

# BAKE

## *Boston Area Kodály Educators*

An Affiliate Chapter of the Organization of American Kodály Educators (O.A.K.E.)

### **Round Robin Online**

Volume 9 Number 3 Winter 2011

Boston Area Kodály Educators' Newsletter

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#### **President's Message**

At our first workshop of the year, Jay Broeker laid out the sequential steps to arranging folk songs for (and with) children. Starting with first grade songs and ending with fairly difficult middle school material, he gave us some wonderful ideas and strategies for teaching various techniques of arranging songs and singing in parts.

Through use of a power point presentation (which he regularly uses in his own classroom), we could see very clearly where to begin the process, and each "slide" added a next step, so the pacing could be different for every grade or musical level. Taking a simple melodic or rhythmic element from a song and using it as an ostinato opened up a whole world of form and patterns for children, and they could then learn to do it on their own.

Simple score reading, improvisation, singing in tune, distinguishing same/different, phrasing, melodic outline, rhythmic variations, question/answer, canonic imitation, part-singing, and many more musical skills were all addressed. Jay presented every new idea musically, and smoothly connected each new idea to the last one. He shared his most recent choral arrangements at the end of the day. They were fairly advanced, but it was clear that the creative process was the same for a complex piece as for a very simple one.

Joan Litman's workshop on Nov. 19 was also an excellent presentation, although quite different from Jay's. Joan has traveled and studied extensively in the Middle East, and she shared her considerable knowledge and unusual materials with us. Joan explained (or demonstrated with props and power point) the context of each song or game, making it clear that the cultures of Egypt, Lebanon, Syria, Turkey, Iran, Iraq, Afghanistan and Palestine use music very differently than we do in the US. She told us to use whatever resources we might have in our school

communities to keep the materials authentic, and to be careful of how we use them, so as not to offend anyone.

The languages of her songs are daunting, certainly unfamiliar to many, but Joan showed us methods of teaching them and making them accessible to students (and ourselves). Some of her games were particularly hilarious, and we had a great time pretending to be a bug, a policeman, a fabric seller, thief, and various other characters. Some songs were simply beautiful, using modal tone sets and expanding our aural repertoires.

I would like to thank all who were involved in the organization of the workshops with Jay Broeker and Joan Litman. The myriad tasks that needed doing were taken care of, and everyone's help made both workshops a success. Thank you again to Susan Conkling, Angela Mantie, and Mary Epstein for getting us into our new space at Boston University!

If any B.A.K.E. member would like to offer their help with the Jill Trinka workshop on January 14, please contact me or any board member. We would be happy to give you a job! It is a lot of work to get a workshop off the ground, but so satisfying when it goes well.

Martha Holmes, B.A.K.E. President

*B.A.K.E.'s new president, Martha Sandman Holmes, has over 30 years experience as a music teacher and conductor in public and private schools, and maintains her professional singing performance career as a longtime member of the Cambridge Chamber Singers.*

### **Editor's Message**

**I'd like to begin my column by noting a correction to the biography of Jill Trinka that was part of the B.A.K.E. registration form in the Fall 2011 issue of Round Robin.** Please see her corrected biography in this issue. We hope you join us for her workshop at our new BU location on January 14th at Boston University (see Calendar for details). She will be our final clinician this year, but later this winter we hope to give you a sneak peak at next year's clinician line-up.

**2012 B.A.K.E. News - Annual Open Membership Meeting:** The annual open B.A.K.E. membership meeting will be held in June, 2012, during the Kodály Music Institute Summer Session. Exact details will be forthcoming. For those of you attending KMI, it's a nice opportunity to enjoy meeting fellow KMI graduates and relax after a week or so of intensive classes over wine and cheese. For those of you who have completed your KMI studies (is one ever finished?), it's wonderful to catch up with old friends. Please also consider joining or re-joining B.A.K.E. and helping to plan another successful year.

**ELL Sheltered English Categories I-IV:** This year I learned about ELL Sheltered English classes Category I, II, III and IV. Apparently districts are required to hire teachers --even music teachers, etc. -- who have taken these classes, although the classes are not required for licensure. EDCO ([www.edcollab.org](http://www.edcollab.org)) offers these classes at the Seefurth Center in Waltham -- some can be taken for credit through Cambridge College, which currently charges \$50 per credit. I urge you to ascertain if your district will be offering these classes as part of their professional development plan or if you can take them at EDCO. (Some are offered on Saturdays.) Note: I just learned that Categories II-IV are undergoing a change in content, so inquire and make sure that the NEW curriculum is being offered in categories II-IV. Sometimes districts will support the tuition,

though they probably will not pay for the credits. If you take the classes, make sure you receive proof of the training, keep it with your recertification portfolio and also file it with DESE as my understanding is that DESE is beginning to track this information as part of your record. TEC occasionally offers classes of interest to music educators as well. Click on the Professional Development link for further information: <http://www.tec-coop.org/>. TEC and EDCO are joining forces to bring a workshop with Jill Trinka. If you can't make the B.A.K.E. Saturday workshop, perhaps this might be a possibility. See the calendar or the EDCO site for further information.

**Articles in this issue:** Read and be inspired by **Mentor Musings!** Susan Cleveland was my mentor and I learned so much from her. She attends the B.A.K.E. workshops. If you would like to meet her, please ask me to introduce you! KMI offers mentoring for credit with Susan. I would also like to mention our feature article "A Kodály Teacher in Singapore" by Wendy Silverberg, which shows how Wendy disseminates the philosophy of Kodály in another country. She includes some useful lesson planning.

**O.A.K.E. News:** Please take a moment to catch up on the national **O.A.K.E.** news. **O.A.K.E.** is revisiting its statement of mission, and there are opportunities to participate in **O.A.K.E.** planning for the future.

**KMI Courses:** Lastly, please check KMI's course offerings in this newsletter. KMI has a number of Spring course offerings of interest. If you wish more information about advanced solfège, please contact me.

**Call for Writers and Editors!** If you are interested in writing, but don't know what to write about, I have plenty of ideas, so contact me. There are people who could be interviewed, music collections and concerts to be reviewed and more. We are especially interested in finding people to report on our upcoming B.A.K.E. workshops. Round Robin is also looking for copy editors and experts in layout. Please contact me if interested! **Deadline for submissions to the next issue is February 11, 2012.**

**Call for Circulation and Subscription Editors!** If you have a mind for detailed research and circulation, and wish to help build RR's circulation, be in contact as well. It takes a village!

**Important thanks!** Round Robin continues to gratefully thank our guest editor Stacie Marinelli for her hugely important and timely assistance in reviving Round Robin. Round Robin would not be flying to you without Stacie! Thanks to Kyle Wolfe of Designstate for creating the signs that guide you to the B.A.K.E. workshops. And thanks to Margie Callaghan, instructor of the 1 credit KMI/BAKE workshop option, for the editorial assistance she provided in this issue.

Here's to making it through the winter! See you at the Jill Trinka workshop!

Constance M. Cook, B.A.K.E Vice President & Round Robin Editor  
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*Constance Cook teaches a pilot Kodály program for grades 1-5 in Norwood, MA, established jointly by the Kodály Music Institute, Norwood Fine Arts Department, and the Oldham Elementary School. Currently she is Vice President of B.A.K.E and editor of Round Robin, B.A.K.E.'s newsletter.*

## **Kids are Kids, No Matter Where You Are: A Kodály Teacher in Singapore**

**Submitted by Wendy Silverberg**

Back in November 2010 our school, the Peabody Elementary School in Cambridge, MA, had visitors from the Singapore Teachers Academy of the Arts. They had come halfway around the world to attend music conferences and for a planned visit to the Kodály Music Institute at the New England Conservatory of Music in Boston, Massachusetts. Taking advantage of the session break at the Institute, Mary Epstein and Jonathan Rapaport, co-directors of the Kodály Music Institute, arranged for the women from the Singapore Teachers Academy to visit my class at the Andrew Peabody Elementary School in Cambridge. In my program, children attend music four days each week in classes that use the Kodály program with the junior kindergarten through second grade students. We are now in our tenth year of this intensive music program.

After observing my classes, the Singapore representatives went home and initiated negotiations that resulted in an invitation for me to visit them at their school and work with a classroom of ten year old students. The plan was to work with students for three days and then tape a lesson to demonstrate to teachers in Singapore how Kodály can be used with the children in their own classrooms.

I was assigned to the Pei Hwa Presbyterian Primary School, home to 2,000 students. Because land in Singapore is very limited, most buildings are more tall than spread out, and this school was seven stories high. I worked with a class of 41 students that included 30 girls and 11 boys.

I had sent along materials in advance so the children could learn the material I would cover. Still, meeting new students in another country had me anxious. I knew what I wanted to do but had no idea how children would react to a stranger from another land, race, and culture. It only took about five minutes for everyone to fall into a comfortable rapport. Kids are kids, no matter where you are.



I worked with the children for a total of three hours before the video cameras started rolling. Below is a transcription of our daily lessons and my personal thoughts and insights

### **Day One: Introduction of Songs, Games and Dances**

Let me tell you something about the kids in Singapore. They are just like kids in the United States – when they transition from one activity to the next they talk, giggle, and get a little bit rowdy. I had to work on some classroom management to get them to be able to get up off the floor and form a circle, if you can imagine a circle of 41 students, and be ready to move to the next activity. These children are used to sitting in one place and following directions.

The children were very well prepared musically, but they had not had much experience playing musical singing games and moving through space. Getting all 41 girls and boys to hold hands in a circle was not going to happen. The children were self-conscious and did not want to hold each other's hands.

The first song I sang with them was the African greeting song "Funga Alafia." To ward off anarchy I created two circles, one of boys and one of girls. Since there were so many more girls than boys, I placed the boys in the center of the circle and the girls on the outside. We moved in concentric circles and by the end of a short period of time they were moving and singing in a two-part round.

Having been so well prepared, I tried to see if they could recognize the next song by using their inner hearing skills and reading from my hand signs. I think it took only four notes for them to shout out "Great Big House in New Orleans!" Making the basket was great fun and there were smiles had by all. (The basket is formed when a group of two or more players inside another circle of the same number of players puts their linked arms over the heads of the outer circle and behind their backs, and then the outer circle lifts their linked arms up and behind the backs of the inner circle. This basket weave pattern is called the basket.)

Moving on from the fun exercise, it was time to see if these children could write rhythms. I placed four lines across the board, representing beat placement and had the children clap back the rhythms of "Lucy Locket" and then write them on the lines on the board that represented the beats of the song.



The students then had to figure out the rhythmic form of "Lucy Locket" [A B A B]. They memorized each section and then clapped the entire song from memory. They had never played this game and had a lot of fun singing – in a much too loud voice – when they found the penny. The clue that helps Lucy find her Locket is the loudness or softness of the singers' voices.

I then did the unheard of, asking them to stand up with a partner and move around the room. Space is not something these children had seemed to explore before. It took a couple of days of practice to get them to move to the beat out of a one foot square box. Once they made the initial journey out of their comfort zone, they were ready to tackle "Sasha," a Russian folk dance found on the New England Dancing Masters recording "Sashay the Donut: Even More Dances for Just About Anybody."

### **Day Two: New songs and dances**

Day two was great. We had seven adults watching 41 children go through their motions – more potential distractions than most teachers confront. We reviewed "Funga Alafia" and were able to add a third part to the round.

The next activity was to teach a song not previously learned, "The Birch Tree," a Russian folk song that Tchaikovsky used in his 4th Symphony during the 4th movement. Within five minutes the children were singing it with movement in three parts.

We proceeded to take "Lucy Locket" to the next level. On the board, I had written the rhythm of "Lucy Locket" in stick notation with Mark Williams' alto part from his "Bicinia Americana" written underneath in an alternate color.



The children clapped each line separately and then divided into two sections, the first clapping the top and the other the bottom. The children had never done any part singing before this. They were so successful at this activity that I upped the challenge and had all of the children speak one part and clap the other. They thought they were just the "cat's meow." We then sang the song in two parts and of course played the game.

I then refocused their attention, having them discover "Dinah" through inner hearing by having them read from my hand staff. This is a technique I use when transferring the children's knowledge from hand signs to the actual staff. I hold my hand, thumb up and fingers apart in the shape of a fan on its side. What you have is a staff with five lines and four spaces. It gives the children a way to manipulate the music staff and feel the lines and spaces. It enables them to see the distance between lines and spaces in a different dimension than a staff on a flat surface of paper.

A colleague had taught me a version of "Dinah" that changed the words using different musical instruments, for example "no one in the house when I came in playing on the violin." As the different verses were added, a melodic ostinati was layered down as well. By the time the song was done the children had built five melodic ostinati over the basic melody. Their teacher had told me they had never done any two-part singing, but here they were singing in six parts.

We then danced "Sasha" which was much more successful than the first day. The children's use of space was much improved from the day before. Improvisation was a topic of great interest to the teachers of Singapore. I tried to show them one method that I use with my children. I call it the "improv chain." The leader starts with a four beat pattern, the next child has to use the last two beats of the previous child and add two more. All forty-one students participated eagerly in this activity. It was a challenge for some but they all tried.

We ended day two with a beautiful round called "This Pretty Planet" that Susan Wilcon, my traveling companion, had taught me at our hotel pool. You can take a music teacher out of the classroom but you can't take the music out of wherever we may be.

**(Continued on page 18)**

## **Reflections on Jay Broeker's Workshop on Composing, Arranging, Improvising**

**Submitted by Elizabeth J. Wooster**

When enrolling for Jay Broeker's workshop, held in October as part of the B.A.K.E. series, the two words in the title that appealed to me most were "composing" and "arranging." Knowing the creativity and pedagogical strength of his choral works, I was eager to hear his perspective and to glimpse his compositional process. Although Broeker addressed these areas with clear suggestions, examples, and applied exercises, the content of his presentation that I found most vivid and insightful were the methods by which he structured and enabled vocal improvisation in the choral setting.

Broeker's use of PowerPoint and sequential objectives represented a fusion of best practice in pedagogy and technology. Color-coded graphics clearly represented conceptual information and empowered analysis and improvisation in a playful and supportive way. His use of questioning also allowed learners to access aural information and to define, describe, and order it. I was inspired to be more thoughtful about my presentation of concepts, particularly in honor of those students who are visual learners. Broeker's use of lines and shapes created a sense of placement for sound and a foundation upon which to build when improvising new patterns.

One significant activity that will impact my teaching was the use of chanted rhymes, including "Who Has the Penny?," "Pease Porridge Hot," and "Rain on the Green Grass." After orienting learners to l, s, m, and r by singing and tapping pitch levels on the body, Broeker displayed a visual with a diagonal arrow pointing upward, another pointing downward, and two additional arrows: one curved up and then down, the other curved down and then up. He asked students to choose the arrow that matched the pattern he used throughout the song. Then Broeker repeated the chant but added a cadence on the last phrase, which turned it into a song. Learners were asked to denote the arrow that matched the contour of the cadence.

As the lesson progressed, students were invited to select a contour to use as their own starting idea for the same text. After success with that step, learners chose a different contour for their cadence. Although this process seems rather simplistic, it was of import to me because the arrow shows movement from a starting point to a finishing point—a continuum of sound. In my teaching, I have been prone to working vertically by asking students to work with a pitch ladder and move up or down visually and/or physically. The use of arrows transfers the rise and fall of pitches into a shape that shows the passage of time (the sequence of sound from left to right) and the directionality of the phrase. I think that form of representation is important for a young learner because it transfers directly to how we write music with notation. Long staves stretch across paper with note heads rising and falling. Eventually they will need to see more sophisticated contours of sound by "connecting the dots."

For me, Broeker's sequential and structured use of arrows strengthens the concept of working horizontally and vertically in our aural analysis of patterns and our visual representation of sounds. The one question with which I continue to struggle is how we can expect learners to hear the skip between s and m. Within the Orff Schulwerk pedagogy there is debate about whether to introduce s-m and la first to young children or m-r-d. Based on historic chants using s and m pitches from European rhymes and play parties, most of our current pedagogy utilizes this repertoire even though our learners are more exposed to m-r-d in popular music that is part our society and current educational programming on television. The first three pitches of the Concert Bb Major scale are the first sounds that I introduce in my beginning band program. In my

recorder pedagogy, the first three notes taught are B, A, and G. The use of arrows makes more sense to me if using the first three notes of the diatonic scale rather than the third, fifth, and sixth scale degree of that scale. I need to contemplate this more and further investigate the link between showing contour with either arrows (or solfège labels) and aural understanding of steps/skips within sequences of sound.

With older learners, I am successful when denoting phrases with solfège labels written horizontally in sequence. Broeker modeled a fascinating extension using Lullaby. Three-pitch fragments were written within four quadrants: d-r-m; m-r-d; d-l,-s,; s,-l,-d. Students were asked to improvise melodic ideas with thoughtfulness about same, different, and cadence phrases. Individuals were given more improvisatory freedom at the end of the activity to create an entire melody and a cadence on the tonic. What I appreciated about this activity was it could be extended to other repertoire in order to allow different tonal centers on which to cadence, with careful composition of the fragments by the teacher.

Interestingly, Broeker's quadrant allowed access to the patterns in a way that fostered an internal use of arrows. This time the arrows did not show contour, but showed the connection or pathway of pattern use. A learner moved either diagonally, horizontally, or vertically to another quadrant. His graphic allowed learners to organize and plot their creativity while reinforcing the concept of phrases connecting to create melodies. Curiously in this song, the melody is three phrases in four measures—planned within a quadrant. I want to incorporate the use of contour arrows and phrase quadrants in my melodic teaching with first through fifth graders.

The use of melodic or rhythmic fragments for ostinati or harmonic interest is familiar to me with my Orff training. What I found to be innovative in Broeker's approach was the use of contrasting direction when learners were improvising with a partner or within the group. The activity with "Way Down Yonder" allowed students to create harmony by singing a cadence with a choice of two directions using m, r, and d. The arrangements of "Ah, Poor, Bird," "Risseldy Rosseldy" and "Who's that Tapping at my Window?" clearly represent the practice of layering contrasting directions or motives to create harmony. In the fall, my students currently create a rhythmic composition with three parts in fourth grade. Later in the spring, I want to extend this experience by asking them to create a melodic piece in two or three parts using the same attention to rhythmic layering but bringing pitch into the composition process. I also want to help them be more aware of the way orchestrations are composed when we are working at barred instruments by employing solfège labels and graphic representation. A growing comprehension of the way parts are working in relationship to each other will allow my students to be more successful when improvising and composing.

Broeker's patient, thoughtful, and creative approach to creating and organizing sound was informative and inspirational to me. It served as a wonderful reminder to carefully represent sound visually and kinesthetically with young learners. His sequential process of promoting listening, analysis, and creativity represent the highest forms of thinking for learners. I want to utilize his ideas in order to enable my students to not only recreate what they hear or read, but to also create their very own music within the classroom and choral settings.

*Elizabeth J. Wooster is the Lower School Music Educator at Brimmer and May School in Chestnut Hill, MA where she instructs general music, chorus, and concert band. After obtaining a B.S. Degree in Music Education from Eastern Nazarene College in 1986, Wooster began her career as an elementary music educator in Chapel Hill, NC. She earned her M.M. Degree at the University of North Carolina at Greensboro in 1990. Wooster taught elementary general*

*music in St. Albans, VT and Duxbury, MA. She served as instructor for the music departments of Westminster College in New Wilmington, PA and Eastern Nazarene College in Quincy, MA. Ten wonderful years were spent operating her own Kindermusik studio in western PA. She completed AOSA Level III and Kodály Level I. Wooster currently resides in Quincy, MA with her beloved husband and children.*

## **MUSIC NEWS**

### **OAKE News from Kelly Griffin, President Elect**

Hello B.A.K.E. and Round Robin Readers,

Constance Cook has invited me to share a few OAKE updates with you and I appreciate the opportunity. I would like to first encourage the membership of B.A.K.E to nominate a current or former chapter officer to run for Eastern Division President Elect 2012-14 (Eastern Division President 2014-16).



This was a position that I held previously in the Western Division. I found it very invigorating serving all the chapters within the division and providing assistance to chapters in need. I also appreciated the lasting friendships I made with the other division presidents and having a voice in the future direction of OAKE. More importantly, the organization needs passionate leadership willing to serve and advance the organization in the upcoming years. If you have a recommendation, please share and submit your thoughts to Kelly Foster Griffin at [tomkelhay@gmail.com](mailto:tomkelhay@gmail.com) or Amy Branum Huggins at [amybhuggins@yahoo.com](mailto:amybhuggins@yahoo.com).

Next, we have two candidates each running for the offices of OAKE President Elect and Treasurer. I am pleased to announce that Robbin Marcus and Paul Bauman have been approved by the OAKE Board of Directors to run for OAKE President Elect and Daniel Todd and Kevin Trent Pearson have been approved to run for Treasurer. Soon, ballots will be sent out by the OAKE office and candidate biographical information will be available on the OAKE website. I urge you to take an active role in choosing your next leaders and VOTE!

Lastly, I'd like to encourage you to attend the national conference in Phoenix on March 15-17, 2012, and to take part in voting on a motion to adopt a new mission and vision statement. Here is a preview of the information going out to the entire OAKE membership in January:

### **General Membership Meeting and Call to Vote On a Revised OAKE Mission and Vision Statement in Phoenix**

Two years ago, the OAKE Planning & Development Committee began an extensive review and reflection of the organization's purpose and its aim for the future. We have since come to a common understanding that a mission statement should tell who we are, what we do, and how we do it, and set us apart from other musical organizations. We agreed that a vision statement should be short and inspirational, and should describe the way the world will look after achieving the mission. Along the way, we invited open input, examined a wide array of thoughtful responses, wrote and revised, and published our work in progress. The OAKE Board of Directors met in September and passed a motion to bring the September 24, 2011 OAKE Vision and Mission Statement drafts to the OAKE general membership for adoption at the General Membership meeting in Phoenix. We present the statements below:

## **OAKE Vision and Mission Statements (Proposed 9-24-11)**

**Vision Statement:** Our vision is the realization of a world where the power of music as a unifying, humanizing, and healing force is an integral part of the lives of the American people.

**Mission Statement:** Inspired by the vision of Zoltán Kodály, the mission of the Organization of American Kodály Educators is to support music education of the highest quality, promote universal music literacy, and cultivate a lifelong appreciation of music in and preserve the musical heritage of the people of the United States of America through education, artistic performance, advocacy, and research.

The Planning and Development Committee wishes to thank all of the OAKE members who have contributed to the formation of the ideas behind the vision and mission statement drafts. We hope you will actively participate in the decision-making process by raising your voice and casting your vote at the general membership meeting during the 2012 OAKE National Conference in Phoenix.

I wish you all the best in your holiday concert preparations and look forward to future sharing opportunities on behalf of American Kodály-inspired music education.

**Best regards, Kelly Foster Griffin, President Elect  
The Organization of American Kodály Educators**

## **Kodály Currents**

**The Kodály Music Institute** proudly announces a **new academic year schedule** for its certificate program. In 3 semesters one may complete the full certificate and earn 20 graduate credits. Level I complete will be offered in Fall 2011, Level II complete in Spring 2012, and Levels III and IV complete during Fall 2012. The new schedule began September 2011.

Please contact Mary Epstein, Department Chair with programmatic questions.

NOTE: Participants must apply prior to registering.

Register online starting August 31: [www.necmusic.edu/ce/kodaly](http://www.necmusic.edu/ce/kodaly)

Email Sean Hagon if you have registration questions: [sean.hagon@necmusic.edu](mailto:sean.hagon@necmusic.edu)

## **Kodály Music Institute Spring Course Offerings**

### **Kodály Level II Solfège**

Pamela Wood, Instructor

**Mon 6:00-7:30pm**

1 Credit: \$690

Non-credit: TBA

**Spring Semester Only: Jan. 30, Feb. 6, 13, 27, Mar. 5, 12, 26, Apr. 2, 9, 23, 30, May 7, 14, 21, Make up May 29**

This class includes sight-singing, dictation, transposition, analysis, improvisation and ear training through the medium of the human voice. Both movable "do" solmization and fixed, absolute letter names are used to develop relative and perfect pitch. Training begins with unison pentatonic, diatonic, and chromatic melodies and leads to complex part-music that is modulatory in character. The foci of this class will be: in-tune unison, solo and part singing; relative

solmization, absolute pitch names, and rhythm names; pentatonic, diatonic major and minor and modal systems; sight-singing and musical memory; rhythmic, melodic and intervallic dictation; stick and staff notation, conducting, hand signs; chromaticism; G, F, and C clefs; modulations and harmonic progressions. Musical material includes folksongs through masterworks of all periods and styles, and includes many of Kodály's composed exercises. All skills are developed simultaneously through live music making and written theory.

**Texts:** *46 Two Part Folk Songs* by Denise Bacon; Juilliard Repertory Library Vocal Volume 3; *333 Elementary Reading Exercises, Bicinia Hungarica 1, 77 Two-part Exercises and Tricinia* by Zoltán Kodály; *Sail Away* ed. Eleanor G. Locke; *150 American Folk Songs* ed. Erdei/Komlos; *Classical Canons* by Antal Molnar.

**Octavos:** *Didn't My Lord Deliver Daniel?* 2-part Arr. by Moses Hogan; *Where Shall I Be?* SSA arr. William Grant Still; Spring; *Fences* SSA (or SATB depending upon class members) by André Thomas; *The Singers* (Three Children's Songs) Unison by Ralph Vaughan Williams.

**Tools:** A-440 tuning fork, manuscript paper, pencils with eraser.

### **Kodály Level II Conducting**

David Hodgkins, Instructor

**Tue 6:00-8:00pm**

1 Credit: \$575

Non-credit: \$410

**Spring Semester Only: Jan. 31, Feb. 7, 14, 28, March 6, 13, 27, Make up April 3**

This course is a choral conducting laboratory. In addition to expanding Level I skills, topics include conducting in more complex meters (e.g. 5/4, 7/4); score preparation, enhanced musical interpretation, phrasing, and vocal production through conducting gestures; proper choral conducting techniques and body stance; interpretation of simple through complex part music in different styles; and more advanced rehearsal techniques.

**Texts:** Repertoire for the class will be assigned in first day of class and will include music that teachers are currently working on with their ensembles.

### **Kodály Level II Pedagogy, Materials and Thesis**

Charlyn Bethell, Instructor

**Wed 6:00-8:00pm**

2 Credits: \$1150

Non-credit: \$820

**Spring Semester Only: Feb. 8, 15, 20, Mar. 7, 14, 28, Apr. 4, 11, 18, 25, May 2, 9, 17, 23, Make up May 30**

Teacher preparation makes learning music not only more effective for children but a more joyful experience for all involved. This course will review and expand on the principles of the Kodály methodology--specifically the sequential teaching of music skills and the use of an organized body of music literature, mostly from the folk tradition, as a foundation for musical literacy. It will provide pedagogical methods and materials for realizing these principles. Participants will

learn approximately fifty songs and games from a multicultural folk tradition as well as some art music from the classical canon. Strategies for integrating movement and folk dance sequentially into music classes will be introduced, based on Education through Movement (Phyllis S. Weikart). Specific course topics will include: readiness techniques; the exploitation of different learning styles among children through the preparation, presentation, and practice of rhythmic and melodic concepts and elements; lesson planning firmly based on child development; short and long term planning; assessment; basic song leading; teaching chorus and recorder from a singing classroom perspective; and approaches to integrating the nine standards from the national frameworks for the arts. Participants will analyze and memorize songs, continue to develop their music retrieval system (thesis), and create a pedagogy unit. Participants will observe classes being taught using this approach, both in a general music/solfège context and a choral rehearsal situation.

**Texts:** Bradford: *Sing It Yourself: 220 Pentatonic American Folk Songs*; Bolkovac and Johnson: *150 Rounds and Canons. Let's Sing Together* by Denise Bacon, Kodály *Weave Vols. I-II-III* by Mary Epstein & Jonathan Rappaport, *Song Retrieval* by Flo Lunde 2007 edition (plus other Level I texts).

### **Kodály Level II Musicology - Hispanic/Latino Folk and Art Music**

Faith Knowles, Instructor

**Tue: Time TBA**

1 credit (14 hrs): \$575

Non-credit: \$410

Inquire: [mary.epstein@necmusic.edu](mailto:mary.epstein@necmusic.edu)

No prerequisite needed

**Spring Semester Only: April 10, 17, 24, May 1, 8, 15, 22, Make up May 30**

*Canciones, Juegos y Ideas Pedagógicas para Maestros y Sus Estudiantes:  
Songs, Games and Pedagogical Ideas for Teachers to Use with their Students.*

Using song and game materials rooted in Hispanic and Latino Cultures, Faith Knowles, a New Englander, will actively show teachers that they too can learn and teach in the Spanish idiom. Special attention will be given to music education techniques based in the Kodály philosophy. Supplemental classes will address folk music by native Guadalajara Mexican musician Rosalba Solis' first hand musical and cultural experiences and Zaira Meneses, an NEC graduate from Veracruz, Mexico, and art music by young Roosevelt University faculty/composer Dr. Nomi Epstein in a study of ritual and primitivism through the lens of composition. Dr Peter Thompson of Roger Williams University will offer History and Cultural information.

**Required Texts:** *Vamos a Cantar: 230 Latino and Hispanic Folk Songs to Sing, Read, and Play* by Faith Knowles, collector and editor; Study Score and CD-"Sensemaya"-Mexican Symphonic Tone Poem by Silvestre Revueltas. Texts may be purchased at the first class.

### **Kodály Level II Chorus (Mid Year registration possible.)**

1 Credit: \$575

Date/Time TBA

This requirement must be satisfied by participating in either of these choirs with permission of the conductors. NOTE: Audition required for both groups.

**1. NEC College Choir** conducted by Erica Washburn – Audition required.

Contact Dan Schmunk ([dan.schmunk@necmusic.edu](mailto:dan.schmunk@necmusic.edu)) for more information and to register for this option. Spring semester begins January 16 and ends approximately May 15. Information on season is also on Facebook and Twitter.

**2. Coro Allegro** conducted by David Hodgkins - – Audition required. For more information, see <http://www.coroallegro.org>.

### **Kodály Advanced Solfège**

Gabór Virágh, Instructor

**7 Thur: Time 6:00 – 8:00 pm**

1 credit (15 hrs): \$575

Non-credit: \$410

Inquire: [mary.epstein@necmusic.edu](mailto:mary.epstein@necmusic.edu)

No prerequisite needed

**Spring Semester Only: February 2, 9, 16, (vacation) March 1, 8, 15, 22;**

**Snow days 3/29, 4/5.**

Designed for those who just can't stop studying with Gábor Virágh Boot camp solfège expands beyond regular Level III experiences focusing on chromaticism, harmonic progressions, multiple clefs, music so beautiful it makes you weak in the knees. This option is for those have earned a Kodály Music Teaching Certificate but is open to others who already have very strong solfège sight-singing skills. **Texts:** Repertoire to be announced on first day of class.

### **Kodály Level IV: Song Collection and Retrieval System**

*Online Course*

Jonathan Rappaport, Instructor

**Spring 2012 - Dates TBA**

2 credits (28 hrs): \$1150

Non-credit: \$820

Prerequisite is Level II Kodály Certificate

This course will be primarily an independent-study project under the supervision of one of KMI's master instructors. Class members will work with the instructor and classmates predominantly online through web conferencing and email, with the bulk of the work being accomplished independently. The goal of the course is to develop a personal song collection and retrieval system that will enable a teacher to quickly access applicable teaching materials for nearly any element, concept, or skill area. Each participant will have a minimum of 125 songs and pieces of music (pre-approved by the instructor) relevant to one's personal teaching situation analyzed and filed alphabetically into a song collection. Every song or piece of music will then also be entered into an extensive retrieval system notebook, or via a computerized database, according to dozens of musical, pedagogical, cultural, and interdisciplinary categories.

**Required texts and materials:** Good Internet and e-mail access; basic computer skills.

**Texts:** Lund, *Research and Retrieval* (\$25); Epstein & Rappaport, *The Kodály Teaching Weave II: Song Analysis Forms and Definitions* (\$7.00); Rappaport, *The Kodály Teaching Weave III: Song Retrieval Notebook* (\$59.95). Participants are expected to have several quality folk music collections from previous Kodály courses, such as *150 American Folk Songs; Sail Away; Step It Down; My Singing Bird; Sing It Yourself*.

**Materials:** Several large three-ring binders; optional: plastic inserts for each analyzed song. Contact Mary Epstein with questions: [mary.epstein@necmusic.edu](mailto:mary.epstein@necmusic.edu)  
**APPLY NOW** (Participants must apply prior to registering)

## Biography of Jill Trinka

*Jill Trinka will be presenting at B.A.K.E's final 2011-201 workshop on January 14, 2012, at Boston University. Please read and enjoy her updated biography.*



Jill Trinka, Ph.D., is well known by children, parents, and music educators as "a dynamic, winsome, and energetic teacher and performer." Her performances bring new life to the musical and cultural treasures of American folk music as she accompanies herself on the dulcimer, auto-harp, guitar, and banjo. She has recorded and written four volumes of folksongs, singing games, and play parties for kids of all ages: *My Little Rooster* (1987), *Bought Me a Cat* (1988), *John, the Rabbit* (1989), and *The Little Black Bull* (1996). These publications and her collaborative recordings with John Feierabend – *Had a Little Rooster* (2005), *Old Joe Clark* (2006), and *There's a Hole in the Bucket* (2006) – are published by and available from GIA Music, Inc.

Dr. Trinka was a 1974-75 Ford Foundation Ringer Fellow at the Liszt Academy of Music in Budapest, Hungary, where she studied Kodály philosophy and practice in music education. She has taught in public and private schools in IL, NY, CT, and TX, and was on the music education faculties at the University of Central Arkansas, the University of North Texas, and the University of St. Thomas, where she also served as director of Graduate Programs in Music Education.

Dr. Trinka holds a B. S. in music education from the University of Illinois, and Ph. D. in music education with secondary studies in ethnomusicology from the University of Texas at Austin. She has taught in Kodály teacher education programs throughout the United States, and served as director of the Kodály Institute of Texas at the University of North Texas, the Kodály Certificate Program at Portland State University in Portland, OR, and the Kodály Institute at the University of St. Thomas in St. Paul, MN. She is a Past President of the Organization of American Kodály

Educators and received their Outstanding Educator Award in 2003. Jill was a contributing author to Pearson/Scott Foresman/Silver Burdett's *Making Music*, Grades 5-8.

Jill currently resides in Pawley's Island, SC, where she sings in the Carolina Master Chorale and the Carolina Master Chorale Chamber Singers, teaches music education, world music, and elementary education courses at Coastal Carolina University, and conducts workshops for music educators throughout the United States. Her DVD *Jill Trinko: The Bass Hall Children's Concerts (Ft. Worth, TX)* will be released in late 2011. She is currently working on *Volume 5: Sing a Song of Sixpence*, and a Christmas CD.

## **Links of Interest**

*Let us know if there are additional links you think we should include!*

**B.A.K.E., Boston Area Kodály Educators:**

<http://www.bostonareakodaly.org/>

**Kodály Music Institute:** <http://kodalmusicinstitute.org/> Summer and year-round Kodály certification programs, endorsed by Organization of American Kodály Educators (O.A.K.E.).

**OAKE, The Organization of American Kodály Educators:**

<https://www.oake.org/>

**The American Folk Song Collection:** <http://kodaly.hnu.edu/> A wonderful collection of folk songs searchable by concept, age or topic. Song analysis, games and informant recordings are included when available. The collection is added to regularly.

**NAfME - The National Association for Music Education:** <http://www.menc.org/>

NAfME (formerly MENC) is the only association that addresses all aspects of music education and is among the world's largest arts education organizations. Members have access to forums and an idea center/ lesson plan library of standards-aligned teaching resources.

**New England Dancing Masters:** <http://www.dancingmasters.com/>

**Pro Canto Press:** <http://procantopress.com/ProCantoPress/>

**National Library of Education, U.S. Department of Education:** Experienced help with research questions: [http://ies.ed.gov/ncee/projects/nat\\_ed\\_library.asp](http://ies.ed.gov/ncee/projects/nat_ed_library.asp)

*(Note: References are made to Susan's article from Round Robin's last issue that discussed a teaching strategy using a baseball team metaphor. See the B.A.K.E. website to read it: [http://www.bostonareakodaly.org/Round%20Robin/Round\\_Robin\\_Fall\\_2011.pdf](http://www.bostonareakodaly.org/Round%20Robin/Round_Robin_Fall_2011.pdf) )*

### **WHY ME? WHY MENTORING?**

I love mentoring. It is a great privilege to be of value to this generation of music teachers. I have taught in many situations: Public, Private and Parochial, in the inner city and in the suburbs. I have experienced many levels: Elementary, Middle, High School, College and Graduate School. I have taught in the USA and in Hungary. Sharing this experience with those I mentor is what drives my excitement.

Since most music teachers rarely get a chance to visit their peers at other schools, they feel quite isolated. Some may even personalize problems that are really endemic to the kind of job they are doing. New teachers are often relieved when they find out that the problems they are experiencing are generic and not personal.

Even after returning from Hungary, I continued to teach in an eclectic manner. It wasn't until many years later that the Kodály "coin" dropped. After trying everything else and coming up with only disappointing results, at this point that I made a full commitment to the sequence and philosophy of the program.

My last elementary school position was at a Catholic School in a wealthy town West of Boston. My students came from families who could afford private school tuition but chose instead to send their children to a parochial school because of its unusual combination of faith and high academic expectations. It was at this school that I was able to establish a clear curriculum that depended completely upon the inner integrity of the Kodály sequence. What do I mean by this?

The Kodály sequence is self-sustaining. Children begin to anticipate a new music element coming and with sleuth-like cunning try to figure it out. The Kodály concept is built upon patterns that inspire curiosity and problem solving.

### **THE CANON AS A WAY TO INDEPENDENT MUSIC MAKING**

In conjunction with a baseball-inspired program for my 4<sup>th</sup>-6<sup>th</sup> grade classes (see *Round Robin*, Spring 2011 issue), I also challenged them to learn as many canons as possible, keeping count by grade on a chart in the music room.

Canons were interwoven into every lesson. The children learned to divide up, start, and end canons by themselves. A predictable routine was established. Entrances always happened from the teacher's left and the canon was always sung twice without any cut-offs. Several confident students eager to lead became "little teachers." *It is important to show children how to make music independent of the teacher! If the teacher sings less and leads less, creating a void, children will step into that position. Try it.*

The 6<sup>th</sup> grade did in fact win the canon contest. But that didn't seem to be as important as the beautiful music the children were able to perform at a special assembly. The 5<sup>th</sup> grade, my "minor league," sang only minor canons. At the beginning and end, the 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> grades sang the following together: "Dona Nobis Pacem," "A Pizza Hut" and "The Orchestra." We went from the sublime to the ridiculous and back again and had a great time doing it.

At this assembly, I surprised the audience by putting them on the stage! Yes, the parents and faculty were raised so they could look down on the performers. The performers sat down where the audience usually sits in grade formation making a triangle around me. I conducted from the center, rotating clockwise as I conducted. The most beautiful sound surrounded me. If you haven't done this yet, do it. It is such a thrill!

After the event, I gave out grade awards for the following categories:

1. Best Tone Quality (beauty of voices)
2. Most Enthusiastic
3. Best Intonation (singing in tune)
4. Best Musicianship

Of course, each class won something. It was a Win-Win situation.

When the concert was over parents told me that their children were singing canons all the time, even in the car. They were so pleased to have a family now that made music together!

## **TUNING FORK PEDAGOGY**

Many teachers I work with tell me that they dislike the tuning fork. Sometimes they even use the word "hate." I used to agree with them. Sometimes I would finish my day so badly bruised by banging the tuning fork on my left thumb that I was in pain. But as time progressed and I heard how well my students were singing, I began to appreciate the darn thing. Here are a few ways to lighten up and conquer these negative feelings.

Why not make the tuning fork a tool of comedy? I had a professor once who communicated with Martians via his tuning fork. The children couldn't wait to hear the "Martian Tone" and to try to reproduce it themselves.

Stop thinking musically for a moment and shift to the science of sound. Strike the tuning fork and place it on the chalkboard. Marvel at the beautiful sound it makes. Try other surfaces. Observe what happens. Ask the children to sing the sound back to you on "loo." Ask them to remember this tone and sing it to you as you enter the room for each lesson. Every class has at least one child with perfect pitch.

Carry this further by adapting it to your hello routine. Create a hello chain by singing hello to the first child in the circle and then in turn, each child sings to the next. Sound the tuning fork on the board in the beginning and at the end. Ask the children to observe what happens to the pitch. Did it stay the same, go up or go down? Children will be delighted if they are able to stay at A440!

Now seriously, you do need to use the tuning fork in your classes. Children's voices are very sensitive to range and key especially if you want to develop head voice. Here are some easy ways to access the pitches you want. If you are a low voice, you may want to sing A440 an octave below or use your falsetto at pitch. Don't struggle to find the other pitches. Instead ask yourself: "Which melodic patterns do I easily audiate (inner-hear)?" Most of us can inner-hear So-Mi giving us the F#. How about So-Mi-Do? (A-F#-D). Now you have the perfect 5<sup>th</sup>, So-Do (A-D). If you are searching for middle C, why not audiate La So Mi Do, making La (A). I know this seems obvious but a gentle reminder is often gratefully received.

If you want a difficult note such as D# or Eb, a tritone away from A440, locate D and sing up a half-step, using solfège Do-Di. You might be thinking, "I have a piano in the room with me. I can just go over and check pitch at any time." Besides the fact that most pianos in music rooms are woefully out of tune, the constant audiating and scale analysis that the teacher must do when using the tuning fork are essential to maintaining good musicianship in the classroom. Please be diligent about checking pitch. Every 5-10 minutes will do fine. I used to pitch many songs in F do, D do and C do because these keys are easy to get from the tuning fork and more importantly, these keys are good ranges for children's voices. Always establish the tonal center before finding the CSP (Comfortable Starting Pitch). Then, ask the children to remember the tonal center (Home Tone) and sing it to you several times in the lesson when you ask for it. Remember to rejoice when pitch is stable! Building tonal memory in your students will lead to beautiful music!

*Susan Cleveland graduated from the High School of Music and Art, holds a B.A. from Barnard College, and an M.M.E. from the University of Bridgeport. A New Haven Kodály Fellowship Recipient, she holds Kodály certification from the Franz Liszt Academy (Budapest) and is the official mentor for the Kodály Music Institute. She has developed Kodály-inspired music programs in Public, Private and Parochial schools for 30 years including children's opera, various instrumental and vocal ensembles at elementary, middle and collegiate levels. She has performed as a vocalist, pianist, conductor, guitarist and dancer. Susan will be teaching Conducting I at NEC on Tuesday nights starting September 27th and hopes to meet many of you at the B.A.K.E. workshops this fall. She welcomes comments at [susan.cleveland2@verizon.net](mailto:susan.cleveland2@verizon.net).*



## **A Kodály Teacher in Singapore (continued from page 6)**

### **Day Three: Last Day Before Taping**

We started with the song *Ida Red*, reading it in stick notation with the solfa written underneath. I had composed a second part that was also written on the board in stick notation. They read the second part perfectly until they got to the low la when they sang low sol instead. I believe now that low la and low sol were very recent additions to their musical knowledge.

These children had sung the entire diatonic scale, so I pulled on that knowledge to try and correct their mistake. I had them sing do-ti-la and then keep the ti silent and sing la out loud. That worked at first, but when it came to putting it back in context with the song, half of them went back to singing the low sol instead. However, the stronger ones prevailed and it was sung correctly after a few more tries.



- IV. Sashay the Donut
  - a. Movement
- V. Rhythm canon - have four students standing in a line following each other.
  - a. Repeat of yesterday's exercise. This time ask for 4 kids to follow each other.
- VI. Lucy Locket
  - a. Song written on music staff in two parts.
  - b. Read from staff Lucy Locket in two parts talking about how to follow a two-part score
  - c. Read with absolute pitch names
  - d. Play game
- VII. Sasha
  - a. Movement
  - b. Form A B

I didn't get a chance to talk about Tchaikovsky's Fourth Symphony, so I decided to give them the composer's name and explain that he had written a symphony. Then I played a two minute segment and asked them to listen to it carefully. We then ended the lesson with "The Birch Tree" as we sank into beautiful silence.

### **Comments on the Taping Session**

The videos I have made and the conferences which I have presented were rehearsed so thoroughly that the children knew exactly what was going to happen. This videotaping was different. It was much more spontaneous and true to the life of a regular music classroom. Everything was going according to the plan I had laid out when I realized I had left out an important step during our singing of "Dinah." I had planned on having the children sing "Dinah" from my hand signs but to leave out one syllable at a time to help them develop their inner hearing skills. I thought it important enough to do, so I went back and had them do it even though it was out of sequence in the lesson plan. The kids loved it. They sang out loud following one hand and inside following the other. We left out one note at a time. I then suggested two and they wanted to do three. They were having so much fun and had no idea of the level of difficulty they were performing. That is the secret of good Kodály teaching. The children are learning difficult skills without realizing it because they are having such a good time with the process.

Another thing we did was to make a train of about 15 children to do the body canon, with one child following the other and so on down the line. When the first group finished, they spontaneously clapped for them. They simply loved the New England Dancing Masters dances. The looks on their faces were priceless.

We talked about ostinati, augmentation and diminution. We discussed following a score and reading one part and clapping the other, and I kept messing up which part we were clapping and which we were speaking. The children thought that was great. It is good for children to see us as learners as well.

When the lesson was over about ten children stayed behind to do the rhythm chain improvisation. The teachers thought it would be more beneficial for the video to have a small group of children that you could hear. When I did the improvisation train with the entire group of 41 it took a long time and some of the children were just too soft spoken.

I also introduced the students to the tuning fork. They had never seen one before. Without telling them before hand, after they had all finished hearing the tuning fork in their ears, I asked them to collectively remember the sound they had heard and sing it back. They were spot on.

As I was leaving they all asked for my email address and wanted to know whether or not I was on Facebook. One of the boys quietly slipped me a piece of paper as I was leaving that had his version of "This Little Planet." His version was "This Little Hamburg on a Nice Bun..."

I had them listen to Tchaikovsky's Fourth and asked them to listen for something that might sound familiar. Their eyes and faces all lit up when they identified "The Birch Tree" melody.

My fears and trepidations about going half way around the world to teach children I did not know were alleviated. Kids are Kids no matter where you are. You just have to Love them. And Kodály works around the world.

*Wendy J. Silverberg's career combines music education with three decades of performance. A Cambridge Public Schools music teacher since 1971, she developed a four day a week Kodály music program that has run for nine years. Wendy has served on the KMI faculty for Vocal Vacation. Wendy traveled to Singapore summer 2011 where she made a video of her teaching. She is now the Boston City Singers' director of early childhood music in Dorchester and Jamaica Plain.*



### **"A Story of The City: Constantinople, Istanbul" - DUNYA's 2-CD set**

**Reviewed by Susie Petrov**

How do you set out to tell a 2000-year story of one of the most unique cities on the planet in a little more than 90 minutes of music? Dr. Mehmet Ali Sanlikol and his DÜNYA ensembles perform this feat with scholarship, virtuosity and musical integrity.

In my own work as a player of the traditional music of Scotland, one of the challenges is to make large-scale pieces out of essentially small pieces of music. Sanlikol weaves his story together seamlessly by choosing music from both sacred and secular realms and by alternating groups of songs with instrumental selections. Along the journey, the listener is exposed to the full complement of traditional modern and historic instruments from the hurdy-gurdy to the aulos, the nekkare, the zurna and ney, to name just a few.

After a surprise introduction, we are taken right back to the beginning of Constantinople as the center of Greek Orthodox Christianity. Sanlikol uses an ensemble of men's voices to sing the sacred pieces. Instrumental tunes featuring the scales used in eastern traditions remind us westerners of the many people who wandered through the city on their way to the Crusades. A melody from the medieval troubador tradition feels like it came skipping across to Constantinople straight from the south of France!

Many selections are accompanied most effectively by drones. In the Orthodox sacred music, the men's voices sing the sustained drone as a single pitch. The secular songs and tunes are often accompanied with the drone played rhythmically on various instruments. I suspect the choices

of tonal centers for each piece is no accident. Several pieces in a row are set in one tonal center. Then the ear is pleasantly surprised by a change of tonality when the next few pieces move to a neighboring tonal center. This musical choice is used effectively throughout both CDs and helps to bind short tunes together in a large-scale work.

The second CD begins with the arrival of the Turks as they conquered the city and founded the capital of the Ottoman Empire. Sanlıkol draws on his extensive knowledge of the sacred and secular music of his own peoples. He presents songs from the different ethnic groups as well as from different classes in Istanbul's society from the 15th century to the present day. With selections from Greek, Armenian and Jewish communities, we learn how different people lived together in the same city.

It is especially interesting to compare the sacred musics of the Ottoman and Byzantine empires. Music of a place and time doesn't arise out of a vacuum. Instead, in this recording, we hear what sounds were "in the air" at the time. There is a consistent choice of notes of the scales in which the eastern melodies are written.

All of the pieces are beautifully arranged in a tasteful and uncomplicated way that lets the tune stand on its own. The performances are immaculate from the ensemble pieces to the solo vocal and instrumental selections. This recording makes me want to visit modern day Istanbul and stand on the line that divides the East from the West. I am left with the desire to search out the ancient corners of the city where this music resonated.

Dr. Mehmet Ali Sanlıkol and the DÜNYA ensembles deserve great praise for this work as they seek to use their expertly-performed music to bring together different communities that are so often separated by political and religious beliefs. "A Story of the City" can be obtained from this link (one may purchase the physical CD and/or download it electronically):

<http://dunya.bandcamp.com/album/a-story-of-the-city-constantinople-istanbul>

Editor's note: To listen to a PRI feature on "A Story of the City," please go to this link:

<http://www.theworld.org/2011/12/musical-history-of-byzantium/>

#### **About the reviewer:**

*Susie Petrov is a Kodály music specialist who uses folk music to teach musicianship skills to students ages 5-adult. She is the Co-Director of the Kodály Music Institute, a training program for music teachers. She researches, teaches and performs Scottish traditional music extensively in the USA and abroad.*

Round Robin submissions needed!!!

***Deadline for submissions to the next issue is February 11, 2012!***

Many thanks to everyone who contributed articles and ideas to this issue. Remember, this is your newsletter, and we need your help for our next issue. Please consider submitting something—a favorite quote, a "new" idea for an "old" song, a list of the songs you're using for your spring concert... Share your expertise with your fellow B.A.K.E. members! Please include a 100 word biography. Include credits and captions with photos. All photos of children **MUST HAVE MEDIA RELEASE**. Submissions should be sent via email to:

[constancemcook@mac.com](mailto:constancemcook@mac.com)

## What is Pro Canto Press?

Pro Canto Press was started in 1983 by Jonathan Rappaport to make available quality Kodály-based publications. Since its founding, this small in-house publishing company has developed an impressive catalogue of 26 choral octavos by Floice Lund, Jonathan Rappaport, and J. Alfred Young, plus seven books and monographs for training Kodály-inspired educators as well as supporting their work in the classroom.

The Pro Canto Choral Series is designed to bring quality yet singable part music pieces for both general music classroom use and developing choirs. The vast majority of the pieces are two and three-part equal-voice original pieces and folk-song arrangements. Attention and care is paid to using appropriate vocal ranges for developing voices, with easily singable parts that are often independent and easy to learn.

Highly recommended are Alfred Young's classic sets based on American, European, and International folk songs (*Two Easy Voices*, Volumes I & II; *Two Voices*, Volumes I, II, III, and *Three Voices*, Volume I). Each set contains 6 songs. These settings are masterful a cappella arrangements of well-known songs, mostly in "bicinia" style. Designed for equal voices, they feature parts that are highly melodic and imitative. Parts are quite independent, thus helping to ensure success for the beginning choral student. These pieces are excellent for both chorus and classroom and are appropriate for beginning two-part work for older beginners, as well as for high school and college solfège. Each piece is easily learned, with always one or two small challenges to stretch the musical growth of students in the class or choir, and can be easily adapted for performances. Many of these pieces can also be adapted for early instrumental study and performance on recorder and beginning band instruments.

Jonathan Rappaport's choral pieces have continued to delight student performers and audiences alike for several decades. The catalogue includes three best-selling lullabies, spiritual arrangements, holiday songs (Halloween, Christmas, Chanukah), original pieces such as the comic "Here Lies Fred" and the fun "Two Tongue Twisters," and many others. Different pieces have a variety of accompaniments such as Piano, Orff instruments, and instrumental obbligati.

A sample pack of one each of the Pro Canto octavos is available for \$18 plus shipping & handling. Books include the best selling *New Pathways to Art Music Listening* (Jonathan Rappaport). Thousands of music teachers have successfully implemented these music listening units into their teaching, from earliest elementary grades through adult-education courses. The book contains 25 listening units designed to be realized over several lessons each. The unique "pedagogical pathway" system shows the teacher how each unit may be taught on a beginning, intermediate, or advanced level. Many of the units have innovative "form maps" and all have main themes fully notated. A sample Kodály sequence is included in the appendix. (A newly revised second edition of this book will be coming out this fall). While there is no accompanying recording for this book, each piece is readily available online such as in the iTunes store for as little as \$.99 per recording.

Three of Pro Canto's volumes are designed to assist teachers in developing their individual song collection and retrieval system: Lund's *Research and Retrieval* (second edition, 2007), Rappaport's *Retrieval System Notebook*, and Epstein & Rappaport's *Song Analysis Forms and*

*Definitions* (third edition 2011). All three books are used in the Kodály Music Institute summer and academic year teacher training programs at New England Conservatory, as well as in several other summer courses around the U.S.A.

Other handy books include Alfred Young's *Reading and Writing Materials* solfège book. This volume starts high school or adult learner with basic rhythmic and melodic elements, leading through the pentatonic and diatonic scales and modes. Beautifully organized, sequential, richly illustrated with high-quality musical materials, this book serves as an excellent resource for beginning solfège instruction. *The Kodály Teaching Weave--Volume I--Concepts, Elements and Skills* by Jonathan Rappaport outlines musical literacy development via Kodály-inspired sequencing, listing over 113 concepts, elements and skills that will develop comprehensive musicianship in students of any age. Included are suggestions for developing sequences based on African-American materials, Latino materials, materials for older beginners, and application to secondary theory and performance groups.

To find out more about Pro Canto Press publications, please contact us at [ProCantoPress@gmail.com](mailto:ProCantoPress@gmail.com), 508-846-3753, or visit us on our new website slated to be launched early this fall: <http://procantopress.com/ProCantoPress/>. Pro Canto Press will be present at the 2011-2012 B.A.K.E. workshops for your convenience.

## **New DVD Release: Classroom to Chorus**

CLASSROOM TO CHORUS with Wendy Silverberg, music teacher/conductor  
Pedagogy Series, Vol. 1 (DVD): A Video Presentation of the Kodály Music Institute © 2010  
Music instruction for grades K-2 and a school choral program for grades 3-8 in urban U.S. public schools are shown to be inspired by the aesthetic, musical, educational, and cultural principles of Hungarian composer Zoltán Kodály in this educational DVD. **Price: \$30 USD**  
**Mail orders to:** Mary Epstein, Director, Kodály Music Institute, New England Conservatory, 290 Huntington Avenue, Boston MA 02115. Questions? Email: [mary.epstein@necmusic.edu](mailto:mary.epstein@necmusic.edu)



***REMEMBER: Deadline for SUBMISSIONS to the next issue is  
February 11, 2012!***

## MARK YOUR CALENDAR!

### **2011-2012 B.A.K.E. WORKSHOP SERIES AT BOSTON UNIVERSITY**

SATURDAYS at Boston University, 855 Commonwealth Avenue, Boston MA  
College of Fine Arts, Room 167 (Orchestra Room) See p. 21 for Registration Form.

Volunteer Opportunities that truly make a difference:

Interested in helping to publicize the workshop series? Email [marthsholmes@gmail.com](mailto:marthsholmes@gmail.com)

Can you report on a workshop? Email [constancemcook@mac.com](mailto:constancemcook@mac.com)

Like to assist with set-up, break-down, refreshments, etc., at workshops? Email the workshop coordinators, listed after the clinician's name.

### **Please join B.A.K.E. for its final workshop of the year!**

**Jan. 14, 2012** Jill Trinka will present play party games and dances for older elementary students. **Coordinators:** Katie Bach [katiebach@hotmail.com](mailto:katiebach@hotmail.com) and Mary Epstein [maryepstein1@aol.com](mailto:maryepstein1@aol.com)

*Note new parking information:* BU's Lot at 808 Commonwealth Ave.-\$8 flat rate and BU's Agganis Arena at 925 Commonwealth Ave.-\$1/hr (available unless event scheduled)

Check the B.A.K.E. website for registration information: <http://www.bostonareakodaly.org/>  
Questions? Contact Martha Holmes at [marthasholmes@gmail.com](mailto:marthasholmes@gmail.com)

### **Friday, Jan. 13, 2012 from 9:30 am - 3:00 pm at the Weston Public Library WORKSHOP WITH JILL TRINKA: CONNECTING MUSIC AND HISTORY**

Part of the 2012 EDCO & TEC Collaboratives Professional Development Programs.

Registration after 12/1 is \$75, as space is available.

**Registration: Contact the office of Curriculum and Instruction in your district.** Participants will receive confirmation details once the course has been finalized.

Questions: Call EDCO at (781) 259-3445 or visit us on the web at [www.edcollab.org/~seefurth](http://www.edcollab.org/~seefurth)

### **Workshop Description:**

Come and learn how the traditional American ballads and play party games can inform and connect students to the history of our country. In this participatory workshop, Dr. Jill Trinka, a nationally renowned performer and creator of folk music, poetry, and dance, will use ballads and play parties to make history and literature come alive. Ballads are traditional American folk music. The early settlers in the New World played and sang a variety of songs from their native homelands as they worked, prayed, and enjoyed leisure activities. By the time of the American Revolution, they were adapting these songs and creating new ballads that typically documented circumstance, environment, occupation, and events, but also provided humorous entertainment. Participants will explore ballads of the colonists, pioneers, sailors, lumberjacks, immigrants, farmers, mountaineers, slaves, soldiers, cowboys, railroaders, and activists. American play party games were a popular form of entertainment developed out of the American frontier experience. These sung games/dances were created to provide young teens with a "safe" form of diversion and socialization in communities that banned most dancing and considered the fiddle to be the devil's instrument. The singing at these parties was a cappella and the players followed prescribed steps, often indicated by the lyrics. Today, many of these games live on in elementary music classrooms and are taught and performed in a lively manner.

**FAMILY FOLK SONG CONCERT with Jill Trinka HONORING DR. MARTIN LUTHER KING, Sunday, January 15, 2012 at 3:00 pm Free Admission**  
Pierce Hall, New England Conservatory, 241 St. Botolph Street, Boston MA 02115  
Sponsored by New England Conservatory Continuing Education.

Dr. Trinka will be presenting a family concert for children and parents of folk songs that speak to peace, love, celebration of Martin Luther King Day, sing-a-longs, and downright fun. A “dynamic, winsome, and energetic performer and teacher,” Jill sings and plays guitar, autoharp, dulcimer, and banjo, and has entertained audiences in 46 states, “bringing new life to the musical and cultural treasures of American folk music.” Her New England Conservatory concert will feature such songs as “Peace Like a River,” “Follow the Drinking Gourd,” “Oh, Freedom,” and “Now Let Me Fly,” as well as favorite action songs, including “John, the Rabbit,” “Jim Along, Josie,” and “Scrapin’ Up Sand.” Jill has recorded 7 children’s CDs since 1986 (My Little Rooster; Bought Me a Cat; John, the Rabbit; The Little Black Bull; Had a Little Rooster, There’s a Hole in the Bucket, and Old Joe Clark). Her new DVD, Jill Trinka: The Bass Hall Children’s Concerts in Ft. Worth, Texas, is being released in early 2012.

**THE BIG SING: Non-competitive, adjudicated Youth and Children’s Choir Festivals**

March 27, March 31, and April 1 at the locations listed below.

Co-sponsored by MassACDA and OAKE(check insertion of OAKE) Kodály Music Institute.

THE BIG SING is OPEN TO ALL CHILDREN’S AND YOUTH CHOIRS (community, school, church, etc.). The number of choirs at each location will vary, based on the size of the choirs and the seating capacity of the performing spaces. For more information, including registration materials, please contact Jane Money at [jmoney@bostoncitysingers.org](mailto:jmoney@bostoncitysingers.org)

**BIG SING EAST 2012**

**Tuesday, March 27th - Concert at 6:30-8:00 pm at St Cecilia Parish**  
**30 Saint Cecilia Street, Boston, MA 02115-3132**

Staggered rehearsal times from 4:00 p.m. – 5:45 p.m.

Massed choir rehearsal at 5:45 p.m.

**BIG SING WEST 2012**

**Saturday, March 31st - Concert at 3:00-4:30 p.m. at Christ Church Cathedral**  
**35 Chestnut Street, Springfield, MA 01103**

Staggered rehearsal times from noon – 2:00 p.m.

Massed choir rehearsal at 2:00 p.m.

**BIG SING CENTRAL 2012**

**Sunday, April 1st – Concert at 3:00-4:30 p.m. at St Mark’s School**  
**25 Marlboro Road, Southborough, MA 01772-1299**

Staggered rehearsal times from noon – 2:00 p.m.

Massed choir rehearsal at 2:00 p.m.

**Coro Allegro Concerts - <http://www.coroallegro.org>**

**March 25, 2012** An all-Handel program & 2011 Daniel Pinkham Award

**May 19, 2012** Rachmaninoff *Liturgy of St. John Chrysostom*

(Note: Kodály Music Institute students may participate in Coro Allegro or NEC’s College Choir in fulfillment of certificate requirements)

**MICCA Spring Festival: March 30, 31, April 1, 2012** at High School and Algonquin Regional High School. More information at <http://www.miccamusic.org/choral.htm>

**Transient Glory Choral Conductors Symposium  
February 15 - 18, 2012 at Carnegie Hall**

Details at <http://www.ypc.org/transientglory/symposium12.html>

Carnegie Hall's Weill Music Institute and the Young People's Chorus of New York City is partnering with Francisco Núñez, 2011 MacArthur Fellow, is organizing a three-day symposium called Transient Glory Symposium, the first in an annual series of workshops and concerts for choral conductors. Kodály teachers would be invited to audit at \$30 a day which will provide them with all-day access to the workshops, readings, etc., a concert each night, and even lunch. Eight conductor fellows and 60 auditors from across the country explore eight Transient Glory compositions in depth with Mr. Núñez, the composers, and master conductors Grant Gershon, music director of the Los Angeles Master Chorale; Dr. Janet Galván, professor of music at Ithaca College, and Philip Brunelle, artistic director and founder of VocalEssence.

**Concerts hosted by WNYC's John Schaefer featuring these works will be held on:**

- Thursday, February 16 at Le Poisson Rouge
- Friday, February 17 in Kauffman Concert Hall at the 92nd Street Y
- Saturday, February 18 in Zankel Hall at Carnegie Hall

The Transient Glory Symposium title compositions and composers are:

A Child's War by Derek Bermel, One Sweet Morning by John Corigliano, Fortune by Douglas J. Cuomo, Four Heartfelt Anthems by David Del Tredici, Tembandumba by Paquita D'Rivera, Exalted by Michael Gordon, The Boatman's Song by Bright Sheng, and Can I by Joan Tower.

**2012 OAKE Conference – A Grand Vision: Heritage,  
Hope & Harmony – March 15-17, 2012  
Phoenix, Arizona**

Conference details: <http://www.oake.org/Conferences/>

Questions? Contact the National Office at [oakoffice@oake.org](mailto:oakoffice@oake.org)



**World Choir Games, July 4-14, 2012, Cincinnati, Ohio**

For the first time, the World Choir Games will take place in the USA. From July 4 - 14, 2012 choirs from all over the world will gather again at the 7th World Choir Games (WCG) in Cincinnati to contribute their share to international understanding and peace among nations. Details at <http://www.interkultur.com/competitions-festivals/world-choir-games/>

# BAKE

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