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PRESIDENT'S MESSAGE

As I near the end of my term as president of NCAKE, my thoughts turn to all of you NCAKE members, and all we have done together these last two years. I believe you are the leading edge of one of the most important and influential professions in our society.

“What? Us?” you ask. Yes, true, it does seem our culture doesn’t value music teaching. We’ve watched schools lose music programs, especially at the elementary level. Yet we have fought against this trend with some success. Hayward music teachers were not fired, as we feared. Those attending our March 25 workshop observed the vitality that remains in Hayward. (Read about the workshop on page 6.)

But schools perversely continue to eliminate arts programs to insure that “No child is left behind,” as measured by a test. Never mind that music and arts students do better on the tests. We’re told schools must teach to the test, and that there is no time for the arts. “So,” you ask, “how can music educators be considered important and influential?” Let’s remember: Music is perhaps the most important, element in developing the human mind and culture. Our teaching has a profound effect on our students. We actually take the past and create the culture of the future in the present minds of our students. Surely, nothing is more powerful.

As president I have seen so many wonderful teachers forging our future through this great tradition. Many such teachers were showcased at the National OAKE Conference in Charlotte. (Read all about it on page 6 and 7). The devotion of Anne Laskey and all her colleagues at Holy Names University to the development of their students is another example. This newsletter contains a fabulous lesson by HNU student, Julie Charters on page 4. (be sure to have a look!)

But now it’s time think of the future, and the capable hands of Nancy Linford. Thus we symbolically join all music teachers in passing on the tradition. We hope you too, will step up and assert your power as a music educator and help create a future for music education. Don’t wait to be asked. We always need more people to acheive our goals. If you’re not a member, join OAKE. If you’re not active in the organization, give us a call and get involved today!

Sincerely,
Kit Eakle, NCAKE president

PLAN TO ATTEND ALL THREE

NCAKE WORKSHOPS FOR 2006 2007

Mark your calendars now! Join us for: Inspiration and Practical Advice by Master Teachers from Seattle, New York and Hungary!



September 30, 2006 Kelly Foster-Griffin

Putting the “Fun” Back into FUNDamentals

This workshop will explore quality music materials that appeal to upper elementary students. Kelly will present tools to improve students’ intonation, part-singing and literacy skills, while recognizing that FUN is also FUNDamental. Join us for an active session of music-making, merriment and camaraderie!

Kelly Foster Griffin holds a Kodály Certificate from Hartt School of Music, and a Master of Music in Music Education from Holy Names College in Oakland. Kelly has 18 years experience directing children’s choirs. Since 1988, Kelly has taught K-6 music at Moorlands Elementary, Kenmore, Washington.

February 10, 2007 Joan Litman

Song Caravan: A Musical Journey to the Middle East

This workshop will celebrate the rich musical lives of Turkey, Iran, Egypt, Lebanon and Palestine through delightful children’s songs, singing games and instrumental pieces. Songs will be set in cultural context through the use of dramatic play. The workshop will include ways to elevate a classroom song experience to public performance, a guide to teaching songs in challenging or unfamiliar languages, discussion about building trust with our Middle Eastern neighbors, and musical insights for Kodály pedagogues.



April 21, 2007 Judit Hartyányi

A Capella Repertoire for Youth Choirs (Details to come)

SEE THE BACK PAGE TO REGISTER FOR THE SERIES NOW!



OTHER KODÁLY AND HNU SESSIONS

July 10-28, 2006 HNU SUMMER INSTITUTE

June 26-29	Choral Conducting Workshop	László Matos
July 17-21	Approaching Form Analysis through Solfège: First Steps	Erzsébet Hegyi
July 24-28	The Harmonic World of Renaissance/Romantic Style	Erzsébet Hegyi
July 27-28	Alumni Reunion	

For information, please contact Anne Laskey at laskey@hnu.edu, or call (510) 436-1234. You may also view it online at www.hnu.edu/academics/gmusicmm.html

Teaching East Asian Music in the Elementary Music Classroom, Indiana University, Bloomington, June 11 -14, 2006. Applications needed by May 10, 2006. For information, please see [www.indiana.edu/~easc\(events & workshops\)](http://www.indiana.edu/~easc(events & workshops)) or contact Anne Prescott, Outreach Coordinator (800.441.3272, aprescot@indiana.edu)

OTHER WORKSHOPS AND DATES OF INTEREST

Orff Summer Courses (for more info see www.dougoodkin.com)

July 24 - 29, 2006

The Jazz Course with Doug Goodkin

July 31 – August 11, 2006

Mills College ORFF Certification Course in San Francisco

Location for both courses: The San Francisco School, 300 Gaven St., San Francisco, CA 94134



CHORAL MAGIC WITH LASZLO MATOS

A WORKSHOP REVIEW BY DIANE DORON

NCAKE'S third workshop for the 2005—2006 season, promised *Choral Magic*, and it happened! Members and participants at the open rehearsal experienced a session of observations, tips, insights, and ideas on how to inspire *magic* in our own choirs. NCAKE was fortunate to present the expertise of László Matos, visiting professor at Holy Names. He is a faculty member at the Teachers' Training College of the Liszt Academy in Budapest, Hungary, where he also conducts the Symphonic Orchestra of the Academy. László also taught singing and theory classes for the fine Hungarian Radio Children's Choir and teaches at the Pető András Institute for Conductive Education.

Our own NCAKE member, Victoria Schmidt, and the

Ochoa Middle School Choir provided the fine demonstration choir for the workshop. The choir has won numerous awards at regional and state festivals. One had only to see the intent shining faces of the girls and boys in their gowns and tuxedos, to realize that this choir take their commitment to musical excellence seriously.

László's goal was to demonstrate a choral rehearsal using techniques from the Kodály methodology. László opened the workshop with warm ups involving body positions and breathing exercises such as counting for different counts while drawing the breath in and blowing out. This relaxed and focussed the students. He continued the warm-ups with singing from hand signs, singing in tune major

and minor thirds (do-so-mi-do), and mouth positions for different intervals. During all the warm-ups, Laszlo stressed the importance of the choir listening to each other and adjusting intonation.

The Ochoa Middle School, under the direction of Ms. Schmidt, then sang two lovely pieces *Come to Me My Love* by Allan Robert Petker and *And the Night Shall Be Filled With Music* by Greg Gilpin. The choir had a lovely tone and balance, and conveyed the rich meaning of the texts. It was obvious the students took pride in their music making. After their performance, László worked with the choir on ideas to add to the musicality of their pieces.

In the *Come To*

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HNU KODÁLY CENTER NEWS

BY ANNE LASKEY



You are invited to Holy Names for the 2006 Kodály Summer Institute, July 10-28, which will feature visiting Hungarian teachers Erzsébet Hegyi and László Matos. We hope many alums, as well as those new to Kodály's vision of music education, will join us to renew our own musical paths and learn how to enrich the musical lives of our students. In addition to the Levels certification courses, the following will be offered:

June 26-29	Choral Conducting Workshop	László Matos
July 17-21	Approaching Form Analysis through Solfège: First Steps	Erzsébet Hegyi
July 24-28	The Harmonic World of Renaissance/Romantic Style	Erzsébet Hegyi
July 27-28	Alumni Reunion	

The conducting workshop will be given in conjunction with the Golden Gate International Children's Choir Festival and will include attendance at rehearsals and concerts. Ms. Hegyi's workshops are offered in the afternoon. We are so pleased that she will bring her incredible expertise and wisdom to our institute, her 17th year with us! If you would like to receive a summer course brochure, please email laskey@hnu.edu, or call (510)436-1234. You may also view it online at www.hnu.edu/academics/gmusicmm.html.

The Kodály Center is planning for a visit from Rector Andras Batta, president of the Liszt Academy in Budapest, in early May. By arrangement of the State Department, Dr. Batta will visit New York City, New Haven, Washington, D.C., Houston, Atlanta, and the Bay Area. We look forward to having closer ties with the Liszt Academy in the years ahead, and hope to explore with Dr. Batta how an exchange could enhance the training of future HNU students and alums.

Thank you to all the conductors and choirs who participated in our 10th annual Children's Choral Festival. László Matos, guest conductor for this year's festival, directed three pieces: *Sing Alleluia* by W.A. Mozart, *Erdő, Erdő*, a Hungarian folk song arranged by Pál Járdányi, and *Alleluia Canon* by William Boyce. Both days were a huge success. We were especially excited by the level of performance and number of choirs (and parents) who came for the community choir festival, a new offering this year.

The HNU Chamber Singers will perform their final concert on April 30 at 4:00 pm in McLean Chapel, directed by László Matos. We hope you will join us to enjoy and support the performance of current students in the program. Speaking of those students, a model lesson plan by HNU student, Julie Charters, follows.

Anne Laskey, Director, Kodály Center for Music Education
Holy Names University, 3500 Mountain Blvd., Oakland, CA 94610
phone: 510-436-1234, email: laskey@hnu.edu

PRACTICE OF TIM RI AND TWO PART HARMONY

A LESSON BY JULIE CHARTERS

1. Cedar Swamp⁴ (C=do; tone set = l, Drm sl d')
 - a. Objective: Students will play a play party and prepare rhythmic activity in the next song.
 - i. Students sing and play the game.
 - ii. Students clap and sing the refrain, then clap and sing it in rhythm names.
2. Shake Them Simmons Down³ (F=do, tone set = s,l, Drm)

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- a. Materials: The rhythm of the song is written on the board in stick notation.
 - b. Objective: Ss will sing the song and clap the rhythm of the song in canon (after 2 beats).
 - i. Teacher claps 4 beat rhythm motives that include ta, ti-ti, tiri-tiri, tiri-ti, ti-tiri, tim-ri and ri-tim and the Ss echo back with clapping and rhythm names.
 - ii. Individual students take turns improvising rhythm patterns in the same manner as the T did previously and the Ss echo back with clapping and rhythm names.
 - iii. Teacher claps a final pattern (ti-ti ta ti-ti ri-tim) and the students echo back with clapping and rhythm names and identify that the motive is from the song STSD.
 - iv. Ss sing and play the game, then clap the rhythm as they walk to their seats.
 - v. Students clap and sing rhythm names for the song from stick notation.
 - vi. Ss sing the song while keeping the beat and the T claps the song in canon.
 - vii. Ss sing the song and clap the R in canon while looking at the stick R notation.
3. Oho, the Rattlin' Bog¹ (F=do, tone set = s,l, Dm s)
- a. Objective: Ss will sing the song and determine the tone set.
 - i. Students sing all verses with a meter body ostinato.
 - ii. Ss sing and line the refrain, then identify the ending and beginning pitches.
 - iii. Students sing the refrain in solfa.
 - iv. Student sings the tone set and the teacher writes it on the board.
4. Kodály 77 Two-Part Exercises, #3² (F=do, tone set = s,l, Dm s)
- a. Materials: Part 1 of the exercise is written on the staff.
 - b. Objective: Students will learn the second part aurally while singing the first part.
 - i. T leads the Ss in reading from the tone set to warm-up Ss for the motives in both parts of the exercise.
 - ii. Students read part 1 from the staff notation; this reading is reinforced by chain singing of the motives. Students identify the form as aa_vba.
 - iii. Ss sing the same part from T hand signs while the T sings the second part. Students identify that the teacher was singing a different part.
 - iv. Repeat the previous step and Ss listen for, then identify when the T started singing and the ending note.
 - v. Repeat step iii and the students listen for the teacher's beginning note.
 - vi. One S sings part 2 with the T - the class sings part 1 w/ the T leading w/ hand signs.
 - vii. Ss sing part 2, the T leads w/hand signs, and the T sings part 1.
5. Little Black Bull⁴ (F=do, tone set = s,l, Dm sl)
- a. Objective/Procedures: Teacher will sing all verses of this new song. Students will listen, keep the beat and join in on the chorus after a couple of verses have been sung.

Sources:

1. *Holy Names University Folk Song Collection*
2. Kodály, Z. *Kodály Choral Library*. Boosey & Hawkes, Revised 1972. *77 Two-Part Exercises*
3. Locke, E. (1988). *Sail Away: 155 American Folk Songs to Sing, Read, and Play*. Boosey & Hawkes.
4. Trinka, J. (1988). *Bought me a Cat and Other Folk Songs, Singing Games and Play Parties for Kids of All Ages*, vol. 2. Folk Music Works.



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CHORAL MUSIC: WORKSHOP REVIEW

Me My Love, he worked with the 6/8 text, and showed how a controlled tempo and crisp final consonants contribute to rhythmic accuracy. László suggests first *just saying the rhythm syllables*, then, *saying AND clapping or tapping the rhythm syllables*, and, finally, *clapping or tapping with inner hearing* as a way to strengthen rhythmic accuracy. He also suggested rehearsing with different dynamic levels. After this work, when the choir sang the piece again the improvement was remarkable.

In the second song, *And the Night Shall be Filled With Music*, László worked with the choir to express the totally different character of the piece. He asked to choir to show *that they were interested in this music* and to convey to the audience a real emotional connection. He explored phrasing and dynamics as a powerful tool in conveying

beauty and emotion. The Ochoa Middle School Choir worked hard to respond to László suggestions and everyone heard the resulting improved sound and musicality.

For the last part of the workshop, László worked with the students on ways to prepare a new piece of music. He chose *Tourdion* (Drinking Song) by Pierre Attaignant (1494—1551). The piece presented a challenge as it was in 3/2 meter. To help prepare the students for the new piece, Laszlo asked the choir to sing scales from the blackboard, introducing *fi* in the context of a *la* scale. This exercise was taken from the soprano line of the song. László suggested creating warm-up exercises from the new material. The whole choir worked on the soprano part from the blackboard in rhythm names, clapping plus rhythm names, clapping, inner hearing and sol-fa. Through the prepared warm-up exercises, the students were able to do an admirable job of sight-singing the soprano

line. The choir started to learn the tenor part but time ran out. Still, the workshop made clear how important a variety of techniques, warm-ups, and exercises are for preparing new music for successful sight-reading.

Participants were fortunate to have the opportunity to observe such a talented and knowledgeable musician as László Matos. We encourage you to contact the Holy Names University Summer Institute and sign up for his Choral Conducting Workshop June 26-29. It was very evident that Laszlo has much more to share!

NCAKE is indebted to Victoria Schmidt and the Ochoa Middle School Choir for serving as the demonstration choir. It was a pleasure to hear the choir sing with such focus, dedication, and discipline. We commend the singers, parents, administration, accompanist, and director for their willingness (on a Saturday!) to be a part of a learning experience for music educators, helping us improve and refine our musical skills.

2006 OAKE NATIONAL CONFERENCE REPORT

The Organization of American Kodály Educators' 32nd National Conference in Charlotte, North Carolina (March 9 – 11), entitled "Crossroads in Carolina: Musical Traditions and Innovations," indeed contained many elements of the traditional and innovative. Selected highlights included:

Mini-Conference with Jay Broeker: Musicianship at the

Crossroads: A Meeting Place for Kodály and Orff-Schulwerk

Jay Broeker presented Orff Schulwerk in a Kodály classroom, and shared suggestions for student-centered activities that motivate them to think creatively. The presentation included videos of students joyfully performing things they had created, and had many ideas for linking creative activities to

concrete literacy aims.

Folk Dancing – Rodney Sutton and the Buffalo Creek Band

Traditional songs and dances, including some that originated in North Carolina, helped to kick off the conference with a fun and relaxed community dance. There were people of all ages, including some of the youth choir members.

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David Holt: Keynote Speaker; Opening Concert

David Holt, accomplished musician, storyteller, and historian, is dedicated to performing and preserving traditional American music and stories. He performed stories of people who taught him traditional songs and unique ways of playing instruments. His performance, woven through the keynote address, was inspiring and informative.

The Krueger Brothers – Banquet Entertainment

The Krueger Brothers are a American Folk/Bluegrass trio from Switzerland! Their perfor-

mance highlighted the fact that American folk music is revered throughout the world.

OAKE National Conference Choirs

The three conductors, Lynnel Joy Jenkins, Dr. Robert Jay Ward, and Fernando Malvar-Ruiz led four days of rehearsal and an outstanding performance Saturday Night at First Baptist Church of Charlotte.

Sessions

NCAKE members who attended the conference report these sessions were highly informative and engaging:

- Jerry Jaccard’s session “Reading with Purpose:

Children Using Notation in Principle and Practice”

- Christopher Roberts’ “Going Global: Teaching Music Literacy Using World Musics”

- Jill Trinkka’s “Repertoire From the Frank C. Brown Collection of North Carolina Folklore” and her panel “Meeting at the Crossroads: Connecting Four Traditions of Innovative Elementary Music Teaching – Gordon, Kodaly, Orff, Dalcroze”

- NCAKE’s own Kit Eakle’s “Introducing Improvisation and the Blues in Elementary Music Class”

PLAY, MOZART, PLAY! A BOOK REVIEW BY KIT EAKLE

Peter Sís is a children’s book author/illustrator who was awarded the prestigious MacArthur Fellowship Award. This award is often referred to as the “genius grant.” So it’s appropriate that Sís has published a children’s book on Mozart, the prototype of genius, called *Play, Mozart, Play!*



This book, published in time to help us celebrate Mozart’s 250th birthday year, is aimed at young children. Sís’s playful imagination is in evidence as he presents an intriguing, unsettling portrait of Wolfgang Amadeus Mozart’s childhood. We view father’s imposing, dark silhouette sternly demanding “Practice, Mozart, practice!” The spectre that is

Mozart’s father in this book, gives a strange sense of one of the most famous father son relationships in history. It explains why Mozart, instead of playing with children, “played day and night. He played in his imagination. He played in his dreams. He played for his entire life.”

Text is minimal. The focus is on Sís’s inventive ink line and watercolor illustrations with their radical range of color, texture, perspective, and imagery.

The surreal center spread shows the young Mozart practicing piano with his father’s spectre guarding the door. Objects from the room are transformed into dreamlike images as he plays: a dripping candelabra becomes a person, a flute grows wings, a cup and saucer come to life.

This book is an artful explora-

tion of Mozart as a phenomena.

For teachers, there is little music content. But there are amusing illustrations of musical terms that could help a music teacher teach tempo terms. And having read the book, kids will want to hear the music.

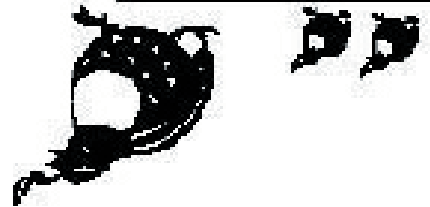
Play Mozart, Play! Includes a concluding, one page biographical sketch that offers some amazing details of Mozart’s genius.

Peter Sís is a master illustrator and children’s biographer. He had produced other biographies of famous geniuses: *Starry Messenger: Galileo Galilei*; and *The Tree of Life: Charles Darwin*.

We are fortunate to now have a biography of a musical genius, Mozart, by the book designing genius, Peter Sís.



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There are no student or subscription registrations available to non-OAKE members.

Registration available onsite at the workshop as well.

Find workshop details on on page 2