



NCAKE

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2000-2001**

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**NORTHERN
CALIFORNIA
ASSOCIATION OF
KODALY
EDUCATORS NEWSLETTER**

President's Message

Support National "Roots" through OAKE

The Organization of American Kodály Educators (OAKE) has begun a new campaign to reach out to local chapters and members in order to build a stronger national organization. I hope you will join me by supporting OAKE in the following ways:

- 1) Join OAKE annually
- 2) Attend the National Conference annually
- 3) Take advantage of the benefits of national membership (See the OAKE brochure or attend the next NCAKE workshop to find out more about the benefits)
- 4) Audition students for national honor choirs of OAKE
- 5) Visit the OAKE web site at: <http://www.oake.org>
- 6) Apply for OAKE scholarships for further studies
- 7) Use the OAKE videotape library

At our next workshop on Saturday, January 27 there will be an NCAKE membership meeting where we will discuss the benefits of being an OAKE member. It will also be a chance for you to voice any questions or concerns about OAKE membership.

In mid-December, I received a copy of the letter that has been sent to past members of OAKE. It names the top eleven reasons to be active in OAKE, if you received this letter then I encourage you to rejoin now. If you are a member and you received this letter by mistake, please let me know so we can keep our current membership up to date.

As music educators we all have the opportunity to be members of many organizations. If learning the Kodály method has changed your teaching in a positive and dramatic way, then it is your duty to support the national roots of a method we so strongly believe in. And if you want to encourage other music educators to see the beauty of the Kodály method, then join or continue to be active in our "roots."

Jeffrey Luna-Sparks, President

NCAKE WORKSHOPS for 2001

These Workshops are free to NCAKE members. See the BACK Cover for An Application.

January 27, 2001 9:30 - 1:00, Michele Winter and Margaret Batt will present "*Singing 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. The workshop will include Mrs. Igó in rehearsal with the San Francisco Day School Choir.

OTHER WORKSHOPS AND DATES OF INTEREST

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.

Sat., Mar 3, 2001 - Bag's Groove - A tribute to Milt Jackson - Doug Goodkin, presenter - The San Francisco School. The workshop will focus on the late jazz vibraphonist, Milt Jackson. Highlights include arrangements of Jackson compositions for Orff ensemble, and connections with African balaphones. The San Francisco School, 300 Gaven St., San Francisco. PH: (415)239-5065

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 Larrieu, 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.

CHORAL NOTES

BY ELLEN CARTER

Here are two new arrangements of folksongs which I believe will be enjoyable and rewarding for your young singers:

Areerang, a Korean folksong, arranged by Michael Scott for two parts with piano accompaniment, published by BriLee Music - BL 222; and

Tecolote, Song of the Little Owl, a Spanish lullaby, arranged by Victoria Ebel-Sabado, published by Mark Foster - YS 0403, as part of the *Music for Young Singers* series, Cora Schol, editor **Areerang** is a well-known Korean folksong which has been arranged many times. This 1999 rendition is a simple setting which never interferes with the beauty of the song itself.

The piano has a one measure ostinato in the l.h. throughout, suggesting the sound of the Korean kayagym, an instrument similar to the Japanese koto. The r.h. has held chords with occasional melodic turns.

The voices enter in unison. After two measures, the two parts divide, moving from unison to a major 3rd as the alto develops an independent melodic line. Two measures later the altos repeat the same figure and extend it in maintaining a separate, melodically interesting harmonic line.

In the next section, the soprano begins a "false" canon. The altos imitate the melody for two measures, then harmonize for four measures with mostly long

notes. After verse 2, the arranger inserts 8 measures with a quasi-canon derived from the second half of the verse. Again the soprano presents the entire melody and the altos imitate for one measure, then sustain a single pitch for the next measure.

Now the arranger returns to the first 8 measures of verse 1, which is followed by three statements of the quasi canon and a concluding statement of measures 5-8: "Walking cross the high peaks of Areerang."

This entire setting is pentatonic. Its possible uses for teaching are many. It would be excellent as a vehicle for teaching expressive phrasing to children in both elementary and middle school. My only concern for young singers in this key would be the tessitura for the alto part which uses B below middle C. Transposing up 1/2 step might be advisable.

Tecolote, Song of the Little Owl is more challenging. A Spanish lullaby arranged by Victoria Ebel-Sabado, it is part of the series: "Music for Young Singers," edited by Cora Scholz. Mrs Scholz conducted the Northfield, Minn. Youth Choir at the 1995 OAKE Conference in Minneapolis. Ms. Ebel-Sabado learned this song from her mother who learned it from her Grandmother. The lilting, 6/8 melody and repetitive rocking figure in the the piano left hand will be irresistible to young singers. The text is in Spanish, but an excellent pronunciation guide and

translation are provided.

The entire setting is in two independent parts. In the 16-measure verse the sopranos have the melody, although there is as much melodic movement in the alto line, so the altos will not be bored. The chorus imitates the sound of the mother owl, "Ticuri cui, cui, cu." Ms. Ebel-Sabado gives the altos an independent rhythm on a falling third, echoing the melody in the sopranos.

The verse is repeated without the key change often used in the 2nd verse by arrangers to questionable effect.

Lastly, I should mention a soft percussion accompaniment written for sand blocks or vocal percussion which will add a subtle rhythmic complexity to the overall texture.

OAKE
NATIONAL CONFERENCE



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



Holy Names Report

BY ANNE LASKEY

Congratulations to all of you who worked so hard to put together programs for the holidays. The quality of our programs is critical to our continuing fight for better music education for our children.

Those of you who attended the HNC Chamber Singers Concert in December can attest to the wonderful performance given by our current crop of students. They were directed by Bori Szirányi in an incredibly dynamic performance of holiday repertoire. The performance is available on CD. A few will be available for sale at the NCAKE workshop. Bori has returned to Hungary, but promises to return again soon.

Lenke Igó, head of the music theory faculty at the Bartók Conservatory in Budapest, will be a visiting professor at HNC in the spring semester. Besides teaching graduate solfège, conducting, and choir classes, she will teach the Children's Vocal Pedagogy course. This one unit class meets on Tuesday evenings, a recent addition to our curriculum and one that some of you may be interested in auditing. Call (510)436-1330 for more information.

Mrs. Igó will be the guest conductor of the 2001 HNC Children's Choral Festival on Thursday, April 5th. There are still spaces available for interested choirs. This is a wonder-

ful opportunity for your choir to perform and to hear other choirs perform, as well as to work together under the direction of an exceptional choir conductor. Mrs. Igó was a conductor of the Hungarian Radio Children's Choir for several years and brings years of experience and insight to her work with children. (If your choir is a beginning choir inexperienced with part work, they can perform just the unison piece together with other choirs.) Mrs. Igó will review the group pieces for the festival at the NCAKE workshop on January 27th. Please call Anne at (510)436-1234 for details regarding the festival.

Anne has been invited to join the first U.S.-Cuba delegation in music education. The delegation will visit three cities in April to observe teaching at various levels and meet with people at both the national and local levels regarding curriculum decisions. She will share impressions when she returns.

HNC TO OFFER SPRING Kodály COURSES

Holy Names College will offer two Continuing Education classes this spring - of interest to anyone wanting to learn more about Kodály music education.

Introduction to Kodály, taught by Anne Laskey, will offer beginning pedagogy, solfège, and materials within the Kodály tradition. Each of the four

sessions will include exercises and lessons demonstrating different levels of Kodály teaching. This course is an ideal introduction for anyone who is curious about the Kodály philosophy. The class will be held on four Monday evenings—February 5, 12, 26 and March 5—from 7:00 to 9:30 p.m. Continuing Education credit is available (1.0 CEU). The cost of the course is \$135 for credit or \$90 for audit.

Introduction to Solfège, taught by Gail Needleman, will provide an intensive introduction to solfège in the Kodály tradition, as a comprehensive approach to musicianship training. Sight-singing, ear training, partwork, harmony and form will be explored in this course. Tailored to the interests and skills of the students, no previous solfège experience is required. Musicians, singers, music teachers, and anyone wishing to develop his or her musical skills will find this an enjoyable and challenging course. The class will meet on Thursday evenings—March 8, 15, 22, 29, April 5, 12, 19 and 26—from 7:00 to 9:00 p.m. Continuing Education credit is available (1.6 CEU). The cost of the course is \$200 for credit or \$125 for audit.

For further information about these courses, or to receive a registration form, please call Anne Laskey at (510) 436-1234.

JACCARD WORKSHOP: A REVIEW

BY GAIL NEEDLEMAN

NCAKE's 2000-2001 season got off to a rousing start with the fall workshop, conducted by Jerry Jaccard, longtime Kodály teacher and professor of music education at Brigham Young University. Entitled "Starting in the Middle: Singing and Hearing for Older Children, Adolescents and Adult Beginners," the workshop attracted over 50 enthusiastic participants. Morning and afternoon sessions addressed two fundamental issues of working with older beginners: development of in-tune singing, and age-appropriate methods of teaching musical elements.

Beginning with the premise that all children can learn to sing in tune, Jerry led workshop participants through a series of exercises demonstrating the developmental stages of this process:

1. **Locate the registers.**

After identifying the qualities of the head and chest registers, participants learned games, rhymes, and puppet activities designed to help children locate their registers.

2. **Coordinate and control the ear-voice relationship.**

Exercises and activities focused on the use of vocal slides. Jerry emphasized the need to practice sliding much higher than the usable head register and much lower than

the usable chest register—to train beyond the limits, like an athlete.

3. **In-tune singing**, the third stage, comprises three levels of development. In the first, the child is able to sing in tune with him- or herself: to "carry a tune." The second level is the ability to sing in tune with a group, which requires pitch matching. Finally, the third level involves the development of acoustic sensitivity—the ability to hear and produce fine variations in pitch and tone color.

Topics covered in the afternoon session included developing the sense of melodic contour through the use of lining; development of proper vocal production through humming; and exercises for teaching vocal intensity, breath control and proper singing posture. Jerry introduced the use of the hexachord (drmfsl) in teaching older beginners. He offered a history of musical notation and told the story of Guido d'Arezzo and the invention of solfa as he would tell it to a class of older beginners. On the rhythmic side, physical exercises using known songs were used to develop the feeling of beat, rhythm and meter. Handouts for the work-



Jerry Jaccard at his recent NCAKE workshop, "Starting in the Middle."

shop included many suggestions for materials for older children and adult beginners alike.

Jerry continually emphasized the need for patience, creativity and high expectations: "Children and youth rise to the challenge of excellence—they do know the difference between the worthwhile and the mediocre." Most of all, he communicated his own joy in the music-making process in the games, songs and musical activities he brought.



A SALUTE TO MARY ANN BENSON BY MARGARET BATT

At the beginning of this school year, NCAKE said a regretful goodbye to one of its longest-serving and hardest-working Board members. Mary Ann Benson has decided, after being retired for several years, that it's high time to start tasting some of the pleasures of retirement - namely, doing a lot less and enjoying it a lot more.

Mary Ann began on the NCAKE Board as its second treasurer. (I was the first when the money was kept in a cigar box). She brought us into the twentieth century with complete data-base and bookkeeping records and we've never looked back since. She also took on double duties as Membership Chair and then as Newsletter Editor. In 1991, she co-chaired the the Conference Committee for OAKE when NCAKE put on the wonderful conference in San Francisco. Almost all of NCAKE's Board Meetings were at Mary Ann's house. She is a perfect hostess along with her many other abilities and always provided a warm, gracious and welcoming atmosphere. (As well as great refreshments!)

During all this time, Mary Ann was working non-stop long hours as a music teacher in the Piedmont School District. In this capacity, she arranged for and coordinated student teaching in the Piedmont Schools for the Kodály students at Holy Names College for many years. During her eighteen year tenure, Mary



NCAKE member at last year's OAKE National Conference in Seattle
Back L to R: Mary Ann Benson, Judith Chan, Judit Hartyanyi, Theresa Simons
Front: Nancy Gladstone, Erin Norris, Gemma Arguelles, Anne Laskey

Ann was named "Teacher of the Year" and in 1997 received the Mason-McDuffie award for outstanding teacher.

Five years ago, I got to know Mary Ann in another capacity when she and I joined forces with Karen Arlen and Nancie Kester (both NCAKE past-presidents) in putting together and publishing *They Came Singing: Songs from California's History*. A partnership, Calicanto Associates, was formed around this and other publications have followed, including Mary Ann's musical play about the Gold Rush, *Days of '49*. As a partner, she has worked tirelessly at keeping the data-base records and books, coordinating recording sessions and just generally pulling things together. I have always said that Mary Ann has

organizational abilities at the genius level.

Now that she has left the Board, we are finding what others have found in other jobs she has left. It's taking three people to replace her. Mary Ann will no doubt be around at NCAKE workshops and other functions but the Board will miss her greatly. By now, it should be obvious how much we are indebted to this marvelous woman, so let's all give a triple salute to Mary Ann Benson, a wonderful colleague and a wonderful friend!

Margaret Batt
Past-president





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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Mail to: OAKE National Office, 1612 29th Avenue South, Moorhead, MN 56560.