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MESSAGE FROM THE PRESIDENT

Growth mindset, next steps, lifelong learning ... these are phrases that educators, and learners of all kinds, hear often. For 39 music educators last July, next steps meant spending two weeks immersed in the Kodály Summer Certification courses offered through the Don Wright Faculty of Music, Western University. The work was challenging, but highly rewarding. As an instructor, one of the most beneficial aspects of the experience was observing the way in which all learners championed the efforts of their peers and generously shared the expertise that each person brought to the course. The diversity of geographical, cultural, musical and educational backgrounds of the participants brought a unique richness to the course and allowed everyone to view the experience through different lenses. KSO Scholarship recipients Emily Pepper (Level I), Sara Joy (Level II) and Susan Isch (Level III) reflect on their experiences in the course.

A focus of the course was to consider and articulate what “Kodály” is in a current North American context and why it is important. Alisha Boeringa and Laura Curtis share their thoughts. Another ongoing focus was to examine the repertoire used in the classroom, including the history, for authenticity, appropriateness and context. This is a complex, often lively, ongoing discussion. Three recent examples come to mind:

1. Many Ontarians will be aware of the controversy and lawsuit after a music teacher had her students sing LAND OF THE SILVER BIRCH in a school concert. Her administration labelled the song “racist,” and things escalated from there. ([National Post](#))
2. It is common for land acknowledgements to be made at the beginning of the school day, workshops, conferences and other events. Some question the sincerity of these statements and wonder if the practice is only “lip service.” ([APTN](#))
3. Recently, in a Kodály Educators, Facebook group, someone asked a seemingly innocuous question: “Why do [Kodály educators] sing HARMONIA MUNDI?” Many people commented and warmly recalled when and where they first learned the song, with many telling the story that Sean Deibler wrote words to a 16th Century chorale as a gift for American Denise Bacon or that it was written for a conference.

However, Jonathan C. Rappaport disagrees and states: “There is a serious issue with the actual music. It isn't a 16th century chorale. It is a German composed song that extolled the virtues of the "Fatherland" of Germany. Earliest published versions perhaps appeared as early as the 1890s. What is troubling is that this song and original German text became a required song in German school songbooks during the NAZI era.” ([Facebook Post](#), posted on October 2, 2019)

To my mind, the most important aspect of these conversations is that they are taking place and are being given thoughtful consideration. To aid in her thinking and personal growth, Sara Joy has been exploring some of the literature and shares her thoughts on the website “Decolonizing the Music Room” and the book “Music Education for Social Change” by Juliet Hess.

At the KSO Back to School workshops in Mississauga and London, cultural music was the focus, as Lesley Pontarini details in her summary of the experience. A new aspect to this newsletter, so capably created by Gena Norbury, is the ability to provide links to videos to aid in the learning of a song or game. Gabriela Ocádiz shares the game and chant for “Omochio,” of Japanese origin and Sara Joy demonstrates the beautiful canon, complete with actions, “One for the Jay.” I believe that you will find these demonstrations as valuable as teaching tools!

As I write this on Thanksgiving Monday, I understand that this newsletter provides much “food for thought,” and a lot “to chew on.” (Enough with the bad puns!) Seriously, although such introspection and examination of practices and repertoire that we have (I have) used for years is not easy or comfortable, it is important that each of us continues to grow and learn to be the best possible musician-teachers for our students. I wish to offer my sincere thanks to all who contributed to the creation of this newsletter and to the hardworking team of KSO board members. Happy Reading!



Dr. Kim Eyre
President

THE KODÁLY APPROACH TO EDUCATION

LAURA CURTIS

The Kodály approach to music education, built upon the philosophical and ethnomusicological work of the Hungarian music educator Zoltan Kodály, is one that is centered on quality musical learning experiences. Singing, musical embodiment through movement, aural training, the careful selection of culturally and educationally relevant repertoire, improvisation, and musical literacy practice are artfully blended together to nurture the whole musical child. By scaffolding children’s musical learning, the Kodály approach builds musical knowledge and confidence while creating a space for what Kim (2017) labels the “Four Cs...critical and creative thinking, collaboration, and communication” (Kim, 2017, p. 181). Through meticulous lesson planning, the Kodály-inspired music educator introduces, makes aware, practices, and assesses the foundational elements of Western music outlined in the Ontario Music Curriculum.

The development of these musical skills, in addition to the Four Cs, plays an integral role in the formation and development of children’s musical identities. As Trevarthen (2002) states, “Our identity is our place in a collaborative awareness of the world and what to do in it...we gain this identity and keep it alive by celebrating the actions, feelings and experiences that we can share – and among the most intimate and powerful of things to share are the ritualized patterns of art, and especially the temporal arts, of which music, song and dance can be the most spontaneous and sincere.” (p. 34)

Trevarthen’s (2002) discussion of musical identity may be applied directly to the Kodály approach to music education, as spontaneity and sincerity are regularly both encouraged and made necessary through the act of singing and movement. As Welch (2005) states, “voice is an essential aspect of our human identity: of who we

are, how we feel, how we communicate, and how other people experience us” (p. 245). In today’s rapidly evolving technological world, children’s voices have the potential to be heard globally. In order to facilitate critical, creative, and collaborative communication with the world, however, children must first be taught to use their voices within their own communities, beginning in the home and at school.

In his book, *Democracy and Music Education*, Woodford (2005) states that “music is not just entertainment or titillation but, owing to its capacity to liberate, seduce, or overwhelm, something that profoundly matters to society” (p. 86). While this quote gets to the heart of the importance of music in Western society, advocates for music education in Canada, such as the Coalition for Music Education, among others, are often met with resistance from politicians, school board officials, and the general public, based on the perceived (and, frankly, mythical) financial burden of a quality music program. The Kodály approach to music education, then, may be viewed as a practical solution to these financial concerns, given its focus on singing and movement. The voice, being an instrument that need not be bought or rented, poses no financial threat to the education budget. The use of the voice for developing one’s understanding of Western music is, instead, an embodied tool for building musical knowledge while at the same time developing children’s musical and social identities.

References

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Woodford, P. (2005). *Democracy and Music Education*. Bloomington & Indiana: Indiana University Press.

KODÁLY SOCIETY OF ONTARIO

BOARD OF DIRECTORS



Left to right: Gena Norbury, Dr. Kim Eyre, Gabriela Ocádiz, Chantel Vallier, Lesley Pontarini, Sara Joy
(missing from photo-Dr. Cathy Benedict)

We are pleased to welcome the following members to our Board of Directors:



Sara Joy

Sara is a vocal and instrumental teacher at Appleby College with a background in orchestral performance and conducting, a love of musical theatre, and active musical involvement with the local community. Sara completed a Bachelor of Music in Orchestral Performance on clarinet at Wilfrid Laurier University and a Bachelor of Education at Western University. Sara has enjoyed working as a music director, orchestral pit musician, and rehearsal accompanist with several community theatre companies and schools in Sarnia, London, Kitchener-Waterloo, and Oakville over the past decade. She is also part of the artistic



staff with the Oakville Choir for Children and Youth as a conductor of the Cherub Choir. She completed her Masters of Music Education at Western University in July 2019 with a focus on global experiential education and music pedagogy and had the opportunity to start her training in the Kodály approach through this program. Sara has been certified in Kodály Level II and is looking forward to completing Level III next year.



Lesley Pontarini

Lesley Pontarini is a music specialist and teaches K-8 music in the Peel District School Board. She also teaches RCM piano and theory in her private studio. Lesley is the Membership Services Director for the Ontario Music Educators' Association and maintains the OMEA Pinterest account. Lesley has recently been appointed to the Kodály Society of Ontario's Board of Directors. In 2021, she will be co-chairing the OMEA conference in Niagara Falls with fellow board member, Gena. Outside of music education and advocacy, she is an avid cook, enjoys reading, and being a mommy!



Chantel Vallier

Chantel Vallier received her Bachelor of Music Education from Western University. She completed all three of her Kodály levels at Western University. Presently, Chantel works for Thames Valley District school board and teaches grades 1-8 music at a school in London. This includes teaching vocal music, ukulele and band. Chantel's current interests include the application of Kodály's method in instrumental teaching with the emphasis on the ukulele as a tool to teach singing to older beginners.



A REARTICULATED PHILOSOPHY OF THE KODÁLY APPROACH

ALISHA BOERINGA

As part of Western University's Kodály Certification program (Level II), we were asked to write a reflection on the philosophy of the Kodály approach to music education. Using the factors of musical education presented in *Kodály Today: A Cognitive Approach to Elementary Music Education* by Houlihan and Tacka (p.18-26), I reflect on how my Kodály Levels have influenced my thinking of music education in my classroom.

Children as Creative Human Beings: The more I work with children, the more I stand in awe of their creativity. When left to their own devices, they are infinitely creative. I have seen this on the playground with ever changing and developing playground games, in the classroom with new ways of tackling problems, and in general life with fresh and unencumbered ways of looking at events. If we as teachers encourage free and genuine interaction with music, we see the joy of creation in our students. The Kodály approach balances method with creativity and encourages children to experience music with knowledge and freedom of enjoyment.

Children as Performers: When we encourage openness and creativity in our music classrooms, children will feel free to share their own musical experiences with those around them. Children love to perform and the Kodály approach encourages this natural progression from creation to sharing. If we put too many parameters on their musical expression, performance becomes contrived and the enjoyment of the process lessens.

Children as Stewards of Cultural Heritage: I believe that a balance needs to be found between experiencing new and unfamiliar music and being stewards of one's own cultural heritage. My personal cultural music has such a strong emotional pull and I strongly value a deep familiarity with the past and the music sung by my parents and grandparents. I have personally experienced the richness of human interaction in the passing on of musical traditions from generation to generation. It can tie families and communities together affording them a common language of expression. Music draws us together in ways that other media does not. It allows people to laugh and play together, and it allows them to grieve together. It allows generations to interact no matter the age differences. I have seen this in my own family and community. I sang songs with my great-grandparents when I was very young and the love that I felt in those beautiful moments remains with me still.

Children as Critical Thinkers and Problem Solvers : The Kodály approach focuses on providing students with a variety of ways to understand musical concepts. A Kodály-inspired teacher seeks to provide students with a way to study the music and to understand why it works the way it does. Students are given tools to apply so that they have the understanding and ability to work with music in a knowledgeable way. This ability to critically analyze music and to perform in a more mindful manner is integral to the Kodály approach. Teachers also encourage metacognition in children so that they understand that the process by which they learned something is of equal importance to the learning of the concept. Giving children to ability to understand themselves is incredibly empowering.

Children as Listeners: The listening lessons we have been shown have opened my eyes to what a listening experience should be for children. I have done many listening lessons with my students before, but not through the lens of the Kodály approach. Taking children from passive listening to informed and interactive listening (Campbell, 2005) is my favourite take away from my Kodály training so far. Listening to musical pieces in this way will also translate into listening to each other's creations and performances in a more thoughtful and informed manner.

I believe that for the reasons stated above, the Kodály approach to music education is relevant in our classrooms today. Teachers recognizing children as creative human beings, performers, stewards of cultural heritage, critical thinkers and problem solvers, and listeners will be equipping their students to live as active, thoughtful, and respectful participants in the culture around them.

References

- Campbell, P. S. (2005). Deep listening to the musical world. *Music Educators Journal*, 92(1),30-36.
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Enjoy using the attached link to assist you in teaching this lesson with your students:

<https://www.youtube.com/watch?v=lvT1jGGYmpA>

Editing Unit 12: THE PLANTING

NOW THE SEED GROUPS STEP FORWARD AND PRESENT THEMSELVES. PERHAPS A STORY IS TOLD OR A SONG IS SUNG. THE PRESENTATIONS ARE BRIEF (BY CONTRAST WITH THE MORE AMPLE INTRODUCTIONS BEFORE THE OPENING) AND COULD OCCUR SIMULTANEOUSLY AT DIFFERENT PLACES AROUND THE GARDEN.

FOLLOWING (OR DURING) THE PRESENTATIONS, THE SEEDS ARE PLANTED.

SOME BRIEF PIECES FOR BRASS QUARTET MAY ACCOMPANY HERE. THE PLANTING CONCLUDES WITH THE SONG "ONE FOR THE JAY" SUNG BY ALL.

TO BE SUNG AS A ROUND,
VOICES ENTERING AT EACH BAR

MUSIC COMPOSED BY ANN SCHAU



ONE FOR THE JAY AND ONE FOR THE CROW, ONE TO DIE AND ONE TO GROW—



ONE TO EAT AND ONE TO SOW—, ONE FOR THE WIND AND ONE FOR THE ROW—.

THE KSO'S 2019 BACK TO SCHOOL WORKSHOP

LESLEY PONTARINI

There are a few things that are guaranteed to happen at the end of August each year. The weather will begin to get a little cooler, the darkness of night will begin to creep in a little bit earlier each evening, and the Kodály Society of Ontario will host their Back to School workshop for teachers eager to be inspired to gain fresh ideas for the new school year! This year, workshops were held in Oakville at the Music Conservatory in King's Christian Collegiate and in London at the Faculty of Education, Western University, where participants travelled near and far to attend (one even from America!)

The first session of the day was hosted by KSO Board members Gena Norbury and myself. Gena and I treasured our time as teaching partners for two years before she retired, and we shared some of the activities that we used during that time. We discussed teaching melody using solfege through hand signing, tone ladder, and later using staff notation. Participants used popsicle sticks and metal trays with hearts on one side for pitched stick notation and the five-lined staff on the other side for pitched staff notation. We practiced labelling the solfege of a beautiful piece called "Hazrat Bibi Maryam" from The Crooked River Choral Project (Music Is Elementary). Using the helpful doh finder, delegates sight sang the piece while completing a movement routine using scarves. We then took participants through a lesson plan that combined movement, poetry and speech through a piece from "New Impossibilities" by The Silk Road Ensemble and Yo-Yo Ma. A complete set of lessons can be found for this on the OMEA website at www.omea.on.ca under "Resources". Using the book "Riding on a Caravan" by Laurie Krebs and Helen Cann, participants went on a journey on the "Silk Road" while creating their own rhythm patterns using non pitched percussion instruments. We concluded our workshop with a piece called "Fed My Horse In A Poplar Trough", taken from English Folksongs from the Southern Appalachians, Oxford Press 1932. Using flash cards, participants were asked to listen and hold theirs up at the correct time as we sang the song.

Next, KSO Board member Gabriela Ocádiz presented her workshop entitled Reimagining Musical Upbringings and shared strategies on how to connect with students of immigrant and refugee backgrounds through music. Gabriela began by identifying some challenges for newcomers, including building friendships, language and verbal communication, labels (such as ESL, ELL, etc.) which could potentially lead to stereotypes, and lastly the amount of time the person has been in Canada. Using various languages, participants learned multiple songs and games to help them connect with their students. Gabriela reminded us that we should not feel nervous when teaching songs in languages we are not experts in. After all, we are not trying to teach someone else's culture. It is the music making that matters, and meaningful music used in the classroom bridges gaps and makes the connection between teacher and student stronger. She suggested that if we feel nervous teaching other languages, it is always best to connect with people who speak that language for accuracy. Some of the pieces covered included a French song sung in rounds called "La Cloche" by Hélène Baillargeon and Alan Mills, a Mexican traditional folksong called "Naranja Dulce", a Japanese clapping game based on the song "Omochio Tsukimasho", an echo singing song that Gabriela learned in her childhood called "Alele Quitatonga", and finally, the Russian folk song "Berliozka' (The Birch Tree) also heard in Tchaikovsky's final movement of Symphony #4, beautifully sung in canon by the participants.

The final session, Creating Good Choral Musicians, was led by Gena Norbury and focused on how to build a strong choral program and strengthen the skills of your singers. Gena chose beautiful pieces and shared her wisdom on how to approach each piece using Kodaly based principles while participants sight-read the music. The quality repertoire selected was from a variety of cultures and included languages such as English, Mandarin, Hindi, Latin and Hebrew. She shared tips on how to create good choral musicians using warm ups and other activities.

Participants had the opportunity to purchase Kodály rhythm cards and writing worksheets as well as copies of the "Ride With Me" resource and CD by John Barron. They also left with extensive handouts and videos, swag bags from the Ontario Music Educators' Association, and a certificate to acknowledge their professional

development. Thank you to our President, Dr. Kim Eyre, for organizing an engaging and educational day.

Have you been to a KSO Back to School workshop yet? If not, consider joining us next August! You will not be disappointed!



REFLECTIONS: SCHOLARSHIP RECIPIENT LEVEL III

SUSAN ISCH

Have you ever been super excited about learning something new? Three summers ago, I jumped at the chance to become a Kodály certified music teacher. I had a taste of Kodály many years ago when I was doing my undergrad and now I had the opportunity to learn more about the Kodály philosophy in the Western University Kodály certification courses. After taking in Levels I (2017), and II (2018), and using the strategies and materials learned in my classroom, I was fueled to complete my Kodály certification with Level III!

In Level III, the importance of knowledge about and the understanding of songs collected for use in the classroom was stressed. Choosing culturally appropriate material in Canada and the United States has, in recent years, become an area of increasingly growing awareness. In any culture, it is important to choose songs that are culturally and historically appropriate. In Canada, this means addressing the indigenous cultures of Canada and obtaining permission to teach a song when needed. In the United States, where I am from, there is an increasing awareness of songs that are considered racist. Having said that, choosing songs from any culture should be done so with awareness, delicacy, thoughtfulness and, above all, knowledge. I found this invaluable because the ethnic backgrounds of my own classes are changing rapidly and becoming more diverse. I want to make my students feel safe and welcome in my class and by learning to properly choose and present music means I won't inadvertently offend anyone.

Kodály pedagogy has forever changed the way I teach. In this process, students are "prepared" for what they are going to learn by being saturating with musical material containing the desired concept through singing, playing instruments, playing games, and moving. Once the material is well known, it's time to move to the "present" stage of the concept where the students are guided through the process of discovering and naming the new element. The next step, "practice," is accomplished by reviewing the material used in the preparation stage and introducing new material that contains the musical element for the students to identify. In the final, "assess", stage, the students create using the newly learned element. This kind of scaffolding creates a solid musical foundation upon which to build. In Level III, this learning is now specifically focused for older learners. We learned how to choose what to teach and which elements to introduce at a higher level. We also emphasized transitions within the lesson. The transitions act not only as a way to connect the songs within a lesson but also serve as a springboard to singing, reading, writing

rhythms and pitches and/or deriving rhythms and pitches of the next song. This way of teaching is highly engaging for my students and for me. We all have a good time while learning!

As part of Level III, we composed a 3-minute speech defending the importance and relevance of having and keeping a Kodály program in an educational setting. Here my passion for both music and Kodály are expressed to a desired audience. Being a leader and advocate is a powerful position. But being passionate about Kodály and music education makes this leadership roll easy to step into. The challenge was to convince an audience of school board officials and administrators of this in only 3 minutes. It was very satisfying to say what I wanted to say and to hit the three-minute mark! It also taught me that what I have to say and think is important and can make a difference.

Musicianship is both challenging and rewarding at the same time for me. In Level III, we sang arpeggiated triads and 7th chords in major and minor keys with solfa. We sang one part while clapping another simultaneously. Upon introduction of these tasks, I thought that there was NO way I would be able to do that, but with a little practice (well, OK a lot of practice, because I became obsessed with mastering it) I finally got it! We also continued to use our tuning forks to find a comfortable starting pitch, find the tonal center of a piece, sing fluently in solfege, fluently read rhythm syllables, fluently read and sing solfege in G, F and C clefs. The skills learned in this class make it easier to analyze and find new songs to teach the musical element that you want to focus on. My own growth from this class cannot be put into words. It has enriched and improved my musicianship in ways I really wasn't aware I was lacking.

Conducting and choir this year helped us all to excel. We worked on how even the smallest gesture when conveying a message to our ensembles can have a huge effect on sound, enunciation, pitch, and rhythm. Examining our own small gestures make a huge difference. I found myself being very self aware of how and what I was doing. I can honestly say this class did great things to bolster my own confidence as a teacher.



In closing, the one thing I was unprepared for was the amount of self-awareness and self-growth that occurred over the past three summers. Being involved in the Kodály program brought out strengths I never knew I possessed and strengthened many of my musical weaknesses.

KSO LEVEL LLL SCHOLARSHIP RECIPIENT, SUSAN ISCH WITH KIM EYRE, KSC/KSO PRESIDENT

KODÁLY AT WESTERN LEVEL II REFLECTION

SARA JOY

Living and breathing the Kodaly approach this July has given me two weeks in my happy place. Having the opportunity to connect with so many people from around the world who share a passion for excellence in educational instruction is a privilege that I am extremely grateful for. The level of instruction provided in this course has pushed the development of my musicianship, my approach to pedagogy, and what I think I know about music education.

All five of the instructors in this course have impacted me in different ways and I can only hope that Level III will be offered next year so I can continue to learn from this team. My musicianship is stronger now because of Eila's tutelage and the approaches to dictation are strategies that I can use in my own life as a musician and will be applying directly into my classroom next year. Kim's thorough approach to pedagogy has ingrained the importance of sequential learning in how I think about lesson planning. The development of my songbook had become an invaluable resource in my lesson and rehearsal planning last year and, with the addition of the songs from Level II, I know that I have even more tools at my disposal to use with my students.

I have always been interested in learning more about Dalcroze so I deeply appreciated the opportunity to participate in three workshops during this course. By personally participating in these activities, I was able to fully experience the method from a learner's point of view and I see great value in learning how to embody the music not only as a musician but also in my own continuous development as a conductor. When we moved into the conducting portion of the course, I was blown away by the expressiveness of Laurel's conducting, the vulnerability and care she brings into her teaching, and her dedication to conciliation and moving towards equity in music performance, programming, and education.

The work in Cathy's class was especially impactful with its open-ended nature. Having the opportunity to improvise and create with the others in the group brought us together and helped create a supportive community. The major assignment in this course was cultural exploration packet, which allowed us to connect with personally significant cultures, people, and places. Having the opportunity to then share that work with the rest of the group allowed us to express a part of ourselves that doesn't always find a place in educational settings. In another aspect of the class, we constantly connected with people through song and, when we put our minds together

to create something that is uniquely our own, I knew that I had engaged in an experience I will never forget. This is perhaps the most profound aspect of what we do as music educators and I am thankful for the reminders to keep joy, experimentation, and play at the center of music learning.

KODÁLY LEVEL I REFLECTION

EMILY PEPPER

To a piano major with little voice experience and seldom use of solfège, I was intimidated walking into the Kodály Level I course at Western University. The word “Kodály” was almost foreign to me as I had heard people talking about in passing, however I had never had the chance to become educated on it. However, that all changed within one day.

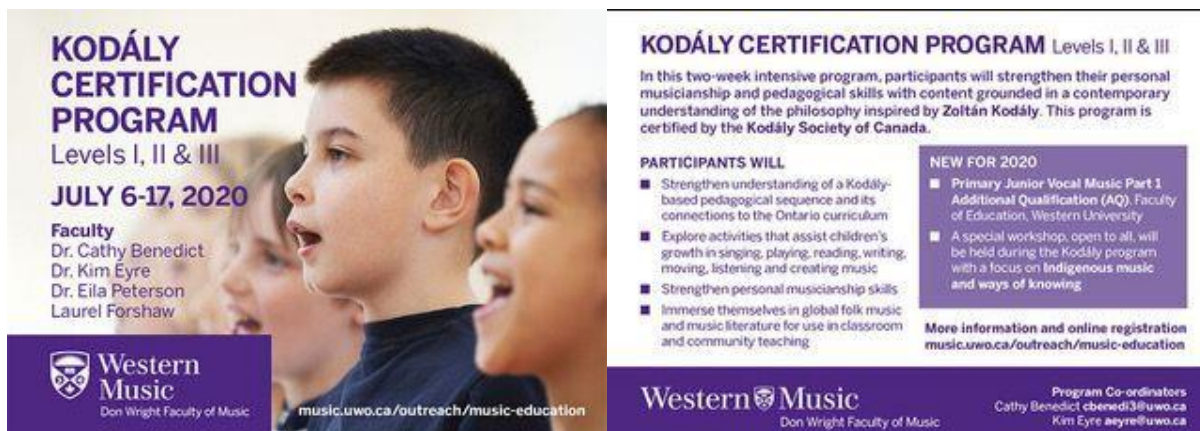
The intensive course made it possible to immerse yourself into the world of Kodály. Quickly, I found that I knew so much about Kodály and about the Kodály approach. In the mornings, musicianship class with Dr. Eila Peterson improved my solfa hand signs and syllables remarkably. During the afternoon, the pedagogy and music materials course with Dr. Kim Eyre presented me teaching tools and multiple pedagogical approaches to incorporate into my teaching. These ideas could not only be used in the classroom, but during one-on-one private studio lessons.

The Kodály concepts and learning strategies work in such a way that each new idea stems from the previous and leads into the next. This learning strategy allows students to scaffold one skill at a time, allowing them to become well-rounded musicians. This allows students to succeed and feel good about what they accomplish. Kodály also uses an appropriate amount of lessons that are play based and learning based activities. These methods permit students to be active and creative while they are learning. Allowing students to move and create is so crucial to developing high self-esteem and self-confidence. Speaking of self-confidence, the Kodály course has also helped me become more competent and confident as a teacher!

In my classroom, I now feel comfortable enough to sing solfa and to use hand signs

and syllables in front of my students. The individual solfa syllables work together in a way that allows the musician to sing or play with reference points, not blindly which is what happens when singing to any ordinary syllable such as “doo”. I also have new ideas on how to use rhythm syllables to teach complicated rhythmic patterns to students who may not understand the complexities of numbers at a young age. Afterwards, I would use popsicle sticks with composing new rhythms in a fun, tactile way. Finally, with the help of my teachers and colleagues, I am leaving Kodaly Level I with an extensive amount of knowledge and materials. Notably, a song collection with analysis that is so diverse and can be used in many ways. The above examples are only a snapshot of what the Kodály Level I course has to offer.

Finally, I would like to thank the professors and participants for creating an inclusive and welcoming environment. Learning together and sharing our personal experiences allowed us to acquire knowledge that was once foreign to us. Working together and listening to one another reminded us how important it is to grow as human beings, not just as musicians. With that being said, I am looking forward to returning next year to complete the Kodály Level II course with the help of great teachers and colleagues!



KODÁLY CERTIFICATION PROGRAM
Levels I, II & III
JULY 6-17, 2020

Faculty
Dr. Cathy Benedict
Dr. Kim Eyre
Dr. Eila Peterson
Laurel Forshaw

Western Music
Don Wright Faculty of Music
music.uwo.ca/outreach/music-education

KODÁLY CERTIFICATION PROGRAM Levels I, II & III

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. This program is certified by the Kodály Society of Canada.

PARTICIPANTS WILL

- Strengthen understanding of a Kodály-based pedagogical sequence and its connections to the Ontario curriculum
- Explore activities that assist children's growth in singing, playing, reading, writing, moving, listening and creating music
- Strengthen personal musicianship skills
- Immerse themselves in global folk music and music literature for use in classroom and community teaching

NEW FOR 2020

- Primary Junior Vocal Music Part 1 Additional Qualification (AQ), Faculty of Education, Western University
- A special workshop, open to all, will be held during the Kodály program with a focus on Indigenous music and ways of knowing.

More information and online registration
music.uwo.ca/outreach/music-education

Western Music
Don Wright Faculty of Music

Program Co-ordinators
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WEBSITE REVIEW: DECOLONIZING THE MUSIC ROOM

SARA JOY

[HTTPS://DECOLONIZINGTHEMUSICROOM.COM/](https://decolonizingthemusicroom.com/)



DECOLONIZING THE MUSIC ROOM is an invaluable resource for music educators furthering their knowledge and expertise in culturally relevant teaching practices. Though based in the United States, this website and its associated Facebook group has direct applications to Canadian music education. The website provides educators with multiple resources backed up by research to better understand the contexts and histories of the music we use in the classroom. While exploring the website, users can also access podcasts, vlogs, and analyses of songs. In some cases, the folk songs that Kodaly teachers draw on to fit their pedagogical purposes date back centuries. DECOLONIZING THE MUSIC ROOM creates a space where teachers can learn more about some of the music commonly used in classrooms so that they can be more aware if certain songs have oppressive histories. The “Contact Us” section as well as the Facebook group give users the opportunities to ask questions and to engage in a community of educators who are committed to equity in education. The Facebook group has over 1,000 members and is moderated closely by the creators of the group to ensure that conversations are respectful and reflect the culturally relevant thinking that the group was made to facilitate. Book clubs are also formed among the members of these groups to analyze current publications about music education where further discussion and learning can occur. DECOLONIZING THE MUSIC ROOM was founded recently but their wealth of resources has grown rapidly. This website and Facebook group are great ways for educators to start or to continue their work with culturally relevant pedagogy.

PLEASE JOIN US FOR:
Singposium 2020
Saturday, February 29th, 2020
Mount Royal University
Calgary, AB
9:00 am – 3:30 pm Room EC2065
Lunch will be provided
Register now at: www.albertakodaly.ca

SESSIONS PRESENTED BY CLINICIANS FROM ACROSS CANADA

Jake Autio
(Surrey, BC)
Hearing Our Students' Voice Through Assessment **ATTN: Music Specialist**

Dr. Cathy Benedict
(Western University, London, ON)
Critical Listening Through Ethical Dilemmas: Peter and the Wolf

Dr. Hélène Boucher
(Université du Québec à Montréal, Montréal, QC)
Make Friends With Some French Folk Songs

Helen Van Spronsen
(Campbell River, BC)
Write It Down! Activities for Developing Literacy

AKA | Alberta Kodály Association | **KSC** | Kodály Society of Canada / Société Kodály du Canada | **FA** | Foundation for the Arts

POUNDING RICE TO MAKE MOCHI

OCADIZ GABRIELA

In the realities that are lived today in Canada, it is important to remember that music on its own is not enough to connect peoples. Including musics of multiple places and languages in the classroom is a careful endeavor that music educators must endure. However, how and for what end these musics are taught is crucial to facilitating connections among individuals. Music educators who interact with others around them with and through music, require knowing their own positioning and role in the classroom so that, perhaps, they interact musically with their students in ways that multiple understandings of music occur.

OMOCHIO TSUKIMASHO is a clapping game with a Japanese background that aims to onomatopoeically imitate the sounds of traditional “mochi” (もち) making. “Mochi” is a rice cake made by smashing rice with wooden mallets on a mortar. When playing this game, one person is representing the mallets with which rice is being pounded, and the other person is representing the person who is adding moisture and moving the forming dough. The lyrics represent the sounds made during the process, and, because one person is pounding with mallets, it requires a very steady beat, so that none of them is injured. The transliteration^[1] of the chant has the following meanings:



Omochio tsukimasho: We are going to make smashed rice

Mochi: Smashed rice

Petanko: Sound of patting

Konete: Sound of flattening

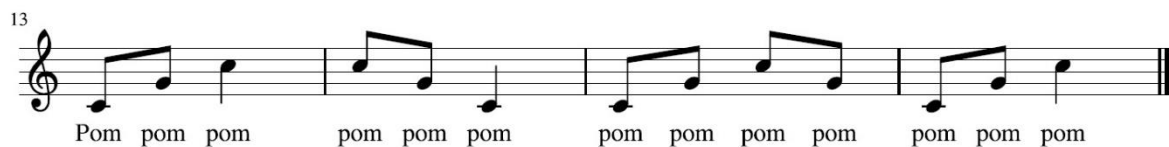
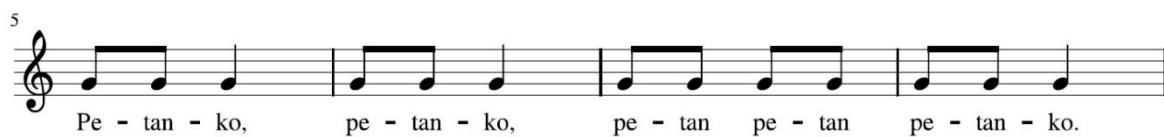
The chanted words, the motions and rhythm of the game represent the whole process of mochi making.

In addition to playing this game, providing the experience of watching a short video of traditional “mochi” making and describing the taste and texture of it, may help engage with music and create more connections among students. Music educators who engage with musics from multiple places, genres, forms and languages may have more opportunities to understand that music may facilitate connections depending on how and for what end they approach their teaching.



Omochio Tsukimashio

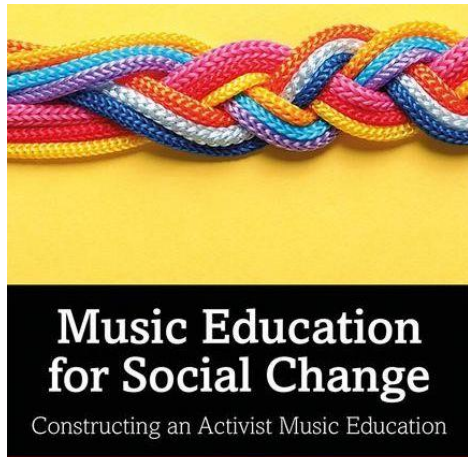
Japanese Clapping Game
Trabscribed by Gabriela Ocádiz
As learned aurally from Tariq Burney



[1] The transliteration of this chant has been made for English speakers and was obtained from: <http://yangworldmusic.blogspot.com/2017/11/japanese-hand-clapping-game-omochio.html>

BOOK REVIEW: MUSIC EDUCATION FOR SOCIAL CHANGE

SARA JOY



It is 2019. We have embarked on another school year in a world where more people are speaking out against oppression and are taking steps to make significant change in institutions and in systems that have historically reinforced societal and cultural hierarchies, that have excluded or ignored populations of people, and have silenced those voices who are not in the dominant group. Juliet Hess is one of those voices advocating for change and she uses her book *Music Education for Social Change* to explore the possibilities for activism in music education. Hess is Assistant Professor of Music Education at Michigan State

University and addresses the importance of using an activist approach with music, strategies for implementing critical pedagogy in the music classroom, and the inherent challenges and dangers to consider when constructing an “Activist Music Education”.

Hess bases her book on the interviews conducted with 20 activist-musicians from across North America reinforcing the importance of including multiple, diverse perspectives. *Music Education for Social Change* challenges its readers to embrace the uncertain and adopt a “culture of questioning” (Hess, 25). The end goal is not to have a way forward completely figured out by the time readers finish the book but to give educators perspectives to consider and strategies to help students explore their identity, connect with their community and other communities in the world, and develop their own unique voice while choosing a problem-posing approach rather than a problem-solving attitude. As educators, we expect our students to jump into new material with open minds and adventurous spirits. *Music Education for Social Change* gives educators that same opportunity to become fellow adventurers as we move forward and envision new possibilities in the field of music education.