

Connecting Through Kodály

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Presenters:

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Where to find the songs and games:

Aquaqua Del-a Omar pg. 284

Long Road of Iron pg. 313

Eisen, A., & Robertson, L. (2002). *An American methodology: An inclusive approach to musical literacy*. Lake Charles, LA: Sneaky Snake Publications.

Mbombela

Brumfield, S. (2015) *First we sing! Songbook Two*. Milwaukee, WI: Hal Leonard Corporation.

Al Citron (Mexican Children's Game)

Holy Names University Folksong Collection: <http://kodaly.hnu.edu/song.cfm?id=589>

Notes from the presentation:

Culturally Responsive Pedagogy

- Key figures: Geneva Gay and Gloria Ladson-Billings
- "...is validating, comprehensive, multidimensional, empowering, transformative, and emancipatory." (Gay, 2000)
- Teach "to and through" the cultural diversity of our students. (Gay, 2000, 2013)
 - Everyone is ethnic.
- Students often feel that they must choose between succeeding in school or maintaining a sense of culture and identity (Ladson-Billings, 2009)
- A culturally responsive approach to teaching focuses on enabling students to choose academic excellence while maintaining their own identity with their own culture (Ladson-Billings, 2009)

Kodály as Culturally Responsive Pedagogy

- "There is no Kodály method." (Williams, 1975, p. 7)
- Tenets of the Kodály Philosophy
 - Music literacy, which leads to musical independence, is the right of every human being
 - Music learning must begin with the child's voice
 - Aural skills must be developed early in a child's life through a cappella singing in a sound to symbol approach
 - Music education must be founded on music from the mother tongue

- Only music of high quality should be used in the education of the children
- Music concepts should be presented in a developmentally appropriate learning sequence

(Choksy, 1981; Sinor 1997)

Intersection of Kodály and CRP

- Music from the child's mother tongue = Validation and Empowerment
 - Folk music
 - Briana and Sasha – reach out to your students and their families, and reach out to your community
- Sound to symbol process
 - Most cultures transmit music through an aural/oral tradition
 - Enculturation: “occurs naturally and without the direct attention of adults” (Campbell, 1998, p. 179)
- Music of high quality
 - Songs that are still delicious not matter how many times you've sung them – John Feierabend
 - If your students can't remember the song.....it's probably not of high quality.
 - Do your research. Just because it's been published doesn't mean it's authentic.

References

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- Campbell, P. S., & Scott-Kassner, C. (2014). *Music in childhood: From preschool through the elementary grades*. Boston, MA: Schirmer Cengage Learning.
- Choksy, L. (1981). *The Kodály context: Creating an environment for musical learning*. Englewood Cliffs, N.J.: Prentice-Hall.
- Gay, G. (2000). *Culturally responsive teaching: Theory, research, and practice*. New York: Teachers College Press.
- Gay, G. (2013). Teaching to and through cultural diversity. *Curriculum Inquiry*, 43(1), 48-70. doi: 10.1111/curi.12002
- Ladson-Billings, G. (2009). *The dreamkeepers: Successful teachers of African American children* (2nd ed.). San Francisco, Calif.: Jossey-Bass Publishers.
- Sinor, J. (1980). Musical development of children and Kodály pedagogy. *Kodály Envoy*, 6(3), 6-10.
- Williams, M. (1975). Philosophical foundation of the Kodály approach to education. *Kodály Envoy*, 2(2), 4-9.