



The Journal of the Kodály Society of Canada

Alla Breve

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

Alla Breve

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Kodály Society of Canada
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SUBMISSION GUIDELINES

Alla Breve welcomes original academic and non-academic articles of varying lengths and topics that reflect the Canadian context of Kodály-inspired education, pedagogy, philosophy, music, and history. Articles may be submitted in English or French.

- NEW:** Submissions are due by February 15 of each calendar year
- Submissions must be presented as Word documents on letter size paper
 - Images (photographs and logos) should be sent separately (not embedded) in high resolution with standard file format (.jpeg, .png, etc.) and must conform to Canadian Freedom of Information and Protection of Privacy Act (FOIPPA). Please note within the document particular image placement, if necessary.
 - The KSC must have permission to print your article. If your piece has been printed in another publication, please declare that when you submit it and include written permission to reprint it from the original publisher.
 - All submissions may be edited for typos, length, and style.
 - Submissions must use APA Guidelines for citations.
 - Include a 100 word biography and headshot with your submission.

PEER REVIEW GUIDELINES

In addition to our regular columns, *Alla Breve* is a peer-review journal. Manuscripts read and evaluated by qualified referees and are identified as such in the journal. Manuscripts should range from 3,000-6,000 words and may be submitted in English or French.

Alla Breve operates a strictly anonymous peer review process in which the reviewer's name is withheld from the author and, the author's name from the reviewer. The reviewer may at their own discretion opt to reveal their name to the author in their review but our standard policy practice is for both identities to remain concealed.

Each manuscript is reviewed by at least two referees, who will recommend to the Editor whether a manuscript should be accepted, revised (major or minor revisions), or rejected. The Editor will make a decision on the manuscript based on the recommendations from the referees. Please note that the Editor's decision on a manuscript will be final.

Authors of manuscripts given a minor or major revision decision are invited to submit their revised manuscript to the Editor again. The responsibility for submitting the revised manuscript lies with the corresponding author.

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LETTER FROM THE EDITOR

UNFOLDING

BY JACOB AUTIO

During my morning commute I have started to listen to Oprah Winfrey's SuperSoul Conversation podcast. Not only is Oprah a great way to start the day but I have found the topics she discusses have become a big part of both my daily lesson and personal planning. The premise of the show is based on becoming more "inspired and connected to the deeper world around us" (Winfrey 2011-2019) through listening to the stories of different thought-leaders, authors, celebrities, and researchers. The more I listen, the more I notice common threads among the speakers. Each contributor brings with them different ways of speaking to the common human experience of unfolding and becoming more consciously aware and present.

Though several of Oprah's SuperSoul guests use the term "unfolding" when speaking of their life, it is Michael Bernard Beckwith who dedicates his entire segment to the idea of participating in one's own unfolding (Winfrey, 2019). While Beckwith is speaking in terms of a spiritual unfolding through a Christian lens his description of an evolution of conscious development through four stages: Victim, Manifestor, Channel, and State of Being can be thought through in many contexts. The state of victimhood can be summarized as seeing what is outside of oneself as being the cause of all troubles. He says this stage is "thinking of our thoughts about reality, not experiencing what is real." Perhaps another way to think of this would be to be stuck in our ego. The Manifestor, then, establishes intention for the world one wants to live in; a life where, "you do not describe what you see, you see what you describe." Following that, the Channel becomes one who believes that "life is on my side" and one surrenders to one's own potential. Finally,

the State of Being is the realization that one's life is an "individualized expression of all lives" that are connected like an ocean (Beckwith in Winfrey, 2019).

As a still relatively new teacher of 5 years and a young man of 30, I feel my life unfolding towards a new stage professionally and personally. Where I once was focused on myself: "Am I a good teacher?" "Am I doing it right?" "Do they sound good?" I find myself now moving to a stage of greater intention: "How can I inspire the humans in front of me to make this a safe and happy world for everyone?" I do not yet feel like I have fully passed the former stage, but I am becoming more and more open to the idea of the latter. I remember a psychology professor of mine in university making the distinction between a new teacher whose focus was inward: "How am I doing?" versus the thought of that of an experienced teacher where the student becomes the primary concern: "How are my students doing?" Sitting in that class, I remember I did not want to adopt the "new teacher" mentality as I knew my needs should not supersede those of my students. Regardless of how hard I wanted to avoid being ego-centric, the inward stage of my professional development was inevitable. I always felt it was my fault for everything that did not work in the class; I would blame myself and inflicted much self-doubt about my skills and abilities. I was playing the Victim. Through the past few years, however, I have begun to develop a greater sense of self-forgiveness and have started to look at what is at the core of education and working with children. Now I am beginning to reflect more on how much joy and growth my students are experiencing rather than how poorly I may have taught something, or how my choirs sound in

comparison with others. In hindsight, I see that I had to work through the “new teacher” phase at my own pace. The experiences of each step along our life are necessary to help us understand and grow into our own State of Being.

When I think of the most inspiring teachers, they are often those who are nearing the end of their careers and who offer their students a calm presence and kind nature. These teachers never seem to get stuck on behaviours and “classroom management” or stress about the quality of their ensembles. Rather, they create environments where students are joyful and present in their work. Perhaps these educators have reached the third or fourth stage of their own conscious development and, as a result, their students experience a taste of that infinite ocean of connection in the presence of the teacher. Beckwith believes that in order to reach a new stage one must always give something up; to move away from victimhood, one must embrace self-forgiveness (Winfrey, 2019). Perhaps to move away from ego-driven teaching, one must give up the need to impress and inflate oneself and to think globally of the kind of world in which all want to live. For the musician educator, this world is full of joy, connection, and beauty, which means we may need to give up control and begin to “describe [our] life so [one] can ultimately let go and be present” (Beckwith in Winfrey, 2019).

The Kodály Society of Canada is undergoing its own unfolding process. As a national board, we are discussing the idea of what it means to be a group of Kodály-inspired educators in today’s Canada of reconciliation and multiculturalism in a divided ideological and disconnected world. The authors in this issue are exploring their own stories of growth and unfolding. Kim Eyre greets us with the idea of nature and patience as we unfold and update our national branding and identity. This is followed by our new ‘Who We Are’ affiliate statement and some information regarding an exciting initiative by the KSC. Hélène Boucher offers us resources that can be used in either stream of French Kodály-inspired sequences. We then have a review of the Atlantic Boys Choir new Christmas album by Sarah Morrison. Our KSC family tree unfolds itself with introductions to four of our scholarship

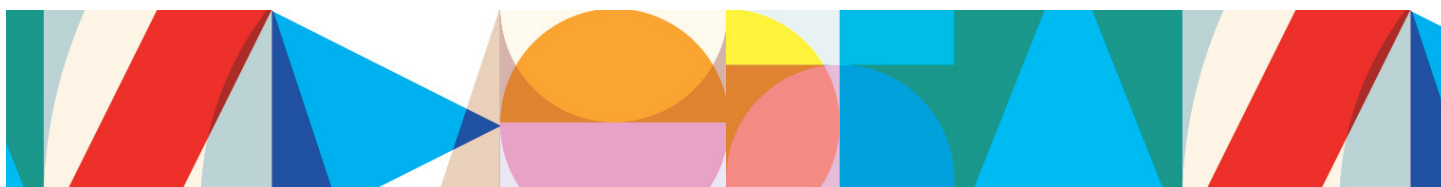
recipients who share their journey with Kodály-inspired practices, each grappling with the idea of understanding culture and multiculturalism. Tracy Wong offers her process of composing a choral arrangement of the Malaysian folk song “Way Bulan”, including the many connections she has made, often using the song, while working with choirs, both virtually and in person. On page 28, we feature Stephanie Olson, our newest member of the Alla Breve editorial team, and her reflection on truth and reconciliation in our Kodály-inspired practices. From both of these articles, we are called to surrender our egos and begin to reflect upon our current practices towards the manifestation of a world that honours and upholds each other’s individuality while uniting a community of musical human beings in a present moment. Finally, Susan Drayson offers a story of Jeanette Panagapka, who has helped our organization flourish through its history.

I conclude by extending an invitation to everyone to contribute to our journal and to continue to connect with other Kodály-inspired educators across the world via social media or in person. As of 2020, we will have a new submission deadline of February 15 for a March/April release, as well as the opportunity to now submit articles in either French or English for peer review or otherwise. I look forward to how the conversation unfolds as we grow into our next stage of being as the Kodály Society of Canada.

REFERENCES

- Winfrey, O. (Producer). (2011-2019). SuperSoul Conversations [Audio podcast].
- Winfrey, O. (Producer). (2019, Apr. 17) SuperSoul Conversations: Michael Bernard Beckwith: Participating in your Own Unfolding [Audio podcast].

Our updated Submission and Peer Review Guidelines can be found on Page ii.





LETTER FROM THE PRESIDENT

PATIENCE

BY DR. KIM EYRE

As I write this message on the first day of May, children in North Bay (and, possibly, other parts of Canada) are “enjoying” a snow day. Spring is slow to arrive this year in Ontario; however, there are hints that it will come, as evidenced by the hyacinths, daffodils and tulips that have magically appeared in my mother’s garden, once again. Mother Nature is reminding us to be patient. There are many adages about patience and nature. Some of my favourite quotes include:

- Adopt the pace of nature: her secret is patience. (Ralph Waldo Emerson)
- A garden is a grand teacher. It teaches patience and careful watchfulness; it teaches industry and thrift; above all it teaches entire trust. (Gertrude Jekyll)
- Patience doesn’t mean making a pact with the devil of denial, ignoring our emotions and aspirations. It means being wholeheartedly engaged in the process that’s unfolding, rather than ripping open a budding flower or demanding a caterpillar hurry up and get that chrysalis stage over with. (Sharon Salzberg)

These quotes resonate with me as I consider the work of the KSC board over the past year. A year ago, as a result of a gift from the Perron family and proceeds from the 2017 International Kodály Symposium and Music Festival, the KSC board “dreamed” and initiated some exciting new projects. A year later, thanks to the diligent and persistent work of many, those dreams are beginning to blossom.

One of the most noticeable changes is the new KSC and branch logos. Vibrant and colourful, they mirror our excitement about the possibilities for growth in Kodály-inspired music education in Canada.

If you have not yet visited the KSC website lately, you are in for a delightful surprise: a brand new design! The visionary and driving force behind the new website is KSC Director and AKA President, Jamie Popowich. Not only is she building the new website - which will be the new home for the branch websites as well - Jamie has taken on the role as webmaster. We are so grateful to Jamie for making this happen and for her continued work developing the website. We would also like to thank the Alberta Kodály Association for sharing the cost of the newly designed website with KSC.

Our sincere thanks is offered to longtime volunteer webmaster, Bruce More, and to the University of Victoria for hosting our website. Bruce’s efficient and congenial work on the website is greatly appreciated.

KSC is excited to launch the Pierre Perron Resource Development Grant initiative. A series of grants will be awarded to Canadian music educators for the creation and/or production of Kodály-inspired teacher resources, which can be disseminated to and used by other music educators. The completed projects will be hosted on the KSC website. This project is inspired by the work of Canadian Kodály pioneer, Pierre Perron, in creating and sharing Kodaly curriculum, most notably his music education broadcasts for CBC Radio in the 1970s. We sincerely appreciate the donation made to KSC by Pierre and his family. Criteria and further information can be found after this article.

We are delighted to report that Kodály courses are occurring at five different universities this summer; the University of Victoria, the University of Alberta, the

University of Manitoba, Western University and l'Université du Québec à Montréal. KSC is proud to support these programs by providing scholarships for students. KSC is currently working to develop National Curriculum Standards for Canadian Kodály courses to allow for student movement between programs. There may still be time to register and be part of this wonderful professional development!

I conclude this note with congratulations, thanks and welcome. On June 6, 2018, our own Denise Gagné was awarded the Women in Excellence Award for Entrepreneurship by the Red Deer & District Community Foundation, Alberta. Congratulations Denise! We also congratulate longtime Canadian Kodály advocate, teacher and IKS, KSC and KSO board member, Jeanette Panagapka, on being awarded a KSC honorary life membership. This honour is long overdue and we celebrate all that

Jeanette has done, and continues to do, for the Kodály movement in Canada and beyond. Read about Jeanette's many accomplishments on page 33.

We also offer our thanks to retiring KSC Secretary, Cathy Pedersen, who painstakingly detailed our often-divergent discussions at KSC board meetings and made sense of them. Thank you for your years of service Cathy! We will miss your presence on the board but look forward to catching up with you the next time we are in BC.

Finally, it is my pleasure to welcome two new members to the KSC Board. Rachel Jean is a retired teacher in Edmonton and Hélène Boucher is a Professor at the Université du Québec à Montréal. Both teach Kodály-inspired music education from the perspective of French Canada. Read more about Hélène's exciting work on page 10.



*KSC National Board at University of Manitoba, March 2019.
Not photographed: Connie Foss More and Ardelle Ries*



2019 Music Education Summer Institute Approved by TQS as an Integrated Theme

Designed for new and experienced elementary teachers who wish to expand their musical knowledge and music pedagogy skills as they pertain to the new BC curriculum.

Core Courses (10.5 units)

Summer term July 3-August 6, 2019 (at the University of Victoria)

EDCI 487 **Orff Level 1** (3.0 units)
EDCI 487 **Kodaly Level 1** (3.0 units)
EDCI 487 **Indigenizing Music Education** (1.5 units)

Fall term Sept. - Dec. 2019 (online)
EDCI 487 **Music Theory** (1.5 units)

Spring term Jan. - Apr. 2020 (online)

EDCI 487 **Music Technology and Composition** (1.5 units)

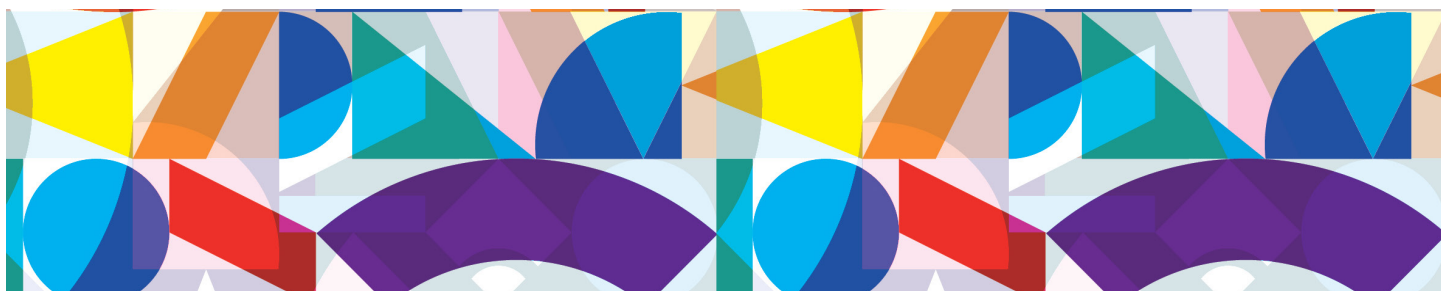
Electives (4.5 units)

A variety of courses to be taken at students' discretion.

Expression of interest due: November 30, 2018



Limited seats available. Please contact Michele Armstrong at edci5@uvic.ca to indicate interest.





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WHO WE ARE

CANADIAN MUSIC EDUCATORS' ASSOCIATION AFFILIATE STATEMENT 2019

BY KODÁLY SOCIETY OF CANADA BOARD

The Kodály Society of Canada is an organization of music educators inspired by the work of Hungarian composer, ethnomusicologist, and music educator Zoltán Kodály. Our work is to promote Kodály's vision of music education for all. We seek to provide resources and teacher education that advance this vision and to create the space for dialogue regarding the value of music education throughout Canada and the world.

As an organization, we stand for and work towards meaningful music education for all students. Along with our colleagues from around the world, we believe that:

- Musical expression is an inherent human need which every person has the right to satisfy;
- Human expression begins with the voice;
- All individuals should be afforded the right and the opportunity to develop their musical skills, literacies and identity;
- Music education is an integral part of the school curriculum along with all other disciplines;
- Music is a human activity through which truth and understanding between peoples can be explored and nurtured. To this end, Kodály-inspired music curricula should include materials and musical practices from a variety of traditions;
- Students' musical experiences in education must aim to prepare them for lifelong involvement and participation in music;
- Music education must include music materials that are of cultural and linguistic value and reflect the diversity of Canadians;
- The Canadian music classroom must also be a place where truth and reconciliation

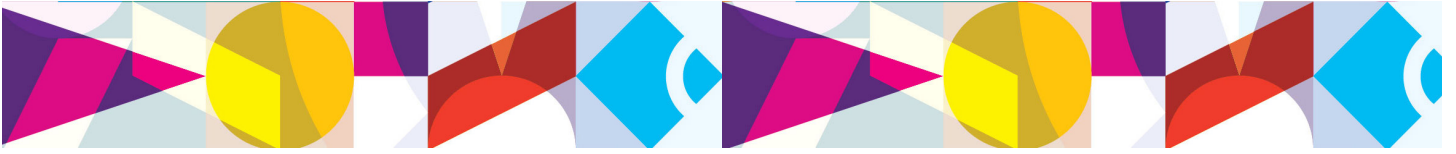
with Canada's Indigenous peoples is honoured, explored and developed.

KSC has branches in four provinces: Kodály Society British Columbia (KSBC), Alberta Kodály Association (AKA), Kodály Society of Ontario (KSO) and Kodály Society of Nova Scotia (KSNS.) Each branch offers professional development and engagement with their local music education community through workshops, newsletters and more casual gatherings to share ideas and engage in music making. If there is not a branch in your province, contact the branch closest to you for Kodály-inspired discussion, resources and events. If you wish to join KSC directly, that information is available on the website.

The Kodály Society of Canada Board of Directors meets face-to-face once a year in a variety of locations across the country. We work with the local organization and/or interested music educators to present a workshop for local music educators featuring KSC directors as clinicians.

Our journal, *Alla Breve*, is published once a year and features reflective and critical articles and special announcements that promote Kodály's vision of music education for all in a contemporary Canadian context. Peer review is available and submissions are welcome year round. See our website [and page ii of this journal] for submission details.

KSC currently has 275 active members. If you are interested in joining one of our branches, which includes membership in the national organization, check out our website and Facebook group for membership and other information.



Kodály Society of Canada
Société Kodály du Canada

2019 PIERRE PERRON RESOURCE DEVELOPMENT GRANT **BOURSE DE DÉVELOPPEMENT DE RESSOURCES EN PÉDAGOGIE MUSICALE PIERRE PERRON 2019**

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

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

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

Deadline: January 1, 2020

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

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

ABSTRACT

Applications can be in English or French. The abstract can be up to 500 words in length. *(excluding title and author information).*

The abstract should address the following four areas:

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

Separate detailed timeline for completion (Completed within one year)

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

APPLYING

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

- the cover letter – including contact information, affiliation (if any) and title of the project
- the abstract and detailed timeline to: Dr. Jody Stark jody.stark@umanitoba.ca

A committee of adjudicators will assess the relevance and potential impact of each project. The abstracts will be judged in a double-blind review process by recognized scholars and educators in the field of music education. Applicants will

be notified of the outcome of this review in writing by February 1 with monies to be dispersed after notification. All successful applicants will be responsible for determining copyright information, provenance information, and complete credit lines for all material submitted.

COMPLETION OF PROJECT

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

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

OWNERSHIP AND INTELLECTUAL PROPERTY AGREEMENT

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

For further information please contact: Dr. Jody Stark jody.stark@umanitoba.ca

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

SKC est fière d'offrir deux bourses de développement de ressources au nom de Pierre, chaque année, pour une période de cinq ans (2020 à 2025)

Deux bourses de \$500 chacune seront remises annuellement à un musicien éducateur canadien pour la création et/ou la production d'une ressource pédagogique d'inspiration Kodály. Cette ressource sera disponible sans frais pour supporter le travail des musiciens éducateurs. Celle-ci pourra être constituée de documents imprimés, de documents électroniques ou des nouveaux médias tels site web ou balado et idéalement, devrait être inclure une majorité de contenus canadiens. L'ensemble des dix projets sera disponible sur le site internet de la Société Kodály du Canada pour téléchargement gratuit.

Date limite: 1er janvier 2020

Qui peut soumettre: toutes les personnes actives dans le domaine de la musique qui résident au Canada. Pour soumettre: Fournir une description du projet et indiquer de quelle façon ce projet pourrait bénéficier aux musiciens éducateurs canadiens. L'application devrait comprendre les éléments suivants :

RÉSUMÉ

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

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

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

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

N'incluez pas le nom de(s) auteur(s) ou toute autre information qui pourrait vous identifier dans le résumé ou

l'échéancier. Cette information devrait être incluse dans une lettre de présentation séparée.

APPLICATION

Envoyer par courriel deux documents Word ou PDFs consistant en :

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

- Le résumé et l'échéancier détaillé à : Dr. Jody Stark jody.stark@umanitoba.ca

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

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

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ACHÈVEMENT DU PROJET

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

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

Pour plus d'informations, s.v.p. contactez : Dr. Jody Stark jody.stark@umanitoba.ca

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The advertisement features a central stack of 'Listen...Think...Write!' workbooks with a red cover and illustrations of children. To the right, there are several examples of double-sided lap boards with colorful backgrounds and musical notation. The background is a soft, pinkish-purple gradient with a subtle floral pattern.

RESSOURCES DE CHANSONS FOLKORIQUES EN FRANÇAIS/FRENCH FOLKSONG RESOURCES

PAR/BY DR. HÉLÈNE BOUCHER

English version found on page 12.

La méthode Kodály a connu un grand essor dans plusieurs pays depuis ses tout débuts en Hongrie. Une de ses particularités est bien entendu l'usage d'une séquence du matériel rythmique, mélodique et harmonique. Une autre de ces caractéristiques est l'usage de chants enfantins et folkloriques tirés de la culture de l'enfant. Dans les pays francophones, deux tangentes sont observables en ce qui concerne la séquence choisie. On retrouve la séquence diatonique commençant par l'enseignement de do-re-mi et la séquence pentatonique avec sol-mi-la. Ces deux séquences sont utilisées dans différentes communautés francophones et demandent des ressources de chansons différentes. L'objectif de cet article est de vous proposer différents livres et sites internet qui s'inscrivent dans l'une ou l'autre de ces séquences vous permettant de les explorer et de répondre à vos besoins spécifiques. De plus, si votre enseignement se déroule en anglais et que vous souhaitez utiliser des chants en français, vous pourrez également vous inspirer de ce matériel et l'intégrer dans la séquence que vous utilisez.

SÉQUENCE DIATONIQUE

L'une des ressources de chansons en français les plus riches disponibles sur le marché a été compilée par Sœur Thérèse Potvin, une franco-albertaine. Elle est constituée de 8 volumes s'inscrivant dans la séquence diatonique.

Potvin, T. (1997-2001). *Mes chansons, ma musique*. Éditions Via Musica.

On retrouve également le travail de Jacquotte Ribière-Raverlat qui a compilé une série en 4 volumes, s'inscrivant également dans la séquence diatonique, mais celle-ci commence par la relation sol,-do.

Rivière-Raverlat, J. (1974-1981). *Un chemin pédagogique en passant par les chansons*. Paris : Alphonse Leduc (4 volumes).

Dans les deux cas, on retrouve une large collection de chansons issues principalement de la francophonie européenne et du Canada français.

SÉQUENCE PENTATONIQUE

En ce qui a trait à la séquence pentatonique, commençant par la relation sol-mi-la, nous retrouvons différents livres, regroupant des collections plus modestes en quantité que les ouvrages précédemment mentionnés. Notons particulièrement le travail de Jos Wuytack qui nous présente un recueil d'une cinquantaine de chansons avec des jeux qui y sont associés.

Wuytack, J. (1993). *Chansons à danser et à mimer, 50 chansons pour les petits*. Fondettes : Van de Velde.

On peut également mentionner le travail de Legrady, qui dès la fin des années 60, a tenté d'intégrer la vision kodalyenne au Québec. Il en résulte deux volumes qui sont aujourd'hui uniquement disponibles sur demande à la bibliothèque des archives nationales du Québec.

Legrady, T. (1967-70). *Lisons la musique* : Adaptation canadienne-française de la Méthode Kodaly, vol. 1 et 2. Ottawa : Fidès.

Il faut également mentionner la contribution du Suisse Eduardo Gallo qui a recueilli une grande collection de chants francophones européens qui sont disponibles sur son site internet. Je mentionne entre autres l'ouvrage « 100 comptines et chansons d'ici et d'ailleurs » dans Cahier#1, Édition Ed. Garo, Studio Kodaly, Genève, 2001. (<http://www.garo-ed.com/documents/kodaly-1.pdf>). De même que Chansons anciennes de tradition orale de France et environs à signature pentatonique publiées en 2007.

RECUEIL DE CHANSONS FOLKLORIQUES

En plus de ces ressources servant de matériel de base pour débiter la séquence Kodalienne, il faut mentionner des publications qui sont simplement des recueils de chants folkloriques à l'intérieur desquels, plusieurs chansons du Canada français peuvent être dénichées et incorporées à notre enseignement. J'en dresse une liste ci-dessous, noter qu'il ne s'agit en rien d'une liste exhaustive.

75 chansons, comptines et jeux de doigts. (1994). France : Éditions Enfance et Musique. (CD)

Barbeau, M. (1963). *Dansons à la ronde. Roundelays. Danses et jeux populaires recueillis au Canada et en Nouvelle-Angleterre.* Ottawa : Musée national du Canada (avec explications en anglais).

Barbeau, M. (1946). *Alouette! Nouveau recueil de chansons populaires avec mélodies, choisies dans le répertoire du musée national du Canada.* Montréal : Éditions Lumen.

Barbeau, M. (1982). *En roulant ma boule : Deuxième partie du répertoire de la chanson folklorique au Canada.* Ottawa : Musées Nationaux du Canada.

Bélanger, J.-C. (1994). 2 voix, 1 mesure, introduction à la polyphonie. Montréal : Éditions consonance. (Recueil de quolibets – pour chaque quolibet au moins une des chansons est d'origine folklorique).

Collectif. *Mille ans de chansons traditionnelles.* (2008). Milan : Jeunesse.

Decitre, M. (1997). *Dansez l'Europe.* Courlay : Éditions Fuzeau.

Dubois, C. (1994). *Nations en fête.* Montréal : Musique en fête Enr.

Fulton F. E. et Johnston, R. (1958). *Chansons de Québec. Folksongs of Quebec.* Waterloo : Waterloo Music. (Inclue la traduction en anglais de plusieurs chansons).

Grosser, A.M. (1993). *Trésors d'enfance, anthologie thématique de la chanson d'enfants.* Courlay : Éditions Fuzeau. (En plusieurs volumes).

Les 100 plus belles chansons. (1956). La Prairie : Les éditions musicales la bonne chanson entreprises culturelles.

Les cahiers de la bonne chanson. La Prairie : Les éditions musicales la bonne chanson entreprises culturelles. (En plusieurs volumes).

Major, H. (2001). *Chansons douces, chansons tendres.* Éditions Fides.

Major, H. (2002). *Chansons et rondes pour s'amuser.* Éditions Fides.

Vernhes, F. (dir). *Collection Viens jouer : Fichier jeux dansés et rythmés du folklore.* Éditions Les Francas.

Vibert-Guigue, F. (éd). (2004). *Mon premier Larousse des chansons.* Paris : Larousse.

À noter également que la collection Écoles qui chantent (Édition l'Envolée) publie annuellement un recueil de chansons s'adressant aux élèves fréquentant l'école primaire. Les volumes des dernières années sont davantage constitués de chansons composées plus récemment, mais les volumes plus anciens font une belle place au chant d'origine folklorique.

Mentionnons également que le site internet des bibliothèques et archives nationales du Québec contient une riche collection de livres et d'enregistrements de chansons enfantines et folkloriques en français, pouvant servir d'outil lors de l'enseignement. <https://iris.banq.qc.ca/> En terminant, je vous propose un chant et jeu de mon enfance au Québec. Une belle option pour l'enseignement de deux croches, noire, soupir, sol et mi. Avec mes amies, vers l'âge de 6-7ans, nous jouions à ce jeu à toutes les récréations.

Marie Stella (partition à la page 12)
Qu'est-ce qui l'a? C'est Marie Stella.
Les deux pieds dans l'chocolat.
Qui ça?

Marie Stella

Qu'estce qui l'a? C'est Ma - rie Stel - la. Les deux pieds dans l'cho - co - lat.

5
Qui ça?

Les joueurs sont sur une ligne à l'exception d'une joueuse qui est devant la ligne et qui fait dos à celle-ci. Cette joueuse a un ballon dans les mains. Sans regarder les autres joueurs, elle lance le ballon par-dessus sa tête. (phase 1)

Un des joueurs qui est sur la ligne attrape le ballon et le cache derrière son dos. Les joueurs se collent les uns aux autres pour bien cacher le ballon. (phase 2)

Pendant ce temps, tous chantent la chanson. Quand le ballon est bien caché et que tout le monde est prêt, le chant s'arrête et la joueuse se retourne. Elle doit deviner qui a le ballon (qui est

Marie Stella). Les joueurs peuvent complexifier le tout en faisant circuler le ballon derrière les dos, en prenant bien garde de l'échapper. Si la joueuse devine, elle gagne le privilège de lancer le ballon à nouveau. Si non, Marie Stella devient celle qui lancera le ballon.

X = joueur o = ballon

Phase 1

Phase 2

o

XXXXXXXXXXXX

XXXXXXXXXXXX

Xo

X

Version en français se trouve à la page 10.

The Kodály method has flourished in several countries since its very beginnings in Hungary. One of its particularities is, of course, the use of a sequence of rhythmic, melodic and harmonic material. Another of these features is the use of children's songs and folk songs from the child's culture. In francophone countries, two tangents are observable with regard to the chosen sequence. We find the diatonic sequence beginning with the teaching of do-re-mi and the pentatonic sequence with sol-mi-la. These two sequences are used in different Francophone communities and require different song resources. The purpose of this article is to provide you with different books and websites that fit into either of these sequences allowing you to explore them to meet your specific needs. In addition, if your teaching is conducted in English and you want to use songs in French, you can also take inspiration from this material and integrate it into the sequence you use.

DIATONIC SEQUENCE

One of the richest resources of French songs available on the market was compiled by Sister Thérèse Potvin, a Franco-Albertan. It consists of 8 volumes using the diatonic sequence.

Potvin, T. (1997-2001). *Mes chansons, ma musique*. Éditions Via Musica.

We also find the work of Jacquotte Ribière-Raverlat, who compiled a series in 4 volumes, also part of the diatonic sequence, but it begins with the relation sol,-do.

Rivière-Raverlat, J. (1974). *Un chemin pédagogique en passant par les chansons*. Paris : Alphonse Leduc (4 volumes).

Each is a large collection of songs, mainly from the European French speaking countries in French Canada.

PENTATONIC SEQUENCE

With regard to the pentatonic sequence, beginning with the relation sol-mi-la, we find different books, gathering collections more modest in quantity than the previously mentioned works. Note especially the work of Jos Wuytack who presents a collection of about fifty songs with associated games.

Wuytack, J. (1993). *Chansons à danser et à mimer, 50 chansons pour les petits*. Fondettes: Van de Velde.

We can also mention the work of Legrady, who in the late 1960s, tried to integrate Kodaly's vision in Quebec. As a result, two volumes are now available only on request from the Bibliothèque des Archives nationales du Québec.

Legrady, T. (1967-70). *Lisons la musique: Adaptation canadienne-française de la Méthode Kodaly, vol. 1 et 2*. Ottawa : Fidès.

Also worth mentioning is the contribution of the Swiss Eduardo Gallo who has made a large collection of French-speaking European songs that are available on his website. I mention among others the book «100 comptines et chansons d'ici et d'ailleurs» dans Cahier #1, Édition Ed. Garo, Studio Kodaly, Genève, 2001. (<http://www.garo-ed.com/ Documents / kodaly-1.pdf>). As well as « Chansons anciennes de tradition orale de France et environs à signature pentatonique » published in 2007.

COLLECTIONS OF FOLK SONGS

In addition to these resources, serving as basic material for starting the Kodály sequence, mention must be made of publications that are simply collections of folk songs in which several songs from French Canada can be found and incorporated into our teaching. I make a list below (note that this is not an exhaustive list):

75 chansons, comptines et jeux de doigts. (1994). France : Éditions Enfance et Musique. (CD)

Bélanger, J.-C. (1994). *2 voix, 1 mesure, introduction à la polyphonie*. Montréal: Éditions consonance. (Collection of partner songs - for everyone, at least one of the songs is of folk origin).

Barbeau, M. (1963). *Dansons à la ronde. Roundelays. Danses et jeux populaires recueillis au Canada et en Nouvelle-Angleterre*. Ottawa : Musée national du Canada (With english explanations).

Barbeau, M. (1946). *Alouette! Nouveau recueil de chansons populaires avec mélodies, choisies dans le répertoire du musée national du Canada*. Montréal : Éditions Lumen.

Barbeau, M. (1982). *En roulant ma boule : Deuxième partie du répertoire de la chanson folklorique au Canada*. Ottawa : Musées Nationaux du Canada.

Collectif. (2008). *Mille ans de chansons traditionnelles*. Milan : Jeunesse.

Decitre, M. (1997). *Dancez l'Europe*. Courlay: Éditions Fuzeau.

Dubois, C. (1994). *Nations en fête*. Montréal: Musique en fête Enr.

Fulton Fowke, E. et Johnston, R. (1958). *Chansons de Québec. Folksongs of Quebec*. Waterloo: Waterloo Music. (Includes English translations of several songs).

Grosser, A.M. (1993). *Trésors d'enfance, anthologie thématique de la chanson d'enfants*. Courlay: Éditions Fuzeau. (many volumes).

Les 100 plus belles chansons. (1956). La Prairie : Les éditions musicales la bonne chanson entreprises culturelles.

Les cahiers de la bonne chanson. La Prairie : Les éditions musicales la bonne chanson entreprises culturelles. (many volumes).

Major, H. (2001). *Chansons douces, chansons tendres*. Éditions Fides.

Major, H. (2002). *Chansons et rondes pour s'amuser*. Éditions Fides.

Vernhes, F. (dir). *Collection Viens jouer : Fichier jeux dansés et rythmés du folklore*. Éditions Les Francas.

Vibert-Guigue, F. (ed). (2004). *Mon premier Larousse des chansons*. Paris: Larousse.

It should also be noted that the Écoles qui chantent (Édition l'Envolée) collection publishes annually a

collection of songs addressed to students attending elementary school. The volumes of recent years include songs composed more recently, but the older volumes are a good place for finding folk songs. It should also be noted that the Québec National Libraries and Archives Web site contains a rich collection of books and recordings of French children's and folk songs that can be used as a teaching tool. <https://iris.banq.qc.ca/>

In closing, I propose a song and game of my childhood in Quebec. A nice option for teaching ti-ti, ta, rest, so and mi. With my friends, around the age of 6-7, we played this game at all recesses.

Marie Stella (score on page 12)
 Qu'est-ce qui l'a? C'est Marie Stella.
 Les deux pieds dans l'chocolat.
 Qui ça?

The players are on a line except for one player who is in front of the line and who is turning her back to the others. This player has a ball in her hands. Without looking at the other players, she throws the ball over her head. (Phase 1)

One of the players on the line catches the ball and hides it behind her back. The players stick to each other to hide the ball. (phase 2)

Meanwhile, everyone is singing the song. When the ball is well hidden, and everyone is ready, the song stops, and the player turns around. She must guess who has the ball (who is Marie Stella). Players can make it even more difficult by passing the ball to each other behind their backs, being careful not to drop the ball. If the player guesses who has the ball, she wins the privilege of throwing the ball again. If not, 'Marie Stella' becomes the one who will throw the ball for the next turn.

X = joueur o = ballon

Phase 1

Phase 2

o

XXXXXXXXXX

XXXXXXXXXX

Xo

X



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CD REVIEW

GLORIA: A CHORAL CELEBRATION FOR CHRISTMAS

THE ATLANTIC BOYCHOIR, DR. JAKUB MARTINEC, CONDUCTOR

BY DR. SARAH MORRISON

What a delight to listen to the joyful voices of the Atlantic Boychoir on their debut album, *Gloria: A Choral Celebration for Christmas*. I was honoured to be invited to review the debut recording from this very fine Canadian choir. This album will now become a regular part of my seasonal playlist, both during the Advent season and throughout the year. The Atlantic Boychoir, a relatively new choral ensemble founded in 2016 by Jennifer Beynon-Martinec and Jakub Martinec, has the distinction of being Canada's only provincial choir of boys and young men. Inspired by the famous European model of SATB boy-choir singing known in Europe for centuries, the singers are made up from boys and young men across the province of Newfoundland and Labrador. Martinec himself hails from the Czech Republic and, before coming to Canada, was artistic director of the Czech Boys' Choir. The Atlantic Boychoir choir is unique in that it provides artistic training for over 120 boys and young men from the age of 4 to 22 in four choral centres across Newfoundland.

Under the leadership of artistic director and principal conductor, Dr. Jakub Martinec, the Atlantic Boychoir has captured the spirit of the Christmas season in their debut album. The album was released in October of 2018 under the label of MondoTunes as well as on various streaming platforms: Spotify, Google Play Music, and Deezer. It includes a variety of seasonal repertoire in the more traditional choral tradition by composers Bach, Mozart, Franck, Handel, Hoggard, Willcocks, and Rutter. The album opens with the feature composition, a stunning performance of John Rutter's Gloria. One of Rutter's more ambitious and popular works, the Gloria is a setting of the second

section of the Ordinary of the Latin Mass.

The work is structured in three movements - *allegro vivace*, *andante*, *vivace e ritmico* - and has been a part of Christmas concerts for both professional and community choral ensembles alike. Rutter composed the Gloria in 1974 for choir, brass, percussion, and organ. The Atlantic Boychoir offers a jubilant performance of this work expertly supported by the skilled instrumentalists on the brass, percussion, and organ parts. The first movement introduces us to the pure voices of the soprano and alto sections of the choir in contrast with the rich and resonant sounds of the tenors and basses. This well-balanced ensemble sings with excitement right to the ends of their phrases with the choir and instrumental ensemble ending in a triumphant celebratory finale to the first movement. The second movement begins with a beautifully played organ introduction followed by the choral entries in lovely layers of sound with impressive dynamic shifts. The choral crescendos seem to come out of nowhere and capture us and invite us into the music as listeners. The Atlantic Boychoir offers a purity of sound in the *a cappella* sections of this movement that is quite haunting. The soprano solo, performed by Will Brothers, adds to this sound. In contrast, the choir presents us with a sense of dance and joy in the opening of the third movement. Martinec draws a lightness in sound with a detached articulation that is well supported by the singers. The brass ensemble is a highlight in this movement with their masterful musical work. Martinec buoyed the excitement of this piece right to the end with the choir and brass alike creating an uplifting musical finale.

We next move to a setting of Personent

Hodie by American composer, Lara G. Hoggard where the choir performs with excellent articulation. The instrumental work is also very fine on this track. This piece is followed by two more well known works, Mozart's Laudate Dominum and Bach's Jesus Bleibet Meine Freude, both of which are expertly handled by the choir and soloist. Martinec's artistic choices in the Bach are particularly beautiful with the lower voices being slightly more present in the blend. The organist, Joshua Tamayo, effectively brings out expressive musical elements of Bach's accompaniment.

The next set of four pieces are all Christmas carols arranged by Sir David Willcocks and feature his beautiful harmonies and descants throughout. These four works flow nicely into each other and can be listened to on their own or as a set of four pieces. The opening solo of Once in Royal David's City makes listeners feel present at a cathedral on Christmas even getting ready to process into the service. The choral entry is like a flower unfolding and opening into the lush sound that we have come to expect from this ensemble. Again, the instrumental ensemble is strong, particularly the trumpets in the opening of O Come, All Ye Faithful as well as on the descants of The First Nowell and Hark! The Herald Angels Sing. The boys' voices soar on the descants in all the Willcocks arrangements and are well supported by the fine organist. At times, the choral blend is lost slightly in the a cappella verses, particularly in The First Nowell, but overall these carols are a musical treat for the listeners.

The recording ends with three contrasting works, beginning with César Franck's Panis Angelicus, one

of the Romantic composer's well known shorter works. The opening solo is pure and clear and there is an excellent balance between the soloist and the choir throughout the piece highlighted through expressive phrasing. The moving performance is followed by a rousing rendition of the Hallelujah Chorus which is performed with excellent attention to vocal articulation and dynamic shading throughout. The album ends, appropriately, with the music of Rutter which bookends the recording nicely and creates a musical flow from beginning to end. The Atlantic Boychoir leaves us with the fitting text of Rutter's The Lord Bless You and Keep You as the finale to their debut album. The choir sings with a beauty of tone and excellent vocal technique through long phrases and with expressive word painting of this text. Kudos to their vocal coach, Dr. Jennifer Matthews, for her very fine vocal support of these singers, as well as to Dr. Jakub Martinec and Jennifer Beynon-Martinec, Artistic Directors.

When I first received this CD in the mail and opened the envelope, I was immediately struck with the beauty of the album cover art which depicts twinkling lights illuminating the snowy Charles Bridge in Prague, Czech Republic. What a fitting cover image reflective of the rich history of the bridge and city, but also with the vision of building musical bridges to the future with journeys yet to be undertaken. To me, this was reflective of the overall musical portrait that this album creates with the voices of the Atlantic Boychoir singing in this rich choral tradition and performing choral gems from the Baroque, Classical, Romantic, and Twentieth-Century eras. This is certainly a debut album worth adding to your choral collection. I look forward to hearing more recordings from the Atlantic Boychoir in future.

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CANADIAN COMPOSER FEATURE

SOUNDS AND MOVEMENTS OF A DISTANT LAND: DISCOVERING “WAU BULAN”

BY TRACY WONG

BACKGROUND

I am a choral conductor, composer, vocalist, and pianist. I am also a third generation Chinese Malaysian from the humble tin mining town of Ipoh, Malaysia. As a product of the Malaysian school and community choirs, I take pride in being a part of a strong tradition and culture of choral singing in missionary schools such as mine (Tarcisian Convent in Ipoh, Malaysia). Being exposed to singing at a young age meant that choir became more than an extra-curricular activity – it was a part of my identity. Schools in Ipoh take choir competitions very seriously (they still do) and it is not unusual to spend many hours rehearsing every week. As the competitions drew closer, we rehearsed daily and even on weekends. I loved every minute of it and enjoyed making music with my fellow choral friends, which was personally more rewarding than making music alone (in my piano lessons).

There was also a Cultural Club in my school which would promote various cultural and performance art activities through monthly campaigns. This is where we learned the multicultural music and dances of Malaysia. When I first learned “Wau Bulan” in the *dikir barat* style, I felt that I have discovered a unique style of choral music.

In 2013, I moved to Canada to pursue my graduate degrees - Master’s in Music Performance and Doctor in Musical Arts (Choral Conducting) - under the supervision of Dr. Hilary Apfelstadt at the University of Toronto. Since then, I have had the privilege of working with various children’s and youth community choirs and collaborating

with inspirational choral pedagogues. By moving to Canada, I knew that I would become immersed in its rich choral culture, develop my techniques, and gain new perspectives in choral education. What I did not expect was the heartfelt reception by Canadian choirs of my folk-inspired Malaysian choral works, particularly “Wau Bulan”, now published by Cypress Choral Music (Nickel, 2016).

INTRODUCING “WAU BULAN” TO CHOIRS

I learned “Wau Bulan” in primary school, and through good friends (singers, dancers, and choreographers) who were very knowledgeable about this piece, I realized that every Malaysian has their own Wau Bulan experience. It can be so special for some that it moves them to perform this with fellow Malaysians while studying abroad (usually during a cultural festival).

After moving to Toronto, I worked with several children’s choirs in the city as their conductor. Canada is a very multicultural country, and this is evident in the city of Toronto. It is heartwarming to see that choirs are encouraged to learn and perform music of many cultures as a way of experiencing, learning, and appreciating the community around them. I realized that Malaysian music was not well-known at that time, however, partly because there was no one else who knew the style of music, or how to teach it to a non-Malaysian choir. I decided to take up this challenge. I missed my country, and sharing Malaysia’s music helped me feel closer to home.

When the Malaysian Airlines tragedies happened in 2014, my heart sank. This was

very difficult news to process when I was so far away from home. I turned to music and decided to teach “Wau Bulan” to my choirs in Toronto. “Wau Bulan” is not only a song – it is the name of Malaysia’s national kite, and the logo of the Malaysian Airlines. I felt that it was an appropriate way to introduce music from my country, perform in memory of the tragedy, and allow singers to get to know Malaysian culture through its folk music.

One of my Canadian choral conductor mentors is Zimfira Poloz who had me teach this to the Hamilton Children’s Choir. They have since included “Wau Bulan” in their concert programming in Canada and elsewhere. Their performance in the United States for the 2017 American Directors Choral Association (ACDA) National Conference was a breakthrough for the music. It was the first time that a Malaysian work was performed for an ACDA audience of international choir directors. Since then, American and Canadian choir directors have contacted me to learn more about “Wau Bulan.”

Hamilton Children’s Choir (HCC) learned “Wau Bulan” very quickly – they are used to singing music of many cultures and are proficient in coordinating movements with their singing. When I was invited to teach them the piece, we worked on the tone quality of this style, the nuances of the movements, and the pronunciation of the text. As these singers are used to singing in different languages, they picked up the lyrics fast. I am always in awe of this group of 50 singers, aged between 13 to 17 years. They rehearse twice a week for 2.5 hours each time. Beside learning “Wau Bulan,” they also had to learn at least 20 other choral pieces for various performance and tour commitments that year. Their professionalism, musical skills, and commitment to excellence in each style of music is impressive.

In July 2018, I presented a session on Malaysian choral and folk music at Choral Canada’s National Conference. Hamilton Children’s Choir provided the live demonstration of some of the repertoire. There has since been a lot of interest in the folk and traditional songs from Malaysia, and I have written a few more arrangements that have been published by Canadian publishers.

I am humbled that choral educators are including this piece in their classroom repertoire and concert programming, and appreciate their inviting me to workshop “Wau Bulan” with their singers as part of

their learning process. For choirs and classrooms outside of Toronto, we work through Skype. Thanks to technology, I have been fortunate to virtually meet and interact with choirs from Washington, Alaska, Chicago, Minnesota, Ottawa, Edmonton, and Vancouver. It is heartwarming to know that many have learned the basic movements based on HCC’s video on YouTube[i]. I then worked on polishing their movements and tone production, corrected the pronunciation, and provided additional background information.

The choirs I have worked with have been very respectful of the learning process and of the piece. They took great care in learning the music and asked questions about the background of the song, the Malaysian culture, the pronunciation, the movements. I appreciate that the choir directors are educating their singers about respecting other cultures through music. I think that is the reason Malaysians tell me they have been very impressed with these performances which are circulated widely on YouTube.

MUSICAL INFLUENCES

I am grateful to be in a unique position as a conductor, educator and singer – each “hat” I wear is informed and influenced by the combined experiences of the others. I also have musical role models who continue to influence and encourage me. They have helped me understand the importance of revisiting my teaching values and choral composition.

Susanna Saw was my secondary school choir teacher who instilled the passion for choral singing in me. I continued learning from her and working with her for many years. From her, I learned how to work with choirs in a pedagogically-informed manner and was introduced to the Kodály Method. With her guidance, I was training The Kuala Lumpur Children’s Choir (KLCC) at Young Choral Academy (YCA), the first choral school in Malaysia founded by Saw. We brought KLCC for international choral festivals and realized that we must bring Malaysian music to an international audience as we were representing our country on a global level. We knew that “Wau Bulan” would be an instant hit as it was different, colourful, energetic, and memorable. We learned from other musicians and dancers on the cultural music of Malaysia, including *dikir barat*. According to Raja Iskandar Raja Halid (2014),

Dikir barat is an art form which is both traditional and popular in Kelantan. It involves solo and group singing, hand clapping, synchronized body and hand movements, accompanied by percussion instruments. *Dikir barat's* popularity made it a suitable means of disseminating information and instilling values to the masses. The (Malaysian) government saw this potential, and *dikir barat* was thus “plucked” out of its folk roots, “cleaned” and promoted through the media as one of Malaysia’s cultural heritage.

As Malaysian choral music was in its infancy, I wrote works out of necessity and created arrangements of folk and patriotic songs to be included in our concert repertoire. Saw is always supportive of young composers and educators by encouraging us to write music for the choirs we teach. When it comes to choral composition for young people, she feels that it is beneficial for composers to experience teaching children’s and youth choirs in order to create quality choral compositions which are pedagogically and artistically strong. Currently, the YCA Choral Publication has a growing list of over 60 choral compositions by Malaysian composers and arrangers (YCA, 2019).

I had the honour of being under the tutelage of Dr. Hilary Apfelstadt for my graduate studies at the University of Toronto. From her, I developed a greater understanding of choral pedagogy, literature, and performance. Singing in MacMillan Singers under her leadership was a masterclass in efficient rehearsal technique – I observed the ways in which she utilized choral pieces in a pedagogically-sound manner while holding high expectations for quality musicianship, singing, and artistry. She also gained the respect of singers and voice instructors as she understood the singing voice and the importance of healthy singing. From her, we learned vocal pedagogy for choral conductors. All these experiences inform my approach to writing new music that serves the voice. Dr. Apfelstadt continues to be valued mentor.

Nancy Telfer, Canadian composer and pedagogue, was the topic of my doctoral dissertation: “From Page To Performance Through Pedagogy – The Choral Legacy of Nancy Telfer” (2018). My study provides information on Telfer’s choral output, offers awareness, education, and support for the people who perform her works, bringing her music from the printed page to the performance stage

with artistry and musicality. Telfer is a unique musician with the ability to combine education and artistry through her choral output, while making it accessible for musicians of varying skills and abilities. Her values as an educator inform her approach to her compositions, which are useful as teaching tools for singers. Furthermore, she is aware that choral educators are always looking for high quality repertoire and makes sure that she produces works with educators and students in mind.

I have worked closely with Telfer to produce an essential guide to her music, articulating appropriate performance practice of her works and illuminating the pedagogical philosophies that support her pieces. I identified research on Telfer’s choral music and pedagogical writing, catalogued her choral compositions, and completed detailed analyses of representative works in four categories: Compositions driven and/or inspired by text; pedagogically-based compositions; compositions evoking imagery; and noted concert pieces. I interviewed the composer to discuss her musical output, compositional process, and educational philosophy. I also spoke with prominent choral conductors who frequently program Telfer’s music in order to further understand the impact of her work.

Through the in-depth study of Telfer’s choral music, I have found Telfer’s compositions engaging, appealing, musical, and pedagogically-sound. Telfer’s ability to encourage performers to be successful by balancing artistry, pedagogy, and accessibility in her music is extraordinary. She writes as a response to the changing choral, musical, and social concerns of the time, which makes her a musician that is constantly evolving. In addition, Telfer’s pedagogical offerings tackle challenges in choral performance, developing vocal technique, and improving musical literacy. The process of writing this document has influenced my approach to choral compositions. When asked her advice to young choral composers, Telfer answered, “Sing through each vocal line as best as you can. Is it accessible? Is it appropriate for the voice? Do not expect singers to feel artistically and vocally satisfied if you do not feel the same” (Telfer 2017, interview, November 27, 2017). The research and interviews have given me a greater awareness and appreciation of Telfer’s choral legacy thus far. It has also allowed me to make direct associations between Telfer’s compositions and pedagogy

materials: her compositions are effective teaching tools, and her pedagogy materials develop the singers' artistry.

Zimfira Poloz is the Artistic Director of the Hamilton Children's Choir (HCC). Her approach to vocal pedagogy for young singers and her unique choral programming is evident in the high-quality performances by her choir. Always wanting to program "new sounds that tell a story," Poloz included "Wau Bulan" in her choir repertoire and provided me with a creative space. She would remind me, "We want to celebrate your culture in our performance. It's very different, and it is so good for us to learn new sounds and styles." Collaborating with her throughout the rehearsal process refined my understanding of writing for the voice. This included the suitable keys that would produce a required vocal timbre, the relationship between text and tone, and the flexibility and adaptability of the human voice. I am appreciative of my continued collaborations with Poloz and her choral organization.

I also study the choral works of several Filipino choral composers and arrangers. They include Joy T. Nilo, Saunder Choi, Jude Roldan, Maria Theresa Vizconde-Roldan, John August Pamintuan, and George Henandez. I have performed their choral works as a choral conductor and singer and am inspired by their creativity; their folk song arrangements capture the essence of the Filipino culture and provides an enriching experience for both performers and audience.

Arranging Process

When starting a new piece, I ask myself:

- Why am I writing this music?
- Who is this for?
- How will singers benefit artistically and pedagogically from this?
- What will they learn about my culture?
- What other resources can I provide?

When creating choral arrangements of Malaysian folk songs, I am inspired by the melodic ideas and the movements that come as a response to them; lyrical lines are paired with smooth gestures, and catchy rhythmic lines have more articulated gestures. In some ways, it parallels a conductor's gestural interpretations of a piece. I refer to the existing renditions which are performed in a variety of settings such as a solo singer accompanied by instruments, a dance performance of a recorded track, and children singing at play time. Most

importantly, I draw from my own childhood experience of learning the folk songs and recall the sage advice of my teachers (for example, "Smile with your whole body! Sing with your whole body! Not just with your mouth!"). I strive to bring the excitement, the spirit, and the energy of the music that I experienced into my works.

When including movements into the performance of the pieces, I research the appropriate movements of the traditional dance style I have in mind. I refer to my Malaysian colleagues and friends for additional resources and discuss possible adaptations for a choral performance. We may then limit the footwork (due to possible space constraints and/or ineffective breath control of the singers) and simpler upper body gestures (to support the singer's breath). Sometimes, certain body movements are used to enhance the singers' vocal technique. For example, long sweeping gestures help with lyrical singing lines, and well-placed claps or foot stomps bring clarity to an otherwise complex rhythmic idea.

I admit that I struggle at various stages of my writing, but am grateful to have a trusted network of mentors, colleagues, and friends in composition, education, and dance whose feedback I value. I am also very lucky to have served choirs who were, and are, happy to try my music and enthusiastic about being a "live lab". As part of my professional development, I try to take masterclasses in traditional Malay dance and engage in conversations with singers and dancers who are more well-versed in this style than I am. This helps me to set the music of my culture in a responsible and appropriate manner.

PEDAGOGICAL PROCESS

When introducing "Wau Bulan" for the first time, I like to use the following steps:

Step 1: Provide singers with a background of the folk song.

I explain about its origins and performance practice, as well as share my own experience of learning and performing it at a young age. As this piece focuses on the beauty of the traditional Malaysian kite, I also share my experience of making a kite in my elementary school art class; if the kite flew successfully, we passed the assignment! In a kite flying competition sometimes we might encounter

mischievous competitors who glued a layer of broken glass on their own kite lines with the goal of sabotaging and damaging other kites. As “Wau Bulan” is performed in the *dikir barat* style, I explain about the practice of sitting in straight rows and the importance of unity in song and movement. It is my hope that such colourful stories from my own childhood would draw the interest and attention of singers.

Step 2: Introduce the text and the melody.

When it comes to pronunciation for non-Malay speakers, I find myself utilizing a few methods:

- Slowly speaking the text according to the rhythmic pattern of the song: this is done in short phrases, which allows for singers to echo what they see and hear. As we explore the pronunciation, I share the meaning of the text.
- Utilizing the International Phonetic Alphabet (IPA) is helpful.
 - o Example, *buleh* = [bu:le]
- Finding homophones: some choral educators and singers find that they are more successful with the pronunciation of the Malay text when they are presented with English texts that sound similar to them.
 - o Example, *buleh* = boo (like the sound a ghost makes) + leh (like “lair” but without the “r” at the end).
- A combination of the above methods.

I then add the pitches and sing the short stanza while asking singers to trace the melodic contour of the piece in the air with their finger. Singers are then asked to mouth along to my singing – in this manner, singers are able to navigate the new text while familiarizing with the melody. Finally, we sing the stanza in unison. For developing choirs, I then have them sing in a two-part canon.

Next we map out the solfège names of those pitches using Curwen hand signs, and refer to the sheet music for accuracy with this exercise.

Step 3: Tone colour and healthy singing.

As we progress in the rehearsal, I encourage singers to have a brighter singing tone which is appropriate for this Malay folk song. I provide vocal modeling of both the ideal tone colour and their “default” choral tone colour so that singers

are able to make clear comparisons.

In terms of healthy singing, it is important that singers do not mistake a bright singing tone with belting. I guide singers through a vocal exercise which involves singing five descending pitches (so-fa-mi-re-do) on “ng” to access mask resonance, then opening to sing in “eh” after a few rounds. Singers are reminded to access their head voice on the first pitch, and to stay in that space as they sing the descending line. We then apply this approach to phrases in the music.

Step 4: Introduce the movements.

The *dikir barat* is a marriage of song and movement. The gestures are usually inspired by various traditional / folk dances and nature (eg. the waves of the water, the billowing of the wind, the flapping of the bird’s wings, etc.). In order to suggest the best movements for a choir, I usually have the singers go through a simple song and movement exercise to assess their coordination. The goal is to prioritize quality singing; if the suggested movements get in the way of this, we will explore less-complex movements.

Step 5: Emphasize the important connection between movement and singing.

When performing “Wau Bulan” in the *dikir barat* style, choirs are required to sing while seated (cross-legged) on the floor / stage / platform. I remind singers, “while seated, think as if we are still standing from the waist up.” It is important to maintain good singing posture in this position to support the voice. Singers are also reminded to keep the connection between body and voice. This can be done by extending each gesture, as one would in a dance class. The body stays engaged, which would then allow for a focused and more energetic sound. The highly-rhythmic movement also reinforces the articulation of the singing

Step 6: Options for the form and structure of the piece.

The original folk song has a soloist carrying a large portion of the performance in a call-and-response, supported by an instrumental ensemble. My arrangement of “Wau Bulan” is a simplified version that consists of an introduction, two stanzas with different melodic ideas, an instrumental break, and a coda. Depending on the abilities of the choir,

each stanza can either be sung in unison or in parts. The choral director can also decide on the number of repetitions for each stanza.

Some performance considerations for educators

MOVEMENT

Incorporating movement within the first rehearsal would encourage connection with the music as well as allow time for coordination between singing and moving. Singers can view the various performances on this piece that is available on YouTube. These are a few that I would recommend:

1. Hamilton Children's Choir: https://youtu.be/_JI-WKAnBwf0
2. Hamilton Children's Choir (modified introduction): <https://youtu.be/973KgWkwctw>
3. Vocaal Ensemble Caloroso, Belgium (simpler movements for the instrumental section): <https://youtu.be/KfQcbQcFki0>
4. Warwick Malaysian Students' Association, United Kingdom (extended version, with soloist): <https://youtu.be/tluGBLqXeY>

INSTRUMENTS

I understand that it may be challenging to acquire traditional Malay percussion instruments such as *kompang* (Orchard Homestay Hulu Langat, 2013) and *rebana* (Vetter, n.d.) to accompany the performance. Therefore, an ensemble can choose to perform this piece *a cappella*, or with a percussion instrument of a similar sound (eg. *djembe* or *cajon*). Both of these are acceptable options.

SUPPLEMENTARY RESOURCES

I have included program notes, translations, International Phonetic Alphabet, and suggested drumming patterns on the last page of the sheet music. This is the same for the other choral pieces that are also published by Cypress Choral Music – “Ikan Kekek” (2018) and “Rasa Nusantara” (2018). I have included audio recordings of my singing of these two pieces, which provides choral educators with an overall idea of the style as well as the pronunciation of the text.

REACH OUT!

It is always exciting to hear from choral educators, directors, and singers who have additional questions regarding the performance practice of my pieces. As mentioned earlier, I welcome opportunities to work directly with educators and singers as well as provide alternative solutions for specific challenges (eg. space limitations) or to accommodate singers.

CONCLUSION

Being exposed to “Wau Bulan” and other Malay folk songs as a child, I now have the opportunity to promote this music to a wider audience. It is my responsibility to share the best and most accurate information about folk songs and traditional songs from my country. I look forward to researching the many types of Malaysian folk and traditional music that I have yet to learn with the goal of building a larger choral collection of such works. There is a growing awareness among choral educators and directors on the importance of informed and responsible performance practice of multicultural music. I am fortunate to have had wonderful conversations and sessions with educators and singers on my pieces and encourage the continued collaborations between composers and choirs.

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2018 SCHOLARSHIP RECIPIENTS

The KSC awards scholarships annually to support those who wish to pursue further Kodály education at summer courses across Canada. In 2018, KSC awarded five scholarships, three Level 1 scholarships and two Level 2 scholarships. Scholarship information can be found at www.kodalysofcanada.ca/scholarship-grants

REFLECTIONS ON KODÁLY LEVEL 1 AT WESTERN UNIVERSITY

BY DENISE WILSON

This past summer I have had the fantastic opportunity to complete Kodaly Level 1 at Western University in London, Ontario. There was an enormous amount of information covered but I know that as I continue to process all the content of this two-week course, I will discover more and more of what I learned and of what I am able to apply to my teaching.

The course, taught by four extraordinarily talented instructors, consisted of a series of daily classes. In Musicianship, Dr. Eila Peterson was a fount of knowledge. We worked on sight singing, scales, canons, music dictation, ostinati, (as an Orff specialist, I thought I was quite good at working with ostinati, but Eila pushed me to new levels!) and lots and lots and lots of solfège and hand sign practice, which I still need to work on but discovered I was just a little bit better at this than I thought.

In Music Materials, taught by Dr. Kim Eyre, we explored and collected music from North America, as well as many other areas of the world. It was wonderful to work with such a talented and diverse group of musicians. There were students from China, Thailand, the USA and at least six of the Canadian provinces. To share culture through music was certainly a highlight of the course. I would like to make a special mention of the Holy Names University American Folk Song Collection – this is an amazing resource and I would encourage every music teacher to take a look at this huge and extremely well organized online collection.

Dr. Kim Eyre also taught Pedagogy. Kim shared a vast amount of information specific to teaching Kindergarten to Grade 3 Music, using the Kodály approach. I will continue to pore over the information from this class for a long, long time. There were so many ideas and teaching suggestions, including sequencing, lesson planning and ideas for teaching rhythmic and melodic concepts.

Dr. Cathy Benedict shared many singing games with us in week one. I had never heard of, nor played, many of these games so I am excited to add them to my game repertoire and lesson plans. Dr. Lori-Anne Dolloff joined us in week two and shared her choral conducting expertise with us, as well as introduced us to fun and interesting choral music that I am excited to share with my students.

I began this course with the desire to learn more about the Kodály approach and how to better incorporate this approach into my teaching. I was certainly not disappointed! I feel privileged to be taught by such well-informed and talented instructors and inspired to improve my teaching using ideas and resources that I have learned this summer.

I am thankful to the Kodály Society of Canada and the Kodály Society of Nova Scotia for their financial support through their scholarship program. We are blessed to have these organizations available to us. I would encourage all elementary music teachers to consider taking Kodály Level I, as well as attending your local Kodály workshops – you will be inspired!

THE KODÁLY METHOD FOR JUNIOR CHOIRS

BY SOON-YOUNG KIM

The Kodály method is well known for music education at the elementary schools in Alberta; many music teachers use this method for their music classes. One of my friends, who has been a music teacher over 14 years at public schools, told me that the Kodály method is one of the main music education pedagogies she uses and she strongly recommended me to study Kodály.

The Kodály Level 2 program 2018, at Western University, was an intensive two-week teacher's training program on how to teach the Kodály method to Junior grade levels as a classroom music teacher. It made me a better conductor and musicianship instructor.

I was so happy to see my classmates from Level 1 last year. All the professors encouraged us to work together with classmates in small groups. We helped and shared our knowledge and research with one another during the projects and assignments. We built strong friendships with the wonderful teachers, conductors, professors and each other (the students.) As a result, the support and sharing of teaching materials now continues after the program has ended and will continue throughout the year. We left with an abundant amount of teaching materials, song repertoire, well organized notes from the professors, lesson plans, cultural music, and more.

The assignment workload was quite heavy, due to the two week intensive program. The assignments stretched me and taught me a lot, especially in how to teach lessons, build strong musicianship, how to conduct to make a choir breathe comfortably and how to communicate using various techniques for musical expression.

There were several classes for the Level 2 programs, with wonderful professors: Dr. Cathy Benedict (Pedagogy, Music Materials, Cultural Music and Singing Games), Dr. Kim Eyre (Pedagogy and Music Materials), Dr. Lori Dolloff (Choral Conducting) and Dr. Eila Peterson (Musicianship).

Through our cultural project presentation with Dr. Benedict, I learned music of various cultures, lullabies, singing games, dances, etc., through different cultures' backgrounds and histories. These resources and presentations were instrumental in helping me encourage my students, who have various cultural backgrounds, to share and learn their and others' cultural music. Dr. Benedict provided us with examples of lesson plans and gave us the opportunity to practice teaching using these lessons. Also, my classmates who have many years of experience teaching at public schools shared their excellent strategies during their teaching presentations, and Dr. Benedict gave us great feedback. I made a YouTube video for Half Moon, a Korean children song and dance, with my classmate Susan. Other friends also made singing and dancing videos of their own heritage's children's folk songs and taught the classes with them. We were happy to share our culture by introducing our music to friends and by learning theirs. I realized that sharing Korean folk songs with others was my mission as a Korean music educator, and was my privilege to do so. This project impacted me to open my view of other cultural music and resulted in me starting to teach my students folksongs from other countries in other languages. I have found my young students truly enjoy learning music from various cultures and singing in other languages.

Learning singing with dancing and games was a great resource for teaching. Dr. Benedict video recorded our class and previous classes singing and dancing, and her singing with scores on YouTube. All the materials were very organized and shared immediately to our emails every day. My junior choirs loved the song Bow Wow Wow as well as singing and dancing in canon with two inner and outer circles. This song was a simple song to learn and memorize right away to try singing in canon. I wanted them to sing and hear the simple but clear harmonies to blend their voices. Each choir member had different entries one after another to sing the song as a canon. With the dancing game, they could visualize the canon with their movement with singing.

In the same class, reading poems and books in rhythmic syllables was amazing. It sounded like a two-part choir speak-singing. Dr. Benedict assigned us to read *Water Striders*, *Water Boatmen*, *The Digger Wasp*, *Grasshoppers*, and others. We read in two groups with changing dynamics, articulation of consonants and using anacrusis. I often ask my students speak out the lyrics for understanding music and apply this idea to singing technique, but I never tried to read this way nor taught them this way. Now I teach my students to speak out lyrics with rhythm, consonants, vowels, using anacrusis and dynamics. With this, they can paint the words with their speaking like singing. Then it is much easier for them to apply to their singing and then sing to express the lyrics of the songs. Students start to pay more attention to the lyrics while singing.

We learned a lot of choral repertoire to teach Junior level choirs. Dr. Dolloff gave us opportunities to conduct in the classes and corrected our conducting language and techniques. I was happy that I could learn how to cue a choir's breath and then how to support it through gestures. I learned to make a choir enter with comfortable breathing, even to the extent of which arm levels make choirs feel good support of breathing while they are singing. I am glad I could learn how to give a clear sign to both the accompanist and the choir at the end of the songs. Professionally, I am currently conducting two children's choirs, and feeling the difference of their breathing and support when they sing, thanks to these new skills.

The Kodály method of teaching children's choirs is effective and fun for the students, helping them to learn the musical elements quickly and listen to one another all while deepening their musical knowledge and understanding. Not only for them, but as a children's choirs conductor, I have fun teaching this method to my choirs, with great joy at seeing their musicality grow. For example, I ask my students which dynamic and tempo they want to sing each game song and they naturally use the correct music vocabulary, in Italian, to tell me. I asked them how many phases of the song or what was the song about and they start to count and answer how many phrases. I also find students also pay closer attention, listening while I was singing to find out the story of the song. They start to engage their learning to their choir songs. They start to think about the dynamics and tempo, phrasing and so on. Moreover, they learn movement from



In this two-week intensive program, participants will strengthen their personal musicianship and pedagogical skills, with content grounded in a contemporary understanding of the philosophy inspired by Zoltán Kodály.

Participants will engage in supportive musically educative opportunities through singing, reading, writing, moving and creating to build personal skills and knowledge to assist in classroom music teaching and learning.

Participants can expect to:

- Strengthen their understanding of a Kodály-based pedagogical sequence for primary grades (Level I) and junior grades (Level II), and beyond primary and junior (Level III) upon which the Ontario curriculum is based.
- Experience joy in exploring activities to assist children's growth in singing, playing, reading, writing, moving, listening and creating music.
- Strengthen their personal musicianship skills through singing and conducting.
- Immerse themselves in a variety of folk music from Canada and around the world.
- Acquire a body of music literature for use in classroom and community teaching.

Level I is appropriate for experienced teachers, emerging teachers and graduate students.

Level II builds on the learning in Level I and is open to those who have successfully completed a KSC or OAKE certified Kodály Level I course.

Level III builds on the learning in Levels I and II and is open to those who have successfully completed a KSC or OAKE certified Kodály Level I and Level II course. The Kodály Society of Canada will certify candidates who successfully complete Level III.

music.uwo.ca/outreach/music-education

dance songs and memorize the songs faster and effectively. As such, I start to make up dance moves with my students for the choir songs and they learn and memorize the songs quickly while having fun.

Dr. Eyre's pedagogy classes provided many helpful tools for us to teach Junior music classes. She shared all the lessons from her PowerPoints and notes, to have as future reference when we teach. Dr. Eyre demonstrated how to introduce new concepts to Junior level music students like fa, ti, tim-ka, synco-pa, major scales, etc. She provided and shared several books and music scores for Kodály methods, North America folk songs, cannon books, and more. I always felt welcome and encouraged to ask questions to Dr. Eyre. She gave all the resources and advice needed to present the Kodály method to our classes. She set an excellent example of how to teach the Kodály method, not only to junior students, but also university students in music education. She showed us her book *Music in Elementary Schools: A Passion Shared*. Her book guided teachers how to teach ostinato, canon, rhythmic practice and melodic practice, how to encourage and develop the singing voice, voice care for teachers, components of a music lesson and sample lesson plan for kindergarten, primary and junior, guidelines of collecting music, evaluation in the elementary school music class, resources for music listening and history study, and much more.

During my practicum at one of the public schools before I came to this program, I was so overwhelmed teaching music classes for these young students as a highly trained professional singer. I had no idea what to teach and how to teach each grade. Now, I used the canon teaching process from her book to teach my choirs. There is a step-by-step guide on how to talk to students and ask questions. First, I let my students sing a song they know well. Then, I said that I would do something different while they were singing; next, the students sang the song and I sang the song in canon. After that, I asked them "What do I do?" they told me that I sang later. Finally, I introduced them that there were singing in a round or in a canon. Dr. Eyre's pedagogy and her book gave me great encouragement and courage to teach this age group and it helped me better understand my young students.

Dr. Peterson's classes were very interesting especially in terms of the various ways of teaching ear training and sight singing, to great depth. I enjoyed Mozart's *Divertimento* trio singing solfa and rhythmic syllables with my classmates. Singing diatonic modes from the same starting pitches was challenging, but it really enhanced my ear training on modes. Moreover, we learned the skills of how to approach harmonic analysis of progressions from dictation. It was enlightening. I have not tried this process with my current choirs due to their young age. I am planning to use this with my choirs next year.

Dr. Peterson taught me practical and useful ways to identify chord progressions. I was confused how to distinguish some of chords and got more confused whenever they were inverted. Dr. Peterson taught us to sing do for I, IV or vi chords, ti for V or vii and re for ii chord to identify chords. Her strategy was new to me and it worked very well! Dr. Peterson's method will be a helpful tool for advanced musicianship classes. I am excited to share Dr. Peterson's teaching with my future students.

Moreover, Dr. Peterson shared her video recording of Hungarian music classes for each grade, her research and observation on their music education based on the method. We could watch how the music teacher taught the classes and the students were learning based on Kodály methods. At school, I am working to incorporate more solfège. Last semester I taught solfège hand signs to my choirs. They learned 'Do-Re-Mi' from the *Sound*

of Music and performed with solfège hand signs. I taught some folk songs to my choirs and asked them to sing in solfège on their own without giving the music. I gave the first note in solfège and they tried to sing each note in solfège. Some students recognized some of them. Students are slowly recognizing in solfège more and I am planning to work more often with students singing in solfège without a score.

Kodály himself spelled out how to use folk songs in pedagogy - that the primary school has to repeat the kindergarten material through singing games. The proper plan is to teach folk songs first by ear, then by writing and dictating with all musical elements. He said that the progress of this teaching method would make students learn more easily and quickly. His final purpose of this teaching method is "an understanding and the love of great classical music of the past, present, and future." (Kodály in Johnson, 1986)

I have worked with my Junior Choirs, teaching simple folk songs with singing games and dances every rehearsal. The students loved all the singing games and dances I brought back from the Kodály levels. They kept asking me to do the singing games over and over in the class. As a result of this, all of my students are engaged in learning music. Sometimes I have to calm them down now that they have started to think that learning singing is fun play!

My students are now able to count the rhythm and begin to recognize how many beats are in each measure and how many in each phrase. They can conduct each folk song we learned this year and they learned to sing in canon in several different parts. My students are amazed to listen to one another while they were singing in different entries. This semester, they even sang *We Wish You a Merry Christmas* in two parts. They are learning to listen to the harmony and match the sounds with one another.

Now that we are working on solfège in class with hand-signs, some of my students have started to dictate songs and sing in solfège. My next goal is teaching them to dictate music and write in the score and compose their own songs with simple rhythmic pattern. I am so excited to see their progress.

Kodály Level 2 for me felt deeper. It contained more

practical learning than Kodály Level 1, with lots of practical assignments. I am usually too shy to ask for help from the professors, but I felt welcome to ask, and encouraged to learn and grow further in depth and breadth. Also, the professors respected different cultures and treasured the resources on folksongs from multiple countries. I was proud to share my Korean folk songs and introduce the Korean traditional rhythmic ostinatos (Jandan) which were based on all the Korean traditional folk songs, operas (Pansori) and even traditional dance songs like Kang-kang-sul-lae.

Through the Kodály program, I set a goal to teach at colleges or universities for music education. I had never dreamed of teaching Kodály methods at universities. Thanks to Dr. Cathy Benedict, Dr. Kim Eyre, Dr. Lori Dolloff and Dr. Eila Peterson who made me grow and share the Kodály method of teaching to my students and choirs and who have

inspired me to dream.

I am looking forward to learning Kodály level 3 next year with the same professors. I am excited to see my music teacher friends from our class this year and share how our learning from the Kodály level 2 helped students learn music more effectively with greater joy.

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KODALY LEVEL 1 AT THE UNIVERSITY OF MANITOBA

BY MELISSA SPRAGGS

After attending the International Kodály Society Symposium 2017 in Camrose, Alberta, I was intrigued by the Kodály Method and its potential for teaching musicianship. When I heard that Kodály Level 1 would be offered at the University of Manitoba, I knew I needed to attend the course and learn more.

From July 16-27, 2018, a group of Manitoba music educators with varying backgrounds and years of experience met to learn about the Kodály Method. We began each day with David Stark's musicianship class. Here we learned new skills, polished old ones and developed confidence using improvisation and the hand staff. We shared many laughs and dove into the music of "Reflections of Canada" edited by John Barron and Ardelle Ries. In Pedagogy and Materials, we had the joy of learning from Jody Stark, who shared many wonderful ideas for teaching music in kindergarten through grade 3. We learned how to craft make-conscious moments and were exposed to many excellent resources for teaching folk music. Creating a year plan and analyzing folk songs were valuable assignments in this portion of the course. In our choral class led

by Andrea Wicha, we had the opportunity to be creative and learned new ways to engage young children in the art of choral singing. Our peers were very creative with choral warm ups and vocal exploration activities. We learned many new rounds and songs from "Reflections of Canada".

A highlight of the course was an evening in which we made manipulatives and materials for our classrooms. One of my favourite tools in the classroom is my felt staff board that I use to teach my grade 1-3 students about pitch relationships, flying notes (transposition) and how to write notes on the musical staff. Another extremely valuable tool is my laminated magnetic hearts for the whiteboard. I use them often when teaching new rhythmic concepts and they have been a valuable tool in teaching students to understand note values.

As a K-5 music teacher and graduate student, I appreciated the reminder to play with my students and have enjoyed incorporating many singing games into my classroom. As a result of my Kodály education, I planned for my grade

1 and 2 classes using Lois Choksy's year plan model and look forward to continuing this form of planning for grade 3 next school year.

This was an exciting inaugural course at the University of Manitoba, and I look forward to continued Kodaly education in Manitoba. Thank you to the professors and students who shared their knowledge, and for their commitment to music education and to our children. I am grateful for the support I received through the KSC Scholarship.



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REFLECTIONS ON RELATIONSHIP AND RECONCILIATION:
REFLECTING ON KODÁLY LEVEL I, THE ONGOING PROCESS OF DECOLONIZING THE K-6 KODÁLY-BASED
MUSIC CLASSROOM, AND THE IMPORTANCE OF RELATIONSHIP IN RECONCILIATION THROUGH MUSIC.

BY STEPHANIE SCHUURMAN-OLSON

I wish to acknowledge the territory on which I write: the land where I live and teach once provided a travelling route and home to the Cree, Blackfoot, and Métis, as it did for the Nakoda, Tsuu T'ina, Chipewyan, and other Indigenous Peoples. I also wish to acknowledge the social privileges I hold as a white, middle-class, university educated, settler-Canadian, hetero-presenting, cisgender woman. Though I will attempt to consider my lens in my writing, the following should be read while keeping this perspective in mind.

Kodály Level 1 at the UofA in July 2018 had us singing (in circles!), playing, challenged, sequencing, cutting out felt shapes, questioning, drinking many-a-cafeinated beverage, pulling all-nighters, improvising (in more ways than one), and creating new personal and professional connections, while also rekindling old friendships. We came from a multitude of backgrounds and teaching contexts, ranging from private studio instructors, current BEd and MEd students, veteran elementary

music teachers, and those who were still fresh in their teaching careers. Through our shared experience and varied perspectives, many themes emerged during our ten days together. Although our conversations were not always unifying, we found commonalities in our shared desire to present our students with the highest quality of music education, and an acknowledgement of the intricacies and importance of the work we do. Carlos Abril (2006) identifies teacher-musicians as “cultural gatekeepers”, who must “remain keenly aware of the messages music conveys” (pg. 42). We collectively felt that call-to-action intensely.

Central to many of our discussions both inside and outside of our classrooms were the complexities behind a topic at the front of our minds. What does it really mean to teach “Canadian” *folk music* in pluralistic, 21st century Canada? What are the issues and questions that arise when trying to define such a genre? What music and literature should we be including in the programming within our classrooms/concerts/studios/own performance? These questions are deeply connected to other complex issues: how do we distinguish *quality* repertoire while considering diversity within our curricula? Who gets to decide this, and why? What does the Kodály approach look like in our 21st century classrooms? We discussed these questions at length each time adding another layer onto the spiral, gaining slightly more insight and perspective than the last time these questions were raised. As Kodály once prioritized preserving the Hungarian musical culture that was fading (Gault, 2016; Choksy, 1999), we too must answer the call to use the privilege we hold to elevate the music of our Indigenous neighbours and legitimize it within our own practice.

As Alberta (and many provinces across Canada) accept adaptations and rewrites to our music curriculum, we see that reconciliation with Indigenous Peoples is at the forefront of learning to be implemented in the classrooms. Reconciliation, as zine creator and Ojibwe activist Jenna Rose Sands (2018) calls it, is “the restoration of friendly relations.” How beautiful a stepping stone does music serve towards this restoration! This movement in our curriculum is long overdue, because “for those excluded from school performance groups, for those who struggle to find relevance in school music curricula, and for those unable to hear ‘their’ music in school, music education operates as a colonizing

discourse” (Bradley, 2012). However, approaching reconciliation through the music classroom, a separate context and culture of its own, is not without its challenges. As settler-teachers, as Maloley explains, the “fear is usually around appropriation or misrepresentation” (Sloan, 2018) when considering the inclusion of Indigenous music within our programs. We must consider where our sources of Indigenous repertoire are coming from: Is this an authentic voice? Do I have the permission of the culture bearer to be using this within my own context? Is it mine for sharing within my professional circle of colleagues? Michelle McCauley (Personal communication, April 9, 2019), a music educator and Washoe/Shoshone/Paiute/Quinault dancer and musician, urges teacher-musicians from outside Indigenous cultures to go within and to experience the culture first-hand. She argues that once we are within the culture we can see how song/dance are used, and learn to decipher quality representation of that culture’s music. Having this experience, we can then be more discerning when we encounter it outside of the cultural contexts in which it is usually found. Once we have made connections within the community and have experienced these cultural events, the channels of communication are open for conversation and further learning from within the community itself. And it is here, through open dialogue, where we find the richness we so need to inform our teaching.

McCauley (2019) is speaking about relationship. Relationship is at the root of what we do as classroom music teachers. We are constantly navigating relationships with our students, our repertoire, our school community, our larger community, with colleagues, and perhaps lastly, with ourselves. This “fear of misrepresentation and appropriation really speaks to the lack of relationships that we have with Indigenous colleagues and communities that would help to foster the trust and confidence in identifying and addressing colonialism in our institutional and pedagogical practices” (Sloan, 2018). Maloley (Sloan, 2018) believes that “the sense of fear comes from the lack of trust and the lack of relationships.” If we keep relationship at the centre of what we do, we become compassionate, reflective, and in rhythm of the needs of those around us. This serves us well in identifying the deficits within our own programs and allows us to be reflexive in our practice, a process we *know* means we are never finished our work. Once we have built

relationship and trust within a community, steps to reconciliation become tangible. In my conversations with people from the Indigenous community here in Wetaskiwin (and nearby Maskwacis), the answer comes back as a simple one. We are all treaty people (Gloria Rogers, personal communication, March 21, 2019). The elders in the community encourage inter-tribal participation at cultural events. Powwows, round dances, Goose Moon, and other seasonal celebrations are open to all people. McCauley (2019) suggests engaging in the cultural events, listening to the music, and then approaching the singer to ask if they can teach it to me as a teacher-musician, and if I may have permission to use it within my own setting. To me, as a settler-teacher, this still feels somewhat invasive. Instead, as Maloley (Sloan, 2018) advises, “decolonization means collaboration, and that collaboration means listening and building trust. Collaboration is creating relationships, not coming with a piece of paper and saying, ‘Could you do this?’ Say, ‘I’m interested in supporting the work that you do—supporting the work of the community. What might that look like?’ ” I can choose to ask culture bearers “how can I honour you?”, and then, if there is relationship and trust, and context is known, sharing can more freely occur. Petra Cegiely (Personal communication, April 16, 2019), the former head of the Indigenous Student Centre at Augustana Faculty, UofA, speaks on this approach. She agrees that yes, relationship and trust must be present, and these can be built upon with simple actions, for example, like language choice, presence, and visibility within the community. But more importantly, trust is built on the follow through of these conversations. If we earnestly ask the question, “how can I honour you?”, and we receive an answer, we must be upfront about the realities of us being able to grant the honour. If this trust is broken by a lack of transparency or requests that are not carried out, it will be difficult to maintain these valuable relationships.

We find ourselves in a divided system, constantly navigating the complexities of using newly identified problematic musical literature within our existing canon, but also doing our best to avoid misrepresentation of cultures as we add new repertoire to our libraries. We can think back to Kodály’s early work - the desire he had and work he did to legitimize folk music within his own community and the importance of its inclusion within the contemporary music classroom. We can see ourselves in the same place today, redefining

parameters of importance and inclusion as we bring a multiplicity of musics to our everyday practice as the “cultural gatekeepers” (Abril, 2006) of not only our classrooms, but wider communities. McCauley (2019) comments on a few different approaches to music education, claiming that the Kodály approach best represents the way that her culture learns music. We learn by *doing* and *experiencing*. We know this for our students, and so we too must become the learners once again, where we can do and experience first hand.

July 2018 in Kodály Level I brought, perhaps, more questions than answers. It has caused me to reframe the way that I think not only about what I teach, but who I teach, who I am within the culture of my classroom, and how I teach. Perhaps the most resonant message for me through our time together was of the relationship we have both with music and through music, and the importance of joining in the song together. This cross-cultural, multi-generational unifying power of music is perhaps best summarized in Irish-born Canadian Tom Lewis’s *Radio Times*, a choral arrangement included in our final sharing session:

The songs that stand the test of time will ring
down through the years,
Some of them will bring you joy, while others
bring you tears,
Some speak of new tomorrows or of good
times past and gone,
And them that’s worth the singing are the
ones worth passing on,
But never tell your kids you think their
music’s “now’t but noise”,
Or you’ll seem like a dinosaur to modern
girls and boys.
Mind you teach your children well - and
teach your grandkids too,
Then someday they’ll be standing here and
singing just like you.

So join us in the song, raise your voice, and
sing along.
Like our ancestors before us, when it comes
‘round to the chorus,
Find the key or harmony and join us in the
song. (Lewis, 2003)

At Music Conference Alberta in October 2018, Susan Brumfield led a multi-session series of workshops on Kodály sequenced activities for the classroom. When reflecting on a past lecture, she

told the story of a student of hers questioning her on the treatment of a singing game song. Her answer to them, and to us, was a gracious one, "I'm just a fellow learner on this journey" (S. Brumfield, personal communication, October 26, 2018). I believe that if this is the attitude with which we approach our students, communities, colleagues, and our changing social and political fabric, we are open to the experience of being the student ourselves, reflexive practitioners who make mistakes, value relationship, and understand the responsibility of the role we hold as cultural gatekeepers for our students.

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RECOMMENDED READING

- Brown, A.C. (2018). *I'm still here: Black dignity in a world made for whiteness*. New York: Convergent Books.
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For further information
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KODÁLY FAMILY TREE

HONOURING JEANETTE PANAGAPKA

BY SUSAN DRAYSON

The Kodály Society of Canada is pleased and proud to award Jeanette Panagapka an Honourary Membership.

To many KSC members, Jeanette Panagapka certainly needs no introduction. As a former Kodály Summer Program instructor at both Wilfrid Laurier University and the University of Calgary, Jeanette's mentorship has positively influenced innumerable music educators. This is but one reason that Jeanette is so highly deserving of the Kodály Society of Canada Honourary Membership Award. As my own revered teacher and cherished friend for over three decades, it brings me great joy to share with you some things that you may not know about Jeanette.

Jeanette began her teaching career at the age of 19 as a classroom teacher in Ottawa. She became increasingly interested in specializing as a music teacher after she heard Zoltán Kodály speak at a summer course in Toronto in 1966, the year before he died. The next few years were busy; teaching classroom music part time (in Wawa, Listowel and Orillia), raising three boys, completing Grade 10 piano, ARCT on the organ, and finishing her BA (Music) at WLU.

In 1976 she was hired by Waterloo County Board of Education (now WRDSB) to teach Grade 6 classroom, plus music to Grade 5-8 at Cecil Cornwell Public School. In 1977 Gordon Greene, then head of Music at WLU, approached her to teach a Music Education summer course at the Orillia campus and an evening course at the Waterloo campus. This pattern of teaching full time as well as one evening a week and six weeks every summer continued for some years. The

text book for these courses was always *The Kodály Method* by Lois Choksy.

Hearing Lois Choksy speak at a conference in London, Ontario in 1982 inspired her to pursue further studies at the University of Calgary, beginning with the Summer Diploma Program. A sabbatical from WCBE made it possible for her to become a full time Masters student (1984/85). At the end of her year of Masters studies, Jeanette went to Hungary where she was fully immersed in Hungarian schools and culture, observing and interviewing various people for her thesis entitled *The Kodály Summer Diploma Program as a model of staff development for music educators* (1986). This was Jeanette's only full-time study year, as she returned the next fall to her teaching positions in Waterloo County where she developed model Kodály-based music programs at two elementary schools: Cecil Cornwell School (where she introduced a future opera singer to the stage) and Ayr Public School (where I had the great fortune of being Jeanette's successor in 1989 when Jeanette became a music consultant for Waterloo Board). Her summers were never dull as she was usually teaching summer courses, many times in both Calgary and Waterloo. It was also during this time that Jeanette's involvement in the Kodály Society of Canada and the Kodály Society of Ontario began. She was the founding President of KSO (1986). In the fall of 1989, while still President, Jeanette was instrumental in hosting the national conference in Waterloo which increased KSO's membership from 100 to 300. From 1993-2001 Jeanette served as Secretary-Treasurer of the International Kodály Society attending board meetings in Hungary each spring.

In 1994 Jeanette became a music education instructor at the University of Calgary where Dr. Lois Choksy was Department Head. In 1995 Jeanette officially retired from the Waterloo Region District School Board, and continued teaching at U of C until 1998. She co-authored two books: *Teacher of Teachers* with Dr. Eugene Cramer (Tall Timbers Publishing, 1998), a tribute to Dr. Lois Choksy on her retirement, and *Songs of the North Woods as sung by O. J. Abbott and collected by Edith Fowke* with Dr. László Vikár (University of Calgary Press, 2004).

In the summer of 1998 Jeanette and Lois Choksy moved to Gibsons, B.C. to commence the next stage of their careers, co-owning and operating Caprice Bed & Breakfast, a stunning oasis overlooking the Strait of Georgia.

Throughout her career, Jeanette presented at countless workshops, conferences, and symposiums. She also provided encouragement to aspiring young music teachers (such as myself) to seize opportunities to further their own education and experiences, including studies in Hungary. She has been a leader and inspiration in promoting quality music education through Kodály practice in so many ways.

Regarding her award, she said, "I am absolutely delighted and feel so honoured to have played a part, along with so many other colleagues, in spreading the Kodály ideals in Canada." And we are so very grateful to you Jeanette for dedicating so much of your time and energy to music education. Thank you and congratulations Jeanette!

A list of KSC's Honourary Members can be found on Page xxxv.



Jeanette Panagapka

Kodály Society of Canada
Société Kodály du Canada

En collaboration avec l'UQAM et
la Kodaly Society of Canada

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FORMATION KODALY

CERTIFIÉE PAR LA SOCIÉTÉ KODALY DU CANADA

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 du 26 juin au 6 juillet 2019
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Joignez-vous à nous pour deux semaines intensives de formation niveau 1. Lors de cette formation, nous explorerons les principes de base de la méthode Kodaly pour l'enseignement de la musique aux élèves du préscolaire, 1ère, 2e et 3e années du primaire. Selon les besoins des participants, nous pourrions également explorer la petite enfance et les débutants plus âgés.

Enseignante: Dr. Hélène Boucher (helene.boucher@mcgill.ca)

Pour information:
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Kodály Society
of Canada



Société Kodály
du Canada



BRANCHES & AFFILIATED ORGANIZATIONS

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 Jamie Popowich, KSC Registrar, jamie.popowich@gmail.com



Kodály Society of
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CHARITABLE STATUS

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

AIMS OF THE KSC

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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Kenneth Bray (D)	1978 - 1980
Pierre Perron (D)	1980 - 1984
Lois Choksy	1984 - 1988
France David	1988 - 1991
Ki Adams	1991 - 1995
Amanda Montgomery	1995 - 1999
Kim Eyre	1999 - 2004
Velvet Sulymka	2004 - 2008
Connie Foss More	2008 - 2012
Carolyn Neumann VanderBurgh	2012 - 2016
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