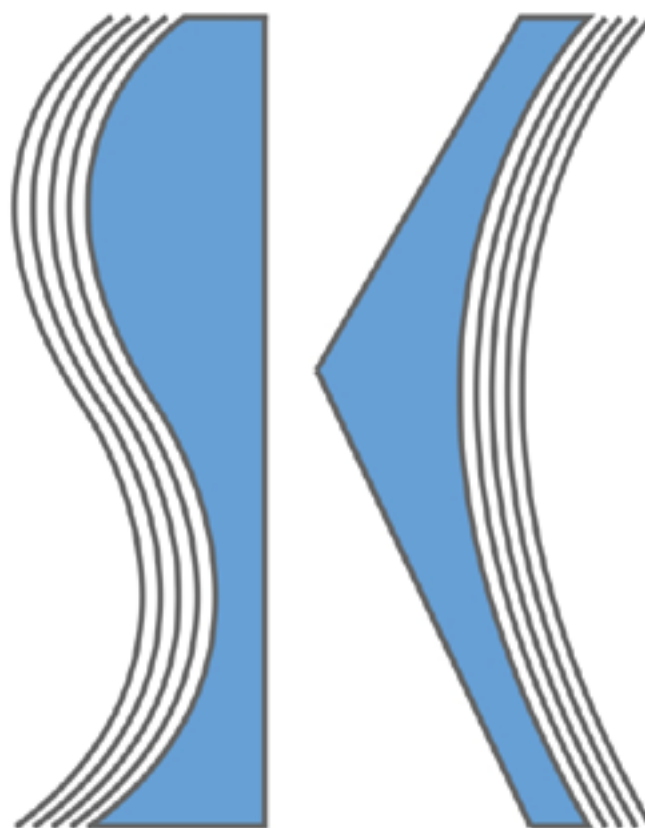


Alla Breve

Official Publication of the Kodály Society of Canada



June 2016
Volume 40



Kodály Society of Canada
Société Kodály du Canada



Kodály Society of Canada



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Kodály Society of Canada

Société Kodály du Canada

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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 twelve presidents.

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The Kodály Society of Canada is an affiliate of the International Kodály Society (IKS). Branches of the Kodály Society of Canada exist in Nova Scotia, Ontario, Alberta, and British Columbia. Membership fees vary from branch to branch. Prospective members are asked to join KSC through their provincial branches. Where a branch does not exist, please contact Martha Healy, KSC Membership Coordinator healymart59@gmail.com



International
Kodály Society
www.iks.hu



www.Kodálysofynovascotia.weebly.com



www.Kodálysoffontario.com



www.albertaKodály.ca



www.bcksc.ca

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Letter from the Editor:

EXPLORING THE CANADIAN KODÁLY CONTEXT

BY JAKE AUTIO

I often think back to my summer attending the International Kodály Symposium in Keszthely, Hungary in 2013. There was a moment when all participants were on an open-air stage in the middle of the town square about to sing selections from Kodály's *Háry János* accompanied by a live orchestra when I started to think about all the wonderful things I had heard and learned. I thought about the clause which prefaced most sessions: "In my context..." It brought me to wonder, what is the current Canadian context of Kodály-inspired music education?

Over the next issues of *Alla Breve* I hope to explore this question by showcasing articles which highlight the many different ways we, in Canada, continue to be Kodály-inspired in the 21st century. In this issue, Nelle Callanan, our KSC Scholarship recipient, reflects on her visit to Hungary. Next, you will receive an invitation and information regarding the International Kodály Symposium taking place in Camrose, Alberta in August 2017. Our peer-reviewed article by Jody Stark explores the relationship between praxialism and Kodály-inspired teaching and identifies several resources. A reprinted article D.J. Oakes wrote after the 1991 IKS Symposium in Calgary explores the state of Folk Music in classrooms. I challenge readers to consider our current context when reading this

snapshot from the past. Jennifer Forsland and Wendy Nixon-Stohtert reflect on their experience introducing a Pop-Up Choir in the Comox Valley, BC. Finally, we have a choral music profile by Canadian composer Sarah Quartel who analyses her piece, *The Beat of a Different Drum*, created for cambiata boys choir.

Thank you to the authors, our advertising coordinator, Janet Dammann, our peer review panel, and my second readers Kim Eyre and Connie More for their help with this issue. Please feel free to share your reflections and observations of Canadian Kodály-inspired practice in next year's issue or via our social media platforms.



JAKE AUTIO

Jake 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 is the president of the BC Kodály Society and he is currently completing his Kodály Level 3 from the Seattle Pacific University Kodály Levels Program.



Sight Singing School- An Online Sight Singing Solution

Sight Singing School is an online sight singing program, created by Mark O'Leary based on his 25 years experience teaching sight singing to members of Young Voices of Melbourne choir. The program moves in many small steps from simple 2 note melodies to diatonic, modal and simple chromatic melodies. It is not a theory program, but a practical and inexpensive Kodály based sight singing program which has been developed over many years and works for young and old! Sight Singing

School develops aural skills which are valuable for all musicians and music students – not just singers. You might ask your students to sign themselves up, take out a bulk subscription at more than 60% off, buy a licence to use Sight Singing School on an interactive whiteboard or data projector, or buy a set of books to use in rehearsals.

Launched in late 2012, Sight Singing School now has users in 26 countries.

Sign up at www.sightsingschool.com or get the books at www.markolearymusic.com

Letter from the President:

TIME AND SPACE FOR PROFESSIONAL RENEWAL

BY KIM EYRE

As I write this note, Ontario is “enjoying” another weekend of wintery weather, even though it’s mid April. However, there are subtle signs that spring is coming, with the welcome renewal that this season of new beginnings brings. As you read this, another school year is concluding and teachers everywhere are eagerly looking forward to some time to relax, rejuvenate and reintroduce themselves to family members and friends!

Even as report cards are being written, final concerts are being held and, perhaps, graduation ceremonies are underway, music teachers are already looking ahead to the start of a new school year. Some may be changing teaching assignments; some may be changing teaching spaces or schools. Repertoire needs to be chosen, risers need to be booked and plans for special musical opportunities dreamed about!

Time and space for personal professional renewal is key to longevity and growth in the teaching profession, and there are multiple opportunities available through KSC and their provincial branches. Summer study continues to thrive at the University of Alberta and the University of Victoria. We are delighted that Western University, in London, ON, is reviving its Kodály summer study program under the leadership of Dr. Cathy Benedict.

In August 2017, the place to be is the Augustana Campus of the University of Alberta in Camrose, AB, as it hosts the 23rd International Kodály Society Symposium. In the history of the symposia, this is only the 6th time it has taken place in North America. The organizing team, capably chaired by KSC’s own Dr. Ardelle Ries, is hard at work, planning for a unique musical and educational experience to showcase the musical and cultural heritage of our great land to music educators and scholars around the world! This will also be the site of Canada’s first Level 3 Kodály certification course in many years, so potential students are urged to complete Level 2 now in preparation.



SUMMER RENEWAL. Photo Credit: Jake Autio, 2013

Our Kodály neighbours to the south, the Organization of American Kodály Educators (OAKE), continue to be excellent colleagues and have offered to make available to the students of KSC members the opportunity audition for a spot in the OAKE Conference Choirs who will perform at the 2017 OAKE National Conference in Philadelphia, Pennsylvania. Specifics are yet to come and will be made available through the KSC website, E-blast, Facebook page and Twitter account. Our sincere thanks to the organizers of OAKE for reaching out to KSC!

I am delighted to renew my participation in the Kodály

Society of Canada and to work with the dedicated Directors and Officers of the KSC and its branches! I thank them all for their vision, passion and untold number of volunteer hours spent in upholding and living Kodály’s philosophy in their teaching and other musical endeavors.

Good wishes and thanks are extended to retiring KSC director Jo Yawney as she steps down from the board to pursue other passions. A final heartfelt appreciation, on behalf of the entire board and membership of KSC, is offered to Past-President Connie More, and retiring Interim President Carolyn VanderBurgh, for helming KSC through some rough waters over the past few years.

“The beautiful spring came; and when Nature resumes her loveliness, the human soul is apt to revive also.” (Harriet Ann Jacobs)



KIM EYRE

Dr. Kim Eyre is enjoying her status as retired music educator after teaching at elementary and university levels for 32 years. Her degrees include: PhD (Toronto), MMus (Holy Names), BEd and BMus (Western). Kim is President of the Kodály Society of Ontario and Kodály Society of Canada. She continues to be a passionate advocate of music education.



KODÁLY CERTIFICATION PROGRAM

July 3 - 15, 2016

Western is excited to welcome back the Kodály Certification program! This two-week, intensive Level I program, offers musicianship and pedagogical engagements based on the creative work of Zoltán Kodály.

Participants can expect to:

- Strengthen musicianship through singing and conducting
- Immerse themselves in folk musics from all over the world
- Acquire a body of literature for use in classroom and community teaching
- Find joy and expressivity through solfege
- Learn Level I Kodály sequencing
- Create materials to be used in your the classroom

Presenters: **Dr. Kim Eyre** - Holy Names University, MM (Kodály emphasis), Diploma Kodály Pedagogical Institute Hungary, Nipissing University (retired) & **Dr. Cathy Benedict** - Holy Names University, MM (Kodály emphasis), Music Education - Don Wright Faculty of Music

This course is also available for graduate credit



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Don Wright Faculty of Music

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KSC Scholarship Recipient: MEMORIES OF KESCKEMÉT

BY NELLE CALLANAN

My whole life I've heard about the beautiful Kodály Institute where my mother studied in the 1970s. When I finally got to study at the Institute myself this past summer, I fell in love with the city of Kecskemét and its ringing bells, colourful architecture, and generous people. At the Institute, I came to a better understanding of Kodály's legacy and witnessed the passion with which teachers and students from around the world keep his philosophy alive.

After weeks of nervous anticipation for the solfège placement test, I was pleased to find it straightforward and comfortable for me. I had the privilege of spending two hours almost every day in a solfège class with our Hungarian teacher, Marianna Spiegel. Marianna is incredible. She actually sang at Béla Bartók's funeral as a young girl, and she never ceased to show a strong understanding of his music along with an incredible love for his work. My six solfège classmates and I spent our classes analyzing Hungarian music and practicing modal exercises. It was amazing to have classmates who were all so interested in music analysis and so excited about Kodály.

I also had the opportunity to take an elementary/primary music education workshop. I don't think I have ever taken more notes in my life! Every sentence that came from our teacher, Borbála Szirányi, was gold. I am a firm believer that there are many paths and techniques for teaching music, but I walked away from this workshop so often thinking, "Of course that's how you should teach music. It makes perfect sense!"

Perhaps the most exciting parts of this workshop were the two demonstration classes we observed. Local children from both the singing school, who receive daily music, and the regular school, who receive music twice per week, came in to participate in a demonstration lesson. Borbála taught one of the classes and we were absolutely mesmerized. Her students were excellent singers, all comfortable singing by themselves and excited to be in her presence. I was blown away by how much they were able to accomplish in just 40 minutes. The lesson plan was massive and the students were engaged the entire class. It was moving to see these Hungarian students doing what they love so much and learning during every second of it.

In my second week at the Institute I took a workshop about developing musicianship skills for older beginners from Australian instructor James Cuskelly. At the school where I teach in Halifax I often meet new students coming from other schools with smaller music programs. I face the challenge of bringing them up to speed with our course content without overwhelming them. This course was useful because it broke down some of the fundamentals of Kodály methodology in a way that can be meaningful to teenagers and adults.

Dr. Cuskelly¹ addressed the issue of sourcing song repertoire for older beginners. Many la-so-mi songs appeal to younger students, so it's important to find repertoire that feels appropriate for older students. He recommended focusing on the la-pentatonic scale and using songs in minor modes. There are many old tunes and folk songs that can feel timeless and are beautiful to sing. Teenagers and adults can usually identify with a song about heartbreak or sadness, no matter what era it comes from.

When I first showed up at the Kodály institute the woman at the registration desk commented that I was the student who had signed up for so many courses. I was worried at first that I would be overwhelmed by the workload, but I'm glad I took it on. I made the most of my time at the Institute and I would recommend anyone interested in Kodály do the same.

¹ Editor's Note: "Dr. James Cuskelly will be a faculty member for Canada's Level 3 certification course in 2017 at the University of Alberta.



NELLE CALLANAN

Nelle Callanan is a music teacher and choral singer in Halifax, Nova Scotia. She holds Music and Music Education degrees from Memorial University of Newfoundland. During her time in St. John's, she was a choral scholar with Shallaway Youth Choir, and twice she represented NL in the National Youth Choir of Canada. Since her return to Halifax, Nelle has taught music at the Halifax Independent School. She currently sings with St. George's Church Choir and Vox: A Choir for Social Change. Nelle is a board member for the Nova Scotia Choral Federation and during her summers serves as their Junior Choir Camp Director.

An Invitation:

2017 IKS SYMPOSIUM

BY 2017 CORE COMMITTEE

If your calendar is not yet booked for August 8 to 13, 2017, you are warmly welcomed and encouraged to attend the 2017 international Kodály Symposium. The 23rd Kodály Symposium will be hosted in a retreat-like setting in Camrose, Alberta at the University of Alberta Augustana campus—a beautiful liberal arts campus only 45 minutes from the Edmonton International Airport on the Alberta prairies.

The 2017 Symposium, with the theme *Singing the Circle: Kodály-Inspired Music Education from Birth to Adult*, will pay tribute to the 50th anniversary of Kodály's death and honour the 150th 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 featuring the Canadian art, folk, and indigenous music, a children's honour choir, and vocal and instrumental music of Kodály and Bartók performed by Pro Coro Canada, the renowned Borealis String Quartet, and both established and emerging performers. Each day will include a morning warmup, circle dances & games, canon singing with David Vinden from the British Kodály Academy, and Tai Chi with Dr. Adam Con. The week will conclude with a good, old-fashioned Friday night barn dance and a Saturday evening banquet. Dr. László Nemes, Lois Choksy, Dr. Laurel Trainor (a Canadian neuroscientist responsible for ground-breaking research on musical perception of infants), a representative from the Folkways Alive! Smithsonian collection, Dr. Carol Beynon from AIRS (Advancing Interdisciplinary Research in Singing), Dené singer, Leela Gilday, Dr. James Cuskelly from the International

Kodály Society, and award-winning Japanese conductor, Takao Nakamura will be but a few of the highlight keynote speakers.

A call for papers and demonstrations will be circulated in July that will address four streams:

1. *The Circle of Singing: Vocal Pedagogy and Choral Literature*
2. *The Circle of 'Musicking': Ethnomusicology and Musicology in the Service of Music*
3. *The Circle of Teaching and Learning: Music Pedagogy and Practice for School, Studio, Choir, Early Childhood and Community Contexts*
4. *Kodály's Expanding Circle: Looking to the Future*

Pre- and post-symposium tours will be available for opportunities to see the Canadian Rockies with Banff and Jasper National Parks. As Kodály was an avid lover of the natural world the 2017 Symposium conveniently occurs at the same time as the Perseid meteor shower so there will be stargazing opportunities with our big prairie sky!

The 2017 Symposium Core Committee wish to express the deepest appreciation to the International Kodály Society, the Organization of American Kodály Educators, the Kodály Society of Canada, the Alberta Kodály Association, the University of Alberta, and the many dedicated individuals who have expressed interest to serve on Symposium subcommittees for all that has been done thus far as plans continue to be set in place.

Stay tuned for the launch of the 2017 Symposium website this summer at <http://www.kodalysymposium2017.com> We look forward to Singing the Circle with you in August, 2017!

The 2017 Symposium Core Committee,

Jacob Autio, Kim Eyre, Ardelle Ries, Jody Stark, & Jorgianne Talbot



AUGUST 8-13, 2017

SAVE *the* DATE

23rd International Kodály Symposium & Music Festival



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From Birth to Adult

FOR SCHOLARS & TEACHERS

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From the Archives:

REPRINTED FROM *ALLA BREVE* VOL. 16 NO. 1, OCTOBER 1991

FOLK MUSIC IN EDUCATION

MONDAY, AUGUST 12, 1991 SUMMARY OF THE IKS SYMPOSIUM

BY D.J. OAKES

People all across Canada are dealing with issues of language, cultural survival and national identity. Kodály music educators find these issues have a deep effect on their classrooms, as their curriculum is drawn from and lined to the folk music and language of their communities. On day one of the 10th International Kodály Symposium, the presenters provided us with material and examples of practical collections of folk music for use in the classroom.

Among the folk song collections that were presented to the symposium participants was material from a variety of languages and nations. Shirley Perry shared her research on the musical heritage of Western Canadian Doukhobors, one of the non-English/French cultural groups in Canada whose folk music is only beginning to be collected and analyzed. Toni Locke brought us many examples of sea shanties from the National Maritime Museum of San Francisco and reminded us that these dynamic and historic songs were not limited to the English language.

Lois Choksy introduced us to the enormous, thoroughly analyzed body of Chinese folk song that has been drawn together by Connie Wang. She also reviewed the processes by which new sequences of musical learning and new curricular materials are being developed for use in Taiwan and China,

and raised the interesting question of whether the art music to which Chinese children are led in Kodály teaching should be from the European or Classical Chinese tradition.

A study of how children learn from one another was presented by Eve Harwood. Her delightful videos were a highlight of the morning, and her observations of gestalt learning, peer teaching, the role of the audience, and the time for children's learning and mastery will challenge all of us in our classrooms. Another challenging study was presented by Kathy Sorensen. Her work concerned education in multicultural classrooms, and especially the collection and use of Asian and Pacific folksongs for immigrant families. Her topic was very timely for many of us who work in mixed culture, mixed language classrooms.

Balancing Kathy Sorensen's presentation on integrating non-European origin folk music into the classroom, Thomas Kite shared the work that he and his colleague Mina Bayne have been doing on the links between language, syntax, and music. He pointed out to us the importance of educating children in their mother-tongue, both musically and linguistically, before being exposed to a mixture of music from different cultures.

Jill Trinka reminded us of the care we must take in what music we bring into the classroom, by giving us a graphic study



CHORAL PERFORMANCE AT IKS 1991

on the difference between authentic folk song performance and examples from school music series. Her presentation was, by turns, chillingly funny and tragic, and encourages all of us to continue to search for ways to balance the vitality and energy of folk music with the need, in pedagogy and group performance, for regularity and pattern, and above all, to avoid the trap of the arid, artificial commercial folk-song performance.

Alexander Ringer, the keynote speaker, warned us beforehand that he was going to be pessimistic. Certainly the picture he painted, of a North America staggering under forty years of training rather than education, of a world where folk

song is a weapon in the hands of those who would divide and destroy, and of youth held captive by an addiction to trivial, media-driven music, was very bleak. However, I think his talk also galvanized many of us to continue to battle for our young people, to harness their desire for identification and belonging, and to collect and use the best folk music of our cultures to draw students into the highest and most human musical and social development.

Editor Note: Many thanks to Dr. Eila Peterson for her help retrieving this article from the archives and for her photos from IKS 1991.



DR. RICHARD JOHNSTON, IKS 1991



DR. LOIS CHOKSY, IKS 1991



DR. ERZSÉBET SZŐNYI, IKS 1991

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FOSTERING MUSICAL INDEPENDENCE

Resource Review:

TEACHING 'PRAXIALLY': A FEW DIGITAL RESOURCES FOR CANADIAN MUSIC TEACHERS

BY JODY STARK

This article was reviewed and approved for publication by members of KSC Peer Review Editorial Board

Arguably one of the most significant reconceptions in music education in the last 25 years is known as praxialism. At heart, a praxialist conception of music education frames music as a practice that people do, rather than a 'sonic object' to be admired (McCarthy & Goble, 2009). The most well-known articulation of a praxial philosophy for music education can be found in David Elliott's (1995) book *Music Matters* where Elliott argued that music consisted of a four dimensional framework consisting of: the doer (the "musicer"), what he or she is doing ("musicing"), something that is done ("music"), and a particular context (p. 40). Elliott has recently released a second and much enhanced edition which he co-wrote with Marissa Silverman (2015). Many music educators and scholars have espoused a praxial view of music education where music becomes "a verb as well as a noun" (Elliott, 1995, p. 22).

In fact, a praxial approach to music education fits nicely within the key tenets of Kodály philosophy. With his oft cited rallying call of "music belongs to everyone," Kodály exhorts music teachers to have every child participate in making music and become an artist at their own level and in their own right. Furthermore, Kodály's project of developing musical and cultural identities through music education does not allow for separation between music (an object) and person (the subject). To be true to Kodály philosophy, music education must be approached through apprenticeship in musical practices.

How does the Kodály teacher teach praxially? An important adjustment to Kodály practice is to simply seek to understand the music we teach and the people who make it. Alperson (1991) explains that, "the attempt is made... to understand art in terms of the variety of meaning and values evidenced in actual practice in particular cultures" (p. 233). In other words, teachers who approach music praxially not only teach repertoire and introduce students to the elements of music, but also provide context around the pieces they teach in order to help students understand what the music means to

the people who make and enjoy the music within a particular musical practice in a particular place. Praxial teachers give their students opportunities to participate in musical practices in a way that is congruent with how that particular music is used in the culture or community from which it came.

Examples of musical practices include West African drumming, playing baroque recorder arrangements, singing in a Western choral ensemble, or playing American play party games. In Canada, examples of musical practices might include Newfoundland kitchen parties, the paddling music of the French voyageurs, children's singing games, prairie fiddling and school house dances, Inuit throat singing, and folk ballads of Nova Scotia.

Teaching praxially ideally means apprenticing students into a particular musical practice much like students learning French in French Immersion (Elliott, 1995). However, this is not always practical. Teachers are seldom experts in several musical practices (something that must be addressed in music education programs!), schools may not have the necessary equipment, and curricular pressures and time constraints abound. More realistic perhaps would be to learn music from a variety of practices and be sure to perform it in a way that is congruent with the original cultural context and function of the piece. For example, when teaching one's choir a First Nations piece from the Iroquois peoples, one could add a drum and rattle as accompaniment as is common in the music of that culture. Another example might be teaching the skipping song Blue Bells Cockle Shells while grade one children took turns jumping over a skipping rope being swung from side to side. Finally, one could do a unit on the Underground Railway in grade five music and teach several spirituals that are known to have been Underground Railway songs. Throughout the unit, the class could read a story about slavery, watch a video about the slave trade and former slaves who fled to Ontario and Nova Scotia, and listen to recordings of African American

choirs singing spirituals to discuss and absorb the way people sing in this musical practice. In addition to giving students context around specific pieces, praxial music education also has ramifications for how teachers teach. For example, when teaching an African choral piece, approaching the piece praxially might involve teaching the melody and harmony by rote instead of using Western music notation, and adding movement found in a video of a performance by an African choir.¹

Ideally, we could and should invite living musicians from a variety of musical practices into our classrooms and choirs to share their music and what it means to them. When this is not possible or practical, thanks to the internet, we can access many materials to help provide musical and historical context around the music we teach. Recordings, information, and videos are available for many Canadian and other musical practices, although there is much work to be done to put other materials online. Here is a list of several websites that Canadian Kodály teachers might find helpful in trying to provide context to the music brought into their classroom, making informed decisions about how to teach a particular piece, and to make artistic decisions in order to frame music praxially in the service of initiating our students into the musical practices of peoples who call Canada home:



**HELEN-CREIGHTON
FOLKLORE
SOCIETY**

THE HELEN CREIGHTON FOLKLORE SOCIETY

<http://www.helencreighton.org>

Canadian folklorist Helen Creighton collected songs, folk tales and other elements of daily life in Nova Scotia. This website provides information about Creighton, her collection, and the society that carries on her work. While only a few recordings are available to stream through the website, under “collection” there is a list of commercial recordings that have used Creighton’s materials, many of them available online through Folkways Records. Other documents including a few recordings can be accessed through the Nova Scotia archives <http://novascotia.ca/archives/creighton/> and the National Film Board has a documentary on her work entitled ‘A Sigh and a Wish’ which has many of her field recordings and discussion of her work and contribution.

¹ I am grateful to one of the reviewers of this article who reminded me of Bruner’s 1996 notion of “folk pedagogy” which fits very nicely here.



Smithsonian Folkways Recordings

Finally, teachers can purchase two albums and access the liner notes for two albums of Creighton’s original recordings: *Folk Music from Nova Scotia*, and *Maritime Folk Songs: From the Collection of Helen Creighton*.

SMITHSONIAN FOLKWAYS

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

Not only does Folkways have field recordings from the Helen Creighton collection, but there are almost 2000 songs and videos in the collection that can be accessed digitally by searching ‘Canada’ in the ‘Browse by Country’ option. Selections range from an album of Inuit games and songs, French Canadian poets reading their works, an album of French Canadian children playing singing games from 1956, and many albums of Canadian folk materials recorded by Alan Mills. While some of the albums are studio recorded, just as many are field recordings. For example, there are several albums of Canadian folklorist Edith Fowke’s field recordings that one can access by searching “Edith Fowke” (as well as several albums she produced). The website also provides a PDF of the original album liner notes which can be accessed digitally. Often there is background information on the songs and singers in the liner notes, or, in the case where the album has singing games, instructions for how to play the games. Folkways is also a great resource for music practices from other places, and there are even lessons developed around many recordings listed under the ‘Tools for Teaching’ tab where teachers can access pre-developed praxial resources such as ‘Holiday Music from Around the World’ or a Folkways website devoted to jazz education. Finally, music educators can find out information about workshops where they would have the opportunity to experience various musical practices as living traditions.



THE BEATON INSTITUTE AT CAPE BRETON UNIVERSITY

<http://beatoninstitute.com>

This digital archive contains a list of a large holding

of Celtic music from Cape Breton. Although the music cannot be streamed online, there are links to several YouTube videos of Cape Breton step dancing that would be useful for providing cultural context and as an example of the practice of social dancing and some of the dance steps used. There is also a substantial Mi'kmaw holding of photographs and other documents that could be useful in providing context for praxial teaching.



VIRTUAL MUSEUM OF CANADA: TRADITIONAL MUSIC

<http://www.fwalive.ualberta.ca/vmctm/en/html/index.php>

This is literally what it says it is: a virtual museum exhibit about Canadian traditional music. The exhibit includes Canadian songs from the Folkways record label, as well as information and materials on South East Asian musicians in Alberta, Ukrainian music in Canada, and fiddling in Northern Alberta. The exhibit has narratives about specific musicians and musical practices, and some recordings as well. There is also a section for teachers called 'learning resources' where one can find a graded lesson related to a Canadian province or territory and a specific musical practice.

Finally, there is a lesson plan on the general Virtual Museum site created by Ian Andrews of the Heritage Branch of New Brunswick that provides ideas and virtual resources for discussing several musical practices from New Brunswick including fiddling, drumming, and dancing. The lesson is called "Making Music: An Expression of Culture" and can be accessed at <http://www.virtualmuseum.ca/edu/LessonDisplay.do?method=display&id=187>



HOLY NAMES AMERICAN FOLKSONG COLLECTION

<http://kodaly.hnu.edu>

While this is not a Canadian resource, I have included it because it also has many of the songs in the common North American Kodály canon. The database is searchable by name of song, grade, concept, type of

song, and region, and a downloadable score, analysis for teaching, and information about the informant is provided for each piece. If the song is a singing game or play party, the directions are provided, and many songs have sound links to a field recording. There are a handful of Canadian songs in the database as well. Very very useful, and I hope someday to do the same with Canadian music.

Part of Kodály's aim was to give Hungarian children a 'musical mother tongue.' As we enact Kodály philosophy in our unique way in this place as Canadians, we can easily do the same. By doing just a little bit of research, Kodály music educators can provide context to their students around the songs they teach, and make more informed pedagogical and artistic decisions that are congruent with the music and people for whom that music is or was meaningful. The benefit to students is that they may come to understand the many ways that music is significant in the lives of people across Canada and, by extension, develop a more nuanced and grounded sense what it means to be Canadian. Perhaps by being exposed to many music making communities, they will find way that they, too, could be music makers.

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The author wishes to graciously thank the reviewers of this article for their thoughtful and helpful feedback.



JODY STARK

Jody Stark teaches the pedagogy and materials components of a graduate-level Kodály program at the University of Alberta. Over the last ten years, Ms. Stark has also taught at Concordia University of Edmonton and directed Concordia's award-winning choral music program. Currently completing her Ph.D. research on the professional learning of elementary music teachers, Jody will be starting a new adventure in July as an Assistant Professor of Music Education at the University of Manitoba.

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Community Music:

POP-UP CHOIR: A CHOIR FOR EVERYONE

BY JENNIFER FORSLAND &
WENDY NIXON-STOTHERT

For millennia, people around the globe have engaged in the act of sharing music with one another (Koopman, 1999). While that experience can be either formal or casual, the common rewards remain the same: music shared in community brings us together and creates connections that nurture a sense of belonging and joy in our lives (Scheibe, 2015; Veblen, 2007).

In the Comox Valley on Vancouver Island, BC, there is an exciting new opportunity for tentative and enthusiastic singers alike to join together, experience the joy of singing and delight in the thrill of harmonizing with others in a fun, casual and safe environment. The project is called "Pop-Up Choir" and was inspired by Choir! Choir! Choir!, facilitated by Daveed Goldman and Nobu Adilman in Toronto.

The concept is simple and can be executed almost anywhere. It is based on the idea that music is for everyone and every human being can, and should, sing. All you need to facilitate the experience is a space, a musical leader, an accompanying instrument, and singers.

If you are looking for a way to take choral singing out of your classroom or rehearsal space and into your community, this model is accessible for any musical leader and provides a unique opportunity for you to invigorate the musical culture in your community. This connects with Kodály's aspirations to see a country of musically literate and a population of active music makers and consumers. Pop-Up Choirs are an opportunity for those 'older beginners' to work from known materials (most often pop music from their childhood or today) to work towards previously unknown elements such as singing in tune, singing in harmony, dynamics, and other basic elements of music and can lead towards greater awareness and attentiveness to other community choirs while attending concerts.



JOYFUL MUSIC MAKING AT POP-UP CHOIR. Photo Credit: CV Pop-Up Choir Facebook Group Photos, August 28, 2015

THE CONCEPT: "ONE SONG, ONE NIGHT."

At Pop-Up Choir, all experience and skill levels are welcome. It's a new group every time! There are no auditions, so simply showing up means you are a part of the group. The choir is non-committal beyond each stand-alone session. Within a two-hour time frame, singers learn a contemporary song in 2 and 3 part harmony. The evening culminates in a video taped performance for a virtual audience.

We live in a small, vibrant artistic and musical community. This format has proven ideal for those in our town who may love to sing but cannot commit to a more structured rehearsal schedule. It's a great first experience for those who may have

never sung in a choir before and who are interested in a "dip your toe into the water" opportunity. Pop-Up Choir has also proven to be a gateway choir for some singers as well. Often, inexperienced singers will commit to a more regular choral ensemble after they

have experienced the joy and thrill of harmonizing in a group and the satisfaction of musical collaboration.

The positive physical, emotional, mental, and spiritual benefits of group singing are well documented (Bailey & Davidson, 2003; Judd & Pooley, 2013; Pearce, Launay & Dunbar, 2015; Sakano et al, 2014). We are both privileged to work regularly with choral ensembles of all ages that operate with more structure which include elements such as weekly rehearsals, planned performances, scripted choral arrangements, a regular accompanist, one leader and consistent rehearsal space. However, we have noticed that we are gratified in a several unique ways through our engagement with Pop-Up Choir.

Our greatest joy is the opportunity to collaborate. The freedom and flexibility of the scheduling is also appealing. The

Pop-Up Choir format allows us to collaborate when our time permits. We also enjoy the creative process of playing with and arranging contemporary repertoire together. We each play an instrument at Pop-Up Choir and so we are simultaneously teaching, singing, and accompanying, which is a delightful challenge. We are discovering that when the complexity of more traditional choral repertoire and standard notation are removed and the music simplified to well-known, predictable forms and intuitive harmonies, the singers and leaders are able to focus more on the sound and sing with freedom and passion.

There are four main steps to designing a Pop-Up Choir session: select, arrange, teach, and then perform.

SELECT

To ensure that the tone of the evening is upbeat, we choose contemporary songs that are engaging, accessible, and that have a positive message. We have chosen songs such as Van Morrison's *Moondance*, One Direction's *Story of My Life*, and Sara Bareilles' *Brave*. A familiar song with a predictable form that people will have heard on the radio is a good choice, but if you find something you love that is catchy and has a good hook, that will work too. It's important to choose something that you know and like. Songs where the melody varies in range placement in different parts of the form are particularly effective. After choosing the song, we post a YouTube video performance of it on Facebook and send it out via e-mail to our mailing list about two weeks ahead of time so that people can start listening to it. It is our expectation that the participants come to our session already somewhat familiar with the melody, rhythm and lyrics.

ARRANGE

When it comes time to arrange the song, create a text document, bring in the lyrics and chords from a trusted site (or transcribe them yourself), then analyze and label the form (verse, chorus, bridge, etc.). Format it all onto one page. You do not need to re-type the chorus lyrics every time; just write "Chorus" for example in bold and the singers will know what to do.

The voicing premise is High, Medium, and Low voices, whether male or female, ex. tenors and sopranos will all be in the high group. The harmonies and choral accompaniments are arranged in 1-3 parts. The melody assignation should move around between voicings in different sections of the form. Determine which group will sing the melody for each section of the form and then build the other voices around that using the chords as your guide.

There are many options for arranging fun vocal lines around the melody. In order to facilitate quick learning, use repetition,

keeping the approach the same every time that form section arises. Some options include ostinati, a homophonic/block chord structure, descants and echoes. Long tone choral pads on "oo" or "ah" in 3rds or 6ths are effective. Vocal accompaniments can also be created by building simple bass lines on syllables such as "doo" or "dm" in combination with either rhythmic motifs on "doo" or "bop" on chord tones. Since the music is not in standard notation, you can use your phone to record the parts to help yourself remember what you've created. Write cues in a text box beside the form section to help remind yourself and your singers who does what where. For example, beside each form section we will write e.g. H- melody, M - Bops, L - Bass Line. We will also write note movement using letter names for more complicated lines, or you could use sol-fa.

TEACH

Start each session with a quick warm-up that includes physical movement/stretching to release tension, breathing exercises, and vocal warm-ups that focus on resonance, diction, range, and social interaction. Run the song with accompaniment once with everyone singing the melody. During the second run-through, outline the form and then explain who is singing melody in each section of the form. As the choir is singing, the melody is passed around from group to group.

Teach each section of the form by rote, piece by piece, and then stitch the pieces together like a quilt. Consistency when teaching by rote is extremely important, so ensure that you practice and can sing the parts clearly yourself. Transitions are often the hardest part, so we encourage lots of repetition of the last line of one section followed by the first line of the next. Use physical movement and gesture to help inform the sound and solidify rhythmically or technically challenging parts.

The teaching pace is quick; keep the singers involved as much as possible at all times. When teaching one group's part, encourage the other parts to audiate or mouth the words to their part. Change the formations throughout the session so singers have an opportunity to hear others. For example, have all the singers in each group face each other in a big circle, or have them sing to a partner, or switch back row to front, etc. Draw connections between the form sections as you move through and embed vocal technique instruction as the need arises. Be willing to adapt your plan if something is sounding particularly appealing or if it needs simplification. Remember that the goal is a joyful experience. Positive feedback and encouragement are always appreciated, especially by the inexperienced singers. We also encourage experienced singers who have their own harmonic ideas to explore and experiment with those too.

Once the nuts and bolts of the piece are coming together, it is important to remind the singers that the song was written to express emotion or a story. Have them talk to a partner about what the spirit, message, or intent of the song is. What are the powerful words and phrases? How do we make those words sound meaningful? We use variations in dynamics, tone, and diction to bring out important parts of the text.

PERFORM

In lieu of a performance in front of a live audience, we video the group performing the song they just learned for a virtual audience. This culmination is an important piece of the process, the cherry on top. It is both motivating and celebratory. We will record it multiple times – usually the third time is the charm. We'll then post it on-line and share it with the participants. The singers will often re-post and share proudly with their family and friends. The recording is rough, but it's a nice memento of our special evening that gives folks a chance to reflect upon and revel in their learning. In consideration of privacy and different levels of performance comfort, we always offer singers the option to be out of the frame for the recording.

As musicians and musical leaders, the experience of bringing Pop-Up Choir to the Comox Valley has been enormously gratifying. Participants have expressed a similar sentiment. One participant reflects that Pop-Up Choir is such a great opportunity to do what humans are meant to do; sing together! This is a great step in the direction of normalizing, once again, the action of singing with one another in a culture that has slowly veered away from this direction. It's fun and easy; anyone can take part and create!

Singers say that choral singing simply feels good, that it brings them confidence and a sense of liberation. "One voice can be beautiful but many make a merging of tones that gives you a tapestry of beauty. I love being part of that," says another singer.

Ysaya Barnwell (Omega, 2011) refers to the greater ramifications of community singing and how the experience creates an opportunity for us to model and practice healthy ways of engaging one another in society. Inviting people to share in this experience of really listening and discovering ways to work together is an opportunity with broader benefits to our greater society. "I want people to find their voices. I want them to have the experience of hearing their voices in the group with other voices, and hearing how wonderful that is, and then I want them to move the microcosm into the macrocosm so that they move here and feel empowered to do other things" (Barnwell in Omega, 2011). Kodály himself said, "Is there anything more demonstrative of social solidarity than a choir? Many people unite to do something that cannot

be done by a single person alone, however talented he or she may be" (p. 123 in Bónis, 1974).

Pop-Up Choir offers participants an engaging and welcoming opportunity for all members of a community to immerse themselves in the magic of a choral experience and provides gateway for participants to develop basic musical literacy in a joyful manner. If you would like more information, feel free to contact us at cvpopupchoir@gmail.com or join us this summer when we take Pop-Up Choir on the road to the Naramata Center in BC's interior, August 1-5, 2016: <http://www.naramatacentresociety.org/programs#July30>

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JENNIFER FORSLAND & WENDY NIXON-STOHERT

Jennifer Forsland (right) is a choral and vocal specialist who has spent the last 20 years sharing music across Canada with students of all ages. She currently works in the public school system and directs 2 adult community choirs. Wendy Nixon Stothert (left), B. Mus. Ed, M.EdL, currently directs 5 adult community choirs and heads up a project called Choral Valley Retreats, Festivals and Workshops. She has been teaching all levels of music for the last 25 years. Both Wendy and Jenn are passionate about lifelong learning and facilitating fun and rewarding community singing experiences like Pop-Up Choir.



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Choral Composition Profile:

THE BEAT OF A DIFFERENT DRUM

BY SARAH QUARTEL

PIECE PROFILE

Name: *The Beat of a Different Drum*

Publisher: Oxford University Press

Voicing/Instrumentation: 2-part boys changing voice choir
(Cambiata, Baritone), piano, drum

Length: c. 2'50

Programming repertoire for elementary and middle school choirs can be a challenging task. As conductors and educators, we search for pieces that are accessible to our singers and filled with opportunities for musical growth. We look for songs that our students can relate to and that will also meet curriculum requirements. We attempt to satisfy a host of pedagogical criteria while providing a fun, engaging experience for all singers.

As a new teacher with the Thames Valley District School Board in London, Ontario I was faced with the challenge of finding choral repertoire for my students that not only satisfied learning expectations but also engaged reluctant singers. Many of the students in my care were keen to participate in a choral program. However, others came with pre-conceived ideas of what they were willing to try and what they most certainly would never do. Seeking to engage all of my students in a meaningful choral experience, I composed *The Beat of a Different Drum*.

This work was commissioned for the Kaleid Choral Festival, which has hosted prestigious guest artists including the world-famous Finnish vocal group Rajaton.

It was first performed by a mass choir of students from a variety of Ontario schools and has since been performed by ensembles across the country. It is now available for both 2-part treble choir and 2-part boys changing voice choir. In this profile, we will examine the newly released score for boys choir.

THE CAMBIATA CONCEPT

The term “cambiata” is one I was unfamiliar with before partnering with Oxford University Press to bring this piece to publication under their new Emerging Voices series. This series, edited by Dr. Martin Ashley, brings choral scores to publication that have been written or arranged according to the guidelines of the Cambiata Vocal Institute of America. Based on the Cambiata Concept as conceived by Dr. Irvin Cooper, the Cambiata Vocal Institute describes their mission as being “dedicated to the promulgation of the Cambiata Concept, a comprehensive philosophy and methodology for teaching vocal music to early-adolescents” (Cambiata Institute, n.d.). Cooper, who came to Canada from England to teach public-school music in the 1940’s, determined that “young men could sing completely throughout vocal mutation as long as they sang music written in accordance to their unique range and tessitura limitations” (Collins, n.d.). He also believed that

	Comfortable Tessitura	Full Range	Different Drum
Cambiata	G3-E4	F sharp 3-F sharp 4	F sharp 3-E4
Baritone	D3-A3	A2-C4	D3-B3

The Beat of a Different Drum

Words and music by
SARAH QUARTEL

Lively and bright ♩ = 152

CAMBIATA

BARITONE

HAND DRUM

PIANO

Lively and bright ♩ = 152

5

9

mf

mf

mf

mf

dum tik - ka tik - ka dum tik - ka tik - ka dum tik - ka tik - ka dum dum dum

dum tik - ka tik - ka dum tik - ka tik - ka dum tik - ka tik - ka dum dum dum

Duration: 3 mins

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educators should not "make the voice fit already existing music but that the music should be made to fit the voice" (Collins, n.d.). This is precisely what has been done with every piece in the Oxford University Press Emerging Voices Series including *The Beat of a Different Drum*. The chart on page 18 illustrates

the institute's guidelines for cambiata and early adolescent baritone ranges and compares it to the ranges in *The Beat of a Different Drum*. The examples from the score depict a singable melody handed from baritone to cambiata contrasting with sections of 2-part vocal percussion.

4

13

8

dum tik - ka tik - ka dum tik - ka tik - ka dum tik - ka tik - ka dum

dum tik - ka tik - ka dum tik - ka tik - ka dum tik - ka tik - ka dum

17

BARITONE
mf

Far in the dis - tance I hear a sound that I've

22

heard be - fore. Won - der-ing what it could

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SELECTING A SCORE: TECHNICAL CONSIDERATIONS

Attention to the compositional traits and technical details of a work is crucial when selecting an appropriate choral score for boys changing voices. It is particularly important to ensure the range is within a comfortable limit, rhythms are an appropriate difficulty, and that large intervallic leaps are used sparingly and

carefully (M. Ashley, personal communication, November 23, 2015). *The Beat of a Different Drum* aims to put the technical needs of the singers first and was composed with careful attention to the above compositional specifications. It is also important to acknowledge that the students in our classes, choirs, and community programs will come from a wide variety

27

be, I'm lis - ten ing, long - ing for more.

33 **CAMBIATA**
mf

Rhy - thms that float to my ears are start - ing to

38

e - cho with - in me. Mak - ing a mark on my

43

C. heart with the beat of a dif - fer - ent

BAR. With the beat of a dif - fer - ent

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of musical backgrounds and that we will be educating some individuals who have sung before and some who have not. Selecting a piece that is accessible and engaging for students with a wide variety of musical backgrounds provides better learning opportunities for all singers.

MUSICAL ELEMENTS AND PEDAGOGICAL FUNCTIONS IN *THE BEAT OF A DIFFERENT DRUM*

Melodic Content

This piece contains an approachable and singable melody with stepwise motion and few leaps of intervals larger than a major 3rd. The stepwise motion helps new music readers

better follow the melodic contour on the page. It encourages them to make connections between what they are seeing and what they are singing. These patterns feel natural, easy in the voice and are predictable without being simplistic. Relatively short phrases provide opportunity to work on developing proper breath control and shaping simple legato passages.

Metre and Rhythmic Content

Set in 3/4, the time signature paired with a driving rhythm allows singers to feel a strong sense of the downbeat and be rooted in the flow of the piece. Rhythmic patterns that repeat in both the verse and link sections help speed up the learning process. This ensures singers feel successful sooner. When I first taught this piece to my elementary school students, we used different colour highlighters to identify rhythmic patterns within the song. It helped singers with memorization and provided a teachable moment on form and musical structure.

2-part Singing

Throughout the piece, the majority of 2-part singing occurs with the voices in 3rds or 5ths. Keeping a consistent interval between the two voices allows the singers to follow the same melodic contour while attempting some simple 2-part singing. Descant-like passages occur in two places and provide enrichment for a small group of more advanced singers.

Lyrics

When writing this piece I felt it important to create a score that has engaging elements both in the music and in the lyrics. Simpler technical aspects should not mean a juvenile or childish text. Our students deserve and will thrive with lyrics that have integrity and substance.

The text of *The Beat of a Different Drum*:

Far in the distance I hear a sound that I've heard before.

Wondering what it could be, I'm listening, longing for more.

Rhythms that float to my ears are starting to echo within me.

Making a mark on my heart to the beat of a different drum.

The rhythm I hear is my own and though it is different I'll play it.

I'll carry the beat in my heart and sing so that everyone hears it.

Sing me a song that is yours and I'll play my rhythm beside you.

Both of us moving today, to the beat of a different drum.

There are many opportunities for extension activities based on the lyrics of this piece including quick-writes, journal entries, or video reflections. Extension questions could include:

- The lyrics of this song talk about the beat of a "different drum". What do you think this "different drum" could be?
- When have you felt or experienced a "different drum" in your own life? Describe the situation.
- "Sing me a song that is yours..." Do you think this line refers to an actual song? Why or why not? What does this line in the text mean to you?

Percussion and Accompaniment

In the introduction and conclusion of this piece there is a pitched vocal percussion section where singers imitate the sound of a drum using their voices: dum tikka tikka dum tikka tikka. By including both vocal and hand drum percussion in this score, I aimed to create something unique that would hook singers and make them excited to be a part of the song.



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I wanted to catch their attention with something they have not seen before! The vocal percussion provides an opportunity for students to experiment with their voices in a safe environment alongside the guidance of a conductor or teacher.

The hand drum part can be performed on nearly any classroom drum. When this piece was first performed, it was played by a group of students on plastic buckets. The percussion part is beginner friendly and is written in a way to involve individuals who might be reluctant to sing but are still keen to participate in a group musical experience. A relatively simple piano accompaniment allows the conductor to comfortably play and conduct simultaneously. A student could also perform the accompaniment.

CONCLUSION

As conductors and educators, it is essential that we bring carefully selected, high quality choral music to our singers that excites and engages them while providing valuable opportunities for musical growth. When we do this, we challenge our singers to excel beyond their current abilities and realize greater potential. In composing *The Beat of a Different Drum* I set out to write a piece that is well suited for elementary and middle school boys choirs both technically and stylistically. I hope that the result is something with integrity and substance that will speak to the minds and hearts of these valuable young singers.

Since this piece was first premiered, the students who inspired it have grown into artists, engineers, tool makers, diesel mechanics, and much more. I remember each one of them with fondness and I will always be grateful to the students of Sparta Public School who taught me that there is a place in the choral classroom for everyone. They have forever made a mark on my heart "with the beat of a different drum".

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Sarah Quartel is an award-winning composer whose choral compositions are performed worldwide. She is published with Oxford University Press and is the only Canadian 'featured composer' with the prestigious publishing company. Sarah is a regular guest clinician at various music education and choral events internationally and is a proud educator with the Upper Canada District School Board in Eastern Ontario.

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