explored with a special emphasis on culturally sensitive, contemporary pedagogy inspired by Zoltán Kodály. The creation of a positive classroom environment for the development of musical understanding will be explored with daily hands-on experience of learner-centered materials, resources and teaching strategies appropriate for each grade level. Choral repertoire and vocal pedagogy suitable for children will be examined. Students will have the opportunity to develop and refine their personal singing, musicianship and conducting skills in the context of daily course activities.

For more information, email aperlau@ualberta.ca or ries@ualberta.ca.

Qualified undergraduates may be eligible to take any 400 level Music Academy course upon approval of the instructors.

uab.ca/MusicAcademy

EDEL 495/597: Orff Schulwerk Levels I & II

July 22 - August 2, 2019 • 9:00 am - 4:30 pm

Instructors:

SUE HARVIE

Level I Ensemble & Pedagogy

DR. ROBERT de FRECE

Level II Ensemble & Pedagogy // Level I & II Choral Musicianship

WENDY RAE

Level I & II Recorder

KIM FRIESEN WIENS

Level I & II Movement

Level I (495/597): The Orff approach to music education is holistic, experiential and process oriented. Students learn by active participation as they experience the music through speech, singing, body percussion, playing pitch instruments, and moving. Level I explores basic Orff techniques including the use of the pentatonic scale, ostinato, bordun (drone) accompaniments, and elemental style. *Prerequisite: Ability to play a musical instrument recommended and RCM Rudiments II or equivalent.*

Level II (495/597): Builds on the skills and concepts learned in Level I. Students expand their repertoire of orchestration possibilities with the moving bordun (drone) and accompaniments for diatonic melodies requiring I-V and I-IV-V harmonizations. Recorder study includes the soprano and alto recorder and movement classes expand students' understanding of movement pedagogy, including the teaching of structured folk dances. Pedagogy classes focus on the use of Orff Schulwerk in a lesson-planning framework for teaching musical skills and concepts. *Prerequisite: Satisfactory completion of an Orff Schulwerk Level I endorsed by Carl Orff Canada.*

For more information, email rdefrece@ualberta.ca

REGISTRATION OPENS
FEBRUARY 2019
BEARTRACKS.UALBERTA.CA

SUMMER LEARNING OPPORTUNITIES- OUT OF PROVINCE



KODÁLY CERTIFICATION PROGRAM
LEVELS I, II AND III
July 1 - 12, 2019

In this two-week intensive program, participants will strengthen their personal musicianship and pedagogical skills, with content grounded in a contemporary understanding of the philosophy inspired by Zoltán Kodály.

Participants will engage in supportive musically educative opportunities through singing, reading, writing, moving and creating to build personal skills and knowledge to assist in classroom music teaching and learning.

Participants can expect to:

- Strengthen their understanding of a Kodály-based pedagogical sequence for primary grades (Level I) and junior grades (Level II), and beyond primary and junior (Level III) upon which the Ontario curriculum is based,
- Experience joy in exploring activities to assist children's growth in singing, playing, reading, writing, moving, listening and creating music,
- Strengthen their personal musicianship skills through singing and conducting,
- Immerse themselves in a variety of folk music from Canada and around the world,
- Acquire a body of music literature for use in classroom and community teaching.

Western Music
Don Wright Faculty of Music

music.uwo.ca/outreach/music-education

LEVEL I is appropriate for experienced teachers, emerging teachers and graduate students.

LEVEL II builds on the learning in Level I and is open to those who have successfully completed a KSC or OAKE certified Kodály Level I course.

LEVEL III builds on the learning in Levels I and II and is open to those who have successfully completed a KSC or OAKE certified Kodály Level I and Level II course. The Kodály Society of Canada will certify candidates who successfully complete Level III.

Schedule

July 1 – July 12, 2019

8 a.m. to 4:30 p.m. daily, with no classes July 6 or 7.
See website for complete schedule.

Faculty

Dr. Cathy Benedict

Ed.D. Curriculum and Teaching, Teachers College Columbia University
Don Wright Faculty of Music – Director of Research, Assistant Professor

Dr. Lori-Anne Dolloff

Ph.D. OISE / University of Toronto
Faculty of Music, University of Toronto, Co-ordinator Music Education, Associate Professor

Dr. Kim Eyre

Ph.D. University of Toronto
Faculty of Education, Western University, Assistant Professor

Dr. Eila Peterson

Ph.D., Music Education, Northwestern University

Further information and online registration available at music.uwo.ca/outreach/music-education

Western Music
Don Wright Faculty of Music

For general inquiries, visit the website or contact program co-ordinators
Cathy Benedict and Kim Eyre at cbenedi3@uwo.ca or aeyre@uwo.ca



UNIVERSITY OF MANITOBA

Desautels Faculty of Music
Summer Courses for
Music Educators
2019

Orff-Schulwerk levels 1 & 2

July 2 – 12, 2019*

*includes Saturday, July 6

jody.stark@umanitoba.ca

Kodály level 1

July 15 - 26, 2019

jody.stark@umanitoba.ca

Join us for some amazing professional learning!

Award-winning faculty, state of the art facilities, affordable tuition.

umanitoba.ca/music/

Kodaly niveau 1



Joignez-vous à nous pour deux semaines intensives de formation niveau 1 à la méthode Kodaly. Nous explorerons les principes de base de cette méthode pour les élèves du préscolaire et des 1ère, 2e et 3e années du primaire.

25 juin au 6 juillet 2019, de 8h à 16h30.
Montréal.

Enseignante : Dr. Hélène Boucher

helene.boucher@mcgill.ca

Information et inscription :

<http://www.helene-boucher.ca/Kodaly.html>

SUMMER LEARNING OPPORTUNITIES- OUT OF PROVINCE



2019 Music Education Summer Institute
Approved by TQS as an Integrated Theme

Designed for new and experienced elementary teachers who wish to expand their musical knowledge and music pedagogy skills as they pertain to the new BC curriculum.

Core Courses (10.5 units)

Summer term July 3-August 6, 2019 (at the University of Victoria)

- EDCI 487 **Orff Level 1** (3.0 units)
- EDCI 487 **Kodaly Level 1** (3.0 units)
- EDCI 487 **Indigenizing Music Education** (1.5 units)

Fall term Sept. - Dec. 2019 (online)
EDCI 487 **Music Theory** (1.5 units)

Spring term Jan. - Apr. 2020 (online)

EDCI 487 **Music Technology and Composition** (1.5 units)

Electives (4.5 units)

A variety of courses to be taken at students' discretion.

Expression of interest due: November 30, 2018



Limited seats available. Please contact Michele Armstrong at edci5@uvic.ca to indicate interest.

TEACHER FEATURE

LESSON PLAN BY AKA BOARD MEMBER STEPHANIE SCHUURMAN-OLSON**Grade 3 General Music***Suggested time: 45 minutes***Objectives:***Melodic elements:*

- Students will sing and visually identify new notes in the do-centred pentatone repertoire that include the extension of low so (*so*,) and low la (*la*,), thus contributing to the *preparation* stage of the Kodály sequence.
- Students will *practice* do-pentatonic songs through reading and singing in stick and stem notation, audiating from hand signs, and demonstrate inner hearing by singing isolated pitches within the repertoire.

Materials & Equipment

- Teacher materials:
 - Sound system
 - Recording: Asani's "Rattle Dance" <https://www.youtube.com/watch?v=339EF8380BE>
 - "Ida Red" stick and stem notation on the whiteboard
 - "Nisakihaw" projected on SMART board (or interactive whiteboard) <http://artsalive.ca/pdf/mus/map/music-alive-program-teacher-guide-en.pdf>
 - "Ojibwe Lullaby" projected on SMART board (or interactive whiteboard)
 - fibreglass frame drum and mallet
- Student materials:
 - Rhythm/lummi sticks (2 per student)
- Songs included in this lesson:
 - tãnisi Song (*do* pentatone) -- Brian MacDonald
 - Ida Red (*do* pentatone)
Travelling Stick Game Song – Sherryl Sewepagaham (*la, so*,)
 - Ojibwe Lullaby (*so*,)
 - Nisakihaw – Sherryl Sewepagaham (*do* pentatone)

THE METHOD

I. Opening (3 minutes):

Greeting: *tâni* Song

- Greet students at the door and welcome them in with this call and response song. Indicate through non-verbal gesture that students should echo you, the teacher. The text introduces the English first and the Plains Cree translation second. Enter into the classroom and find designated spaces when instructed within the song.
- Once students are in their places, maintain the steady beat by patsching, clapping, tapping, etc.



Hel - lo! (Hel - lo!) tâni - si! (tâni - si!) How are
3 you? (How are you?) tâni - si ki - ya? (tâni - si ki - ya?) I am
5 fine. (I am fine.) na-mô - ya nâni - taw. (na-mô - ya nâni - taw.) Come on
7 in. (Come on in.) pih - ti - kwê (pih - ti - kwê) Sit
9 down. (Sit down.) a - pi. (a - pi.) Have some
11 tea. (Have some tea.) mas - kih - kiwâ - poy mi - nih -
13 kwê. (mas - kih - kiwâ poy mi - nih - kwê.)

tâni Song is an original composition by Brian MacDonald. A recording can be found at https://www.youtube.com/watch?v=nPKEjlCQq_U&feature=youtu.be

- Explain to students the objectives of the day: “Today we are going to sing, write, play instruments and games, move, and listen while we practice our *d r m s l d* songs. You will also discover two brand new notes!”

Song Activity (5 minutes):

- Asani: Rattle Dance – movement canon
 - Maintaining the steady beat from the *tânisi* Song, have students repeat a 4 beat body percussion pattern (i.e. all 4 beats patsch or all 4 beats tap, etc.). Do a few repetitions of call and response in this way.
 - Begin the audio recording. While it is playing,
 - layer the body percussion so that it happens in canon: teacher starts a 4 beat pattern, and students echo it. BUT, once students begin the one the teacher just finished, the teacher begins a new one. Then students copy teacher. The teacher is always four beats ahead of the students, and they must watch and memorize the teacher’s movement pattern while they are performing the one they are no longer watching. Multi-part awareness!
 - Once the recording is finished, end in unison together, tapping the patterns as indicated in the “Travelling Stick Game Song”, where *east* is right knee, *south* is chest, *west* is left knee, and *north* is floor. *Father sky* is three claps above your head, *mother earth* is three taps on the ground:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
east	east	south	south	west	west	north	north	fa-	ther	sky		mo-	ther	earth	
right knee	right knee	chest	chest	left knee	left knee	both knees	both knees	clap above head	clap above head	clap above head		tap on ground	tap on ground	tap on ground	

II. High Concentration (10 minutes):

New work: *Ida Red* (practice *do* pentatone):

Ida Red

Informant/Performer:
Miss Mae Smallwood
Dorton, Pike County, KY

Source:
Bess Alice Owens
"Songs of the Cumberland"
Journal of the American Folklore Society
49 (1936)



Down the road and a - cross the creek, Can't get a let - ter but once a week,



I - da red, I - da blue, I got stuck on I - da, too.

Ida Red is public domain and published online through the Holy Names University Kodály Centre: American Folk Song Collection, available at <http://kodaly.hnu.edu/song.cfm?id=507>

Music.

1. Teacher sings through the song with text.
2. Ask students to identify where **do** is aurally (“put your finger on your nose when you think you hear a **do**”).
3. Sing through the song again, indicating where **do** is with hand signs each time. Have students mirror your handsigns.
4. Show the score notation on the SMART/white board. Taking turns, have students write ‘**do**’ under each occurrence of the pitch.
5. Ask students to fill in any other solfa they can recognize. Students should be able to identify **d r m s l** but leave **la**, and **so**, blank.
6. Sing through the song on solfa, leaving solfa space (but sung on vocables) for the unknown syllables.

V. Ending (5 minutes):

Nisakihaw (practice **do** pentatone):

Full notation can be found on page 13 within the Arts Alive resource found at <http://artsalive.ca/pdf/mus/map/music-alive-program-teacher-guide-en.pdf>

1. Play “name that tune” with this *known song* by showing students handsigns but *not* singing out loud. Sing **do** for them and see if they can sing it on their own (with your handsigns).
2. Once the song is identified, have students join in on handsigns and solfa.
3. End by singing on text while patsching the steady beat. The teacher may choose to keep the steady beat on the fibreglass frame drum.
4. Indicate non-verbally to students that while they are singing, they should stand, transfer the beat to their feet, and walk in their order to line up at the door.

Steph Schuurman-Olson lives in Camrose, AB. She has completed Level 1 Kodály at the UofA and holds an M.Ed., B.Ed., and B.Mus., from UBC Vancouver. Steph is a K-6 music teacher in Wetaskiwin, AB, and teaches preschool Kodály -based music classes at the UofA Augustana Community Conservatory. Passionate about the ongoing decolonization of the classroom, Steph loves learning about ways to make the classroom a more inclusive space for children and teachers. She would like to extend gratitude to Connie Ohlmann and Quvi Robin Taylor for their guidance in the writing of this lesson plan. She can be reached at srsolson@gmail.com

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TEACHER FEATURE

HOW TO GET FREE PD BY AKA BOARD MEMBER SARAH SCHAUB

Are you fresh out of professional development funds? Do you want to continue learning and growing as a teacher, but don't want to have to have to pay out of pocket? Here are some ideas for continued learning and motivation without paying a dime.

Blogs

There are a surprising number of music teacher blogs out there that are chock full of lesson ideas, planning tools, teaching songs, manipulative tutorials, classroom management tips and more! Many are even specific to Kodály inspired teaching. Some of my favourites are:

[We Are the Music Makers](#)

[Mrs. Miracle's Music Room](#)

[Make Moments Matter](#)

And how about this! A blog post, on a music education blog, about other great music education blogs, including descriptions!

<https://singtokids.com/music-ed-blog-roundup/>

Podcasts

While I'm definitely late to the game, podcasts are my new favourite thing. You can listen during your commute, while you're cleaning your kitchen after supper (like I do), or while walking or exercising. You can find podcasts that will give you specific lesson ideas for specific concepts, or you can find podcasts that talk more big picture. My go-tos are:

The Anacrusis Podcast

Music Teacher Coffee Talk

Cocktails and Kodály

Instagram and Facebook

Many of the creators of the sites and podcasts previously listed are also active on Facebook and Instagram. By following them on their social media sites you'll be privy to lessons and songs for the music classroom, ideas for new manipulatives (although it will likely make you envious of all those American music teachers with access to Target!), classroom decor (if that's your thing!) incorporating literature, etc. In addition to following specific people, you can also follow hashtags. Some of my favourite hashtags to follow are:

#elmused

#musicteacherlife

#kodaly

#elementarymusic

#musicteachersofinstagram

Book Study

Why not round up your music teacher besties and do a book study? You can choose a music education book that you've been dying to read or open it up to other teacher colleagues and choose a broader topic (Brené Brown's *Dare to Dream*, anyone?). Read a chapter a week, every two weeks, or a month, and then either get together in person (with the beverage of your choice) or virtually (with the beverage of your choice) to discuss the chapter. Don't want to buy the book? Your local library has access to every book in every library in all of Alberta! Just ask your librarian to search for you. The ATA library is at your fingertips as well; a quick search found 210 music sources with 3 of them specific to Kodály. Here are a couple ideas to get you started:

Teacher General Music by Carlos Abril and Brent Gault

World Music Pedagogy Volume II by Amy Beegle, J. Christopher Roberts, and Sarah Watts

Kodaly Today: A Cognitive Approach to Elementary Music Education by Michael Houlahan and Philip Tacka

And Don't Forget About...

Ted Talks - Search for music and make your way through

Youtube - I love it for visual examples of games and folk dances

Teachers Pay Teachers- search for free resources

Twitter - follow specific people or search hashtags like #kodaly #elmused #musiceducation

Pinterest - SO many lesson ideas. Just search for what you're looking for

YOUTH AWARD OPPORTUNITY



NUFSICISUM Youth Leadership Award

The Coalition for Music Education in Canada is now accepting nominations for the 2019 NUFSCISUM Youth Leadership Award! The Coalition believes in celebrating the leadership skills of youth who are making a difference in their schools and communities through music, and will present the NUFSCISUM Award to five deserving young people.

A plaque and a prize of \$200 will be awarded to each of the NUFSCISUM (read it backwards!) winners, with an additional \$200 awarded to their schools in support of music programming. Winners will be announced on May 6, 2019 as part of the national Music Monday celebration.

Complete this [form](#) by March 31, 2019 to nominate your student for a NUFSCISUM Award, and follow the Coalition on Facebook, Twitter, and Instagram (@CoalitionCanada) for updates and to take part in our NUFSCISUM promotional contest.

SCHOLARSHIPS



Alberta Kodály Association

Scholarship Application for Study in a Credited Kodály Program

Letter of application must include:

- Personal data (name, address, phone, email etc)
- Name of institution, the course and date of the course for which you are registering
- Formal education/music training
- Teaching experience
- Future music teaching plans
- Letter of support from a professional in the field eg. principal, colleague, professor

Forward your completed application to: Angela McKeown at amckeown@ualberta.ca. Applications will be reviewed by members of the AKA Scholarship Committee and scored according to the areas mentioned above. Funds will be provided upon the receipt of confirmation of successful completion of the program as well as a brief written reflection to be published in the Ephatha, the AKA publication. This confirmation must be received by Angela McKeown within 30 days of completion of the program.

SAVE *the* DATE!

SATURDAY, FEBRUARY 29. 2020

The Alberta Kodály Association
Presents

SINGPOSIUM 2020

in both

French *and* English!

Join us in Calgary for this DUEL STREAM workshop

SCHOLARSHIPS



Kodály Society of Canada
Société Kodály du Canada

The Kodály Society of Canada is offering scholarships to support Kodaly summer study in Canada. Details will be posted on the KSC website.

ALBERTA KODÁLY ASSOCIATION 2019 BOARD

Reach us at albertakodaly@gmail.com

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