

Alla

Breve

Official Publication of the 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 education 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 thirteen presidents.

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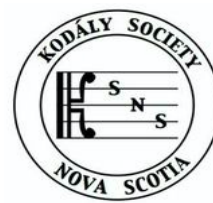
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The Kodály Society of Canada is an affiliate of the International Kodály Society (IKS). Branches of the Kodály Society of Canada exist in Nova Scotia, Ontario, Alberta, and British Columbia. Membership fees vary from branch to branch. Prospective members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



International
Kodály Society
www.iks.hu



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In addition to our regular columns and news items, *Alla Breve* is a peer-review journal. Manuscripts read and evaluated by qualified referees and are identified as such in the journal.

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Letter from the Editor:

COMMON THREAD

BY JAKE AUTIO

Growing up I attended the United Church of Canada and almost every May Long Weekend from the age of 12 to 22 I went to May Retreat at the former Cultus Lake United Church Camp near Chilliwack, BC. Each day was filled with sessions and activities from a polar bear swim (optional) early in the morning to nightly vespers. In between, all the participants would gather at least four or five times a day and sing! We sang everything from faith-based songs, campfire action songs, new popular tunes, and songs I would have never known if were not for May Retreat. One song that has made the most lasting impression is a Pat Humphries' song we sang fervently called Common Thread year after year. During the chorus every time we sang 'rise' we would stand up and sit back down. It was fun!

We will rise like the ocean, we will rise like the sun, we will rise all together we will rise! In our many coloured fabrics made from strands of common thread, we will rise all together we will rise!

We would sing this song several times over the weekend, most often at my loud request to the song leaders. We would belt out the chorus and I remember all my teenage self-consciousness, inhibitions, and worries would melt away for those few minutes. It was not until my early 20s when I started to fully understand the significance and connotations of the text and my heart grew fonder of the song for different reasons.

In a many coloured garden we are growing side by side, we will rise all together we will rise...

This song is about social justice! A song about community, relationship, and connection; it is a call to look beyond our differences and stand together to help each other and the world. At the time, I knew nothing about the history of the song, why it was written or how it came to be part of our folk-song-like collection of May Retreat songs but I knew I loved it. I connected with the text and perhaps

more importantly I connected with the people with whom I sang it.

We are spirits drawn together tightly by our common thread, we will rise...

We tend to shy away from the notion of spirit in our non-secular world yet we still have School Spirit Days, community building or team building activities, staff socials, potlucks, and other initiatives to bring people closer together. Every person, group, and nation has its own sense of spirit. Spirit here is defined as the attitudes, characteristics, and feelings we get from being by ourselves and with one another in different contexts. This is, essentially, the common thread between people, the human connection.

In my case, singing has become an expression of my spirit and, therefore, my teaching. Though during my teens my early 20s I was hardly an advocate for singing yet I still sang in church and school, and sang all the time! My Kodály education was a breakthrough that linked my beliefs about music education, singing, and what I understood as the human connection. Upon meeting kindred spirits Drs. Ardelle Ries and Jody Stark during my Kodály Level 1 at the University of Alberta in 2012 I started to piece together my beliefs about and drive for community and excellence. During this experience I learned a second life-altering anthem, Harmonia Mundi, which describes the healing power of music made with one another.

We have pieced this quilt together linking hearts and stitching hands, we will rise...

Since that transformative summer I have continued to think of all the connections and common threads that have emerged. After Level 1 I had gone to Hungary the following summer to the International Kodály Society (IKS) Symposium in Kecskemét in 2013 where the conversation of hosting the IKS symposium in Canada had already begun. I met

many inspirational people and was introduced to the work of Klára Kokas whose interpretation and beliefs about Kodály, music, and human spirit became an influential part of my own practice. The next summer I finished my teaching practicum, completed Kodály Level 2, whereupon after working closely with Connie More and meeting Dr. Eila Peterson, I had taken over the leadership of the BC Kodály Society after the sudden passing of Darlene Ngo, and began editing *Alla Breve*. The following summer was Level 3 through the Kodály Levels of Seattle where I fostered new connections with our colleagues south of the border. Over and over, I met people who were kind, driven, and wanted to give the absolute best they could to children and music education through singing and joyful music making.

In 2015 I was asked to sit on the Core Committee of the IKS Symposium alongside Ardelle Ries, Jody Stark, Jorgianne Talbot, and Kim Eyre. We met via Skype and every month we came closer and closer to what had finally transpired during August 2017 in Camrose, Alberta. Throughout our meetings I started to learn of people from across the globe that, in some way, would eventually take part in this international event. It was exciting to discuss and plan with these women who hold such passion and vision for a connected Kodály, choral, and music education community. The theme Singing the Circle encompassed each of the Core Committee's personal values for human connections and I believe much of the success of the event came from having such a powerful theme to guide us.

From our children to our elders from all nations we will rise, we will rise...

The Symposium officially began with a greeting and Smudge Ceremony facilitated by Roy Louis from the Samson Cree Nation followed by, what became, communal singing with Leela Gilday and Wendy Walker. Dr. Eila Peterson transcribed a social song Wendy Walker taught us and she has since received permission to share it with us (score on page 7). As the spirit of reconciliation is at the fore of our Canadian consciousness, it was meaningful for ourselves and our global family to listen, to learn, and to be reminded of our role in the reconciliation process which begins with the acknowledgement and expression of gratitude for meeting and learning on the traditional, and often unceded, territory of First Nations peoples across Canada and indigenous people around the world.

The treads and circles continued through the night and the week. I had the privilege of meeting Dr. Lois Choksy who was influential for my late mentor, Darlene Ngo, and I felt that through meeting her I was able to partially represent and celebrate Darlene's contribution to the Canadian Kodály movement. One evening we had a Tea with Lois and each person around the table shared their common threads through stories about their relationship with Lois and how she inspired generations of influential music educators across Canada and North America. Though I had only just met her, I felt humbled to share my connection through Darlene and how she and I would spend hours every Saturday poring over Lois' books to plan for the week ahead. The Tea ended with a joyful and tearful Harmonia Mundi with hands joined around the table.

Then there were the other existing circles and new relationships. It was at the symposium where I reconnected with people from my levels courses in Edmonton, Victoria, and Seattle. In fact, with most of the contributors to this edition I was able to share something at the symposium: I set up tables with Helen Van Spronsen; I ate dinner with Connie More; I sat beside Eila Peterson during the opening concert where she transcribed Wendy's melody; I met Gail Needleman and her husband over dinner after months of hearing her name during Skype meetings; I met Kathryn Parrotta through Marnie Strome during a cocktail party; and I even bonded with the now late Pierre Perron over our love of loud Hawaiian shirts.

We will build a global family strengthened by our common thread, we will rise...

Our goal as the Core Committee of the 23rd International Kodály Symposium and Canadian Kodály organization was to create a welcoming, thought-provoking, and theme-driven event where we hoped to link the heart and the mind with the spirit and the voice. We gathered together in the name of Kodály who had a vision for a connected nation, who believed in children's power to learn and the 'folk' of a country equally to the academic and elite. Little would he realize that 50 years after his death that a group of international people would continue to meet and become a global family interested in continuing his vision for teaching, learning, singing, and connecting. Kodály's vision will continue to be developed and shared at the 24th International Kodály Symposium in Kuching,

Sarawak, Malaysia from August 5 to 9, 2019 where the global Kodály community will explore the theme "Embracing a New Era - Nurturing the Kodály Philosophy Around the World."

We will rise all together we will rise...

The goal of this issue is to highlight articles that surround the human connection through the spirit of singing together. I seek to allow the theme of Singing the Circle to continue and the strands of common thread to pass through the following pages. I am pleased to present our scholarship winners: Ariana Ferreira Ribeiro, who describes her new connections with Kodály after level 1, and Rosaleen Kulba who shares her expanding thoughts after the first level 3 course taught in Canada in several years. Next, I am pleased to present Gail Needleman's Keynote address, which links the circles of Kodály, music, nature, and spirit. Kathryn Parotta is our first Canadian Composer Feature. She showcases her pieces and the human connection she feels when she works with her children's choir. Newly awarded Kodály Society of Canada Honourary Member Connie More is featured both as a contributor to the journal with notes from her IKS Symposium session about the KSC archives as well as the subject of an interview with Helen Van Spronsen. They discuss Connie's seminal work in the Kodály movement in North America and views on music in our daily life. From the archives we bring you an article by Jody Stark on the late Soeur Thérèse Potvin (b.1920-d.2017). Next, we have a second Canadian Composer Feature, Christine Donkin, explores the common thread of peace in her review of her commission from the OrKidstra in Ottawa, Ontario. This past year, not only did we lose our dear Soeur Thérèse, but also another lifelong member Pierre Perron (b. 1935-d.2017) who is remembered as a Canadian Kodály pioneer; his obituary is written by Kaye Pottie.

I encourage you all to engage in our social media about anything you read in this issue and I invite you to share your connections from what you have read and experienced through your Kodály-inspired journey. If ever you would like to submit an article, peer reviewed or otherwise, or if you have an idea for something you would like to see in this journal please send me an email at jacob.autio@gmail.com.



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Social Song

Leader:

4/4 m d d r m
 Hey ___ wey ho - lee ___

Group:

m d d r m
 hey ___ wey ho - lee ___

m d d s f m d
 hey ___ wey ho ___ lee ___

m d d d l s
 am ___ ba di ma da ___

m d d d l s
 am ___ ba hash na ___

m d d d l s
 am ___ ba di ma da ___

m d d d l s
 am ___ ba hash na ___

D.C.

Canadian First Nations social song led by Wendy Walker at the opening of the IKS symposium in Camrose, Alberta. Sung in call-and-response format with the leader singing the first half of each line. This song could be used to encourage individual singing, and to experience "fa", to reinforce "syn-co-pa", and/or to introduce or reinforce "ti tam". This Social Song bears no direct English translation but embodies a spirit of relationship and connection.

Eila Peterson transcribed the melody and has consulted with Wendy Walker for authenticity; please acknowledge Wendy Walker when teaching and performing this piece.

Wendy Walker is Metis and M'iKMaq First Nations originally from Manitoba but has made Alberta and in particular Treaty 7 her home for many years. Further information about Wendy can be found at:
www.aboriginalentertainment.com/wendy-bio.htm

Hey Wey Holey transcribed and submitted by Eila Peterson, eila@audigraph.ca

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President's Message:

LOOKING BACK, LOOKING FORWARD

BY KIM EYRE

Last year at this time, final preparations were underway for the 23rd International Kodály Symposium and Music Festival in Camrose, Alberta. Anticipation was high as the University of Alberta, Augustana Campus prepared to welcome conference participants from around the world. And what an experience it was! From the opening ceremonies to the closing community sing (and every experience in-between) all of us were actively engaged in the community that was created. Once again, our sincere thanks is offered to 23rd IKS Symposium Chair, Ardelle Ries, her team on the ground in Camrose, the Core Committee members (Jake Autio, Kim Eyre, Jody Stark and Jorgianne Talbot), board members from the KSC and AKA boards, as well as the helpful and cheerful volunteers from the Camrose community.

The conference theme, Singing the Circle, was reflected not only in daily singing games and dances sessions, but also through the generosity of the Kodály-inspired educator-musicians-scholars gathered who enthusiastically, positively and collegially shared knowledge, information, song and joined together to make connections and strengthen community. The circle has long been a symbol of unity and connectedness, while at the same time being open to welcoming newcomers to the group. This was the experience at the symposium and its ripples continue to spread today.

The KSC board was continuing to bask in the IKS experience when we met in Halifax in February. Thanks to some unexpected financial donations, we were able to create our own ripples to make some of our "dreams" a reality, which will have a real impact on our members across the country. The most ambitious project is the development of a new KSC website, which will also house the websites for all provincial branches. It makes sense to us that all this information is stored in the same place, for ease of reading and a sense of community. The newly designed website will continue to feature

important aspects of our current website, such as the archival information. If you have not taken some time to peruse the archives in a while, I encourage you to do so, as much of the rich history of Kodály-inspired work done in Canada is documented here.

The website will also house the ongoing work that is being developed under the auspices of the newly created Pierre Perron Learning Resources Development Grant. Thanks to a generous donation from Pierre and Margaret Perron, we are able to continue Pierre's legacy of curriculum development in Canada. Among other projects being explored is the possibility of a creation of a Canadian folk song collection. Stay tuned for more information on both exciting projects!

As always, KSC strongly supports the Kodály Summer Study programs in Canada and this year, we are able to financially support all accredited courses being run in Canada, with a scholarship for each program, including University of Alberta (Level I), Western University (Level I & Level II) and new programs at University of Manitoba (Level I) and in Québec. We have even provided seed money to help start up a non-accredited summer course in Vancouver, British Columbia. We are delighted to see the growth of programs throughout the country!

Without the ongoing work of the KSC board members, provincial presidents and dedicated volunteers, the Kodály Society of Canada would not exist. A sincere thanks to all who offer their time and talents to the work of the KSC. A final word of congratulations goes to KSC Vice-President, Jody Stark, who was recently awarded the prestigious Canadian Association for Teacher Education dissertation award for her dissertation entitled "Beyond the Workshop: An Interpretive Case Study of the Professional Learning of Three Elementary Music Teachers." Bravo, Jody! We are all very proud of you!

KSC Scholarship Recipients:

ARIANA FERREIRA RIBEIRO, ONTARIO, LEVEL 1

ROSALEEN KULBA, ALBERTA, LEVEL 3

ARIANA REFLECTS:

From my early years as a music education student, I have been taught that there is not one perfect method to teach music. According to my mentors in university, this is because a good music class should be based on students' interests, consider their cultural background, their social context, and their everyday life. While I agree with these arguments, I would say that the Kodály approach has pleasantly surprised me with its ability to respect student's interests and culture while promoting valuable musical experiences.

I did my first teacher education related to Kodály's philosophy in 2013 at the Royal Conservatory of Music and I have been fascinated by its possibilities ever since. The simplicity of the method (you just need a tuning fork!) compared to the quality of musicianship it culminates in kept me wondering: why doesn't everybody do this? I really appreciate the fact that this type of education helps teachers guide students through valuable musical experiences even in situations where there is little to no funding for music classes. But most of all, Kodály's philosophy is what really drew me into signing up for the certification program at Western University this past summer. Like Kodály, I really believe that every child should be exposed to

music education and this approach seems to me as a great tool to do so.

At Western's Kodaly Level I certification course, I had the chance to study with three amazing educators: Drs. Kim Eyre, Cathy Benedict, and Lori Anne-Dolloff. Every morning started with an engaging musicianship session guided by Dr. Benedict, followed by an amazing pedagogy and literature lecture with Dr. Eyre. To finish up the day, we had a wonderful music making session with Dr. Dolloff. I knew that all the teachers involved in the course were highly experienced and I was impressed with the way the course was taught.

The teachers' level of expertise as well as their kind approach to music education resulted in a very positive environment in the classroom. Being from a conservatory background where precision and perfection seemed key to success, I really appreciated Dr. Benedict's approach to musicianship. While having specific goals to achieve, we also had space to grow and time to process all that was being taught. Dr. Eyre's pedagogy experience and music literature knowledge really helped me reflect upon the importance of truly understanding the approach when teaching elementary grades. Her lectures



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and game sessions inspired me to continue my education in Kodály. Lastly, Dr. Dolloff's conducting sessions not only gave me the rare opportunity to sing amongst other musicians, but also a new goal: to be a competent conductor in the near future. I consider myself really lucky to have been given the opportunity of taking this course and I thank Kodály Society of Canada for granting me the scholarship and the opportunity to do so.

ROSALEEN REFLECTS:

Kodály Level 3 started in Camrose, Alberta at the University of Alberta Augustana campus on a bright, clear holiday Monday. The campus was just beginning to stir with the rumblings of the 23rd International Kodály Symposium. By the time delegates commenced their symposium experience, Level 3 students had already completed two full days of musicianship and pedagogy under the tutelage of Dr. László Nemes from the Liszt Academy in Hungary and Dr. James Cuskelly from Australia. The productive and inspiring tone of the course was set within the first minutes of our arrival.

Classmates quickly gelled into a beautiful choir and delved deep into harmonic analysis of music by Liszt, Schubert, Mahler, Dowland, Schumann, Haydn, Chopin, Tormis and Britten, to name a few. Musicianship and conducting was led by Dr. László Nemes and students were assigned Brahms canons to "sing and play" in canon with themselves and worked on Telemann duets and trios to be learned and performed in solfa. We students stretched our harmonic vocabulary, translating solfa across modulations and analyzing harmonic characteristics of a variety of music. Dr. Nemes deepened our understanding of musicianship

through exploring complex harmonic content by singing and moving. Sessions at the International Kodály Symposium were a part of our daily course load during the first week of our course. These sessions were an excellent adjunct to our amazing international faculty. Daily canon singing and a keynote address started our days. We attended many sessions on singing games, academic papers, and skill development.

Dr. James Cuskelly from Australia headed up our pedagogy component where we tackled the art of teaching students in division three (grades five to nine). Dr. Cuskelly modelled a variety of lessons, listening strategies, and teaching of the "focus" component of lessons. We studied the work of Rita Klinger, lesson planning strategies and repertoire preparation, presentation and practice phases of teaching. Our practicum teaching experiences helped us hone our teaching and we made dramatic improvements by the end of the course. These new capacities, skills and understandings will enhance our students' experiences in our future classrooms, choirs and instrumental ensembles.

During her final speech at our sharing session, Ardelle Ries referenced the theme of the 23rd International Kodály Symposium Singing the Circle and the symbolism of the circle. Level 3 is the final course in the circle of our Kodály training. A challenge was issued to us: as the next generation of Kodály graduates we have the responsibility to move this work forward in our own way. How will each of us take up this challenge and work within the Kodály system to implement change and growth? We now have the task of working with children in our various contexts, improving our own musicianship and in our work within the world



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of Kodály. Many of the Level 3 graduates hunger for more education, musical experiences, and training. For some, this may be formal education in the case of master's degrees, future courses in music in Hungary or other locales. As James Cuskelly suggested, we will continue to practice refining our teaching skills with the children in our classrooms or studios. In the students we will see if our teaching is clear, concise and precise in many fashions. As we enter back into the "real world" after being a student for two weeks, the challenges of keeping up the work of Kodály 3 seems daunting.

The final canon we sang contained these words:
 From the stars our bodies come
 Under the stars we all are one
 Now into deepest night we go
 Alone but not alone.
 -Faye White

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From Singing the Circle:

THE CIRCLE OF LIFE: MUSIC, NATURE AND HUMAN POSSIBILITY

BY GAIL NEEDLEMAN, CALIFORNIA, USA

Keynote Lecture from the 23rd IKS Symposium in Camrose, Alberta on Thursday, August 10, 2017

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I am deeply honored to be here today and to have been given the opportunity to think with you about Zoltán Kodály's vision and our shared task in the world: a task that puts us in relationship to a great symbol, the circle, the fundamental symbol of the oneness of reality. And I would like to begin with one of the images evoked by the theme of this symposium, of the medicine wheel, including the mysterious stone circles of the Alberta plains; because the true medicine wheel, as I have been told, is the circle of the horizon: a powerful symbol of the relationship between the self and the world.

What is this symbol telling us? I am here, at the center. The circumference of the circle, the horizon, is created by the center. I stand between Heaven and Earth, at the center of the four directions, at the center of myself. That is the place of the human being, the place of my essential nature, through which I am connected with all beings. And my relation to the horizon is most vivid, it seems to me, at sunrise and sunset, when the sun touches the horizon, calling me to a sense of the greater world.

And the horizon also includes the vertical dimension, in the great dome of the sky. Here, in the open prairies, we are always under that sky. But no matter where we are, surely it is the night sky that calls us to this vertical dimension, revealing the vastness of Creation and my place in it as a human being.

All the peoples of the earth have known in their bones what it is that we are called to be: they have sung it in their songs, told it in their stories, taught it to their children. We are a part of Creation, no less than sun and sky, and we are called to play our part. We who have been given the power to

see the order of the universe are obliged to attune ourselves to it, to transmit the order of the heavens to the earth; or, as the Buddhists say, to work for the salvation of all beings.

The ancient Chinese sages called this the Mandate of Heaven. Among the first peoples of the Earth, it has been called the Original Instructions; and every nation has its own tale of humanity receiving that holy obligation, to express the greatness of this mandate from above.

And across the globe, across the centuries, in culture after culture, this gift, and our response to it, have been expressed in the form of music. The people of the nation of Georgia say: In the beginning was the Song. In India, it is the *Bhagavad Gita*, the Song of God. It is the sound of Orpheus' lyre, says the ancient Greek myth, which actually made us human. Across the globe, across the millennia, music is said to have come from a level higher than ordinary life: from the gods, from the cosmos, from universal law. And surely the forces of universal order and goodness do not waste their powers on what is not needed. What are the gifts of the gods? Fire. Bread. The breath of life. The soul. The gods give what is needed for human life. What is the gift of music? Why do we need music? Why is so much of our brain devoted to it? What is it for?

And why, especially, do we need to bring music—and why is it so crucial that it be given in the right way—especially, to our children, who are the future of humanity?

From the traditional teachings of the world a vision emerges, and its outlines are something like this: to be a real human being, a certain development

of the power of feeling is essential—as essential as language is for the development of the mind. It is through this quality of feeling that we perceive, directly, the unity of all things. This capacity to perceive the whole is what enables human beings to be in relationship—with each other, and with all the beings of the universe—with trees and stones, rivers and mountains, deer and eagle, sun and moon and stars. This quality of feeling is the source of compassion, of hope, of love, of a finer sensitivity and intelligence. And this power of feeling is developed through music, which alone has the capacity to break down the barriers that separate us and enable us to feel, with our whole being, the wholeness of the world.

Without music, we cannot be human, truly human: because music is how we learn to listen—to ourselves, to each other, to all the beings of the living Earth.

In our present world of increasing fragmentation and loneliness, we need, more than ever, to receive the ancient and universal vision that the essence of life is relationship. But from where will this vision come? Because if we are sincere we see that ideas alone are too weak; they cannot stand against all the forces of division in ourselves and in the world. What is missing?

This is what we, here, now, need to say to the world—the world we live in, the world beyond the gates. We need to say this: something absolutely essential is going out of our lives, something that has been part of human life for as long as humanity has existed. Something that connects us to each other and to the greater world, something necessary both for our inmost development as individuals, and for our participation in and responsibility to our common life.

This is what we need to say to the world: We need to say: something that has sustained us for a million years is beginning to disappear.

We are no longer singing together.

In a world of wars and violence, of the rampant despoiling of nature—a world of so much suffering, so much despair—this loss may seem a very small thing, so marginal, even trivial, as to hardly deserve our notice.

But it is not a small thing! It is an immense thing! As people all over the world have known since the

most ancient times, it is an indispensable part of what makes us human.

What we call the crisis of the environment, the crisis of the task of human beings on the earth, is not primarily a crisis of “policy,” of economics or even of ethics. It is at its root a crisis of feeling, which means a crisis of our inner development, our very existence as human beings. The real crisis is our inability to feel, to truly feel the truth of our interrelated existence. This is what lies, hidden from us, behind the manifestations of greed, egoism and lack of empathy that increasingly threaten our very world.

Yes, we are beginning to feel this lack in our lives. Yes, people are beginning to talk about listening. Can I listen to others with whom I disagree? This is absolutely necessary for our life together. But this is a very advanced form of listening! To try to begin there, without having listened to a mother’s voice singing a lullaby, without having participated in the call and response of children’s games, without having experienced the community and the freedom from fear that can come from making music together, is a handicap too great for our fragmented culture to bear.

From where will our help come?

And just here, in this fragmented culture itself, hidden in plain view, in the roots of our own cultures, just here is the knowledge we seek, the nourishment we need. In North America it is embedded in the music of the Native American, African-American, and Anglo-American cultures, and the many other cultures that contribute to our common life. The traditional music of these cultures carries a vision of human nature and human community that is exactly what we need.

This vision connects us to all the peoples of the world, both past and present, because it is a vision of the human being *in relationship*—to family, community, nature and the universe. It is a vision of the possibility of music not only sustaining but actually creating community, even in the most difficult of conditions. And it is a vision of the spiritual dimension of music, not only transmitting the depths of human experience but opening us to the possibilities of what human beings are meant to be.

There is great wisdom about music, and its role in

the life of our planet, in the traditional cultures of the world. But we do not have much time left.

And yes, we can begin to recognize the outlines of this vision by listening, by studying; but the truth of it, the reality, the transforming power, will only enter us through singing.

This is what we need to say to the world. And we can say it, because we know it is true.

Our culture has placed a great emphasis on the development of the mind. Our resources and our intelligence are devoted to it, our values have formed around it. But we have neglected the development of real feeling, and we are seeing the results in our current cultural crisis. And the descent of our culture is happening very quickly, as Kodály foresaw when he prophesied: "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." [1]

Think of it! Kodály lived through conditions far worse than anything most of us have experienced. He saw very clearly the forces of disintegration operating in the world. *And he did not lose faith in the power of music.* "Only the spirit of singing can save us"! Singing, a power and a practice, absolutely essential for the full development of the human being, that calls us into relationship with the harmony of the universe, that calls us to discover what Kodály said was the true end of education: to find genuine values in the depths of one's heart.

Does this vision actually reach us? Do we follow in his footsteps? Can we bring it into our lives?

Kodály drew great strength from the natural world. He encouraged students to carry their music books out of doors, to sing in the forests and by the streams. He modeled for us another way, a way of long walks in the mountains, listening, listening, until, like the singers of old, he began to hear their voices. He brought to us the timeless truth, that music has the power to draw all of nature, all of our nature, to listen.

Because nature is not just "out there." This is about us, our inner nature, our essential being. There is a movement in the world called *rewilding*, which seeks to restore the balance of nature in lands despoiled by civilization. Our inner world, too, is despoiled, assaulted by the excesses of

modern life, by its constant stimulation, by the noise pollution which, one Tibetan lama has told us, is far more dangerous than the pollution of the air we breathe. [2]

Can traditional songs, which carry the vision and the values of a life immersed in Great Nature, serve to begin the rewilding, the healing of our inner lives? Can these songs be like a keystone species, enabling the whole inner ecosystem to begin to restore itself? With their help, can we learn again how to listen—to our inmost hearts, to our brothers and sisters, to the Earth and all its beings—and by listening, begin to feel? These songs carry what human beings have learned over the centuries, from all the beings of Heaven and Earth. We are obliged to listen to them, and to carry forward their wisdom into the future. In Kodály's words, "Of the old treasures [the village] has preserved that which is most precious—the ancient furniture of the soul...It is our job to take over from it and to cultivate them further. *The fire must not die out.*" [3]

The Tao Te Ching says: Human beings follow the Earth, the Earth follows the Heavens, the Heavens follow the Way, the Way follows Nature. Think how different the world would be if it were inhabited by people who had been raised with a sense of kinship to all of Nature. Think how deeply folk and traditional songs are connected to our relationships to the natural world, and to the feelings that allow these connections. Think of what we owe to the profound knowledge of human nature that these songs carry. Think how through them we may discover in ourselves a new voice.

From myself to the horizon, and back, the circle is completed.

The Cree traditional singer Pat Kennedy received from his elders, and transmitted to others, the traditional songs of his people—and then began, himself, to hear the songs of the other beings of the world. He said: "The Creator made our voices to sing together." The other beings of the earth, he said, needed us to sing. [4]

What are the gifts of the gods? The greatest gift is the holy obligation to pass on what we have received. Something is up to us.

[1] Zoltán Kodály et al. *The Selected Writings of Zoltán Kodály*. (London: Boosey & Hawkes, 1974), 206.

[2] Personal conversation in 1995 with Andrea Andriotto, Swiss religious scholar and filmmaker. Andriotto reported that the Tibetan lama Kalu Rinpoche (1905-1989), on his first visit to Europe in 1975, said: "People here are very worried about air pollution, but you can deal with that. What is much more dangerous is noise pollution, because it disconnects the inner world from the outer world, and then you cannot practice."

[3] Kodály, *Selected Writings*, 31.

[4] Personal conversation in 2016 with Lorna McMurray, Second Singer of Pat Kennedy's Starr School Drum (1996-2004).

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Gail Needleman teaches musicianship and theory at Holy Names University in Oakland, California. She holds a B.A. in English Literature with Honors from Stanford University and an M.M. from Holy Names University. Together with Anne Laskey, former Director of the Kodály Center at Holy Names, she received a Parsons Fellowship from the Library of Congress for research in American folk songs for teaching and created the American Folk Song Collection website for teachers (<http://kodaly.hnu.edu>). She has presented workshops at local, national and international conferences and is currently working on a book on music, nature, and the human spirit.

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Canadian Composer Feature:

THE HUMAN CONNECTION IN CHORAL SINGING

KATHRYN PARROTTA, ALBERTA

"Music expresses that which cannot be said and on which it is impossible to be silent."

- Victor Hugo, *Hugo's Works: William Shakespeare*

On a typical Monday evening I can be found surrounded by fifty or so young inquisitive minds, asking silly, brilliant questions about my hair or my lunch, sometimes about music or life. Occasionally we have serious discussions as a whole group and sometimes a one-on-one conversation is needed. No matter what, we are constantly communicating with each other whether through dialogue or music, which is necessary for today's youth.

I usually start every new choir year with the question, "How important is music to you?" Many do not know how to answer this until we discover that each of their iPhones and Spotify playlists are filled with their favorite music; that they all think DJs are 'cool' or that they own Dr. Dre's Beats headphones. Some have makeshift recording studios in their homes, some go to violin lessons, while others love watching programs like *The Voice*. In any case, we can all connect to music in some way. It does not matter the genre or style of music because we, as humans, crave to feeling something; we desire to connect to each other.

The special thing about being a choir director is that both the singers and you as the leader find music as a common ground; in particular, you foster a relationship with the human voice. None of us in the room have anything to hide behind (except maybe a large white binder filled with music papers and pencils). Ultimately, we all show up with nothing but our bodies and brains.

"Now, everyone gets to sing one note of the scale," I instruct. Some singers are excited. They fight over who gets 're' and who gets 'la'

and who is going to do something really wild and throw in a lowered seventh note. For other singers, a look of sheer terror overcomes their faces. "Sing one note in front of other people? Alone?". I reply with a "you can do it!" and an "I'll help you" and a wink. For a split second, and with only one note of a scale, they feel success, as if someone harnessed up with them before the skydive and everyone came out fine. It is this mentorship, this human connection, that so passionately drives any educator. For music teachers, we use music as our vehicle. For choir directors, we are fueled by intonation and blend. Children's choir directors choose music that is age appropriate, that is feasible considering time constraints, and music that they can afford. But more importantly, that it is about selecting music that is healthy for young voices, that incorporates beautiful poetry, and that which inspires children.



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After working for several years with a choir of children ages 11-15, I truly believe I have learned what they like. Yes, music theory, historical relevance, and foreign language has its merit and belong in every classroom; however, a 13-year-old boy will not tell you he loves a particular song because of the 1st inversion dominant seventh chord in measure 38. But he might say, "I don't know why but I just love singing this piece!" Not unlike an audience who likes to hear a familiar melody or likes to tap their toe to a consistent beat, humans respond to music that evokes feeling, particularly a feeling that can be simultaneously shared with others. Just think: why is it that any group of people will automatically break out into triadic harmonies when someone starts belting out "Lean on Me"? Or someone starts with "a-whim-bo-whey, a-whim-bo-whey" others just know to respond "in the jungle, the mighty jungle"? It is the pleasure of sharing an emotion that music so easily bestows.

As a director I strive to give my singers of all ages music that they relate to, that they feel like they connect to; music that they feel 'gets' them. As a composer I try to strive for this exact sentiment. This can be achieved with melody, texture, form, lyrics, and articulation. The following are small samples of my music in which I employ various techniques, both technical and artistic, so that my singers feel success, empowerment, and most importantly, connected to each other.

SAMPLE 1: *If Music be the Food of Love* (self-published, two-part, SSA, and SSAB) was composed for the 30th Anniversary of the Calgary Children's Choir in 2017. Here I chose to focus on unison singing for the chorus. Although deceptively simple, unison singing is a surefire way to identify blend. Giving the singers a flowing melody with a rolling landscape encourages healthy vocal techniques and artistry. The text of Sir Henry Heveningham provides a subject matter for the exact reason why

Musical score for "Hear My Voice" (SAMPLE 2). The score is for SATB and includes dynamics like *mp*, *mf*, and *p*, along with performance instructions like "With movement and rubato" and "moving!". The lyrics are: "Hear my voice, O hear my voice, Hear my voice. Hear my voice like the moon ris ing or a child in si lent prayer."

Parrotta Sample 2: *Hear My Voice* (Alliance Music Publications, 2007, SATB)

Musical score for "If Music be the Food of Love" (SAMPLE 1). The score is for SSA and SSAB and includes the lyrics: "If mu-sic be the food of love, sing on, sing on!".

Parrotta Sample 1: *If Music be the Food of Love* (self-published, two-part, SSA, and SSAB)

the singers are all connecting in this moment: the undeniable power of music.

SAMPLE 2: *Hear My Voice* (Alliance Music Publications, 2007, SATB), my first published composition, was fairly successful in North America, mainly for high school and adult choirs in many choral festivals. The lyrics just came to me on my lunch break one day as I enjoyed a warm summer afternoon. I wanted to create an *a cappella* piece that was not overtly sacred but spoke to my spiritual side. It is about how perhaps God is speaking to us through all of our surroundings. However, I avoided using the word 'God' (so as to not be obvious) but left the context open to various modes of spirituality. Some choirs may have also understood it to be not connected to God at all, perhaps a loved one that has passed on or even one's self and their longing to be heard. After many open conversations during rehearsals, this became a great tool for tolerance and understanding. Regardless, despite residing from different religious spectrums, choristers developed their own interpretations and connected over compositional elements like close harmonies, aleatoric passages, and subtle articulation.

SAMPLE 3: This piece has quickly become my

favorite thus far. Published by Cypress Choral Music in 2014, *Carry Me Away* has become a staple for my middle school aged choirs. I created the text especially for this delicate early teen age group. With themes of trust, dreaming, and escaping, my singers were pleased to have a song that understood them, not the other way around. We had several deep conversations about their concerns as young people. Although this may occupy valuable rehearsal time, it significantly bonded us humans. The kids felt respected simply because their feelings were considered. When they felt respected by the music, they respected the music in return. This piece was one of the most rewarding experiences that my singers had ever had. By using simple harmonies of easily found thirds, a piano part that is encouraging without being pushy, and structural concepts such as refrain and echo, my choristers were excited about the relatability of this song.

SAMPLE 4: In 2015, our organization lost a young singer to cancer. Sometimes these tragedies bring people closer together. I composed *A Little Brighter* (Cypress Choral Music, 2016, SATB) in her honor and it was initially performed by over 80 singers who were impacted by her life and passing. Her past and present singing teachers and choreographers took part; even those who did not sing in the choir with her (logistics team, administrators, and volunteers) but knew her participated. Although the situation was difficult to discuss, we had this music. Regardless of who you were or how you knew her, it was a moment in which we all united in empathy and support. As we raised our voices together, we were, for a moment, connected by the music. The text asks the questions that were too hard to answer at the time: How can it be? Who has the answer? In this world as we know it, we must

mf *molto rit.* *a tempo*
 I just want to fly! So fly! Fly me to the stars, that's where dream-ers go, y
 I just want to fly! So fly! Fly me to the stars, that's where dream-ers go, y

Parrotta Sample 3a: *Carry Me Away* (Cypress Choral Music, 2014, SA)

One, Two, Three, and soar!
 On the count of three: One, Two, Three, and soar!

Parrotta Sample 3b: *Carry Me Away* (Cypress Choral Music, 2014, SA) come and go. Why is that so?

Once the singers felt, they could understand. Once they could understand, they could be. This is my belief in each and every rehearsal and interaction I have with my choirs. It is the whole purpose of communal music making. Musicality will naturally follow: phrasing, word emphasis, intonation, intent, simply fall into place.

“Where words fail, music speaks”
 – Hans Christian Andersen

Be-cause He choos - es the stars to share all their light. Is-n't the sky a litt - le bright-er to - night?
 Be-cause He choos - es the stars to share all their light. Is-n't the sky a litt - le bright-er to - night?
 Be-cause He choos - es the stars to share all their light. Is-n't the sky a litt - le bright-er to night?
 Be-cause He choos - es the stars to share all their light. Is-n't the sky a litt - le bright-er to night?

Parrotta Sample 4: *A Little Brighter* (Cypress Choral Music, 2016, SATB)

More From Singing the Circle:

THE OLD BECOMES NEW - KSC ARCHIVES

CONNIE FOSS MORE, BRITISH COLUMBIA

Phrases like, "the old becomes new", "history repeats itself", and "standing the test of time" lead us to think of possible value in materials assembled or created by those who preceded us in time. In Canada, Kodály's ideas began to percolate in the 1960s, and now the Kodály Society of Canada (KSC) website has become a repository for some wide-ranging vintage items that might still have relevance today. Readers can access this treasure-trove by going to the Members Only page, for which the current password remains "kodaly2017", and scrolling down to reveal specific contributions. There is also a large repository of KSC and other Kodály-associated items at the University of Calgary Library Archives, but that is the subject for a different discussion.

The largest body of material on the KSC website is made up of curriculum-related items from several centres across our vast country. Most are classroom

and print-related, but Pierre Perron's donations are related to a series of CBC and Radio Canada broadcasts in English and in French for the entire province of Quebec, and the KSC is in the process of supplementing the posted written books with digitized recordings. In most cases one will find folksong and art music examples, plus organized ideas for sequential presentation and evaluation, usually created as the result of implementation within a school district or conservatory by several teachers at multiple grade levels. To utilize yet another phrase, "why reinvent the wheel" when such resources already exist? Most will need some updating in terms of contemporary presentation and socially acceptable terminology, but as teacher support, they can be invaluable. View some sample pages here:

Baird, Kodaly 1, p. 23

Accent >

Strong and weak beats

Homework

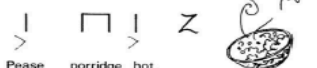
- 1) Sing the song while feeling a rocking motion.



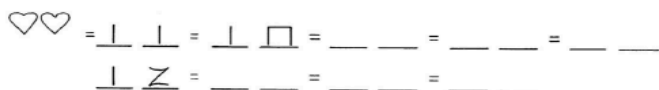
- 2) Sing the song while walking the beat with a step then a limp.



- 3) Sing the song while clapping I Z



- 4) Fill in the blanks with different ways of making up two beats using I's, □'s or Z's.



From the Archives - Teacher Resource

Middlesex County age 5

KINDERGARTEN

Achievement is to be recorded in the following categories: "Excellent", "Very good", "Satisfactory" and "Not occurring yet". Teachers are asked to select at least five tasks in each term from the list below in recording the child's progress. Some tasks would be used in more than one term.

Term	A. Performance skills
	1. Rhythmic tasks
1 2 3	a) Keeps a steady beat while singing (e.g. Starlight, Starbright; Baa Baa Black Sheep; Oats, Peas, Beans and Barley Grow).
1 2 3	b) Keeps a steady beat while listening to taped excerpts.
1 2 3	c) Performs rhythmic pattern of (familiar song) (e.g. Bell Horses; I See the Moon; Bow wow wow).
2 3	d) Echo claps simple four-beat rhythms.
2 3	e) Can demonstrate "fast" and "slow" tempi.
2 3	f) Can recognize well-known songs from rhythms alone.
3	g) Can clap a simple ostinato pattern while singing a song (e.g. Counting Song Z).
	2. Melodic tasks
1 2 3	a) Sings responses in tune.
2 3	b) Sings (familiar song) in tune (e.g. Bounce High; Rover).
1 2 3	c) Identifies high-low pitches.
2 3	d) Differentiates higher-lower pitches.
	3. Listening tasks
1 2	a) Identifies loud-soft sounds.
2 3	b) Identifies by sound instruments such as the piano, flute and violin.
	B. Written work
	1. Worksheet ideas
1	a) Understands fast-slow concepts. (2.1, 2.2)*
1 2	b) Understands loud-soft concepts.
1 2 3	c) Understands high-low concepts. (3.1, 3.2, 3.3, 4.1, 4.2)
	C. Participates well in class activities
1 2 3	a) Singing songs.
1 2 3	b) Playing singing games.
1 2 3	c) Follows instructions well.

* These are worksheets in the Writing Materials book.

From the Archives - Teacher Resource

Inspiration can also be found in a rare digitized video preserved from a Grade Six music class in Nanaimo, BC, taught by Isabel Highet in 1977, in which students began their 6 years of cumulative Kodály studies in Grade One. In addition to placement of the entire presentation on the KSC website, this resource also has a short excerpt there, as well as at this YouTube video link: https://www.youtube.com/watch?v=ojX_b5zss6E
Here's a guide to the above excerpt:

Nanaimo Gr. 6 video excerpts

- Grade 6 Demonstration Class by Students in their Sixth Year of "Kodaly-Based" Music Instruction, 1977
- Teacher: Isabel Highet
- Canada: British Columbia School District #68 (Nanaimo & Ladysmith)
- Elementary school (Kindergarten – Grade 6) music in this district was mostly taught by music specialists, and the Kodály-based curriculum began in 1970-71, initially with teachers Connie Foss More, Alastair Highet (Music Supervisor) and Isabel Highet.
- Length and frequency of music lessons
- Kindergarten & Grade 1: daily 30 minutes
- Grade 2: 4 times a week, 30 minutes
- Grades 3 & 4: 3 times a week, 30 minutes, plus optional strings from Gr. 3
- Grade 5: 2 times a week, 45 minutes
- Grade 6: 2 times a week, 45 minutes, plus optional band
- Excerpts on this video:
 - Chromatic singing from hand signs, in unison & in 2 parts
 - "Morning Has Broken" (popularized Christian hymn on an old Scottish tune), sung in letter names, C major
 - Harmonic & melodic minor scales, played on soprano recorders
 - "A la claire fontaine" (French Canadian folksong arranged in 3 parts), played on soprano, alto and tenor recorders
 - "Hey, Ho, Nobody Home" (English canon), sung in 3 groups, self-accompanied on violin, viola or cello (pizzicato ostinati)
 - "She's Like the Swallow" (Nova Scotia Canada folksong), arranged for string orchestra & piano

From the Archives - Video Guide

Some previously-published scholarly articles are also collected on the website, with topics ranging from university-level sight-singing and aural skills to philosophical ideas on adapting Kodály's ideas to different world cultures. For example, have you ever wondered about fixed-do vs. moveable do, or do minor vs. la minor? Would you like to see an annotated bibliography of choral-related books prior to 1995?

A complete book of analyzed and annotated folksong resources provides further repertoire ideas and great oversight: *British Canadian Children's Traditional Singing Games*, by Anne Osborn-Seyffert. This lifetime labour of love was donated to Kodály-inspired teachers by this Canadian Kodály pioneer. See the page 19 for the Table of Contents, to get an idea of the book's scope.

Faisons 4e Guide p 292

- a) L'animatrice joue sur un instrument une des quatre phrases dictées et les élèves doivent trouver le numéro de la phrase jouée. (Remarquer que les phrases numéros 2 et 3 diffèrent du numéro 1 par une seule note.)

2. UN DÉCHANT

- a) L'animatrice donne une courte explication du mot "déchant": un air qui se chante au-dessus d'une mélodie.

(Dans un morceau à deux voix, la mélodie principale se trouve d'habitude à la voix supérieure c'est-à-dire plus haut que l'autre voix. Quand la mélodie se trouve au-dessous de l'autre voix, à l'inférieur, la voix supérieure s'appelle un déchant.)

The image shows a musical score for a two-part setting. The top staff is labeled 'Déchant' and the bottom staff is labeled 'Mélodie'. The lyrics are: 'Gai lon la, gai le ro-sier, Du jo-li mois de mai. Du jo-li mois de mai.' The melody is written in a treble clef with a key signature of one flat (B-flat). The déchant is written in a higher register than the melody.

- b) Le professeur divise la classe en deux groupes. Le premier groupe chante la mélodie, le deuxième le déchant.

Nanaimo Gr. 5 Guide p2

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THE GRADE FIVE YEAR IN THIS CURRICULUM IS ONE OF MUCH PRACTICE AND CONSOLIDATION OF THE WORK DONE IN PREVIOUS YEARS, ONLY A FEW NEW CONCEPTS ARE TAUGHT, AND A HIGHER PROPORTION OF TIME IS SPENT IN REVIEW OF EARLIER CONCEPTS LEARNED. INSTRUMENTAL WORK IS STRESSED MORE, WITH THE ALTO RECORDER AND SOPRANO UKULELE BEING USED TO GIVE MORE PRACTICE IN NEW WAYS IN ALL KNOWN CONCEPTS. ARTISTIC PERFORMANCE ON THESE INSTRUMENTS AND IN SINGING IS REGARDED AS AN IMPORTANT GOAL.

Sometimes we forget that Kodály himself embodied a breadth of knowledge that went far beyond the pedagogical focus that so many of us have. For example, Hungarian textbook writers never used folksong materials that had not been selected as the best examples from variants collected and analyzed for their intrinsic values, often by

Kodály or his ethnomusicologist colleagues. Other countries have done far less of this work, perhaps undermining the artistic and social meaningfulness of their chosen repertoire. Contemplate this thought while perusing this example (bottom) from Osborn-Seyffert's collection:

You likely use a different variant of this historical folksong (if you use it at all). Maybe your choice is better, but were you aware that multiple variants exist? Remember that Kodály started with music, not with pedagogy. This process is NOT closed to further research and decision-making.

Another example of Kodály's personal breadth relates to his significance as a composer. Whereas he emphasized traditional folksongs (and probably would not recognize the concept of a "composed folksong"), musical creativity was a cornerstone of his work. He also artistically created pedagogical materials in the styles of beloved historical composers, in recognition of tradition in the art music world as well. Some of the KSC archival materials illustrate how folk and art music can be integrated in a sequential way. They also acknowledge the importance of an ever-widening musical experience.

This article was generated in response to a request after the 2017 International Kodály Symposium in Camrose, Alberta, where the related session was entitled, 'Circling Back: Fresh Ideas in Archives.' Likely other countries and Canadian areas have similar historical items that are perhaps languishing on forgotten bookshelves, but session attendees and today's readers may do something about that!

If we call it "Kodály", how much direct connection to his 1882-1967 lifetime activities do we need? What do "today's children" need? Should our goals change? Thoughtful reference to archival materials may help us to effectively respond to current questions like these.

"Older and wiser" don't always go together, but sometimes they do!



Congratulations Connie!

Connie Foss More was awarded an Honorary Membership in the Kodály Society of Canada at the KSC National Meeting in Halifax, Nova Scotia in February 2018 in recognition of her longstanding and seminal work within the Kodály movement in Canada and around the world.

BRITISH CANADIAN CHILDREN'S TRADITIONAL SINGING GAMES

by Ann Osborn-Seyffert

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Singing Games, Osborn-Seyffert

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43. RING AROUND A ROSY

2.B

Zach Sarey, St. John's, April 5, 1969
MUNFLA 69-23/C601
Collector: Zachariah Sarey

2 children, St. Shret's, July 21-22, 1968
MUNFLA 68-43/C530
Collector: Herbert Halpert

(Key: F)

MUN variant C530, Text only:-

Ring-a-ring-a-rosy
Pocket full of posy
Ashes, ashes, ashes, ashes
And we all fall down.

From the Archives - Osborn-Seyffert Collection Example

From Issues Past:

FEATURE TEACHER CORNER: AN EXTRAORDINARY LIFE:

THERESE POTVIN, SASV

JODY STARK ALBERTA-MANITOBA

Originally published in Alla Breve, Vol. 28, no. 1 (2003) pp. 11-14.

The purpose of this column is to provide a voice for teachers who apply the Kodály philosophy to their teaching. Reading about what master teachers preach and practise will hopefully provide inspiration to our readers while at the same time celebrate the achievements and contributions of dedicated teachers. Jody Stark presents a profile of the life and work of Sr. Thérèse Potvin, a long-time, passionate advocate of Kodály music education.

"I find life an exciting business and most exciting when it is lived for others."(Helen Keller)

"We can do no great things, only small things with great love." (Mother Teresa)

Sister Thérèse Potvin grew up in Edmonton where she was born to a large French-Canadian family, the 9th of 19 children . Many evenings her family passed the time singing together:

"We grew up singing. I'd come home from school and my mother was singing. Saturday and Sunday we'd get together and sing. We sang in the church choir, we sang at home."

Her father kept two jobs to support his family, as a professional tailor and a postman, and he, too, loved to sing. "My father could read music and he had an endless repertoire of popular romantic songs." Home was a place full of love, faith and music for the Potvin children even though life was not always easy; there were so many mouths to feed in light of a raging economic depression. At times, the family lacked the necessary food in winter and as a result school lunches consisted of bread with lard and sugar. "We suffered from poverty as children," says Thérèse, " but music was free in our home."

At the age of four, Thérèse and her sister Cecile started to sing duets together under the tutelage of their father and by the age of nine, her singing was noticed.

"I made all of my schooling with the Sisters of St. Joseph and we had sung a lot at home so they noticed that I had a good voice. One day, Sister Frédéric called me and said, 'Thérèse I think I want to give you piano lessons.' I was the happiest girl in the world."

With only the church organ to practise on, young Thérèse progressed well in her music lessons. She would eat her meagre lunch at school and run over to the convent to practise and have her lesson. On the way back, she would stop in at the church and pray for a while. After only a year and a half of lessons, her beloved piano teacher went away. Heart stricken, she wondered what to do. Her family had no piano, no money to find her a new piano teacher and no sheet music to practise from. A teacher had lent her a piece of piano music, Paderewski's Minuet in G. "I had only this one piece. I learnt that minuet and I can still play it!"

One day, young Thérèse's prayers for a piano were answered. As she was walking by a house in the neighbourhood, she heard the sound of piano music coming through the window. She went to the lady of the house, explaining that she liked to play the piano very much but had no piano at home: "I told her that I was wondering if I could come and practise (at her) house. It was completely innocent. I was 11 years old." When she went home and told her mother what she had done, Mme Potvin was aghast, but nonetheless, the lady had said "yes" and the practising began anew. In high school the Potvin girls were still singing, this time with their high school choir. At a concert where Thérèse was the soloist, a visiting voice teacher heard her and offered the girls lessons and a chance to compete in the local music festival.

"Mr. Turner, a voice teacher from London, heard me sing and he thought that I had a very special voice. Turner and Father Leo Green (a well-known priest who was a pioneer in choral singing in Edmonton) were the heads of the festival. Mr. Turner came to see my dad and wanted to give us lessons. He put us in the festival, and lo and behold, I got the first prize out of 6 mezzo sopranos."

At age 21, Thérèse Potvin felt the call of God. As a child she had gone to the Sisters of the Assumption to prepare for her First Communion in French and now she went back to her roots and became herself a Soeur de l'Assomption de la Sainte Vierge. This order of nuns just happened to be an order of teachers with a special focus on music and the arts in education. This connection to the arts turned out to be key for Sister Thérèse's life work.

The young nun entered her religious community and practised both her religious vows and her music very hard. After three months, she took her grade 8 Toronto Conservatory piano exam and passed with honours in spite of the fact that she was largely self-taught and had never completed a piano exam in her life. Later on, she studied diligently for her grade 10 piano and although she passed by the skin of her teeth, this diploma later opened the door for her to go to France for her Masters in Music.

The Sisters of Assumption were teachers and so Sister Thérèse began her teaching career in her early twenties in Biggar, Saskatchewan where she taught an English homeroom.

"I could never teach without doing music. It was a homeroom then and I would always take about a half hour a day and it was for singing. And I noticed what it did to the children. It made them happy and it created a more human environment in my classroom. It also made me discover what marvelous things children can do in music. My salary was \$200 per year and I had grades 1 to 4, 53 students in all."

After her stay in Biggar, Sister Thérèse then moved on and taught in Battleford, Saskatchewan as well as in a litany of little francophone towns on the prairies (St-Vincent, Terrien, Brousseau...) before she eventually became a teacher and principal of a large school in Edmonton. During the mid 60's, she started French choirs, first with the girls in the high school where she taught, then with the boys and later, adults.

"I started choirs of lay people, first with the girls. After that, I went to take a music course in Laval and there I discovered the movement A Coeur Joie. It was just blooming in Europe trying to heal the wounds of the war (through music). I went to Europe several times. Six thousand choristers singing in a huge Roman amphitheatre at Vaison des Romaines in France. It was quality. And so I wanted to start that in Edmonton. I had about 65 adults. Interested people came from all over Alberta, St. Paul, Bonnyville, Calgary, and British Columbia. It was beautiful."

Other francophone choirs sprung up across the province in the late 60's too; for many Franco-Albertans choral singing was one of the few cultural outlets they had. In 1973, ten years after the first A Coeur Joie event in Alberta, Sister Therese was involved in organizing an international event called Choralie in Edmonton. More than fourteen hundred people, most of them francophones from all across Canada and around the world, came to sing at this mass choir event. Out of this event, Alliance Chorale Alberta, a francophone association of Albertan choirs and choristers, was incorporated in 1976. Sister Thérèse Potvin was one of the key players in founding Alliance Chorale. Through her involvement with choirs, Sister Thérèse began to notice something about the adults that came to sing:

"I realized how many adults who could sing beautifully expressed their regret at not being able to read the musical language. One day, Chantale Masson (a violist and choral conductor visiting from Paris) said to me, 'You know Thérèse, there are methods developing in Europe where people can really learn how to read.' That's it. That's all she said."

Sister Thérèse's appetite was whet from this one statement and she wanted to know more:

"I started to read. I went to the University of Alberta and tried to find information on these new methods of music education and there was nothing, and then I inquired at Laval and there was nothing there either. I went to my superiors and told them that there was nothing else I wanted to do but to learn about these new methods."

In discussing her desire to learn more about what was going on in Europe, Cesar Geoffray, founder of A Coeur Joie suggested that she go to Strasbourg to study with Dean of Music, Marc Honegger. He

told her that if anyone could point her in the right direction, it was Monsieur Honegger.

From 1969-1971, Thérèse was a masters student in the Faculty of Music in Strasbourg. There she worked hard to find out as much as she could about les méthodes actives (modern methods of music education).

"I was the only one of the students who was interested in music education per se. All of us in our classes had to say what our thesis topic was, and when I said 'les methodes actives en éducation musicale,' everyone turned around and said 'who is this person?' You should have seen what their subjects were: red notes in the 14th century and on and on. I didn't know what that would bring me as a teacher in Alberta. I wanted to find out something practical to bring back to my teaching."

Although Strasbourg proved to be a daunting experience due to her mostly previous informal musical training, Sister Thérèse went all over Europe to workshops and courses in Orff, Dalcroze, Martenot and Willems techniques under the guidance of Marc Honegger.

"All these methods were different. Dalcroze I liked because of the movement. Orff was the one I liked the least. What didn't suit me about Orff was that I realized that there were 40 students with little instruments, all the parents seated behind it, and the piece had to be a success. Performance seemed to be the end goal and not individual education. In Dalcroze and Martenot, the approach was different. It was more child centred. When I was in Europe I heard about Kodály but we had no connection as Hungary was behind the Iron Curtain at that time. When I returned to Alberta from Strasbourg, I taught the methods I had learned for one or two years, and I always regretted that I had never studied the Kodály approach."

In 1972, Sister Thérèse had her first taste of Kodály when, thanks to Mae Daley, renowned French Kodály expert Jacquotte Ribière-Raverlat came to Edmonton to offer a three week course. In fact, Sister helped to bring Jacquotte to Edmonton by drumming up 12 or 15 people to take the course. Ribière-Raverlat had consulted Kodály himself when she spent a year in Budapest in the 60's, and her expertise was appreciated. Thérèse wanted more and so the next summer she went to l'Université de Québec à Montréal where she participated in a Kodály summer course with Miklós Takács. She

longed to go to Hungary but felt that this was not possible. Her order had sent her to Strasbourg for her masters at great expense and going to Hungary to study Kodály seemed out of the question. One day while taking a 3-minute break between music classes, she ran to get a coffee and lo and behold, the school secretary handed her a brochure announcing an international course in Esztergom, Hungary to be held in the summer of 1974.

"With great excitement, I opened the brochure. I said to myself if this isn't for music education in French, I have no business going there. So, I opened it-Kodály in English for the English, in French for the French, in Russian for Russians, and in Italian for the Italians! That night my choir performed a concert and the Alberta Minister of Culture was there. My Provincial (sister in charge of the convent) had told me to write and ask for a scholarship from the Minister of Culture and I did. After my choir had performed their songs, someone told me, "Ma soeur Thérèse, j'aimerais que tu rencontres le Ministère de culture. (My dear Sister Thérèse, I would like you to meet the Minister of Culture)". And I was so scared that (at first) I said no. The meeting was a success and a scholarship for study in Hungary was to be had."

In Hungary, Sister Thérèse discovered what she had been looking for all of her life as a teacher. What struck a chord in her was not only the potential musical applications of the Kodály philosophy to her own practice, but the linguistic ones. She had long been using songs and music as a springboard to language acquisition in her teaching, and her visit to Hungary confirmed her belief that traditional songs were a potent vehicle for cultural transmission.

"I was happy to see music education through singing, not just instruments or movement. Even Willems and Martenot were oriented toward the instrument a bit. This emphasis on singing really pleased me. I felt so much at home with the Kodály philosophy. I saw that this was to be my principal interest."

It was her principal interest so much so that in 1978 she returned to Hungary on a trip to the Kodály Institute in Keszthely with several Franco-Albertans, including future Alberta Kodály Association (AKA) presidents Aline Brault and Laurier Bisson, and the budding young concert pianist Gisele Rouleau.

After her study in Hungary, Sister Thérèse taught French Immersion for Edmonton Catholic Schools and there she wrote a small music curriculum based on the Kodály approach for the school division. Someone from the French department of Alberta Education at the time got wind of her project and was angry that she had done this.

“He told me that I had no business writing a French music curriculum when there was a perfectly good English one available from the government. He told me just to translate the English curriculum into French and I told him that this could not be done. It was not possible.”

Apparently Alberta Education got the message; in 1980 l'Éducation française approached Sister Thérèse to write music curricula for the francophone and immersion schools in Alberta. This process took eight years of hard work, and throughout the process, the need for a comprehensive collection of French song materials became obvious. “The idea to write my books came out of the curriculum guides. I had a lot of books of repertoire from Québec and France but I knew that the average teacher would not have these.”

And so writing teaching materials became her next project, one that was to last almost 20 years. She began collecting music from a variety of sources beginning with the most simple 2-note songs and progressing all the way through to part-singing in a comprehensive sequence of concepts.

Alberta Education was not the only one to notice what Sister was doing; around the same time she was paid a visit from Faculté Saint-Jean Dean, Frank McMahon. He came and listened to her students singing and asked if she would be interested in teaching music education at the University of Alberta. As a result, she taught several semestered courses there from 1979-85 and also organized and taught a Kodály summer program in French from 1985 to 1991.

From 1984 until last year [2002], Sister Thérèse continued to work on her project of collecting French repertoire for teaching music. For her latest books Gisele Rouleau, now Dr. Gisele Rouleau and her brother Raymond worked tirelessly with Thérèse obtaining copyright permission, editing text and music, and writing in chord symbols. These final books of *Via Musica* focus on part-singing through canons, two- and three-part songs and Christmas repertoire. All in all, her 10-book series contains

over 1600 songs for music education in the French language and, according to her old mentor Marc Honegger, embodies the most comprehensive French language music resource anywhere in the world. Of this Honegger wrote: “La richesse de ces ouvrages et leur utilité pédagogique sont sans équivalent dans le monde francophone. (The scope of these books and their usefulness for teaching music are unparalleled in the francophone world.)”

Her work has received accolades from many scholars including IKS President Gilbert de Greeve, longtime friend Chantal Masson Bourque (now professor of conducting at the University of Laval), and Kodály Institute Director Peter Erdei, not to mention the many French teachers who use her books to teach music. Of Thérèse's French music series Mr. Erdei wrote “At the Institute we regard your books very highly and I, for one, think they are one of the rare quality acts of education in North America which demonstrate clearly the vital importance and full understanding of Kodály's concepts.” Lately her attention has turned to the teacher who cannot read music. She is currently working on a project with Aline Brault and Jody Stark (both former AKA presidents) to make companion CDs for books A and B of her series, and following that they will make a CD of French Christmas repertoire in the *Via Musica* books. Slated for the future are DVDs of folk dances and games for the uninitiated and more CDs of the repertoire.

I know what you are thinking, “Does this woman ever stop?” The answer is an emphatic “no.” She has served as a board member to the KSC for four years, an advisory director of the AKA since its inception in 1983, and a board member for Alliance Chorale Alberta since 1976. She has taught countless francophone and French Immersion students to love music and singing, conducted thousands of choristers in hundreds of choirs, organized and taught countless workshops and classes, and helped many Albertans to go study in Hungary. Bringing up her name in Francophone circles in Alberta guarantees at least one story about her teaching someone music somewhere and how this person has loved music all their lives as a result. She hasn't done it alone. Opening the cover of any of the *Via Musica* books reveals a veritable army of collaborators and supporters, not the least of which is her own order, les Soeurs de l'Assomption de la Sainte Vierge, who has poured literally thousands of dollars and immeasurable hours into making these books a reality.

When I think of this incredible woman, the thing that comes to mind is her ability to organize people through appealing to their higher sense of altruism and duty, and her unstoppable gift to make things happen that need to happen. This is her primary gift and it is one that springs from a true visionary spirit. A huge part of her vision and love for children involves the joy experienced while making music together and the humanizing influence of the arts that is the birthright of all human beings. "Joy is a condition of growth," she states, "and the joy and beauty found in music humanizes and uplifts all those who come in contact with it." She has spent her life fighting for that joy: "God has given me a mission, and that mission is to teach children to sing."

And sing they will for generations to come!

[2018 - Dr. Jody Stark now is faculty at University of Manitoba and is the recent recipient of Canadian Association for Teacher Education dissertation award for her dissertation entitled "Beyond the Workshop: An Interpretive Case Study of the Professional Learning of Three Elementary Music Teachers."]

In Memoriam:



POTVIN, Sister Thérèse S.A.S.V.
Sr Thérèse de la Paix
June 25, 1920 – July 11, 2017

Sister Thérèse Potvin of the Congregation of Les Soeurs de l'Assomption, died peacefully at Providence Centre, in Edmonton AB, after celebrating nearly 73 years of religious life.

Thérèse is lovingly remembered by her 3 sisters: Lorette, Marie, Antoinette, many nieces and nephews, sisters of her religious community and many friends. She was predeceased by her parents, 12 brothers and 3 sisters.

Thérèse began her teaching career in 1944 [and taught until] 1990. In her passion for music, she used songs, dances and instruments. In 1978-80 she composed the series "Via Musica" a pedagogical guide now used in many schools. She was co-founder of "A Coeur Joie" and directed many choirs. She will be remembered for her love of life and of children. The Sisters of Assumption wish to sincerely thank the Sisters of Providence and their staff for the compassionate care given to Sister Thérèse.

Funeral Mass - Celebration of Life [was] held at St. Thomas d'Aquin 8410 - 89 Street Edmonton AB on Saturday, July 15, 2017 at 10:30 a.m. interment followed Holy Cross Cemetery.

In lieu of flowers, donations may be made to La Fondation franco-albertaine for l'Association Via Musica, 8627-90 St. Edmonton AB, T6C 3N1, or a charity of choice.

Originally Published in *The Edmonton Journal* on July 13, 2017

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Canadian Composer Feature:

UDO, SHALOM: MUSIC ABOUT PEACE

CHRISTINE DONKIN, ONTARIO

Beginnings

In early 2017 I was asked to compose a piece of music in celebration of the tenth anniversary of an organization called OrKidstra. This Sistema-inspired music and social development program for children in underserved areas of Ottawa, Ontario, works to empower kids and build community through the universal language of music. It consists of a network of youth orchestras and youth choirs, with many children participating both as singers (the main choir is called KidSingers) and as instrumentalists. A typical OrKidstra rehearsal, beyond being an opportunity for musical growth, is an energetic convergence of cultures: Tina Fedeski, M.S.M., OrKidstra's Artistic and Executive Director, tells me that at last count, over 42 cultural and linguistic backgrounds were represented amongst the 600 young people (between the ages of 5 and 18) who benefit from OrKidstra's programming. And as well as the free music instruction, access to musical instruments, and positive, supportive atmosphere that the program provides, it also offers some very exciting opportunities for the kids, such as high-profile performances and trips abroad to participate in musical events, both Sistema-related and otherwise. In 2016 the organization was featured in a CBC documentary entitled *OrKidstra: The Power of Music*.

Tina wanted OrKidstra's diversity to be reflected in the commissioned work, including influences from the music of many different cultures and built upon the theme of a progression from war to peace. This, particularly the necessity of drawing upon the music of many cultures, sounded like a wonderful idea for a composition, but a daunting task for one composer. I decided that instead of attempting to take on the entire commission alone, I would invite another six composers, all Canadians and all representing different cultural heritages, to lend their musical voices to the effort. It was not difficult to find six excellent Canadian composers who fit this bill. Finding funding has proved a greater challenge, but efforts are ongoing, and in

the meantime I have composed my own segment of the commission, which will be the final movement of what I hope will one day be a seven-movement, multicultural, multi-composer work. Entitled *Udo, Shalom*, this movement is a three-minute choral and orchestral work with text consisting of the word for "peace" in thirty spoken languages and five sign languages. The original work is scored for three-part youth choir (SAT); but I plan to create arrangements for two-part and four-part choirs (SA and SATB), and to create a piano accompaniment based on the current orchestral accompaniment, which I hope will make the piece accessible to many ensembles.

The Text

Udo, Shalom is certainly not the first piece of music to be built on the idea of singing one word in many languages: I was aware of other "peace" pieces before I started this project, but refrained from listening to them until after I had composed my own, so that my approach (both to creating the text and to creating the music) would not be influenced. The appeal of a project like this is probably obvious to most choral composers:

- 1) Languages are interesting and, particularly for children's choirs, they can provide a starting point for discussions both about the sounds of words and about the cultures from which the words originate;
- 2) Creating a text in which every word contributes essentially the same semantic information allows the composer more musical freedom than, for example, setting a poem that tells a story, since the events of a story generally need to be represented in the music as well as in the text;
- 3) Creating any text gives the composer more control over the rhythm and contour of the melody, as compared to pre-existing text, which imposes limitations due to the fact that alterations to the text are often not possible.

When composing choral music, I have always considered the text to be the seed from which all

the musical ideas in the piece originate. One of the most interesting things about creating choral settings of text is the degree to which composers choose to emphasize either the sounds or the meanings of the words. I have been exploring this dichotomy for a number of years: two early examples that illustrate extremes in my work are the *Magnificat* (mezzo-soprano solo with ten treble parts), in which the meaning of nearly all the individual words gets swallowed up in favour of the texture that is created by the soft, unsynchronized chanting of most of the text; and *In Flanders Fields* (SATB or TTBB), in which I was so intent on conveying the meaning of the poem that I wanted the music to disappear into the words. Both of these early examples are settings of well-known texts, but these days I find inspiration in ever more unusual places. This has resulted in pieces like *The Grail Bird* (two treble choirs plus speaker), in which the text consists almost entirely of the field notes of an ornithologist; or *Autumn Colours in the Canal* (SSAA with piano), for which I created lists of colour

words, each word a link in a chain of syllabic and phonetic similarity (such as *amber, ochre, copper, chocolate, chestnut, scarlet, russet, carrot...*). In this respect, *Autumn Colours* was a kind of precursor to *Udo, Shalom*.

My first task in composing *Udo, Shalom* involved searching for words that mean “peace” (or something similar, such as well-being, stillness, etc.) from languages all over the world. I assembled a list of 58 words, representing more than 58 languages since some of the words are common to several languages (for example, *shanti* is found in a number of South Asian languages such as Hindi and Punjabi). Having created this list, I studied, compared, and tried to say the words. Some I found fascinating but difficult to pronounce (such as the Welsh *heddwch* or the Khmer word, which in transliteration becomes *santiphap*, although the phonetic complexity can really only be experienced by listening to a native speaker). Since I suspected that teaching a multilingual text of this kind to a youth choir would be a challenge in itself, I decided it was best to avoid words whose pronunciation might cause difficulty, and narrowed my options to those with vowel and consonant sounds that I knew the choristers in OrKidstra would be able to sing comfortably.

This still left me with a sizable list, which I categorized according to numbers of syllables and stress patterns (for example, several words, including Zulu *ukuthula*, have four syllables with the stress falling on the third syllable). In addition, I looked for words that rhyme (such as Arabic *salam* and Tamil *camatanam*). With this information I created strings of words that could be sung not as lists (as in *Autumn Colours*) but as phrases that could support a relatively simple melody. In this way I created a kind of poem consisting of verses and a chorus, with each word taken from a different language. Although some words are sung twice to accommodate the verse-chorus form of the music, I was careful not to give any one word predominance over the other words (in particular, I did not want the English word *peace* to predominate in any way although I did not hesitate to include it, after Hawaiian *maluhia* and before Italian *pace*). With this consideration in mind, the title of the piece is simply the first two words of the poem:



UNIVERSITY OF ALBERTA SUMMER MUSIC COURSES

Kodály Level I: Musicianship, Pedagogy & Choral
EDEL 597

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July 9-20, 2018 On-campus classes: 08:30 – 16:30

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Level I focuses on pedagogical materials and strategies appropriate for the primary elementary grades.

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udo (from the Nigerian language of Igbo) and the Hebrew word *shalom*.

Of course this was not to be just a choral piece; OrKidstra also has a number of instrumental ensembles, the most advanced of which was to play the orchestral part of this work. I was aware that whenever the choir was singing, it would need to be heard over the orchestra, which would necessitate fairly simple orchestral scoring. But I was equally aware that a piece consisting only of singing and orchestral accompaniment would be a waste of the considerable skills of the players. For this reason, I included a section in which the orchestral musicians are featured and the choir is silent. During this silence, the choir continues to send its message of peace, but now the languages are sign languages instead of spoken (or sung) ones. I researched sign languages online, and found that just as some of the spoken words for "peace" were difficult for me to pronounce, several of the signs were quite complex and difficult to execute. I chose five which were relatively simple: Russian, British, American, Ukrainian, and Chinese.

The Musical Setting

As I was constructing the text I was also considering rhythmic possibilities for the melody, so that by the time I started creating the melody, the rhythmic structure of the music was already developed in my mind. The opening phrases, sung in unison by the sopranos and altos, are as follows:

Calm, expressive $\text{♩} = 120$

Sopranos and Altos
Reduction

U - do sha-lom shan - ti a - ma - ni ro - ngo ei -
ri - ni sa - lam tai - ka la - pe he - i - wa na
bad - da sa - ma - ya ca - ma - ta nam
sa - ma - ya ca - ma - ta - nam

The original setting then splits into three parts (SAT) for the chorus:

S.
A.
T.
Red.

e - mi - rem - be a - ma - ho - ro a - ma - ho - ro a - fi -
ya a - fi - ya u - ku - thu - la u - ku - thu - la wo - la -
wo - la

Following this, the orchestra plays while the choir signs, after which a second occurrence of the chorus includes a descant part for the sopranos, while the other choral parts are adjusted to accommodate this change:

S.
A.
T.
Red.

ah ah
e - mi - rem - be a - ma - ho - ro a - ma - ho - ro a - fi - ya a - fi -
ya u - ku - thu - la u - ku - thu - la wo - la - wo - la

2

S. *ff* *mp*
ah

A. *ff* *mp*
ko - ta wo - la - ko - ta ma - lu - hi - a

T. *ff* *mp*
ko - ta wo - la - ko - ta ma - lu - hi - a

Red. *ff* *mp*

This is the climax of the piece, after which the dynamic and tempo both taper off. The choir sings the final lines (ending softly with the Manx word shee), and the music concludes with a duet between solo flute and solo clarinet, supported by a sustained chord in the strings which gradually fades into silence.

From these excerpts it may be possible to detect a kind of restlessness in the musical setting of this multilingual text: rhythmic and harmonic shifts occur throughout. In terms of rhythm and metre, although the duration of the measures is constant throughout, the beat patterns alternate between two and three beats per bar (i.e. between the metres of 3/4 and 6/8, although the music is notated in 3/4 throughout). With regard to harmony, I elected not to use a key signature since the piece is not really in a key. This doesn't mean that it lacks a tonal centre – the tonal centre is clearly D – but the tonality fluctuates between D major and D minor without either key emerging as a “winner” by the end (the last chord is a 9th chord with a root of D, but both F and F sharp are absent, creating harmonic ambiguity). Maintaining this balance between major and minor tonalities (without ever tipping the scale too far one way or the other) was something that seemed important to me, both for musical reasons (my ear did not want to let the music “settle” into either tonality) and, by extension, for symbolic ones: peace is achieved not by the dominance of one idea over all others, but by the ability of many ideas to coexist.

Bringing the Music to Life

In composing a multilingual work, I think I came as close as possible to achieving my goal of creating music that would have meaning for all the kids in the choir. Once they had learned the piece, I attended a rehearsal and for the first time was able to enjoy the experience of hearing it sung. The rehearsal was held in English, but all the children also spoke

at least one other language. When I asked whether any of them had noticed a word in *Udo, Shalom* that they recognized from another language that they spoke, almost everyone's hand went up.

Roxanne Goodman, the director of OrKidstra's KidSingers, taught the music and the sign language to the children. “Teaching *Udo, Shalom* to the KidSingers was a transformative experience,” she told me in an email. “Each time we worked on the music, not only were the children aware of their having to be at peace (within themselves) as they sang, so that the sentiment could be clearly understood. But they also acknowledged their role in bringing this music to life, which gave them a sense of ‘being part of something BIG’. Yet another way this piece of music inspires; to be at peace is to be able to clearly see the hope that lies ahead of us.”

Udo, Shalom was recently professionally recorded and will be premiered officially in June. I have high hopes that the complete seven-movement work, for now only a dream, will become reality in the not-too-distant future.

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KSC Interview:

INTERVIEW WITH CONNIE FOSS MORE

HELEN VAN SPRONSEN, BRITISH COLUMBIA

Connie, you are very well known as a Canadian Kodály 'pioneer', but not everyone has a clear idea of what that actually looks like. In this interview I would like to delve into your Kodály background and discover more about how you came to be such a strong Kodály advocate.

When and where did you first hear about Kodály and his methodology?

"In 1967 at the University of North Carolina in Greensboro, my music education methods class introduced the "Threshold to Music" classroom charts developed by Mary Helen Richards after her 4 week trip to Hungary. Although her understanding was rudimentary, I was fascinated by the underlying system, which seemed quite superior to the hodge-podge of other music education ideas of the time."

What persuaded you to go to Hungary? (When and how long were you there. What were some highlights of your learning there?)

"An announcement appeared on the UNC-G bulletin board regarding a new 2-year grant to study in Hungary and then develop a Kodály-based program in a participating US school district, under the auspices of the federal government. I applied, becoming one of ten recipients from across the USA. We began studying Hungarian language and culture during the 1968 summer at Indiana University, and after a brief setback while Russia put down a rebellion in nearby Czechoslovakia (!), we arrived in Budapest for the 1968-69 academic year. We lived with Hungarian families while studying 3 days a week at the Liszt Academy and the other 3 business days a week observing & meeting with teachers in schools. (On Sundays we'd try to catch our breath!) Apparently just prior to his death, Kodály had directed the planning for our "Ringer Group" (named after leader Dr. Alexander Ringer). We studied with or observed many now-famous professors and teachers, including Erzsébet Szönyi, Erzsébet Hegyi, Helga Szábó, Ilona Bartalus, Katalin Forrai, Ilona Andor, Klára Kokas, and others referenced below. It was sobering to experience things like third graders eagerly and effortlessly

displaying skills that most of us found challenging, such as identifying the mode of an unfamiliar folk song, as it was being sung.

Somehow by January it was determined that we were ready to do some student teaching, and my cohort was sent to the famous "singing-music" school in Kecskemét, Kodály's birthplace, to work under Márta Nemesszeghy and others who were writing many of the initial textbooks. I student-taught in grades two and seven, often spending equal time preparing my Hungarian language skills and the musical content! We were "blown away" by the intricacy of planning done by each teacher (daily, periodic, and annual details), and the exacting process of creating a textbook was also revealed.

In March my group was sent to the music secondary school in Székesfehérvár, where my work focused on grade eleven music. Always aware that the students were in many ways more skilled than I, it was a relief to be asked to teach the changing-meter song "America" from Bernstein's "West Side Story". Surprisingly, they found 6/8 meter challenging (it doesn't exist in natural Hungarian language inflection), so I had something to offer in exchange for all I was learning, after all!

Between April and June we reunited in Budapest to extend and summarize our new knowledge and to prepare for creating a North American adaptation. Erzsébet Szönyi joined us at the University of Illinois that summer to help us with our folk song research and the daunting task of short- and long-term pedagogical planning."

When you returned from Hungary, how were you able to disseminate this knowledge? Was it a nation-wide effort, or did you work locally? How was it received?

"I was a US citizen on a US grant, so I was sent to New Haven, CT first, along with two others from our group. Several people associated with the Yale School of Music and New Haven schools

had requested our project, which had folk music research and cataloguing as half of its goal. For me, the teaching half was in an inner-city school largely populated by Black and Hispanic children - time to learn more Spanish and broaden the folk song reach! I taught daily music sessions to kindergarten, grade one, and grades four to six, as did my colleagues in schools situated in different types of neighbourhoods. Word of our unique work seemed to spread quickly, and by the time I moved to Nanaimo in Canada with my new husband in 1970, interest among musicians, teachers and parents was high in many places across the continent. The natural music proclivity of children matches well with daily instruction on a well-charted course of discovery-based learning! School districts started to ask for Kodály-trained teachers, and courses were developed to support this growth. The precursor to the KSC was formed in 1973, and both the Organization of Kodály Educators and the International Kodály Society followed soon after."

Who were your 'colleagues in Kodály' in those early days and how did you work together?

"In 1969-70, we kept in touch with the other 7 US grant recipients including Jean T. Sinor and Pat Brewer, as well as with a group in Boston led by Denise Bacon with assistance from Hungarian teachers and the Ford Foundation. In particular we shared our song databanks (I laugh at that word now, since this was long before use of computers and internet)! This collection later formed the basis for many other compilations, including the online resources at Holy Names University in California, and books by Lois Choksy and others. In the "early years", though, it seemed that we all knew each other via direct correspondence or in person, including Canadians Pierre Perron and Ann Osborne (now Seyffert), who first went to Hungary in 1967."

What, if anything, about the teaching through Kodály methodology has changed over the years?

"Kodály's ideas in adaptation are constantly changing! There was never just one way to do anything, and each teacher-student combination creates excitement & growth. We learn from each other too, trying to imitate the best practices that we observe, often judging their superiority by the inspiration they instill. Kodály himself inspired talented individuals working at all age and skill

levels to develop his ideas based upon their own situations, and rejuvenation is expected. I do note, however, that in Canada we seem to have done much less outside the elementary school level than was envisioned. In 1960s Hungary, Kodály's ideas inspired people from infancy to old age, and North American "pioneers" have not achieved the same degree of recognition for work in preschools, community centres, junior and senior high schools, universities, community choirs, homes for the aged, and the like. The original model was MUCH broader than today's usual conception of 'Kodály.'"

This would be another great discussion topic; "why is Kodály mostly associated with elementary music teaching?"

"I suspect that the chief answer to that question is ignorance on the part of most non-elementary level music teachers, conductors, composers, historians, and theoreticians, all of whom could benefit from both awareness and experience. Perhaps someone who is reading this article will recognize an opportunity for themselves to develop these long-overlooked aspects of Kodály's inspiration."

Do you see challenges today that need to be addressed in order to keep the methodology exciting and alive in this new digital age?

"This question really belongs to people who are currently working with students in a great variety of settings, since their needs would be less known to me as a retired person.

Instead, I ask us to remember that the goals of Kodály-based music instruction are not just musical, but also to develop a well-rounded person for whom life-giving music is as natural and necessary as food and water. Our society has many challenges, and it is poorer wherever meaningful music has ceased to be an important part of life. Music is not in itself the chief goal.

As we "go forward" as Kodály-inspired teachers, maybe some of my thoughts from "A Path to Creative and Knowledgeable Adaptation," published by the International Kodály Society in *Reflections on Kodály* (1985) would still be useful. The entire article is available on our KSC website Member's Page, in the Archival section.

What are the non-negotiable aspects of "Kodály"? In other words, how can we adapt the genius of Kodály's

own adaptation of previous systems without being either overly rigid and doctrinaire or overly deviant from Kodály's universal principles? There are two main areas to consider: **goal** and **techniques**.

Musical literacy has often erroneously been considered the main **goal** of Kodály teaching. It is clear, however, that literacy is only one of several avenues by which one can strive for the true goal: to recognize and utilize the fact that music is a necessity of human life. It is not music that we teach; rather we use the ineffable expression of music to broaden and deepen our experiences as human beings. Without music permeating our lives, we are cut off from both personal and collective communication using a medium that needs no other language and that is as natural to us as breathing.

The adults that today deny the importance of music are living embodiments of that neglect. It is not an idle thought for a Kodály educator to state that music may one day heal us all. Our world is seen by many to be in trouble, and we need the power of music as a tool to help us find balance. We can do so much through music: its abstraction can help us to think; its history helps us ponder and plan the future; its creative potential builds our own; its ability to communicate helps form our personalities and develop a sense of collective feeling. Alienation has caused the nuclear stockpiles and has allowed grand-scale starvation of body and spirit; perhaps music as a relatively untapped source of communication can inspire us to do far better. An educator who is true to the spirit of Kodály would understand this to be the meaning of the often-quoted Kodály phrase: "Music is for everyone".

Obviously many systems of music education could be built upon the same philosophy, but no system could exist exclusively on the level of its ideal goal. Therefore it is **techniques** which provide a clearer way to evaluate the adaptation of "Kodály" to various cultures. ...

1. **MEDIUM:** The first and most intimate expression of music is made with one's own body, and therefore singing forms the most meaningful initial medium for musical understanding.

2. **MATERIALS:** The material to be sung, used for listening, played upon instruments, etc. must have a high artistic integrity. If the materials have a low edifying value, then we cannot expect them to be a necessity of life. For many cultures a suitable initial realm of literature is the traditional folk song...

Clearly Kodály intended for the folk song to teach first Hungarian and then neighboring cultures; through its musical integrity it could also lead to an understanding of great Western art music. Today we must expand that process even farther to ultimately include an understanding of all great world musics.

3. **SKILL SEQUENCE:** Just as we must become skillful in order to communicate well with the spoken word, we must not remain at the infant level of musical skills if we are to use the musical language well. A key element in any good Kodály adaptation is a sequence of learning from song material that is based upon both logic and commonality. ... It is not necessary (nor has it ever been) for the initial song material to be exclusively pentatonic, but it (and the concepts taught from it) must be organized in a sequence that will facilitate physical and intellectual skill development as well as aesthetics.

4. **TOOLS:** The only non-negotiable tools of a good Kodály adaptation are the use of pitch designations that illustrate both the relative and the fixed nature of tones. Knowledge of both the relationships among tones and their absolute pitches results in a broad awareness of both pitch and musical thought.

5. **PROCESS:** Music must be experienced before it can be either appreciated or understood. Although this statement seems self evident, music has often been taught from symbol to experience, instead; the joy of making music is sometimes lost in that tedious process. A good Kodály adaptation allows each musical element to be experienced in an aesthetic musical context before it is analyzed, labeled, notated, or used in a conscious creative sense.

It is easy to see from the above description of techniques why so many people equate Kodály with musical literacy. Of course we must remember that techniques are chosen means to an end, and if they ever become the goal rather than mere techniques, a true adaptation of the original is lost. If music is a necessity of life, it is not necessary that everyone be musically literate, despite the fact that literacy could open doors of experience and expression wider than illiteracy would allow. However, since a musically illiterate person can have transcendent musical thoughts, and a musically literate one can hate the mere thought of music, it is obvious that literacy itself must never be the goal. Even if we feel forced to "justify" the inclusion of music in the curriculum via measurable means, we must not forget that the true power of music in human experience is immeasurable."

A Kodály Pioneer:

TRIBUTE TO PIERRE PERRON, 1935-2017

KAYE DIMOCK POTTIE, NOVA SCOTIA

I first met Pierre Perron in 1972 when we were part of a small committee who met to form the Kodály Institute of Canada. I remember that Richard Johnston, Gordon Kushner and Mae Daly were also members of that committee. It was our intent to form an organization of music educators that would promote the Kodály philosophy of music education in Canada and assist in the adaptation of this philosophy through the folk music of our own culture. I was invited to be part of this group because I had been very much involved with Dr. Helen Creighton's Nova Scotia folk song collection and the development of a Kodály-based curriculum in the schools of Halifax and throughout the Province of Nova Scotia. This was being developed under the guidance of Hungarian mentors, Katalin Forrai and Aniko Hamvaas.

Pierre Perron was a key person on this organizing committee because of his experience and his leadership in music education in Québec. He had earned a Bachelor of Music Education at McGill University and a Masters of Music Education from Holy Names College in Oakland, California. He travelled to Hungary and observed the teaching of many music teachers applying the philosophy of Zoltan Kodály. He then proceeded to create music lessons for Radio Québec and the CBC called "Making Music" and "Faisons de la Musique". He was also teaching ear training at McGill University. Thus Pierre was an experienced and valuable voice on this organizing committee which formed the Kodály Institute of Canada.

Our paths were to cross often, but most significantly in 1981 when he was appointed the first full-time Professor of Music Education at Dalhousie University in Halifax, a position that he held until 2000. I was Supervisor of Music Education in the Halifax Schools so we worked together to place the University students for practice teaching. I was also delighted to engage Margaret Perron to teach music in our French Immersion schools.

Shortly after moving to Halifax, Pierre was one of the driving forces in the organization of a Nova Scotia branch of the Kodály Society. He played an active role in the professional development of that group. Over the years, Pierre served as President of the Kodály Society of Canada and was a member of the Board of the International Kodály Society.

During his tenure at Dalhousie University, and up until his illness, he was active in the musical life of our community of Halifax and beyond. He conducted many choirs including the Dartmouth Choral Society, Les Voix d' Acadie, and CAMMAC (Canadian Amateur Musicians/Musiciens Amateurs du Canada) groups. He trained a number of choirs to sing in Carnegie Hall. He was a church organist and choir director up until his recent diagnosis. Pierre Perron worked tirelessly through the years as a passionate advocate for music education and community music making.

On November 13, 2017, many people in the music community of Nova Scotia, fellow music educators, past students, choristers, family and friends all came together to honour Pierre in a celebration of the power of music in his life and the lives of those whom he touched and influenced. This celebration was organized by his wife, Margaret Tse Perron. Pierre was able to slowly make his way to the front pew of First Baptist Church where he enjoyed a musical "feast". It was evident that his life's work was appreciated and admired by many as the church was packed to capacity. The afternoon concert began with a rousing rendition of Harmonia Mundi led by Louise Grinstead, President of the Kodály Society of Nova Scotia. The final musical presentation was a "flash mob" presentation. I spoke about Pierre's career and cued Louise Grinstead to begin softly playing the beloved "Hills and Glens", a beautiful Nova Scotia folk song. Choristers from all over the church stood and softly humming the melody, made their way to the front of the church. When all had assembled in the altar area, they sang Pierre's arrangement of

the folk song. 'The Hills and Glens' is a Gaelic melody with words written by the late Dr. Helen Creighton, our beloved folk song collector. This song speaks of the love we all share for this province which Pierre and Margaret chose as their home for 35 years. It was our way of expressing our love and saying "thank you" to Pierre and Margaret for enriching our lives through their tremendous contribution to the musical life of our community, our province and our country.

Pierre died peacefully on December 8, 2017. His legacy lives on in the lives of all who knew him.

Hills and Glens

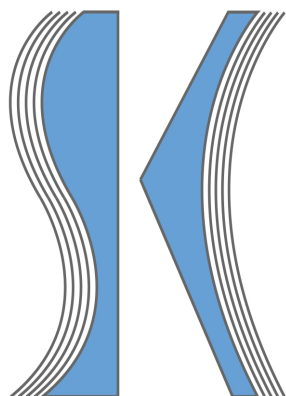
1. Tis Nova Scotia is my home, I love it as no other
Where man is free to ply his trade
And each to each, his brother
- Cho. The hills and glens that I love well
The rolling surf that charms me,
The lakes with speckled trout lie still
And all is peace around me
2. In summer's warmth and winter's cold
In fog and storm and sunshine
Whate'er it's mood, my heart is here
And will remain for all time.

In Memoriam:



PERRON, Prof. Pierre André Age 82, born March 10, 1935, in Montréal passed away on Friday December 8, 2017, in the VG Site, QEII, Halifax. Preceded by his parents, Arthur and Jeanette; and sister, Florence (Bernie). He is survived by his wife, Margaret Tse; his son, Vincent; sister, Hélène (Peter); nieces, nephews, grand nieces and grand nephews. Professor Perron obtained a Bachelor of Music in Composition from McGill University and a Masters of Music Education from Holy Names College in Oakland, Calif. From 1970 to 1981 he created music education method programmes for Radio Québec and the CBC called "Making Music" and "Faisons de la Musique". He served as head of Music Education at Dalhousie University from 1981 to 2000, President of the Kodály Society of Canada, and on the board of the International Society of Music Education.

Pierre performed many times at Carnegie Hall, most notably as conductor for Scott MacMillan's Celtic Mass for the Sea. Pierre was a dedicated choral director, organist, an engaging teacher, and a passionate advocate for musical comedy, music education, and CAMMAC. Pierre was integral to the musical pulse of the city and made music more enjoyable, accessible, and enduring to all. A private family service [was] held at a later date in Montréal. A big thank you to Pierre's exceptional care team, close friends, and family. Online condolences at: www.dartmouthfuneralhome.ca



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Société Kodály du Canada

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