



Alberta Kodály
Association



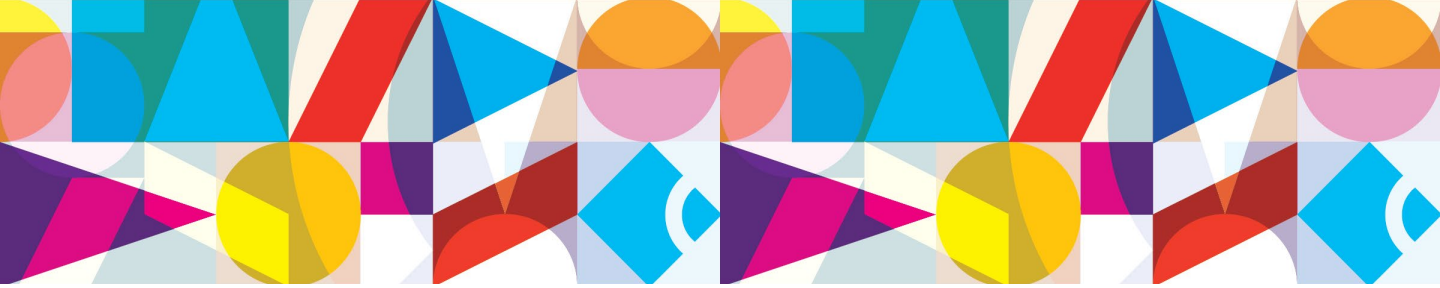
Kodály Society of Canada
Société Kodály du Canada

EPHATHA

Spring 2021

Newsletter for the Alberta Kodály Association





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Message From the President

This year has brought with it many twists and turns that have left no area of our lives untouched. We have been challenged in so many ways. As musicians we've had to consider - How we are able to practice and share the art that we all love amid uncertainty and shutdowns?

The quiet in our classrooms, studios and sanctuaries left time for many of us to reflect on how we do what we do, and who is at the centre of the choices that we make.

In the spring, as in person courses were cancelled, an initiative came from the KSC proposing that each branch, across Canada, offer virtual pd sessions that would be open to all music educators everywhere. This exciting idea opened the doors to professional learning with some of the largest turnouts we have seen!

In November, the AKA was delighted to participate in this initiative through *naskwamatôwin*, joining the song, a panel discussion of IPOC musicians sharing their experiences in music education within our province.

We have been able to continue reflecting on our practice through sessions offered at Music Conference Alberta. The AKA offered a 2 part series from Decolonizing the Music Room with Brandi Waller-Pace and Syreeta Neal in January, and later in April, Brandi will be joined by Lorelei Batislaong.

At Singposium earlier this year we welcomed Dr. Jody Stark as she shared her professional journey in trying to dismantle structures of colonization. She shared some practical ideas for our classrooms and engaged attendees in discussions addressing why this work is so important.

As we cross the one-year mark of this pandemic, I'd like to acknowledge the AKA board members who have been actively working and thinking outside the box to connect with music educators in our province and beyond. Among them I'd like to thank Andy Funke for his years of service to the AKA and wish him all the best as he steps down from the board. We'll welcome to the board two new members at large Paul Flowers and Gracie Yelland and look forward to the things that they will each bring to our board.

Looking forward to singing with you soon!

Angela McKeown Nemetchek





Resources and Reflections Following Free Online Workshops

In response to the effects of the COVID- 19 Pandemic to the lives of music educators across the country, the Kodály Society of Canada worked with the provincial branches to provide free professional development opportunities to educators across Canada and around the world.

These workshops featured expert educators from around the world to speak on topics that are heavily impacting teachers, students, and classrooms. This included resources to teach online in both English and French, ways to decenter whiteness and diversify the conversations and practices in our music rooms, studios, and homes, and conversations surrounding how to keep our music practices meaningful with the many challenges and changes of setting and opinion that occurred in the year 2020. In the following pages you will find summaries and reflections of the sessions that were written by members of the Kodály Society of Canada.



Kodály Society of Canada
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[Free Online Workshops](#) [ABOUT](#) [ACTIONS](#) [DONATE](#) [MEMBERS ONLY](#) [BLOG](#)

On the Kodály Society of Canada website there is a very helpful page for all members of the KSC. This page includes video recordings of many of the the sessions, resources and handouts, and further information. This page also includes past publications of Alla Breve, the KSC newsletter, and the newsletters from the provincial chapters along with many other resources.

<https://www.kodalysofcanada.ca/members-only>

The current password for this page is: **music4every1**

Developing Critical Views and Practices for the Music Room

Brandi Waller-Pace

August 2020

Sponsored by KSO

Summary written by

Lesley Pontarini



On August 19th, the Kodály Society of Canada generously offered the first part of a free webinar series for K-12 Music educators. This webinar featured Brandi Waller-Pace, Founder and Executive Director of Decolonizing the Music Room, with her presentation on “Developing Critical Views & Practices for the Music Classroom”. Over 200 participants from all over Canada, the United States, Australia and even as far away as Ecuador registered to be part of this crucial discussion.

To ensure that all participants entered the workshop with common understandings, prior readings were provided to delegates with foundational terminology. These terms included “Positionality”, “BBIA (Black, Brown, Indigenous, and Asian)”, “Whiteness”, “Centering”, “Lived Experience”, and “Colourblindness”. Three articles were also provided and I encourage everyone to read them: “Why Decolonizing?” written by Brandi, “An Open Letter on Racism in Music Studies: Especially Ethnomusicology and Music” written by Danielle Brown, and lastly “Reclaiming Kumbaya!” by Pamela Bailey. All three articles can be found at

<https://decolonizingthemusicroom.com>. During her workshop, Brandi spoke on topics such as erasing culture, politics in the classroom, and actions that can be taken to address problematic repertoire. The African American spiritual “Kumbaya” was discussed, which at first may appear as a peaceful and uplifting song, but actually has roots in the pain and tragedy experienced by enslaved Black people, as pointed out in Pamela Bailey’s article.

The purpose of this workshop was not to provide participants with definitive answers, but to start the crucial conversations around these concerns. Brandi encouraged us to challenge accepted norms and to practice self reflection by thinking about how we identify and how our own experiences shape our teaching practice, which can be accidentally biased. Brandi writes, “Something I hear again and again is that decolonization is UNSETTLING. And it’s true - decolonization leaves us with lots of questions that cannot be neatly answered.” I believe feeling uncomfortable after a session like this is expected and is okay. This discomfort will encourage us to keep learning and continually re-evaluate our own programs so that we are providing our students with the best music education experiences possible while allowing them to see themselves portrayed in the learning.

This conversation needs to be ongoing, and with that in mind, we hope to have another full house when we explore this topic further. Be sure to keep an eye out for future workshops sponsored by the KSC. To learn more about this topic, you can find Brandi on Facebook at “Decolonizing the Music Room” and on Instagram @decolonizingthemusicroom.

Learning in a Blended Classroom

**Jennifer Forsland and Jamie Dobbs, Fine Arts eCademy:
Integrated Fine Arts**

**September 2020 – Sponsored by KSBC
Summary written by Jake Autio**

In early September we welcomed Jenn Forsland and Jamie Dobbs to share with us their unique public school program in the Comox Valley in central-north Vancouver Island, BC. These visionary women are part of the team at [FAe](#), the Fine Arts eCademy, a K-8 blended learning Fine Arts program where students learn through the arts and through a personalized home-learning program. Students are face-to-face three days a week and each day students receive music education from Ms. Jenn Forsland, a magnetic educator who engages multi-grade classes in singing and playing. During this session Jenn shared some ways to engage students via Zoom with hand clapping games and echo songs while Jamie shared ways she integrates the arts in other areas of learning. This was helpful as many music teachers anticipated having to teach something other than general music this year due to the pandemic.

What is unique with the FAe program is that Jenn, the music educator, works in tandem with co-teachers like Jamie to create themes and multimodal artistic experiences and performances for and with students. So often music teachers are alone in the pursuit of bringing musical experiences in their school environments whereas FAe is a successful model where students and teachers equally engage in creating musical and artistic experiences. Perhaps most inspiring is that co-teachers, like Jamie, are always present in the music room with Jenn and together they teach and foster the themes, big ideas, and socio-emotional learning targets of the term or year. As for many people in BC, music education is often seen as prep recovery or non-instructional supplement. As such, the music teacher has little room for flexibility in schedules or for collaboration with other teachers. Therefore, the biggest take-away from this session was that there does exist a publically funded school where daily music education is not a “pie in the sky.” We can use the FAe program as an exemplar in our advocacy to our school boards and administration to help make Kodály’s vision of music for everyone a reality.



Jennifer Forsland (left) and Jamie Dobbs (right)

Teaching at a Distance: Keeping Music Class Meaningful

Denise Gagne of Musicplay
October 2020 – Sponsored by the KSNS
Summary written by Maureen Dunn



The Kodály Society of Nova Scotia was pleased to host the October session of the *Free Online Workshop Series for K-12 Music Educators* being sponsored by the Kodály Society of Canada. Managing editor of *Themes & Variations* and all around dynamo, Denise Gagne, led participants through her workshop entitled “Teaching at a Distance: Keeping Music Class Meaningful”. Well over one hundred music educators from North America and beyond attended this workshop.

With keen teacher interest in finding ways to deliver effective programming without the use of singing voices, music rooms, or even in-person learning, Denise combed her resources to find best practice solutions under these extraordinary times in music education. Just some of the activities she shared were: building relationships with students (in-person or not – a vital component of learning), No-Touch Games, a sample lesson plan (Grade 2), in-person instrument kits, home-learning DIY instruments, instrument activities, bucket drumming, movement activities, and outdoor activities. Yes, that was all packed tightly into a 90-minute workshop (including time for a Q&A)!

By popular request, the workshop was recorded for future reference and shared with those who registered. As well, all activities are also available for reference on the Musicplay Online website (www.musicplayonline.com). Participants were also given digital handouts with key messaging.

Denise Gagne was adamant in reminding us that these are tough times for teachers and that three things are of utmost importance these days: **creativity, support** and.....**humour!** She left us with the wish that we would all strive to **be kind, be calm, and be safe** – arguably the most important takeaway from our time together that Saturday in October, 2020 and one of the top reasons why being a member of a professional organization like the Kodály Society is so important: feeling the support of community.

KSNS wishes you many (in-person or distanced) teaching and learning experiences ahead that are filled with joyful heart and mind!



Naskwahamâtowin (joining in the song): an IPOC* Choral Take-Over

***Indigenous People & People of Colour
Dr. Nadia Chana, Sable Chan & Jonathon Adams
November 2020 – Sponsored by the AKA
Reflection written by Paul Flowers**

To begin this reflection I would like to address my own positionality. I am a white, cisgender man who has much in the way of privilege. I acknowledge this positionality and do so with an open heart and mind. That being said I, like many others, am on a journey of discovery where music, education, and my place within those spheres is changing, I believe for the better. On this journey I have sought out opportunities such as the panel discussion with Dr. Nadia Chana, Sable Chan, and Jonathon Adams.

Dr. Nadia Chana is a professor of ethnomusicology at the University of Wisconsin Madison's Mead Witter School of Music. Nadia's research unfolds from three premises; that listening is a relational act, that North American contexts are already indigenous contexts, and that ecological crisis immediately demands we look elsewhere than where we are standing.¹ Jonathon Adams was born in amiskwacîwâskahikan (Edmonton) and is a two spirit Cree-Métis baritone. Sable Chan is a voice therapist and professional choral singer, holding a Masters of Science Degree in Speech Pathology and Audiology and a certificate of vocology. Nadia, Jonathon, and Sable each brought to the discussion unique, and sometimes heartbreaking experiences, raising thought provoking questions through their stories about the world of music education. The candour and warmth with which each person shared their story was evident and made the sometimes shocking situations easier to approach and at the same time even more difficult. A specific example that stood out to me was shared by Sable Chan in which she had to take a stand on a performance piece that involved a situation of appropriation. Sable took a stand and should be applauded for it, but it seems unfair that in this day and age she needed to do so.

¹ <https://www.google.com/url?q=https://knowledge.uchicago.edu/record/1694?ln%3Den&sa=D&source=editors&ust=1615569936158000&usg=AOvVaw0JkaVqn7mpvgNtlq7hW4fj>



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One of the big takeaways I had is that although mistakes have been and will continue to be made, we must learn from and make changes based upon them as we move forward. Like many of you reading this writing, I have certainly made my share of mistakes and this session helped me become better aware of my own positionality and some of the things I need to do to create a safe space that will give others courage to share and experience music.

In many of the workshops, courses and panels I've participated in it has become clear that the status quo is not good enough. While this can easily become overwhelming, I've come to realize that the best way forward is to make small and incremental, but meaningful changes. Being open to different perspectives will make this process much easier and manageable. Finding those incremental changes has driven me to seek out such opportunities as this panel and I strongly encourage everyone to look with openness for those that make the most sense for you.

One of the best things we can do for our students is to give them a space where they can see and hear themselves and their music represented. Building a strong relationship with our students and guiding them towards a true sense of visibility and belonging within our programs is something I personally will be working towards, likely for the rest of my career.



Des ressources en ligne pour enseigner la musique en français

Catherine Tardif

January 2021 – Sponsored by the KSC

Summary written by Meagan Thorlakson



As a French immersion music educator in Alberta, I find myself constantly struggling to find relevant and meaningful resources to be used in the 21st Century music classroom. I frequently use the wonderful resources of Sœur Thérèse Potvin and find them a wonderful point to begin with song choice and music literacy activities. However, as many music educators do, I am always searching for more resources to strengthen and contribute to the musical experiences of my students. The workshop by Catherine Tardif on January 16, 2021 was exactly what I have been craving.

Catherine spent her time sharing resources, websites, and activities that can be beneficial for teachers whether they are teaching in person or online. For the individuals teaching in-person, many are teaching not in their classrooms, but in the homerooms, and therefore are so much more limited in accessible activities this year. All of the items that Catherine presented could seamlessly be incorporated to any program to enrich and provide musical experiences that many students are missing this year.

The entire presentation was relevant, interesting, and timely for any educator, be it in a French immersion or Francophone setting. Furthermore, on the members only page of the Kodály Society of Canada website, members can find access to a video recording of the session, a PDF of the presentation slides, along with a document with complete links of everything that was mentioned in the atelier.

I greatly appreciate Catherine's generous sharing of resources and look forward to implementing them in my everyday teaching.



Music Conference Alberta

2020/2021

MUSIC

CONFERENCE ALBERTA

BAND • CHORAL • CLASSROOM • STUDIO

Join us online at Music Conference Alberta for this two-part series with **Brandi Waller-Pace** of **Decolonizing the Music Room**



With Syreeta Neal:
Saturday, January 23rd



With Lorelei Batislaong:
Saturday, April 10th



Register at www.musicconferenceab.ca

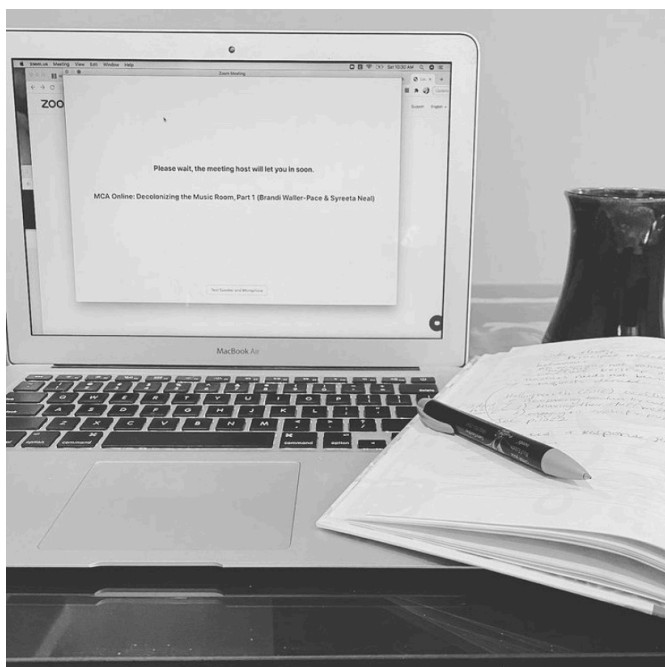


Alberta Kodály
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Music Conference Alberta

2020/2021

Part 1 with Brandi Waller-Pace and Syreeta Neal
January 23 2021 – Sponsored by the AKA
Reflection written by Sarah Schuab



On Saturday, January 23rd the Alberta Kodály Association sponsored the Music Conference Alberta virtual session *Decolonizing the Music Room: Developing Critical Views for the Music Classroom* with Brandi Waller-Pace and Syreeta Neal of Decolonizing the Music Room.

This online workshop, the first in a two-part series, focused on establishing a common language for decolonizing our classrooms, and educating participants on racism within musical institutions including schools. The presenters spoke of the many subtleties at play, for example intersectionality and positionality, and the ways they are present within our schools, and more specifically, our music rooms.



Music Conference Alberta

2020/2021

Part 1 with Brandi Waller-Pace and Syreeta Neal

January 23 2021 – Sponsored by the AKA

Reflection written by Sarah Schuab

Both Brandi Waller-Pace and Syreeta Neal were able to offer insights from their lived experiences as Black women and Black educators. Neal's experience as a Black woman growing up in Canada offered a Canadian perspective, dispelling the myth that "Canada isn't racist". She went on to offer further learnings including musician Faith Nolan, and particularly her work centred on the Nova Scotia Black community Afric'ville. Both presenters offered stories of when they were racially minoritized within their musical communities as a way to highlight the likely experiences of many of our racially minoritized students. Neal and Waller-Pace encouraged participants to consider their own positionality, with many of us being white, cisgender, middle-class women, and be aware of how this is different from the students in our music classes. Positionality will affect teaching, and it needs to be actively fought against in order to ensure that whiteness is not centred within our music rooms.

Waller-Pace and Neal reminded us that our job is to learn about racial history. They suggested that educators should start with where they are- research and examine the history and culture of the province and country of origin. Start with education. Waller-Pace is known to have said in other sessions that the repertoire we teach in our classrooms "is the fruit, not the root", so let's start with the root.



Part two of this series will be offered through the MCA Classroom Stream on April 10th. Registration can be found at

<http://www.musicconferenceab.ca/registration1.html>

For more information on the work of Brandi Waller-Pace, Syreeta Neal and the Decolonizing the Music Room organization, visit

<https://decolonizingthemusicroom.com/>



Singposium

February 2021

Reflections of a White Music Educator on Decolonizing (Kodály) Music Education

**Written by Dr. Jody Stark, President, Kodály Society of
Canada**

Education is what got us into this mess...but education is the key to reconciliation
-Justice Murray Sinclair

Decolonizing music education has become an important topic of conversation among music educators, particularly over the last year. In this short article, I will offer some thoughts on why decolonizing should be the aim of every music educator, provide some helpful definitions, concepts, and resources, and suggest some concrete steps we can all take in the process of decolonizing our teaching practice. First, a brief word on privilege and positionality.

Privilege and Positionality

I would like to begin with a word about my intent and positionality in writing this. I, in no way, wish to claim the space of expert on the topic of decolonization or issues of race, white supremacy, and privilege. I clearly cannot speak to the experiences of others in general and Indigenous, Black, brown, and Asian individuals in specific. Furthermore, although I strive to listen and seek to understand, I acknowledge that I likely have an incomplete understanding of the ways that I am privileged as a white person within the colonial structures upon which our society is based; one of the ways that I am privileged, for example, is that I can step away from this work at any time.

What follows is nothing more than the reflections of a white music educator engaged in a learning journey towards decolonizing my own teaching practice. I will share my current understanding of how colonialism, white supremacy, and racism work as systems and ideologies, and some of the things I am thinking about and doing in my teaching and life. I do this work personally out of a belief that all humans are equal and are deserving of dignity, that diversity in a democratic society is desirable and necessary, and that there are multiple perspectives and ways of life that are equally valid to mine (although I sometimes struggle to let go of being right or righteous), and, in some cases, better than mine.

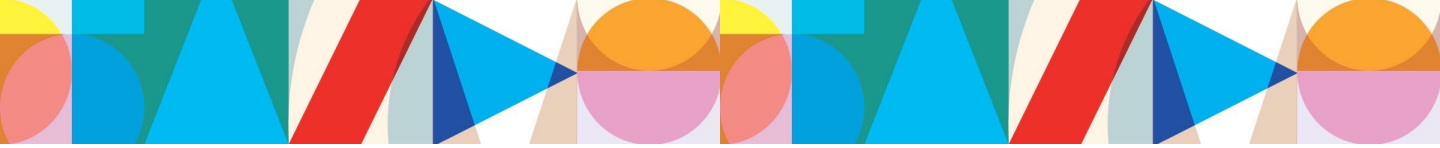
I wish to first acknowledge that I am a white, female settler-descendent with significant privilege. I currently live and work in Treaty 1 territory on the original lands of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples, and on the homeland of the Métis Nation. I grew up in Lethbridge, Alberta in the traditional territory of the Niitsutapiikwan (Blackfoot Confederacy) on the rolling prairies in view of the foothills of the Rocky Mountains and I lived most of my adult life in Treaty 6 territory in and around Edmonton. This is where David and I began our married life and raised our family before moving to Winnipeg.

My maternal grandfather came to southern Alberta from Hungary in the early 20th century as a child. His family purchased a quarter section of land (640 square acres) from the Government of Canada for \$25 near Milk River, which they were able to keep on the condition that they turned it into farmland within four years, which they did. The land in question was part of the territory that was surrendered to the Crown in 1877 by the Siksika (Blackfoot), Kainai (Blood), Piikani (Peigan), Stoney Nakoda, and Tsuut'ina (Sarcee) with the signing of Treaty 7 (Dickason & Newbigging, 2019). The government wanted the land to fulfill a promise to build a transcontinental railway. According to the Canadian Encyclopedia (thecanadianencyclopedia.ca), the First Nations negotiators believed that they were signing a peace treaty rather than surrendering the land. As the Niitsutapiikwan were moved to reserve lands, white settlers moved in and got to work to transform the land from grasslands to farmland in a process intentionally designed and overseen by the Canadian government. This process of moving Indigenous peoples off the land and white settlers onto the land to farm is what is referred to as "colonization." My ancestors were among these first settlers and participated in colonizing the Canadian prairies. If you are a white Euro-descendent, your ancestors may have too.

According to an online inflation calculator, \$25 in 1910 would be the equivalent of \$688.37 in 2021. A quick look at some real estate listings for southern Alberta indicates that the land they purchased would now be worth around \$495 000. In short, my grandfather's family, along with other European settlers enticed to come to North America in the early 20th century, received free or almost free land that accrued in value, providing a significant advantage to the white settlers that farmed it.



A poster from 1900-1905 advertising free land in Western Canada to Hungarian immigrants (Library and Archives Canada, Reference No. MIKAN 3959748)



For example, the land my grandfather's family was given sustained and provided an income for my grandfather's family and a place for my grandpa to learn the business of farming. As a young man my grandfather worked as a hired man on another settler family's homestead, which allowed him to save up and by his own land. This land sustained his family (my grandpa, grandma, uncle and mom), generated income, and also accrued in value. While my family is not rich, my mother still owns a portion of her parents' land and receives an income from it, and one day I will own it in turn. That land allowed my grandparents to help buy my mom and dad a house when I was born, to provide clothes and holidays for me as a child, and allowed me to easily go to university due to a sum of money I was given as a graduation gift from my grandparents. My parents were also able to easily get a mortgage for a newer house and the building for my dad's photography business (which is what sustained our family) thanks to the collateral and credit rating they had as a result of the house my grandparents helped them buy.

The advantages I have personally experienced because my ancestors were European settlers who were able to purchase land inexpensively within a Western system where property=wealth is just one example of how our family has benefited from our whiteness. It is a concrete example of is what it means to have 'white privilege.'

It is important to note that personal wealth via property ownership is a European construct that stands in stark contrast to an Indigenous worldview where land and resources are considered communal and the land cannot be owned by any one individual. One does not possess the land, one is of the land. The idea of communal ownership was considered "uncivilized" and problematic for colonization by the Crown (Dickason & Newbigging, 2019, p. 187) and there have been many attempts to try and force Indigenous peoples to adopt a Western perspective of their relationship to the land. Indigenous peoples have remained incredibly resilient in the face of incredible pressure to assimilate in this and many other ways.

I chose to share this example of one of the ways I have personally benefited from colonization because I wanted to connect the dots between my family and the harm experienced by Indigenous peoples, and because colonization is, at heart, about control and sovereignty of land. I contrast my family's land-related privilege, which depended on the colonization of Indigenous territory, with that of someone born in the same year who grew up on the Kainai reserve near Lethbridge. Their family would have lived in (and possibly still would live in) government-owned housing meaning that they would have not have accrued equity or borrowed money to own property as easily as my parents did. On top of this, their school would have received less funding than the provincially-funded schools I attended in Lethbridge, their access to health care would have differed, and they may have had more people living in their house due to a government-created housing shortage. I also have never experienced negative racial stereotypes that might lead others to assume that I was inebriated when I accessed the healthcare system,¹ that I intended to shoplift in a hardware store because of my race,² that I was getting a "free ride" when I went to

¹ <https://www.cbc.ca/news/canada/manitoba/winnipeg-brian-sinclair-report-1.4295996>

<https://www.cbc.ca/news/canada/manitoba/racism-health-care-hospital-winnipeg-1.5765103>

² <https://leaderpost.com/news/local-news/man-claims-he-was-accused-of-stealing-because-he-is-indigenous-police-investigating-altercation-at-canadian-tire>



university (even though I was lucky enough to have been given some money from my family for school),³ or that I was incapable of caring for my children when they were born.⁴

Before I move on, I would like to acknowledge that, like many white, Black, brown, Asian and Indigenous people, my grandparents worked hard, took risks, went without, and leveraged the advantages they had. I am not denying that anyone else has worked hard for what they have, but am only pointing out the ways that the playing field is uneven depending on one's race. I also acknowledge that there are many white people in Canada who experience less privilege than I did/do. Privilege varies from person to person and depends on many facets of our identities. White men experience more privilege than white woman, white women experience more privilege than black women, heterosexual woman experience more privilege than those who are gay, gay white men have more privilege than gay Indigenous men, and so on. This variable level of privilege is what is known as *intersectionality* and each of us has a unique intersectional makeup that impacts the level of privilege and oppression we experience based on various facets of our identities.

In the next section of this article, I will discuss what decolonizing is and hopefully make it clear why I believe that all educators have an ethical responsibility to engage in decolonizing their thinking and practice.

What is Decolonizing?

As I have mentioned above, colonization is, at heart, about appropriation and control of land, but it is not only about the land. Sheila Cote-Meek (2014) notes that colonization involves four dimensions: "It concerns the land, it requires a specific structure of ideology to proceed, it is violent and it is ongoing" (2014, p. 14). Appropriating Indigenous peoples' lands (or enslaving and/or discriminating against other people) and continuing to justify the status quo requires a specific underlying ideology. This ideology shapes our social institutions including schools and the profession of music education. It consists of a specific theory of power relationships between races (Battiste, 2013), and it benefits white people over non-white people. In other words, the ideology of colonization depends on racism.

Ibrahm X. Kendi (2000) defines racism as "a marriage of racist policies and racist ideas that produces and normalizes racial inequalities" (Kendi, 2020, p. 17-8). Put another way, "racism is a structure, not an event" (DiAngelo, 2018, p. 28). When we speak of decolonizing music education, we are referring to the work of noticing and dismantling the racist structures and ideas that support the ideology of colonialism within the field of music and music education. African-American scholar and activist Brandi Pace-Waller (2020) explains her personal approach to decolonizing music education:

Decolonization, in my work, means learning about the effects of colonization on people, land, systems, ideas, education, etc. and listening to the voices of those victimized by it in order to disrupt and attempt to repair it. Colonization severs ties to land, violently strips personhood and identity, indoctrinates, erases, steals, kills, commodifies, reprograms, assimilates, divides. This understanding of how colonization functions and what it has

³ <https://www.cbc.ca/news/indigenous/debunking-the-myth-that-all-first-nations-people-receive-free-post-secondary-education-1.3414183#:~:text=Canada-Debunking%20the%20myth%20that%20all%20First%20Nations%20people%20receive%20free,This%20is%20not%20true.>

⁴ <https://www.cbc.ca/news/canada/thunder-bay/birth-alerts-onwa-1.5654164>



done and is doing is why song lists aren't enough. It is why pulling out and plugging in multicultural choices in existing educational frameworks is not enough.

I find this structural definition of racism to be more useful than one that defines racism solely as the actions of individuals who are behaving badly/unjustly towards Black, brown, Indigenous, and/or Asian people. Racist ideas can be expressed on an individual level but they are upheld by systems. This broader definition of racism helps me notice the ways that whiteness is held up as superior in the systems in which I live and teach, and also the ways this ideology is present in my own thinking and work even as I try to be a good ally.

In my own personal journey, I am attempting to continually decolonize my own thinking by:

- Learning about the impacts of colonization and working to repair the harms
- Moving away from a dominant, white European view of the world and creating space for multiple ways of knowing, of doing, and being in the world
- Broadening the musics and perspectives I explore with my students
- Troubling the Western underpinnings of what music education looks like, how music (or anything) is learned, what it means to learn, and what skills and knowledge are valuable to learn.

Before I move into some concrete examples of how this plays out in my work, here are some definitions that may be helpful in making sense of colonization and decolonizing:

Colonization

“large-scale population movements, where the migrants maintain strong links with their or their ancestor’s former country, gaining significant privileges over other inhabitants of the territory”

Stephen Howe (2002). *Empire: A very short introduction*. New York, NY: Oxford University Press.

Settler Colonialism

When earlier inhabitants are dispossessed of the territory, and legal and other structures are put in place which systematically disadvantage them the original inhabitants (Howe, 2002).

Colonialism

“a theory of relationships...embedded in power, voice, and legitimacy” (Marie Battiste, 2013, p. 107)

“systems of rule by one group over another, where the first claims the right (...usually established by conquest) to exercise exclusive sovereignty over the second to shape its destiny” (Stephen Howe, 2002)

- Often involves chattel slavery (Tuck & Yang in Waller-Pace, 2020)

Thoughts and Practical Suggestions for Decolonizing Our Practice

Kodály philosophy and pedagogy is not necessarily explicitly racist, but it is of a particular worldview and that worldview is colonial. The assumption that Western Classical music is of higher value than some other musics (“only the best is good enough”), emphasizing the instruments of the symphony orchestra, privileging Western music notation and music that is transmitted by writing it down, and hero myths about (mostly white and male) composers are examples of how a colonial worldview permeates the practice of many Kodály music educators. It is important to note that teaching students to read Western music notation, to sing or play a piece by Schubert, or



about the instruments of orchestra is not inherently bad. It is mostly when we don't provide context around these musical practices and pieces, or expose students to other perspectives that our teaching reinforces a colonial worldview. What, then, can we do?

What follows are 10 shifts I am striving to make in my own practice towards decolonizing my teaching. I share them in hopes that they might be helpful to others.

Number 1: Watching Our Language (Being Specific)

The generalizations I make about the behaviour of melody, meter, structure, and harmony come from a specific musical practice. By being specific when I talk about these ideas and overtly naming the musical practice, I am signalling that there are other musical practices and ways of thinking about music.

Examples of how I am changing my language to be more precise:

- Instead of "music," saying "Western art music" (when that's what we mean)
- Instead of "music notation," saying "Western staff notation"
- Instead of "the orchestra" saying "the European (symphony) orchestra"

I am also doing my best to learn the names and pronunciation of what people call places, First Nations, and themselves and use those terms in my teaching (I often write them out phonetically in my lesson plans and practice saying them before).

Perhaps most importantly, I spend time doing research on every song I teach. It doesn't take long to do a quick internet search to find a little bit of information to situate a piece. The advice I have been given is that once you know the specifics of a place, a song, or a person, it is best to use the specific term rather than the general. I aim to find out enough background information to be able to be specific when I talk about the music, people, or musician in question. If we (and students) can learn Italian music terms, we can learn to pronounce Stó: lō or someone's name in Chinese.

Examples of being specific to avoid generalizing:

- "Shawn Wilson is Opaskwayak Cree" versus "Indigenous"
- "The Alberta Homesteader is a parody that borrows the tune of the Irish Washerwoman, an English or Irish jig" versus "This is a Canadian folksong"

Number 2: Decentering Instruments of the Orchestra

Rather than focusing on the 4 instrument families of the Western symphony orchestra in our classroom décor and teaching, we can use a broader classification system that includes all instruments. A broader system has the advantage helping student to make connections between Western classical music, rock or jazz ensembles, and folk and art musics from many cultures, and we can still use it to talk about the European symphony orchestra if we are preparing our students to have a meaningful experience at an educational symphony concert.

The Hornbostel-Sachs classification system, while still a Western construct, allows for classifying and comparing instruments across musical practices. In this system, there are five categories of instruments:

- **Aerophones:** Vibrating column of air (Ex. clarinet, bagpipes, Japanese sho)⁵
 - **Chordophones:** Vibrating strings (Ex. Erhu, piano, banjo, lute)
 - **Membranophones:** Vibrating membrane (Ex. Dgembe, taiko or friction drum)
 - **Idiophones:** Struck, scraped or shaken to make sound (Ex. xylophone, jingles, guiro)
 - **Electrophones:** Sound made electronically (Ex. electric guitar, launchpad midi controller)
- An instrument can be in more than one category: Ex. A kazoo is both an aerophone and a membranophone. ⁶

We can also include listening lessons with classical and folk musics from other cultures in our teaching instead of just Western classical pieces. For example, in addition to (or instead of) Britten's Young Person Guide to the Orchestra, we could introduce the instruments of the Filipino Rondalla as part of teaching about instruments. We could then learn a rondalla melody and talk a little bit about the musical influences in the Philippines because of colonization. See https://www.youtube.com/watch?v=iZID_9u6PzI for a performance of the traditional song *Dandansoy* by the NUS Rondalla that introduces the rondalla instruments.

Number 3: Shifting Our Thinking Away from Only Teaching Pieces

Cultural and musical learning can happen in multiple ways: Singing, playing, moving, listening, reflecting. And yet, we tend to focus on learning *pieces* in our Western approach even when the purpose of our elementary music program is not performance. I suspect we foreground learning pieces, particularly those written down, because of our own learning experiences in studio or ensemble settings. I also wonder if it is partly a language issue: Are we conflating learning music (as in learning pieces) with learning music (as in learning music skill and growing in understanding) because we use the same term to describe them both?

Instead of focusing *only* on teaching pieces, we can engage our students in musical and cultural learning by:

- **Listening and noticing:** World Music Pedagogy (although colonial in some ways) is a useful tool whereby students are directed to listen for certain features of a short, recorded excerpt and gradually learn the music through repeated and directed listening all while learning about the culture and people who make/made the music. There is an online WMP course available this spring through the University of Washington.
- **Learning about the people who make the music:** We can use a musician's story as an entry point in discussing a certain style or genre. See, for example, the Smithsonian Folkways unit on blues artist Lead Belly available at <https://folkways.si.edu/>
- **Exploring the significance of music/the way people use and do music:** Introducing students to Carnival in Brazil by showing them a clip from the movie *Rio*, a video of some of the elaborate floats, and videos of batacuda ensembles. Students could even learn a batacuda piece or two using bucket drums (would work well during pandemic teaching-may need to be modified depending on complexity).
- **Talking about issues and music:** Music of the civil rights movement, slavery and spirituals, and diversity and resilience of Indigenous people in Canada can all be addressed through music.

⁵ About the sho (in case you are interested): <https://www.youtube.com/watch?v=yUpr1F1dZt0>

⁶ For more information about this system, see: <https://stevesmusicroom.wordpress.com/2020/06/28/flute-is-not-a-woodwind-instrument-re-imagining-challenging-western-instrument-families/>



For example, **the song *Still Here*** by Nuxalk and Onondaga hip hop and spoken word artist J.B. The First Lady touches on issues such as a lack of clean water in Indigenous communities, missing and murdered Indigenous woman and children, cultural appropriation, and the attempted cultural genocide perpetuated by the Government of Canada in a matter of fact and non-sensationalized way. The message of the song is the resiliency of First Nations, Inuit, and Métis peoples in the face of incredible adversity and colonial violence, which is important to highlight for our students in working towards decolonization. Indigenous peoples are often portrayed as disappearing/of the past (a justification for colonization and taking land), incapable or childlike (a justification for limiting sovereignty and power to make decisions and contribute to political life), and a problem (a justification for western-style intervention) (Emma Laroque, 2010). The song can be found here:

<https://www.youtube.com/watch?v=wGTqXZrH374>

The National Arts Centre **Rita Joe Song Project**: <https://nac-cna.ca/en/ritajoesong> provides a way to explore the connection between residential schools and loss of Indigenous languages. The poem *I Lost My Talk* by Mi'kmaw poet Rita Joe was the starting place for a collaborative songwriting project with Indigenous youth from several communities including students of the Amiskwaciy Academy in Edmonton. One or more pieces could easily be learned by students who could also learn the inspiration behind them, visit with a residential school survivor from their community and learn about their experience, and then write songs of their own in response. The song from Cree and Métis youth in Edmonton discusses the fact that these students never had the opportunity to learn their language from their families but now they are taking back their culture. The piece is in G Major (easily playable on classroom instruments with G, C, F and Csus 4 chords with one D chord at the transition from chorus to verse) and the song from Norway House is built over an a minor, F, C, G chord loop and the fiddle part is doable if you or one of your students can play a bit of violin or fiddle or on soprano recorder or Orff instruments. (It is a short A-la pentatonic melody).

Finally, see Musiccounts' new resource *Kanata: Contemporary Indigenous Artists and Their Music* curated by Sherryl Sewepegaham for an excellent resource for discussions about colonization and the resilience of Indigenous people in Canada. The resource is free and features the music of Snotty Nose Rez Kids, Silla and Rise, and Jeremy Dutcher. https://www.musiccounts.ca/programs-overview/kanata/?fbclid=IwAROMnAEVrEl4qRxMSxiYISj-g_yi2rdzdgTQkTudTBc1Tj4nQ1gZ83gFfKl

Number 4: Avoiding Cultural Appropriation with a Relational (and Local) Approach

Cultural appropriation, according to Opaskwayak Cree scholar Shawn Wilson (2008), happens when “someone comes and uses [cultural] knowledge out of its context, out of the special relationships that went into forming it” (p. 114). It is unethical to teach cultural music (or, I would argue, any music) without context, and it is unethical and colonial to teach the traditional musics of Indigenous peoples without having experienced the teachings that go with that music, song, and/or musical practice. Learning the teachings around a piece of music requires *relationship*. One might ask, “How can I teach traditional Indigenous songs to my students?” The answer from a decolonizing stand point must be, “You can’t.” At least not without teaching from an Indigenous song keeper or elder. It is only after I have learned the teachings, which are gained in relationship with the song keeper, musician, or elder, and been giving permission to share it with students in a specific context (which often requires building trust and committing to a lasting relationship beyond learning the song), that can I share, ethically speaking, and it may be that I learn music in my own learning process that I cannot share.



What I can do, however, is cultivate relationships with musicians of diverse musical practices, local elders, and members of local First Nations and *pay people* to come and share music and culture with my students. From here, I can use the music that they teach as the basis of my curriculum (or part of my curriculum) if appropriate. This requires:

- Letting go of being the expert, and taking on the role of being a facilitator between culture bearer and students (and modelling being open-minded and a learner)
- Earmarking some of my budget for guests and looking for grants instead of only buying partitions and equipment

Here is another instance where it is important to be specific when labelling a song and to do our homework. When we label Indigenous songs (or people) as being “Canadian” we are potentially erasing and doing violence to that person or community’s identity and culture. This is true of African-American musics too. For example, *Follow the Drinking Gourd* is NOT an American folksong, it is an African-American spiritual.⁷ Claiming it as “American” erases the history of slavery and the culture of African-American peoples. We must do our homework to ensure that we are not reinforcing colonial extraction.

Another idea I have found helpful in working towards decolonizing my teaching is to notice **extractivism** in my thinking and in the thinking of others about music. Extractivism is a mindset where land, resources, people, and cultural productions are viewed as being for the taking, and, in the taking, the relationships and context that give meaning are ignored and divorced from the music/object/person/resource/land in question. Simpson and Klein (in Robinson, 2020) write, “Extracting is...taking without consent, without thought, care or even knowledge of the impact” (p. 14). We, as music teachers, are engaging in extractivist thinking any time we are in the space of “I need a song from another culture for my concert” or “I need Indigenous content. What song could I teach?” A contrasting approach would be to focus on teaching the students in front of us instead of framing our work as primarily teaching songs and concepts, or focusing on teaching cultural understanding through music.

Number 5: Broadening the Definition of a Folksong and Thinking About Cultural Validity

Instead of trying to find “authentic” folk or cultural songs from the past, think “cultural validity” (Abril, 2006). Abril argues that authenticity is not possible because we are doing music in schools not in the original context. Authenticity also implies a practice that is fixed and of the past. This is contradictory with folk practice. Fiddlers write fiddle tunes which are passed on and played by other fiddlers, folk musicians are influenced by other styles, and fusion is part of contemporary folk practice.

What we can do instead is look for performances and songs that are congruent with the culture and musical practices of a specific community. This is what Abril means by the term **cultural validity**. For example, Alan Doyle of Great Big Sea fame clearly embodies traditional Newfoundland music as a performer and songwriter. Thinking through the lens of authenticity, his song *Bully Boys*⁸ would not be considered a folksong, and yet, it is congruent with Newfoundland traditional music practice. This piece clearly has a high level of *cultural validity*. Consider the following:

⁷ For a good history of African-American spirituals see the PBS documentary *History Detectives: Slave Songbook*. An excerpt: https://www.youtube.com/watch?v=8zeshN_ummU

⁸ <https://www.youtube.com/watch?v=LviePCdXzsA>

- Contemporary performances and performers will give your students access to real people who are part of a living– and evolving– tradition (Ex. Alan Doyle and Kaia Kater in Canada, Rhianna Giddons and Our Native Daughters in the U.S. and more!)
- Strive to showcase people from different races, cultures, genders, religious traditions and communities in the music that you share
- Explore the way that traditional musics evolve with students! Listen to several versions of the same song and compare and discuss, follow the trail of a song or a musical practice back and forward in time. One of the special things about music is the way that it changes as it passes through different people’s hands and lives, and exploring the influence of one musical practice on another (Ex. African-American field hollers and the blues, the blues and rock and roll, etc.) is a rich learning opportunity for your students.


Number 6: Teaching Music from Where We Are (and the Moment We Are In)

If we are not looking for “authentic” folksongs from the past, we can be present to the music of the moment and the place where we live and teach. Bring music from the contemporary moment into our music classes provides an important opportunity to help students connect music class with music in the world. Some examples of things to explore in the now (which will be different in a month or two):

- The Sea Shanty craze on TikTok <https://www.youtube.com/watch?v=UgsurPg9Ckw>
- <https://www.youtube.com/watch?v=o8R11162Km8>
(I am imagining a cool discussion with students about what the harmonizers add and then providing scaffolding to help them to add their own harmony to a sea shanty using classroom instruments.)
- The Iko Iko TikTok Challenge. Both the melody and the chords of this song work really well on soprano ukulele (just two chords and almost the whole melody works on open strings) and it would be interesting to compare the cover being used with the original recording
- **Superbowl Half-time Performance**
The Weeknd’s Blinding Lights is in F minor and the song is built over a 4-chord loop: Fm Cm Eb Bb. Students could learn the chords on Chrome Music Labs (arpeggiator) <https://musiclab.chromeexperiments.com/Arpeggios/> and learn the synthesizer “riff” on a virtual piano and post to flipgrid <https://virtualpiano.net/>
- **Black History Month**
Ruth B. is from Edmonton and her song Lost Boy is lovely: <https://www.youtube.com/watch?v=58TBZnvyGwQ>
Nina Simone, Ella Fitzgerald, Angélique Kidjo, Stevie Wonder, Big Mama Thornton, Miles Davis, Measha Brueggergosman, Oscar Petterson, Prince, Jimi Hendrix ... SO MANY Black artists to celebrate!
<https://theculturetrip.com/north-america/articles/12-black-musicians-who-changed-music-forever/>
- I am also working to **intentionally showcase Indigenous, Black, Brown, and Asian people** in my community, in Canada, and the world all throughout the year. When I show a picture of a sailor to my students while learning the song *Sailor Sailor on the Sea*, I try and find a picture of someone who is Black, brown or Asian. When I share a video of a piece of music, I try and find a Black soloist, etc.

Re: Music from where we are, feature artists and musics from Alberta.

- The website of the Indigenous music awards has listing of nominees for a variety of categories linked to videos.
- Also check out Sherryl Sewepagaham’s album <https://soundcloud.com/sewepagaham> and maybe even invite Sherryl to come in and work with you students.

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- In Lethbridge: tap into the Japanese Canadian community (a chance to explore taiko and also stories of the internment camps and resilience)

Who is in your school community? LEARN (ABOUT) THIS MUSIC!

Number 7: Situating Kodály Practice as Musicianship Skill Development

A balanced curriculum requires more than performing or developing Western music literacy. Working through the common North American Kodály sequence does not, in itself, constitute a balanced curriculum. Suggested additional processes to explore beyond skill development and music literacy include:

1. Doing music (and developing skills);
2. Creating music (arranging, songwriting, composing, improvising, sampling, sound design, etc.)
3. Developing cultural understanding
4. Listening, critiquing, responding

We can still teach concepts from a sequence with the goal of developing Western music literacy, but we can situate this as part of a balanced curriculum rather than framing as the whole curriculum. We may not get as far in the sequence, but our students will have a richer experience where they develop cultural understanding, make connections with other disciplines and experiences (which is important for learning), and develop a broader understanding of the world. Our jobs as music educators include teaching for cultural understanding, creating with music, and valuing music and its place in specific communities. Related to this, is broadening our definition of music literacy.

Number 8: Broadening our Definition of Music Literacy

Rather than only focusing on staff reading competence, can we help our students develop multiple literacy skills to engage with music after they leave our music program? Can we teach some Western score notation AND:


- teach them how to read jazz charts and pop chord charts and practices?
- give them basic knowledge of using a DAW like Garageband or Bandlab?
- facilitate learning by ear (and enough knowledge to figure stuff out)?

All of these literacies are best learned by exploring music from one or more of the practices that use them. We may not be able to go as in depth, but if our students are exposed to multiple ways of engaging with music and know how two or more of these systems work, generally speaking, they can get better as they make music inside and outside of our music classroom.

- Regelski's (2004) idea of a **musical apprenticeship** in various musical practices is a useful idea here

We can also **move away from the score** in our planning and teaching. Videos and recordings are an important resource for contemporary and cultural musics, and for accessing music of people in our community. We will find an abundance of folk and popular repertoire to teach and perform with our students (and to learn about issues) if we explore recordings instead of only looking for scores. An added bonus is the chance to put our musical skills to work in figuring out chords and harmonies, and in adapting and arranging songs for our specific students.

Ex. Edmonton's Ruth B's *Lost Boy* (mentioned above) is in e minor B and the chords and bassline are playable on Orff instruments: <https://www.youtube.com/watch/58TBZnvyGwQ>. While they learn the piece, students can explore how she taps into collective psyche re: Peter Pan and the themes of growing up, belonging, and being true to oneself.



Finally, we can (and should) teach music to students without a score when that is the way it would be learned in that specific musical practice.

Number 9: Stop Worrying So Much About the Sequence

The sequence is useful *for the teacher* in figuring out what to teach and in structuring intentional teaching for skill development. If we think through what skills and understanding we want our students to develop, we can use our listening and analysis skills to pull out concepts from any repertoire or musical practice (with the caution that we should avoid extractivist thinking with the musics of people who have been marginalized in the ongoing process of colonization). Intentional musical learning can happen by helping students make connections with any music and flexibility is also helpful for multi-grade classes and with students who come into our program in older grades.

What works for me is to **keep moving forward**. When students understand quarter notes, eighth notes and rests, introduce and work through more complex rhythms (it doesn't matter which rhythm). When they can hear I, IV, V functions in songs, teach them about triads and voice leading and then add other common chord progressions. When students can perform and identify a given melodic trope, have them practice reading, improvising, and composing with the pattern or tone set. Progressively introduce compound meter, changing meter, diatonic scales and modes rather than staying with ta ti-ti, 2/4, and do pentatonic. Students need **flow experiences** and so do you. Flow experiences are when we feel challenged but not too challenged. Research shows that when our competence grows, so must the difficulty of the task or we lose interest and derive less reward from engaging in the activity at hand.⁹

An idea that has been helpful to me is that of **Culturally Responsive/Relevant Pedagogy** (see Gloria Ladson-Billings, 1994; Geneva Gay, 2000; and Ana María Villegas and Tamara Lucas, 2002). In CRP, the student's experience and life are resources for learning. That experience is what is meant by the word "culture" rather than referring to ethnic background. Here is a brief description of CRP: <https://thelearningexchange.ca/projects/culturally-responsive/>

Number 10: Intentionally Thinking About Decentering European Musical Practices

The music that we don't teach speaks just as loudly as the music that we do. The genres, styles, musical practice and pieces on which we base our curriculum communicate our values to students including *who* we value.

Personally, I get overwhelmed when I think of all the music I could do and how to balance skill development with exposure to a variety of perspectives. I also experience angst when thinking about what I don't know when it comes to other musics and the desire to have students develop enough musical skill to be able to do music. An idea that has been helpful to me in figuring out how to approach decolonizing my teaching is the idea of *decentering* Western music. We don't have to stop teaching *The Skye Boat Song*, Benjamin Britten and *Ave Verum Corpus*. Let's just also teach the *The Weeknd*, learn about Inuit Throat singing, and West African polyrhythms. My goal is to continually work toward decentering the one practice that has been dominant in Western music education, but not to eliminate it. I pick a musical practice and learn what I can while I explore it with students, clearly positioning myself as a learner rather than as an expert. One of the advantages in doing so is that students are more likely to see themselves reflected in my curriculum and to find a way to engage with music after they

⁹ See Csikszentmihaly's fascinating book *Flow: The Psychology of Optimal Experience* for a fascinating discussion of how flow works




leave music class. There is rich learning to be had by comparing across musical practices, both about music and about humanity.

In spite of what I have written above, I do not have answers. I am on a learning journey born of a desire to do what I can towards making a more safe and inclusive space for my students, and a more equitable society. While making changes in my practice has been, at times, overwhelming to think about, a productive starting place for me has been to notice. I strive to notice the ways that white European culture is centered in my teaching and in society, notice the ways that Indigenous peoples are represented in media and music, notice and strive to understand Black, brown, Asian, and Indigenous people's experiences of racism and colonialism, notice the ways that the institutions of education perpetuate structural racism. By opening my mind and eyes to other perspectives and worldviews, changes in my teaching have automatically followed.

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Some Helpful Web and Community Resources

Decolonizing the Music Room

<https://decolonizingthemusicroom.com/>

Black History Month

<https://nafme.org/my-classroom/black-history-month/>

<https://www.mypeopletellstories.com/blog/open-letter> (background for you)

Smithsonian Folkways

<https://folkways.si.edu/>

See unit and lesson plans under “Learn” and also search by music. Be sure to download liner notes for lyrics, translations, song background, game instructions, and more (depending on album).

Folk Festivals

Check your local Folkfest or folk club website to find local artists

Resources for Indigenous Culture

Indian Reserves Surrounding Calgary-Pronunciation Video. (April 15, 2011). TheWriterSTheiseen

<https://www.youtube.com/watch?v=U6WKkZEOQPw>

http://www.native-languages.org/cree_guide.htm

<https://creeliteracy.org/beginning-to-read-plains-cree-in-standard-roman-orthography/>

Whose territory are you in?

<https://native-land.ca/>

For contemporary Indigenous Artists

<https://www.indigenoumusicawards.com/>

See the nominees and winners for bios and songs in many genres.

Reclaimed

<https://www.cbc.ca/mediacentre/program/reclaimed>

Weekly program hosted by Cree/Dene researcher and music producer Jarrett Martineau on new Indigenous music.



Your Local Native Friendship Centre

A good place to get connected, find out about events

Print Resources

Amchin, R. A. (2011). *Shalom chavéirim: A celebration of Jewish and Hebrew music for voices and Orff ensemble (A supplement to Music for Children)*. New York, NY: Schott.

A lovely collection of songs with Orff arrangements and teaching suggestions. Rob's process is excellent and very helpful.

Boshkoff, R. & Sorensen, K. (2002). *Multicultural songs, games, and dances*. Moorhead, MN: Organization of American Kodály Educators.

An inexpensive and lovely collection of 25 songs 15 different language with translations and pronunciation guides. Available through OAKE at <https://www.oake.org/publications/> \$13 US for members of OAKE and \$15 for non-members.

Boshkoff, R. & Sorensen, K. (2008). *The sounds of rounds and canons*. Moorhead, MN: Organization of American Kodály Educators.

A great collection of canons and rounds from many countries including a few by famous composers and music educators. Available through OAKE at <https://www.oake.org/publications/> \$13 US for members of OAKE and \$15 for non-members.

Campbell, P. S. (2004) *Teaching music globally*. New York, NY: Oxford University Press.

The pedagogy guide for the Global Music Series. Very helpful.

Campbell, P. S., McCullough-Brabson, E., Tucker, J. C. (1994). *Roots and Branches: A legacy of multicultural music for children*. Danbury, CT: World Music Press.

Includes the score for the song, a biography about the informant, background information about the culture, and a CD with recordings of the informants singing the songs they shared.

Global Music Series

A series of short books, each on the music of a certain place and/or culture written by an ethnomusicologist. Some repertoire in each one.


<https://global.oup.com/us/companion.websites/umbrella/globalmusic/>

Howard, K. (2020). *First steps in global music*. Chicago, IL: Gia Publications

A global music supplement to the Feierabend First Steps in Music early childhood curriculum. The book is organized geographically and provides excellent background information.

Klinger, R. (2017). *One, two, three! Achat, shtayim, shalosh! Children's songs from Israel*. Los Angeles, CA: Organization of American Kodály Educators.

A collection of finger plays, clapping games, childhood songs, game songs, dances, jump rope and ball bouncing games. \$20 US for members and \$25 for non-members.



Pascale, L. (2008). *Children's songs from Afghanistan: Qu qu qu barg-e-chinaar*. Washington, DC: National Geographic.

This book is a social justice project. The songs were collected by the author when she was stationed in Kabul, Afghanistan as a member of the Peace Corps from 1966-1968. Because the Taliban did not allow music of any kind during its long rule of Afghanistan, Pascale feared these children songs would be lost forever and set about returning them to Afghani children after the Taliban fell. All net proceeds from book sales go to providing an Afghan edition of the book to Afghani children so they can not only learn the songs but have a reading book. The CD has both vocal tracks and accompaniment tracks. Available on Amazon.ca

Routledge World Music Pedagogy Series

Principles and models of World Music Pedagogy specific for:

- **Volume I: Early Childhood Education** (Sarah H. Watts)
- **Volume II: Elementary Music Education** (J. Christopher Roberts and Amy C. Beegle)
- **Volume III: Secondary School Innovations** (Karen Howard and Jamey Kelley)
- **Volume IV: Instrumental Music Education** (Mark Montemayor, William J. Coppola, and Christopher Mena)
- **Volume V: Choral Music Education** (Sarah J. Bartolome)
- **Volume VI: School-Community Intersections** (Patricia Shehan Campbell and Chee-Hoo Lum)
- **Volume VII: Teaching World Music in Higher Education** (William J. Coppola, David G. Hebert, and Patricia Shehan Campbell)

Wade, B. (2012). *Thinking musically: Experiencing music, expressing culture*. New York, NY: Oxford University Press.

An extremely valuable examination of key concepts and issues in all musics with CD listening examples. Very useful for giving you background knowledge as a teacher (and fascinating as well). This is part of the Global Music Series.

Resources for learning more about racism, impacts of colonization, and decolonization

In addition to the books and website mentioned above, here are some things that you may find helpful in your ongoing journey of decolonizing your thinking and practice:

Bob Joseph. (2018). *21 things you may not know about the Indian Act*. Port Coquitlam, BC: Indigenous Relations Press.

Short, concise, and helpful. Would be great to work through with a reading group.


Bob Joseph with Cynthia F. Joseph. (2019). *Indigenous Relations: Insights, tips, suggestions to make reconciliation a reality*. Port Coquitlam, BC: Indigenous Relations Press.

Ibram X. Kendi (2017). *Stamped from the beginning: The definitive history of racist ideas in America*. New York, NY: Bold Type Books.

American but relevant to a Canadian context as well.

Huib Schippers. (2010). *Facing the music: Shaping music education from a global perspective*. New York, NY: Oxford University Press.

Helpful in understanding how people learn music in various cultures and musical practices. The appendices have



some helpful materials including sample questions for learning about musical practices and learning, a helpful summary of Schippers' domains, and a little case study contributed by Patricia Shehan Campbell.

No time to read/prefer to listen? Many of these titles are available at:

<https://www.shortform.com/> or www.audible.ca

Professional Learning Opportunities

All of these courses address decolonizing music education in some way.

Popular Music Pedagogies in Music Education (Online)

University of Alberta

<https://www.ualberta.ca/elementary-education/undergraduate-program/music-academy/courses/index.html>

World Music Pedagogy (Online)

University of Washington

June 28- July 1, 2021

<https://www.worldmusicpedagogy.com/>

You can attend lecture in the morning, guest artist presentations in the afternoon, or both. An amazing opportunity re: it is online. You will get to learn from Patricia Shehan Campbell, Chris Mena, Constance McKoy, Amanda Soto, Christopher Roberts (from the U of Washington Kodály program) and many others

<https://www.wmponline.org/webinar-course-schedule.html#/>

Kodály-Inspired Pedagogy for Skill Development (Online)

University of Manitoba

August 3-13, 2021

<https://umanitoba.ca/music/community-and-partners/professional-development-programs>

International Kodály Symposium 2021

Written by Dr. Ardelle Ries



Hosted in an impressive range of countries—from Helsinki to Melbourne and from Kuching to Kecskemét, since 1973, international biennial Kodály “symposia” have been designed to educate, inspire, support, and foster connections between music educators, ethnomusicologists, and performing artists. In response to the global COVID-19 pandemic, the 25th International Kodály Symposium—*Village Voices in Global Harmony*—will now be truly “global” through an easily accessible online platform.

Between August 9 and August 13, 2021, presentations, papers, and workshops are on offer to examine Kodályian philosophy through the lens of traditional music, ethnomusicology, research, or methodology and relevant manifestations within the disciplines of music education, composition, or performance practice.



International Kodály Symposium 2021

Written by Dr. Ardelle Ries

As stated in recent electronic communications with Dominika Lenska (Poland), chair of the 25th International Kodály Symposium organizational committee, “We want to do as much as we can to [examine] the connection of traditional music with [the] modern world.” Dominika views the symposium theme from two separate and distinct vantage points, defining “Village Voices” as the singing, playing and dancing of traditional music in either restored or reconstructed forms, and “Global Harmony” found in all traditional music “regardless of where it occurs.” Dominika asserts that classically educated musicians and music theorists must “work [to explore] the sources of musical traditions and [acquire the necessary] practical skills...to express...this music or be inspired by it in various musical disciplines.” The phrase, “In Global Harmony” is also meant to serve as a tribute “[to] the pedagogical concept of Zoltán Kodály, which [places traditional music] in music education...in the first place.”

Suggested topics to be examined and questions to be discussed during the 25th International Kodály Symposium include:

- Contemporary approaches to the collection, analysis, and pedagogical use of traditional musics.
- The relationship between contemporary music and village traditions in music.
- The role of instrumental and vocal village teachers in contemporary society.
- What is the place of “village music” in the curriculum?
- Are “Village Voices” sonic relics from the past, or do they still resound in the 21st century?
- How does contemporary society cultivate traditional music traditions?
- What is the role of traditional music in 21st-century choral education?
- How can traditional music be used in therapeutic contexts?

As we look ahead to the Summer of '21, you are strongly encouraged to take advantage of the “silver lining” opportunities that stand on our socially distanced doorsteps!

For more information about the online edition of the 25th International Kodály Symposium *Village Voices in Global Harmony*, please visit www.iks2021poland.kodaly.art.pl

Summer Learning Opportunities

SPRING & SUMMER MUSIC ACADEMY 2021



SPRING

EDEL 595: Popular Music Pedagogies in Music Education

May 7, 8, 14, 15, 28, 29, June 4 & 5.

Fridays 5:00 – 8:30 p.m.,
Saturdays 8:30 a.m. – 12:50 p.m.

Instructor: DR. MARTINA VASIL

The purpose of this course is to examine strategies for integrating popular music pedagogies in music education. Using Lucy Green's seminal work, "Music, Informal Learning and the School: A New Classroom Pedagogy", as the cornerstone reading, students will engage in discussion and focus on lesson development and sharing. **Note:** This course will remain as remote delivery even if the University of Alberta returns to face-to-face instruction.

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

THIS BROCHURE IS AN **UNOFFICIAL** COURSE LISTING
PLEASE CHECK **BEARTRACKS** ON **FEBRUARY 12, 2021**



 **UNIVERSITY OF ALBERTA**
DEPARTMENT OF
ELEMENTARY EDUCATION

SUMMER

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

Course will be taught face-to-face and will be cancelled if COVID-19 does not allow for face to face instruction.

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

On-campus classes: July 5 – 16, 2021
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.

All potential Open Studies students should contact Kathy Robinson at kr10@ualberta.ca about course offerings prior to application to Open Studies.

uab.ca/MusicAcademy

EDEL 495/597: Orff Schulwerk Levels I & II

Courses will be taught face-to-face and will be cancelled if COVID-19 does not allow for face-to-face instruction.

July 19 – July 30, 2021
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 via staff notation.*

Level II (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: Satisfactory completion of an Orff Schulwerk Level I endorsed by Carl Orff Canada.

For more information, email rdefrece@ualberta.ca

Summer Learning Opportunities

KODÁLY CERTIFICATION PROGRAM

Levels I, II & III

JULY 5–16, 2021

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 2021

- **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

This program will only be taught in a face-to-face format and will be cancelled if COVID-19 restrictions do not allow for face-to-face instruction.

Western Music

Don Wright Faculty of Music

Program Co-ordinators

Cathy Benedict cbenedi3@uwo.ca

Kim Eyre aeyre@uwo.ca

Summer Learning Opportunities

MUSC 3360: KODÁLY-INSPIRED PEDAGOGY FOR SKILL DEVELOPMENT IN ELEMENTARY & CHORAL CONTEXTS

Dr. Jody Stark offers strategies for teaching musical skill development in socially-distanced, online, and in-person choral and elementary contexts in this new, online course.

AUGUST 3–13, 2021 • 9AM–12PM



Desautels
FACULTY of MUSIC



UM

For more information and to register, please visit: <https://umanitoba.ca/music/community-and-partners/professional-development-programs>

New for 2021, Kodaly-Inspired Pedagogy for Skill Development in Elementary and Choral Contexts (MUSC 3360, 3 credit hours) will explore strategies and principles for helping students to develop their musicianship, inner hearing, and music literacy skills in a way that also increases their understanding of music. Dealing specifically with elementary, general music, and choral contexts for online, blended, and in-person learning, the course will also provide the opportunity for participants to customize long-range plans for skill development for their unique teaching context. This course is appropriate for both students and professional music educators who are looking to update their skills in a changing world.

<https://umanitoba.ca/music/community-and-partners/professional-development-programs>



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.

Announcements



The estate of the late Mrs. and Mr. Klara and Oscar Bookbinder of Guelph, ON has made a significant gift to the Kodály Society of Canada and the Kodály Society of Ontario. Both of the Bookbinders were students and collaborators of Zoltán Kodály in Hungary who came to Canada after the Hungarian Revolution. Mr. Bookbinder worked at a factory and worked his way up to plant engineer where he developed at least one patent, while Mrs. Bookbinder had a private piano studio and taught music classes in several schools. Mr. Bookbinder also taught piano and music theory privately and worked with Mrs. Bookbinder teaching music classes. Mrs. Bookbinder had a keen interest in early childhood music and created several collections of pedagogical materials for her students.

The KSC and KSO are honoured to be the beneficiaries of a gift of \$250 000 dollars. In honour of Mr. and Mrs. Bookbinder's legacy as music educators, the KSC has invested the majority of this money in an endowment which will be used to fund a series of early childhood workshops and other initiatives in Ontario, and for projects in four pillar areas for the Kodály Society of Canada which will benefit music teachers and students across the country: Teacher education and professional learning; Curriculum development and professional learning; Research in support of quality music education; and Outreach and operations. As part of outreach and operations, the KSC has made a small gift to the AKA and other branches to be used for projects to benefit the members of each branch. The Canadian Kodály community is grateful for this amazing gift.



Announcements



Pierre Perron Resource Development Grant

A gift from the estate of Canadian Kodály pioneer Pierre Perron, has allowed the Kodály Society of Canada to offer grants to develop resources for Canadian music educators. In 2020, two grants were awarded to Jennifer Lee for her project “Choral Arrangements of French Folksongs” and Keli Brewer for “Music from Cape Breton Island: Mi’kmaq, Acadian, and Gaelic Traditional Musics.” Both resources should be available for free on the KSC website this spring in the “Members Only” section.

Applications for the 2021 \$1000 grant are due in October. See the KSC grants page at <https://www.kodallysocietyofcanada.ca/grants> for details. For further information, please contact KSC Vice President Dr. Hélène Boucher at boucher.helene@uqam.ca

**Janice Cecille Jenuth
(nee Renaud)**

July 11, 1953 – July 25, 2020



It is with great sadness that we, the AKA, inform you of the passing of Janice Jenuth (July 11, 1953- July 25, 2020). Janice was a music educator in Calgary and a supporter of the work of the Kodaly Society of Canada. She will be remembered by her students and family for instilling a love of music in all those that she mentored. We would like to thank colleagues of Janice who have made a generous donation to the AKA so that music education continues to thrive in Alberta in Janice's memory. A full obituary can be found here: <https://calgaryherald.remembering.ca/obituary/janice-jenuth-1079602436>



Alberta Kodály Association 2021 Board

Reach us at albertakodaly@gmail.com

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