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A Message from the President

Dr. Kim Eyre

When I ask my pre-service generalist education students about their memories of music experiences in their own elementary school experiences, a large number of them recall the magic of the school winter, holiday or Christmas concert. They remember, in vivid detail, the names of the teachers who conducted the choirs, recorders, Orff ensembles and bands they were part of. They tell me the names of the pieces they performed and how proud and excited they were to sing for their families.

This is what music teachers do. They create life-long memories for children whose lives they impact. When adults reflect on holiday traditions when they were young, many fondly recall the elementary school concert. Music teachers teach skills and concepts; they encourage creativity; they fulfill curriculum expectations and write report cards. But most importantly, they fill their students' souls and hearts with the joy, love and appreciation for music. At the same time, these hardworking teachers are themselves rejuvenated by the act of sharing this unique experience with their students.

Engaging in the act of professional development also renews music teachers and this is certainly true of recent Kodály events. Last July, Western University welcomed 25 students to Kodály Level I at the Don Wright Faculty of Music. In mid-August, Canada hosted the long anticipated International Kodály Symposium and Music Festival in Camrose, AB and in late August, the annual KSO Back to School workshop was held in cooperation with Peel District School Board. Read about each of these exciting events in this issue of the KSO newsletter as well as lesson ideas and

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for being awarded the honor of Education Champion Award from her District School Board. She is an inspiration to all music educators!

Best wishes for a relaxing, rejuvenating holiday season filled with family and friends!



Influential Hungarian pre-school expert Katalin Forrai inspired the International Kodály Society award to a noteworthy early childhood music educator. This year's recipient was Canadian **Ewa Krzatala**, shown with award presenter Gilbert DeGreeve (Belgium) and flanked by committee members Mary Place (U.K.) and Mary Stouffer (Canada).

THE INTERNATIONAL KATALIN FORRAI AWARD

Mary Stouffer

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.

Katalin Forrai (1926 -2004) with the support of her mentor, 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.

Invited by Donna Wood, early childhood music specialist from the Royal Conservatory of Music, Toronto, Kati taught with Donna in the summer course **Music in Early Childhood**, almost every other summer, between 1976 – 1995. The summers they were not teaching they were usually attending international conferences, often ISME, encouraging their students to do the same.

We are very pleased to present this prestigious award for the 2017 International Katalin Forrai Award, to a fellow Canadian, **Ewa Krzatala**, who presently teaches at the Royal Conservatory of Music. Ewa was fortunate enough to study with Katalin Forrai in 1993 in the summer school course and has not looked back since. Ewa has devoted her career to the field of music in early childhood, and teaches young children music following Kati's ideas of music excellence for the youngest ages. She continues to train teachers in this field through the Advanced Certificate in Early Childhood Music Education, a post-

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experiences for many young children, their teachers, and their parents. She is a popular workshop clinician and has presented her work in Canada, Poland and Hungary.

Previous recipients of the award are Naomi Chinen [Japan], Christiane Pineau [France], Dr. Ilona Gróh Gállné [Hungary] and Sr. Lorna Zemke [USA]. Further information about these events and about the Award may be found by visiting the Newsletter on the website of the International Kodály Society [www.iks.hu].

Closing date for the next round of nominations is 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.

KSO Back to School Workshop

Lesley Pontarini

The air was crisp with a whisper of fall. Perfect weather for a Back to School Workshop hosted by the Kodály Society of Ontario at the HJA Brown Education Centre in Mississauga. I attended this workshop last summer when it took place at Western University, and it was so inspirational that I just had to attend again this year (even though I am on maternity leave this fall). An incredible amount of organizing was completed by KSO President Dr. Kim Eyre, workshop coordinators Heidi Ross and Gena Norbury, as well as workshop presenters Dr. Glenda Crawford, Dr. Kim Eyre, and Mary Ann Fratia.

Dr. Glenda Crawford kicked off the morning by getting participants up and out of their seats with her energetic workshop, Sing! Sing out Loud! focused on choral warm-ups. She discussed head voice singing with primary students, helping older students find their voice, part-singing, and provided participants with warm ups and repertoire suggestions for the new school year. Thanks Gena for volunteering your fabulous sight reading abilities on the piano to accompany us! That tempo was quick! Dr. Kim Eyre then took the reins and opened her workshop, Let's Start at the Very Beginning: Teaching Pitch Effectively by providing a strong foundation of Zoltán Kodály, the Kodály philosophy and pedagogical process. Kim's workshop focused on Kodály-based melodic sequencing with connections to the Ontario curriculum and fundamental concepts. She walked us through what a typical 30-40 minute Primary/Junior music lesson should look like, and shared activities to use with students in kindergarten up to grade 5. Mary Ann Fratia started off by having participants work collaboratively to discuss what they already knew about assessment and evaluation in her workshop, The Musical Art of Assessment and Evaluation in the Primary/Junior Music Classroom. She then broke down the fundamental principles of assessment and evaluation and shared tips for effective feedback. She provided participants with numerous rubrics,

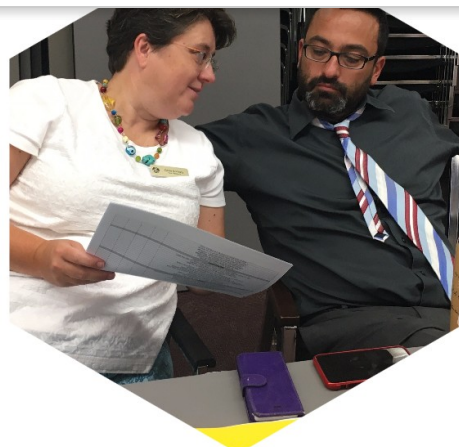
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Participants left with a certificate of participation, a year-long membership with the KSO and KSC, and a plethora of information and inspiration to get us into planning mode to begin a fresh new school year. Thank you to Glenda, Kim, Mary Ann, and all the hands behind the scenes that volunteered their time to make the day such a great success! I hope to attend another Back-to-School Workshop in the fall of 2018!



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KSO scholarship recipients Ariana Ribeiro (far left) and Laura Benjamins (third from left) with Western University instructors Dr. Kim Eyre (second from left) and Dr. Cathy Benedict.

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[KSO Scholarship Summary Experience](#)

Music has always been a great part of my life and one of the only things I've been always sure of. Music education has only been in my life for a little over ten years now, and I have to confess, it wasn't always a certainty. I remember my young self in her first practicum asking the supervisor "But how do we teach music?" I honestly could not remember how I've learned it, therefore I had no idea how one could teach it. Mind here that I believe we are all born musical and music education serves as a tool to help us develop our skills, but I wasn't sure how to do that. Nevertheless, I started the trying and error process of teaching and with the help of my professors and other teachers I admire I eventually found myself with some answers (and a whole new list of questions, of course).

Years later, I was introduced to the Kodaly approach and I became very interested in it. Not only because it helped answer some of the questions that I had, but also because of it's

[Kodaly Summer Course Report](#)

The mandate of the Kodaly Society of Ontario is to assist teachers of music in elementary schools in Ontario to improve the quality of music learning occurring in their classrooms. My experience this past summer participating in Western University's Kodaly Level 1 course certainly aligned with this mandate and the KSO's core beliefs. Without any previous Kodaly training, the Kodaly Certification program opened my eyes to a new philosophy of music education and teaching in the classroom. This course, taught by Dr. Cathy Benedict, Dr. Kim Eyre, and Dr. Lori-Anne Dolloff, focused on musicianship, music literature, and pedagogy using the Kodaly approach. Graduate students and educators from across North America, as well as two educators from Western Asia and the Caribbean, came together and were immersed in Kodaly pedagogy for two weeks. There was lots of laughter, sharing of stories, and fruitful conversations that led to the development of friendships. Several of us are still communicating now, a few months later, sharing resources and

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I first heard that Western University was once again offering the Kodaly Certification Program, I knew I had to do it and I'm so glad that I did it this past July. What a journey it was! The course was divided in musicianship, pedagogy, literature and conducting and we were taught by three amazing educators Dr. Cathy Benedict, Dr. Kim Eyre, and Dr. Lori Anne-Dolloff .

I have to confess that the idea of having a musicianship class (after all those years) made me nervous in the beginning, but Dr. Benedict's kind approach and the class' positive environment made me really glad that I've had the opportunity to be in a class like this. For the first time in my life I've experienced a musicianship class that actually focuses on music making. By the end of the first week not only did I feel comfortable with my reviewed musicianship skills, but I also caught myself solfeging on my free time. If the first time that I saw Dr. Benedict doing a canon with herself (singing one part and solfeging another) I thought it was pure magic, now I get myself trying to it with any song that I know. It was a transformative experience for me.

Dr. Eyre's kind approach to pedagogy and Dr. Dolloff's dynamic conducting sessions are also something I'll bring with me to the classroom. When you do something everyday for years it's easy to forget what it is all about and just focus on "doing the job", Dr. Eyre reminded me what it is all about, and Dr. Dolloff inspired me to keep growing as a conductor and leave my comfort zone. I am really glad that I took this course and I'm grateful for the scholarship

many will come together again and further their knowledge in Kodaly pedagogy for upper grade levels.

The process of engaging in learning with various like-minded educators and students is a gift. My experience in the Kodaly course reminded me, time and time again, of the importance of community and ongoing professional development for music educators. We spent time singing in front of each other, teaching lessons and songs by rote to each other, presenting, sharing experiences, and much more. All of these activities brought us close, within only two weeks, as a community. Too often I have found that music educators, once out of university, are isolated in their schools. While advocating for the arts, music educators are busy with countless other tasks and performances assigned to them, trying to fulfill necessary expectations.

Professional development and building community with other music educators is not always something that there is enough time for. However, the encouragement and sense of community that I found to be present in this summer's course is something that many individuals would benefit from. Not only does a Kodaly course contribute to this sense of community, but something as simple as regularly meeting with other music educators, sharing ideas, joys, and struggles would be greatly beneficial. I would encourage music educators to continue to look into opportunities such as the Kodaly course.

I would highly recommend the Kodaly Level 1 course to any music educator looking to further the quality of music teaching in their classrooms. I am grateful for the opportunity I was given this

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Ariana Ribeiro

course provided me with a large amount of practical resources that I am continuing to implement in my teaching. Most importantly, however, this course positively contributed to my development as a music educator. In alignment with Zoltan Kodaly's beliefs, children's music education ultimately rests in the hands of educators. Therefore, learning about quality music teaching through professional development is of great importance. Sharing the joy of music with the future generation is a gift, and I am appreciative to the KSO for opportunities such as the course that further my knowledge in regards to sharing the joy of music with others.

Laura Benjamins



The Kodály Society of Canada
Annual General Meeting

will be held

Friday, February 23, 2018
12:30 – 1:00pm

at the

Halifax Music Centre, Oxford School
6364 North St, Halifax, NS

[Subscribe](#)[Past Issues](#)**Choral Resources** **Gena Norbury**

Looking for some choral material, suggestions, ideas? Check out these resources.

Inside the Elementary School Chorus Instructional Techniques for the Non-Select
Children's Choir (includes a DVD)

Patricia Bourne Heritage Music Press ISBN: 978-1-4291-0010-6 2009

Creating Artistry Through Choral Excellence (includes CD-ROM)

Henry Leck with Flossie Jordan Hal Leonard ISBN: 978-1-4234-3711-6 2009

Lifeline for Children's Choir Directors

Jean Ashworth Bartle Alfred Music ISBN: 978-0769277011 1993

Sound Advice Becoming a Better Children's Choir Conductor

Jean Ashworth Bartle Ox

ford University Press ISBN: 0-19-514178-4 2003

Directing the Children's Choir: A Comprehensive Resource

Shirley W. McRae Schirmer Books ISBN: 9780028717852 1991

Singing in Tune strategies & solutions for conductors, conductors-in-training, & voice
teachers

Nancy Telfer Kjos Music Company ISBN: 0-8497-4187-4 2000

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***Singing High Pitches with Ease* strategies & solutions for conductors, conductors-in-training, & voice teachers**

Nancy Telfer**Kjos Music Company****ISBN: 0-8497-4201-3****2003**

***The Diagnosis & Correction of Vocal Faults* a manual for teachers of singing & for choir directors**

James C. McKinney**Waveland Press, Inc.****ISBN: 978-1-57766-403-1****2005**

***A Handbook of Diction for Singers* Italian, German, French**

David Adams**Oxford University Press ISBN: 978-0-19-532558-4****2008**

Vocal Warm-ups for Use in Junior Level Choir and Beyond!

Dr. Glenda Crawford

I always start my rehearsals and vocal classes with vocal warm-ups. These activities help activate the singing voice, body, mind and soul for the rehearsal time. Each warm-up serves a specific purpose and always includes movement. My job in leading the warm-ups is equal motivational speaker, vocal coach, personal trainer and therapist!

For treble voices: I always start on E. It ensures use of head voice and is the key I find locks in good intonation. (I find that F begets under-pitch singing) We ascend up to D (or higher)!

1. Koo (musical examples below)

Prep:

- Check for posture
- Make a long [u] sound and check for 'bongo drums' on our cheeks. We slap our stretched cheeks, open [u] shaped mouths to make the popping sound of bongo drums.
- Set-up our hands as 'pancake flippers': hands held out in front, palms down and practise a few dramatic flip overs in our hands as if we're flinging pancakes up on to the ceiling.

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spinning strong headvoice tone by having them raise their eyebrows. This is a quick, get moving warm-up!

2. Yo-ho

I used this warm-up for my male singers but now use it for everyone. The tune is the same but I use two different sets of movements/actions.

a. Pirate/Muscle Man:

Left fist (showing off biceps), right fist, both fists together

b. Fountain (I channel the Trevi Fountain):

Left hand mimes fountain coming out of top of head, right hand and then both hands with a cascading wide movement down the sides of the body as a fountain/water fall.

3. All Vowels

Singers love this one! I add and change movements depending on my fancy. Start with [i] and get them to sense an unattractive sneering tall vowel. (wiggle your nose up and down) Physical position is that of being on an elliptical machine but in a semi-squat position. (singing is a sport!)

I also have them pulling spaghetti out of their nostrils. (gross, I know but they love it)

4. Ming Ming Ming Ming Moh

Posture: tall like a champagne flute.

Hands flick up like they're tossing a salad, the paddles of a popcorn machine, or flicking water on the 'mings'. Promptly on the 'moh' the pointer finger of each hand frames the lips on either sound gently pushing the lips to make a round [o].

Finally, I make up a warm-up that tackles an issue that I want to solve from our

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Cathy Benedict – KSO Newsletter

Book Review:


The importance of reading beyond the confines of one's expertise are those unexpected moments when we allow ourselves to open to seeing the world anew. One such recent book helps those of us who teach general music to do just that.

• *Teaching General Music: Approaches, Issues, and Viewpoints*

Edited by Carlos R. Abril and Brent M. Gault (2016)

From the Oxford website:

General music is informed by a variety of teaching approaches and methods. These pedagogical frameworks guide teachers in planning and implementing instruction. Established approaches to teaching general music must be understood, critically examined, and possibly re-imagined for their potential in school and community music education programs.

 *Teaching General Music* brings together the top scholars and practitioners in general music education to create a panoramic view of general music pedagogy and to provide critical lenses through which to view these frameworks. The collection includes an examination of the most prevalent approaches to teaching general music, including Dalcroze, Informal Learning,

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in light of the ways children around the world experience music in their lives. Rather than promoting or advocating for any single approach to teaching music, this book presents the various approaches in conversation with one another. Highlighting the perceived and documented benefits, limits, challenges, and potentials of each, *Teaching General Music* offers myriad lenses through which to re-read, re-think, and re-practice these approaches.

<https://global.oup.com/academic/product/teaching-general-music-9780199328093?cc=us&lang=en#>

• ***Songs in Their Heads: Music and Its Meaning in Children's Lives (2nd ed.)***

Patricia Shehan Campbell (2011)

For those of us interested in the ways in which young children use music in their lives as well as a wonderful text that illustrates action research in practice Patricia Shehan Campbell wrote the first edition of this book in 1998, two years previous to Tia De Nora's book, *Music in Everyday Life* (Cambridge University Press, 2000).

From the Oxford University Press website:

Songs in Their Heads is a vivid and engaging book that bridges the disciplines of music education, ethnomusicology, and folklore. This revised and expanded edition includes additional case studies, updated illustrative material, and a new section exploring the relationship between children's musical practices and current technological advances. Designed as a text or supplemental text for a variety of music education methods courses, as well as a reference for music specialists and classroom teachers, this book can also help parents understand and enhance their own children's music making.

Campbell's most recent edition:

- Incorporates the new "songs" from iPods, the internet, etc.
- Includes several new case studies and methods

<https://global.oup.com/ushe/product/songs-in-their-heads-9780195382525?cc=ca&lang=en#>

• ***Global Music Series: Experiencing Music, Experiencing Culture***

Finally, Oxford University Press has crafted this amazingly broad series that brings together music educators and ethnomusicologists from all over the world to think through the multiple ways of musicing in myriad contexts. *Thinking Musically* and *Teaching Music Globally* are the first books

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Ireland, Mexico and more each book examines the cultural historical background to the musics of these places, while also including ideas for bringing these musics into the classroom.

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

Website Review:

The internet provides music teachers with multiple sources to help us plan and organize the structure of our year and even day. Who among us has not searched for the perfect rendition of a folk or game song we once heard or knew. When we do find what we think we want, what does it mean to trust the source? What then does it mean in this context to take, as Kodály did, “our children seriously! Everything else follows from this...only the best is good enough for a child” (1941)?

What follows are some recommendations of sources that are recognized as vetted for authenticity.

1. The Holy Names University [The American Folk Song Collection](#) presents over 520 songs. Each analyzed for musical elements that will help with sequencing. If they are game songs, there are instructions provide and many have sound files of the music.

2. Smithsonian Folkways has music from all over the world as well as free resources for teachers.

<http://www.folkways.si.edu/>

3. Folkstreams Net is a site that house documentary films from all over the world. While not all focused on music this is rich site for free films

<http://www.folkstreams.net/>

4. The ArtsEdge project at Kennedy Center in Washington DC is a free digital resource for teaching and learning in, through and about the arts.

<http://artsedge.kennedy-center.org/>

Primary Lesson Idea

Gena Norbury

(suggested-late Grade 2 or early Grade 3)

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Warm-up:

- Clap patterns using tah, ti-ti and rest
- Sing melodic phrases using lah, soh and mi in F major

Sing a known song and review the elements learned

Introduce Egg Beater

Develop knowledge of music literacy concepts by introducing the students to the song. Teacher sings, students listen.

Begin, phrase by phrase, singing the sol-fa only. Have students echo using hand signs.

After all phrases have been introduced, sing the song with the words, demonstrating the movements below.

Internalize music through kinesthetic activity. Students perform the song using movements (echo teacher phrase by phrase).

Egg beater, egg beater (pretend to be using an egg beater-four beats)

Wiggle to the beat (place hands on hips, swing side to side for four beats, include the rest as beat four)

I'm an omelette inside out (clap hands over each other as if flipping an egg for four beats)

Good enough to eat. (rub tummy in circular motion for four beats)

Using a whiteboard or individual trays, have students dictate each phrase of the song using rhythms.

Repeat using solfa.

Move on to new learning/activity. In the next class introduce the combination of rhythm and sol-fa on the music staff.

Hand out the sheet and work with the students to complete. Once complete, have the students point to the notes while singing.

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included is an Orm arrangement you may also wish to use.

Rhythm and Solfa

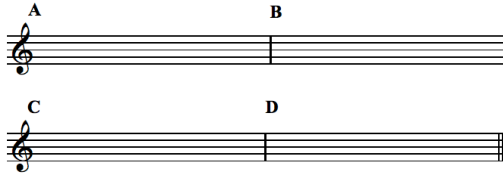
S M M S M M
| □ | □ → A

S S L L S
□ □ | † → B

S S M M S S M
□ □ □ | □ → C

S S L L S
□ □ | † → D

Egg Beater Song



Fill in the notes - remember: if soh is in a space, then mi is in the space below, and lah is on the line above.

NAME: _____

EGG BEATER

Art. G. Norbury

Junior Lesson Idea

Gena Norbury

(suggested-Grade 4 or Grade 5)

(based on the song Pierrot's Tune)

Warm-up:

- Sing melodic phrases using low lah and low soh in G major (review from Grade 3 curriculum)

Sing a known song and review the elements learned

Introduce Pierrot's Tune

Develop knowledge of music literacy concepts by introducing the students to the song. Teacher sings, students listen.

Begin, phrase by phrase, singing the sol-fa only. Have students echo using hand signs.

Teacher prompts: How many phrases are in this song? Are any phrases the same? How is phrase four different from 1 and 2? (whole note at end) What is the new note in phrase 3? (depending on

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After all phrases have been introduced, sing the song with the words, English and then French.

This song would be learned over a period of several classes while reviewing other material from previous classes.

Begin with the sol-fa and have the students write it in on their sheets. Do phrase 1, 2, and 4 at the same time. Sing, using hand signs, these phrases. Next class work on phrase 3.

After the sol-fa is placed in phrase 1, 2, and 4, have the students write in the BAG notes for phrase one only.

Review recorder hand positions, fingering for B, A and G and then have students echo phrase one after you have performed. Remind them of covering the holes, not blowing too loud, left hand placement, and posture.

For students requiring additional assistance, highlight the B, A, and G in three different colours.

Move on to new or previous material.

During the second lesson, focus on F#, E, and D. Place in the sol-fa and sing using hand signs. (F# should be one sound 'fiss' not F sharp)

Introduce the fingering to these new notes and work on phrase 3.

Students should be given the sheet to complete at home and to practise their recorders.

Included is an Orff arrangement you may also wish to use.

Other songs featuring low soh and low lah are:

Skin and Bones

Old Mr. Rabbit

Lullaby, Little Papoose

Hambone

Land of the Silver Birch

Charlie Over the Ocean

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Pierrot's Tune



Solfa _ _ _ _ _

Notes _ _ _ _ _



_ _ _ _ _

_ _ _ _ _



_ _ _ _ _

_ _ _ _ _



_ _ _ _ _

_ _ _ _ _

NAME: _____

TEACHER: _____

2

Voice

Clarinet

Soprano

Alto

Bass

Double Bass

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GLUCONERIE
SOPRANO NYLONHINE
ALTO NYLONHINE
ALTO METALLHINE
WOOD BLOCK
BASS NYLONHINE

Musical score for measures 7-11. The score includes parts for Gluconerie, Soprano Nylonhine, Alto Nylonhine, Alto Metallhine, Wood Block, and Bass Nylonhine. The music is in 4/4 time and features a mix of eighth and quarter notes.

8

VOICE
GLUCONERIE
SOPR. NYL.
ALTO NYL.
ALTO MET.
W.B.
BASS NYL.

Copyright © 2011

Musical score for measures 8-12. The score includes parts for Voice, Gluconerie, Soprano Nylonhine, Alto Nylonhine, Alto Metallhine, Wood Block, and Bass Nylonhine. The music is in 4/4 time and features a mix of eighth and quarter notes. A copyright notice for 2011 is present at the bottom of the score.



**Education Champion
Gena Norbury!**

On May 11th, KSO Director and former OMEA President, Gena Norbury was honoured with the Peel District School Board's Education Champion Award at the HJA Brown Education Centre's Showcase of Excellence ceremony. This award, presented by Director of Education Tony Pontes, was awarded to Gena for her long lasting contributions to education in the

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selected for this award of distinction.

Gena's accomplishments and contributions to education over her 31-year career have touched the lives of so many. She has spent countless hours sharing her wealth of knowledge not only with her students but with her school community, colleagues, student teachers at faculties of education, and music teachers not only in her board, but across the province and Canada. Having been in a team teaching scenario with Gena, I can attest to the fact that she lives and breathes her career and dedicates nearly every waking hour to her craft. I have also received many middle-of-the-night texts and emails discussing ideas and plans for the next school day. For her, teaching is a calling, not simply a job. In addition to delivering an outstanding kindergarten to grade 8 music program, she creates a community for her students by providing them with multiple extra curricular opportunities before and after school including choirs, bands, ensembles, Orff Crew, and music council. Students are given chances to share their talents both in the school at assemblies, concerts, and impromptu performances in school hallways, classrooms and the school office, as well as out of the school at music festivals and Canada's Wonderland. A lady like this surely would need her nutrition breaks to rest and recharge! Gena? No way! Her classroom door is always open, music pouring out, as she welcomes students in for additional rehearsals and extra help. After school and on weekends, her plans include stops at music stores to drop off and pick up instruments for her students, buying extra reeds and music scores, marking theory and history assignments, communicating through Google classroom with students and parents, and composing Orff and recorder arrangements. During the summer months, she plans a fresh program for her students every year, enjoys some professional reading, and shares her skills with other music teachers through workshops both locally and provincially. Gena fills rooms with loyal followers whenever she delivers workshops at OMEA conferences, PDSB Arts Alive conferences, JEMMS workshops -to mention just a few- that combine Kodály, Orff, and Dalcroze teaching styles. Even though she is nearing the end of her career, being the lifelong learner that she is, she still participates in professional development to keep her practice fresh and up to date. In addition to her many responsibilities as a teacher, she continues to dedicate countless volunteer hours to the OMEA as the past president, the CMEA as membership coordinator, and as a director on the Kodály Society of Ontario board.

Originally from "The Rock", we Ontarians sure are lucky that Gena decided to make the journey here to share her talents with us and call this province her new home. I would not be the teacher I am today without her influence and inspiration, and I am one of the many who have been forever changed after meeting her. A huge void will be left in music education when she retires, and she is so deserving of being recognized for going above and beyond the expectations of a teacher. As the window on her music classroom states, music is not

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Lesley Pontarini

23rd International Kodály Symposium and Music Festival

Canada hosted the 23rd International Kodály Symposium this past August in beautiful Camrose, Alberta at the Augustana Campus of the University of Alberta. This 5-day conference welcomed Kodály and like-minded musician-educators and scholars from around the world. Dr. Ardelle Ries (AB) was the chair of the conference organizing committee and was ably assisted by core committee members Jake Autio (BC), Dr. Kim Eyre (ON), Dr. Jody Stark (MB) and Jorgianne Talbot (AB).

Ontario was well represented at the symposium! In addition to KSO President Kim Eyre's involvement, KSO Past President, Susan Drayson, co-chaired the popular and (very) large group singing games sessions. KSO members, Dr. Cathy Benedict, Ewa Krzatala, Carolyn Newman VanderBurgh, Gabriela Ocadiz, Mary Stouffer, as well as Ontarians Dr. Glenda Crawford and Nancy Telfer presented workshops. Dr. Laurel Trainor, McMaster University and Dr. Carol Beynon, Western University presented the opening and closing keynote addresses, respectively, to the assembly. Dr. Trainor spoke on her research in musical development in babies and children and Dr. Beynon shared information about her work in the area of intergenerational singing, specifically with secondary school students and older adults diagnosed with Alzheimer's disease.

As noted elsewhere in this newsletter, KSO member Ewa Krzatala was awarded the prestigious International Kodály Society Katalin Forrai Award bestowed upon a noteworthy early childhood music educator. Congratulations Ewa!

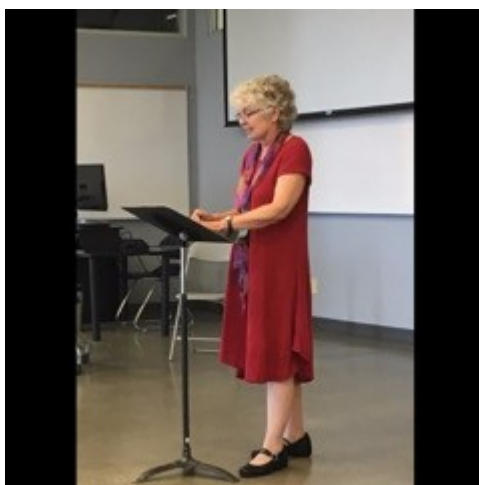
If you are interested in reading some of the handouts from the sessions, go to the symposium website <http://www.kodalysymposium2017.com> and look under "handouts." The reading is fascinating and informative!

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President Dr. Kim Eyre with Founding President Jeanette Panagapka



Nancy Telfer-Clinician




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