



Kodály Society of Canada News



in cooperation with the KSC Provincial Branch Organizations
Kodály Society of Nova Scotia (KSNS)
Kodály Society of Ontario (KSO)
Alberta Kodály Association (AKA)
British Columbia Kodály Society of Canada (BCKSC)

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NEWSLETTER FOR THE ALBERTA KODÁLY ASSOCIATION



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President's Message

This summer, I was fortunate enough to have not one, but TWO life changing experiences! (Have I got your attention yet?)

The first was attending the Kodály Institute of the Liszt Academy of Music in Kecskemét, Hungary. It was both a humbling and exhilarating experience to gather with music educators from all over the world to develop our skills as teachers and musicians. In any given class, I was flanked by colleagues from China, Italy, France, Egypt or Poland. Thankfully, we shared the common bond of music and the language of solfège!

The second was the International Kodály Society's Symposium 2017, held right in our own backyard (well, almost) in the pastoral setting of Camrose. There was a mood and energy about the conference that I have never experienced before – joy beyond all measure! There was a palatable exuberance for learning, building community with one another and singing (LOTS and LOTS of glorious singing) Amazing presenters, singers, and scholars filled us to the brim with new and challenging ideas. It was so wonderful to see the seasoned educators like Lois Choksy and Gail Needleman, alongside the up and comers of our profession.

As I reflect on these two momentous events, I am struck by the vastness of Kodály reach. We are truly a world- wide community of music educators, held together by the one who inspires us - Kodály himself. In addition to being a brilliant composer, rigorous ethnomusicologist, and fervent nationalist, he had an all consuming passion and commitment to excellence in music education for his people. As Kodály said “Only the very best is good enough for the child”. Being a Kodály-inspired teacher implores us to draw out the musical gifts in our students each and every day whether in our classrooms, private studios or choral rehearsals. How fortunate we are to be called to such a lofty ideal!

Yours in song,

Anita Perlau

With Heartfelt Appreciation

on behalf of

the University of Alberta Augustana Campus
the International Kodály Society
the Kodály Society of Canada
the Alberta Kodály Association

deepest gratitude is extended to

the City of Camrose
the Battle River Community Foundation
local businesses, generous sponsors, donors, and countless volunteers

your generosity created a life-changing and inspirational event
that has impacted
the lives of
teachers and children
in Alberta, in Canada, and from around the world

23rd International Kodály Symposium & Music Festival



SINGING THE CIRCLE

Kodály-Inspired Music Education
From Birth to Adult

FOR SCHOLARS, TEACHERS, PERFORMERS

kodalysymposium2017.com



Battle River
Community Foundation



UNIVERSITY OF ALBERTA
WIRTH INSTITUTE FOR AUSTRIAN
AND CENTRAL EUROPEAN STUDIES

CITY OF
Camrose
The stage is set



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Canada



Kodály Society of Canada
Société Kodály du Canada

KODÁLY
The Alberta
L'Association
Association
Albertaine

UNIVERSITY OF
ALBERTA
AUGUSTANA CAMPUS

iks.hu | kodalysocietyofcanada.ca | albertakodaly.ca | augustana.ualberta.ca

23rd International Kodály Symposium

Singing the Circle: Kodály-Inspired Music Education from Birth to Adult

August 8-13, 2017

University of Alberta Augustana Campus



Hundreds of volunteers welcomed the world to Camrose including Kathy Bauer, Susan Funke and Barb Frank. Along with them is the amazing Charlene Brown, the fabulous administrator for the Symposium.

Pictured L- R: Kathy Bauer, Charlene Brown, Susan Funke and Barb Frank.



The 23rd International Kodaly Symposium & Music Festival opened with a beautiful Smudge Ceremony led by Knowledge Keeper Roy Louis from the Maskwacis Cree Nation. We were also privileged to enjoy performances by Dallas Arcand (Jr.), a Hoop Dancer from Kipohtakaw Cree Nation and singer/song writer Leela Gilday, Dené Canadian.

International Kodály Symposium 2017 Final Report

Details

**SINGING
THE CIRCLE****CYCLE DE
CHANT**

Approximately 300 delegates

21 countries represented

73 scholarly papers, posters, workshops

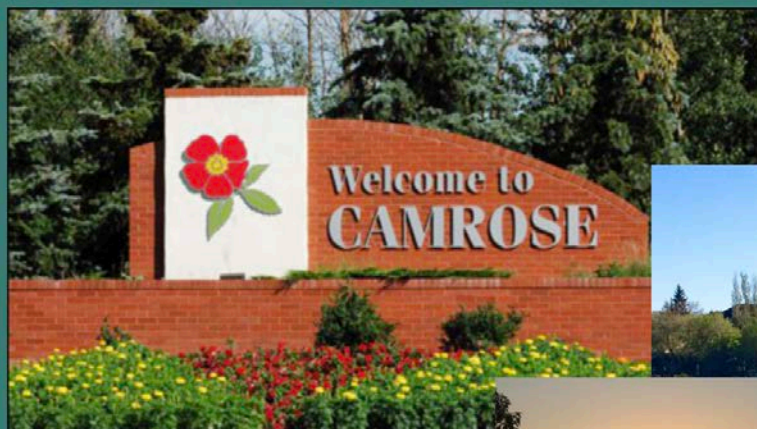
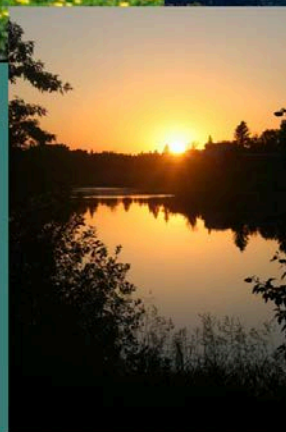
Four lunchtime & evening concerts

Bailey Barn Dance

Delegate & Community Sing

EDEL 597 Kodály Level III (14 students)EDEL 595 International Kodály Seminar (17 students)

108 volunteers

Singing the Circle | World Singing Day Pilot Project**CYCLE DE
CHANT****SINGING
THE CIRCLE**



Rosey, Jamie, Meghan, Angela and Sarah serve up some scoops at the AKA ice cream social. In Kecskemet, there is an ice cream parlour on every corner of the town square. We decided to bring that spirit to our Symposium - a welcomed treat on a sunny summer day.

Many thanks to Foothills Creamery who donated the delicious ice cream.



Dr. Ardelle Ries seen welcoming delegates each morning with announcements. Dr. Ries was the chair of the Symposium committee. Under her stellar leadership, Symposium 2017 was a resounding success. Her vision and unwavering commitment to the Symposium and its legacy has benefited us all.



Dr. James Cuskelly and IKS delegate enjoying ice cream at the ice cream social.



Jody Stark enjoying mint chocolate chip ice cream at the ice cream social.



We were welcomed by the president of the International Kodály Society, Dr. James Cuskelly from Australia; Dr László Norbert Nemes, Director of the Kodály Institute of the Liszt Academy of Music in Kecskemét; Dr. Kim Eyre, President of the Kodály Society of Canada and Anita Perlau the President of the Alberta Kodály Association.



We learned and played Singing Games every day before lunch with amazing presenters like Susan Brumfield, Jill Trinka, and Lucinda Geoghegan.





Tea with Dr. Lois Choksy and students and faculty from the University of Calgary Summer Kodály program.



Lois and Jeanette are "pioneers" of the Kodály inspired movement in Canada. These ladies faithfully devoted their careers to teaching young educators. Lois was the keynote speaker at the Symposium's opening. László is the director of the Kodály Institute in Kecskemét. He was very busy while in Alberta - presenting at Symposium, teaching the Level Three Musicianship/Conducting course at the U of A main campus, and offering a session at Singspiration for Teachers at Concordia University in Edmonton.

Pictured L- R: Jeanette Panagapka, Dr László Norbert Nemes and Dr. Lois Choksy



Members of the Alberta Kodály Association at the IKS 2017 in Camrose.

We enjoyed a night of live music by the traditional French Canadian band Tradb'dour. Everyone had so much fun as they led us in some traditional square dancing.



Dr. Lois Choksy congratulates Dr. Ardelle Ries at the banquet Friday night on an amazing conference.



The Core Committee of the 23rd International Kodály Symposium R-L: Ardelle Ries, Jake Autio, Kim Eyre and Jody Stark (Jorgianne Talbot not pictured.)

Kodály Level Three

University of Alberta

Alberta Kodály Scholarship Winner 2017

Judit Enikő Szántó

Music means Kodály, and Kodály means my childhood. Singing familiar tunes brought joy and pictures of profound memories to my heart. Walking to class took me back decades to my old classroom, filled with young students; Kodály's portrait hanging on the walls, the sound of the tuning fork in the air, the LP player, the solfa ladder on the board and the clear and melodious singing of our teachers. Seeing a deer over the creek at Camrose reassured me that I was in Canada indeed, ready to learn the ins and outs of the Kodály-method applied abroad. This year in Kodály Level III, I had the privilege to work with Dr. László Nemes from Hungary and Dr. James Cuskelly from Australia, dedicated professors in their work, with boundless ideas for the music educator.

Camrose was a powerful experience having the Symposium side by side with our Level III. Each morning David Vinden held the warm-ups, followed by the Musicianship and Conducting components of our course with Dr. Nemes. We sang through the solfa triads and learned how technology may be available for us in the classroom. The disappearing solfa, the inner hearing, the challenging canons were exhilarating. The analysis and singing of some of the great works by Liszt, Schubert, Brahms, Telemann and Kodály 55, Kodály 140 Chuvash melodies were very exciting for all of us. The practical advice in conducting were useful and we all loved watching and learning from one and other. The ambience was great. Students clapped, cheered and encouraged each other as the days went by. In the afternoons we worked with Dr. Cuskelly on pedagogy, repertoire and methodology. Dr. Cuskelly made sure we all learned the importance of the nuances of delivering new concepts to our students. 'The success is in the



detail!' he would say. We had fun in learning new circle games with intricate clapping patterns. In the meantime hundreds of Kodály teachers from various countries and cultures were dancing and singing together in the Chapel for one cause, Kodály's legacy. At meal breaks we shared our unique stories as musicians and music pedagogues. We also shared ideas, inspired each other, took plenty of pictures and exchanged contact details. The second week of the course was held in Edmonton. We 'performed' as teachers in front of our class and handed in essays daily. Time flew. It was an intense and beautiful time.

I am most grateful for this scholarship to AKA and would like to express my heartfelt gratitude. What an inspiration this was for all of us! Coming back to my home in Calgary I am invigorated with the utmost desire to reach more children with the quality music teaching of our precious Kodály-method.

-Judit Enikő Szántó

Judit has been a music instructor at the Mount Royal University, Conservatory in the Early Childhood Programs of Kodály Musicianship and Music with Your Baby for the past 10 years. She holds a Kodály Level III Certification from UofA, and a Bachelor of Music in Vocal Performance from UofC with honors. Judit is a singer, teacher and a caring mother of her three girls.

Kodály Level Three

University of Alberta

Alberta Kodály Scholarship Winner 2017

Sarah Schaub

Kodaly Level III was a challenging and invaluable experience. The chance to work with international instructors in Alberta, as well as to have the course in conjunction with the International Kodaly Symposium in Camrose made for a perhaps once in a lifetime opportunity. It allowed us to learn from not only our esteemed professors, but also presenters from all over the world. I feel armed with specific strategies for teaching students Kodaly inspired concepts that will benefit me and my students!

-Sarah Schaub



Sarah Schaub pictured with Kodály Level Three teachers Dr. James Cuskelly from Australia and Dr. László Nemes of the Liszt Academy in Hungary. Sarah completed her Kodály Level Three studies three and a half weeks before her due date!



Kodály Level Three teachers and University of Alberta Faculty members pictured L-R: Dr. Ardelle Ries, Dr. James Cuskelly, Dr. László Nemes and Dr. Kathy Robinson.

Singposium 2018



You're invited to
Singposium 2018
with Maree Hennessey

All welcome
No Kodály experience required

Sat, Feb. 3rd
9am - 3:30pm
River Valley School
Calgary

For more information
& registration visit
www.albertakodaly.ca



Spring into Singing 2018

**Upcoming Events in Edmonton, Calgary and Lethbridge
Saturday, April 28th, 2018**

Edmonton Event

Saturday, April 28th, 2018

"How to Keep Your Voice Healthy for Singing"

Dr Merrill Tanner (Speech Language Pathologist/Singer)

9:30 am	Snacks
10:00-12:00pm	Workshop "How to Keep Your Voice Healthy for Singing"
Location	Kildare School
Price	Free for members, \$40 for non-members

About This Workshop

Singing is a fun, healthy, creative and often social activity. What a great way to spend your time! Research supports the health benefits of singing for all aspects of our lives – spiritual, emotional, intellectual, physical and metaphysical.

Those who love to sing are often miserable if they have to stop singing. Good vocal habits can enhance your singing, your teaching and the vocal health and voice quality of your students. Challenges at different stages of life can interfere with singing. Such problems include voice overuse, vocal fatigue, aging, puberty, vocal nodules, allergies, asthma, de-conditioning, pregnancy, whiplash, emotional trauma, and different diseases, etc.

This presentation will demonstrate techniques that can maintain vocal health at all ages and show how singing can help enrich and extend one's life.

Calgary Events

Hosted by Jamie Popowich and Anita Perlau

"Make and Take"

In this session, teachers will make materials that can be used in their classrooms along with ideas how to use them to teach musical skills and concepts. Don't miss this practical and hands on session! Pre- registration will be required for the purchase of materials.

Location: River Valley School

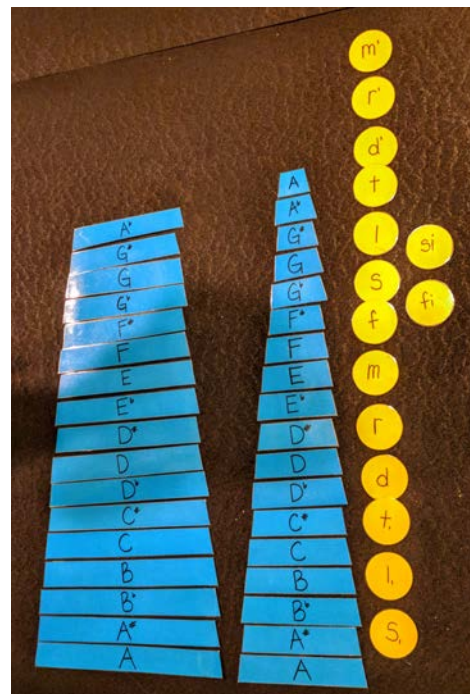
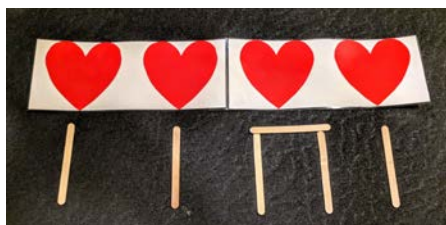
Price: Free

Please note that there are two River Valley campuses. Spring into Singing will be held at:

Early Learning Campus

6305 – 33 Ave NW

Calgary, Alberta



International Kodály Seminar

Kecskemet, Hungary

July 15-27, 2017

Review by Katherine Pernal

The International Kodály Seminar was held from July 15- 28 2017 in Kecskemet, Hungary. There were five different specializations: music pedagogy, Creative Workshop, Choral Conducting, a piano course and a vocal masterclass for singers and voice pedagogues. We took part in a different classes everyday including solfege, option classes such as Early Childhood Education, Kokas pedagogy, theory, choir, and concerts in the evening. For participants in a specialized program such as conducting, students had conducting classes with specialists and got to conduct renowned choirs from the area. Every day was jam-packed and you were also practicing every day to keep up with the material!

I am very thankful for the opportunity to learn and enrich my musical experience and education by attending the Kodály International Seminar this past summer in Hungary. As a result, I have decided to enter into an after degree in music education in hopes of sharing my love and passion of music with students of all ages. The Kodály Seminar was a challenging, eye opening course that caused me to think about music in different and unique ways. I am very grateful for this amazing opportunity and I continue to use information and musical knowledge gathered during the course in my musical career and education today.”



-Katherine Pernal

Music Conference Alberta Awards Banquet 2017

Alberta Kodály Music Educator Recognition Award

Dr. Ardelle Ries

Dr. Ardelle Ries was awarded the Alberta Kodály Association Music Educator Recognition Award at 2017 Music Conference Alberta in Red Deer Alberta. Dr. Ardelle Ries message to members of the Alberta Kodály Association stated:

“My mere words cannot fully express the amount of gratitude that I hold as a recipient of the AKA Teacher Recognition Award. It means the world to me to be recognized by the Alberta Kodály Association and to follow in the footsteps of a group of music educators in the province that I revere, from whom I have learned so much through their exemplary work, and that I have developed supportive and immensely fulfilling personal and professional friendships.”

This article includes Jorgianne Talbot's award presentation speech at the banquet and Dr. Ardelle Ries acceptance speech.

Good afternoon Music Conference Alberta delegates, presenters and organizers. My name is Jorgianne Talbot and as a representative of the Alberta Kodály Association, I am delighted to present the Alberta Kodály Association Music Educator Recognition Award. This AKA award honours an outstanding music educator who demonstrates exemplary service to the Kodály music education community within Alberta.

I am thrilled to announce this year's recipient, a dear mentor, colleague and friend: Dr. Ardelle Ries.



Dr. Ardelle Ries and Jorgianne Talbot

Ardelle has impacted the lives of many people, especially Albertans, and I will share information about Ardelle compiled from her husband, Dr. Roger Admiral, members of the AKA including Jody Stark, former student Catherine Daniel and of course from me.

Dr. Ardelle Ries is an Associate professor of Music at the Augustana Campus of the University of Alberta. With a strong musical and pedagogical foundation that continued to flourish at the Kodály Institute of the Liszt Ferenc Academy of Music in Hungary, Ardelle has been on faculty as an aural musicianship specialist at the Kecskemét Kodály Institute, Wilfrid Laurier University, University of Calgary and the University of Alberta. Ardelle has served as president of the Alberta Choral Federation (now Choir Alberta), is an advisor to the Alberta Kodály Association, serves on the board of directors of the Kodály Society of Canada and was the chair of the International Kodály Symposium 2017 Committee. Her most recent projects came to fruition this past August, with the 23rd International Kodály Symposium welcoming 270 delegates from 20 countries to Camrose, and with the republication of an important source of Canadian folk songs suitable for music education, entitled *Reflections of Canada*.

Ardelle began her piano studies in Castor, Alberta, studying with Veronica Weber. Singing was also an important part of her being and during her studies at the University of Alberta, Ardelle was also active in the early days of Pro Coro Canada, working with Michele Gervais. Upon encouragement from Dr. Robert DeFrece, Ardelle entered into the University of Alberta, Faculty of Education on scholarship, and began teaching in the Catholic School Board of Sherwood Park. With further inspiration from Sister Thérèse Potvin, Ardelle applied for and was awarded the Edmonton Hungarian Cultural Society's Csardas Ball scholarship, meant for study at the Zoltan Kodály Pedagogical Institute of Music in Kecskemét, Hungary. This had a profound influence on her destiny. She originally intended to go for one year, but was later supported by the Hungarian government, who wanted a capable person to teach Solfege classes in English at their international school. Ardelle stayed in Hungary for another 3 years, [enriching the musical lives of her students,] and returned to Canada enriched by the experience. Upon her return, Ardelle undertook further graduate studies in vocal performance and in choral conducting. During the years leading up to her completion of the Doctor of Music in conducting, Ardelle worked tirelessly through the Schola Cantorum program at Alberta College, leading young voices in choral singing, and through private voice lessons. This is where I met Ardelle over 30 years ago as a young chorister in the Schola Cantorum Girls Choir. Ardelle was one of the first teachers who inspired me to seek further music studies here in Alberta but also in Kecskemét, Hungary.

Jody Stark states that: "Ardelle is a masterful educator who brings her tremendous musicianship, pedagogy, leadership, and vision to bear in everything she does. She has faithfully worked to ensure that quality music education is available to every child in Alberta through her work with Choir Alberta, the provincial and national Kodály associations. Ardelle has faithfully nurtured the musicianship and personhood of all those who she has taught and with whom she has worked. She cares deeply about each person and fervently believes that singing and music education is for the common good. She has been a leader and inspiration

to students, to music teachers, and to us all, and we are grateful for her legacy and influence in our community and lives.”

A number of Ardelle’s students have gone on to professional singing careers, for example Catherine Daniel who recently appeared with Edmonton Opera. Cathy sends her greetings from Knoxville where she is performing saying that: “Ardelle demands excellence of herself and of her students and does so in a caring and passionate way. Roger says: “Ardelle has always been one who encourages all to sing, and who believes and lives Kodály's words "Only the best is good enough for a child."

In closing, Ardelle’s endless dedication for mastery of musicianship through singing has played a vital role not only for Albertans but internationally and has paved the way for singing the circle around the globe through the teachings and philosophy of Zoltan Kodály. As they say in Hungarian, Gratualok Ardelle, Congratulations Ardelle!
-Jorgianne Talbot

Alberta Kodály Association Music Educator Award Acceptance Speech- Dr. Ardelle Ries

The most wonderful thing about receiving an award of this nature is that I am provided with an opportunity to publicly give thanks to mentors, colleagues, and students who have guided me along my path as a musician-educator.

Everyone in this room knows what a privilege it is to move back and forth along the student|teacher pendulum every day throughout our careers. As I reflect upon the last nearly thirty-five years, I realize that when the music education bug firmly planted itself in the very depths of my soul, can best be explained by analogy, through the serendipitous alignment of planets and constellations in a kind of musical universe— in my case, the University of Alberta, Alberta Education, and school board planets consisting of very young Drs. Leonard Ratzlaff and Bob Defreze, combined with the constellations of Michel Marc-Gervais and Pro Coro, the Lois Chosky constellation in the southern skies and, again in the north, perhaps by Ursa Major, a small but extremely bright formation in the powerful personage of Sr. Thérèse Potvin—a tenacious woman who died at the ripe old age of 95 just this past July; a woman who had the foresight to pick me up by the scruff of the neck and ship me off to Hungary at a time when my life was, to some degree, falling apart.

My life was forever changed during the four-year sojourn in Hungary as I began to understand more clearly what Kodályian philosophy was all about—a philosophy that places the singing voice at the center of all music education. The notion that learning to read music via singing before touching a keyboard, bringing a bow to a string, or making contact with the mouthpiece was THE most mind-blowing and exciting thing, plus, in my three years teaching musicianship to elementary & high school students in a Kodály school conservatory in Kecskemét, it was more than exhilarating to see children in grade 5 happily singing 3-part motets of Palestrina and teenagers performing, analyzing, and sight reading complex tonal

and post-tonal music through the use of our beloved moveable do solfege. To witness the finest internationally renowned music educators constantly rethinking, refining, and respectful of sequential pedagogical practice for classroom music and choral rehearsal made me realize that there is never room for complacency in this profession.

I returned from Hungary with a song in my heart and pedagogical sequence in my head and, to find a group of dedicated like-minded souls within the Alberta Kodály Association, solidified a commitment to embrace a true vocation in the realm of Kodály-based—that is song-based—music education. This commitment has been generously encouraged by the University of Alberta Augustana and Education faculties and I thank my colleagues from these institutions for their support—Dr. Kathy Robinson and Valerie Bailey who are here in this room.

As we age and as we realize that there are more years behind us than before us, we know that to render ourselves redundant is the ultimate pedagogical goal. I am deeply grateful for the students that I have had the privilege to teach over the last 32 years as I learn from them with every class & every private lesson that I teach or every rehearsal that I conduct. These students are now the future and it is indeed fulfilling to see these individuals from years ago and maybe not so many years ago now bearing the torch in leadership positions, moving forward with confidence and immense skill. My learning from their example continues. As the new generation takes over, this is what I call Singing the Circle.

I am deeply grateful to my dear and patient Roger: For his kindest of all hearts, his fierce mind, and brave spirit. His untiring love and selfless courage are nothing but wind beneath my wings, especially in times of self-doubt, fear, and anxiety.

It is such an honour to be recognized by the Alberta Kodály Association as we continue to sing the circle together to ensure—in the words of our anthem, Harmonia Mundi—that music made together heals earth and humankind.

From the bottom of my heart, thank you thinking me worthy of this award.

-Dr. Ardelle Ries



Music Conference Alberta

Alberta Kodály Association Hosted

"Digging Deep In the Music Room: Composition Ideas for Grade 1-6"

Presented by Jan Taylor-Bilenki

Many participants came out for a session with Jan Taylor-Bilenki at Music Conference Alberta, and hosted by the Alberta Kodály Association, in October 2017 in Red Deer. I asked Jan to share a little about the session and to highlight some of her key points.

Hello Readers! During this session, I shared ideas about how composition can be incorporated into lessons with elementary music classes. I encouraged teachers to connect lessons together so as to build shorter and longer-term composition capsules that develop over time. This kind of planning embraces the "inquiry approach" which

facilitates deeper learning of music concepts. I made reference to the "Inquiry Based Learning" model, which has, in recent years, led teachers to implement this real world, problem-based approach into planning for student learning. In terms used in Bloom's Taxonomy (updated version), students are working toward the highest levels of cognitive behavior: "Evaluation" and "Creating".



'Inquiry is the dynamic process of being open to wonder and puzzlements and coming to know and understand the world' (Galileo Educational Network, 2004)

The composition activities that I use develop naturally out of music skills and concepts that students have experienced previously so as to build confidence in creating their own music. Example: If using non-pitched percussion instruments for composing, the students would have had experience performing ensembles incorporating these instruments. Music listening experiences also support students in learning about how composers use a variety of forms (overall structure or plan of a piece of music) and compositional techniques (i.e. augment or diminish the rhythm, alter the meter, invert the melody, etc.) to express their music ideas. I suggested choosing approaches to composition that fit with what each of us does with our

own music classes in our specific spaces. Other choices that I have used for improvisation/ composition include: Recorder / Non-pitched percussion instruments / Barred pitched percussion instruments / Singing --- and a variety of combinations of these options. Again, I emphasized the importance of choosing what works best with one's particular teaching situation and physical environment.

During the early composing experiences, I set boundaries so that students follow guidelines and criteria that are understandable to them i.e. what form to compose in or choosing which notes to improvise with on the recorder or barred pitched percussion instrument. Activities become increasingly more "open" as students gain independence and confidence in combining their ideas in terms of: melody/harmony, rhythm, tempo, timbre, and dynamics.

In this session, I focused in on the upper elementary grades with specific goals (composition questions to answer) and encouraged participants to find ways to improvise/compose in the younger grades that would lead naturally into the larger and/or more sophisticated work with the older students.

I shared some videotaped performances of students to provide samples of their work in composition. I offered a variety of teacher, peer and self-assessment formats and I have provided a sample for your perusal/use (see document below).

Thanks Jan, for talking about this session with us. Please see the information below if you would like to contact Jan.

Jan Taylor-Bilenki
River Valley School
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Calgary, AB
T3B 2E7
(403) 246-2275 Ext. 230
jan.tb@telus.net
Jan's Cell (403) 813-3102

Grade Six Composition Assessment**Name:** _____**Class:** _____**Self-Assessment - Criteria:****Contribution**

How important was I in my group? When was I particularly important? When did the group really count on me to do my part well?

Did I encourage everyone to participate? In what ways did I encourage others to participate?

Cooperation / Teamwork

Focus – Did I stay on the task?

Was I a good listener? Did my group members listen to each other?

Did we support each other? How did we support each other?

Did I show leadership? When? How?

Instrument Skill - name the instrument(s)

Instrument skill and technique (Did I play each instrument well?)

Did I make up the part that I played? How did I create the part?

Did I write out a part for others to learn? Which part?

Did I play the correct notes?

Did I play the notes in the correct rhythm?

Did the notes/rhythm fit together in ensemble? Which parts were particularly effective?

Final Product (How did it sound?)

Framework of the piece (FORM – describe it)

Describe the contrast between sections. How were sections the same, similar, different?

Fluency – Did the piece move along without hesitation or breaks? Which parts flowed particularly well together?

Interesting rhythms? Which parts? Interesting melodies? Which parts?

Most challenging part of this work...

Most satisfying part of this work...

Singposium 2017

Pathways to Process: Using Children's Literature to Address Musical Concepts"

Presented by: Thom Borden

Thom Borden engineered a musical day of professional development that proved entertaining, enlightening and uplifting for many music teachers from across Alberta. He presented a multitude of picture books, showing us endless ways of creatively winding them through our music curriculum. He spanned the wide variety of orff media including singing, movement, improvisation, orff instruments and body percussion, and even concept-based musical skill development. Thomas presented material in a practical way, providing tips applicable to the veteran and pre-service teacher alike. He also reviewed many classic favourites that many teachers were inducted into at our GETCA teacher's convention several years ago including "Knuffle-Bunny", "Sneezy the Snowman", "The View at the Zoo", "Pete the Cat", "The Gunny-Wolf" and "Don't Let Pigeon Drive the Bus". If you get a chance to see Thom Borden in action, do not hesitate!



Spring into Singing 2017

Ukuleles are Back with a Vengeance

Presented by Monica Dear

Monica Dear is truly the “Ukulele princess”. Monica presented a wonderful session to many interested teachers for our “Spring Into Singing” event in 2017. As a teacher who just received a new fleet of Ukuleles for my classroom, I was intrigued.

We discussed some of the important set-up and basics related to teaching ukulele in the classroom such as choosing a tuning to teach in, classroom management strategies on how to maintain and pass out the ukuleles, strumming patterns and grade specific exercises.

I found it very helpful that Monica covered some basic exercises for beginners to help introduce the ukulele such as how to hold the ukulele, teach strumming and proper hand positions, Monica also shared her grade level curricular topics for grades four through six, which was extremely helpful. I was amazed at how many musical concepts and theory could be explored through this engaging instrument. Thanks again to Monica for the practical and helpful workshop which enabled many teachers to get up and running on their ukulele instruction!



Monica Dear’s “Wall of Ukuleles”
for organization and management!



Students performing on ukulele under
Monica Dear’s conducting at Edmonton
Public Schools “Night of Music” in March,
2017.



SPRING & SUMMER MUSIC ACADEMY 2018



SPRING

EDES 501: Movement and Dance: Practical Applications from the Classroom to the Stage for Performing Arts Educators

Friday, May 11 — 6:30 pm - 9:30 pm
Fridays, May 25 & June 8 — 6:00 pm - 9:00 pm
Saturdays, May 12, 26 & June 9 — 9:00 am - 4:00 pm

Instructor: LAUREL NIKOLAI

This course is designed for music, performing arts, and classroom teachers to explore movement concepts used in dancing and choreography. Participants will develop the knowledge and skills for creating meaningful movement activities for both classroom and performance situations by actively experiencing movement as both a performer and choreographer. Movement styles explored will include creative dance, folk dance, Musical Theatre dance and riser choreography. Emphasis will be on structured improvisations in the classroom and choreography for performances.

The first course contact time will be the observation and analysis of the performance of *All of Us: The Music of the Tragically Hip*, Alberta Ballet Company. **Contact instructor Laurel Nikolai at laureln@ualberta.ca before March 1st for group ticket discount.**



SUMMER

EDEL 495/597: Orff Schulwerk • Levels I & III

July 23-August 3, 9 am – 4:30 pm

Instructors:

SUE HARVIE

Level I Ensemble & Pedagogy

DR. ROBERT DE FRECE

Level III Ensemble & Pedagogy

Level I & III Choral Musicianship

WENDY RAE

Level I & III Recorder

KIM FRIESEN WIENS

Level I & III Movement

Level I (EDEL 495/597) The Orff approach to music education is holistic, experiential and process oriented. Students learn by active participation as they experience music through speech, singing, body percussion, and playing non-pitched and pitched instruments. Level I explores basic Orff techniques including the use of the pentatonic scale, ostinato, bordun (drone) accompaniments, and the elemental style developed by composer Carl Orff and his colleague, Gunild Keetman.

Prerequisite: The ability to read, write, and analyze music.

Level III (EDEL 597) Level III Ensemble classes review functional harmony (I-V, I-IV, I-IV-V) and explore shifting two-chord harmonies (II-II, I-III, I-VI, I-VII in the major and minor), employing these accompaniments with the diatonic modes. Countermelodies are created using the principles of *diaphony* and *paraphony*. In Pedagogy classes, applications of Orff strategies in teaching concepts and skills are refined and analyzed. Recorder study includes C-fingering (soprano and tenor) and F-fingering (soprano, alto, and bass) recorders with a focus on developing the ability to transfer between these instruments. Movement classes expand students' understanding of movement pedagogy, including the teaching of historic dances and choreographing in their style.

Prerequisite: Orff Schulwerk Level II.

For further information, email rdefrece@ualberta.ca.

uab.ca/MusicAcademy

EDEL 495/597: Kodály Level I Musicianship, Pedagogy & Choral

Pre-class work: June 23-30 Online work through University of Alberta eClass

On-campus classes: July 9-20, Monday through Friday, 8:45 am - 4:30 pm

Instructors:

DR. ARDELLE RIES

Musicianship, Choral Conducting and Ensemble

ANITA PERLAU

Pedagogy and Folk Materials

Pedagogical principles and practices to develop music literacy skills in primary grades will be explored with a special emphasis on contemporary pedagogy inspired by Zoltán Kodály. Building a positive classroom environment for music learning within the context of developing musical understanding will be discussed with daily hands-on exploration of learner-centered materials, resources and teaching strategies appropriate for each grade level. Choral repertoire and vocal pedagogy suitable for singers in primary grades will be examined. Students will also have the opportunity to continue developing their own personal singing, conducting, and general musicianship skills (e.g., inner hearing, tonic solfa, sight singing) in the context of daily course activities.

For further information, email aperlau@ualberta.ca or kathy.robinson@ualberta.ca.

REGISTRATION OPENS
FEBRUARY
2018

Meet the AKA's New Board of Directors

President	Jamie Popowich
Vice President	Angela McKeown
Past President/Scholarship	
	Anita Perlau
Secretary	Alysha Bulmer
Treasurer	Andy Funke
Director: Registrar	vacant
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Directors:	Carmen So
	Sarah Schaub
	Etelka Nyilasi
	Meagan Thorlakson
Advisors	Dr. Ardelle Ries
	Dr. Jody Stark
	Dr. Eila Peterson