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**NORTHERN CALIFORNIA ASSOCIATION OF KODÁLY EDUCATORS NEWSLETTER**

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2002-2003**

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**President's Message**

Zoltán Kodály's vision of music springs directly from a sense of its essential connection with the most profound human values. To read his writings is to be reminded again and again that the core of the Kodály philosophy is not a pedagogy or the use of folk songs, but the perception of music as a moral and spiritual force, and that to teach music is a great calling and responsibility--one we can hardly live up to, besieged as we are by the demands and difficulties of our lives. In the coming year, I would like to try to use this vision of Kodály's as a guiding star, remembering the sense of wonder that first drew us to music, and the need to recognize and support it in our students; and with this is mind, to open ourselves to the possibilities of community and communion offered by music, represented by the theme we have chosen for the 2004 OAKE National Conference: "Music: the Language of Community."

How to think together about this theme as we prepare for the conference? What experiences show us how music can be a transforming force in our lives? recently I have been struck by two phenomena: the resurgence of interest in American roots music, as evidenced by the success of the film *O Brother, Where Art Thou?*, and, on a completely different level, the outpouring of musical expressions memorializing September 11, including the "Rolling Requiem," in which Mozart's Requiem was performed successively in every time zone of the globe.

Individual roots and global consciousness: these are the twin aspects of our common human wish for relationship--with our kin and with all of humankind, with our own past and with the whole world's future, with our individual uniqueness and with our shared humanity. And nowhere does this yearning for relationship appear so luminously as it does in children as they joyously open to the power of the language of music.

Can we begin to reflect together on this theme and to explore its resonances in our lives? I look forward gladly to an ongoing dialogue throughout the next year and beyond with friends old and new as we work to create a conference that can make a difference.

Gail Needleman  
NCAKE President



**Register For All the 2002-2003 NCAKE Workshops Today!  
Join OAKE- Then Register Below**

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone ( ) \_\_\_\_\_  
 Fax ( ) \_\_\_\_\_  
 e-mail \_\_\_\_\_

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

**SEND YOUR CHECK IN NOW TO SAVE  
TIME AT THE WORKSHOPS.**

OAKE members in Northern California receive **reduced rates** to three workshops each year, PLUS newsletter with teaching ideas, job listings, and news about NCAKE.

To join OAKE go to [www.OAKE.org](http://www.OAKE.org) or send to OAKE National Office, 1612-29th Ave. South, Moorehead, MN 56560, or fax 218-227-6254 requesting an application.

Dues-\$65, \$20 for students

OAKE members  
 2002-2003 NCAKE workshop package fee is \$35  
 Student member package fee is \$20  
 OAKE members single workshop fee:  
 \$25 for full day; \$20 for half day  
 Student OAKE members:  
 \$15 for full day; \$10 for half day

**Non-OAKE members**  
 ( No package deal. No student discounts)  
 \$50 for full day, \$40 for half day



NCAKE 2002-2003 Officers: Front Row: L-R Katie Bach, Anne Laskey  
Second Row: L-R Merlyn Katechis, Margaret Batt, Jeffrey Luna-Sparks, Kit Eakle, Ellen Carter,  
Gail Needleman, Diane Doron.

**Gail Needleman, President of NCAKE**, is a Lecturer in Music at Holy Names College, where she currently teaches solfège and theory. She holds a B.A. in English with Honors from Stanford University and an M.M. in Music Education with Kodály Emphasis from Holy Names College. She has also taught music and drama in public and private schools (grades K-12) and conducted community and school choirs. Along the way, she also founded and directed a theatre company for young actors, and worked as a public relations executive, a writer, and a conference producer. In 2000, together with Anne Laskey, Director of the Kodály program at Holy Names, she was the recipient of a Parsons Fellowship from the Library of Congress for research in American folk songs for teaching, and is currently engaged in this research with the eventual aim of producing music textbooks for children based on the Kodály philosophy. Gail studied both piano and voice and has performed as an accompanist, as a singer in theatre works, and as a member of chamber ensembles. Her special interests include medieval and Renaissance music and the music of Armenia and Georgia. Gail was born in and spent much of her childhood in Texas; Alan Lomax's aunt was a friend of her parents, and Gail learned many folk songs from her family, which she credits with influencing her current work. Gail lives in Oakland with her husband, the philosopher and author Jacob Needleman.

**Kit Eakle, President-Elect of NCAKE**, has been a teacher for over 20 years. He has taught elementary school music and been a regular classroom from Prince George, British Columbia, Canada to Prince George County, Maryland, USA. He has worked at the Kennedy Center in Washington D.C. as Program Manager for their ARTSEdge website. He helped develop the Fine Arts program for the British Columbia Ministry of Education in Victoria, Canada, and was instrumental in helping that province require the fine arts in public schools from kindergarten to grade 12. Known as "Mr. E" to his students, Kit now teaches classroom music at Reed Elementary School in Tiburon, California. Kit has his M.Ed from the University of Victoria, British Columbia, Canada with a Kodály Emphasis. He first studied the Kodály method under noted teacher John A. Young at Vancouver Community College in 1977-1978. He also studied at the University of Calgary with Lois Choksy and Ilona Bartholus at the University of Victoria. He served on the Kodály Society of Canada's national board from 1993-1996, and established their website in 1994. He was also the webmaster for the OAKE website in 1996. He has written the MusicTale, In My Grandmother's Garden and dreams of publishing many more MusicTales to make written music accessible and fun for kids. Kit is a violinist and LOVES to read and perform for kids. Write him at [kit@musickit.com](mailto:kit@musickit.com).

## Winter Concert Ideas

by Diane Doron

One of my goals over the years has been to build a library of quality choral music by classical composers that is accessible to children's voices. I play a section of the recording of the piece for the students before we begin learning. Hearing choirs sing the piece in the original context with the orchestra never fails to excite the elementary students to learn the new piece.

**Glory to God** from Pergolesi's Stabat Mater has been edited and arranged by Michael Burkhardt. Available through Morning Star publishers (MSM-50-1450) the piece is arranged for two voices, two C instruments and keyboard. Instrumental parts are available separately. The Hamlin School 2, 3, and 4th graders snag this piece as our opening number for our Holiday Program several years ago with success. This arrangement of **Glory to God** could be used by treble choirs up through high school. Also, a good piece for teaching contrasting dynamics.

Shawnee Press publishes a very accessible adaptation of Beethoven's **Ode to Joy** adapted by Jill Gallina. Entitled **Ode to Peace**, this piece made an excellent finale for our Holiday Program. Ms. Gallina has arranged the piece in the form of a two-part quodlibet. As Beethoven's **Ode to Joy** theme is familiar to most students, it is an easy quick piece to teach to elementary students. It is a great theme for teaching the dotted quarter eighth (tum-ti) rhythm. The octavo (EA-188) includes parts for two trumpets, two trombones, and baritone horn which could be played by a student brass player.

I have used with my 4th grade chorus an effective arrangement of **Sheep May Safely Graze**, by J.S. Bach. The octavo is published by Hal Leonard as part of the Choral spectrum of Ruth Artman (O8570012). Children are drawn to the beautiful, lyrical melody which is an excellent vehicle for teaching breath support, phrasing, and dynamics. We sang in unison but there is an optional two-part. Also, there are optional parts for C instruments and bells.

As a Spring Concert closing number, I have used over the years an arrangement of one of my favorite melodies, the Quaker hymn **How Can I Keep from Singing**. Denise Bacon has a nice arrangement published by the Kodály Center of America. This past Spring, I was delighted to be serenaded by over 100 boys and young men from the Ragazzi, Penninsula boy's chorus singing a new arrangement of **How Can I Keep From Singing**. The piece was commissioned in honor of my ten years as Training Director of Ragazzi. Denis Moreen has done a lovely arrangement of the tune for SSA chorus and piano. The arrangement is purposely flexible. It may be performed with SA or TB or SA(T)B using solo voices, small groups, or tutti versions. Parts of the arrangement may be performed a capella or with piano accompaniment. For performance rights contact Denis Moreen at (415) 861-2871, or e-mail [denis@butchie.com](mailto:denis@butchie.com).

Finding quality choral music that children enjoy singing is one of the challenges and joys of our profession. Please, contribute any suggestions that you have to our new newsletter editor Katie Bach at [katycando@aol.com](mailto:katycando@aol.com).



## Holy Names Report By Anne Laskey

Great news! The Kodály Program's proposal to put its' Folk Song Collection online was fully funded by the William and Flora Hewlett Foundation for \$130,000 in July. Gail Needleman, Hajnalka Klieman and I are busy selecting songs, generating a source list for copyright permissions, and creating a new database for online retrieval. Toni Locke, Margaret Batt, Karen Arlen and other alums of the program have already volunteered to work on this exciting project. If you have time and would like to be part of the development of the site (we will have data entry and editing tasks, among other things) please contact us at (510) 436-1234. Perhaps a year from now, you will be able to visit our invaluable American Folk Song Collection for Teaching online!

Once again, a huge thank you to NCAKE for hosting a fantastic reception for the Kodály Summer Institute. The reception coincided with our 33rd Alumni Reunion, and it was a special pleasure to greet all of you who were able to return. The sessions given by Erzsébet Hegyi, Miriam Factora, Judy Johnson and Michele Winter were excellent, a wonderful refreshment of musical ideas and reminder of times past. The alumni choir, led by Judit Hartyanyi, was a highlight for many-both in rehearsal and in the final institute choir concert. As I watched Level I students during the alumni performance, I could see their realization of the potential of music making with the gift of Kodály-inspired education.

Ildiko Thész is back at Holy Names this semester, replacing Zsuzsanna Kontra who had to cancel her plans to teach here due to health problems. She will conduct the the chamber singers in their concert on December 4; we would be delighted to welcome all members of NCAKE, as well as their friends and families, to the concert.

Also, please note that the **2003 HNC Children's Choral Festival** date has been changed. It will be held on **Thursday, April 10**, conducted by David Xiques. Letters of invitation will be sent soon; if you do not receive one please contact Fran Smith at (510) 436-1234. Fran has taken on my administrative duties while I am on sabbatical, for which I am most grateful.

Best wishes for the fall semester!

**WELCOME** to new and continuing students in the 2002-2003 academic year:

Alison Alstatt  
Kathryn Bach  
Jennifer Cooper  
Lynetter Delbridge  
Caroline Jou  
Shannon Latimer  
Amy O'Donnell  
Cecilia Park  
Ella Rosana  
Vincent Tolliver

### Treasures of the Library of Congress

In each issue, NCAKE Notes will publish an annotated transcription of a field recording from the work we are conducting at the Library of Congress. Recordings of many of the songs we have transcribed will be available for listening later this year at the HNC Resource Center. If you try these songs with your students, please let us know how they are received!

--Anne Laskey and Gail Needleman

## This Little Light of Mine

One of the delights of our work at the Library of Congress has been hearing songs both old and new within a living context. Whether it is a group of children excitedly playing a clapping game or an elderly woman recalling the play-parties of her youth, the singers give the sense of music as part of an individual and communal life. A particularly rich source of songs can be found in the recordings made by John A. and Alan Lomax in the prisons of the South during the 1930s. This pentatonic version of "This Little Light of Mine" was sung with life and joyous energy by Jim Boyd at the state penitentiary in Huntsville, Texas. In the spirit of African-American text improvisation, the singer has added a verse to bring the song into connection with his own present life: "Round these prison wall(s), I'm gonna let it shine." Children could be led to discuss "letting their light shine" in all kinds of situations, even difficulties, and to make up their own verses, offering opportunities for individual creativity supported by the group context. The quick, driving tempo lends itself to clapping (beat or ostinato) or other simple body percussion accompaniment.

2. Everywhere I go, I'm gonna let it shine...
3. Round these prison wall, I'm gonna let it shine...
4. God he gave it t'me, I'm gonna let it shine...



**Focus Activity for Sixth Grade or Chorus on  
Samuel Barber's Adagio for Strings**

by Stephanie Terpening

**Materials:**

**Adagio for Strings, by Samuel Barber; David Zinman Recording  
CD Player**

**Copies of String Score**

**Alto Clef Reading on board (viola part, measures 71-74)**

**"Joan, Come and Kiss Me Now"**

**Activities:**

- a) Sing "Joan, Come and Kiss Me Now"
- b) Sing in Canon
- c) Sing solfa, then canon with solfa
- d) Melodic echoes, pulling contexts from canon with so or si, and from Adagio
- e) Read Adagio melody from finger
- f) Pass out string scores
- g) "What do you notice looks different about the real score, compared to how we have read this in the past? What kind of meters do you see? What will the beat be? What key is it? If we are in Bb minor who can tell me what our leading tone will be?"
- h) Read upper staff with solfa and letter names.
- i) "What kinds of clefs do you see that you can name?"
- j) "Do you see any clefs that you have not seen before? What staves are they on?"
- k) "This is called the C clef because what ever line the clef is centered on shows us where middle C is. Who can tell me where middle C is on the staff of the Viola part?"
- l) "Today I would like to see if you can read something from the C clef. I have a few measures from the viola part on the board. Can you look through the score and tell me what measure this is in?" Tell them what page number to help them.
- m) "We know that middle C is on which line? So where will our la be? Then who can tell me what our starting pitch is here? Sing while I tap the beat."
- n) "Could this half of the class conduct while the others sing?" Switch
- o) "This time, let's conduct ourselves singing!"
- p) "Today I would like to listen to the entire recording. Can you try to follow the score, and when we get to this part, you may hum along with the recording."
- q) "Who would like to read our new clef by themselves?"

**NCAKE WORKSHOPS 2002-2003**

**Saturday, October 12, 2002, Pleasurable Practice: The Key to Learning**

**Susan Tevis**, clinician, completed the Kodály Certificate at the Kodály Institute at McNeese State University, Lake Charles, Louisiana. She completed advanced studies at both the McNeese Institute and the Kodály Pedagogical Institute in Kecskemét, Hungary. She presently teaches Music For Children classes at CSU Chico and classroom music K-2 at Citrus Elementary School in Chico. Location: Ellen Driscoll Playhouse, 325 Highland Ave., Piedmont, CA

**Saturday, February 8, 2003, Teaching Musicianship in Choral Rehearsals  
through Movement and Imagery**

**Elena Sharkova**, clinician, holds a B.A. from the Leningrad Music Teachers College and a M.A. from St. Petersburg State Rimski-Korsakov Conservatory. She currently is the director of Choral Activities at San Jose State University where she teaches Choral Methods and Voice. Location: Hamlin School, 2120 Broadway St., San Francisco, CA

**Saturday, April 5, 2003, Cultural Crossings: Song Variations Across Cultures and Generations**

**Rita Klinger**, clinician, holds a Ph.D. in music education from the University of Washington and a Master of Music Education with Kodály Emphasis from Holy Names College. Rita is Associate Professor and Coordinator of Music Education at Cleveland State University. Location: Holy Names College, 3500 Mountain Blvd., Oakland, CA

**Other Workshops And Dates of Interest**

**Wednesday, November 6-10, 2002, AOSA National Conference**

Members of Nevada's Desert Valley Chapter of the AOSA Music and Movement Education welcome you to the 36th National Conference of the American Orff-Schulwerk Association. Location: Riviera Convention Center, Las Vegas, NV

**Saturday, November 23, 2002, Calicanto's Days of Gold: Songs of the California Gold Rush**

Karen Arlen and Nancie Kester, clinicians, 9:30-1:00 (Registration 9:00)  
Location: St. Paul's First Lutheran School, 11330 McCormick St., North Hollywood, CA 91601

**Wednesday, December 4, 2002, Chamber Singers Concert**

Ildiko Thész will be conducting the Holy Names College Chamber Singers in their winter concert. Location: Holy Names College, 3500 Mountain Blvd., Oakland, CA

**The 2004 OAKE National Conference**,  
hosted by NCAKE, will be held March 25-28, 2004 in San Francisco. To find out more about participating in planning the conference, please contact Gail Needleman or Hélène Matters, Conference Co-Chairs.

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