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NEWSLETTER FOR THE ALBERTA KODÁLY ASSOCIATION

IN THIS ISSUE

President's Message	2
Kodály Level I and II 2019	3
Kodály Levels Scholarship Winners	4
2019 Events	7
Music Conference Alberta 2019	8
AKA Teacher Recognition Award	9
MCA Kodály Reunion Dinner	10
Singposium 2020	11
Summer Learning Opportunities	13
Teacher Feature: Lesson Plan	18
Scholarships	21
Alberta Kodály Association 2020 Board	22



Alberta Kodály Association

MESSAGE FROM THE PRESIDENT

The Alberta Kodály Association had another great year. Our annual conference, Singposium, was held on Saturday, February 28th in Calgary at Mount Royal University. Singposium was held in conjunction with the annual KSC board meetings and we were pleased to hear amazing sessions from Helen van Spronsen, Dr. H  l  ne Boucher, Jake Autio and Dr. Jody Stark. Our annual AGM was held during the lunch break of Singposium.

In July 2019, Anita Perlau, Dr. Ardelle Ries, Josie Burgess and Marni Strome successfully ran a Level 1 and 2 courses at the U of A. The AKA sponsored a day long workshop with Sherryl Sewepagahan that was open to all AKA members for free. It was extremely well-attended and an excellent session. Sherryl shared her own compositions and perspective with the attendees. She is so generous with her work and has so many amazing applications for the classroom. The AKA hosted a reception after the final sharing session for the Levels Courses. We awarded two scholarships to two well deserving applicants, Connie Ohlmann and Meagan Thorlakson.

The AKA's second major event of our year is Music Conference Alberta which was held in Calgary. The AKA decided to sponsor 4 sessions instead of our usual 2 and brought Dr. Jill Trinka to present. All 4 sessions were very successful and the AKA's contribution and participation in the conference was very positive.

Since 2011, the AKA has been honouring a teacher with the AKA's Teacher Recognition Award at the MCA awards banquet. This year, we presented the award to Betty Radford, a dedicated teacher from Edmonton. Betty is a valuable member of the music education community in Edmonton, has served on the AKA board as president and is always willing to help out.

We hosted our second annual AKA "reunion" dinner held one evening of MCA. The event was for all Levels students, as well as any other Kod  ly friends in attendance or in the area. It was a fun night out where we were able to connect and break bread together and we hope to continue this new tradition.



We would like to take time to recognize the efforts of Carmen So as she is leaving our board. We also need to thank Dr. Jody Stark for her willingness to serve as one of our advisors all the way from Winnipeg. Her expertise has been invaluable! Anita Perlau has agreed to stay on the board as our newest advisor, but I would also like to thank her for all the time and energy she has put into our organization as President and Past-President. We are so grateful she is willing to remain on the board in this capacity as she is such an important and valuable voice in our community. Finally, we are excited to welcome Amanda Massey and Heather Bourgeois to our board for 2020!

I look forward to another great year with the AKA. Hope to sing with you soon!

Jamie Popowich

KODALY LEVEL I AND II 2019



AKA Scholarship winners
Meagan Thorlakson & Connie Ohlmann



KSC Scholarship winners
Katherine Pernal & Lisa Gruber



IKS Scholarship winner
Stephanie Schuurman-Olson



Katherine Pernal 2019



Level II 2019

KODÁLY LEVELS SCHOLARSHIP WINNERS

CONNIE OHLMANN

This summer I, along with seventeen colleagues, had the incredible opportunity to immerse myself in two very intense weeks of both professional and personal growth as we embarked on the journey of Kodály Level Two at the University of Alberta. We started the course with many of us as strangers and by the end of the two weeks, we were both colleagues and friends.

Our mornings in Musicianship and Conducting with the very gracious yet rigorous Ardelle Ries were intense. There was no time to spare as we wrestled with sight reading Bach in solfa with chromaticisms and transpositions, improvised in solfa over top of familiar and unfamiliar repertoire, wrapped our brains around the rhythmic language of takadimi, wrote 3-part canons, tried not to twist our arms in pretzels while conducting 4-part repertoire all while remaining grounded and poised, and did dictations of chords and 2-part melodies.

Between 11:30am and 12:30pm each day, all of the Kodály Level 1 and 2 students came together for Ensemble where we were introduced to incredible repertoire and the unique styles of each course instructor from the levels (Ardelle Ries, Marni Strome, Anita Perlau, and Josie Burgess). We observed rehearsal techniques that infused humour, excellent pacing, movement, and above all else musicality. We became intimately acquainted with the pieces in such a way that they will stick with us and become a potential springboard for the use in our own music programs. One of the highlights was having Sheila Wright, the composer of “Be Like a Bird,” as the accompanist. She inspired us with her ingenious composing and had us burst into fits of laughter with her wry humour regularly.

Pedagogy with Josie Burgess had us immersed in the tough work of rethinking best practices in teaching. Josie had us consider a method of planning that involves developing several mini “focus lessons” within the context of a larger lesson, as per the model described in the OAKE publication “Lesson Planning in a Kodály Setting” by Rita Klinger. She challenged us to consider literally every word spoken in a lesson, which at times was very painful but, in the end, so very powerful. This September I have found myself approaching every lesson I teach with very much of a “What am I REALLY trying to get at?” consideration. In addition to this excellent twist on lesson planning, we learned a plethora of singing games that are engaging for Division Two students.

Now that Kodály Two has been completed for almost two months and we have had a few weeks of teaching under our belt, I can see the influences of this course every day in my teaching. My grade four students have fallen in love with the singing games “Our Old Sow” and “Omotchio.” I can’t get very far without my tuning fork. When I’m singing with and for my students, I find myself constantly referring back to Josie’s words and actions of both demonstrating and demanding excellent singing, even during singing games. During lesson planning and reading through songbooks, I am able to sight read unfamiliar pieces with ease and rely far less on the piano to help me pick out melodies. Perhaps most of all, though, I have a newfound community of colleagues that are now a part of my network to discuss both the simple and complicated questions that are a part of this wonderful and demanding profession.

KODÁLY LEVELS SCHOLARSHIP WINNERS

Thank you to both the Alberta Kodály Association for supporting this course through the reception as well as with financial contributions through scholarships and to the University of Alberta for offering this career-changing course.

Connie Ohlmann is a music teacher with Edmonton Public Schools, currently in her eighteenth year of teaching as a music specialist.

MEAGAN THORLAKSON

I profited in so many ways I never could have imagined when I took my Kodály Level I in the summer of 2019 at the University of Alberta. As a whole, the experience elevated my teaching practice in ways I had anticipated but could have never guessed the extent. However, what took me by surprise was how much I grew both personally and in my own musicianship through this astonishing experience.

I grew up in a small town in Northern, BC and as such was provided with very limited musical experiences. Fort St. John had a strong band tradition therefore that was the stream I followed, continuing with my Bachelor of Music on bass clarinet from the University of Lethbridge. This being said, singing was always a very important part of myself personally and musically. This carried into my Bachelor of Education at the University of Lethbridge as well as I discovered that elementary music was where my heart lies. As I completed my practicums and began my career at École Agnes Davidson in Lethbridge, AB, I sought every opportunity for professional development, however this was very heavily Orff centered as that is the strength in Southern Alberta. I knew something was missing and quickly joined the Alberta Kodály Association. As I grew to know this group of incredible music educators, I knew that it would be a fantastic next step to pursue my Kodály Levels.

My experience could not have been more incredible having Marni Strome teaching Musicianship and Conducting and Anita Perlau teaching Pedagogy. As level II was also taking place concurrently, Josie Burgess and Ardelle Ries were also there to take us through our ensemble training and to fill the halls of the University of Alberta education building with amazing music.

Musicianship and Conducting were technically two separate courses, however Marni focused on both concepts as the course proceeded which was not only realistic in many ways but also presented us with a wide array of skills that contribute to all facets of musicianship. Although everyone came in with a different background, we were all welcome and were all able to contribute something of our own experience to the class. The skills that we were required to learn, practice, demonstrate, and test over the two weeks were amazing. I frequently described that I could feel my brain making new neural pathways and because of this amazing fast-paced learning and in the end, I became a stronger musician. My solfa was suddenly infinitely stronger as was my capability to see and understand multiple parts of music at any given time. The most beautiful part of the musicianship and conducting portion was the joy

KODÁLY LEVELS SCHOLARSHIP WINNERS

of music that was present on a daily basis. This is a prominent part of my philosophy in my own teaching and it was amazing to remind us that all of the literacy skills in the world cannot make up for the joy of music that must always be at the forefront of our music making. In musicianship and conducting I became a better clarinetist, singer, pianist, conductor, educator, colleague, and human being.

Pedagogy was the area that I knew would improve my practice the most, but I never knew in what ways. There was a wide variety of readings in preparation for and during the course that expanded my view and really had me thinking of the weighty role of being a music educator. The readings from *The Kodály Method* by Lois Choksy along with the coursework were so beneficial in outlining why certain steps are presented at specific times. I had already been using this text to inform my planning for the last two years, but it wasn't until this deep dive that it all came together. Some of the highlights of the pedagogy portion were the other people in the course. There were a variety of educators, from individuals who are still in their undergrad to others who are in their 20th year of teaching. Bringing such varied people together meant that I was constantly discussing with the other teachers and not only learning from Anita, but also learning such a depth from my colleagues. As we worked our way through the material, Anita would regularly present us with model lessons and activities. These were the moments where the literature and the practice came together and the other students would regularly video Anita at work to catch every single moment of music education genius. There was also a wide variety of assignments and this really expanded my skills and understandings. I was prepared for general planning very thoroughly through the University of Lethbridge, then I was prepared for secondary music planning very thoroughly in my specialized practicums, however when I got to my teaching position, I figured out a system that worked very well for me, though it never seemed quite as coherent on paper. Then Anita presented the concept of sequence planning within a Kodály inspired context. It was so refreshing to be offered a specific method of planning that works for the unique circumstance of the elementary music classroom. I look forward to implementing this practice in my classroom and I can't wait to see how it will benefit my program.

All of this being said, the best part of the course was the joy of music that carried throughout the two weeks. Regardless of the stress, impatience, and hoarse voices, there was always joy in everything we did because of the way music brings people together.

I can't wait to take my level II as soon as it is offered and would recommend this experience to every single one of my fellow music educators.

Meagan Thorlakson teaches K-5 music in English and French at Ecole Agnes Davidson in Lethbridge, Alberta.

2019 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 proudly presented a full day workshop on First Nations Music in a Kodály Context presented by Sherryl Sewepagaham. This workshop was free for AKA members to attend.

The morning consisted of a variety of songs and activities for integration into the general music classroom. Songs consisted of pieces written by Sherryl, pieces she had been given permission to share by Indigenous artists she had the opportunity to work with and learn from, as well as activities Sherryl developed for the National Arts Centre with various Indigenous artists and educators (<https://nac-cna.ca/en/musicalive/resources>). Participants were delighted by Sherryl's beautiful musical gifts and her open and warm presence. Sherryl took the time to answer questions about the songs and activities she presented, as well as questions regarding integrating Indigenous materials in a general music program.

In the afternoon, AKA members took part in a reading session of Sherryl's recently composed SSA and SATB choral pieces. These beautiful pieces in Cree that include rattle and drums. If you are interested in performing these pieces with your choir, please contact Sherryl.



MUSIC CONFERENCE ALBERTA 2020

CONTRIBUTED BY AKA INCOMING PRESIDENT ANGELA MCKEOWN

JILL TRINKA

The Alberta Kodaly Association was thrilled to host Dr. Jill Trinka this past October at Music Conference Alberta 2019. Conference delegates were delighted to have four opportunities to attend sessions presented by Dr. Trinka. Topics stretched from: developing musical literacy in the preliterate wee ones through to, the often tricky, older music learners in Grade 5. Each session was bursting with activity, moving seamlessly from one activity, to the next. Jill was generous in providing full instructions for the activities she shared, along with a summary of skills, patterns, forms and harmony. She also encouraged us to comb through our existing repertoire to find *snippets* of learning that we can revisit with our older learners. Sessions were then tied together with a *Play Party* session chock full of games suitable for all ages.



THE ALBERTA KODÁLY ASSOCIATION TEACHER RECOGNITION AWARD
 RECIPIENT BETTY RADFORD



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, Betty Radford was chosen for her dedication to Kodály teaching and advocacy. AKA President Jamie Popowich introduced Radford at the awards banquet at Music Conference Alberta 2020, shown below.

Betty has completed an Associate in Piano, BMus, a DipFA focusing on Kodály Philosophy, Orff Level I, and a MEd. Betty has taught elementary music, choir, piano, band, music in early childhood, and music education classes at the U of A. Betty served as a member of the EPSB Music Performance Standards committee and as a board member of the Alberta Kodály Association, including the role of president from 2009 - 2011. In 2010, Betty was a semi-finalist for the Alberta Government “Excellence in Teaching” Award. Betty composes and arranges music for community and school handbell. She has won numerous composition awards from the Alberta Guild of English Handbell Ringers and has had several compositions published. Two of Betty’s compositions have been chosen as the Canadian music for the 2016 and 2020 International Handbell Symposium. Both compositions feature Canadian folk music which is the basis of Kodaly teaching.

Please join the AKA as we celebrate this year’s esteemed recipient of the Alberta Kodály Association Teacher Recognition Award, Betty Radford.



MCA KODÁLY REUNION DINNER



SINGPOSIUM 2020

CONTRIBUTED BY AKA BOARD MEMBER STEPHANIE SCHUURMAN-
OLSON

JAKE AUTIO, DR. CATHY BENEDICT, DR. HÉLÈNE BOUCHER, HELEN VAN SPRONSEN

On February 29th, Kodály enthusiasts from across the province gathered at Mount Royal University in Calgary for a day of workshops centred around teaching practices in the K-6 music classroom. We enjoyed sessions by Helen Van Spronsen, Dr. Hélène Boucher, Jake Autio, and Dr. Jody Stark, all board members of the Kodaly Society of Canada who, along with the rest of the KSC board, were also in Calgary for a weekend of collaboration.

Helen Van Spronsen, a K-6 music teacher in Campbell River, BC, and the brain behind www.refreshbooks.com, led us through a session of literacy-based activities using dry-erase student books called “Listen... Think... Write!” Tired of making countless photocopies for her students and seeing the amount of paper waste she generated, Helen developed a dry-erase coil bound book that can be used and reused all the way from Kindergarten to Grade 6. Though, she was quick to tell us, the activities she led us through can be used with any dry-erase surface. Her ideas scaffolded from the simplest rhythm graphic notations for Kindergarten all the way to common tone modulations for adults. Her ideas are not only wonderful for developing musicianship in our students, but also serve as an assessment tool for us. These zero-waste, colourful, and hands-on booklets were very fun to use, and many of us left with a small stack to get us started in our own classrooms, too!

The morning continued with Dr. Hélène Boucher, professor of music education at Université du Québec à Montréal. Hélène’s session was packed full of francophone songs and games for use in both the French immersion and Anglophone music classroom. Hélène, through her many different examples, showed us how the same activity can be applied to many different ages and skill levels. Each game had adaptations in place for teachers to adjust to student ability. She is a veteran teacher and had many suggestions for addressing management within the teaching of games, allowing active music making to be at the forefront of the learning in the classroom. The highlight was the calypso version of “J’ai du bon tabac” in three-part round with non-pitched percussion!

After a quick lunch break and AGM, our sessions continued with Jake Autio (Vancouver, BC) as he led us into new ways of thinking about assessment within the Kodály context. Jake talked of how he has learned to centre the students’ own reflections as part of the assessment process and showed us many examples of student writing that could be used as supplemental reporting for both parents and administration. Breaking down the Kodály framework of Prepare/Present/Practice, we collaboratively generated open-ended questions for each stage of learning to ask our students that would give us as teachers critical feedback as formative

assessment. Guiding students to become reflective in their own musical practice leads to a more engaged, productive classroom environment. It was a treat to discuss assessment within our very specific context, especially as many of us were deep into our second term reporting season.

The day concluded with Dr. Jody Stark (music education professor at the University of Manitoba), the newly elected president of the Kodály Society of Canada (and former Albertan!), guiding us through Dr. Patricia Shehan Campbell's model of World Music Pedagogy (WMP) and thinking about how we learn about culture in the music classroom. Jody received her Smithsonian Folkways Certificate in WMP (facilitated by Shehan Campbell) in 2019. The emphasis of WMP is that the learning begins with listening and engaging with source material from musicians within different cultural contexts. The teacher is a learner on a journey together with the students. Jody used the Smithsonian Folkways website (<https://folkways.si.edu/>) to guide us through different learning experiences centred on listening, the application of previous knowledge, and facilitating new music making experiences based on what we'd heard. Her examples had us travelling the world -- from Botswana to the Philippines to Cameroon and China, listening to authentic voices and encouraging critical listening every step of the way. This framework (and this website, which offers thirty-second clips of thousands of recordings) is a fabulous resource for embracing music effectively and respectfully from outside of our own spheres of influence.

In addition to four wonderful workshops, we had the opportunity to reconnect with friends and colleagues, be refreshed by new ideas and music, and avoid a snowstorm that seemed to find the rest of the province! A fantastic weekend was had by all!



SUMMER LEARNING OPPORTUNITIES



SPRING & SUMMER MUSIC ACADEMY 2020



SPRING

SUMMER

uab.ca/MusicAcademy

EDEL 595: Music in Early Childhood

May 1 & 2, 8 & 9, 22 & 23, and 29 & 30

Fridays 5 – 8:30 p.m.,
Saturdays 8:30 a.m. – 12:50 p.m.

Instructor: DR. KATHRYN SMITH

This early childhood music course will explore the many ways that young children (pre-kindergarten – grade 3) can experience music in both the general and music classrooms. Classroom and music teachers will have opportunities to engage with many aspects of early childhood music teaching including playing classroom instruments, singing, moving, and listening. This course will include opportunities to explore musical play, cross-curricular integration, children's literature within a musical context, and current research. Performance ideas and music for primary choirs will be incorporated.

For more information, email kathryn.smith@ualberta.ca

THIS BROCHURE IS AN **UNOFFICIAL** COURSE LISTING
PLEASE CHECK **BEARTRACKS** ON **FEBRUARY 14, 2020**



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

Pre-class Work: Online work through University of Alberta eClass site. Contact Anita Perla upon registering aperlau@ualberta.ca.

On-campus classes: July 6-17, 2020
Monday - Friday, 8:45 am - 4:30 pm

Instructors:
ANITA PERLAU
Level I Pedagogy & Folk Materials
MARNI STROME
Level I Musicianship, Choral Conducting & Ensemble

This course is designed for elementary teachers interested in strengthening their teaching skills related to the development of children's music literacy. Pedagogical principles and practices to develop music literacy skills in primary grades will be explored with a special emphasis on contemporary pedagogy inspired by Zoltán Kodály. Building a positive classroom environment for music learning within the context of developing musical understanding will be discussed with daily hands-on exploration of learner-centered materials, resources and teaching strategies appropriate for each grade level. Choral repertoire and vocal pedagogy suitable for singers in primary grades will be examined. Students will also have the opportunity to continue developing their own personal singing, conducting, and general musicianship skills (e.g., inner hearing, tonic solfa, sight singing) in the context of daily course activities.

For more information, email aperlau@ualberta.ca or Dr. Kathy Robinson at kr10@ualberta.ca.

Music Academy courses are very popular and fill up quickly. Check if there are course openings **BEFORE** applying to Open Studies: BEARTRACKS.UALBERTA.CA

If the course is full, please contact Kathy Robinson at kr10@ualberta.ca.

EDEL 597: Orff Schulwerk Levels I & II

July 20 – July 31, 2020
Monday - Friday
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 music through moving, speaking, singing, performing body percussion, and playing non-pitched and pitched instruments. Level I explores basic Orff techniques including the use of the pentatonic scale, ostinato, bordun (drone) accompaniments, and the elemental style developed by composer Carl Orff and his colleague, Gunild Keetman.
Prerequisite: The ability to read, write, and analyze music.

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 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 skills and concepts. *Prerequisite: Orff Schulwerk Level I. Prerequisite: Satisfactory completion of an Orff Schulwerk Level I endorsed by Carl Orff Canada.*

For more information, email rdefrece@ualberta.ca

SUMMER LEARNING OPPORTUNITIES – OUT OF PROVINCE

KODÁLY CERTIFICATION PROGRAM

Levels I, II & III

JULY 6-17, 2020

Faculty

Dr. Cathy Benedict
Dr. Kim Eyre
Dr. Eila Peterson
Laurel Forshaw



Western Music

Don Wright Faculty of Music

music.uwo.ca/outreach/music-education

KODÁLY CERTIFICATION PROGRAM Levels I, II & III

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. This program is certified by the Kodály Society of Canada.

PARTICIPANTS WILL

- Strengthen understanding of a Kodály-based pedagogical sequence and its connections to the Ontario curriculum
- Explore activities that assist children's growth in singing, playing, reading, writing, moving, listening and creating music
- Strengthen personal musicianship skills
- Immerse themselves in global folk music and music literature for use in classroom and community teaching

NEW FOR 2020

- **Primary Junior Vocal Music Part 1 Additional Qualification (AQ)**. Faculty of Education, Western University
- A special workshop, open to all, will be held during the Kodály program with a focus on **Indigenous music and ways of knowing**

More information and online registration
music.uwo.ca/outreach/music-education

Western Music

Don Wright Faculty of Music

Program Co-ordinators

Cathy Benedict cbenedi3@uwo.ca
Kim Eyre aeyre@uwo.ca

SUMMER LEARNING OPPORTUNITIES – OUT OF PROVINCE

CONSERVATOIRE
de musique de Gatineau

En collaboration avec l'UQAM et
le Conservatoire de musique de Gatineau

UQAM

FORMATION KODALY

Niveau 1 en français

du 22 juin au 3 juillet 2020

Conservatoire de musique de Gatineau

du 3 août au 14 août 2020

Université du Québec à Montréal

Joignez-vous à nous pour deux semaines intensives de formation niveau 1. Lors de cette formation, nous explorerons les principes de base de la méthode Kodaly pour l'enseignement de la musique aux élèves du préscolaire, 1ère, 2e et 3e années du primaire. Selon les besoins des participants, nous pourrions également explorer la petite enfance et les débutants plus âgés.

Formatrice: Dr. Hélène Boucher (boucher.helene@uqam.ca)

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

SUMMER LEARNING OPPORTUNITIES- OUT OF PROVINCE



UNIVERSITY
OF MANITOBA

Desautels Faculty of Music

Experience the Kodály approach first-hand while studying musicianship, pedagogy, musical materials, conducting and choral singing, all with an emphasis on the Canadian context. Participants may complete the course for certification with the [Kodály Society of Canada](http://www.kodaly.ca) and/or receive university credit.

KODÁLY DATES:

JULY 20-31, 2020

REGISTRATION DEADLINE:

JUNE 1, 2020

For further information about Kodály, contact Jody Stark
at jody.stark@umanitoba.ca or visit
<http://umanitoba.ca/faculties/music/prospective/summer/787.html>

Resource Exploration

As a member of the Kodály Society of Canada you have access to an online members only section FULL of untapped resources! Bring your devices and discover new music, curriculum, scope and sequences, articles, and a Kodály workbook for you to use in your classrooms!



Facilitated by the Kodály Society of BC members, this afternoon will **a time of sharing and connecting to fellow musician educators** who believe in fostering a deep love of music through the power of singing joyfully.

- When:** Saturday, April 24, 2020. 1:00pm-4:00pm
- Where:** River District, Vancouver, BC
- What to Bring:** An appetizer or drink to share.
Optional: A canon, song, or game to share
- RSVP:** by Friday, April 17, 2020
- Cost:** **FREE** for existing KSBC Members
\$50 for new KSBC members (full time registered students FREE, retired \$25).
www.kodallysocietyofcanada.ca/membership-ksbc



TEACHER FEATURE

LESSON PLAN BY AKA BOARD MEMBER MEAGAN THORLAKSON

Below are two traditional French language songs that can be used in a wide variety of contexts including either French Immersion or a standard English general music classroom. With these songs are suggestions for concepts that can be explored using these songs, learning activities, and a dance using contra dance steps and both songs.

Targeted age:

Grade 2 French Immersion general music or grades 2-4 general music.

Song 1: Les clochettes de mon pays

Les Clochettes

1. 2. 3. 4.

Les clo - chett's de mon pa - ys font Ding, dong, ding, ding, dong.

Les clochettes is public domain and can be found in the Via Musica book: *Mes chansons, ma musique: Recueil A, les débutants 85 chansons* by Thérèse Potvin.

The beauty of this song is in its simplicity. The words, while rich in vocabulary and pronunciation, are simple after a few rounds of echoing. Students can work thoroughly on clear annunciation and articulation while singing a lovely tune.

Rhythmic elements:

- Review of ta and ti-ti
- 2/4 meter versus 4/4 meter

Melodic elements:

- d r m s,
- clear stepwise motion of dd rr mm rr d
- isolation of d s,

This song is also very easily used to explore canon. Singing either in two parts starting at 1. and 3. or in four parts at every two beats as presented in the score. Students love this once they have a good grasp on canon as it is a lively song and requires the groups to stay together rhythmically. Another opportunity would be reading this as a rhythm canon, having the written rhythms presented and students clapping or playing in canon. This would also be a good opportunity for students to explore crossing over mallets and playing melody on xylophones.

Song 2: Napoléon avait cinq cents

Napoléon

Na - po - lé - on a - vait cinq cents sol - dats, Na - po - lé - on a - vait cinq cents sol - dats,

Na - po - lé - on a - vait cinq cents sol - dats, Mar - chant d'un mê - me pas.

Napoléon avait cinq cents is public domain and can be found in the Via Musica book: *Mes chansons, ma musique: Recueil A, les débutants 85 chansons* by Thérèse Potvin.

This song is known across many continents and is regularly sung in the original French, English, Spanish, and likely others as well. With the repetitive nature of the words and the game that goes along with it, students can easily catch on to the pronunciation and the vocabulary with the bonus of a history lesson!

Rhythmic elements:

- Isolation of half note
- Anacrusis on the final phrase

Melodic elements:

- Approaching low so by using low ti and low la
- Isolation of m r d
- Discovering different and alike phrases (a – b – a – c)

Harmonic elements:

- I and V

Clapping Game:

Commonly used as a playground game or something to be sung on the bus, students love using this game and it encourages them to internalize the melody.

The game is progressive, the first time, students sing the entire song. The second time, students omit the “dats” at the end of phrases one, two, and three, still singing the entire fourth phrase. The third time, students omit the “sol-dats”, etc. The omitted words can either be replaced with clapping, some other body percussion, non-pitched percussion, the options are many. This continues until all of the words in the first three phrases are internalized and only the last phrase is sung. It is always interesting to “test” students inner voice by having them hold the first note they sing again to check the pitch.

Dance:

These two songs can be combined into a dance that students in grades 2-4 would thoroughly enjoy. *Napoléon* is used as the primary song with *Les clochettes* being used as a contrasting B section

Formation: students in two lines creating an alley, identify the head couple, identify side one and side two, identify the foot of the alley.

A section – *Napoléon*

Phrase 1: side **one** marches in for 4 beats, back out for 4 beats.

Phrase 2: Side **two** marches in for 4 beats, back out for 4 beats.

Phrase 3: **Head couple** sashays (or marches) while holding hands down the alley for 8 beats.

Phrase 4: **Head couple** sashays (or marches) back to the head of the alley for 8 beats.

B section – *Les clochettes* (repeat as many times as necessary)**

Head couple leads their respective lines up and around the outside of their line to the foot of the alley, then creates a bridge with each other's hands. The two lines pass under the bridge to resume their places in the alley, with a new head couple. The former head couple joins the foot of the line.

Repeat as many times as desired.

**Extension: have students sing *Les clochettes* in canon as each couple peels off in their respective directions. Once students have found their place in the alley again, they may repeat "ding, dong, ding, ding, dong" until everyone has found their spots.

Bibliography:

Potvin, T. (1991). *Mes chansons, ma musique: Recueil A, les débutants: 85 chansons*. Montréal: Guérin.

- Les clochettes de mon pays – 36A
- Napoléon avait cinq cents – 71A

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: Jamie Popowich at jamie.popowich@gmail.com. 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 Jamie Popowich within 30 days of completion of the program.



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 2020 BOARD

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