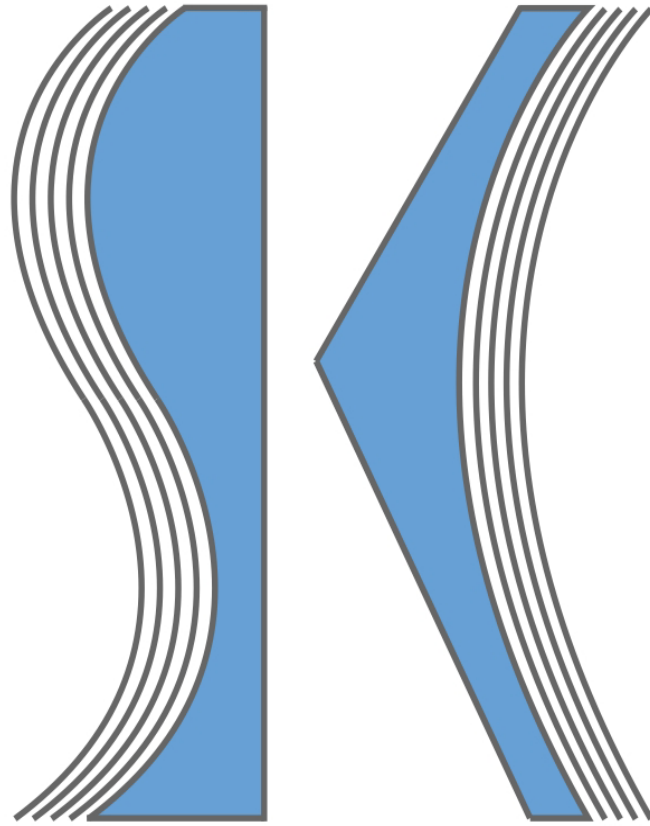


# Alla Breve

Official Publication of the Kodály Society of Canada



**June 2015**  
**Volume 39**



**Kodály Society of Canada  
Société Kodály du Canada**

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# Kodály Society of Canada

## Société Kodály du Canada

[www.kodálysofcanada.ca](http://www.kodálysofcanada.ca)



The Kodály Society of Canada/Société Kodály du Canada KSC/SKC is a Registered Charitable organization within the meaning of the Income Tax Act. The Society therefore provides tax receipts for eligible charitable donations of goods, services and funds.

### AIMS OF THE KODÁLY SOCIETY OF CANADA

To advance education in music by:

1. Providing workshops, seminars, courses and publications based on the Kodály concept;
2. Developing testing standards and training materials for music educators;
3. Providing scholarships, bursaries and awards to music students, teachers and researchers;
4. Gifting funds to qualified donees as defined in subsection 149.1 (1) of the Income Tax Act.

### VISION STATEMENT

The Kodály Society of Canada promotes and supports music education that a) fosters a life long love and understanding of music and b) recognizes music's inherent value, utilizing the ideals inspired by Zoltán Kodály.

### MISSION STATEMENT

The Kodály Society of Canada will act for the direct benefit of Canadian society, so that educators and students of all ages and levels will be musically literate and have the potential to lead musically enriched lives. The KSC will establish a network of like-minded music educators through provincial/territorial branches and electronic media as well as Kodály inspired professional development opportunities including conference/workshops, teacher training courses, research and publication.

### HISTORY

The federal charter for the Kodály Institute of Canada (KIC) was granted in 1973. The announcement that the organization was formed was made at the first International Kodály Symposium held in August 1973 in Oakland, California. The Canadian organization was established prior to the International Kodály Society (IKS) and the Organization of American Kodály Educators (OAKE), both of which were chartered in 1975. In order to parallel the International Kodály Society, the name of the Canadian Kodály organization was changed to the Kodály Society of Canada in 1986. Since its inception, the Kodály Society of Canada has had eleven presidents.

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Carolyn Neumann VanderBurgh	2012 - 2014 (interim 2014 - present)
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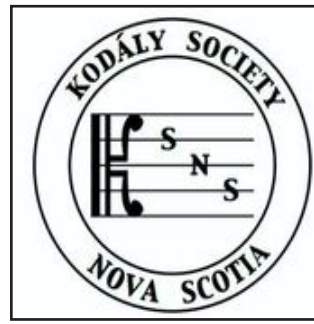
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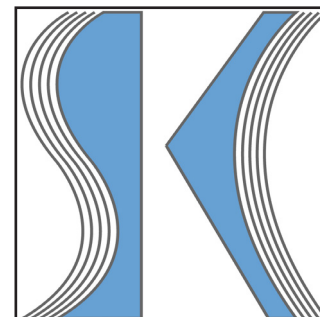
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# Letter from the Editor:

## TRIBUTE TO DR. EILA PETERSON

BY JAKE AUTIO

Dear Kodály-inspired friends,

Allow me to introduce myself as the incoming editor of *Alla Breve*. My name is Jake Autio and I feel privileged to take on this role. I am a public school teacher in the early stages of my career currently teaching in Campbell River School District on Vancouver Island, British Columbia. Through the next issues of *Alla Breve* I look forward to sharing parts of my journey as a Kodály-inspired educator. I am excited to learn alongside readers the wealth of knowledge from the submissions from Kodály-inspired experts from around the world.

The lineage of people who have held this position include many of the KSC's founders, past presidents, and honorary members and most recently Dr. Eila Peterson. Connie Foss More, Past President of the KSC and former *Alla Breve* editor has this to say about Dr. Peterson:

"This year's KSC Annual General Meeting presentation in Victoria displayed:

*Dr. Eila Peterson:  
12 years as Editor of Alla Breve  
12 years doing the layout  
Millions of words  
Thousands of punctuation marks  
Countless hours formatting  
A great passion for Kodály music education.  
Thank you!*



Interim President Carolyn Neumann VanderBurgh's above words capture the essence of Eila's dedicated work, in two 6-year blocks over many years, ending with the June 2014 issue of *Alla Breve*. Eila's work was

also described as "visionary" on a plaque presented to her in absentia.

Our national journal, now being produced each June, is an important way for us to communicate with each other via both scholarly and practical content. Our huge country does not allow everyone to participate in national events like conferences and meetings in person, so *Alla Breve* is a particularly effective way to touch us all. Under Eila's guidance, the content spanned a wide variety of topics, also presented clearly and attractively due to her layout skills. Through her efforts, *Alla Breve* is now indexed by RILM Abstracts of Music Literature, providing more credibility and exposure to the world of research.

We hope to see more of Eila's writing in *Alla Breve*, this time in the form of impactful articles based particularly upon her training and activities as an aural skills educator, as a conductor and arranger for instrumental ensembles, and as a person with broad cross-topic vision. In the meantime, we honour her many past contributions to the Kodály Society of Canada."

As a past student of Eila's for Kodály Level 2 musicianship at the University of Victoria, I can attest to her talent as a musician, publisher, and educator. Thank you so much, Eila, for all of your work. I look forward to including her contributions in future issues.

I can only hope that I may competently serve the Kodály Society of Canada and the readers of *Alla Breve* and continue the work of Dr. Eila Peterson and other past editors through bringing a variety of scholarly and practical articles to help unite and represent the Kodály-inspired community in Canada and beyond.

In friendship, love, and joy,

Jake



**Jake Autio**

*holds a Master of Music degree in euphonium performance and a Bachelor of Education degree from the University of Victoria, plus a Bachelor of Music degree from the University of Ottawa. He is a musician educator in Campbell River, British Columbia and teaches a Kodály-inspired K-5 general music program at two inner city schools. He currently holds his Level 2 Kodály from the University of Victoria and studied Level 1 at the University of Alberta.*

# Letter from the President:

## MOVING ON

BY CAROLYN NEUMANN VANDERBURGH

---

A dear teacher friend of mine is retiring this June. As she looks forward to, perhaps, a slower pace of life at the end of June and no school bells in September, it has caused me to think about the influence that another generation of teachers has had on my teaching career.

When I first started teaching, I had the fortunate opportunity to step into a school with many experienced and seasoned teachers who quickly took me under their wings. Because they were so open and welcoming, I wasn't afraid of asking questions and sought their advice on all kinds of situations. It was from this group of teachers I learned that teaching was about loving children, getting the best out of them and opening to them a world of possibilities.

So, I want to offer my thanks and congratulations to those of you who are looking forward to retirement at the end of this school year, or for those of you who are recently (and not so recently) retired.

Thank you for taking the time to answer questions and offer advice. Thank you for sharing the resources you've purchased yourself and gathered over the years. Thank you for your time in the busyness of the school year. Thank you for providing the voice of experience – i.e. when the “new” ideas are mandated you are able to say: “we've been here before.” Thank you for sharing tips and suggestions that help younger teachers avoid potential pitfalls. Thank you for your love of children and your love of teaching.

Thanks also to those who are retired but continue to stay involved in music education organizations like KSC and the affiliate branches. We benefit from your expertise and appreciate the time you take to continue the work you have been doing, but at another level.

And to those that will take a short break over the summer and return to the classroom in the fall, may we remember that while our main job is to teach children, we can take a lesson from those who have gone before us and continue to help and encourage each other as well.

Have a restful and rejuvenating summer and best wishes to those who are “moving on”!

*Happy Retirement  
Unchartered journeys in life  
You introduced me to  
Less trodden paths of life  
I found because of you  
Unbelievable places in life  
Because of you I could see  
And unplanned successes  
Also came to me  
Unexpected things in life  
Happened thanks to you  
Teachers like you are gifted  
Only to a lucky few  
Happy retirement!*

<http://wishesmessages.com/retirement-poems-for-teacher-happy-retirement-poems-for-teachers/>



**Carolyn Neumann  
VanderBurgh**

*received her Bachelor of Music Education from Wilfrid Laurier University (WLU), a Bachelor of Education from Brock University, and a Master of Arts in Music Education (Choral Concentration) from the University of St. Thomas in Minnesota. She is on extended maternity leave from the Waterloo Regional District School Board. Carolyn enjoys her involvement in music education as a sessional instructor at WLU, as the Interim President of the Kodály Society of Canada, and as a clinician at provincial, national, and international workshops and conferences. She is the conductor of the Inter-Mennonite Children's Choir and the WLU Alumni Choir.*

# Obituary:

## MIKLÓS TAKÁCS

SEPT. 13, 1932 – FEB. 13, 2015

BY CONNIE FOSS MORE



*Maestro Miklós Takács*

The Kodály Society of Canada is sad to report the February 13, 2015 death of Honourary Member Miklós Takács in Montreal, at age 82.

Often referred to as “Maestro” Takács, he was a significant musical figure based in Montreal between 1973 and 2015, conducting his final concert (Verdi “Requiem”) with the Société Philharmonique de Montréal and the choir of l’Université du Québec à Montréal just one year ago.

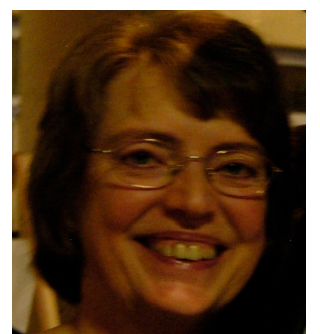
Miklós Takács was born and educated in Hungary, studying composition, conducting & musicology at the Liszt Academy under Zoltán Kodály and others. He became a professor at the Béla Bartók Conservatory & was founder/director of the Takács Vocal Ensemble and the Budapest Baroque Chamber Orchestra. After moving to Montreal in 1973, he became professor at UQAM (University of Québec at Montreal), where he also revived & was Artistic Director of the Montreal Philharmonic Society (choir and orchestra). In addition, he conducted the Guillaume-Couture Choir. In the 1970s he also taught at McGill and at the University of Ottawa. Moreover, Miklós taught the most advanced musicianship and choir components at the University of Calgary Summer Kodály Diploma Program from the early 1980’s to 1998 with Dr. Lois Choksy and others.

The Kodály Society of Canada gratefully recognizes his influence as a Kodály proponent and as a clinician for provincial and national conferences, over several years.

Internationally, Miklós Takács was Guest Conductor of many orchestras & ensembles, both live and on radio.

The Governor General of Canada presented him with the Governor General’s Award in 1992, and in the following year the government of Hungary named him recipient of the Pro Cultura Hungarica Award.

Rest in peace, dear colleague and mentor!



## Connie Foss More

*(BMus, MMus in Kodály, Cert. Budapest Liszt Academy) KSC Past President lived in the eastern US, Hungary and Nanaimo, BC before becoming Founding Artistic Director of Victoria’s celebrated VIVA Choirs: singers aged 6-18 who love worldwide folk and art repertoire. She was a Kodály-inspired teacher from 1969 until her 2009 retirement, with students of all ages in childcare centres, public schools, universities and at the Victoria Conservatory of Music. Connie was also one of five members worldwide on the Early Childhood Commission of the International Society for Music Education. She wishes to bring the power of meaningful music into everyone’s lives.*



# Book Review:

## ***A TEAR IN THE CURTAIN: THE MUSICAL DIPLOMACY OF ERZSÉBET SZŐNYI: MUSICIAN, COMPOSER, TEACHER OF TEACHERS* BY JERRY L. JACCARD**

BY LOIS CHOKSY & JEANETTE PANAGAPKA

Erzsébet Szőnyi's name may not be familiar to many music teachers in North America, but if they have ever taken a course in the Kodály Concept, if they have ever used movable-do solfa or hand signs in their classrooms, if they have ever used rhythm syllables, they are using a pedagogy primarily developed by Erzsébet Szőnyi. Her eight volumes, *Musical Reading and Writing*, are the foundation of what teachers variously refer to as the Kodály Method or the Kodály Concept.

The impetus for a drastic change in the way music was being taught in Hungary was Zoltán Kodály's; but if Kodály was the visionary, the architect and builder was his student, and later, colleague, Erzsébet Szőnyi. It was she who developed and tested in the classroom a unique and innovative curriculum that progressed from the preschool to the highest levels of the Franz Liszt Academy.

*A Tear in the Curtain* is the highly personal story of this truly remarkable woman, from her childhood during the aftermath of the Austro-Hungarian Empire, through the Nazi occupation and the Communist Era, to the present faltering democracy. We follow her training at the Franz Liszt Academy, her studies in Paris with Boulanger and Messiaen, her teaching at the Liszt Academy and her life as a composer. It is the story of a career woman balancing the demands of raising a family, teaching and composing, while at the same time navigating the treacherous political waters of the Russian occupation of her country. Dr. Jaccard has drawn a sensitive portrait of this dynamic woman: composer, performer, conductor, teacher and teacher of teachers. His depiction of her is sympathetic but probing. Szőnyi, a devout Catholic, in a country militarily occupied by the Russians, refused all demands that she join the Communist Party. With anyone else, this would have ended her career, but Szőnyi's work was viewed as so important that the government overlooked her "transgressions." At the age of twenty-one, she became the youngest teacher in the Liszt Academy, and at thirty-six she was appointed Head of Music Education in that August institution. This position essentially placed her in charge of music

education throughout the country. She both trained teachers and observed and critiqued their teaching. In the small, politically isolated country that was Hungary under Soviet domination, it was possible for her to create a revolution in music education.

But this highly literate, well-written, deeply researched biography is much more than a history of the Kodály Method. It is the documentation of a life devoted to music in all its aspects. Dr. Jaccard has shown us the human side of a musical phenomenon.

I believe every college or university that has a music education program should have this book in its library and that every graduate student in music education should read it. It is a history that continues to impact upon the present.

*A Tear in the Curtain* is published in hard cover by Peter Lang, New York, and is available at Amazon.com.



### *Lois Choksy*

B.Sc., M.A., D.F.A.

Professor Emeritus, the University of Calgary

Author of *The Kodály Method*, *The Kodály Context*, *Teaching Music in the Twenty-First Century* and numerous other books and articles.



### *Jeanette Panagapka*

B. Ed, M.Ed. Kodály Diploma.

Author of *Songs of the North Woods as sung by O. J. Abbott* and collected by Edith Fowke

# *Summer Inspiration:*

## REFLECTIONS FROM THE UNIVERSITY OF VICTORIA SUMMER KODÁLY INSTITUTE JULY 2014

*BY JAKE AUTIO* RECIPIENT OF THE 2014 KSC SCHOLARSHIP

A naïve young musician educator once asked one of his mentors, "What makes someone a great teacher?" He assumed he would hear something to the effect of being a highly proficient performer, someone who knows a lot about music theory and pedagogy, and someone who is organized or who can plan exceptional lessons. His mentor's reply was simple, all encompassing, and made this young musician educator reflect when he said, "You should know the answer: a great teacher is one who inspires" (Eugene Dowling).

To inspire is to incite someone else to create or to act in a way that coincides with his or her motivation to learn. My ambition to become a great musician teacher has led me to reflect on the above conversation. This past summer I continued to learn about Kodály-inspired music education at the University of Victoria Summer Kodály Institute. This reflective article will outline what I find inspiring about Kodály, as well as some of what I learned from the course, the instructors, and other students.

If I think of what my mentors have taught me, and what has inspired me most, it is their passion and vision. Kodály held a vision for a musically and culturally literate society in Hungary, which has spread throughout the world. Some other aspects of Kodály's philosophy about teaching that truly inspire me are the use of high quality music, effective and efficient sequencing, and his concern for the whole human as musician.

Kodály described the musician as embodying a balance between the well-trained ear, mind, hand, and heart, with the heart being perhaps the most important. For the musician educator, this means constantly seeking equilibrium between musician and pedagogue. That is what makes Kodály summer programs so unique. Not only do we focus on the rich pedagogical theory and singing games, but we also develop our personal and interpersonal music making in musicianship, conducting, and choir. My experience in musicianship and conducting can be considered as the development of the ear and hand,

pedagogy and music literature as the development of the mind, and choir as the development of the heart and spirit.

Musicianship and conducting with Dr. Eila Peterson and Dr. Mary Kennedy, respectively, were great reminders that we must constantly practice and reinforce the foundations of music while pushing ourselves to advance our hands and ears. As we went through musicianship lessons, I often had "light-bulb moments" of musical understanding.

The emphasis on musicianship is what makes Kodály-inspired teacher-training programs unique compared to other approaches. Through my Kodály experiences, even the most basic concepts have been reinforced as I have learned new ways of hearing and relating both simple and complex concepts. My capacity for understanding sol-fa singing and dictation was strengthened as we sang canons and multi-part exercises, performed "sing and play" in canon with ourselves, and sang songs in a variety of different modes (for example, Yankee Doodle in Lydian). Eila had many tricks and exercises to help with the reinforcement and practice of our personal musicianship. The most effective exercises I took away were sitting with a metronome and saying and writing rhythmic patterns to reinforce speed-writing, singing through chords with hand signs with particular focus on singing descending chords, and perhaps my most exciting discovery was the ability to hear harmonic progressions through the use of anchor tones and chord shapes rather than bass notes.

In conducting with Mary, we went through the extended conducting patterns of 5/4, 6/4, and 7/4. We were also introduced to some familiar and unfamiliar Hungarian and Canadian repertoire. This was a highly interactive class in which we gave peer feedback and sang our repertoire many times in order to let our colleagues practice and expand their conducting 'tool kit.' Our main emphasis in conducting class was to embody the music. If we are able to do this, we can, in turn, inspire our students to sing with their whole being.

In pedagogy we focused primarily on the mind. Connie More taught Pedagogy Level 2 and Helen van Spronsen taught both levels of music literature respectively. Both graciously stepped in for my friend and colleague, Darlene Ngo, after her passing in May 2014. Darlene was an integral part of the resurgence of the Kodály Summer Institute in British Columbia. She was an advocate for the use of Kodály's philosophy and Kodály-inspired pedagogy. Her passion and vision matched those of Kodály: music literacy and understanding from child-centered sequential teaching; using only the best quality musical materials; singing with the whole self; and building a sense of community through singing and music making.

The Level 2 class bonded over our common passion for teaching children and music making. Over the course of the two weeks we reviewed the concepts of Level 1 through the lens of older beginners and extended through the concepts for grades 3 to 6. What inspired me most in this short time was the peer learning that occurred. Above all, the new songs and games we gleaned from Connie and each other were the highlight of the course. The spur of the moment conversations about assessment, standards, expectations, and Kodály philosophy should also be noted, as these were true times of inquiry and learning. With Helen, we went through the song collection process and some of her personal song collecting projects. Helen is in the process of collecting and notating music from her local First Nations community. She also shared with us some music from her New Zealand culture. We enjoyed playing a Maori stick passing game and watching a traditional war chant that is still used today in rugby matches.

Choir is the glue that holds the Kodály summer courses together. Kodály advocated that choirs were the best way of bringing each other together, as a society, to experience music. This type of joint vocal music making is the foundation on which Kodály-inspired teaching is built. Connie led us through our choir hours as she demonstrated carefully planned warm ups and exercises (using sol-fa, of course) to scaffold our learning of the pieces.

In sum, the University of Victoria Summer Kodály Institute was a positive experience. As Kodály-inspired teachers, our passion should then be based on the development of both our personal pedagogy and musicianship. Our vision should be centered on the development of the whole being of the children-musicians we teach: head, ear, hand, and heart. As I grow in my teaching I seek to continue my journey of personal musical understanding as well as learning about the best possible ways of guiding children towards their own musical enjoyment and understanding. This is why I am so attracted to Kodály-inspired pedagogy; it teaches the teacher to strive for personal self excellence and treats even the youngest child as an integral part of the music-making process. In the words of Kodály,

If one were to attempt to express the essence of this education in one word, it could only be – singing. ... Our age of mechanization leads along a road ending with man himself as a machine; only the spirit of singing can save us from this fate. ... It is our firm conviction that mankind will live happier when it has learnt to live with music more worthily. Whoever works to promote this end, in one way or another, has not lived in vain (Kodály in Bónis, 1964, p. 206).

#### References:

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## Jake Autio

holds a Master of Music degree in euphonium performance and a Bachelor of Education degree from the University of Victoria, plus a Bachelor of Music degree from the University of Ottawa. He is a musician educator in Campbell River, British Columbia and teaches a Kodály-inspired K-5 general music program at two inner city schools. He currently holds his Level 2 Kodály from the University of Victoria and studied Level 1 at the University of Alberta.



Participants and instructors of the UVic Summer Kodály Institute 2014

# Conference Review:

## NEWS FROM THE 2015 OAKE NATIONAL CONFERENCE

BY ARDELLE RIES

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Dr. Ardelle Ries and Jorgianne Talbot recently attended the Organization of American Kodály Educators (OAKE) conference in Minneapolis on the weekend of March 19-21, 2015. The conference was both edifying and educative.

Select conference highlights include:

- A fine mini-conference conducting masterclass led by Fernando Malvar-Ruiz (Kodály Institute alum--1993/1994; American Boychoir School)
- An exquisite concert featuring *The Rose Ensemble Consort* (early music vocal & instrumental ensemble)
- Excellent workshop sessions
- Roundtable discussions about Kodály-inspired music education in the 21st century
- Roundtable discussions for teacher training and summer program curriculum
- Conversations and networking opportunities with OAKE President, Paul Baumann (Kodály Institute alum--1993/1994) and other members of the OAKE board
- A fascinating scholarly paper presented by Matthias Funkhauser (president of the newly established German Kodály Society) on the convergence and divergence of Kodály and Orff in *fin-de-siècle* Europe
- Outstanding children's and youth honour choir performances

The next OAKE national conference will be in Long Beach, California in March 2016.

### AN EXCERPT FROM DR. ARDELLE RIES' GREETINGS ON BEHALF OF THE KSC AND THE IKS AT THE OAKE GENERAL ASSEMBLY, MARCH 20, 2015:

It is indeed a delight and honour to bring greetings to you from both the Kodály Society of Canada and the International Kodály Society at this wonderful *Harmonia Mundi* conference of the OAKE. As Libby Larsen noted last night, it is a privilege to be amid the joyful energy from this well-orchestrated gathering of musical bodies, hearts, minds, and souls of the OAKE.

Everyone in this room has been touched by Zoltán Kodály in some way.

- Physically: when we sing, play, or conduct his music or folk songs that he may have transcribed

- or arranged;
- Intellectually: when we have a musicianship workout, analyze repertoire, or plan our next lessons or rehearsals;
- Emotionally and spiritually: when we reflect deeply on Kodály's words that the supreme power of music and the spirit of singing will lead us to happiness and health.

To that end, we are ALL members of an international Kodály community.

The IKS is a society that works to the benefit of a global Kodály community and provides international news about Kodály music education around the world, study scholarships, scholarly publications, song collections and, every second year, an IKS symposium.

If you do not yet have plans for this summer and would like to travel to a beautiful and inspirational location, how about a trip to Edinburgh, Scotland between August 3 and 7 for the 22<sup>nd</sup> IKS Symposium? Hosted by the National Youth Choir of Scotland under the auspices of the IKS, the 2015 Symposium theme is *Singing, Singing, Singing: The Core of Musical Expression*. To address the needs of both scholars and practitioners at all levels, the 2015 Symposium will hold a respectful balance of research papers, workshops, performances, demonstrations, keynote addresses, and social time for networking and cultural exchange. For more information about the Symposium and how to register, visit the IKS website ([www.iks.hu](http://www.iks.hu)) and follow the link to the 2015 Symposium.

On a similar note, if your calendar is not yet booked from August 8 to 13, 2017, I am pleased to say that the next IKS Symposium will be in Western Canada in the province of Alberta. The 23<sup>rd</sup> IKS Symposium will be hosted at the University of Alberta Augustana campus - a beautiful liberal arts campus just outside of Edmonton, our provincial capital. The 2017 Symposium, with the theme *Singing the Circle: Kodály-Inspired Music Education from Birth to Adult*, will honour the 50<sup>th</sup> anniversary of Kodály's death and the 150<sup>th</sup> anniversary of Canada as a country. In addition to the usual presentation of papers, workshops, keynote addresses, and demonstrations, there will be a concurrent music festival, sharing of circle dances & games, singing of canons, and a good, old-fashioned barn dance on the Alberta prairies.

If you are not already a member of the IKS, I encourage you to join. The cost of membership is extremely affordable at \$30 US.

In the spirit of the OAKE *Harmonia Mundi* conference, may we continue to raise our voices in an effort to bind our global souls, no matter how distant they may be.

#### INTERNATIONAL KODÁLY SOCIETY MEMBERSHIP

Kodály Society of Canada members are strongly encouraged to join the International Kodály Society. Membership information, benefits, and privileges can be found online at <http://www.iks.hu/Membership/membership.html>



## Ardelle Ries

is an Associate Professor of Music (Choral) at the University of Alberta Augustana Faculty. Ardelle has a strong musical and pedagogical foundation established at the Zoltán Kodály Pedagogical Institute in Hungary. She has been on faculty as an aural musicianship specialist at the Kecskemét Kodály Conservatory, the 2005 International Kodály Seminar, Wilfrid Laurier University, the University of Calgary, and the University of Alberta. Ardelle was awarded the 2013 Richard S. Eaton Award of Distinction in recognition of exemplary service to choral music in the province of Alberta. She is an advisor for the Alberta Kodály Association and serves on the board of directors for the Kodály Society of Canada and the International Kodály Society.



(Left to right) Jorgianne Talbot, Paul Baumann, Ardelle Ries

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# History:

## THE IDEA OF “RENEWAL”: CURRENTS IN FIN DE SIÈCLE EUROPE AND THEIR IMPACT ON PHILOSOPHIES OF CARL ORFF AND ZOLTÁN KODÁLY

BY MATTHIAS FUNKHAUSER

### INTRODUCTION

This year we commemorated the 100<sup>th</sup> anniversary of the beginning of World War One. Numerous books and articles on the topic were published. They did not only focus on the political dimension and the war years but also illuminated the cultural background of the years between 1880 and 1914. This time period preceding the war, which retrospectively today (in Europe), with reference to the artistic and cultural life, is labeled as the *Fin de Siècle*.<sup>1</sup> This term encompasses the time period when, against a background of political crises and huge social upheavals, a cultural revolution and a renewal in all fields of Europe’s spiritual life took place. Out of these efforts for spiritual reawakening, a plethora of cultural movements and artistic ideas challenging the traditions of the 19<sup>th</sup> century emerged (Haupt & Würffel, 2008). The *Fin de siècle* was the common historical background for Carl Orff and Zoltán Kodály, who were both born in that time.<sup>2</sup> In fact, the *Fin de siècle* had a special meaning for Hungary. It indeed coincided simultaneously with the other European appearances of *Fin de siècle* but differed from them conceptually (Horváth, 1966).

### BETWEEN AN APOCALYPTIC MOOD AND EUPHORIA ABOUT THE FUTURE: GENERAL FEATURES OF *FIN DE SIÈCLE* IN EUROPE

It was a time of imperialism, policy of expansion, and colonization, especially in Africa and Asia. Every Great Power wanted to bring as many countries and areas as possible into their sphere of influence. This resulted in a struggle for supremacy and an arms race for military dominance fueling further political crises. With regard to domestic politics, these decades were characterized by the preceding industrialization and its consequences. Long-established social structures centred on nobility crumbled. Many people moved from the countryside to cities to find work. Big cities and mass societies emerged, which intensified the suspense-packed contrast between abject poverty and great richness and a decadent way of living. Furthermore, landmark scientific discoveries refuted the old world beliefs.<sup>3</sup> Lastly, technological progress changed people’s lives rapidly. These drastic changes

created fear.

This inherent conflict between renewal and crises paved the way for artistic development: the avantgarde of the 20<sup>th</sup> century. The accumulation of all of these happenings led to a widespread feeling that staggered between an euphoric view into the future and a deep bewilderment, decadence and an apocalyptic mood (Haupt & Würffel, 2008).

### GERMANY AT THE TIME OF *FIN DE SIÈCLE*

The aforementioned general features of *Fin de siècle* could also be observed in Germany. After the foundation of the German Empire in 1871, Germany underwent the change from an agricultural country to an industrial society. Under the guidance of Wilhelm II, who became Emperor in 1888, Germany developed into a leading economic power.<sup>4</sup> With industrialisation came an influx of people to the industrial centers.<sup>5</sup> Hence a modern class society was set up, where, especially the middle class and the working class, lived in strongly contrasting conditions.

Regarding foreign affairs, Wilhelm II pursued an imperialistic policy of colonisation, which was to ensure Germany its “place in the sun.”<sup>6</sup> Wilhelm’s policy of colonisation was economically less fruitful but led to serious friction with other European countries.

The artists of the time vehemently opposed the conservative and tradition-bound art of the Imperial Era.<sup>7</sup> Many new forms, groupings and directions in art emerged, which were intended to usher in the modern era.

### EXPRESSIONISM, NON-EUROPEAN ART, CARL ORFF, AND THE ELEMENTAL

Expressionism, which emerged first in fine arts and later extended to literature and music, was characterized by a quest for new forms of expression. It did not want to depict reality but express it. Expressionism grew particularly rapidly in Germany where the two most important artist groups were

formed: In Dresden there was "*Die Brücke* (The bridge)"<sup>8</sup> with Ernst Ludwig Kirchner<sup>9</sup> and in Munich it centred around Wassily Kandinsky's "*Der Blaue Reiter* (The blue rider)".<sup>10</sup> Colonial exhibitions and the discoveries in ethnology and comparative musicology gained non-European art center stage. The principle of a formal reduction to reinforce expression and the plain and very expressive form of non-European art influenced fine arts, where after the overshoot of the Romantic period a return to the basics followed (Thomas, 2006).

This incorporation of non-European art in expressionism and the artistic goals of the expressionists affected Orff strongly. He wrote:

My youth adventure at the beginning of this century was the new art, the fine arts and everything it was linked to.

This rejection of the superfluous and return to the elemental in art impressed me profoundly (...). It was exactly what I wanted. Not the exaggeration, not the sophistication, not the ramifications of further proceedings (...) but the return to the origins. This is something that is part of my character (quoted in Weinbuch, 2009, p. 27).

#### **DIRECTIONS OF *LEBENSREFORM* AND THEIR INFLUENCE ON ORFF**<sup>11</sup>

The idea of renewal was not only evident in art but also extended to other areas of human life. As a counter-motion to the big cities' problems, including the deterioration of living conditions, food shortage, air pollution and the social misery of workers' families, artists in particular moved away from the cities to quiet rural areas. Rousseau's "back to nature" became a paragon.<sup>12</sup> Against this backdrop several currents arose, which could be summarized under the hypernym of *Lebensreform* (*life reform*).

An example of one of these currents would be the foundation of communities in the countryside where people could live independently and be self-sufficient through farming. Only natural products were consumed i.e. no meat, no drink, no tobacco. Natural medicine played a major role. The self-regulating forces of the body gained center stage and natural cures such as water, air, and heat were integrated into treatments (Foitzik-Kirchgraber, 2003). The goal of the *Lebensreform* was basically to promote a comprehensive renewal of man and a return to a natural way of living.

#### **RHYTHM AND DANCE MOVEMENT**

The desire to move in nature became apparent as a balance to the unhealthy city life. Gymnastic exercises were done in nature, from which rhythmic gymnastics was developed. Out of the new awareness of the body arose a rhythm and dance movement with pioneers like Jacques Dalcroze, Rudolf von Laban<sup>13</sup> and Mary Wigman,<sup>14</sup> who created modern expressive dance. Shortly after, schools for gymnastics and dance were founded like Dresden-Hellerau and Jacques Dalcroze, for example. Orff and his co-worker Dorothee

Günther founded the *Günther-school* in Munich (Kugler, 2002). Orff said:

A new feeling for physical activity for the practice of sport, gymnastics and dancing had seized the youth of Europe. The work and ideas of Jacques-Dalcroze that had spread all over the world helped considerably to prepare the ground for a new interest in physical education. Laban and Wigman, to mention only two names, were near the zenith of their careers. Rudolf von Laban was without doubt one of the most important dance teachers and choreographers of his time, and his writings about dance made him internationally famous. The highly gifted Mary Wigman, pupil of Jacques-Dalcroze and Laban, created a new kind of expressive dancing. The work of both these had considerable influence in artistic and educational circles and it was at this time in Germany that many gymnastic and dance schools were founded. All these enterprises were of great interest to me, for they were all closely connected with my work in the theatre (Orff, 1963, p.1-2).

An important center for the development of modern expressive dance was *Monte verità* in Switzerland.<sup>15</sup> *Monte verità* was home to an artist colony (a special form of the earlier mentioned rural communities) founded by Gusto Gräser and Karl Wilhelm Diefenbach.<sup>16</sup> Famous artists, writers and scientists met and exchanged their ideas there. This is also where Rudolf von Laban established his summer school for German Expressionist dance and gave courses entitled "Dance-Sound-Word-Form". Headed by Laban himself, free dance flourished amidst nature (Foitzik-Kirchgraber, 2003). Orff was strongly influenced by the dance of a Mary Wigman, who was at this summer school and later became Laban's assistant. It was her "Witch Dance", accompanied by percussion instruments that left a long-lasting impression on Orff. He wrote:

The art of Mary Wigman was very significant for me and my later work. All of her dances were animated with an unprecedented musicality, even the witch's dance..... She could make music with her body and transform music into corporeality. I felt that her dancing was elemental. I, too, was searching for elemental music (Orff, 1976, p. 9).

#### **PROGRESSIVE EDUCATION**

There were also various pedagogical directions that belonged to *Lebensreform* and could be summarized under the term of "progressive education." One of these directions was the new approach to art education. The art education movement sought to educate people through art, music, literature and sport. At three-art education conferences organized by Alfred Lichtwark in Germany between 1901-1905 new tenets of aesthetic education were introduced.<sup>17</sup> This includes the proceeding from the child, the creative principle and hence the support of self-directed learning of children in the form of playing or artistic design (Kugler, 2014). These tenets, especially the creative principle, found place in *Schulwerk*.<sup>18</sup>

## FIN DE SIÈCLE IN HUNGARY

Hungary was one of the fastest developing European countries at the turn of the century. Railroad lines covered the whole country. Many thousands flocked from rural areas to the capital, Budapest, which began to flourish.<sup>19</sup> The number of inhabitants increased significantly, new districts arose and the traffic system was developed.<sup>20</sup> Almost every famous building in Budapest was built in this time period. Some parts of the country did not benefit from this boom. Quite the opposite: about 3 million Hungarians (almost a third of today's Hungarian population) could not make a living and immigrated to the US (Kósa, 1998). It was during this heyday of the Austro-Hungarian Empire that indications of a full-fledged political crisis became apparent.

The efforts for cultural renewal during the *Fin de siècle* had a special meaning for Hungary, unlike anything else going on in Europe. While in most parts of Europe cultural revolution meant rejecting past achievements, Hungary was trying to create its own tradition, simply because at this point in time it had no independent cultural identity. Basically these renewal efforts attempted to compensate for a few hundred years of repression and are inextricably linked to Hungarian history. To understand this, one has to know that Hungary was mostly under foreign rule that prohibited independent cultural development.<sup>21</sup>

In the course of their history the Hungarians repeatedly tried to get rid of the yoke of the occupants but failed. From 1830 efforts were renewed and reinforced, and in 1848 a struggle for freedom took place. This indirectly led to the political compromise in 1867 and equality of status (Lendvai, 1999). From 1880 onwards endeavours for cultural independence were intensified again which was noticeable first in

literature. The most powerful periodical became *Nyugat*, publishing articles about artistic trends of the West.<sup>22</sup> It was also a platform for new Hungarian poets like Endre Ady, who breathed new life into ornate Hungarian poetry with his work.<sup>23</sup> The national efforts for cultural independence became the strongest force that affected Kodály. His goal was to renew Hungarian musical culture and liberate it from its backwardness. He started to create a new Hungarian art music based on Hungarian folk music. But in the 1920's he recognized that it was not enough to write valuable music, if there was no suitable audience, and it became clear to him that the change in mindset had to begin in the schools (Halmos, 1990). Hence he turned his attention to the education of the youth. This he did not only by far-reaching reforms concerning musical educational policy in Hungary but also by renewing Hungarian choral singing.

## ZOLTÁN KODÁLY AND THE ÉNEKLŐ IFJÚSÁG MOZGALOM (SINGING YOUTH MOVEMENT) IN HUNGARY. THE RENEWAL OF HUNGARIAN CHORAL SINGING.

Kodály spread his ideas first amongst his students within the Liszt Academy. In the 1920's some of Kodály's colleagues, who were to become prominent later, like Antal Molnár, Jenő Ádám, Lajos Bárdos, Antal Doráti, György Kerényi, or Gyula Kertész were finishing their studies. After graduating they undertook, as music teachers and conductors, important positions in Hungarian music life and were able to spread Kodály's ideas further (Szabó, 1989).

It was a serendipitous occurrence that brought Kodály into direct contact with children. His *Psalmus hungaricus* was to be performed when the organ broke down. Kodály hit on the idea to support and reinforce the soprano's part with voices of a children's choir. In February 1925 Kodály approached the music teacher,

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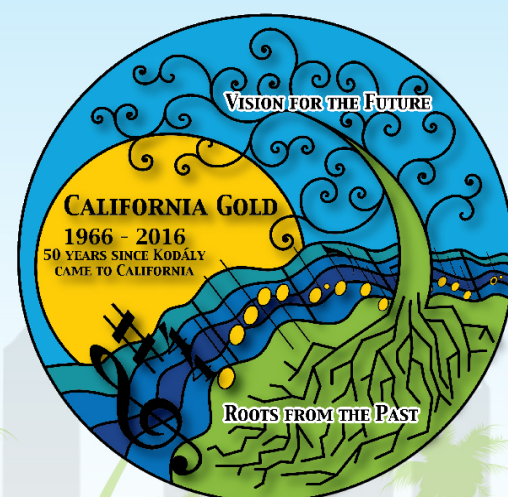
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Endre Borus, who worked at a boy's school in the Jewish district of Budapest and was conducting a boy's choir, to undertake this task.<sup>24</sup> In an article published in 1942 Endre Borus tells of this moment, which acted as the initial spark for the Kodály movement in Hungary:

At one rehearsal (for the *Psalmus*) it was apparent to me that the master listened attentively to the fresh voices of the children. After rehearsal he came to me looking very serious and said, 'I will bring you something for your children's choir. I have a feeling that it will be worth addressing with these children.' About one or two weeks later he came, took from his briefcase the scores of "Straw Guy" and "See the Gypsy Munching Cheese" and played it. I was shaken by what I heard. A new world opened up to me. I felt that this was the moment which introduced an unforeseeable prospect for Hungarian children's choir compositions (Borus, 1942/43).

Both pieces were performed with huge success. The first performance was on April 2, 1925 in the hall of the music academy. Borus wrote about the concert's impact.

The first performance escalated to an unforgettable experience. The audience couldn't get enough of it. Everyone felt that this was the new Hungarian music which would reach the world (Borus, 1942/43).

In the following 15 years Kodály composed many choral works for children. In April 1929 the first performance of children's choruses took place. This concert was such a success that it was repeated over the next few months. In the same year one of Kodály's

students offered performances of these children's choruses in the bigger Hungarian cities and by 1934 these concerts had entrenched in most cities across the country. Beside the school choirs, other choirs also joined the Singing Youth movement. In addition, the choir's repertory was changed by substituting the hitherto sung pieces - mostly German songs with a very low level - with ambitious choral pieces (Halmos 1990).

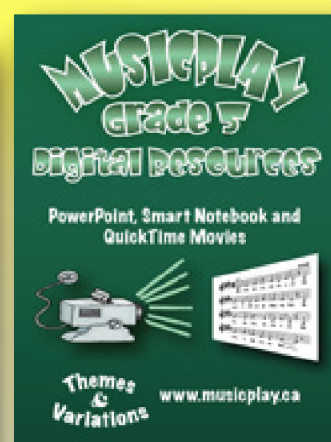
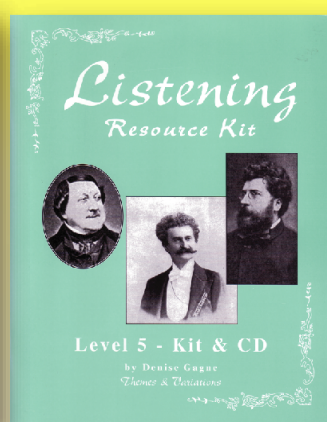
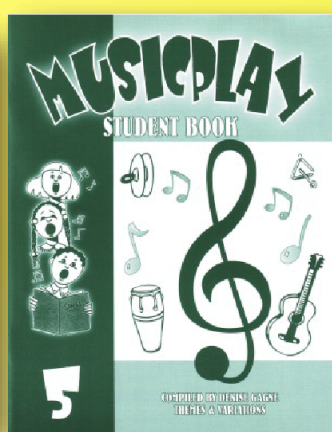
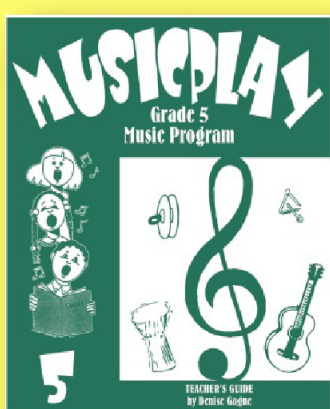
György Kerényi wrote in his book, *Éneklő iskola*, about the singing movement:

The popularity of Kodály's children's choruses, the melodies of the comprehensive folk music research, and new Hungarian music in Budapest also spread out into the countryside. The youth concerts of Győr and Kecskemét seemed to recognise the significance of the Singing Youth. Through the masterful Hungarian children's choruses the world of school choirs was revived. Individual teachers organized groups, starting small and later expanding to choirs. They sang monodic melodies, Kanons, Bicina, Hungarian folk tunes, the works of Bartók and Kodály and masterworks of the renaissance (Kerényi & Rajecky, 1940, p.148).

Kodály himself said about his goals:

The movement should liberate the ground of Hungarian musical awareness from the ruins of Hungarian indifference and outdated and wrong musical education. On that note the "Singing youth" makes its beginnings (Kodály I, 1941, p.117).

Kodály's co-workers founded in 1930 the publishing



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house *Magyar Kórus*, Hungarian Choir. This way the hitherto handwritten scores could be printed and distributed in future all over the country. Furthermore, *Magyar Kórus* published different periodicals about music and music education to support music teachers and conductors (Szabó, 1989).

The *Éneklő ifjúság mozgalom* flourished until 1944. It was interrupted when the Germans occupied Hungary but resumed its operations soon after the war and continued until around 1975.

#### Endnotes

<sup>1</sup> The French term literally meaning “end of the century” was named in the journal *Le Décadent* in 1886 for the first time.

<sup>2</sup> Orff was born 1895 in Munich, Kodály 1882 in Kecskemét.

<sup>3</sup> There were revolutionary discoveries between 1895 and 1910 including Conrad Röntgen’s X-rays, Earnest Rutherford’s research on the nucleus and Marie Curie’s work about Radium. Max Planck developed his quantum theory, Einstein his theory of relativity and Sigmund Freud psychoanalysis.

<sup>4</sup> The year 1888 went down to German history as the “Year of the Three Emperors”. In this year Wilhelm I died and after a tenure of 99 days his son Friedrich II died, too. Friedrich’s son Wilhelm II became successor to the throne with 29 years of age.

<sup>5</sup> Between 1871 and 1914 the population in Germany increased from 41 to 65 million people. Consequently the number of bigger cities increased strikingly, too. In 1871 only 8 cities had more than 100.000 inhabitants, in 1910 already almost 50.

<sup>6</sup> This word was coined by the Imperial Chancellor Bernhard von Bülow. It represents Germany’s claim to become a global power.

<sup>7</sup> History painting belonged to the “official” art. Battles and monumental events were mostly depicted.

<sup>8</sup> In 1905 founded in Dresden by the four architecture students Ernst Ludwig Kirchner, Fritz Bleyl, Erich Heckel and Karl Schmidt-Rottluff.

<sup>9</sup> Kirchner’s works were in 1937 declared as degenerate art by the National Socialists. Thereupon he committed suicide.

<sup>10</sup> At first the editorial office of an Almanach in Munich in 1911 with Wassily Kandinsky and Franz Marc as editors. To the further circle belonged August Macke, Paul Klee, Alexej von Jawlensky and also the composer Arnold Schönberg.

<sup>11</sup> Literally meaning “Life reform”.

<sup>12</sup> 1712-1778. French writer, philosopher, educator, composer at the time of enlightenment.

<sup>13</sup> Rezső Laban de Váraljas, (1879- 1958). Hungarian dancer, choreographer und dance theorist. He founded a dance transcript, the so called “Laban notation”.

<sup>14</sup> 1886-1973. German dancer and choreographer. Trailblazer of the “New German Dance”.

<sup>15</sup> Literally “hill of truth”. A small hill close to Ascona in the canton of Ticino.

<sup>16</sup> Gustav Arthur Gräser (1879-1958). German-Austrian artist. Karl Wilhelm Diefenbach (1851-1913). German painter and social reformer.

<sup>17</sup> Alfred Lichtwark (1852-1914). German art historian, museum director and art educator. He organized the art education conferences 1901 in Dresden, 1903 in Weimar and 1905 in Hamburg.

<sup>18</sup> In particular recognizable in the improvisation exercises.

<sup>19</sup> During that time only Chicago developed faster.

<sup>20</sup> The Budapest underground is the world’s second oldest - after London.

<sup>21</sup> Mongolians destroyed the land in 1241 and killed almost half of the population. For 160 years from 1526 Hungary was dominated by the Turks. Afterwards they were under the control of the Austrians for 200 years. But even when they were free they had foreign kings. After 1945 Hungary was under Russian occupation.

<sup>22</sup> Literally meaning „West”.

<sup>23</sup> 1877-1919. Hungarian poet.

<sup>24</sup> 1885-1960. Choir conductor and music teacher at the boy’s school in the Wesselény street in Budapest.

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## Matthias Funkhauser



is music teacher in Munich and has studied violoncello, piano, music education, orchestral conducting and musicology in Munich, Salzburg and Dresden. He has performed as a soloist and chamber musician and played in various orchestras. In 2007 he was invited to be a lecturer at the International Conference in Honor of the 125th birthday of Kodály. Since 2012 he has been the chairman of the German Kodály Society.



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# Interview:

## “YOU SPEND YOUR SUMMERS DOING WHAT?” WITH JORGIANNE TALBOT

BY JAN DAMMANN

Jorgianne is a full-time elementary music specialist in Edmonton. Each day she uses her considerable music talents and reflective Kodály practices within an effectively organized framework of lesson plans. Every summer, Jorgianne looks forward to recharging her batteries. For many that means finding a beach and a book; however, for Jorgianne, that means traveling to Hungary to attend either the Kodály Institute’s Solo Singing course or to an International Kodály Society (IKS) symposium somewhere else in the world. Music teachers who have been inspired by Kodály’s words joyfully strive to master music, pedagogy and their own self. This makes summer professional development both personal and professional.

This article began as an interview about Jorgianne’s experience at the 2013 International Kodály Society’s Kodály Symposium in Kecskemét, Hungary, Kodály’s birthplace. During the interview, she often referred to the other IKS symposiums she attended. “Each symposium is unique. Katowice, Poland in 2009 offered delegates a totally different experience to the one in 2007 at Columbus, Ohio, USA. Although I have been to Hungary many times, the symposium in Kecskemét was still an exciting musical journey.”

Relaxation and recreation are important summer goals. Each September we can then return to a job we love with a sense of well-being. Imagine returning with renewed passion and tools to experience teaching with new eyes. New songs and materials are great, but our core needs regular ‘housecleaning’. Jorgianne explains: “Each symposium gives me an opportunity to talk with other passionate, like-minded teachers. It also allows me to watch master teachers work with



Jorgianne Talbot

students and to participate in round table discussions. These are interactions that affect my life for the next ten months.”

How and what you bring to class each day comes from your personal ‘why’. Kodály inspires us to want to be great teachers. Our compassion for students will always be most important aspect of our practice. Establishing good relationships with our students opens their hearts and minds to your classroom offerings. Taking time each summer, as Jorgianne does, to become actively engaged in music, methods and personal philosophy ensures that you remain on the path to becoming a great teacher.

We should all acknowledge that we will always be a work in progress. Summer is the natural time for self-evaluation. At the end of each June, teachers reflect on the past ten months and note improvements or adjustments we would like to implement next year. It is at that point we must ask ourselves the personal question, “How far did I fall short of being the great music teacher that I always hoped to be?”

Other reflective questions may include:

Am I still excited about influencing students’ lives through music? Do I continue to choose music with the most important and valuable impact? Am I evolving? Am I still searching for ways to improve components of each lesson? Are my materials, plans and self organized well? Are my resources renewed and evaluated regularly? Do I maintain high expectations for both students and self? Do I strive for and consistently demonstrate excellence? Do I rely solely on my experience, or am I striving to improve the use of instructional materials and methods? Is my knowledge of music constantly growing? Are my musicianship skills constantly growing?

With some of these answers we can make some decisions. Action follows decision. Summer reflections provide an opportunity to decide what actions are necessary for us to take for effective professional development. This may include attending an IKS symposium. Areas that were a focus at the Kodály Symposium in Kecskemét, Hungary included Kodály’s artistic and scholarly work, early childhood music education, school music education, choir and teacher training. Daily programs included inspiring Keynote

speeches, choral rehearsals, common singing, lecture presentations, workshops, demonstration lessons, roundtable discussions and concerts.

"I am already looking forward to the symposium in Scotland next year" Jorgianne says with a big smile. As we too reflect, decide and then act, maybe Scotland will be the place in the summer of 2015 that we will 'gather together with joyful heart and mind'.

22nd International Kodály Symposium  
Edinburgh, Scotland  
3rd to 7th August 2015  
<http://www.iks.hu/index.php/home1/symposium>



## Jan Dammann

has taught music for over 30 years. She currently teaches K - 6 music in St. Albert, Alberta. Jan received her diploma in Kodály Music Education at the University of Calgary. She was president of the Alberta Kodály Association from 2003 - 2007 and currently sits on the KSC Board. Jan enjoys mentoring through workshops and student teachers.



Merchiston Castle School, Edinburgh, Scotland. Destination for the 2015 International Kodály Symposium. Photo courtesy of [http://best-boarding-schools.net/school/merchiston-castle-school@-edinburgh,-scotland,-uk-67#.VWC\\_9VIViko](http://best-boarding-schools.net/school/merchiston-castle-school@-edinburgh,-scotland,-uk-67#.VWC_9VIViko)



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# Music Therapy:

## CLAPPING GAMES ARE AN AWESOME WAY TO WORK ON MOTOR SKILLS

BY JAIME SPENCER, OCCUPATIONAL THERAPIST

**ABSTRACT:** Clapping games can be used as a classroom or therapy activity to work on a variety of skills. In addition to building foundational skills such as crossing midline, bilateral coordination, sequencing, and visual tracking, clapping games provide children and teachers with the opportunity to incorporate music and movement into their classroom routine. These games also present as a wonderful opportunity for occupational therapists to work on children's therapy goals individually or in a group. Children improve eye contact and socialization skills by working together to clap, sing, and play all at once. They learn to motor plan new movements as well as developing an understanding of rhythm and beat.

Do you remember all the clapping games you used to play when you were little? Nowadays, kids have a hard time playing with nothing. Meaning, if they don't have a toy or an iPhone to keep them occupied, they do not really know what to do with themselves. As a little kid, I spent hours playing clapping games with my friends during recess. We thought they were so funny and we loved all the silly lyrics that went along with the clap sequences. What we did not know is that we were also developing foundational motor skills that would benefit us for years to come. A study by Dr. Idit Sulkin, from Ben-Gurion University found that "children who sing and clap write better, with fewer spelling errors and nicer handwriting. Their teachers also believe their social integration is better than that of children who don't take part in these games." (May, 2010). Clapping games even help children to develop literacy skills (Pica, 2010).

As a school based occupational therapist, I often use clapping games with individual children, small groups, and whole classes. The skills and deficits that I can observe in a child by watching them learn clapping games are amazing. I thought I would break it down for the rest of the world so I can spread the love of clapping games!

### MOTOR PLANNING

Motor planning is a prerequisite to learning any new skill. Children with learning disabilities are more likely to display motor deficits than their non-learning disabled children (Woodard & Surburg, 1999). Difficulty with motor planning, also known as dyspraxia, can interfere with a child's ability to learn everyday tasks such as getting dressed, writing, and playing games with other children. In order to motor plan, a child has to come up with an idea, figure out how to do it, and then physically complete the task. For example, a child who is unfamiliar with a playground slide decides that he wants to try it. Now he has to get himself to the ladder, hold onto the railings, get himself up the steps, and then coordinate his body from standing at the top step to sitting at the top of the



slide. Then he has to shift his weight to actually slide downward. Who knew there was so much involved? Clapping games involve a lot of motor planning, too. The child has to practice the movements over and over before they become automatic. Research shows that both music and movement in space can promote improved body awareness and improved spatial relation skills (Carley, K. (2013, March). Clapping games incorporate so many different skills. They can be used to work on motor planning, body awareness, and crossing midline.

### WORKING IN MIDLINE AND CROSSING MIDLINE

The midline is an imaginary line down the center of your body (picture through your nose to your belly button). As an infant, a child starts to bring his hands to midline, usually to put something in their mouth. Then, they start to develop the ability to cross over midline. Once a child begins to develop hand dominance, they should be able to cross over the midline to get a preferred toy, a spoon, a crayon, etc. If they don't cross midline, they will use their left hand to pick up something on their left side,

and their right hand to pick up something on their right side. This can interfere with a child's ability to develop a "strong" side, because they are using both sides equally. Many parents mistakenly think that their child is ambidextrous, but a delayed ability to cross midline is common in children with learning difficulties (Woodard & Surburg, 1999). The original clapping game "Patty-cake" encompasses many of the foundational goals that are often treated by occupational therapy. It originated in the 1600's, before occupational therapy was invented. However, the very simple "clap- hands- together, then hit-both-your-hands- to-your-babies-hands" was designed to work on getting a baby to bring their hands together in midline and then take them apart. It's very "OT-esque".

### SEQUENCING

When a child sequences, they put events, ideas, and/or objects in an order. For clapping games, they are stringing both words and movements together in a particular sequence. Research says that "the sequencing of movements accesses many learning modes: visual, auditory, tactile, kinesthetic, rhythmic, vocal, mnemonic, and creative" (Block, 2001). Many children's songs involve a particular sequence. The Wheels on the Bus, Old MacDonald, the Itsy-Bitsy Spider, and Head-Shoulder-Knees and Toes, all have a start, middle, and ending. Most clapping games tell a story in a particular sequence, which helps a child to remember the lyrics. Miss Mary Mack has to ask her mother for 15 cents before she can see the elephants jump over the fence. The more challenging clapping games involve different motor movements at a particular part of the song. This is perfect for older children who are capable of remembering the words, singing them in the correct order, using their body to clap in a rhythm, and motor planning to do the right moves at the right time. Who knew there was so much involved? But there is.

### BILATERAL COORDINATION

This is the ability to use the two sides of your body together in a coordinated manner to complete a task. It is a foundational skill that we use every day. We need to use our two hands together for everyday tasks like opening a bottle, putting on an earring, or tying our shoes. It is even harder when the two hands have two separate jobs. Clapping games help children to develop solid bilateral coordination skills because they consistently require the two sides of the body to perform the same task over and over. Additionally, the two hands have to meet in the middle (working in midline) and cross over the middle (crossing midline). This activity is great for kids who have trouble with everyday bilateral activities in their lives such as using scissors, opening a snack, holding the paper while they write, sharpening a pencil, pulling their pants down in the bathroom, etc. Using your hands to do the same thing at the same time is easier than using both hands to do something different. Adapting the activity to increase the challenge for more capable children is simple.

### VISUAL TRACKING

Many children with learning disabilities also have a hard time with visual tracking activities. The American Optometric Association (AOA) reports that

visual tracking is the ability to keep the eyes on target when looking from one object to another, using the eyes to follow a moving object. Attention problems, sensory issues, developmental delays and weak eye musculature can all interfere with a child's ability to track appropriately from left to right. This, of course, affects their ability to read, write, and copy from the board down the road. Children who have difficulty crossing midline with their arms and hands usually have difficulty tracking across midline with their eyes. To check a child's visual tracking, you can hold your finger ten inches to the left of a child's face. Ask them to keep their eyes on your finger and then slowly move your finger straight across to the right side. Their eyes may not be able to follow your finger after the midline. Sometimes it's just a quick glance away at midline and sometimes it's a "shoot-ahead" movement all the way to the right. Either way, you can see when they lose their visual attention on your finger. As children learn to read, they develop the ability to easily disassociate their eye movements from their head movements. They develop the ability to track across the middle of their body without losing place and without faltering at midline. By kindergarten, children should begin to move their eyes without complete head movement.



During a clapping game, the child's eyes continually move from their left hand to the right hand, left, right. It is great practice for tracking for reading and writing in school. Also, because there is a rhythm, they are learning to track smoothly and rhythmically, like they need to when they are reading.

### RHYTHM AND BEAT

The ability to keep a beat and understand a rhythm is a skill that will impact a child's life for years to come. A beat is a repetitive hit or pulse, which is similar to a heartbeat. A rhythm is a pattern of music and movement through time. Occupational therapists can work with the school music teacher to problem solve how to plan activities for our students who have no "rhythm", which is also known as no "coordination". When trying to teach children these skills, it helps to add music because it's more fun and somehow they seem to "get it" when there is music involved. Rhythm and beat are two components that can help a child to develop their clapping skills. Beat is like marching "left, right, left, right". Rhythm is the call and

response song that the soldiers sing while marching to the beat. The ability to hear a beat is important in social activities like singing, dancing, and clapping in unison. Keeping the rhythm of motor movements is an important part of learning a new dance or other gross motor skills like hopscotch (feet in, out, in, out). This is why music can be such an amazing teaching tool. Clapping games require the rhythm and beat skills because the child is singing (rhythm) as well as keeping performing their motor movement “clap, cross, clap, cross” (beat). Clapping games can help your child by building the foundational skills that they will need later to learn a dance, play an instrument, etc. A child needs to keep the beat when singing the lyrics to the song (Miss Mary, Mack, Mack, Mack, all dressed in black, black, black, etc.). They also need to keep the rhythm with the words of the song (clap, cross right, clap, cross left, clap). This seems simple until we try to teach it a child. Rhythm and beat can be very hard work, but “rhythm is an essential part of movement and the language arts” (Block, 2001). Kids start to develop the ability to hear beat as early as kindergarten. As children use their auditory system to listen to the clapping and singing, they are working on other foundational skills that help to build their

but after a few tries, they do much better. A few of the girls may know a song or two, and they help to teach the kids who are unfamiliar. When the staff joins in, it all comes together! It’s hard not to laugh and have fun as you make eye contact with your partner, sing silly words, and have a grand old time for a few minutes. Even the teachers end up giggling and having fun. The children need that movement and the “break”, but they also need the socialization and “playtime” even though it is a very therapeutic task! Movement specialist Rae Pica states, “movement is once again in danger of falling by the wayside” as teachers are faced with eliminated recess times and PE classes. Pica reports that children have not changed, even though the expectations placed on them have increased (Pica, 2004). Children still need to move!

Sometimes I will get the whole class in a big circle and we play “quack-didly-oso.” The kids have to put one hand on top of their friends (on the left) hand and the other under the other friend hand (on the right). This concept alone takes a few minutes as we have to go over left, right, under, over (spatial language and awareness!). Once we start playing, I can see who has difficulty with focus, with motor planning, directionality, etc. Meanwhile, the kids love it!

### HOW TO MODIFY A CLAPPING GAME

No game is fun if it’s too challenging. However, all clapping games can be simplified. One easy adaptation that can help a child to make the correct movements is to provide a visual cue, such as a colored sticker on their right hand. Then, they can look for the sticker to clap to the correct hand of their partner. Slowing down the movements and the words can also be an easy way to ensure success for any child.

Here are a few examples from easiest to hardest:

- 1) Simple patty cake motions – clap your own hands together, then use both hands to clap both your partners hands. Then back to your own clap. A simple 1,2,1,2 pattern.
- 2) More complex patty cake motions - Clap your own hands together, then clap your right hand to your partners right hand, then clap your hands together, then clap your left hand to your partner’s left hand. 1,2,1,3,1,2,1,3
- 3) Getting harder – adding more motor movements make it even more challenging. Clap your own hands together, then clap your right hand to your partner’s right hand, then clap your hands together, then clap your left hand to your partner’s left hand. Next, form an “X” over your chest by crossing your two arms to touch your shoulders. Then, clap your hands together and start again.
- 4) Really hard - Clap your own hands together, then clap your right hand to your partner’s right hand, then clap your hands together, then clap your left hand to your partner’s left hand. Next, form an “X” over your chest by crossing your two arms to touch your shoulders. Then, clap both hands to both your lap. Then start again.

Here are some links to some of the most common



academic success.

### SOCIALIZATION

Most clapping games involve just two children, but many can be done with a whole class. Part of my job as a school-based occupational therapist is to work with the self-contained classes. I love to use clapping games with them because they have no idea that they are working on so many important skills! No matter how old they are, they all laugh and have fun. They consider it a “break” from school work, but as the occupational therapist, I am satisfied that I am addressing many important skills at once. When working with one other child, you have to develop a “rhythm” with your partner in order to keep going. Often, one child will be more advanced than the other - no matter! When the one child is “off” a bit, the other always reaches a little faster, or crosses a little farther in order to keep up with the class. They use body language and eye contact to communicate with one another. We try to sing the songs all at the same time. Usually in the beginning it’s a big mess,



clapping games if you need a refresher.

Miss Mary Mack	<a href="https://www.youtube.com/watch?v=q-Xcw3T-vQs">https://www.youtube.com/watch?v=q-Xcw3T-vQs</a>
Miss Mary Mack <sup>1</sup>	<a href="https://www.youtube.com/watch?v=2ESAj1fVruY">https://www.youtube.com/watch?v=2ESAj1fVruY</a>
Quack Didli-Oso <sup>2</sup>	<a href="https://www.youtube.com/watch?v=UnxqOH3nam8">https://www.youtube.com/watch?v=UnxqOH3nam8</a>
Slide <sup>3</sup>	<a href="https://www.youtube.com/watch?v=QXJsX7T8fYM">https://www.youtube.com/watch?v=QXJsX7T8fYM</a>
Down Down Baby	<a href="https://www.youtube.com/watch?v=pCyBMztWUFk">https://www.youtube.com/watch?v=pCyBMztWUFk</a>
Sally Was a Baby	<a href="https://www.youtube.com/watch?v=KSOxq1eovtw">https://www.youtube.com/watch?v=KSOxq1eovtw</a>
Patty Cake	<a href="https://www.youtube.com/watch?v=yULp0Vnzblc">https://www.youtube.com/watch?v=yULp0Vnzblc</a>

<sup>1</sup>Just music and lyrics – you can use whatever motor pattern you want

<sup>2</sup>Great for a group or partners

<sup>3</sup>Very complex!

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## Jaime Spencer

is a pediatric occupational therapist in Long Island, New York. She currently works in a public school with students Kindergarten to 5th grade. She also has ten years experience working in a sensory gym with preschool age children. She has a Bachelor's degree in Occupational Therapy from Utica College of Syracuse University and a Master's Degree in Special Education from Adelphi University. She was recently certified in Assistive Technology from California State University Northridge. Jaime Spencer is the author of the occupational therapy blog [www.MissJaimeOT.com](http://www.MissJaimeOT.com)



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# Advocacy:

## ANNUAL PRESENTATION TO THE SCHOOL DISTRICT 72 BOARD OF SCHOOL TRUSTEES

BY CAMPBELL RIVER MUSIC EDUCATORS' ASSOCIATION

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**ABSTRACT:** Every year before the annual budget is made, the Campbell River Music Educators' Association (CRMEA) gives a presentation to the local School Board of Trustees to help remind them of the importance of quality music education in public schools. Feel free to use this as a template for your own advocacy presentation in your own region.

Madame Chair Person, Mr. Superintendent, and Members of the Board,

We would like to begin by thanking you for this opportunity to speak on behalf of the Campbell River Music Educators' Association. To begin, we must acknowledge the longstanding support of music programs in Campbell River. Music is an integral part of our curricula from Kindergarten through grade 12. This presentation will highlight our core values as a collective of musician educators, celebrate our successes and present our visions for continued progress and refinement to our district's quality music education programs.

Before we continue, however, we would like to dedicate this presentation to our dear friend and leader, Darlene Ngo, who passed away suddenly of cancer last Spring. Darlene was a master teacher, an advocate for quality music education, and a dear friend to many. Her tireless contributions to this district's music education programs will continue for years to come.

The success of our Kindergarten through Grade 12 program is evident through the number of students who make music an important part of their lives both in and outside of school. Some of our alumni have even moved into careers in music. We are proud of, and appreciate, the former students who have returned to Campbell River. They are making important contributions to our community's growing culture through their involvement in community bands and orchestras, musical theatre, jazz ensembles, choirs as well as individual performances and teaching.

Our core values as an association are

- to make music available to and inclusive of all students
- to respect cultural differences
- to provide opportunities for self-expression
- to promote a life-long journey to discover the joy of music

Our core values are displayed in our varied musical performances throughout the year such as our

annual district-wide choral and instrumental Music Showcase evening, school-based assemblies, concerts and musicals, participation in the national event Music Monday, as well as provincial, national, and international festivals and tours with our students.

The core values act as the backbone of our monthly music teacher meetings where we share new teaching ideas, innovative resources and how to communicate learning to parents. We feel the district's initiative of Communicating Students' Learning to parents is an excellent vehicle for continuing progress towards an even stronger music education program as well as to educate parents about the importance of quality music in their children's lives.

In recent years, five music teachers have retired from this district and more will be leaving in the near future. This raises concern in the realization that there are few qualified music teachers available in the province. A recent Program for Quality Teaching inquiry by the BC Teachers' Federation and BC Music Educators' Association published in 2013, entitled *Speak Out*, examined the status of elementary music education in the province of British Columbia; it affirms the fact that universities in British Columbia do not offer courses that adequately prepare pre-service teachers for elementary music specialization. This problem is a consequence of the former College of Teachers decision to focus solely on generalist teacher training. The result is that university programs do not offer sufficient pedagogy courses that prepare students to teach music, particularly in elementary schools. This poses a potential problem to the longevity and sustainability of our comprehensive music programs in Campbell River.

In spite of this situation, School District 72 was able to find and hire four music teachers in recent years. As an association, we have developed support for them through professional development. So far, the teachers are very happy with benefits of collaborating and learning together about music pedagogy and assessment. Together, we are developing a common philosophy, which is in line with the association's core values.

This being said, we still remain concerned about the lack of trained music teachers for current teacher-on-call needs and future district needs. Your support in speaking out for more music teacher training at the post-secondary level would be greatly appreciated. As we are a district who is at the cutting edge of assessment and holistic child-centered learning, we must continue to advocate and lead by example in the recruitment of quality music specialists.

We would like to extend two invitations: the first is to come in to our classrooms and watch and engage with our students in their musical learning. The second is to attend the upcoming Music Showcase, an opportunity for students to hear their peers from other schools perform as well as exposure to a variety of musical genres. In recent years, Music Showcase culminates with a mass song giving all groups a chance to perform together, providing an incredible finale for the audience. This year we will perform a piece in honour of Darlene Ngo. Our students are thrilled to hear the enthusiastic accolades from our appreciative audiences at this annual event. We look forward to seeing you at this year's Music Showcase of Thursday March, 19 at CARIHI at 6:30 PM.

We would like to express our sincere appreciation for your time today, and for your continued support for the future of strong music programs within general education. We appreciate that the trustees support music programs in Campbell River as it allows all students, Kindergarten to Grade 12, equal opportunity to experience the joy of music. Music belongs to everyone. Without the support for public school music programs only certain families would be able to afford to have their children develop their innate musical intelligence through private lessons. If this were the case, so many may never experience this life-enhancing, humanizing art form. Our music programs sets our district apart and it has been running since the early 1980s. This is a significant achievement for this School Board.

#### Reference

Saul-Fowler, K., Bailey, C., et al (2013). *Speaking out for elementary music education: Inquiry to the status of music education in elementary schools in British Columbia*. Ed. Jake Autio.

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## CRMEA

is a chapter of the BC Music Educators Association, and was formally established in or around 1980-81, shortly after music programs were introduced to the district in 1979. The CRMEA has had four presidents since its inception: Brian Lillos, David Johnson, Darlene Ngo and now Beth Kingston. The drive to keep our music in the school relevant was headed up by Darlene Ngo, and it was through her tireless efforts that the CRMEA began making school board presentations. The aim was to keep music in the forefront and highlight just how broad and relevant the music programs have been to the students in Campbell River. The Campbell River school board has always supported the music program and kept it alive while other school districts were forced to cut back, or cut entirely, their music programs. Other community programs have sprung from the CRMEA's efforts including the Campbell River Children's Choir and Pacifica Ukles.

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# Honourary Members:

## BIOGRAPHICAL NOTES

BY CONNIE FOSS MORE & KSC BOARD OF DIRECTORS

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Ilona Bartalus: Hungarian-born musician and educator of world renown, and a Canadian Kodály pioneer.

Malcolm Bradley: Editor, teacher, and leader at provincial (Nova Scotia) and national levels.

Gyula Budai: Hungarian Ambassador to Canada who encouraged the KIC's aims and activities.

Lois Choksy: Prominent North American Kodály leader, author, and professor (especially Holy Names University & University of Calgary).

Helen Creighton (D): Revered Canadian folksong researcher and published compiler.

Mae Daly: Founding Executive Director of the Kodály Institute (later Society) of Canada.

Beatrix Finta: Hungarian-born Canadian immigrant with special impact on the early KIC, especially in Ontario & Manitoba.

Gábor Finta: Hungarian-born Canadian immigrant with special impact on the early KIC, especially in Ontario & Manitoba.

Katalin Forrai (D): Chosen by Zoltán Kodály to develop the pre-school aspects of Hungarian music education; international leader.

Edith Fowke (D): Editor and researcher for many Canadian folksong collections.

Marta Csikos Green (D): Hungarian-born teacher who was especially active in Prince Albert and at the University of Saskatchewan.

Dr. Lyell Gustin (D): University of Saskatchewan Kodály enthusiast and prominent piano teacher.

Alastair Hight: Music Supervisor in Nanaimo BC schools who established a long-running Kodály-inspired curriculum in 1971.

Dr. Richard Johnston (D): University of Toronto and University of Calgary professor; invited Kodály & others to Canada; published massive annotated folksong collection.

Edna Knock: Established long-running Kodály certification course at Brandon University.

Edit Lantos (D): Author of Hungarian music texts; Toronto Royal Conservatory of Music Kodály teacher of children and adults.

Gabrielle Létourneau (D): French-language Canadian Kodály pioneer.

Pierre Perron: Influential Canadian Kodály teacher, conductor and author in both French and English, including radio broadcasts.

Kaye (Dimock) Pottie: Skilled Nova Scotia-based music teacher & leader.

Thérèse Potvin: Author of French-language Kodály materials; professor and chief contributor to Alberta French Music Curriculum.

Miklós Takács (D): Hungarian-born Montréal-based conductor and professor 1973-2015 (UQAM; Société Philharmonique de Montréal)

László Vikár: Head of folk music archives at Hungarian Academy of Sciences; international lecturer in ethnomusicology.

Riet Vink: Visionary teacher and national/provincial board member, particularly in Nova Scotia.

John Whitehead (D): Prominent designer; created the official crest of the Kodály Institute of Canada.

**KIC = Kodály Institute of Canada, which later became the Kodály Society of Canada (KSC)**

**D = deceased**



## Connie Foss More

*(BMus, MMus in Kodály, Cert. Budapest Liszt Academy) KSC Past President lived in the eastern US, Hungary and Nanaimo BC before becoming Founding Artistic Director of Victoria's celebrated VIVA Choirs: singers aged 6-18 who love worldwide folk and art repertoire. She was a Kodály-inspired teacher from 1969 until her 2009 retirement, with students of all ages in childcare centres, public schools, universities and at the Victoria Conservatory of Music. Connie was also one of five members worldwide on the Early Childhood Commission of the International Society for Music Education. She wishes to bring the power of meaningful music into everyone's lives.*



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### EDEL 597 SEM B1

### Musicianship, Pedagogy, & Choral

### July 6-17, 2015

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*A well-trained intelligence*  
*A well-trained heart*  
*A well-trained hand*  
~Zoltán Kodály

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Choral, folk music, singing games & dances
- Endorsed by the Kodály Society of Canada



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Dr. Ardelle Ries, Musicianship, Conducting & Ensemble  
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MUS 432A: Kodály Level 1 Pedagogy and Music Literature

Units: 1.5; Co-requisite: MUS 433A Kodály Level 1 Musicianship, Conducting and Ensemble

MUS 433A: Kodály Level 1 Musicianship, Conducting and Ensemble

Units: 1.5; Co-requisite: MUS 432A Kodály Level 1 Pedagogy and Music Literature

### LEVEL 2

MUS 432B: Kodály Level 2 Pedagogy and Music Literature

Units: 1.5; Co-requisite: MUS 433B Kodály Level 2 Musicianship, Conducting and Ensemble;

MUS 433B: Kodály Level 2 Musicianship, Conducting and Ensemble

Units: 1.5; Co-requisite: MUS 432B Kodály Level 2 Pedagogy and Music Literature

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To be added to our interest list or to receive more information when it becomes available, please contact  
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