



**International Kodály Symposium 2017
Augustana Campus, University of Alberta
Camrose, Alberta Canada
August 8-13, 2017**

hosted by the
Kodály Society of Canada ~ Alberta Kodály Association
under the auspices of the
International Kodály Society

Call for Paper, Poster and Workshop Presentations

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



The circle has long been a sacred symbol. The many medicine wheels that dot the Alberta prairies bear witness to the central importance of the circle to the indigenous peoples of Canada. The circle has also been used as a metaphor for the process of coming to understand, and to represent the reflective practice of teachers and musicians in their work and learning. Perhaps most significantly, the circle symbolizes our journey as humans from birth to death.

The circle is also an important form in music. In addition to canons, which could be said to be musical circles, many of the singing games and dances that we teach as Kodály music educators are circle games, where each person is equally important in the music making and all are welcome. Furthermore, the circle is an apt description of Zoltán Kodály's ever-expanding influence in the world of music education beginning in and radiating out from Hungary. Kodály wrote of the important work of drawing others into the “happy, magic circle of music,” and this work continues even as we approach the 50th anniversary of Kodály's death.

The theme of the 2017 Symposium represents an invitation to explore and respond to Kodály's call to bring others into the circle of music from birth to adulthood and across multiple perspectives and disciplines. We invite delegates to submit proposals for paper, poster, and workshop presentations within each of the ‘circles’ of interest below. We warmly encourage graduate student contributions for poster and paper presentations.

THEME ONE - The Circle of Singing: Vocal Pedagogy and Choral Literature

If one were to attempt to express the essence of this education in one word, it could only be – singing. –Kodály

As Kodály music educators, we believe that music education must begin with the person's natural instrument, the voice. We welcome proposals for scholarly papers, poster presentations, and workshops related to:

- choral and vocal pedagogy
- rehearsing

- conducting
- choral repertoire (Canadian or otherwise)
- children's choirs
- community and adult choirs
- teaching singing (children, youth, adults)
- ear training and musicianship
- singing and identity
- the changing voice
- issues of gender
- other topics related to singing

THEME TWO - The Circle of 'Musicking': Ethnomusicology and Musicology in the Service of Music Education

To write a folksong is as much beyond the bounds of possibility as to write a proverb. Just as proverbs condense centuries of popular wisdom and observation, so, in traditional songs, the emotions of centuries are immortalized in a form polished to perfection.- Kodály

Kodály advocated for traditional music as a starting place for music education in Hungary. He saw this both as a way of helping the Hungarian people develop a sense of cultural identity, and a pedagogical starting place for encountering the music of the world. Kodály valued cultural musics and promoted and embraced scholarship in the area of ethnomusicology. A recent rethinking of music as situated cultural practice fits with Kodály's understanding of folk music as music of the people. We welcome proposals for scholarly papers, poster presentations, and workshops related to the diverse practices of music making and music makers throughout the world such as:

- Kodály the composer
- musical practices of specific communities in the contemporary moment and from the past
- childhood musical practices from Canada and around the world
- indigenous musics and pedagogical practices
- social justice in music education
- musical communities and makers of music
- ways of experiencing music and expressing culture
- the meaning of traditional music and the notion of authenticity
- cultural pedagogies

THEME THREE - The Circle of Teaching and Learning: Music Pedagogy and Practice for School, Studio, Choir, Early Childhood, and Community Contexts

It is much more important who the singing master at Kisvárda is than who the director of the Opera House is, because a poor director will fail. (Often even a good one.) But a bad teacher may kill off the love of music for thirty years from thirty classes of pupils. -Kodály

Kodály recognized that quality music education depended on the musical and pedagogical skills of the musician-teacher, and advocated for music education that not only developed technical abilities, but musical understanding and aesthetic enjoyment. We welcome proposals for scholarly papers, poster presentations, and workshops related to teaching and learning music in early childhood, elementary, secondary, post-secondary, conservatory, and community settings related to:

- the purpose and value of early childhood musicking and music education
- prenatal music education

- innovative approaches and pedagogies in elementary, secondary and community music settings
- Kodály pedagogy in studio music settings
- Kodály-inspired post-secondary music education
- inclusion practices in music education
- curriculum theory and music education
- differentiated learning

THEME FOUR - Kodály's Expanding Circle: Revisioning Kodály Pedagogy for the 21st Century

Powerful sources of spiritual enrichment spring from music. We must spare no effort to have them opened for as many people as possible -Kodály

Beloved by his countrymen as a composer, ethnomusicologist, and champion of Hungarian musical and cultural heritage, it was Kodály's concept for music education that caught the attention of music educators at the world congress of ISME in 1964 in Budapest and began a movement that continues today. We welcome proposals for scholarly papers, poster presentations, and workshops related to:

- the purposes and philosophy of music education
- critical perspectives on music pedagogy and Kodály pedagogy
- other lenses for thinking about our work as (Kodály) music educators
- implications in contemporary research for Kodály practice
- applying the Kodály philosophy outside the music classroom
- community music making and the Kodály approach
- where do we go from here?

SUBMISSION PROCEDURE

Please submit proposals by **October 1, 2016** to kodaly2017@ualberta.ca

1. In the body of the e-mail please include:
 - Title of the presentation
 - Name, title & e-mail address for each participant
 - Institutional affiliation for each participant
 - Biography of each participant (maximum 100 words)
2. Attach a Word document of the following:
 - Title of the presentation
 - Presentation format (paper, poster or workshop)
 - Long abstract (250 – 500 words plus references, if applicable)
 - Short abstract (100 – 150 words)

You will be notified as to the status of your proposal by **December 31, 2016**.

Please note that there will be opportunities for publishing conference papers through the International Kodály Society *Bulletin* and the Kodály Society of Canada *Alla Breve*.

Thank you and we look forward to your submissions!

Questions? Please contact:

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