

FALL

2020 NEWSLETTER

Kodály Society of Ontario





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KSO President's Message

Written by Kim Eyre

To open this President's Message, I searched for a quote that was relevant to our world today, October 2020 or, as some refer to it, March 224th, 2020. So much has changed over the past 7 months: COVID-19. Black Lives Matter. Indigenous Lives Matter. In-person learning. Adapted learning. Full remote learning. Rethinking the music we use in our classrooms. Learning how and when to respectfully and affirmingly include the musics of BIPOC and other racialized peoples in our curriculum. Too much to think about sometimes, often overwhelming.

After scrolling through many "inspirational" quotes, I turned to one of the most sensible, humble, determined and brilliant people to inhabit this planet and someone whose death was grieved by people the world over: The "Notorious RBG" as her fans have dubbed her. Ruth Bader Ginsburg said, "Real change, enduring change, happens one step at a time." This quote brings me some peace. I hope it does for you too. We don't have to know it all or understand it all. We simply need to take that first step, then another, and another.

In this issue, Lesley Pontarini introduces us to founder of Decolonizing the Music Room, Brandi Waller-Pace and the work Brandi is doing with her foundation. Laurel Forshaw shares her emerging work with indigenizing and decolonising higher music education. Dr. Gabriela Ocadiz revisits her dissertation with some insights and recommendations for music teachers while adapting their practice during a global pandemic. Sara Joy suggests resources

to assist each of us re-evaluate our personal teaching practices while much of our work with our ensembles is on pause.

Chantel Vallier and Gena Norbury provide engaging lessons constructed for use in the COVID classroom and are flexible enough to be used in a variety of grade levels. Chantel also provides us with some musings on life a la cart(e). Many will relate to her!

You will also find announcements about opportunities to participate in free KSC co-sponsored workshops in the months to come. Next up is the AKA's naskwahamatowin [joining in the song]: an IPOC choral take-over on Saturday, November 7 at 1pm EST. Please see the entire list of workshop offerings in this newsletter. KSC journal editor, Jake Autio, invites submissions of articles for the next issue of the KSC journal, Alla Breve. Are you interested in developing a resource for Canadian music educators? The Pierre Perron Resource Development Grant provides funding for such a venture! Read the details in this newsletter. Finally, get to know your KSO board members a little better as you read about how they are using their 'COVID' time.

I worry about the mental health of all people, but especially teachers. Please be kind to yourselves. Don't expect that you can currently provide the program you did in the past. Attend to your students and their wellbeing. Focus on yourself and those you hold close in your heart. We will all get through this, one step at a time.

Developing Critical Views & Practices for the Music Classroom: A workshop with Brandi Waller-Pace, founder of Decolonizing the Music Room

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 which I encourage everyone to read: “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](#). You can also check out her website [here](#).



Protect the Ocean: A Chant for Primary and Junior Students

Written by Chantel Vallier

Why teach with chants?

This is a great way to introduce ESL students to vocabulary and build confidence with struggling readers.

Literacy connections: rhyming and other poetic devices, building fluency in reading, expanding vocabulary, brainstorming about a topic, phonics- segmenting and identifying syllables in words.

Musically we are practicing rhythm, beat and exploring the elements of music (e.g. dynamics, form). Students are able to be creative with chants and can compose melodies and accompaniments. Opportunities for cross-curricular connections in other areas of the curriculum.

Day 1

Q1: “Please listen to the chant and tell me what area in the world this chant is saying we need to protect?”

Students will pat the beat on their lap, while the teacher speaks the chant in a ‘performance style.’

The teacher will repeat question 1 and students will respond.

Q2: “What suggestions on protecting the environment does the chant give the listener?”

The teacher will speak the chant again in a ‘performance style. Change the where on the body students are keeping the beat, perhaps moving to tap the shoulders.

The teacher will repeat question 2 and students will respond.

Q3: Why is it important to protect water?

Invite students to read the chant, while the teacher tracks the words using a pointer on the board. If teaching virtually and sharing a screen, use the mouse cursor as the pointer.

Clap the rhythm of the words.

Model how to create a word chain using the cards on the google slide. Have students suggest the order of the cards. Speak the cards practicing keeping the beat. Speak the cards and clap the rhythm of the words. Play the accompaniment track and perform the chant with the word chain.

Day 2

Speak the chant with half of the students keeping the beat (pat the beat on lap or march in place) and half clapping the rhythm, switch parts the second time through.

Option 1: Print student cards and have them create their own word chain. Provide time for students to cut their own cards out.

Option 2: Brainstorm animals and plants related to the ocean or ways to protect the environment. This can be done in small groups or as a whole class. Whiteboards or chart paper could be used for students to organize their thinking. An extension could be to put their ideas into categories using a mindmap or table chart. Students can determine the corresponding rhythm to their own words by counting the syllables and using rhythms they know to write it out. The teacher can provide post-it notes or index cards to write their own word card.

Day 3

Play the stoplight game (Barron, 2004, p. 10). When the teacher holds the go sign, students will speak and clap the rhythm of the chant. The stop sign means the students will put the words in their head and continue clapping. This can be made more challenging by stopping the clapping of the rhythm for older students. This is a great game to play with students to develop inner hearing.

Ostinato- Have the students speak the chant. The teacher will say “While you say the chant, I am going to do something different.”

The students speak the chant and the teacher will choose one of the ostinato patterns provided.

The teacher will ask the question “What did I do?” The students will offer answers.

Teach the ostinato pattern.

The students will perform the ostinato pattern while the teacher speaks the chant.

Divide the class into 2 sections and have one group speak the chant while the other does the ostinato. If successful switch parts. This step may need to be repeated until students experience success. Sometimes it’s a good idea to leave it for another day and try again rather than students experiencing frustration. I’ve put words to ostinato patterns to help younger students with this process.

Try adding body percussion, non-pitched percussion instruments or found sounds to the ostinato parts.

Day 4

On this day students can explore form and expressive elements such as dynamics.

Have students brainstorm ways they can read the chant with another student. Think about expanding this to include form AB, ABA, rondo (ABACA), introduction, outro.

Students are encouraged to use word chains, ostinatos and found sounds/body percussion to create a performance piece.

Day 5

Have students present their chant and complete a peer/self-assessment after the performance.

Extensions

Older students in the junior grades may want to create their own background track using loops. This can be done individually or collaboratively through a DAW (digital audio workstation) such as Soundtrap or Bandlab. It can be done individually using GarageBand.

Write their own chant or poem about environmental conservation and create a piece around it using a word chain, ostinato and loops.

Adaptations for Online Learning

Day 3 - use a recording of yourself doing both parts in software such as garageband or the acapella app. Have students perform their word chains or ostinatos using flipgrid or by taking turns using google meets/zoom.

Use a digital audio workstation and have students record their part.

Please feel free to take the google slides and adjust them to meet your needs. The drag and drop pages translate really well to online learning and eliminate the need to print cards.

Assessment Opportunities

Assess how students are able to keep the beat using a checklist.

Assess rhythm performance of student's word chains.

Assess student's ability to perform an ostinato.

Assess a group performance with the group creating their own form.

Students can self-assess their performance and/or group role.

Assess student's composition of their own chant with loop backing track.

Please see the assessment sample tools below
<https://docs.google.com/document/d/1IsHYKd-1rk37XvH6ps6wem1jM7iXkpktZyRDetrA1l0/copy>

Science Curriculum Connections

This chant connects to the Ontario science curriculum.

Grade 1: Living Things, expectation 3.5

Grade 2: Growth and Changes in Animals, expectation 1.2

Grade 4: Habitats and Communities, expectation 1.1

Grade 5: Properties and Changes in Matter: Conservation of Energy and Resources, expectation 1.1

Suggested Books

What If There Were No Sea Otters? By Suzzane Slade

On the Reef By Judith and Shandley McMurray

Life in the Ocean: The Story of Oceanographer Sylvia Earle By Claire A. Nivola

A Symphony of Whales By Steve Schuch and Peter Sylvada

A Planet Full of Plastic By Neal Layton

Plastic, Ahoy!: Investigating the Great Pacific Garbage Patch By Patricia Newman

Let's Investigate Plastic Pollution: On Land and in the Oceans by Ruth Owen

Google Slide Link with Teacher Resources

https://docs.google.com/presentation/d/14fRYiaH9Af3sUpjFUx8RB5MuulaDqjLOJIHn_4Ysldo/copy

Under the Sea Melody: A Melody Game

<https://docs.google.com/presentation/d/1XKdWSh5AEWgf3-Ho4VNQLkiodecjX1AbBLyyweoTDcg/copy>

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Kelman Hall Publishing, 2004.

“Introduction to music must begin as soon as possible...it is not practical to correct in higher grades...the impressions of 3-5 year olds last for a lifetime”

Zoltán Kodály

An Interview with Laurel Forshaw

Western University Kodály Choral Instructor and KSC Board Member

Written by Sara Joy



Q. What is the focus of your PhD research and what drew you to this focus?

A. My working title for my dissertation is “Engaging with Indigenous Voices:

Indigenizing and Decolonizing Higher Music Education.” In this work, I’m engaging with Indigenous academic musicians, seeking ways in which higher music education can be reimagined in ways that are decolonial and inclusive of Indigenous knowledges and practices. I come to this work as a non-Indigenous, white settler, deeply committed to answering the Truth and Reconciliation Commission of Canada’s 94 Calls to Action (2015) and most recently, the Calls for Justice from the MMIWG inquiry; in both cases, there are calls specifically directed at education, recognizing that education is a critical part of reconciliation for Canada.

Q. For teachers who are working on including Indigenous voices and perspectives in their classrooms, what would you say are some important considerations?

A. First, go to Indigenous events and ceremonies and celebrations that are open to the public. Attend Indigenous live music, theatre, and dance; watch Indigenous movies and read Indigenous literature; and do all of this with a good heart and open ears, listening carefully to what you are being given

permission to teach and what is not for you to have. Second, get to know the Indigenous nation(s) in your area. Invite Indigenous musicians into your classrooms and be sure to pay them for their time. As you are engaging with Indigenous peoples and perspectives, don’t approach it as an “add on” to your existing curriculum and teaching. Value these musics and knowledges and centre them in your work, rather than Othering them.

Q. You worked with the Kodaly course at Western last summer to develop the students’ conducting skills. Before each session, you started with a land acknowledgement. How do you connect with the land acknowledgements and why is it important to incorporate into regular practice?

A. I did—my time at the Kodály course at Western was very special! I feel very privileged to be living, working, and learning on this land. I try to use land acknowledgements as an impetus for action, a reminder that I am a guest on this land, that I have a responsibility to tread softly on the land, and that the Indigenous peoples on whose traditional territories we live have cared for these lands for thousands of years. A common criticism of the practice of giving land acknowledgements is that they can be tokenistic, akin to checking off a box and then carrying on with what we were going to do in the way in which we were going to do it. For me, the land acknowledgement must also influence the ways in which we teach and engage in whatever comes after the land acknowledgement—are we, as

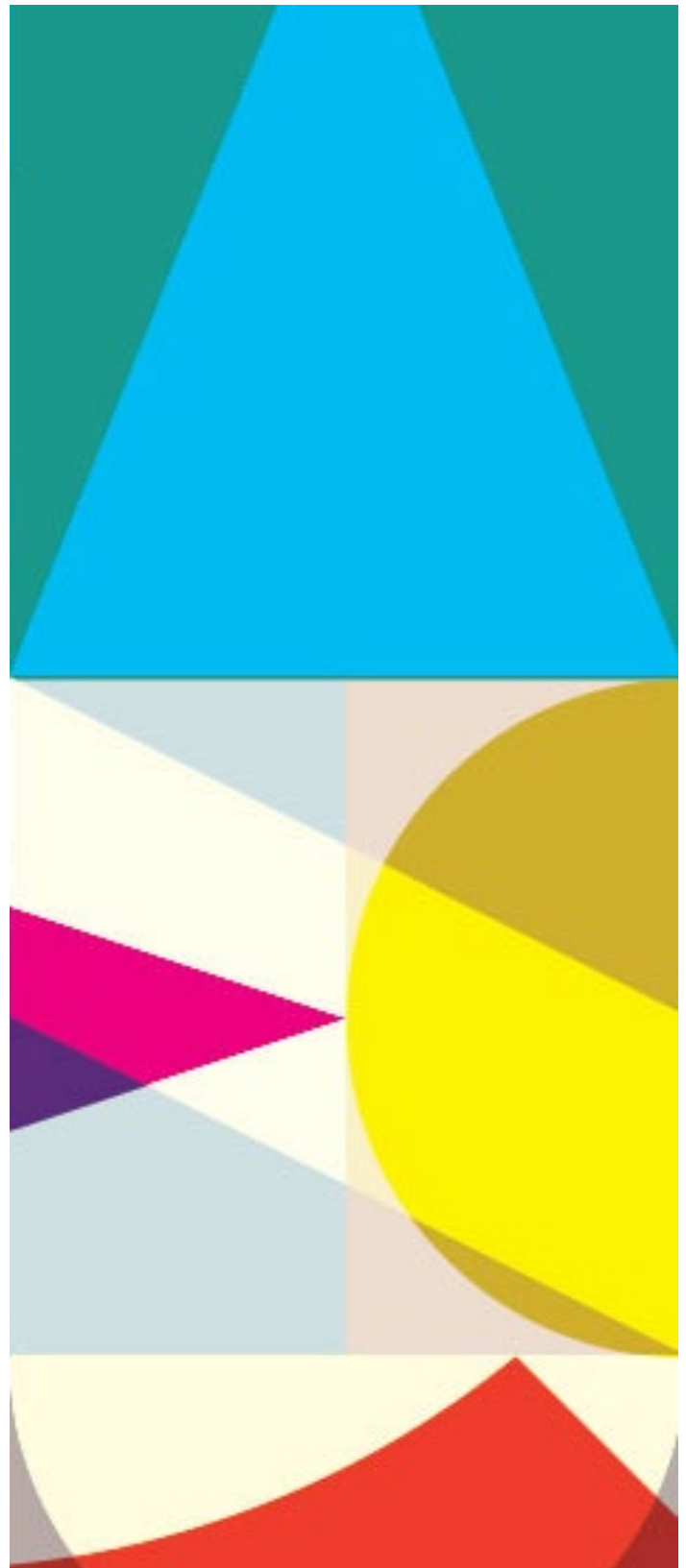
teachers, seeking ways in which to engage with Indigenous knowledges and ways of being? Are we approaching our teaching in ways that are anti-racist and inclusive? Whose musics are we teaching, and whose musics are we excluding? These are some of the questions that I ask myself as I prepare for any land acknowledgement and teaching experience.

Q. As a recent conducting instructor for the Kodaly course, what did you hope Kodaly students took away from these sessions? How can the development of conducting skills help music educators in their practice?

A. I hope that the Kodály students left the sessions understanding some of the ways in which musical literacy and understanding can be taught through choral repertoire and in the choral room. I hope that they will choose their music carefully, engaging in challenging topics, using the texts as vehicles to address social issues and issues that may be difficult to ordinarily discuss. I hope, too, that they left feeling freer to embody the music and to engage critically with their own gestures so that they consider the musical impact their gestures have on their singers.

As conductors, we're in a privileged position to facilitate others' music-making; if we approach conducting as a facilitator and acknowledge, celebrate, and value the musical skills of our singers, we enter the space with a mindset that enables us to engage with students in ways that demonstrate to them that we trust and value their ideas and musicality. In choral music, we are so fortunate to work with text; through text and choral singing, our students can process and express challenging topics and emotions that, otherwise, may be unspeakable. For music educators, I think that conducting our students allows us an opportunity to connect with our students (through texts and

community) in deep ways, all while actively making music together. It allows us to hear music differently, to empower our students, and to use our bodies—to embody the music in profound and meaningful ways.





Making the Rests Count

Written by Sara Joy

The last seven months have forced us all to re-evaluate our practice as teachers. We are drawing on our creativity to teach music in an environment where singing in groups is not allowed, communal music making is much more difficult, and where we must be hyper-aware of distancing, hygiene, and aerosols. We can equate this moment to a long rest in a piece of music. We are anxiously anticipating our next entrance but, as we all know, rests in music are just as important as the sounds. What can we do while we are counting this rest? Our eyes are open to the inequities, biases, and injustices that permeate music education and we are called to create change. Endless amounts of questions about our profession have surfaced and the only answer I have come close to is that we use this time to engage in reflexive practice and to critically question ourselves. Where do we start? There may be no clear answer and the starting point for each one of us may be different. What I feel I can do is offer some resources that I have found helpful and that have given me opportunities to question, reflect, and gain insight into how I want to move forward as a music educator. This is not an exhaustive list but will hopefully create multiple access points as we all work to be more equitable, culturally responsive music educators. While we try to keep track of where we are in this “composition” of 2020, I take comfort in the fact that we are in a community that is dedicated to creating beautiful things together and making sure our rests count.

Podcasts:

The Score

An Urban Music Education Podcast hosted by Eric Jimenez and Justin McLean. The goal is to provide a positive and solution-based narrative to create more effective, compassionate, and culturally relevant music educators.

The Choral Commons - Hosted by Emilie Amrein and André de Quadros

This podcast aims to provide a space for choirs and conductors to envision innovative and equity-centered practice. This podcast offers resources on diversity, equity, and inclusion while exploring dialogue about pedagogy and practice.

The Music Education Podcast - Hosted by Chris Woods

Episode 1: Decolonizing Music Ed with Nate Holder

Episode 2: COVID-19, Assessment and Value with Martin Fautley

Resources:

<https://decolonizingthemusicroom.com/>

<https://www.nateholdermusic.com/blog>



Coping with Discomfort: Reflexivity During a Global Pandemic

Written by Gabriela Ocádiz

Re-engaging with my own writing helped me see that the findings of my dissertation are highly relevant for the reality of a world undergoing a global pandemic. In this article, I delineate some of the findings of my dissertation “Music Education in a Liquid Social World: The Nuances of Teaching Music with Students of Immigrant and Refugee Backgrounds” by expanding on the recommendations I made for music teachers. I focus here on drawing from the final chapter with the findings that are applicable and valuable for the reality we are living today. Two of the most prominent themes throughout my dissertation were:

- a. The crucial importance of reflection in teacher/facilitator’s practice using the viewpoints of reflexivity.
- b. Music educators/facilitators’ possibilities for the development of their adaptive capacities (Ocádiz Velázquez, 2020, p. 219).

In my dissertation, I propose as an outcome, that teachers may reconceptualize their practices and engage more actively with the multiplicities within their contexts in ways other than just acknowledging their existence. Engaging in reflective practices with a reflexive lens during uncertain times (Pillow, 2003), can help music teachers/facilitators learn to see, engage with, and interrogate their own sociocultural setting and, consequently, continuously change and adapt their practices incessantly.

As it can be observed during the present pandemic, social change may be abrupt and the

need to respond quickly to what is lived is much more pressing than before, all aspects I explore in the theoretical framework of my dissertation. Reflecting with a reflexive lens, involves the willingness and openness to engage in dialogue that is always connected to practice. As I state, “the more reflexive educators and facilitators become in their thinking, the more adaptive their actions will become” (Ocádiz Velázquez, 2020, p. 224). I suggest, then, that a reflection with a focus on reflexivity would involve:

- a. An engagement in an analysis of current sociocultural realities, by interrogating preconceptions and assumptions on what it means to teach music and to what end, according to the analysis of realities;
- b. Interrogating oneself in the understanding of musical backgrounds; and
- c. Engaging in the creative endeavor of the development of pedagogies, philosophies, music repertoires, and teaching practices that align with current realities (Ocádiz Velázquez, 2020, p. 224).

This approach to reflection may help educators/facilitators to engage more actively in learning with their communities to perhaps “understand and alter the existing oppressive conditions rooted within the school setting” (Young, 2010, p. 210). Especially today, as our reality has shifted.

In regard to the possibilities for music educators/facilitators to develop their adaptive capacities. In my dissertation, I developed an understanding of one process that may help music teachers reconsider their own possibilities

for adaptation to mobile societies. This notion is what I referred to as “coping with discomfort, as a re-conceptualization and problematization of the concepts of coping and discomfort” (Ocadiz Velázquez, 2020, p. 12). Social change due to a global pandemic has caused discomfort in music teachers at many different levels of their practice. Such discomfort may have come from acknowledging the speed with which some societies are changing and from the rapid reaction that has been expected of them throughout their practices as educators (Bauman, 2005, 2012, 2016). Using an understanding where discomforting moments are considered opportunities “to be very mindful that everything [that] one perceives is evident only against a familiar and little-known horizon, [and] that every certainty is sure only through the support of a ground that is always unexplored” (Foucault, 2000, p. 448), brings hope and desires to move music teaching practices beyond what one already knows.

Throughout my dissertation, I “utilized the understanding of the purposes of coping mechanisms to create opportunities for adaptation, reconceptualizing them by using the Foucauldian understanding of discomfort, which sees discomfort as an opportunity to interrogate ones’ thinking as it relates to the actions that one pursues” (Ocadiz Velázquez, 2020, p. 224). Coping with discomfort, then, became a process that may help music teachers to be more responsive when they accept discomfort as a productive element in their approaches to teaching.

Considering that “changing ones’ pedagogies is fully dependent on music teachers’ personal and pedagogical understandings” (Ocadiz Velázquez, 2020, p. 224). Recognizing discomfort as a productive element in ones’ practice is possible through the reflexivity as analyzing deeply the experiences in one’s life

or observed in the lives of others. This process may help music educators to move beyond “formulas that [they] can duplicate or substitute for the transformative aspects of becoming actively and effectively involved” (Jackson, 2003, p. 43) in changing their practice.

After this research journey, I recognize that multiple, different processes of adaptation exist. Music teaching and learning have the capacity to produce and reproduce values, connect realities, and facilitate spaces that involve multiple approaches to music learning. Nevertheless, it is music educators who decide how, for whom, and to what end.

As our world continues to change, interrogating practices of teaching (pedagogies) becomes in a crucial aspect of reflection, and thus, for adaptation. Reflecting from the viewpoints of reflexivity, however, requires that music teachers and community facilitators not only to “engage and work with peoples of other cultures and gain insight into a world larger than their own” (Batey & Lupi, 2012, p. 26) but to employ critical reflection about their own understandings of what it means to teach music. A world that has shifted and continues to shift what music teaching and learning is, and how, for whom, and to what end music teachers are teaching, requires from further reflection and action to move beyond what is already known.

You can download my dissertation following this link: <https://ir.lib.uwo.ca/etd/6824/> and feel free to contact me with questions, ideas and thoughts gocadiz@uwo.ca.

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“To teach a child an instrument without first giving him preparatory training and without developing singing, reading, and dictating to the highest level along with the playing is to build upon sand.”

Zoltán Kodály

Musings from the Cart

Written by Chantel Vallier

Many of us are experiencing life a la cart(e) in our current teaching situations. One moment you're rolling down the hall and the next you're wondering in what room you've left your coffee. If you can attach a cup holder on your cart, this is highly recommended! My colleagues have been wonderful in helping me locate missing items, but none are more important than the caffeine boost and hand pointer for Smartboards I cannot reach. Running from one place to another, wrapping plastic around computer keyboards or plugging and unplugging USB cables to the computer. This year is full of all kinds of odd and new situations. Just the other day, I heard a jingle sound coming from the hallway where I left my downstairs cart, which is affectionately named M.C. - aka Music Cart. To my surprise I got to witness one of my students happily making music with a tambourine. We had a little laugh before I went into my speech about touching items on the cart. It's moments like these that I come to realize how different the world we live in today is.

Even though there may be restrictions and new procedures added to our daily lives our students are still happy and excited to see us. As you roll past with your cart, students will stop to ask if you're coming to their class and if you answer no they demand to know when. They've named my upstairs cart "Rolling Thunder" because it's made of metal and makes an awful amount of noise on the tile floor. We are still making a difference as music educators with each body percussion sequence and desk drumming routine.

Our students are finding joy, movement, comfort, healing and peace within our music classes during a time when stability is uncertain. It's moments like these that we have to hold on to when a bin of items falls off the cart because you rolled over a floor transition.

If I can give some advice for this school year, it would be to have fun, find the joy in little moments and remember it's not the cart decorations students are excited to see. It's the wonderful teacher driving the cart that makes music special, no matter what the situation may be.





Primary Music Lesson: Exploring Dynamics

Written by Gena Norbury

Topic:

In A Dark Wood - Exploring Dynamics

Grade Level Intended:

2-3

Description:

Using the poem In A Dark Wood by Mary Lou Colgin, students will experiment with spoken vocal sounds, learn varying degrees of dynamics and create/perform rhythmic compositions using Halloween items.

Materials Needed:

Open space
Poem displayed on whiteboard or chart paper
Pre-made pictures of Halloween items (e.g. witch, pumpkin etc.)
Pre-made baggies of 'found' percussion instruments. (one per student-labelled)

Resources:

<https://youtu.be/sT5f1jBJHng> (wind)
https://youtu.be/uHNqatUNT_Y (clock)

Minds On:

Listen:

Without telling the students, or showing them the video (above), ask them to listen to the sound they hear. (play only a few seconds of the wind) After they guess the sound, play the second example. (clock)

Divide the class into two groups-wind and clock.

Hickory dickory dock. (wind)

The mouse went up the clock. (wind)

The clock struck one, The mouse went down.

Hickory dickory dock (wind)

Read aloud the nursery rhyme 'Hickory Dickory Dock'. Before starting, ask the 'clock' students to softly say tick tock together at the tempo you wish. (ostinato) Tell the 'wind' students that they are to make a quick wind sound at the end of phrase 1, 2, 4. This may require a little practise first.

Reverse the groups and begin again.

This time ask the clock to add in a crescendo, starting soft and gradually getting louder.

Action:

Introduce: In A Dark Wood by Mary Lou Colgin

In a Dark, Dark Wood

ppp In a dark, dark wood there was a dark, dark house;

pp And in the dark, dark house there was a dark, dark room;

mp And in the dark, dark room there was a dark, dark cupboard;

mf And in the dark, dark cupboard there was a dark, dark shelf;

f And on the dark, dark shelf there was a dark, dark box;

ff And in the dark, dark box there was a....

fff ghost!

Display the poem on the whiteboard or chart stand.

Read the poem to the class aloud and ask them to listen. Do not use any expression the first time.

Ask the students to read it with you with no inflection.

Point out the symbols- *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, *fff*

Discuss the musical term dynamics. [loud and soft]

Explain what *p* stands for. [*piano*-soft]

What do you think *pp* means?' [*pianissimo*-very soft]

'What would *ppp* stand for?' [*pianississimo*-very, very soft]

Explain what *f* stands for. [*forte*-loud]

'What do you think *ff* means?' [*fortissimo*-very loud]

'What would *fff* stand for?' [*fortississimo*-very, very loud]

'Do you see any other symbols?' [*mp*, *mf*]

'What do you think they mean? [*mezzo piano* means medium soft, *mezzo forte* means medium loud]

Prompt: How could I make this poem/chant more interesting to the listener? [use expression in the voice, add dynamics, start really soft, add a spooky voice etc.]

Chant the poem again asking the students to add in the dynamics and expression. Be sure to work on the dynamics to ensure the *fff*, for example, is not given away too early!

Consolidation:

Using the internet, find pictures of:

A Haunted house

A Ghost

Pumpkin

Witch and other Halloween items

Using Halloween words/pictures on cards with their rhythmic patterns, make packets for each student or small groups. Have them create a rhythmic composition. These can be practised spoken, adding body percussion, and/or non-pitched percussion instruments.

“Often a single experience will open the young to music for a whole lifetime.”

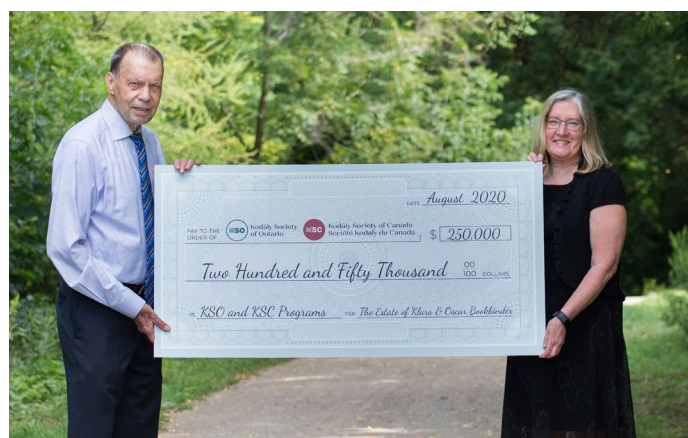
Zoltán Kodály

KSO Board Member News

Written by Kim Eyre

Have you wondered what your KSO board has been up to over the past months, other than taking socially distanced walks, baking bread and binge watching Schitt's Creek? Wonder no longer!

KSO President, Kim Eyre authored Exploring the Roots, Branches, and New Growth of Kodály-Inspired Music Education in Ontario as part of a special edition of the OMEA publication The Recorder, celebrating 100 years of the Ontario Music Educators' Association. She also accepted a ceremonial cheque for \$250,000.00 on behalf of KSO and KSC, from the executor of the estate of Klara and Oscar Bookbinder, Mr. Peter Hannam. Read about the Klara and Oscar Bookbinder legacy in this press release [here](#). Kim continues to teach curriculum and pedagogy in elementary music to teacher candidates in the Faculty of Education, Western University, now virtually.



Above: Mr. Peter Hannam presents a cheque for \$250 000 to Dr. Kim Eyre, Kodály Society of Canada Past-President and Kodály Society of Ontario President.

In addition to teaching vocal and instrumental music to secondary students at Appleby college, and being part of the artistic team for the Oakville Choir for Children and Youth, Sara Joy has begun PhD studies at the Faculty of Music, University of Toronto. Sara's article Global Experiential Education and Music Pedagogy was published in the Winter 2020 edition of the OMEA journal The Recorder.

Gena Norbury and Lesley Pontarini must be mentioned together, as they work together in so many ways to further music education in Ontario. Gena is retired from the Peel District School Board and has recently moved from the busy GTA to the idyllic town of Port Rowan. Gena is in demand as a free-lance clinician. Lesley teaches elementary music in Peel, this year from a cart. In addition to being KSO board members, Lesley and Gena are both OMEA board members and have been heavily involved in the amazing work OMEA has done, and continues to do, during the time of COVID. They are also the Co-Chairs of the November 2021 OMEA conference, which they hope will run face-to-face!

Gabriela Ocádiz successfully defended her dissertation "Music Education in a Liquid Social World: The Nuances of Teaching Music with Students of Immigrant and Refugee Backgrounds" in February 2020 and was delighted that her parents travelled from Mexico to be part of the occasion. This past summer, she gave birth to her daughter, Julia. Congratulations, Gabriela, on delivering a

daughter and a doctorate during the year of the pandemic! Gabriela is a limited duties professor at her alma mater, the Don Wright Faculty of Music, Western University.

One of a prestigious group of 6 Western University Kodály summer study students to earn her Level III certification, and to be fully certified by the Kodály Society of Canada, Chantel Vallier teaches elementary music in the Thames Valley District School Board. (See her lighthearted musings about life teaching a la cart(e) [here](#).) Chantel has recently begun studies toward obtaining her Master of Music degree from the Don Wright Faculty of Music, Western University.



Above: Gabriela Ocádiz photographed with her parents who travelled from Mexico to be at her PhD defense.



From left to right: Gena Norbury, Kim Eyre, Gabriela Ocádiz, Lesley Pontarini, Sara Joy (Prepandemic).



Kodály Society
of Canada



Société Kodály
du Canada

News Release
August 17, 2020

**Klara and Oscar Bookbinder Estate Gift Creates a Legacy of
Support for Quality Music Education in Canada**

The Kodály Society of Canada (KSC) has received a \$250 000 gift from the estate of the late Klara and Oscar Bookbinder of Rockwood, Ontario. Mr. and Mrs. Bookbinder were both committed music educators with personal connections to Hungarian composer, musicologist, and pedagogue Zoltán Kodály.

“The Kodály Society of Canada is humbled and honoured to be part of the Bookbinder’s legacy in Canada,” according to KSC president Dr. Jody Stark, who notes that the Bookbinder gift will allow the association to support quality music education in Canadian schools and communities in a variety of ways. Stark adds, “The impact of this gift from the Bookbinder Estate is enormous for music education in Canada. We anticipate being able to enact several initiatives that will have a direct benefit to music educators and students across the country.”

The Bookbinders immigrated to Canada from Hungary in 1957 in the aftermath of the Hungarian Revolution. Prior to leaving Hungary, Klara earned her Master of Music degree in Piano Methodology and became the head of the music department at a Teachers College in Hungary. Kodály was one of her teachers. Oscar studied organ and conducting and then worked under Kodály as a research fellow with the Institute for Musicology at the Hungarian Academy of Arts of Sciences.

Upon settling in Toronto, Klara taught piano lessons and group music classes in several schools in Toronto and Rockwood. Klara’s approach to teaching was influenced by her education and experience in Hungary, and she self-published 10 books of pedagogical compositions and two volumes of compositions by her students. While Oscar studied engineering and starting a consulting firm, he also taught music theory and piano and helped Klara teach group music classes. Klara passed away in 2017. Upon Oscar’s death in July 2019, their estate made the substantial gift to the Kodály Society of Canada in honour of the Bookbinder’s longstanding commitment to music education and their association with Zoltán Kodály.

The majority of the Bookbinder Legacy gift has been invested in an endowment with the proceeds supporting initiatives and projects for four pillar areas: (1) Teacher education and professional learning; (2) Curriculum development and pedagogical resources; (3) Research in support of quality music education; and (4) Outreach and operations. The remainder of the

Bookbinder gift is already being used to benefit Canadian music teachers and students. The KSC has planned a series of free online workshops for music teachers throughout the 2020-21 school year in response to increasing awareness of systemic racism and to support music teachers during the time of COVID. Workshop details can be found on the KSC website at <https://www.kodallysocietyofcanada.ca>.

A portion of the Bookbinder funds will also go to the Kodály Society of Ontario (KSO) in support of an ambitious music teacher professional learning project across the province. “We plan to offer workshops for early childhood, kindergarten and primary music educators in as many Ontario regions as possible over the next five years,” explains KSO president Dr. Kim Eyre. “We want to honour Mrs. Bookbinder’s commitment to early childhood music education in an impactful way and support teachers to bring music into their classrooms at a critical stage of children’s development.” Both Eyre and Stark are excited at the possibilities the fund makes possible for their respective organizations.

The Kodály Society of Canada wishes to express its heartfelt thanks to Mr. Peter Hannam, the Estate Executor, and his daughter Carol, who studied piano with Mr. and Mrs. Bookbinder growing up.

For more information contact:

Dr. Jody Stark, President, Kodály Society of Canada
jody.stark@umanitoba.ca

Dr. Kim Eyre, President, Kodály Society of Ontario
eyre.kim.1@gmail.com



**Kodály Society of Canada and Its Branches: AKA, KSBC, KSO and KSNS
FREE Online Workshops for all K-12 Music Educators 2020-2021
Open to current members and non-members**

August:

Developing Critical Views and Practices for
the Music Classroom

Brandi Waller-Pace, from Decolonizing the
Music Room

Sponsored by KSO

**Details about a “Part 2” workshop with Brandi
coming soon*

October:

Teaching at a Distance: Keeping Music Class
Meaningful

Denise Gagne, creator of MUSICPLAYONLINE
Sponsored by KSNS

**Recording of workshop available to KSC
members on the “Members Only” section of
the KSC website*

January 16:

Des ressources en ligne pour enseigner la
musique en français [Online French resources
to Teach Music in French]

Catherine Tardif

Sponsored by KSC

September:

Learning in a Blended Classroom

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

Sponsored by KSBC

**Recording of workshop available to KSC
members on the “Members Only” section of
the KSC website*

November 7:

naskwamatowin [joining in the song]: an
IPOC choral take-over

Panel: Dr. Nadia Chana, Sable Chan &
Jonathon Adams

Moderator: Stephanie Schuurman-Olson

Sponsored by AKA

March 12:

Teaching for Musical Understanding

Cathy Horbas, Dr. Jody Stark

Manitoba Kodály Workshop

Register for the free virtual workshops at

<https://www.kodalsocietyofcanada.ca/free-online-workshops>

Join KSO/KSC free of charge for the 2020-2021 school year at

<https://www.kodalsocietyofcanada.ca/contact-kso>



Kodály Society of Canada FREE* Online Workshop Series for K-12 Music Educators

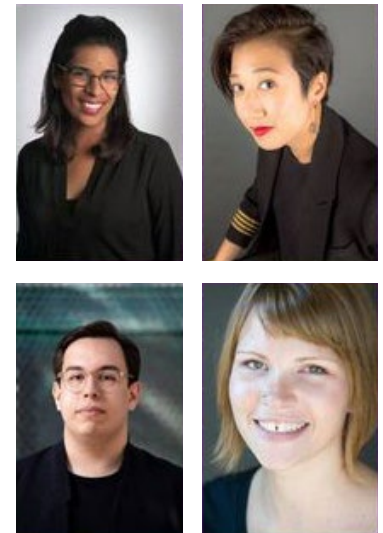
Naskwahamâtowin (joining in the song): an IPOC* Choral Take-Over

*Panel: Dr. Nadia Chana, Sable Chan & Jonathon Adams
Moderator: Stephanie Schuurman-Olson*

**Saturday, November 7, 2020 10:00am PST, 11:00am MST,
12:00pm CST, 1:00pm EST, 2:00pm AST**

We are Jonathon Adams, a Cree-Métis baritone and performance-maker; Sable Chan, speech pathologist and chorister, and Dr. Nadia Chana, assistant professor of ethnomusicology. The title of our talk, naskwahamâtowin, means “joining in the song” in Cree. This involved not “accomodating” or “including” people of colour, but rather dismantling systems that privilege whiteness. BIPOC educators, we centre you joyously. White educators, we hope this will help you transform your own thinking and your white students’ thinking.

*Indigenous People & People of Colour



Registration & Information at
www.kodalysofcanada.ca

*FREE for members & non-members of the KSC & branches

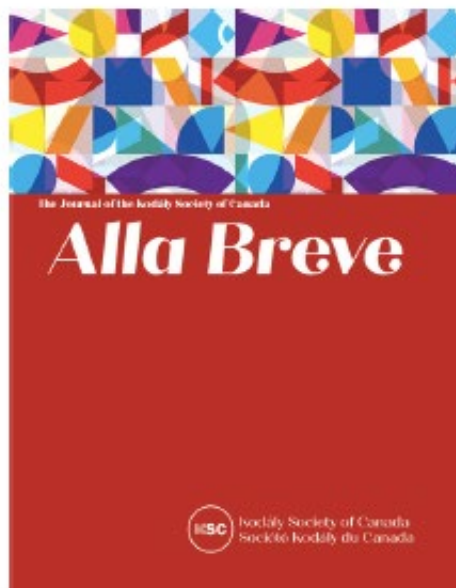


Kodály Society of Canada
Société Kodály du Canada



Alberta Kodály
Association

Share your voice!



Alla Breve is the official journal of the Kodály Society of Canada and welcomes original academic and non-academic articles of varying lengths and topics that reflect the Canadian context of Kodály-inspired education, pedagogy, philosophy, music, and history. Articles may be submitted in English or French. Advertisement opportunities & peer review available.

*Submission deadline is
February 15*

Visit

www.kodalysofcanada.ca/alla-breve
for full submission guidelines.



Pierre Perron (1935-2017) was a well-known Canadian music educator who studied Kodály pedagogy at Holy Names University and at the Liszt Academy. Born in Montréal, Pierre was a faculty member and head of the Music Education department at Dalhousie University from 1981 to 2000. Pierre is perhaps most well-known for his CBC radio broadcasts about music education, which he made together with his wife Margaret Tsé. These broadcasts played a major role in the dissemination of Zoltán Kodály's vision in Canada. Mr. Perron was an honorary member of the International Kodaly Society and the Kodaly Society of Canada of which he was president from 1980-1984. The Kodály Society of Canada gratefully acknowledges Pierre for his contribution to music education and a generous posthumous gift to the KSC.

The Kodály Society of Canada is pleased to award two Resource Development Grants in Pierre's name every year over five years (2020 to 2025).

Two grants for \$500 each will be awarded annually to a Canadian music educator for the creation and/or production of a Kodály-inspired teacher resource, which can be disseminated to and used by other music educators free of charge. The resource may consist of print materials, media, or electronic resources (including a website or podcast) in English or French, and ideally should be uniquely Canadian. All 10 completed projects will be hosted on the Kodaly Society of Canada website and available for free download.

Deadline: January 1, 2021

Who can apply: Any person active in the field of music who resides and works in Canada.

To apply: Submit a description of the project and how it would benefit Canadian music educators. The application should include the following:

ABSTRACT

Applications can be in English or French. The abstract can be up to 500 words in length.

(excluding title and author information).

The abstract should address the following four areas:

1. Title and Background of the project
2. Aim and focus of the project
3. Method and approach of the project
4. Implications and benefits for Kodály music education and educators

Separate detailed timeline for completion (Completed within one year)

Do not include name(s) of author(s) or any other identifying information in the Abstract or Timeline. This information should be included in a separate cover letter.

APPLYING

E-mail two separate PDFs or Word documents consisting of:

- the cover letter – including contact information, affiliation (if any) and title of the project
- the abstract and detailed timeline to: Dr. Hélène Boucher
oucher.helene@uqam.ca

A committee of adjudicators will assess the relevance and potential impact of each project. The abstracts will be judged in a double-blind review process by recognized scholars and educators in the field of music education. Applicants will be notified of the outcome of this review in writing by February 1 with monies to be dispersed after notification.

All successful applicants will be responsible for

determining copyright information, provenance information, and complete credit lines for all material submitted.

COMPLETION OF PROJECT

Prior to disbursement of funds, successful applicants must sign an agreement allowing the KSC to post their completed project on the KSC website where music teachers can access the resource for free. The project must be completed and submitted within one year of the receipt of the monies. An extension of one additional year may be considered. Successful applicants will be required to submit a progress report at the end of 6 months (and a year for projects with an extension).

Successful applicants may reapply for one additional grant once their resource has been completed and submitted.

**OWNERSHIP AND INTELLECTUAL PROPERTY
AGREEMENT**

All copyright in the services to be performed by successful applicant hereunder and the results and proceeds thereof shall, as between the parties, be the property of the successful applicant; provided, however, that the successful applicant hereby grants, in perpetuity, a royalty-free license to the Kodály Society of Canada for the use of the services performed by Independent Contractor hereunder and the results and proceeds thereof in all media, including, but not limited to, electronic media; provided that any audiovisual reproduction of Independent Contractor's services hereunder shall be subject to the royalty-free license granted herein only if such audiovisual reproduction is created for the use of the Kodály Society of Canada in furtherance of its nonprofit purposes such as, but not limited to, archival recording, fund-raising, education, recruiting or publicity.

For further information please contact:
Dr. Hélène Boucher oucher.helene@uqam.ca



Pierre Perron (1935-2017), un musicien éducateur canadien bien connu, étudia la pédagogie Kodály à l'Université Holy Names et à l'Académie Liszt. Né à Montréal, Pierre fut professeur et directeur du département d'éducation musicale à l'Université Dalhousie de 1981 à 2000. Il vécut avec sa femme Margaret, dans la ville de Dalhousie en Nouvelle-Écosse, jusqu'à sa mort. Pierre est bien connu pour ses enregistrements radiophoniques portant sur l'éducation musicale et diffusés à CBC (Making music) et à Radio-Québec (Faisons de la musique), le tout réalisé avec sa femme Margaret Tsé. Ces enregistrements ont joué un rôle majeur dans la diffusion de la vision de Zoltán Kodály au Canada. Mr. Perron fut un membre honoraire de la Société Kodály Internationale et de la Société Kodály du Canada (SKC), dont il fut président de 1980 à 1984. SKC veut reconnaître sa contribution à l'éducation musicale et son généreux don posthume à notre organisation.

SKC est fière d'offrir deux bourses de développement de ressources au nom de Pierre, chaque année, pour une période de cinq ans (2020 à 2025). Deux bourses de \$500 chacune seront remises annuellement à un musicien éducateur canadien pour la création et/ou la production d'une ressource pédagogique d'inspiration Kodály. Cette ressource sera disponible sans frais pour supporter le travail des musiciens éducateurs. Celle-ci pourra être constituée de documents imprimés, de documents électroniques ou des nouveaux médias tels site web ou balado et idéalement, devrait être inclure une majorité de contenus canadiens. L'ensemble des dix projets sera disponible sur le site internet de la Société Kodály du Canada pour téléchargement gratuit.

Date limite: 1er janvier 2021

Qui peut soumettre: toutes les personnes actives dans le domaine de la musique qui résident au Canada.

Pour soumettre: Fournir une description du projet et indiquer de quelle façon ce projet pourrait bénéficier aux musiciens éducateurs canadiens. L'application devrait comprendre les éléments suivants :

RÉSUMÉ

Les applications peuvent être soumises en français ou en anglais et doivent être d'une longueur maximale de 500 mots (*en excluant le titre et l'information sur l'auteur*).

Le résumé devrait présenter de l'information au sujet des quatre domaines suivants :

1. Titre et contexte du projet
2. Objectif principal du projet
3. Méthode et façon d'aborder le projet
4. Implications et bénéfices pour l'éducation musicale Kodály et pour les musiciens éducateurs.

Fournir un échéancier détaillé, séparé, pour l'achèvement du projet (à l'intérieur d'un an)

N'incluez pas le nom de(s) auteur(s) ou toute autre information qui pourrait vous identifier dans le résumé ou l'échéancier. Cette information devrait être incluse dans une lettre de présentation séparée.

APPLICATION

Envoyer par courriel deux documents Word ou PDFs consistant en :

·Une lettre de présentation- incluant les coordonnées et affiliation (s'il y a lieu) du candidat de même que le titre du projet.

·Le résumé et l'échéancier détaillé à : Dr. Hélène Boucher
boucher.helene@uqam.ca

Un comité évaluera la pertinence et le potentiel du projet. Les résumés seront évalués, dans un processus à double-aveugle, par des professeurs et éducateurs reconnus dans le domaine de l'éducation musicale. Les candidats seront avisés des résultats par écrit avant le premier février 2020. Les fonds seront versés par la suite.

Tous les candidats acceptés devront s'assurer que le matériel soumis est libre de droits (droits d'auteur et de reproduction) et clairement identifier tous les crédits nécessaires concernant l'ensemble du matériel soumis.

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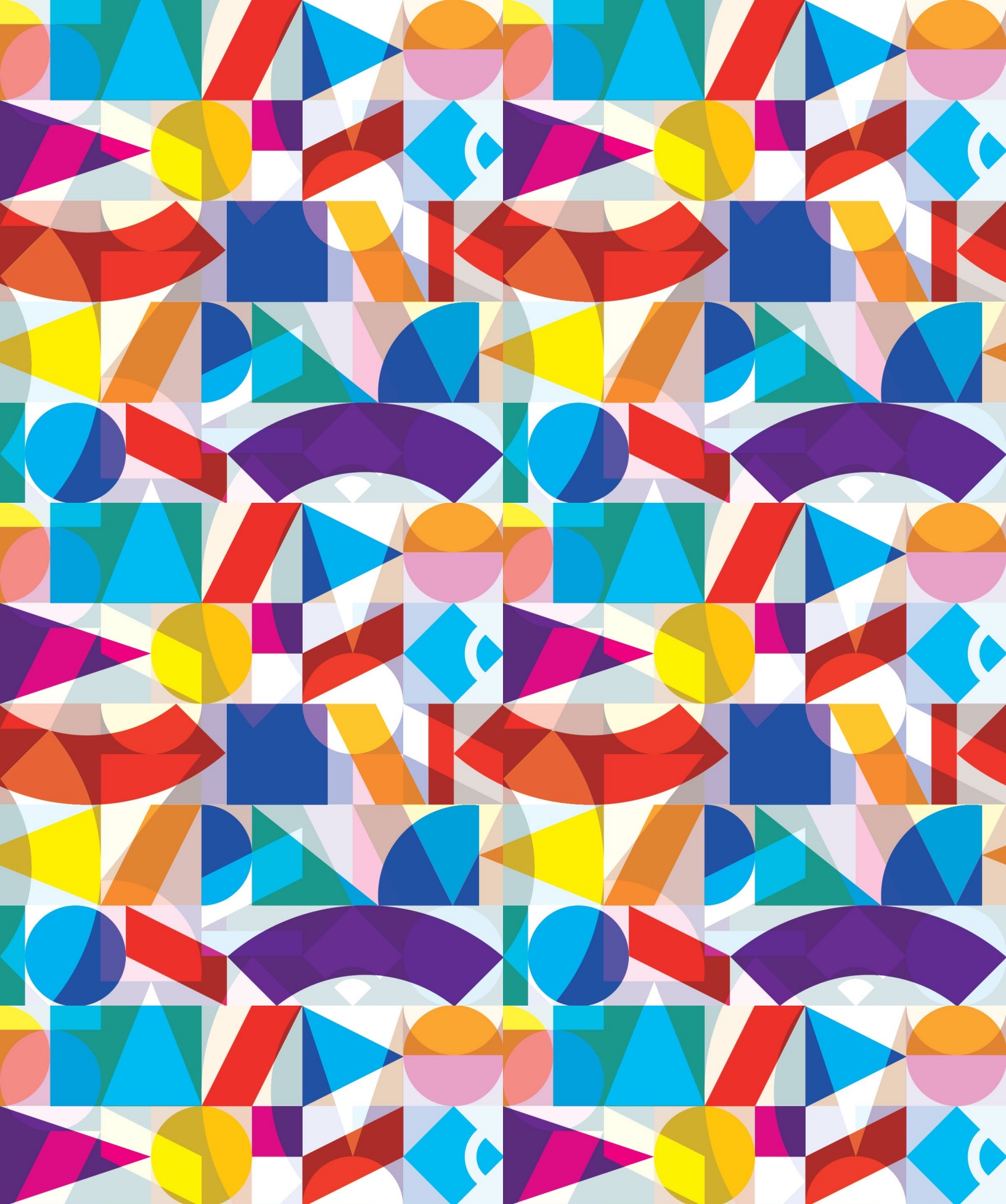
ACHÈVEMENT DU PROJET

Avant que les fonds ne leur soient remis, les candidats choisis devront signer une entente octroyant à SKC le droit d'afficher leur projet achevé sur le site internet de SKC où les musiciens éducateurs y auront accès gratuitement. Le projet doit être achevé et soumis l'année suivant la réception des fonds. Une prolongation pouvant aller jusqu'à une année supplémentaire pourra être prise en considération. Il sera également demandé aux candidats sélectionnés de donner un rapport de progrès du projet après six mois et un an, suite à la réception des fonds.

Les candidats choisis pourront appliquer à nouveau pour une bourse additionnelle lorsque leur ressource aura été complétée et soumise.

Pour plus d'informations, s.v.p. contactez :

Dr. Hélène Boucher boucher.helene@uqam.ca



Designed and arranged by [Alysha Eyre](#)