



MOUNT ROYAL
UNIVERSITY
1910

Conservatory

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KODÁLY HANDBOOK

2024/2025



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PREFACE

The Early Childhood Kodály Musicianship Program is one of several Early Childhood programs offered through Mount Royal University Conservatory. This program is designed for children three years of age and older who wish to study music through a singing approach.

Our Kodály inspired approach to teaching music is based on the philosophy of music education developed by Hungarian composer and ethnomusicologist, Zoltán Kodály. It is a comprehensive program that teaches basic musicianship skills, listening skills, and the reading and writing of music. Through the unaccompanied singing of nursery rhymes and traditional chants, children acquire skills such as in-tune singing, a sense of beat, phrasing, form, pitch discrimination and listening to the great masterworks of the finest classical composers. These skills all lead to the reading and writing of basic rhythm patterns, as well as melodic notation (on the treble clef staff). A hierarchy of game songs is used to reinforce these skills, as well as to aid in social and physical development.

The Mount Royal University Conservatory has been in existence and affiliated with Mount Royal University since 1910. The Conservatory is the second largest of its kind in Canada. Instruction is offered in all areas of music and speech arts at all levels and to all ages. The Conservatory Office (ED 0300) is located on the ground level of the Taylor Centre for Performing Arts on the east side of the University. The mailing address is:

Mount Royal University Conservatory
4825 Mount Royal Gate SW, Calgary, Alberta T3E 6K6
403-440-6821

This Handbook has been prepared as a resource for parents of Kodály students. It contains general information about the Program and information regarding the Kodály Philosophy of Music Education. Please print and file this Handbook in the student's Music Binder (Section 5) so that it will be easily accessible for future reference.

PART I:

GENERAL INFORMATION

STUDENT PLACEMENT

At present we have six levels of instruction in the Early Childhood Kodály Musicianship Program

The ABC's of Music, Kodály (3-4 year olds)

Adventures in Music, Kodály (4-5 year olds)

Discovering Music, Kodály (5-6 year olds)

Kodály Level 3 (successfully completed Discovering Music)

Kodály Level 4 (successfully completed Level 3)

Kodály Level 5 (successfully completed Level 4)

Older Beginners (7 - 11 year olds)

Students are placed in levels based on age. If your child is new to the Kodály program, please ensure that they have been placed in the correct class, based on the above guidelines for age. "The ABC's of Music" classes and "Adventures in Music" classes are the only classes that accept new enrollment for the winter semester.

CONTINUATION/ADVANCEMENT

Decisions regarding the continuation of a child in our program and advancement to successive levels of study are at the discretion and professional judgment of the instructor. In May you will receive a detailed and formal progress report.

MISSED LESSONS

In the event that you have to miss a class, it is possible to make-up that class during the same teaching week. Please contact an instructor whose alternate class time fits into your schedule and leave a message of your intention to attend their class. If you do not hear back from the instructor, assume that the arrangement is fine and attend that class. Please remember however, that "Conservatory instructors are not obligated to make up lessons which are missed due to student absence". (Conservatory Instructor's Handbook).

If your instructor is ill and has to cancel a class, parents will be notified in advance of this situation as to the cancellation and the subsequent make-up of this lesson. If possible, a suitable substitute instructor will be provided.

READ, READ, READ

It is our desire to keep you as parents, informed as well as possible. Please read carefully any hand-outs given to you or messages sent to you via email, taking particular note of class changes, dates, times and the like. Make it a habit to read all notices on the door to our classrooms. You may also find music articles and other information posted on bulletin boards.

WASHROOM TRIPS

Trips to the washroom disrupt the continuity of the lesson and the concentration of the class. Please take your child to the washroom before class begins. It would be very helpful if one parent per class could remain in the hallway to escort children to the washroom if they require a trip during class time.

COATS

All coats should be hung on the coat racks which have been provided for your use and are located in the space adjacent to our studios.

BOOTS

No boots are allowed in the classroom. Because we spend a great deal of time sitting on the floor, it is uncomfortable to have wet spots as a result of snow or mud covered boots being worn into the class. Boots should be placed in the mud room located beside the studios.

INDOOR SHOES

Please bring clean indoor shoes for students to wear in the studio. This is an important consideration in the unlikely event that we would have to evacuate the children in an emergency. Shoes would also provide extra safety during class activities which require movement - especially chase games!!

LATECOMERS

Arriving late for a class disrupts the lesson. Please do your best to arrive at the Conservatory in plenty of time for your class. If circumstances do force your late arrival, slip your child into the room as quietly as possible, instructing your child to put his/her binder away and to join the class in its current activity.

CONSERVATORY ETIQUETTE

It must be remembered that as a Conservatory and an institution of higher learning, instructors and students are there to work and to learn. We, together with our colleagues, would be very appreciative if you would teach/assist your child to observe the following:

- * **Always walk, rather than run in the hall**
- * **Please keep voices and other sounds at a soft level since noise in the hallway is easily heard.**

YOUNGER SIBLINGS

Younger siblings often accompany Kodály students to the Conservatory and we are delighted that they can join us in our final few minutes of each class. However, please ensure that their behavior is not distracting to the learning of others.

MUSIC MAKING with CAREGIVERS

Classes meet once each week; 30 minutes for "ABC's of Music", forty-five minutes for "Adventures in Music" and "Discovering Music," and one hour for Levels Three, Four, and Five. Caregivers are invited to join our class for the last ten minutes. This has proven to be tremendously successful in helping you keep current with regard to the student's song repertoire, skills, activities and progress. It should be thought of as a time of sharing. The following suggestions will ensure that this aspect of our program will run smoothly:

- ◆ Return to the classroom area approximately 15 minutes prior to class end. This will ensure that when the class finishes its activities, you will be ready to join us. Once invited, please move into the class and get settled as quickly as possible. (Usually the door will be left slightly ajar once the parents have been invited in.)
- ◆ Some children's behaviour is affected by their parents' presence in group situations. Don't let that deter you from joining us - just keep in mind that your child's behaviour at that point may not be indicative of his/her behaviour during the actual class.
- ◆ Younger children who join us for this portion of the class (we'd love to have them!), whose behaviour becomes disruptive or distracting, should leave the room as quickly as possible. We thank you for your cooperation.
- ◆ Focus the student's attention on what the instructor is saying; at this point you, as parents, become students. By focusing your attention on the lesson/teacher, you will help your child to do the same.
- ◆ Feel free to ask questions - especially about new concepts of which you are unsure or do not understand.
- ◆ **PLEASE REFRAIN FROM BRINGING BEVERAGES OR SNACKS INTO THE CLASS.** It's particularly distracting when siblings join the class armed with juice, muffins, cookies etc. It is difficult for the students in the class to concentrate when a sibling has a treat.

CELEBRATION OF LEARNING

Each term the children will be sharing what they have learned at a *Celebration of Learning* to be held over a weekend in January and in May/June. Your instructor will announce the date and time of your child's performance ahead of time. The Celebration is an opportunity for you to see the progress of your child as well as to observe what goes on in the other levels of our program.

Please note that the *Celebration of Learning* is part of the tuition paid for your child – it is an opportunity not to be missed!

COLOURING AND ACTIVITY PAGES

Each week, students will receive a musical page to add to their music binder. These are intended to be an enjoyable reinforcement of class songs, skills and/or activities. They also provide you with some of the texts from the song repertoire, and motivation for at-home singing.

The homework pages serve as a reinforcement of concepts and skills. They aid significantly in the progress, development and learning. Their prompt completion is crucial to the development and progress of both the individual and the class.

Please ensure that each assignment is completed before returning to class the following week. A few minutes for three or four days of the week would provide the much needed practice that will reinforce the concepts we are learning in class.

If, at any time, you are uncertain of a particular assignment, please email your instructor.

BINDER

Each student will require a sturdy, standard size, three ring binder with a set of 5 dividers.

The student's name and contact information should appear in large, visible letters on the inside cover of the binder for quick identification.

Use five dividers, numbered one to five (which the children will recognize) instead of printed words. Sections are designated as follows:

- Section 1: Songs
- Section 2: Compositions
- Section 3: Listening
- Section 4: Parent handouts
- Section 5: Kodály Handbook

The music binder should be brought to class each week. This will be increasingly important as the year progresses, when on occasion, we will go back to previous pages to add a rhythm or an additional written activity.

Have a special place in your home where the binder will always be kept - preferably a place that is visible and away from harm. Use it often during the week. At the end of the year, do not throw away any of the binder's contents. We strongly encourage you to keep the binders intact. It is an especially cherished item because it has been individually created by each student.

ADDITIONAL ITEMS

The following items will also be required to complete at-home assignments. Do not bring them to class unless instructed to do so:

- pencil and eraser, scissors, glue and tape
- crayons OR markers OR paint (OR all three!!)
- felt staff (Discovering Music Level (formerly Level Two), Level Three and Level Four)
- tuning fork (Levels Three and Four)
- reinforcements to mend torn holes



Part II:

KODÁLY INSPIRED PEDAGOGY

A Look at each Level of our Program:

Thousands of children have attended our program since its inception in 1984. It is our goal to instill and nurture a love of music in young children and to establish a firm foundation of musicianship skills and music literacy in preparation for further music study. Teachers who inherit our graduates are always delighted and impressed at the level of knowledge and skills that they have acquired through participation in our program, allowing them to progress at a quicker pace and with greater confidence.

Our classes are kept small (maximum 8-9 students) in order to provide more individual attention and a flexible learning environment. Family participation is a vital component of our program. Grown-ups and siblings are invited to participate in the final 10 minutes of each class to allow for continued enjoyment and practice of classroom activities at home. Our curricula follow sequential, developmentally appropriate activities and concepts that suit the physical, social, and academic level of the students. The following is a brief summary of each level and some of the skills to be covered.

The ABC's of Music (formerly Music Explorers) –For children who are three years of age. This level offers an unparented experience in which students can develop singing, movement, and listening skills. They explore their own voices through songs, singing games, finger plays, rhymes, and chants. We also explore excerpts from *The Carnival of the Animals* composed by Camille Saint-Saëns. (This continues through the “Adventures in Music” and “Discovering Music” levels). Students may begin classes in September or wait until February, provided that space is still available.

Adventures in Music (formerly Level One) –For children who are four years of age. This level continues to expand the child's repertoire of songs, singing games, etc., and builds upon concepts presented in the “ABC's of Music” level. Students are also introduced to formal rhythmic notation (beat, ta (quarter note), ti-ti (eighth notes)), and are given the music terminology by which to label musical concepts e.g., *forte* (loud) vs. *piano* (quiet). Students learn to aurally discriminate between higher and lower pitches, and are introduced to solfège and hand signs. Attention is also given to more independent singing. Students may join classes in February, provided that space is still available.

Discovering Music (formerly Level Two) –For children who are five years of age. Much attention is paid to the reading and writing of both rhythmic and melodic notation. In addition to ta and ti-ti, students learn tika tika (sixteenth notes), too (half note), and the quarter rest. Students are taught to recognize, read, and write the pentatonic scale on the treble clef staff, and are introduced to the hand staff. Singing activities also become more complex as the students' skills increase, including an introduction to two-part melodies using “ostinato” – a repeated pattern. In-tune singing becomes of increased importance. Students need to have completed the fall term of the “Discovering Music” level in order to register for the winter term of “Discovering Music”.

Level Three –For students who have completed “Discovering Music” (formerly called Level Two), this program delves into the woodwind and brass sections of the orchestra with the study of *Peter and the Wolf* by S. Prokofiev. Syncopated rhythms are added to their notation base as well as additional arrangements of the pentatonic scale. Activities, such as canon-singing, develop two-part skills. Students learn the “Absolute” note names of the staff lines and spaces (ABCDEFG), which is reinforced by reading and writing notation, and performing on barred instruments (xylophones and glockenspiels).

Level Four –For students who have completed Level Three, this level adds the solfa degrees of “fa”, “ti”, and “si”, allowing students to learn about major and minor scales, intervals, as well as key signatures (flats and sharps). More complex rhythms and new meters are also introduced. Work is furthered in two-part development, such as canon-singing, beginning to sing melody and harmony lines together, as well as playing the xylophones while accompanying singing. Students learn about music that was composed during the various musical eras of the past like the Baroque, Classical, and Romantic eras.

Level Five –For students who have completed Level Four, this level provides an opportunity for students to further reinforce all previously-learned concepts and skills in a more independent manner. Students apply musical knowledge to playing the recorder and xylophone in order to play compositions with multiple parts using a score. Rhythmic and melodic concepts are also further explored.

KODÁLY ON SINGING

“To teach a child an instrument, without first giving him preparatory training and without developing singing, reading and dictating to the highest level along with the playing, is to build upon sand.” (1953) (Selected Writings, p.196)

“A musical culture that has real depth must always be founded on singing...Only the human voice, the most freely accessible and yet the most beautiful of all instruments, can provide the basis for a musical culture embracing the great majority.”

“It is a long-accepted truth that singing provides the best start to music education; moreover, children should learn to read music before they are provided with any instrument.” (1954) (Selected Writings, p.201)

DEVELOPING IN-TUNE SINGING WITH THE YOUNG CHILD

The Kodály approach begins in early childhood as a singing approach. To be internalized, music learning must begin with the instrument with which the child was born - the voice. Singing with the voice should be as natural an activity as speaking. Unaccompanied singing is important because any accompaniment tends to cover the young child's voice. The child needs to hear not only her/his voice, but the voices of the other children.

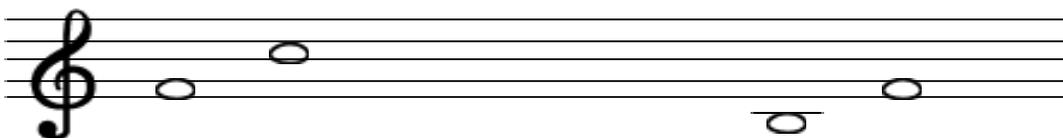
To sing in tune, a child must first hear the sound, then, having that sound in mind, produce it vocally, and lastly, distinguish whether the sound produced is the same as the sound previously heard. While most children can achieve this complicated process rather automatically, there are several things, which, as a parent, you can do to promote and develop a singing voice in your child.

- ◆ Sing many songs and singing games written in a small melodic range (5 or 6 notes). [This is not at the exclusion of other more complex melodies for fun and enjoyment!]
- ◆ Sing slowly and clearly. Unfortunately, what is a comfortable tempo for an adult is usually too fast for a child. Slow down!
- ◆ Sing at a medium volume. Generally, it is difficult for the young child to produce a good singing tone loudly. Listen to be certain that your child doesn't sing too loudly which can cause pitch problems and hinder listening skills.
- ◆ Sing in a comfortable range, utilizing a higher singing placement than speech placement.

Some children experience difficulty distinguishing their speaking voice from their singing voice. This child's singing is actually performed as a speech-pitched drone. It is then much easier to produce a drastically different sound from the one she/he has been using. Tooting the train whistle at the end of “Engine, Engine” is an excellent exercise for a child who needs to experience a high head tone. Other vocalizations (hooting) allow children the opportunity to explore the full range of their vocal abilities.

Singing Placement

Speech Placement



WHAT IS A KODÁLY INSPIRED APPROACH?

The Kodály Method of Music Education is an approach of comprehensive music instruction used throughout the world, inspired by Zoltán Kodály (1882 – 1967), Hungarian ethnomusicologist, composer, linguist and educator.

WHAT IS KODÁLY'S PHILOSOPHY?

1. Music literacy is the right of all people
2. Music education should begin with singing
3. Music education must begin at least as early as the nursery school
4. Musical mother-tongue (folk music) is used to teach music literacy
5. Only music of unquestionable value is used

INSTRUCTIONAL TOOLS OF THE KODÁLY APPROACH

1. Tonic sol-fa: moveable 'do'
2. Hand signs
3. Rhythm syllables

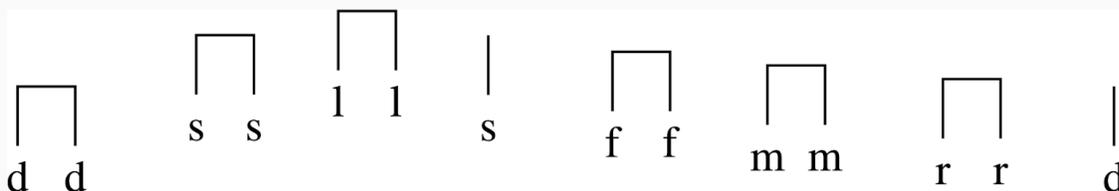
Tonic Solfa: Moveable 'do'

do re mi fa so la ti do

The origin of this familiar series of syllables dates back to the 11th century when a Benedictine monk, Guido d'Arezzo, set himself the task of devising a method by which his choristers could learn to read musical notation. His idea is still in use today as a tool through which music students can learn to read and write the language of music. It is not an end in itself, but rather a method by which we can reach the goal of musical literacy.

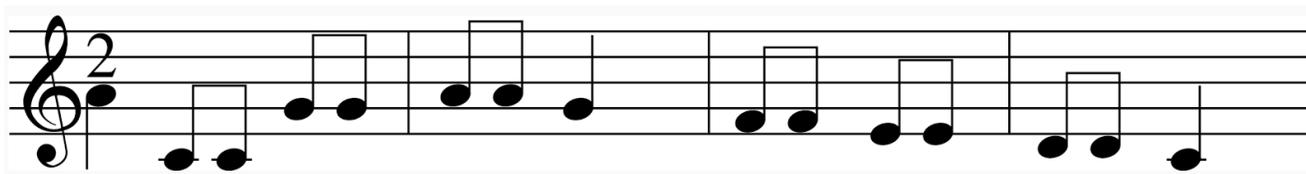
Our students first focus their attention on the patterns of sounds which they hear in a melody. Singing and identifying these syllables develops the child's musical ear, a skill necessary in all areas of musicianship. Furthermore, the syllables themselves reinforce the tonal function of each note, and the children sing easily in tune.

Consider the opening melody in "Twinkle, Twinkle Little Star". The pattern of sounds using 'solfa' syllables (for simplicity only the initial letter of each syllable is notated: 'd' represents 'do', 'r' represents 're' and so on) is:

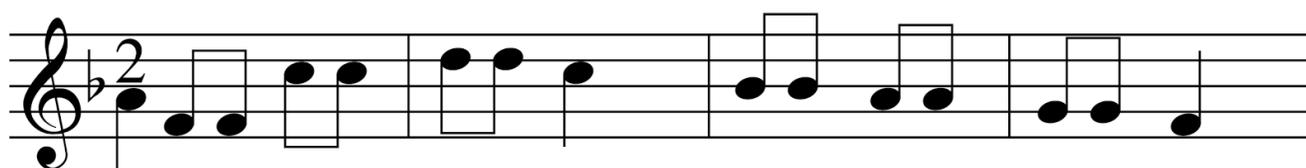


The students may sing this melody beginning on various notes, meaning that 'do' may move to any pitch, and hence the name, moveable 'do'. The entire melody may move higher or lower, but the tonal relationships within it remain the same. Thus 'do' is the tonic in any major key, and 'la' the tonic in any minor key.

Once the students are able to identify and sing the melody using 'solfa' syllables, we look at the placement of notes on the staff. If 'do' is placed on the note C (the key of C major) the notation becomes:



Now, if we choose to sing the melody in the key of F major, 'do' moves to the note F, and the entire melody is sung higher. The staff notation in this case is:



Because the students are already familiar with the 'solfa' syllables, they are easily able to sing these new notes. Herein lies the tremendous advantage in learning to read and write music: changing keys does not necessitate a whole new set of learning. The students sing patterns of sounds, not individual notes. Furthermore, when they see the same pattern in a new song they are able to sing it immediately. Identifying these syllables allows the student to transfer their knowledge to new situations and thus become independent musicians. They rely neither on instrument nor instructor for the sound of the melody.

As well as reading these melodies, the students learn to write (notate) them, following rules for note placement. In the case of the 'do' to 'so' leap found at the beginning of our melody, the rule is: "When 'do' lives on a line, 'so' lives one line higher. When 'do' lives in a space, 'so' lives one space higher".

Once the students are reading and writing staff notations using 'solfa' syllables, we introduce the letter names, the absolute note names (A, B, C, D, E, F, G) of the notes. The students then read the music using both syllables and letters, and when instrumental instruction is begun, they will be fluent in the international language of musicians.

"...'solfa' needs to be continued right up to the highest grade of tuition in both singing and instrumental work, in order that we should read music in the same way that an educated adult reads a book: in silence but imagining the sound."¹

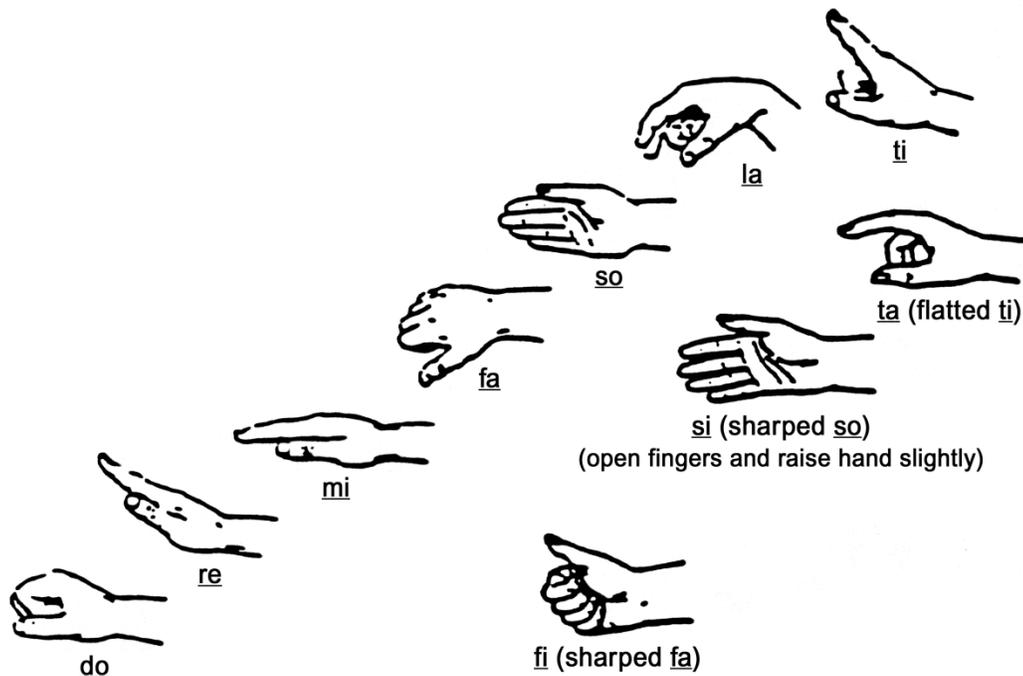
¹ From Zoltan Kodály, Selected Writings. Boosey and Hawkes: p. 204.

INTRODUCTION TO HAND SIGNS

Another tool for the Kodály Method is the use of hand signs. These hand signs were first developed by Sarah Glover in Britain in the 1830's and then modified by John Curwen in 1870. They present a visualization in space of the high - low relationship among the notes being sung and enable the students to reinforce melodic concepts physically and visually. Research has shown that children who use hand signs identify intervals more quickly and correctly. They establish memory of pitch patterns much more securely than children who do not use them.

The shape of the hand reinforces the tonal function of each note. For example, "do", a strong tonal centre, is represented by a firm and secure fist. "ti", the leading tone in a major key, points up to "do".

The hand signs are performed in front of the body with only one hand (the hand with which the child writes) and is positioned to correspond to the spatial relationship of each note. The distance between the hand signs should reflect, to some extent, the size of the interval being sung and shown. Therefore "do" occurs at approximately waist level - "la" at eye level. The minor third ("so - mi") should be shown as a larger movement in space than "so - la" or "do - re", major seconds. Octaves are shown by the same sign but in the correct high or low relationship to the rest of the scale.



INTRODUCTION TO RHYTHM DURATION SYLLABLES

Rhythm duration syllables, originally developed by the French theorist Jacques Chev  during the nineteenth century, are simply a means of accurately saying rhythm patterns. They are used as an aid in reading and writing simple or intricate rhythm patterns. In addition, the children are taught the names of the notes (quarter-note, eighth-note, and so on).

These rhythm syllables are not names but expressions of duration. They are voiced, never written as words. Their written representation is stem notation. The word "quarter note" contains three sounds, although the quarter note really represents one sound on a beat. With duration syllables it is possible for

musicians to chant a pattern correctly in rhythm, something which would be impossible to do using note value names. Therefore, a pattern read “quarter-note, quarter-note, eighth-note eighth-note, quarter-note”, if notated according to heard sounds would look like this:



And spoken with rhythm syllables as: ta ta ti ti ta

Below is a series of examples designed to enable you to read rhythm patterns using these syllables. Initially, the children walk to the pulse of music as they sing a song. We identify each step in the walk as a BEAT and represent it visually with a heart.

Snail snail snail snail

Go a - round and round and round.

RHYTHM, created by the words of the song, is the longer and shorter sounds over the beat. When one longer sound occurs over a beat, we say “ta”. It is represented visually by the stem of the quarter-note.

Star light star bright

 Read: “ta ta ta ta”

When two shorter sounds occur over a beat, we say “ti-ti” and represent it with two joined eighth-note stems:

See saw up and down

 Read: “ta ta ti - ti ta”

Later, the children discover that a beat may have no sound. We then use a simplified quarter rest:

Bow wow wow

 Read: “ta ta ta rest”
 Later: “ta ta ta (silence)”

A beat with no sound, silence, is known as REST, and is represented visually by a simplified quarter-note rest. (We say nothing, however, to indicate that silence, but gesture with our hands.)

Below is a familiar nursery rhyme, "Pease Porridge Hot", notated in stem notation. Notice that the rhythm notation is always spaced evenly, to coincide with the beat of the poem:

Pease	porridge	hot,		
♥	♥	♥	♥	
	┌ └		┌ └	
Pease	porridge	cold,		
	┌ └		┌ └	
Pease	porridge	in	the	pot
	┌ └	┌ └		
Nine	days	old.		
			┌ └	

Rhythm Patterns using half notes (too), sixteenth notes (tika), dotted quarter notes (tum), whole notes (toe) and the like are introduced as they occur in the children's music. In addition to rhythm syllables, the children are also taught the standard note names for the note values (quarter-note, eighth-note and so on). It is important that we refer to notes by their technical name [quarter note, eighth note, etc.] not by their rhythm syllable expression [ta, ti-ti, etc.].

				
ta	ti - ti	too	toom	toe
  	 	 	   	  
ti ta ti	tam - ti	ti - tam	ti- ka- ti- ka	ti - ti - ka
syn co pa				

THE MATERIALS OF THE METHOD

Nothing about the sequence or tools is unique to the Kodály Method. Each has been tried before, and even in combinations they may be found in some methods used many years ago in the United States and Europe. However, the one area in which the Kodály approach differs from its predecessors and achieves what none of the others has, is in the selection of materials. Kodály insisted that the materials used for teaching music to young children could come from only three sources:

1. Authentic children's games and nursery songs.
2. Authentic Folk music
3. Good composed music, i.e. music written by recognized composers

Kodály felt that the simple, expressive forms of nursery songs and folk music were more suitable for children because they were living music, not fabricated or contrived for pedagogical purposes. The language of folk music tends to be simple and drawn from speech patterns familiar to children even before they enter school. In addition, Kodály felt there was a relationship between the music of the people and the music of great composers. He believed that a love for the masterworks could be cultivated through knowledge and love of one's own folk music.

To implement the use of good music in the schools, Kodály collected great numbers of children's songs and folk songs. Six massive volumes were published, the first of which contains more than one thousand children's songs. Most of the teaching material in the school books for Hungary today, is still chosen from the material collected by Kodály and his associates, of whom fellow composer, Bela Bartok, was one. Kodály's work of collection and analysis is still being carried on today by ethnomusicologists at the Academy of Science in Budapest. Implementing the third source of materials is to select good, composed music. Kodály himself wrote much music for children, yet the emphasis is placed on music of the great composers - Bach, Handel, Haydn, Mozart, and Beethoven to name only a few.

The Kodály Method by Lois Choksy. ©1988 by Prentice Hall p. 16

Part III:

**ADDENDA
INTRODUCING OUR FACULTY
for 2024-25**

Suzanne Derbecker, Program Facilitator, M.Mus, B.Mus, B.Ed, Dip FA (Kodály)

Suzanne has been a Kodaly music specialist from the beginning of her teaching career which started with the Waterloo Board of Education in Ontario and continued on with the Calgary Board of Education. She holds a Bachelor of Music from Wilfrid Laurier University, a Bachelor of Education from the University of Western Ontario. She also holds a graduate Fine Arts Diploma (Kodaly) and a Master of Music (School) both from the University of Calgary under the tutelage of Dr. Lois Choksy, a renowned teacher of the Kodaly philosophy of music education. In addition to teaching a Kodaly-based music program for students from Kindergarten to grade six, Suzanne has directed numerous children's choirs and hand bell groups. She firmly believes that every child should have the opportunity to explore and discover the world of music starting at a very young age.

Amanda Massey, M.Mus, B. Mus

Amanda is an active voice and piano instructor, choral director and vocal clinician who enjoys sharing her passion for music with students of all ages. Amanda completed a Bachelor of Music degree in Vocal Performance at the University of Calgary and a Master of Music with a focus in Opera Performance at the University of Alberta. She feels privileged to have performed as a soloist with orchestras and choirs throughout Alberta. During her university career Amanda completed research and studies in early childhood speech and language acquisition, brain development and healthy methods of teaching singing to young singers. Amanda believes that everyone has a musician inside them and that we should all have the opportunity to experience the joy and power of music.

Oshadhee Satarasinghe, M. Mus., B. Science in All Level Music Education

Oshadhee holds a Master's degree in Elementary Music Education and a Bachelor's degree in Piano and Voice Education from the United States. She is certified in both Orff Schulwerk and Kodály pedagogical approaches. Oshadhee is currently in her second year of doctorate studies in Music Education at the University of Calgary. She has taught elementary music, choral music, private piano and voice lessons, and several university-level courses in Texas, USA (9 years) and in Sri Lanka (2 years). Oshadhee is currently teaching piano and early childhood music lessons in Calgary, Alberta. She believes that all students have the capability to enhance their musical abilities through guided and creative learning that will lead them to discover the world of music. Oshadhee is very passionate in spreading the gift of music with students of all levels.

Barbara Smith, Artist Diploma (Violin Performance), B.Mus. (Violin Performance), Diploma of Music (Vocal Performance), Kodály Certification (Level 1)

Barbara Smith has always loved children and music. She began her musical studies playing the violin, and continued that passion through University by attaining a Bachelor of Music performance and an Artist Diploma from the Glenn Gould School of the Royal Conservatory of Music. Barbara also loves to sing and received a performance diploma in voice. Mrs. Smith trained and taught as a Suzuki instructor for several years in Toronto, and continues to teach violin lessons today. Barbara began her Kodaly education as a child under the tutelage of the renowned teacher, Lois Choksy. It was while singing with her own four children that she became interested in and later, qualified to instruct in the Kodaly method. Barbara believes that music, and music literacy are powerful tools in a child's life, bringing joy, peace and confidence.



PARKING

Options include:

- Daytime Rates
 - Weekdays before 4 p.m. = \$4.75 per hour, \$19.00 daily, paid via machine in Lot 7 or Hotspot app
- Evening/Saturday Rates
 - Weekdays after 4 p.m. or Saturdays = \$4.75 per hour to a maximum of \$8.00, paid via machine in Lot 7 or Hotspot app.
- Sundays and Statutory Holidays = parking is free
 - Download the Hotspot app. Parking is free for the first 30 minutes (license plates must be registered with HotSpot app or at pay machine) after which the regular rates will apply. Payment will be contactless using the HotSpot app .
 - <https://www.mtroyal.ca/AboutMountRoyal/TransportationParking/ParkingRates/index.htm>
 - Pay terminals will also be available for cash payments.
 - Permits also available at the Parking Office, K105, located in the Lincoln Park building.

Parking Contact Information:

Phone: 403.440.6914

E-mail: parking@mtroyal.ca



EMERGENCY EVACUATION

In case of fire or other emergency, students will be evacuated from the classroom by their instructor, utilizing the Mount Royal Emergency Procedures. Parents may meet their child outside at the Muster Point in Parking Lot 8.

DO NOT re-enter the building or try to return to your child's classroom. Evacuate the building following the given instructions for the area of the building that you are in at the time. Meet your child at the Muster Point.