



NCAKE

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2000-2001

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NORTHERN CALIFORNIA ASSOCIATION OF KODALY EDUCATORS NEWSLETTER

PRESIDENT'S MESSAGE

KODÁLY METHOD: GET THE WORD OUT

As we begin our school year in Kodály music education, with lesson plans, long-range plans, school concerts and choral festivals, let us not forget to have a "complete" education plan. That plan, of course, includes the music education of our students, but we must also reach beyond our classroom to the parents and the community around us.

As president of NCAKE, I challenge all of us to "get the word out." Whenever you make presentations to the parents in your school, or before your choir sings at a community event, always mention the "Kodály method." Then sum it up in one simple sentence by saying: "it is a method of teaching music literacy through play with song games, puppets, and enjoyable music activities." If there is time and the moment is right, I always add: "children laugh, sing and enjoy their way to music knowledge, so by the time they are in the 4th or 5th grade children can read any piece of music you give them - even if they have never seen it."

As I run into educators and parents, their response quite often is: "Is that like Suzuki?" Through community outreach, parent involvement and student recitals, the Suzuki method has become as synonymous with children's music as Martha Stewart is with home decor. This is our challenge: if we believe the Kodály method to be good music education, then we need to let people know. Here are some suggestions to "get the word out:"

1. Open your classroom to parent visits
2. Send out newsletters highlighting your Kodály program
3. Make presentations to the community
4. Send your music newsletter to the local newspaper
5. Contact your mayor (politicians love good things happening in schools)

Get the word out: the Kodály method is good music education. Good luck to everyone in this new school year.

Jeffrey Luna-Sparks, President

NCAKE WORKSHOPS FOR 2000-2001

THESE WORKSHOPS ARE FREE TO NCAKE MEMBERS. SEE THE BACK COVER FOR AN APPLICATION.

October 21, 2000 from 9:00 - 3:00, Jerry-Louis Jaccard will present *"Starting in the Middle: Singing and Hearing for Older Children, Adolescent, and Adult Beginners"* at Ellen Driscoll Playhouse, 325 Highland Avenue, Piedmont (the auditorium for Havens Elementary School - corner of Oakland and Highland Avenues).

A practical, hands-on workshop to explore principles, practices, and diagnostics for developing solid singing skills in students who come to singing after the fact. Participants will also be guided in building upon in-tune singing skills for the development of musical hearing, reading, and writing skills in older students. Participant involvement, handouts, and audio-video clips will be used to illustrate various principles and practices.

Jerry-Louis Jaccard is Coordinator of Elementary Music Education and Director of the Intermuse Academy for Kodály Certification at Brigham Young University. He has been a K-6 Kodaly specialist since 1969. He has studied with the foremost Hungarian teachers, including Klára Kokas, László Dobszay, László Vikár and Katalin Forrai. Jerry's years of study and research into the nature of teaching and learning, his musical knowledge, and his enthusiasm, have made him one of the most respected teachers in the Kodaly movement.

January 27, 2001 9:30 - 1:00, Michele Winter and Margaret Batt will present *"Singalong With the Classics"* at Holy Names College, 3500 Mountain Blvd., Oakland.

NCAKE Board member, Michele Winter and NCAKE Past-president, Margaret Batt will present folk songs used by many great composers in their works. They will show how learning this material enriches and activates listening to the classics and can act as a springboard for exploring form, mode, creative use of thematic material, etc.

April 7, 2001 Lenke Igó will present *"Working With Children's Choirs"* at San Francisco Day School, 350 Masonic Avenue, San Francisco.

Lenke Igó, from the Bartók Conservatory in Budapest, Hungary, is currently visiting professor at Holy Names College.

OTHER WORKSHOPS AND DATES OF INTEREST

Sat., Sept. 23 - Days of Gold: Songs of the California Gold Rush - Mary Ann Benson, Margaret Batt and Karen Arlen, presentors - Fresno State University, Fresno, CA . These longtime NCAKE members will be presenting a workshop for CCAKE (Central California Association of Kodály Educators) on the music of the Gold Rush period. The three presenters are coauthors of the book of the same title.

Sat., Sept. 23 - Composition in the Classroom - Carol Erion, clinician - Town School, San Francisco. Carol Erion is a past president of the American Orff-Schulwerk Association and is director of the George Mason University Orff Classroom. Town School, 2750 Jackson Street, San Francisco,

Sat., Sept. 30, 11:00 to 5:00 - Celebrate the Seasons - Janet Greene, presenter. Stories, songs, rhymes, dances and games for Fall, Winter and Spring. Applications for science, language and math curricula. , Cost: \$45 - Call Janet Greene at (707) 632-5526.

Oct. 12 -14 - The National Symposium on Multicultural Music - U. of Tennessee, Knoxville. Sponsored by the University of Tennessee (UT) School of Music and MENC, The symposium will include sessions related to African, African-American, Appalachian, Asian, Cajun, Greek, and Mexican-American music. University of Tennessee, 1741 Volunteer Boulevard, Knoxville, TN 37996-2600 (telephone: 865-974-3598).

Sat., Nov. 4 - Listening Lessons the Kodály Way & Introduction to Method Book IV - Katinka Daniel, clinician - Camelia Avenue School, Los Angeles. Sponsored by KASC - Kodály Association of Southern California - Contact Theresa H. Jolley (626) 403-1552.

Nov. 8-12 - Orff-Schulwerk National Conference - "Overture 2000" - Rochester, New York
Go to <http://www.aosa.org/conference> for registration forms online.

Sat., Feb. 3, 2001 - Plant a Seed, Watch It Grow! Orff-Schulwerk in Early Childhood -James Harding and Heidi Tzortzis, presenters - Town School, San Francisco. Learn ways to lead the young child in the realm of elemental music and movement. Town School, 2750 Jackson St., San Francisco.

Fri., April 27 - 29, 2001 - Northern California ORFF Mini Conference 2001 - Hidden Valley Music Seminars, Carmel Valley, CA. Presenters: Doug Goodkin - World Music; Sarah Noll - Music and Dance of Zimbabwe; Jim Santi Owen - Indian Rhythms and Bay Area Bucket-Drums; Deborah Thomson - Children's Choral Singing and Gospel; Sarah Willner - Balinese Music and Dance

Mar. 8-10, 2001 - CMEA Conference - Ontario Convention Center, Ontario, CA. Contact: John Larriue, PO Box 2380, Portola, CA 96122 PH: (530) 832-4117; FAX: (530) 832-0808
E-mail: cmea@calmusiced.com

Mar. 8-10, 2001 - OAKE National Conference - Williamsburg, VA.
Contact: Ken Boucher, PH: (410) 867-7394

Thurs., April 5, 2001 HNC Children's Choral Festival - Lenke Igó, Guest Conductor, Regents' Theater, Holy Names College, 3500 Mountain Blvd., Oakland, CA. Contact: Anne Laskey, (510) 436-1234.

Sun., May 13, 2001 - 14th Annual Kodály Honor Chorus Festival - Hall of Liberty, Forest Lawn, Hollywood Hills, CA - Diana Landis, guest conductor. Sponsored by Kodály Assoc. of Southern California - Contact: Theresa H. Jolley (626) 403-1552.



HOLY NAMES REPORT

BY ANNE LASKEY

The Kodály Program at HNC is pleased to announce the arrival of Bori Szirányi, a guest faculty member from Hungary. Mrs. Szirányi, a recent graduate of the Liszt Academy who just returned from teaching at the Central Conservatory of Music in Beijing, will teach graduate solfege, conducting, and conduct the HNC Chamber Singers. NCAKE members should reserve the date of Sunday, December 9th to attend the annual chamber singers winter concert and support our wonderful group of students and their very young and dynamic teacher.

Beginning with this newsletter, we plan to publish a lesson plan written by current students in the Holy Names program. The lesson below was written by Karyn Silva, MM '00, who teaches in Stockton.

A list of repertoire from the 2000 HNC Children's Choral Festival in April is also included here for those who were unable to attend. Plans are underway for the coming festival, scheduled for Thursday, April 5. Lenke Igó, who will join the HNC faculty for the spring semester, will be guest conductor. Those of you who have worked with Lenci before know what a great opportunity this is for your choirs! Application forms will be sent soon to alumni and members of NCAKE and will include the mass piece (which Lenci says will be one by Kodály). We hope many of you will be here to join us for this exceptional event.

2ND GRADE LESSON PLAN

by Karyn Silva, MM '00

Objectives: Students will practice *ta-a* in an ostinato pattern, and sing a known song in canon.

Students will listen for new note (la,) in the context of stick notation, and will hum new note when singing song with solfa.

Opening song: *The Old Sow* (s, drm s) Sing song. "Who can clap back the rhythm of the last line of *Old Sow*?" (ti-ti ti-ti ta-a)

Partwork: Clap ti-ti, ti-ti ta-a ostinato while singing *Land of the Silver Birch* (l, drm sl)

Game: *Button You Must Wander* (drm sl)

In-tune singing: *Hush Little Baby* (l, drm). . .chain singing. . .T. sings one phrase at a time, student echoes while "lining" (showing direction of melody). "Do you hear our new note in that song?" (Review higher/lower than do.) "Could you sing it with the words, and just hum on the new note?"

la, prep: Sing *Phoebe* (l, drm s)

Students sing with rhythm names while T. write rhythm on board T. fills in melody names, leaving the last note of each phrase blank. Students sing again w/rhythm names, listening for the new note. Students identify where new note happens and T puts a "?" in place. Sing now with solfa, humming on new note, for students to identify other missing notes. T fills in known missing notes. Sing through again with solfa to check.

"If I sang part of that song, could you sing back the rhythm names?" T. sings "Phoebe in her gown (ti-ti ti-ti ta-a) Ss sing back. "Part of another song we know has the same rhythm" . . . T. sings "...sing a song for me" . . . "Which song has that motive in it?" (*Seashell*)

Ta-a practice: Sing *Seashell* (drm s)

Sing in canon while clapping rhythm.

Small groups or duets.

Ending song: *Cumberland Gap* (l, drm sl)

HOLY NAMES COLLEGE CHILDREN'S CHORAL FESTIVAL

April 13, 2000 – Sarolta Platthy, Guest Conductor

Festival choral pieces

Harmonia Coelestis Pal Esterházy
Hey, Ho, to the Greenwood William Byrd

Individual choir pieces

Turningpoint Senior Choir, Los Angeles - Judith Chan Lo

<i>Sourwood Mountain</i>	arr. Walter Ehret	Boosey & Hawkes # 5497	SA
<i>Winter Song</i>	Audrey Snyder	CPP/Belwin SV9332	2-part treble
<i>Hand Me Down My Silver Trumpet</i>	arr. Jean A. Bartle	HMC 1535	treble voice

San Francisco Day School, San Francisco – Kent Jue

<i>Sleep My Baby</i>	arr. Alec Rowley	Boosey & Hawkes M-051-45449-S	unison
<i>Sing a Song of Nonsense</i>	B. Dardess	Boosey & Hawkes OCT B6655	unison

John Muir School, Hayward – Deborah Chang

<i>Home on the Range</i>	American Folk Song		unison
<i>Dance, Boatman, Dance</i>	arr. Michael Scott		SA

Mission Dolores School Choir, San Francisco – Joan Raab

<i>Simple Song from "Mass"</i>	Stephen Schwarz & Leonard Bernstein		
<i>Blowin' in the Wind/America</i>	arr. Len Thomas		

Schools of the Sacred Heart Elementary Chorus, San Francisco – Gemma Arguelles

<i>Evening Song</i>	Mendelssohn		SA
<i>The Duel</i>	Elam Sprenkel	Boosey & Hawkes	SA

Amy Blanc Elementary School Choir, Fairfield – Erin Norris

<i>Begone, dull care!</i>	Benjamin Britten	Boosey & Hawkes	unison
<i>Explosion</i>	Nancy Tefler	Neil Kjos 8732	SA
<i>Sound the Trumpet!</i>	Henry Purcell	E.C. Schirmer 332	SA

Finally, we hope all of you at NCAKE will join us at HNC in extending a welcome to the new and continuing students in the 2000-2001 academic year program at HNC:

<i>Christine Burke, Redwood City, CA</i>	<i>Unchung Kim, Hayward, CA</i>	<i>Katherine Perl, San Francisco, CA</i>
<i>Limin Chen, Taiwan</i>	<i>Gretchen Klein, Inverness, CA</i>	
<i>Kathryn Cochran, San Leandro, CA</i>	<i>Hajnalka Klieman, Oakland, CA</i>	<i>Paula Rogers, Ontario, Canada</i>
<i>Jennifer Cooper, Oakland, CA</i>	<i>Hélène Matters, Queensland, Australia</i>	
<i>Arianna Guthrie, Castro Valley, CA</i>		<i>Lydia Zapana, Berkeley, CA</i>
<i>Kent Jue, San Francisco, CA</i>	<i>Thomas Morris, Boston, MA</i>	

Best wishes to all as you begin this new year with your students!

Anne



THE EVALUATION CHALLENGE

CONCLUSION OF REMARKS BY BILL IVEY

Chairman, National Endowment for the Arts

AT MENC CONFERENCE: MAKE MUSIC AMERICA! 2000! WASHINGTON, D.C. MARCH 10, 2000

We have a compelling vision of how art connects with society. We also know we offer vital skills that address the real needs in our society and that can produce meaningful outcomes.

We're working together. And the pendulum has begun to swing back in the direction of placing the arts back in schools, at the center of the lives of young citizens. But I want to mention something that I think each of us has sensed as a concern. Some of the very advantages we've achieved may, in an indirect way, present some of our greatest future challenges.

A decade ago, we were facing the problem of budget cuts in the education system and facing the problem of art and music education being seen as the first to go and the easiest to cut. I think we've made good strides in establishing the centrality of the arts in schools, in good and bad economic times.

But now, as national and state standards have come into play, we can see anecdotally another challenge on the horizon. Every few weeks, in this newspaper or that, there are stories about the problems of applying standards, "teaching to the test," moving toward the basics of education. We know the arts are a little hard to evaluate. We know that special demands are being placed on teachers in our school system as they integrate the new arts standards into the education system.

I think it's a new challenge -- it's yet somewhat of an unformed challenge -- but one we're going to have to face together. We must work together to make certain that as standards and testing become part of our education vocabulary across the nation, the arts maintain a momentum and the prominent position within the spectrum of school activity that we know they deserve.

It comes back to a basic understanding about how we fit in. We are a creative society. Art is the currency of our society. Art is the way we talk to one another. It's the way we talk to the outside world as a nation. But we're still "wallpaper" in the minds of too many decision makers. If those borders I talked about are indeed a powerful metaphor for our democracy; if we do indeed have something unique to offer society; if we're united in our shared mission, then I think what Secretary Riley said yesterday about MENC being a power center is undeniable.

And if, through partnerships, we make every school the town square of that village the First Lady spoke of, then we can move the arts to their rightful place -- to the very center of our children's education.

Thank you,

William Ivey

(Complete text available at <http://arts.endow.gov/endownews/news00/MENCSpeech.html>)

THANKS, MARGARET A TRIBUTE BY LIZ STONE

One of the most wonderful things about belonging to an organization like NCAKE is the people you meet. They tend to be interesting, articulate, intelligent, many-faceted, and fun to be with. They also have stick-to-itiveness. Margaret Batt is a great example of these virtues.

Margaret has been involved in NCAKE from its very beginnings. She got inspired in a class for music paraprofessionals taught by Nancie Kester, who had just finished her M.M.E. with Kodály Emphasis at Holy Names College.

Margaret brought her love of music and children, together with an ability to play a mean guitar, to Black Pine Circle School, and never looked back. Instead, she looked into new ways to interest children in music. This led to her deep interest in sea shanties, and the eventual publication of Heave Away, a book that many of us use. Margaret continued to investigate the shanties. Where does it come from, how did it get to this form, how was it sung and in what circumstances? These are among the many questions she asked and researched. Her investigations have helped many teachers to place the songs in context and thereby enrich the students' learning.

Margaret loves to sing, and has created many lovely harmonies for the songs in her books. One of my fondest memories is the summer that some of us got together just to

sing songs. We each brought a few that we treasured, and sang around kitchen tables, just to hear them the way they ought to be.

People say that to get a job done, you should ask a busy person. That is probably why Margaret has been on the NCAKE board in so many capacities. She has also worked behind the scenes in many ways, helping always to get things done and usually declining any credit for her work.

Another outstanding quality of Margaret's is her ability to listen to and support others. Her quiet questions often defuse tense situations, and help the rest of us to focus on what is really important. She always makes you aware that your point of view has been heard and considered, not dismissed.

You might think that this paragon of virtue was a stuffy lady, but I disagree. She has a great sense of humor, likes to ride bikes and camp, and never minded dressing up "Western" for the Calicanto performances (although I think that those tight boots were a bit of a trial for her!)

Fortunately for NCAKE, she is still on the board as past president. We will all profit from her "long view" of NCAKE as well as her ability to see forward and help us plan where we are going. I'm sure that we can look forward to new workshop ideas from Margaret, and perhaps a new book or two.

I personally hope that she will write or adapt some new songs.

Like the words she wrote, her ideas will be running freely as she follows the rivers of California, investigating new songs and interesting details to share with us.

Liz Stone,
former NCAKE president

OAKE
NATIONAL CONFERENCE



* *Keynote presentation - performance by Lorin Hollander, concert pianist*

* *National Children's Choir - Betty Bertaux*

* *National Youth Choir - Mary Ellen Junda,*

* *National Concert Choir - Dr. Edward Bolkovac*

For more information contact Jerrilyn MacDaniel (540)434-1514 jmacdaniel@aol.com





JOIN NCAKE NOW!

NCAKE members receive free admission to three workshops each year plus a newsletter with teaching ideas, job listings and news about NCAKE.

\$30.00 NCAKE membership
15.00 Full-time student membership

Name _____

Address _____

City/ _____

Zip _____ Phone _____

e-mail _____ Fax _____

Send your check payable to NCAKE to:
Merlyn Katechis, 2923 Adeline Street,
Berkeley, CA 94703

The NCAKE membership year runs from
September 1 to August 31.
SEND YOUR CHECK IN NOW TO SAVE TIME
AT THE WORKSHOPS.

JOIN OAKE NOW!

OAKE members receive copies of the Kodály Envoy quarterly with articles about music education and research reports. In addition members may attend OAKE National Conferences (Williamsburg, VA March 8 - 9, 2001).

\$50.00 OAKE Membership
\$25.00 Retired membership
\$20.00 Full-time student membership
(include photocopy of student ID card)

Name _____ Phone _____

Address _____

City/State/Zip _____

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