

Summer Levels students hit the HIGH notes!

This was my first time taking a Kodaly certification course. The summer courses were a wonderful experience. The curriculum was informative and far-reaching. It not only improved my teaching but also my musicianship skills. I found it extraordinarily helpful for a first year teacher like myself.

The instructors were very helpful, knowledgeable, and professional. I also had an opportunity to meet a lot of good friends and share different teaching experiences with them. I can't wait to utilize some of the concepts that I have learned in my classroom!

I definitely recommend this course to music and classroom teachers!

—Midco Switzer
Solfège and Methodology
Level I

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Folk Song Research *and Why I Loved it.*

Folk Song Research is history. It's ethnomusicology, anthropology for musicians. It is the story of people's lives: their work, play, sacred ceremonies, celebrations, crops, animals, and games. It's a window on societal roles: Who does the singing? Call and response? Men? Women? FSR is a reminder of music that belonged to people in a way very different than our CD's belong to us (or to the publishing companies/studios!). FSR speaks to my history background.

It also helps my musical theory side.

Folk Song Research forces us to be sensitive to detail. Through learning the standard analysis (tonal set, scale, form, etc.) and the classroom or teaching analysis (What is my purpose in teaching this song? What musical elements stand out?), we become better listeners and, therefore, better teachers. By focusing on the particular tonalities and rhythms of a song or a collection of songs from a culture, we become more appreciative of the song and the culture. In the end, we become more appreciative of all people. The songs own us, just as we begin to think we own them.

I'm looking forward to FSR II, the next notebook, and a chance to spend more time with my new-found friends and my "old" ones from last year! If you haven't taken this class yet, take it, whether you're going for the certificate or not! You get to hear so much great music from Marilyn's collection!

—Joylene Wagner
FSR Level I

Several students composed canons or song arrangements. Two of them are included as an insert in this issue.



Dr. Siebenaler, Joylene Wagner, Steve Merrick and Cynthia Felton engaged in a game of "Weevily Wheat."

This past July, I completed Kodály Certification Level 2 and not only learned even more than I did in Level 1, but I thoroughly enjoyed it as well! I currently teach a variety of music courses at Azusa Pacific University including opera, symphonic band, music education, and sight-singing classes. APU is committed to developing their sight-singing and theory programs with a Kodály approach. I value the training I am receiving from the Kodály classes because it has pushed me in my own personal musical development as well as providing the best music curriculum I have seen for teaching music to all ages of students.

One of the highlights from Level 1 was arranging folk tunes for Niké St. Claire in Solfege class. It proved to be a highlight in Level 2 with three different composition assignments. I don't view myself as a composer or improviser but I really enjoy the framework with which Kodály's concepts encourage and facilitate composing, arranging, and improvising. I, in turn, have really enjoyed working with my APU students on these important musical skills based on what I learned from my Kodály class.

Another highlight was the class interaction and discussions with Katherine Hickey in Methodology 2 as we tried some different approaches to teaching musical concepts. Viktoriya (who has already completed the three levels) was auditing Level 2

methodology as a refresher and she grabbed all of our attention with her fantastic approach to teaching single eighth notes. She had a row of cards of beamed eighths and explained that sometimes we just have to sacrifice some of them, where upon with great bravura she tore one card with two beamed eighths in half, while we watched—for a split second in horror, followed by big laughs and smiles. She related that her students always are completed shocked when she “sacrifices” the beamed eighths as well. Kathy has taught all of the material we covered to elementary students and is an exceptional master teacher. She demonstrates the various Kodály concepts in action, suggesting which songs work best for certain concepts. Additionally, Kathy is teaching sight-singing this fall at Redlands University with a Kodály approach and so she was extremely helpful to me in adapting these ideas to university level students.

I am really looking forward to taking level 3 next summer and am thoroughly impressed with the sequence and materials used in the Kodály program. This approach has already made a huge difference in the musicianship of our music students at APU. I am very thankful for and inspired by the dedication of the teachers I have had in the certification classes.

—Alexander Koops, *Solfege/Methodology II*



Summer Certification courses 2003 (alphabetically) *Level I*: Joel Clifft, Michelle Cassidy, Nancy Choi, Maureen DeMaio, Cynthia Felton, Ann Mia Haning, Eunyoung Kim, Sung Hee Kim, Betty Lee, Steve Merrick, Patricia O'Herron, Midco Switzer. *Level II*: Viktoriya Babchenko, Gail Homan, Xander Koops, Judy Newport, Erica Strutz, Michelle Yang. *Folk Song Research*: Wendy Bradley, Jill Brownfield, Joylene Wagner, Ellie Wong (not pictured). *Instructors*: Marilyn Sousa, Sue Gerling, Dr. Katherine Hickey, Nike St. Clair (not pictured). Katinka S. Daniel (founder). Dr. Dennis Siebenaler (CSUF liaison).