



NORTHERN CALIFORNIA ASSOCIATION OF KODÁLY EDUCATORS NEWSLETTER

N C A K E

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President's Message

"When the old songs die, the great dreams are forgotten."

--American Indian saying

What do we know of the old songs?

In *The Land Where the Blues Began*, Alan Lomax reflects on why the music of the blues speaks to all people, everywhere. It is, he says, because the sense of discontent and alienation from place that was the condition of the Southern sharecroppers who gave birth to the blues is now increasingly the condition of the whole world. And certainly the blues reflect the profound dislocations caused by the shift from agrarian to urban culture that characterizes our modern world.

But we find this foreshadowing of the alienation of modernity in American music that is far older than the blues. The vast majority of Americans have always been those uprooted from the land, severed from the fabric of place and language and culture. This is what I recall when hearing the American Indian saying quoted above. The ancient songs of other cultures sing of place and tradition, of land and long-established custom. But our most poignant American songs evoke the journey and the sense of loss: "I am a poor stranger and a long ways from home."

Yet in this very sense of longing a hope can be found, a vision that connects us both to more ancient cultures and to the future of the whole world. America at its best represents the possibility of a new and deep community. This is perhaps the greatest of our dreams. The "new Jerusalem" is not only a heavenly vision, but an earthly one: a community of ideals, not of land or tribe; the community of our common humanity. This community stretches far backward and far forward into time; it honors where we all have come from as well as what we may someday hope to become. It honors the journey, the journey toward our shared humanity.

Our old songs are pilgrim songs that we carry with us on the way: the spirituals transformed into freedom songs, the ballads carried westward, the songs offered to us by farmers and mountain men, sailors and roustabouts, traveling preachers and honky-tonk women. These songs tell us that community is an expression of our essential nature, as necessary to us as air. They tell us how difficulties bring all people to a sense of community, and of how that sense of community gives birth to music; of what slaves and prisoners and laborers know, but we have pushed aside in the rush of our modern lives.

Yes, when the old songs die, the great dreams are forgotten. But when the old songs are remembered, they remind us of our common humanity, and draw us onward with a call of hope. We are called to carry their message to the future: Don't be weary, travelers. We shall overcome. Keep your hand on that plough. Hold on.

Gail Needleman
NCAKE President

NCAKE WORKSHOPS 2003

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 Boulevard, Oakland, CA

Other Workshops And Dates Of Interest

The 8th Annual HNC Children's Choral Festival

Thursday, April 10, 2003; 12:30 p.m. - 2:30 p.m.

Conductor: David Xiques

The mass pieces chosen for this festival are "Land of our Birth," by Ralph Vaughan Williams, and "Red Dragonflies," a Japanese folk song set by Ruth Dwyer. Among the choirs attending are Amy Blanc Elementary, Fairfield; Canta Bella Children's Choir, Livermore; Convent of the Sacred Heart Elementary, San Francisco; and San Francisco Day School, San Francisco.

Location: Valley Center for the Performing Arts, Holy Names College, 3500 Mountain Blvd., Oakland, CA94619

Improvisation: NCAOSA Western Mini-Conference

April 25-27, 2003

Clinicians: Liz Keefe, composition; Joya Cory, drama; Scott Stone, voice; Angela Wellman, jazz; Gina Graziano and John Buschiazzo, rock 'n roll.

While the model of creative teaching processes applies to all ages, the material in this conference is likely to be weighted toward upper elementary and older students.

Location: Hidden Valley Center for the Arts, Carmel Valley, California

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

CMEA Conference Review

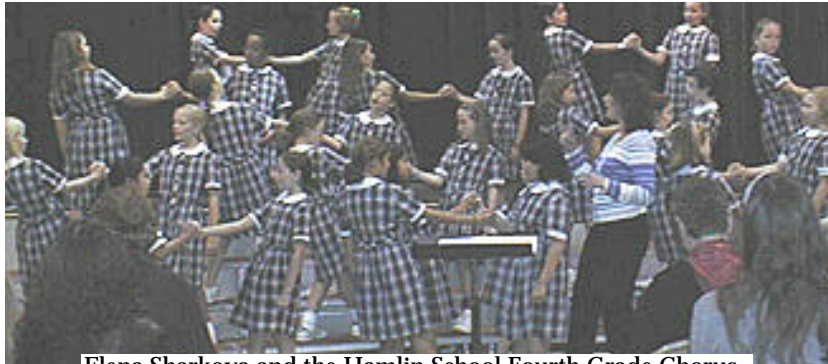
The Kodály music educators community was well represented at the CMEABay Section Winter Conference, held at San Jose State University January 10-11, 2003. Sessions led by Kodály teachers included:

- ♦ "Singing Games in Early Childhood," presented by **Anne Laskey**, including some of the new materials that Anne and Gail have discovered at the Library of Congress;
- ♦ "Cantemos Juntos!", a program of Spanish-language children's songs and games, presented by **Lydia Mills**;
- ♦ "Ready, Set, Play!", a session on recorder activities for elementary students, presented by **Susan Tevis**;
- ♦ "Double the Class, but Not the Time: Now What?", a practical approach for the times when a missed class is made up by doubling with another class, presented by **Victoria Schmidt**;
- ♦ "To Host or Not to Host? That is the Question. . .", a session on hosting choir festivals, also presented by **Victoria Schmidt**.

Since all these presenters have also been hosted by NCAKE as workshop clinicians, we know that the Kodály philosophy was well and creatively represented in these sessions. Presenting a session takes a great deal of preparation and hard work. We are grateful to Anne, Lydia, Susan and Victoria for taking the time to share their knowledge and ideas with the larger music education community.

Mark Morello, the CMEAClassroom/Choral representative, is always looking for Kodály-inspired sessions for conferences. If anyone has an idea for a session for the future, please contact Gail Needleman, NCAKE President.

Elena Sharkova Gets Physical



Elena Sharkova and the Hamlin School Fourth Grade Chorus

On Saturday February 8, in the spectacular setting of San Francisco's Hamlin School, Elena Sharkova, Director of Choral Activities at San Jose State University, charmed an audience of more than forty teachers, and choral conductors, as well as members of the Hamlin School Fourth Grade Chorus and their parents. In her presentation, "Teaching Musicianship in the Choral Rehearsal Through Movement and Imagery," Ms. Sharkova's grace, personality, and musicianship convinced all of the need to involve the body as well as the mind and heart in developing students' musical understanding.

Ms. Sharkova opened with a survey of her own musical and personal journey. As a young girl in St. Petersburg, Russia, she went on a hunger strike to convince her family of the seriousness of her intention to become a pianist! As a music education student, she rebelled against the orthodoxy of Kabalevsky's idea that music performance was only for the talented, and established a children's choral program for all comers based on the ideas of her mentor Dmitri Ogorodnov for physically involving the children in their performance.

Working with the Hamlin School Fourth Grade Chorus, under the direction of Diane Doron, Ms. Sharkova demonstrated a plethora of physical techniques for opening up the sound and musicality of the students, showing how, in a few seconds, a gesture involves and communicates to students what paragraphs of explanation can only hint at.

Techniques included:

- ♦ warm-ups using hand gestures under the throat to imitate the lowering of the jaw and opening of the throat while singing vowels and using the circle of the 'okay' sign around the lips for the 'm' sound in a "me, may, mah, moh, moo" warm-up. (Later Ms.Sharkova pointed out that "vowels create feeling, consonants create meaning in our singing.")
- ♦ having the children touch and say names of body parts on the beat, first in unison with the conductor, then in canon first a beat, then two beats behind the conductor.
- ♦ having the students hold hands in pairs in arm-wrestling position and then lean away from each other while singing a long phrase on one breath, necessitating strong support from the diaphragm. Ms. Sharkova also had the students expel all their breath, then inhale with a WIDE OPEN mouth, insuring that shoulders stay relaxed while lungs are completely filled.
- ♦ using the power of imagination, having students play-act to achieve an effect. For instance the students were asked to use exaggerated voices to imitate Queen Elizabeth: "Hello everybawdy. How AAHHRE you?" to open up their vowels and increase expression.
- ♦ having students conduct, mirroring the conductor's gesture as they sing. "My choir members have conducted every note they sing. We may think it and feel it but only with the body's involvement can we truly KNOW it," Ms. Sharkova explained.
- ♦ having students march to the music, when first getting to know them, in order to get immediate feedback on their musicality and feeling for the beat.
- ♦ having students march backwards to the beat in order to slow down a group that is speeding up by anticipating the beat. This backwards motion will cause them to slow down.
- ♦ Ms. Sharkova's suggestion, of particular interest to Kodály educators, that solfège hand signs be done with BOTH hands to promote better balance and posture in singing.

Ms. Sharkova's over-riding message was that "to effectively and efficiently achieve musical results, don't describe what to do, do it PHYSICALLY!"

(continued on page 4)

In response to questions from the audience, Ms. Sharkova compared Russian and American music education. While recognizing the limitations of the Russian system, she also pointed out that in Russia, music instruction is available free. Concerts are very cheap and attended by the masses due to massive government subsidy. In spite of deep poverty in Russia no one, she felt, would consider removing these subsidies without massive political repercussions.

Elena Sharkova's magnetic personality and vivacious physical presence sent all away with a new inspiration to "get physical," insuring that body unites with mind and spirit to invoke the full power of music in our students' education.

Elena Sharkova will lead a workshop for choral conducting at San Jose State in the first week in August. If you cannot make that exciting event, you can see her conduct the OAKE National Conference Children's Choir next year in San Francisco.

-Kit Eakle

HNC Kodály Program News

The Kodály Resource Center is bustling with activity as we prepare the HNC Folk Song Collection for on-line access. Data entry has begun on the database portion of the website, and Gail Needleman and I are finishing the selection of songs and variants for the initial entry on the site, choosing amongst the print and recorded sources for each one. Since we are establishing more categories for analysis to aid in database retrieval, each song requires further analysis as well as a check of the transcription or print source to verify accuracy. Hajnalka Klieman's assistance in locating original sources and identifying changes and/or simplification of notation for inclusion in the collection has been invaluable. All of us involved in the web project, funded by the Hewlett Foundation, are in constant awe of the thousands of hours that went into creating this incredible resource, and appreciate the work of Toni Locke and the dozens of HNC alums who worked with her to develop this collection of beautiful folk songs from hundreds of print and recorded sources (only some of which are available in our print and recording collection).

Invitation to sing!

Would you like to sing in a small SSA ensemble with a fine conductor, but are not able to make a huge commitment of time? Ildikó Thesz, conductor of the HNC Chamber Singers, is inviting you to join this women's ensemble if you are able to commit to one rehearsal per week from now through mid-May. Rehearsals are held Monday and Wednesday from 3:00-4:15 in the Kennedy Art Center, Room 403; the final concert will take place on Saturday, May 3 at 3:00 pm. You are invited to attend a rehearsal and speak afterwards with Ildi if you would like to join this ensemble. It is free to the community, and will provide you with new ideas for rehearsals as well as an opportunity to make music at your level.

HNC Children's Choral Festival

The 8th annual HNC Children's Choral Festival will be held from 12:30-2:30 on Thursday, April 10, 2003 in the Valley Center for the Performing Arts. We are pleased to announce that this year's festival will be conducted by David J. Xiques, the first alumni of the HNC Kodály Program to be invited as guest conductor of the festival. The mass pieces chosen for this festival are "Land of our Birth," by Ralph Vaughan Williams, and "Red Dragonflies," a Japanese folk song set by Ruth Dwyer. Among the choirs attending are Amy Blanc Elementary, Fairfield; Canta Bella Children's Choir, Livermore; Convent of the Sacred Heart Elementary, San Francisco; and San Francisco Day School, San Francisco.

2003 HNC Kodály Summer Institute

The dates for this summer's course are June 30-July 18. If you have never attended a summer course at Holy Names, now is the time to start! We are returning to our 3-week format to allow time for greater integration of materials and learning. We will also offer special sessions in conducting with László Matos (June 23-27) and early childhood music education with Helga Dietrich (June 30-July 3; July 7-11). A summer brochure is available on our website at www.hnc.edu, or by calling (510) 436-1234. If you would like further information regarding any of our offerings at HNC, please call or write laskey@hnc.edu. We look forward to hearing from you!

-Anne Laskey

Treasures of the Library of Congress

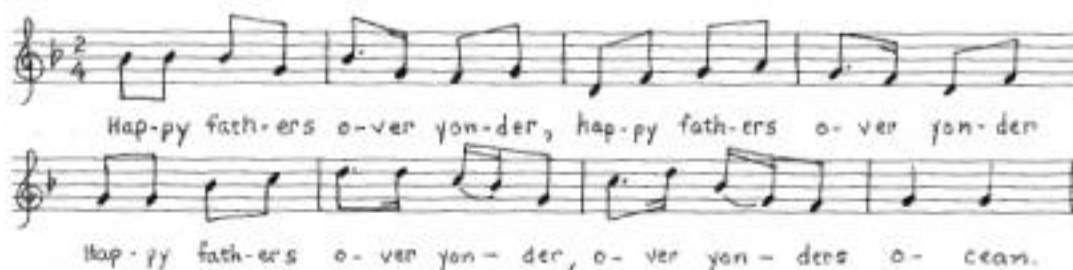
In each issue, NCAKE Notes will publish an annotated transcription of a field recording from the work we are conducting at the Library of Congress. Recordings of many of the songs we have transcribed will be available for listening later this year at the HNC Resource Center. If you try these songs with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

Happy Fathers Over Yonder

Cecil Sharp went to the Southern highlands in search of Anglo-American survivals from the British folk-song tradition. His great discovery was that the British ballad tradition, which he considered essentially extinct in the British Isles, had not only survived but thrived in the remote mountain hamlets of Appalachia. But what Sharp found could not help but be influenced by what he was looking for, and when his informants would begin to sing the spiritual folk songs that make up a unique part of the American heritage, Sharp would tell them he was not interested in "hymns." Thus Sharp missed a rich vein of the Anglo-American tradition, in which both English ballad melodies and melodies from the African-American tradition were used to express the spiritual impulses of the American people. Many of our most beautiful folk songs stem from this tradition, which flourished in rural areas of both the highland and the lowland South. They range from the ballad-like strains of "Poor Wayfaring Stranger" to the simpler songs of the nineteenth-century revivals, which often were influenced by African-American song forms such as the use of refrains.

"Happy Fathers Over Yonder" is a variant of the song usually called "I Have a Mother Gone to Glory" ("Bright Morning Stars" is a related song). Although emerging from a religious tradition, this song could easily be used in a non-religious setting. Other verses can be improvised. This song was collected by John A. Lomax in July 1937 from Mrs. Minnie Floyd of Murrell's Inlet, South Carolina.

Gail Needleman



Hap-py fath-ers o-ver yon-der, hap-py fath-ers o-ver yon-der
Hap-py fath-ers o-ver yon-der, o-ver yon-der's o-cen.

1. Happy fathers over yonder, happy fathers over yonder,
Happy fathers over yonder, over yonders ocean.
2. By and by we'll go and see them (3x), over yonders ocean.
3. Won't that be a happy meeting. . .
4. Happy mothers over yonder. . .
5. By and by we'll go and see them. . .
6. Won't that be a happy meeting. . .



Remembering When Marian Sang...

After I wrote an article for the last NCAKE newsletter on the children's book *Follow the Drinking Gourd* by Jeanette Winter, it was suggested that I contribute a regular feature on children's literature that can be used in the classroom. The same day I read a review in the New York Times on a new children's book about the great American singer Marian Anderson. The book, *When Marian Sang*, is by Pam Munoz Ryan, with pictures by Brian Selznick, a team that has also recently published a children's picture book about Amelia Earhart and Eleanor Roosevelt.

Memories of Marian Anderson, one of the seminal figures of American music of the 20th century, struck an emotional chord with me. Speaking with a younger friend, well versed in music, but who had no idea who Marian Anderson was, further prompted me to write this review in hopes of doing my own small part in preserving her spirit and memory.

My initial emotional response to *When Marian Sings*, however, is the real topic of this article. Thinking of Marian Anderson again, my memories went back to the wide-open, earnest heart of my own youthful passion for music and civil rights. Marian Anderson, the great contralto who had sung on the steps of the Lincoln Memorial after the Daughters of the American Revolution had turned down her manager's request to sing at Constitution Hall in 1939, was to sing in my hometown, at the Richmond Auditorium, right here in the Bay Area. I believe I was 13, which would make the year 1959. I desperately wanted to attend, but my parents were not able to take me as they had other plans. For the first time in my life, however, they encouraged me to attend. And so I attended my first concert alone.

I remember little of the bus ride to downtown Richmond or the particulars of the concert, but I do remember the dignity of her presence, standing alone on stage, and the depth of the impression left by that magnificent voice. So when I read the words of Ms. Munoz Ryan, "she sang her heart with dignity. Her voice left audiences ... in hushed awe as they strained to hold on to the memory of every opulent note" and see the sepia toned beauty of Mr. Selznick's close-up portrait of Marian singing on the steps of the Lincoln Memorial, I remember the dignity of Ms. Anderson's awesome, yet warmly human presence standing next to the piano. I remember the congruence of round sensuous lips and closed eyes with the intimate depth of feeling and the round tones of that voice. And I remember that, for the first time in my life, I experienced the joy of having a famous and familiar sound made incarnate in a never-to-be-forgotten present of live performance.

Yes, as a child, I heard Marian Anderson, live and in person. For those of you who have not, and for those who have never even heard of this great American performer, find *When Marian Sang*, and get the recording of the songs that are quoted in the book, called simply "Spirituals". If you are not familiar with her work, get ready to be overwhelmed by one of the twentieth century's most powerful voices.

This reawakening of one of my youthful inspirations in pursuing music as a career leads me to encourage all of you to share with your students the personal experiences that have led you on the musical path. Our children and students need to learn not only the rudiments of musical vocabulary. They also need to know how deeply music has moved us to explore its mysteries. Only in that process will our students' own inspirations be validated as musical learning experiences that are truly an integral part of their lives.

When Marian Sang, by Pam Munoz Ryan. Pictures by Brian Selznick.

ISBN 0-439-26967-9

CD of songs in the book: "Marian Anderson - Spirituals" RCA- #63306

ASIN: B00000GV4D

For more information on Marian Anderson and this book go to www.musickit.com/blackhistorymonth or www.mariananderson.org

Kit Eakle

MEET OUR BOARD: BEHIND THE SCENES

In Our Fall newsletter we began a series profiling members of NCAKE's Board of Directors. In this issue we feature longtime NCAKE Secretary Nancy Linford Gladstone.

Since this is a Kodály newsletter, this bio will chronicle my journey to becoming a music teacher, a journey which would never have occurred without OAKE, Holy Names College, and NCAKE.

From my very early years growing up in the Bay Area, I have fond memories of my personal record player with the three or four little yellow discs that I played over and over: "How Much is that Doggie in the Window?", "Sleeping Beauty", and a story about a harpsichord and a piano who dueled in words and play-offs. My parents had a reasonable collection of classical records, which I played and replayed, and my dad had his precious jazz and big band 45s. My older sister, Anne, and I used to sing so incessantly that there was a family rule about no singing at the dinner table (obviously birthdays were excepted). Our older brother probably initiated the rule in self-defense. While my parents were not musicians, they were avid supporters of the arts. I remember my first opera - Leontyne Price singing "Aida" at Berkeley's outdoor Greek Theatre. I was young enough to really have a problem with the final scene where they are supposed to suffocate when they were obviously outdoors with plenty of air!

I always loved to sing, and would have been a charter member of any children's choir if they had existed when I was growing up. Alas, in the 50,s and 60,s, the San Francisco BOYS Choir was it. I did play the flute solely through the instrumental music program in the schools. At 17 I lived in Australia for a year with a family in which the mother was a professional musician and teacher. At the end of my senior year at Piedmont High, our new music teacher, Alan Harvey, took the choir to a festival at U.O.P. The experience of singing great choral music with 2000 high school students was intoxicating. At U.C. Santa Cruz I majored in voice and tried some music teaching on independent study at a local school. It was exhausting, of course, since I had no real training or materials. Upon graduation, I took a music teaching position and quickly burnt out. The few Orff workshops I attended from that fledgling organization were a help, but not enough. Being an opera singer looked easier than teaching! So I went to Germany to try that route and ended up in England married and raising a family instead.

I had more to learn about difficult paths. My son, Daniel, was born with limited hearing and we moved back to the Bay Area for the support of family and friends and the weather!

The first time I heard the term Kodály as a teaching method, not just a composer, was when my daughter, Fiona, was in a toddler group with a marvelous teacher who sang "Lucy Locket", "Button You Must Wander", "Just From the Kitchen", and other wonderful songs with the children. She also let me know that there was to be a convention in San Francisco of music teachers who knew so much about teaching music to children with these tried and true materials. At that 1991 OAKE convention, I was hooked. At last, a map of how to do it! Lamar Robertson had me spell bound with his clarity and magic. Next came a summer at Holy Names. Oh, if only I had known when I first came out of college what I had started to learn! The summer was intended as a diversion, not a career path, since music teaching positions were being cut, or so I thought. Fortunately, Rita Klinger convinced me that while the arts were always under threat, they were indispensable and there would in fact always be music teaching jobs, however bad things might get.

So two years to complete the Master's at Holy Names, student teaching at Wildwood School in Piedmont (my alma mater) and then I was hired in Hayward where, as Rita had assured me, they needed Kodály trained teachers. I joined NCAKE and boldly asked to join the board. Now I teach at Wildwood and Havens and get to teach some of my students also in the Piedmont Choirs Girls, Intermediate group. My daughter sings in the same choir's high school group, Ecco, and now we sing together much as my sister and I used to. Nice when the good things in life repeat themselves!

Nancy Linford Gladstone

