



Kodály Society of Canada News

in cooperation with the KSC Provincial Branch Organizations
Kodály Society of Nova Scotia (KSNS)
Kodály Society of Ontario (KSO)
Alberta Kodály Association (AKA)
British Columbia Kodály Society of Canada (BCKSC)

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PRESIDENT'S MESSAGE

Dr. Kim Eyre



In addition to being involved with all things Kodály, I am a member of my church choir and play in an excellent community concert band. This season is our 25th and we've invited guests to share the stage with us for each of our 5 concerts. Our guest group for our first concert was the New Horizons Band from Western University. The NHB program is a musical outlet for older adults who have never played an instrument but want to learn or for those who played a number of years ago and want to pick it up again. These adults start as beginners, but their technique and skill improves rapidly! It was wonderful to experience their enthusiasm in making music and hear their skill and musicality. Perhaps one of the most excited (and competent) NHB performers was one of the French horn players. Did I mention that she is 91 years young?

The joy that I saw in the faces of those mature musicians echoes the joy I saw in the faces, and heard in the voices, of the participants of the Western Kodály courses this past July. Whether it was singing the delightful repertoire Lori Anne Dolloff shared in choral ensemble or solving some of the musical puzzles set by Eila Peterson in musicianship, the students were wholly engaged and captivated.

Isn't this the goal of Kodály-inspired music education at all levels, from the smallest child to the most "mature" adult? Kodály said, and I paraphrase, "Only the best is good enough..." only the best music ... only the best instruction. This approach was modeled for the folks who attended the KSO Back to School workshops in London and Mississauga in August. We were privileged to welcome Georgia Newlin to Ontario and all benefitted from her work with us. We are so grateful to Georgia for sharing her passion for music education with us.

Ah! One more Kodályesque thought ... a community of like-minded teacher-educators feeds our souls, hearts and minds so that we can build the same with our students, colleagues and collaborative musicians. I'm proud to call myself a Kodály educator and to be surrounded by passionate and dedicated music-teachers in KSO and across Canada. This is truly a special music community. Only the best is good enough ... nothing less!

**Kodály Society of Ontario's
Back to School Workshop August 2018**

Lesley Pontarini

On August 21st and 22nd, the Kodály Society of Ontario hosted Back to School Workshops in London and Mississauga. Participants were fortunate to be able to spend the day with Dr. Georgia A. Newlin, Associate Professor of Music Education at Adelphi University in Long Island, New York, and a Past President of the Organization of American Kodály Educators. Dr. Newlin lead us through developing part-singing skills in school-age musicians, took us beyond major and minor into modal madness, and ended the morning by sequencing singing games for success. She used examples throughout the day from her book, *One Accord: Developing Part-Singing Skills in School-Age Musicians* (Music is Elementary, 2016).



The morning kicked off with Dr. Newlin teaching us a vocal warm-up that used major and minor broken triads sung with solfege syllables. Perhaps most intriguing about her workshop was her introduction to modes. Using a graph that looked at first glance like a Sudoku puzzle, she showed us a fascinating way to teach modes. Rather than simply memorizing the structure, we sang the modes while she pointed at the graph in image 1 below.

Beginning with the Ionian mode (Major), we were able to visually notice the whole and half steps while we sang the solfege together. The major triad of do-re-mi is emphasized in red. The next move was to the Mixolydian mode where we began on so and recognized that it sounded the same as the major scale except for the ending of mi-fa-so. Dr. Newlin continued the process enlightening us in the area of how one mode related to the next mode making the process seem easier than any of us originally thought. Many of the participants expressed that they wished they had learned modes in this manner when they were students.

I plan to begin my major/minor unit this year with my grades 4s by teaching them a passing game Dr. Newlin showed us called "Rock, Rock" as learned from Michael Allman, Children's Chorus of Maryland. In this game, students sing a minor song in G la Pentachord. While singing, students pass a rock to a steady beat around the circle. At the completion of the song, the student in the middle of the circle with their eyes closed has three chances to guess who has the rock. Since the majority of singing games for younger students are written in major keys, I was happy to add this tune to my teaching toolbox!

Overall, the day was inspiring, engaging, and helped us get ready to head back to our classrooms for another wonderful year of music making. Participants left with a KSO/KSC membership, a professional development certificate, along with two substantial handouts filled with examples to bring with us back to our classrooms.

Thank you to Dr. Newlin for making the journey to Ontario to share your expertise with us, and thank you to the Kodály Society of Canada for providing the grant to assist in bringing such a talented musician to work with us. Thank you also to the organizers of this event, Dr. Kim Eyre and Gena Norbury from the KSO Board of Directors, Hubert Brard and the PDSB for hosting the Mississauga workshop, and Betty Anne Younker, Dean of the Don Wright Faculty of Music, Western University for hosting the London workshop. I hope you will join me next year at one of KSO's Back to School Workshops.

f'	d'	d'	d'	s'	d'	s'	r'	l'	r'	l'	l'	m'	l'	t'
m	t	t		f	ta	d	s	d	s	s	r	s	l	
r	l	l	l	m	l	m	t	fi						
									f		d	f	s	
d	s	s	s	r	s	r	l	m	l	m	m	t	m	
t	fi													f
		f		d	f	d	s	r	s	r	r	l	r	m
l	m	m	m	t	m									
							f	d		d	d	s	d	r
s	r	r	r	l	r	l	m	t	m	t				
												f	ta	d
f	d	d	d	s	d	s	r	l	r	l	l	m	l	l
Lydian	Comp.	Ionian	P1	Mixolydian	Comp.	P2	Dorian	Comp.	P3	Aeolian	P4	Phrygian	Comp.	Locrian
Major		Major		Major			minor			minor				

Rock, Rock



Rock, rock, how you wan-der, from one hand in - to an-oth-er. Is it fair, is it fair to keep poor _____ sit-ting there?

****Graph and song sample used with permission from Dr. Newlin***



Twinkle Little Star
Developmental Part-Work Sequence
by Georgia A. Newlin

NOTE: Sincere thanks to Georgia for allowing us to reprint one example of her part-work sequence.

Grade Teaching Sequence

K Children **sing** the song. Teacher directs the children to be sure they are singing in **unison** (singing the same thing at the same time) with beautiful voices.

1 Children sing the song and **keep the beat** while looking at the beat on the board (___ ___, etc). Teacher directs them to pay attention to how many sounds occur on each beat (one or two). Children clap and sing in **rhythm names** (ta = quarter note; ta-ti = eighth notes) then write the rhythms on each beat. *[NOTE: In Canada, we tend to use ti-ti]*

2 Children sing the song in rhythm names. Teacher claps in **canon** while the children sing. Children identify that the teacher was clapping in canon. Half the class sings and claps the rhythm as half the class says and claps the rhythm names in canon...switch parts.

3 Children sing the song in rhythm names while keeping the beat. Half the class sings and claps the rhythm as half the class says and claps the rhythm names in canon...switch parts. Children **read the score** and sing the song in rhythm names as they **clap in canon** with themselves (see score).

4 Children sing the song. Teacher directs them to identify whether it is in **major or minor**. Children identify that the song is in major because it ends on do rather than la. Looking at the score, teacher identifies that do is in the space below the staff. Children then identify that re = line 1; mi = space 1; fa = line 2; sol = space 2; and la = line 3. Children sing the song in **solfege** while showing **hand signs**.

5 While singing the song in solfege, children clap the rhythm in canon with themselves. Challenge the students by starting the canon at only one measure (rather than two measures as written). Advanced students can perform **multiple levels of part-work** by keeping the beat in their feet while singing the song in solfege and clapping the rhythm in canon with themselves.

Twinkle Little Star + Rhythm Canon

Easier Version

Twinkle, twinkle, little star, how I wonder what you are!

The first system of music features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, G4, F#4, E4, D4. The lyrics are placed below the notes. The bass staff contains a simple accompaniment of quarter notes: D3, E3, F#3, G3, A3, G3, F#3, E3, D3.

Up above the world so high, like a diamond in the sky.

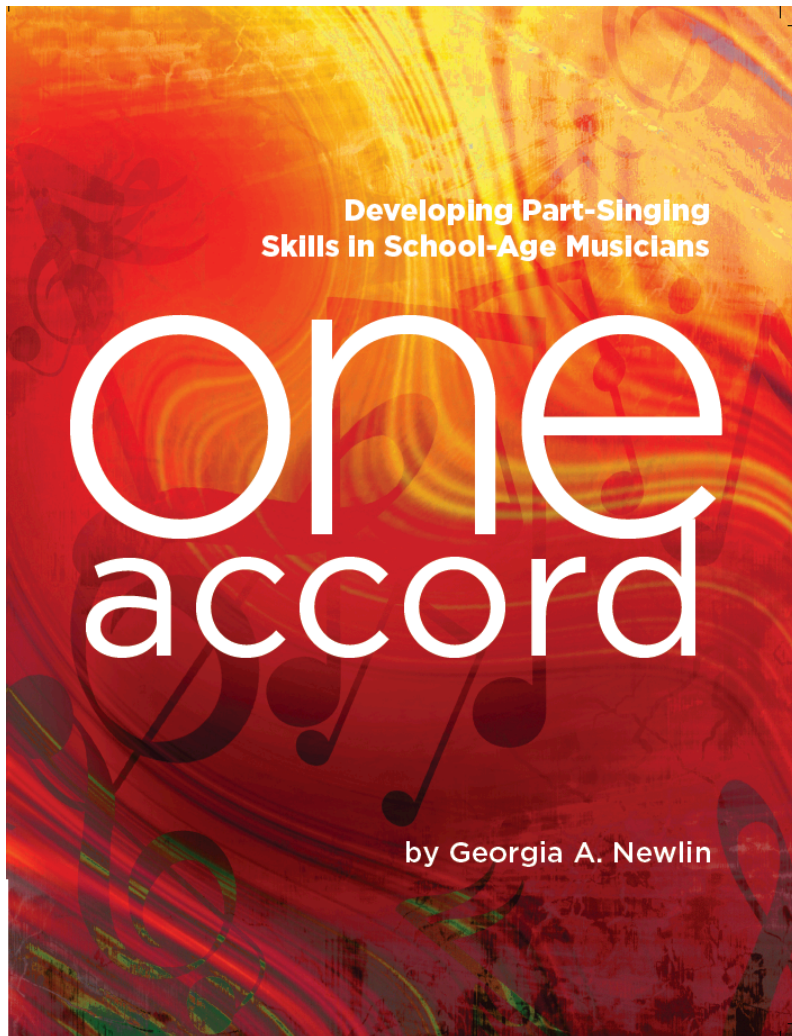
The second system continues the melody with quarter notes: D4, E4, F#4, G4, A4, G4, F#4, E4, D4. The lyrics are placed below the notes. The bass staff continues the accompaniment with quarter notes: D3, E3, F#3, G3, A3, G3, F#3, E3, D3.

Refrain:

Twinkle, twinkle, little star, how I wonder what you are!

The refrain system repeats the melody and accompaniment from the first system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, G4, F#4, E4, D4. The lyrics are placed below the notes. The bass staff contains a simple accompaniment of quarter notes: D3, E3, F#3, G3, A3, G3, F#3, E3, D3.

The final system of music shows the melody and accompaniment for the end of the piece. The melody consists of quarter notes: D4, E4, F#4, G4, A4, G4, F#4, E4, D4. The bass staff contains a simple accompaniment of quarter notes: D3, E3, F#3, G3, A3, G3, F#3, E3, D3.



Georgia Newlin offers a proven, sequential process for teaching students part-singing skills over time that includes an extensive collection of reproducible scores for each step in the process. She offers activities and repertoire choices for choir directors and music teachers at elementary, middle school, and high school levels. This is a must-have book for anyone serious about cultivating part-singing skills in their students.

Contents:

Part-Singing Sequence

Tools for Teaching Part-Singing Skills

Chapter 1: Teaching Procedures for Readiness Skills

Chapter 2: Teaching Procedures for Singing Skills

Chapter 3: Teaching Procedures for Rhythmic Part-work Skills

Chapter 4: Teaching Procedures for Melodic Part-work skills

Chapter 5: Teaching Procedures for Part-Singing Skills in Polyphony

Chapter 6: Teaching Procedures for Part-Singing Skills in Homophony

Multiple Song Lists for Rhythmic, Melodic, and Harmonic Elements

Translation and Adaptation of Non-English Text

Follow this link for purchase information:

<https://musiciselementary.com/product/one-accord-developing-part-singing-skills-in-school-age-muscia/>

Also from *Music Is Elementary*, the **Crooked River Choral Project** is a collection of artful choral music composed specifically with music teaching and learning in mind. Our selections are first and foremost beautiful pieces of music. They are rooted in solid pedagogical thinking, providing music educators with rich teaching opportunities through quality literature. This series offers music with lyrics that inspire the human spirit, nurturing the best in musicians of all levels.

We're absolutely delighted that the second printing is now in our Deluxe Edition format, with Kodály-based teaching plans by Georgia Newlin. Opportunities for literacy work abound as Georgia offers you integrated warm-ups and a solid teaching process that unfolds over the course of six to ten rehearsal periods. Use these plans leading up to your performance and not only will your students sound beautiful at their concert, but they will have improved their music reading skills in the process of getting there.

Each title includes Audio Files of rehearsal recordings and Reproducible Scores:

- Full Ensemble with Accompaniment
- Separate Vocal Parts
- Accompaniment Only
- Full Score (PDF)
- Vocal Score (PDF)
- Piano Score (PDF)
- Optional Recorder and Instrumental Scores (PDF)
- Teaching Plans by Georgia Newlin (PDF)
- Vocal Health Plans by Rachel Pollard

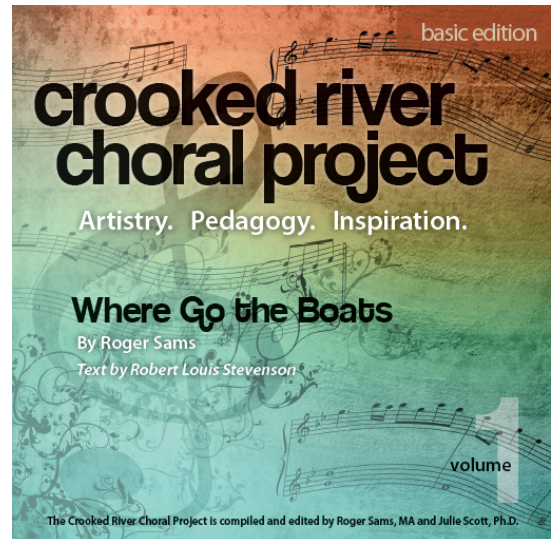
Current titles:

- Vol. 1 "Where Go the Boats" by Robert Louis Stevenson/Roger Sams (unison)
Vol. 2 "Marching Song" by Robert Louis Stevenson/Roger Sams (3-part treble)
Vol. 3 "Star" by William Burford/James Carr (unison or 2-part treble for Christmas)
Vol. 4 "Hazrat Bibi Maryam: A Song for Peace" by Zuleikha/arr. James Carr (3-part treble, SAB, and SATB voicings included) with English and Arabic text
Vol. 5 "Erie Canal" by Thomas Allen/arr. Cyndee Giebler (2-part)

New titles arranged by Douglas Beam, Ruth Dwyer, Georgia Newlin, and Laura White coming soon!

Follow this link for purchase information:

<https://musiciselementary.com/product/crooked-river-choral-project-vol-5-the-erie-canal-song/>



Reflections on Kodály Level II at Western University (by Rachael Litt, Level II Graduate)

The knowledge I gained from the Kodály certification courses at Western University has proved to be invaluable in my teaching as a private music educator. This pedagogical approach has given me captivating and quality music literature for use in my lessons that have developed mine and my students' ears, musical knowledge and exploration, and creativity!

During these courses, I learned pedagogical skills grounded in the philosophy inspired by Zoltán Kodály. The level two course solidified my understanding of the pedagogical method used in Kodály music classrooms. This was done through the practical applications of creating lesson plans, practicing teaching in front of colleagues, and receiving feedback on my teaching. In addition, the level two course continued to strengthen my personal musicianship as I was challenged to sight sing, harmonize, create ostinati, dictate harmonic and melodic passages, and perform my own and my colleagues' compositions.

In addition to learning the pedagogical process, musical material, and musicianship skills involved in this approach to music education, I was also challenged to reflect on my current teaching practices. For instance, I was encouraged to practice *deep* listening where I *just listened* to my colleagues in conversation. This listening prevented me from interrupting with my own thoughts and opinions that could steer the conversation in a different direction. I believe this radical listening will be useful in my own teaching because it may allow class discussion to be enriched with the students' personal thoughts, without direction from the teacher, while allowing the students' thinking to become visible to the teacher and their peers.

Furthermore, the level two course allowed me to further explore and critically examine Zoltán Kodály's philosophy, especially related to the thoughtful inclusion of musics from a culture in which the teacher is less familiar. A wide variety of cultures were examined including that of Canada's Indigenous peoples. This consideration encouraged me to examine how I will include the musics of diverse cultures in my own classroom. This will be done with careful consideration of any ethical issues related to the culture and its musics, the context in which the musics are used within the culture, and appropriately learning, teaching, and performing the musics as to not culturally appropriate.

My experiences throughout the Kodály certification courses at Western University have proved to be vital to my professional development as a music educator. I feel this education has equipped me with the skills and knowledge of the Kodály approach and encouraged me to be reflective of my teaching practices, in turn, allowing me the opportunity to provide my students with superior music education that is inclusive to all.





Reflections on Kodály Level I, Western University (by Leslie Kent, Kodály Level I Graduate)

You know that feeling when you know you ought to head to the gym? You know it'll be good for you, you know you'll enjoy it once you get there, and furthermore, you'll feel really great when you're done? And yet, you sit on the couch binge-watching *Murdoch Mysteries*.

That's about what I was feeling towards Kodály Level I leading up to this past July. For years I'd heard this name "Ko-dah-ee" without truly knowing why it was such an important name in the world of music education, and that got under my skin. However, despite numerous recommendations from co-workers, instructors and a certain artistic director, year after year I found reasons why I couldn't take the course. It cost too much. I didn't have childcare, or my children were too young to leave for such a long period. It was too far away. My brain was too tired after a year of music instruction and homeschooling; I needed my summer to recuperate.

I am proud to say that I got myself up off my couch. It truly was good for me, I totally enjoyed it once I arrived, and furthermore, I feel really great about what I accomplished!

Kodály Level I is comprised of a number of music education units that included Musicianship, Pedagogy, Music Resources for Teaching, Repertoire study, Teaching music through Games, and Conducting. There wasn't a single topic, even with a music degree and 19 years of teaching experience that I didn't daily learn new things about, including my own capabilities.

Musicianship stretched my solfege reading and performance, my rhythmic co-ordination, and my comfort levels. I'd forgotten how much growth can be coaxed out of a person with daily challenges to their theory skills!

Pedagogy filled in a delightful number of gaps I'd noticed over the past number of years and sent me home with more ideas than I'll be able to use in this lifetime.

Music Resources (or Materials as it was actually called), was an excellent guided tour through establishing a collection of leveled songs, organized for easy retrieval. A goldmine for music teachers.

Repertoire study focused on a set of three collections of Canadian folk music. It was a refreshing change to be sitting with a group of competent musicians, tearing through piece after piece in a matter of hours. Also refreshing was the chance to shed my normally reserved exterior (well, reserved around adults) and skip, spin and dance about during the Games unit. Tremendous fun!

During the second week, our Games class was swapped out for Conducting. These sessions found me rather jealous of the Level IIs as they had the opportunity to conduct in a master class setting. I'm suspicious that it was all a plot to entice us all back next year...

If it was a plot, it was entirely successful. I've already made my accommodation arrangements to return next summer for Kodály Level II!

Don't Take Kodály, Level I: A Tongue-and-Cheek Caution (More from Leslie Kent!)

Don't take Kodály, Level I if you've been teaching music for years and feel you've pretty much got it all figured out. You've used the same lesson plans with little variation for too long to accurately say. Your repertoire of teaching illustrations, coordinating games and application assignments are reliable and steady as the crow flies. If you have no desire to see this safe, predictable state of affairs shaken up, do not take Kodály, Level I.



Don't take Kodály, Level I if you consider yourself "colour blind". Warning! While the origins of the Kodály approach employed folk songs of Zoltán Kodály's home country (Hungary), and further Kodály-Inspired music instruction often adheres closely to this standard, here in Canada it's become necessary to employ folk songs of the many different cultures this country has welcomed into its provinces. As we all know, the safest way to address this in the classroom is to treat all children the same, regardless of their country of origin, experiences in life or traditions they might try to introduce to the class. In Kodály, Level I, you will very likely be challenged to embrace and celebrate those differences and possibly even use them in a musical context. Think long and hard before exposing yourself to this uncomfortable method.

Don't take Kodály, Level I if you are not comfortable fully throwing yourself 100% into dancing, singing and doing actions to "kids" songs. We all know that children learn by doing, but for heaven's sake, we're adults now. There's just really no need to fully immerse oneself in the music making experience when we can all learn it just as effectively sitting comfortably in our chairs, sipping our water bottles. Don't be taken in by the "fun" others around you are appearing to have; a more dignified approach is to leave your bottom firmly in your chair.

Don't take Kodály, Level I unless you are willing to stick your neck out and sometimes perform in front of your peers. That musicianship teacher is a tricky one. Before you know it, she'll be pushing you to show the class just how hard you worked each night, mastering strange-sounding scales and forcing your brain to do two things at once. It's a really nasty thing to do to teachers who haven't attempted such things since the early nineties.

Don't take Kodály, Level I if you are not willing to at least entertain thoughts about differing social, cultural and educational viewpoints. Kodály teachers and course attendees don't limit their observations to mere music education. Brace yourself for discussions about special needs accommodations, non-English speaking students in the classroom and the proper way to pronounce "right fa-loral, ta-dee-diddle-I-doh".

Don't take Kodály, Level I if you are accustomed to (and prefer) courses that focus on the individual and allow you to remain anonymous the entire time. As a classroom teacher or choral conductor you are the ultimate authority and disciplinarian in your classroom or rehearsal. These new-fangled theories about "child-led" education, or "co-operative music creation", are unpredictable and could lead to a chaotic level of noise and lack of self-control, masquerading as creativity. Kodály, Level I courses strongly promote these abhorrent practices, and attendees often leave with a heightened sense of community and desire to re-create such feelings in the classroom setting. Gird your loins!

Don't take Kodály, Level I if you are comfortable and 110% happy in your current professional station in life...

...because a Kodály Level I course could very well re-ignite a strong desire to expand, improve and strengthen your teaching and music-making skills. This is a lurking, hidden danger that you may completely overlook, and could result in feelings of excitement, inspiration and possibly an application for Graduate Studies.

Beware!

KODÁLY SOCIETY OF ONTARIO HONOURARY MEMBERSHIP RECIPIENT HEATHER MORRIS



We are delighted to bestow the title of KSO Honourary Member upon Heather Morris. Heather exemplifies the qualities and characteristics of an outstanding Kodály educator and has tirelessly worked to promote the Kodaly concept through her teaching and organizational work. She possesses an Honours Bachelor of Music (Education) degree from the University of Western Ontario and a graduate diploma in Kodály Music Education from the University of Calgary.

Heather has 30+ years of experience in teaching vocal music education at the primary, junior and intermediate levels with the Waterloo Region District School Board, where she also provided leadership in music education, most notably in the writing of music curricula during her position as a music consultant. She was a part-time music instructor for the Concurrent Education program offered through Brock University as well as an instructor for the summer courses offered by the Kodály Society of Ontario and an instructor for the summer courses at the University of Calgary.

Heather has provided leadership as a long-time board member at both the provincial (KSO) and national levels (KSC), where she held various positions, including treasurer of KSC and President of KSO. She has written numerous articles for the KSO newsletter and has created teaching materials for KSO that are still popular today!

Additional leadership positions include coordinating WRDSB Kodály Choral Festival and the Joyous Music Course, and the KSO Kodaly Summer Course offered through Wilfrid Laurier University. She has also presented countless workshops about a variety of music education topics for organizations including OMEA.

We admire and celebrate Heather for all of the above reasons, but above all else, we wish to honour her dedication to advancing Kodály-inspired music education over the last several decades. Those of us who were fortunate enough to work with her are grateful for her always positive approach to life, her tireless work on behalf of KSO, and the legacy she has left for future music educators.

Congratulations Heather! You join a very select group of KSO honourary members: Don Landry, Edith Lantos (D) and Jeanette Panagapka.

**Nominated by: Carolyn Neumann VanderBurgh and Susan Drayson
Unanimously endorsed by the KSO Board**

INTERNATIONAL KATALIN FORRAI AWARD

**Committee: Mary Place – Chairman (UK),
Helga Dietrich (Hun), Judy Johnson (Aus),
Betsy McLaughlin-Moll (USA), Mary Stouffer (CAN)**
Under the auspices of the International Kodály Society



Who was Katalin Forrai?

Katalin Forrai (1926 -2004), a student of Zoltán Kodály, developed a national curriculum for Hungarian children between the ages 3-6. Throughout her lifetime she shared her knowledge and expertise with the world, devoting her entire professional life to early childhood music education.

Here in Canada, she was invited to teach at the Royal Conservatory of Music in Toronto, Ontario with early childhood music specialist Donna Wood, teaching alternate summers from 1976 – 1995. This summer school course was extremely popular and students were suitably challenged by the quantity and quality of English songs, rhymes and games collected by Katalin, with the appropriate vocal range, poetic lyrics, historical validity and joyful game. In addition, her charismatic personality combined with her musical knowledge and experiences from around the world gave her lectures and classes great depth and meaning. There really was no one comparable to her. She was an international giant in the world of early childhood music who was also kind, generous and playful.

What is the International Katalin Forrai Award?

The International Katalin Forrai Award commemorates the worldwide contribution to Early Years Music Education developed by Hungarian master teacher, Katalin Forrai, during her lifetime. This award recognizes those teachers who have continued to follow her philosophy and pedagogy, bringing an excellence and a long-term commitment to the field of music in early childhood.

This is a reminder that we are accepting nominations for the award with the closing date for this next round of nominations being **1st November 2018**. Nominations should be sent by registered post to Mary Place, Chairman of the International Katalin Forrai Award Committee, 11 Cotland Acres, Redhill, Surrey, RH1 6JZ, UK or by e-mail to placemary11@gmail.com

- We are also very grateful for any donations, towards the Award. Donations can also be sent to our Chair, Mary Place or committee member Mary Stouffer at mary.stouffer@utoronto.ca

- For all the details about the Award, see the KSC website:

<http://kodalysocietyofcanada.ca/wp-content/uploads/2018/04/INTERNATIONAL-KATALIN-FORRAI-AWARD-4th-call-for-nominations-1-copy.pdf>



David Laidlaw

Interview with Teacher and Kodály Level II Graduate, David Laidlaw

by Cathy Benedict

Recently I had the opportunity to reflect with David Laidlaw on his Level I and Level II experiences at Western's Kodály summer program. David is one of those teachers with boundless energy and creativity who practically exudes resourcefulness when it comes to thinking through the needs of the students with whom he works. David teaches at a French Immersion school in London ON and this is the first year he has his own music classroom. His pedagogy project this past summer was a well-researched and in-depth French-Canadian song resource packet for elementary teachers to which he has graciously given us permission to make available to all those who wish to download it. (The link appears at the end of this article.) David also taught and led both groups in a rousing rendition of a fabulous arrangement of Vive la Canadienne from the newly revised Reflections of Canada – Book One (CP 1507), edited by Ardelle Ries and published by Cypress Choral Music. (www.cypresschoral.com).

The following is an excerpt from our conversation.

Cathy Benedict: David, I had the pleasure of working with you for the past two summers in our Kodály certification program. As someone who is creative and engaged with multiple ways of making music with your students what would you say are the few of the most important experiences you took from your two summers?

David Laidlaw: Both summers offered rich experiences. I needed the second course to show me how much work was needed to re-focus and strengthen my understanding of the Kodály methodology and my delivery for my lessons. During the first course I really felt a resurgence of the magic of music from within. As a university-educated musician, the skill set for song dissection and analysis is taught rather than the imaginative, philosophical and spiritual ties that make music personally meaningful. But during the summer course a big takeaway I was discovering that for kids, all of these little so-mi and ta, ti-ti melodies are not the same at all: each is an experience, something of wonder, story, and encompassing a social experience with their friends. This realization pushed me to really "perform" these songs to my students and to treat each song as something special I had to care for and to sing my best.

Cathy: This past summer we talked about strategies to incorporate in order to help our teaching be more musical and I am delighted that you have articulated one of those strategies! Reflecting on the beginning of the year how has your philosophy of teaching and learning been impacted so far?

David: I met the year head-on with lots of optimism. After the first week of school I saw a lot of potential. This comes in forms of imagined interactions between my students, and myself and as potential new resources I could develop to facilitate certain types of learning experiences. As the year continues to unfold I continue to remind myself to come back to the central focus of my teaching for the current music unit, to challenge myself get as specific as possible in my thinking, language and overall delivery so that I can better track the efficacy of my approach. Seeking the support and advice from trusted friends and colleagues, and to even just to clarify my own thoughts through conversation continues to be an invaluable component of my teaching practice.

Cathy: David, thanks so much for these thoughts and your modeling of deep reflexive practices! I am hoping that we meet again next summer for Level III so that all of us there may continue this pedagogical journey together.

<https://drive.google.com/open?id=1itinJ8oNoMecq2A7fM3oPZNmWuo-AVD->



Western Music

Don Wright Faculty of Music

**We are delighted to announce that Kodály summer study
Levels I, II AND III will be offered July 1-12, 2019!!
(Minimum numbers are required in order to run each level.)**

**Kodály Certification Program at Don Wright Faculty of Music,
Western University
July 1-12, 2019
Levels I, II and 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.

Participants can expect to:

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

Level I is appropriate for experienced teachers, emerging teachers and graduate students. Level II builds on the learning in Level I and is open to those who have successfully completed a KSC or OAKE certified Kodály Level I course. Level III builds on the learning in Levels I and II and is open to those who have successfully completed a KSC or OAKE certified Kodály Level I and Level II course. The Kodály Society of Canada will certify candidates who successfully complete Level III.

Presenters: Dr. Cathy Benedict (Pedagogy & Music Materials), Dr. Lori-Anne Dolloff (Conducting & Ensemble), Dr. Kim Eyre (Pedagogy & Music Materials), Dr. Eila Peterson (Musicianship)

Questions? Contact Dr. Cathy Benedict (Don Wright Faculty of Music, Western University) at cbenedi3@uwo.ca or Dr. Kim Eyre (Faculty of Education, Western University) at aeeyre@uwo.ca.

Link to webpage: <https://music.uwo.ca/outreach/music-education/kodaly-certification-program.html>



The Early Childhood Music Association of Ontario

ecmaontario.ca

Presents

Step Lively! Folk Dances for Children

With Marian Rose

Sunday October 28th, 2018

11:30 – 4:30pm

Registration 11:00am

Edward Johnson Building, The University of Toronto, Room #330,
Museum Subway Station, 80 Queens Park, Toronto, Ontario

Dance is more than just the exploring of different ways to make a shape or learning a series of steps to music; it is a way of moving that uses the body as an instrument of expression and communication. Through dance, students learn teamwork, focus, and improvisational skills. Dancing allows one to express oneself, but also to find a sense of unity. Dancing provides both physical and mental refreshment, and relaxation through movement, laughter and fun.

Marian Rose has published five books (Dance Lively series and Danze en Français) & CDs as tools for teachers who wish to incorporate traditional dance into their curriculum. The most recent of these is a bilingual resource of songs, games and dances for learners of French.

Using these resources, we will explore a varied repertoire of dances, songs and games from around the world. The focus will be on school-aged children, with adaptations for younger students.

Marian Rose has many years of experience presenting these dances to all grade levels, as well as in community dance settings, public and private schools, at contra, square and folk dance clubs, churches, historical societies, and restoration villages. Also passionate about language learning and teaching, she has recently completed a master's degree in linguistics, specializing in the role of music in second language learning.

Register with e-transfer at info@ecmaontario.ca or Eventbrite online at www.ecmaontario.ca

OR send the attached form and cheque payable to the address listed below.

Please be advised that portions of this workshop may be videotaped for ECMA

Registration Form

E. C. M. A. of Ontario
20 Somerset Blvd,
Oro-Medonte, Ontario
L0L 2E0

Please note: fees for the workshop cover the cost of the clinician and workshop expenses therefore refunds cannot be given.

Name: _____

Phone Number: _____

Address: _____

Postal Code: _____

E-Mail: _____

Workshop Fees (circle the appropriate category)

Pre-registered

E.C.M.A. member: \$65.00

E.C.M.A. members at the door: \$70.00

Pre-registered

Non-member: \$70.00

Non-member at the door: \$85.00

Student member / Retired member \$25.00

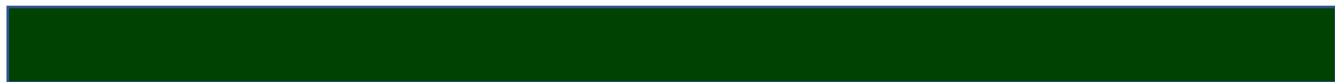
Current/Valid Student ID Required

Student Identification Number _____ Institution _____

If receipt is needed before the workshop, please enclose a self-addressed stamped envelope to the address above.

The Early Childhood Music Association of Ontario is a not for profit charitable organization (892366766RR0001). Your gift will further our commitment to musical development for all young children in Canada and encourage the growth of future musicians and audiences.

In 27 years, ECMA is proud to have awarded \$36,000 for teacher training. Tax receipts will be issued for gifts of \$10 or more. I would like to include a tax- deductible gift of \$_____.



Kodály in the 21st Century Classroom



Join the Kodaly Society of Canada for an exciting day exploring **Kodály-inspired pedagogy for the Early Years music classroom**. The Kodály approach is a child-centered philosophy that focuses on musicianship development of the child through singing and beginning with folk materials from the child's community. Orff- Schulwerk and Kodály pedagogies are complementary approaches.

Friday, March 1, 2019

Taché Arts Complex, University of Manitoba

8:30-9:00 Coffee and Registration

9:00-10:15 **Building Blocks for Successful Part-Singing**, Dr. Cathy Benedict, Western University, London, ON

BREAK

10:30-11:45 **Write it Down! Activities for Developing Literacy**, Helen Van Spronsen, Campbell River, BC

11:45-12:30 **LUNCH ON US**

12:30-1:00 KSC AGM and dessert

1:00-2:15 **Music for Kindergarten**, Jamie Popowich, Calgary, AB

BREAK

2:30-3:45 **Inquiry Learning for the Music Classroom**, Jake Autio, Surrey, BC