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NORTHERN CALIFORNIA ASSOCIATION OF KODÁLY EDUCATORS NEWSLETTER

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President's Message

Looking out my office window the other day I saw an astonishing sight. A group of students sat at the picnic table in the courtyard, laughing and talking over lunch. I see these students every day, yet for some reason on this day it struck me how extraordinary such a gathering really was. In this small group were men and women, black, white and Asian, native and foreign-born, young adults and middle-aged, and yet the overwhelming impression was of their commonality. Nowhere else in my life do I find myself in such a community; anywhere else such a gathering would be an exceptional thing, yet here it seemed nothing special. Later on in class the students sang a Bach chorale for the first time and I saw their faces lit with a shared wonder at its beauty.

Can it really be that there is music that has the power to bring us together at the highest levels of our common humanity--to bridge, if only in moments, the gulf that usually separates us? I was so touched the first time I saw the students in Ken Rawdon's choir at Mt. Eden High School in Hayward—young people of seemingly every nationality powerfully expressing a single transcendent feeling through music. I am trying to reflect on the theme we have chosen for the 2004 OAKE National Conference, "Music: the Language of Community." Is it possible that music can be not only the expression of what is shared within a community, but an actual force to bring people together? Can we acknowledge the soaring possibility in the words we sing at every gathering of Kodály teachers—that "music made together may one day heal mankind"?

It seems a fragile and distant vision. And yet all the great civilizations of the earth have regarded music as a source of healing at all levels of human life. In Greek mythology it was the sound of Orpheus' lyre that turned men from beasts into human beings. Zoltán Kodály was deeply influenced by the ancient Greek ideas about the moral and ethical power of great music and its fundamental role in all stages of human development. His vision of music in education and in the community was not about enjoyment or self-expression; it was about realizing our humanity.

I am writing this on the eve of the 120th anniversary of Kodály's birth. As you read it we will be preparing to celebrate the birthday of another great visionary, Martin Luther King, Jr., whose greatest speech ends with a profound image of music as the language of the human community. Let us recall the powerful role that music played in the Civil Rights movement and contemplate Dr. King's vision of the hope of America and of the world:

"When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual: 'Free at last! free at last! thank God Almighty, we are free at last!'"

Gail Needleman
NCAKE President



Register For The 2002-2003 NCAKE Workshops Today! Join OAKE- Then Register Below

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

To join OAKE go to www.OAKE.org or write to OAKE National Office, 1612-29th Ave. South, Moorhead, 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

\$50 for full day; \$40 for half day

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.

NCAKE WORKSHOPS 2003

Teaching Musicianship in the Choral Rehearsal through Movement and Imagery featuring the Hamlin School Fourth Grade Chorus

Saturday, February 8, 2003; 9:30a.m. - 1:00 p.m.

Elena Sharkova, clinician, holds a B.A. in music education and piano and a M.A. in choral conducting 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

Cultural Crossings: Song Variations Across Cultures and Generations

Saturday, April 5, 2003; 9:30 a.m. - 3:00 p.m.

Rita Klinger, clinician, holds a Ph.D. in music education from the University of Washington and an M.M. in 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

For more information: Gail Needleman (510) 763-5092, jneedle@sfsu.edu or
Kit Eakle (510) 237-5551, kit@musickit.com

Other Workshops And Dates of Interest

California Music Educators Association

CMEA Bay Section Winter Conference

January 10-11, 2003

Place: San Jose State University

Clinicians: Anne Laskey, Susan Tevis, Victoria Schmidt, Lydia Mills, etc.

For further information: www.cmeabaysection.org/conference.html

Northern California Chapter of the American Orff-Schulwerk Association

Mostly Movement: Movement Ideas to Teach Music Concepts and Dance Elements

Saturday, February 1, 2003

Clinician: Judith Thompson-Barthwell

Place: Town School, 2750 Jackson Street, San Francisco, CA

For more information: James Harding, president NCAOSA, jomer1@aol.com

2004 OAKE Conference Update

Planning for the 2004 OAKE National Conference is in full swing, and the conference planning committee has some exciting news to announce:

- Chanticleer has accepted our invitation to perform at the opening concert!
- Michael Morgan, conductor of the Oakland/East Bay Symphony and a dynamic and tireless advocate of music in the schools, will be our keynote speaker
- Elaine Quilichini will conduct the Youth Choir (grades 6-8)
- Ed Bolkovac will conduct the Concert Choir (grades 9-12)

Among the many opportunities to participate in the conference planning, there is a particular need now to form the choir committees. We need people with experience working with choirs at all levels, from 4th grade through high school. The choir committees will select the members of the honor choirs and work to provide them with an unforgettable experience. Please contact Anne Laskey, Hélène Matters or Gail Needleman if you are interested in being part of this exciting project.

Sing the familiar "S - L - M" then "S L— M S MM" and discuss how this is the same melody as the song and why we do not call it that in the song.

Kids might also create new words for the song that would tell a secret path or message of their own. Start with the response once more. For instance the Wizard of Oz might say to Dorothy: "Follow the yellow brick road" or a pirate might sing, "X marks the spot". Then create more detailed directions for the calls.

I hope this gives you enough ideas to get you started on using this wonderful resource in your classroom. There is also a good recording of "Follow the Drinking Gourd" on a children's CD by Bay Area musicians, Taj Mahal, Eric Bibb and Linda Tillery. It's called *Shakin' a Tail Feather*, first issued in 1997 by Music for Little People. There are also innumerable resources describing this song and the slave experience on the Internet. For a full listing go to <http://www.musickit.com/blackhistorymonth>.

You will also find more of my favorite children's storybooks for Black History Month with music, including a book on Harriet Tubman with a poem by the great African American artist, Jacob Lawrence for which I have written a melody, and a version of "We Shall Overcome" to go with Faith Ringgold's "My Dream of Martin Luther King". Whatever lessons you choose to teach, be sure to explore the roots of the unique and profound musical contribution made by African-Americans during a Black History month.

Kit Eakle is president-elect of NCAKE. He is author of the *MusicTale, In My Grandmother's Garden*. He teaches music at Tiburon's Reed Elementary School and maintains "MusicKit - A Virtual Music Classroom" at <http://www.musickit.com>.

Follow the Drinking Gourd

traditional

The image shows musical notation for the song 'Follow the Drinking Gourd'. It is written in 4/4 time with a key signature of one flat (B-flat). The notation is divided into three sections: Chorus, Verse, and a final line. The lyrics are written below the notes.

Chorus
Follow the drinking gourd Follow the drinking gourd for the
old man is a- waiting _for to carry you to freedom. Follow the drinking _ gourd When the
Verse
sun comes back and the first quail calls_ Follow_ the drinking _ gourd. For the
old man is a-waiting _ for to carry you to freedom_ Follow the drinking _ gourd

Meet our new Board members!

Last issue we began a series profiling members of the NCAKE Board. This issue we introduce the two newest members of the Board: Katie Bach, Newsletter Editor, and Hélène Matters, Member at Large and Co-Chair of the 2004 OAKE National Conference

Katie Bach, *Newsletter Editor*, studied flute performance with John Wion at the Hartt School in Hartford, Connecticut where she received a Bachelors of Arts in music with a minor in communication. During her time at Hartt she worked as a intern in media relations for the music school. Upon completion of her degree, Katie moved to California where after a wonderful experience at the HNC summer institute, she decided to pursue a Master's of Music in music education with Kodály emphasis. Currently she is finishing her Master's degree, teaching early childhood music and teaching flute and elementary vocal music in the Hayward Unified School District.

Hélène Matters, *Member-at-Large*, is currently teaching Musicianship and Theory at Holy Names College. She taught as a Primary Music Specialist for the Queensland Education Department (Australia) for 11 years, interspersed with a lecturing position at Griffith University and a semester as Acting Deputy Principal. During her teaching career, Helene has conducted primary school choirs, concert bands and other smaller ensembles. She studied piano, voice and flute at Queensland University (B.Mus.), Master of Education (Honours) at Griffith University, and an M.M. in Music Education with Kodály Emphasis at Holy Names College. Hélène founded and directed two female vocal groups in Brisbane and has accompanied many vocalists, instrumentalist and choirs. She is currently co-chair for the 2004 National OAKE Conference, to be held in San Francisco.



Holy Names Report

By Anne Laskey

Fran Smith has taken over administration of the HNC Kodály Program while I am on sabbatical during the 2002-2003 academic year. She is handling not only advising of students, scheduling, correspondence, updating of mail lists and interaction with the music department, but also longer-term responsibilities such as journal advertising, planning for the HNC Children's Choral Festival, and preparations for the 2003 summer course.

As you may know, Zsuzsanna Kontra, who was scheduled to teach this fall in our program, was unable to come due to poor health. We hope now that Brigitta Kovacs, who was unable to travel last spring because of delays in INS processing, will have her visa approved in time to begin classes on January 15. Ms. Kovacs teaches at both the Bartók Conservatory and the Liszt Academy. Once she arrives, we can perhaps schedule an evening with NCAKE members to meet Ms. Kovacs.

I am learning that sabbaticals rarely provide the sort of respite that one imagines when applying for a leave from teaching and administration. My OAKE responsibilities—as chair of the Teacher Education Committee, National Program Chair for the 2004 Conference, and the OAKE Video Project—are all absorbing countless hours. The HNC Folksong Collection Online project funded by the Hewlett Foundation requires 2-3 days a week on site in the Music Resource Center. Design of the database entry system is finished, and Toni Locke and Margaret Batt, who have continued to assist in the Resource Center, will begin data entry during December. Gail Needleman and I will return to Washington, D.C. in January to research the materials in our collection that are from recordings in the Archive of American Folk Song in the Library of Congress. Besides listening to the recordings and checking transcriptions, we will order copies of those we hope to put on the website, and begin dealing with the permission process.

Plans for the 2003 HNC Kodály Summer Institute are being finalized. We will return to a 3-week format! The dates are June 30-July 18. László Matos, a teacher who has been highly recommended by both Judit Hartyányi and Lenci Igo, will be our guest Hungarian faculty member. He will also return to teach in the spring of 2004, and we look forward to welcoming him to the HNC program. Helga Dietrich will also return to offer early childhood workshops during the first two weeks of the institute. We appreciate your help in getting the word out to prospective participants. If you know of someone who would like information, please send his or her mailing address to us at laskey@hnc.edu, or call (510) 436-1234. Thank you!

Anne Laskey

THAT IS WHY I TEACH MUSIC

*Not because I expect you to major in music.
Not because I expect you to play or sing all your life.
Not so you can relax and have fun.*

*But - so you will be human
so you will recognize beauty
so you will be sensitive
so you will be closer to an Infinite beyond this world
so you will have something to cling to
so you will have more love, more compassion, more
gentleness, more good...
in short, more life.*

*Of what value will it be to make a prosperous living, unless
you know how to live?*

anonymous

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

Outshine the Sun

The Archive of American Folk Song is a rich source of African-American music, from children's clapping games and ring plays to spirituals, work songs and early gospel and blues. As we celebrate the contributions of African-Americans to American culture, we may wish to share with our students some of these musical treasures. "Outshine the Sun" was transcribed from the singing of Martha and Huddie Ledbetter (Lead Belly) as recorded by Alan Lomax in 1938. It is one of many recordings we have found which include a harmony part, showing that singing in parts is an essential aspect of American folk music. The song easily lends itself to a kind of ring play: as each child's name is called, he or she enters the circle and dances or moves to the words "outshine the sun." Perhaps this song could also be used in combination with "This Little Light of Mine," which was published in the Fall newsletter.

Descant:

Melody:

OUT-SHINE THE SUN, O LORD, OUT-SHINE THE SUN

Solo: O (MA-RY), YOUR NAME IS CALLED, I TELL YOU YOUR NAME IS CALLED D.C.

HEAVEN'S GATE YOUR NAME IS CALLED, OUT-SHINE THE SUN

8th Annual Children's Choral Festival
Valley Center for Performing Arts, HNC
Thursday, April 10, 2003
David Xiques, Guest Conductor

The deadline for registration is past, but it may still be possible to bring your choir to the festival. Please call (510) 436-1234 to check on availability.



Using Literature in the Music Class for Black History Month: Follow the Drinking Gourd

By Kit Eakle

We music teachers are often asked to integrate our programs with other subjects. While we often feel this dilutes our own curriculum, there are many opportunities for integration that can highlight the power of music, and help us show how music can be integrated into other subjects rather than the other way around. Black History Month, coming up in February, provides such an opportunity.

I find it wonderful to use literature in the music classroom, and especially literature that can be made to include written music in the text. For February's Black History Month my favorite is *Follow the Drinking Gourd*, with story and pictures by Jeanette Winter (published by Dragonfly Books, 1988, ISBN 0679819975). This book gives strong voice to some of the most important aspects of African- American music, and illustrates the power of music and song in fulfilling a practical purpose.

"Follow the Drinking Gourd" is an authentic folk song used to help slaves find their way north along the Underground Railway. Each line of the song describes a marker to help the slaves find their way to Canada, and the first line is responded to with:



and the next with: (This is a LOW LA- as this is a LA based tune as we'll discuss later)

This is a classic "call and response" song. Call and Response is a common characteristic of African-American music. The initial step in creating a lesson plan for each might involve teaching the song by singing the call to the students and having the kids sing the response. Once the song, or at least the responses are learned, try adding a simple ostinato to the tune:



This ostinato, with its accent on the off-beat, 2 & 4 is also typical of African- American music generally. Spirituals, Jazz, and Rhythm and Blues all are partially defined by the "Back-beat" feel created with this ostinato. I once had the origins of this explained to me by a master African drummer. He told me that in Africa the connection with the land is so great, that his people feel the beat coming from the earth. Rather than interfering with the power of that initial beat, the musician or dancers respond to it, clapping on the off-beat.

Ask your kids to imagine being a slave working hard hoeing the fields. Have them "hoe" to the ostinato pattern and sing the song. Change the hoeing to clapping. Somewhere in this process, when the rhythmic feel is strong, notice the ground beneath your feet and see if you cannot feel the earth slapping your feet, and see if your feet don't slap back on the 2 and 4!

It is now time to read Jeanette Winter's lovely book. I sincerely believe that books like "Follow the Drinking Gourd," which have music as a part of the story, provide a unique opportunity to expose kids to written music. Therefore I have written out the "Drinking Gourd" song verse by verse and inserted each verse in the actual text of the book. I use non-permanent glue sticks to do this so as not to permanently deface the book. This book is very adaptable to this technique, as there are sufficient margins of white paper to do so without affecting the rest of the text. The book tells of an actual slave escape experience following the directions from the song in a way that young kids can understand. The delightful pictures make the experience all the more accessible to young students.

Now that the children know and appreciate the depth of meaning conveyed in the song, there are also many possibilities for musical learning to be found in "Follow the Drinking Gourd."

As this song is NOT a "DO based" song, perhaps the kids will notice it does not end on DO. Discuss with the kids what note the song DOES end on. Of course it is a "LA" based tune. This song could be used for introducing the Aeolian mode. It would also serve as a good vehicle for introducing the minor key.

Why is this song so effective in minor? Does the minor key lend the song more seriousness? Is Aeolian ALWAYS serious or sad? Listen carefully to the first response: "D R— LD L L-". If the kids are familiar with low La, ask them to identify the solfa. If they are not, the response might be used to reinforce the low La in the future. This might also be a place to show that certain melodic fragments can be represented by the same solfa.

Book Review

by DIANE DORON

Spirituals comprise one of the world's greatest and most loved bodies of music. An indigenous art form of the United States, spirituals belong in every Kodály- inspired classroom. I would like to recommend a book on spirituals that I have found very useful entitled *African American Music-Spirituals* by Hansonia L. Caldwell. The book serves as an excellent resource for the introduction of the fundamental folk music of Black Americans. Dr. Caldwell writes of the evolution of the spiritual, understanding the lyrics with Biblical and scriptural references, the history of spirituals, the connection between spirituals and theology, sociology, and politics. In addition, the book contains the lyrics to over 100 spirituals. Singers and choirs who have performed and recorded spirituals are included. I use the book as a resource guide in preparing for Black History Month.

The book is currently entering its third printing and the revised edition will be available after January 31st for a pre-publication price of \$33.00, plus \$3.00 for shipping and handling. Books can be ordered through:

IKORO Communications, Inc.
P.O. Box 5065, Culver City, CA90231
Phone: (310) 649-0372; Fax: (310) 649-2758
E-mail: IKORO@worldnet.ATT.net

I hope you find this a useful recommendation to add to your professional library.

Reflections on the Fall NCAKE workshop with susan Tevis

♦from Ella Rosana:

"Only the best is good enough." Indeed this principle of Kodály's philosophy was the essence of Susan Tevis' teaching as she ably demonstrated in her workshop for NCAKE, "Pleasurable Practice: the Key to Learning."



Susan Tevis (right), with participants of 10/12/02 workshop

Truly, it was a pleasure to be part of her workshop. It was a joy not only to participate but to learn from her seamless teaching. She incorporated a broad spectrum of musical skills such as reading, writing, part work, improvisation, inner hearing and form. Such strategies will no doubt enable children to learn and embrace music with joy and enthusiasm.

Again, in line with Kodály's philosophy, Susan emphasized that music education's important goal is to teach children to sing. She related an anecdote about how a teacher overheard some of Susan's former pupils singing and playing "Four White Horses" (these girls were cheerleaders at their college basketball game). She was captivated by their joyful singing. "Could you come to my class and teach that song to my students?" she asked them. And they did. A great example of how music permeates every corner of the world!

♦from Katie Bach:

From the innovative version of the game "Tideo" to the thorough yet clear instructions to the use of dancing and clapping games, Susan Tevis captivated and encouraged us all. She started the workshop with the simple comment, "I like to run my workshops the way I would teach these materials in my classroom." And off we went. The fast- paced nature of the workshop kept us all on our toes and frantically scribbling to take notes whenever there was a moment between presentations.

For reading she chose "Yangtze Boatman's Chantey" and also called on Kodály's trusty 333 Exercises (#303). For inner hearing she used a Slovakian folk tune from Bartok's *For Children*, #29, a selection which inspired the use of more art songs in my own classroom. For memory and listening we played "post office" with rhythm cards, something I have taken and applied with much success in my own classroom. Part-work was a very important theme throughout the workshop, and she brought many different folk songs, from a Cajun folk song, "La Violette," to "Scotland's Burning." Movement was another important theme. Susan had many different variations to familiar games and playparties and also incorporated the use of folk dance using "The Chimes of Dunkirk."

It was inspirational!

