

# BAKE

*Boston Area Kodály Educators*

**An Affiliate Chapter of the Organization of American Kodály Educators (O.A.K.E.)  
Round Robin Online  
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Boston Area Kodály Educators' Newsletter**

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## President's Message

Thank you all for electing me president of B.A.K.E.! I have been vice-president for many years, but now that I am retiring and will have a little more time, I'm ready to take on the presidency!

I attended the OAKE National Conference in Minneapolis, Minnesota in March. It was a great conference, though somewhat smaller than other years. I attended many interesting sessions, meetings, demonstration classes and rehearsals, and mid-day concerts with top-notch Kodály educators. The culmination of the weekend was the National Conference Choirs Concert, which was stunning. All the choirs (Children's Choir, Youth Choir, and Concert Choir) sang beautifully and had varied and challenging repertoire.

The stimulation and excitement of hearing new music, seeing the growth of the Kodály movement, learning new materials, and meeting other like-minded music teachers makes such an impression. The OAKE conferences are very different from All-State or District events because they are so singularly focused on Kodály concepts and methodology, and the emphasis on musicality over all is very apparent. I highly recommend a trip to Phoenix, Arizona next March, but if that is out of reach, the 2013 OAKE conference will be in Hartford, CT! I'm hoping that many B.A.K.E. members will be able to attend that conference.

On June 30, at NEC, we will have our yearly meeting. The executive board will meet at 3:30, and the general membership from 4:30-5:30. I hope to see you there!

Martha Holmes, B.A.K.E. President

*B.A.K.E.'s new president, Martha Sandman Holmes has over 30 years experience as a music teacher and conductor in public and private schools, and maintains her professional singing performance career as a longtime member of the Cambridge Chamber Singers.*

## **Editor's Message**

Please enjoy the June 2011 issue of Round Robin and consider writing a paragraph or more for publication in future newsletter issues. We are looking for interesting Kodály experiences, links, songs, teaching approaches or other creative ideas to share. Also, if you are interested in helping to publish the Round Robin on an ongoing basis, please be in contact with me.

### **Repertoire Call!**

As we all know, it's never too early to plan for the Winter or Holiday Concert, so any repertoire or source that was used successfully this year or in past years is of interest to all!

Our 2011-2012 B.A.K.E. workshops at our new location at Boston University have been planned and it's an exciting roster! Join us, and if you would like to report on one of the workshops, please be in contact.

I hope to see you at the B.A.K.E. annual meeting at New England Conservatory on June 30, 2011. You will be able to renew your membership at that time if you wish.

Have a great summer,

Constance Cook, B.A.K.E. Vice-President  
[constancemcook@mac.com](mailto:constancemcook@mac.com)

*Constance Cook teaches a pilot Kodály program for grades 1-5 in Norwood, MA, established jointly by the Kodály Music Institute, Norwood Fine Arts Department, and the Oldham Elementary School. Currently she is Vice President of B.A.K.E and editor of Round Robin, B.A.K.E.'s newsletter.*

## **Links of Interest**

**Kodály Music Institute:** <http://kodalymusicinstitute.org/>

Summer and year-round Kodály certification programs, endorsed by Organization of American Kodály Educators (O.A.K.E.). KMI Visitor's Day takes place on Thursday, July 7, 2011.

**Vocal Vacation – KMI's 2 week music program for children:**

<http://necmusic.edu/ce/vocal-vacation>

Vocal Vacation is a two-week KMI program for children Grades 2-12 that provides in-depth artistic experiences: daily group music class taught via the Kodály approach, daily chorus practice, and other arts-related activities such as folk dancing, recorder, and visual arts "treks" to local museums. Music classes and chorus are taught by master Kodály educators and are observed by teacher participants attending the Kodály Music Institute as part of their training.

**The American Folk Song Collection:** <http://kodaly.hnu.edu/>

A wonderful collection of folk songs searchable by concept, age or topic. Song analysis, games and informant recordings are included when available. The collection is added to regularly.

## MARK YOUR CALENDAR!

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### B.A.K.E. GENERAL MEETING

**THURS., JUNE 30, 2011**

**NEC, Pierce Hall, St. Botolph Building on St. Botolph Street.**

Executive board meets at 3:30. General Meeting runs from 4:30-5:30 p.m.

Refreshments will be served! We had talked about maybe going to dinner afterwards, or having cheese/wine or other food during the meeting.

**FRIDAY NIGHT, JULY 15, 2011, *The Kodály Music Institute invites YOU to their annual Gala Finale Concert! 7:00 pm., NEC's Jordan Hall. Admission is free!***

**Participating in the concert will be the choirs of Vocal Vacation:**

Canción- grades 2-4, directed by Jonathan Rappaport

Viva Voce- grades 4-9, directed by Elaine Quilichini

Chamber Singers- grades 9-12, directed by Elaine Quilichini

**And the adult choir of Kodály Music Institute, directed by David Hodgkins.**

If YOU or your students want to be "in that number," there are still spaces available for all of the KMI programs. Click on: <http://necmusic.edu/ce/kodaly-summer> to hear more!

### **2011-2012 B.A.K.E. WORKSHOP SERIES AT BOSTON UNIVERSITY**

**SATURDAYS at Boston University, College of Fine Arts, Room 167**

**855 Commonwealth Avenue, Boston MA 02215**

**Oct. 29, 2011** Jay Broeker – Composing, Arranging, Improvising  
(Choral packet of his new pieces)

**Nov. 19, 2011** Joan Litman – Middle Eastern Music for Classroom & Choir

**Jan. 14, 2012** Jill Trinko – Ballads and Play Parties

#### **Note new location and parking information:**

BU CFA, 855 Commonwealth Ave, Boston 02215 (Orchestra Room)

#### **Parking Options**

BU's Lot at 808 Commonwealth Ave.-\$8 flat rate.

BU's Agganis Arena at 925 Commonwealth Ave.-\$1 an hr (Available unless event scheduled)

Check the B.A.K.E. website for registration information: <http://www.bostonareakodaly.org/>

Questions? Contact Martha Holmes at [marthasholmes@gmail.com](mailto:marthasholmes@gmail.com)

### **OAKE EASTERN DIVISION FALL TUNE UP**

**November 4-5, 2011**

Adelphi University, Garden City, NY

(26 Miles East of New York City, on Long Island)

[http://www.oake.org/Documents/Downloads/Eastern\\_Division.pdf](http://www.oake.org/Documents/Downloads/Eastern_Division.pdf)

## **Boot Camp: Professional Development offerings at the Kodály Music Institute**

**Submitted by Susie Petrov**

Small class size and the faculty's close attention to the skills and needs of the students allow KMI's Boot Camps to present a challenge for all members of the class. In 2010-11, I took Conducting Boot Camp with David Hodgkins and Solfège Boot Camp with Gabor Virágh.

Conducting featured a wonderful diversity of students of ethnic origin as well as a diversity of experience. Everyone had a different level of perceptual acuity. Can you hear all the parts at once, be thinking of what is coming next and make the gestures needed to give the signals to the singers and pianist? There was plenty for me to chew on and the course provided me with fodder for my own elementary students. 3<sup>rd</sup> and 4<sup>th</sup> grades became hip to the Ictus as I used this work as a tool to reinforce keeping the steady beat and dividing the beat into rhythm syllables with my students.

Most exciting was standing up before the class at the end of the course and really conducting: hearing, adjudicating the sound, creating the movements needed, and giving all the cues.

In Solfège, we had the opportunity to observe Gabor's wonderful style and attitude of teaching. He stops to give everyone a "zen moment" to show us how to observe the whole score before launching into singing. His procedures for giving dictation are meant to build your skills with small steps accomplished successfully. "Hands in the air!" was meant to make sure we were listening and memorizing rather than scrabbling to write without listening.

We proceeded from 2-part dictation to 4-part tunes with moving inner voices. Gabor is interested in a diversity of music and the selections one year featured common threads between Bach and the romantic composers. This year we spent time with Haydn and Mozart and, again, Bach. The class is hilarious when Gabor dictates common practice chord progressions that cadence with a series of jazz chords.

In both classes, you have more fun if you have done the homework. "Play and sing," when one plays one part on the piano, often in an unusual clef, while singing the other part with letter names or solfège, can be intimidating, but not when you come to Gabor to "make your confession." Another thing I appreciate about both classes is how our group found a beautiful singing sound during the course. Gabor's hand pointed upwards to remind us to sing with a light, buoyant quality that will hold the piece in tune.

This year, Gabor shared with us some of his own history growing up in Hungary as well as writings of Kodály. That, together with our own practice of working to make the music beautiful by attending to all the details, helped us participate in the essential message of the Kodály philosophy.

The Kodály Music Institute offers these and other courses. Check out our website: <http://necmusic.edu/ce/kodaly-summer> for summer offerings and give yourself the necessary time and attention to come out and sing with us!

*Susie Petrov, Co-Director for the KMI Summer Program, gives workshops each year for national and regional Kodaly music teacher associations, has 11 recordings and 2 books of Scottish music to her credit, and teaches music in Winchester, MA, public schools. She also teaches and performs Scottish music in the U.S. and Europe with her ensembles Local Hero and A Parcel of Rogues. Her website is <http://www.susiepetrov.com/>*

## **Next Stop: Lincoln Center**

**Submitted by Wendy Silverberg  
B.A.K.E. Secretary**

Let's call this story The Little Engine That Could. It shows that anything can happen if we set our dreams and aspirations high enough. It tells how the Early Bird Singers of Cambridge, MA came to be and how their success manifested itself in a performance on June 27, 2010 at Lincoln Center's Avery Fisher Hall.

The Andrew Peabody Elementary School in Cambridge, MA, is a K-8, urban school with more than half of its students eligible for Title I services. Through the efforts of many people committed to educating the "whole child," music has become an integral part of the curriculum.

For many of my students, it has been a ride of a lifetime. Music educators who want to experience the ride, grab your coats and come on board. In fact, this is a ride that you, too, may want to take when you consider how much you and your students deserve to have this experience.

My journey started in my kitchen at the age of ten while washing the dishes in my childhood home in Bangor, Maine. I was always singing. That day, my mother entered the kitchen, back from a trip to the community center where she had met with the local voice teacher, Mr. Cupp. She told me that she had convinced him to take me on as a voice student if I so chose. I told her I did and my love of singing was on the road.

By seventh grade I had fallen in love with my music teacher and decided this was the ride I wanted to be on. I followed my dream, studied music education at the University of Rhode Island and started teaching in Cambridge, MA. Four decades later I am still there and my journey has been amazing.

The first few years of teaching can be a challenge for anyone. Fortunately I found the Kodály Music Institute near the beginning of my career. I received my certificate and was on my way to what I thought was a good teaching experience. I got lazy along the way and drifted away from being a practitioner of knowledge to being a survivor in the general music classroom. My children were always singing well, but they didn't understand the important elements that bring excellence to music.

To restart my engine, I went in for repairs. For teachers, the repair shop is called "professional development." My renewal started in 1998 with a chance meeting in the basement music department office of Cambridge Rindge and Latin School (where students included basketball

superstar Patrick Ewing and movie heartthrobs Ben Affleck and Matt Damon). There I noticed a familiar face asking for directions. I recognized the visitor as Mary Epstein, Co-Director of the Kodály Music Institute at the New England Conservatory of Music.

Mary was there at the request of my department chair to give a demonstration Kodály lesson and to try to recruit students for the summer institute. I asked if I might come and observe since I had received my certificate years back. She agreed and I got off the slow train and started to open my eyes and ears to what I had placed on the back burner those many years ago.

Meanwhile, another person walked into the department, wanting to see the effects of improvisation on children's musical skill development. With funding from a modest grant, he was able to come to my school to see the children four times a week. The grant lasted a few years, and evolved so that four teachers joined with me for daily music. While this model didn't work out, I was given an opportunity in 2000 that most music teachers only wish for. This was the chance to see the youngest children (grades K-2) four times a week for an intensive experience in basic music skills using Kodály methodology. Reality set in quickly: This was a rare opportunity. How could I make it work?

Again Mary Epstein came to the rescue. She decided that if I was going to be teaching four days a week I needed to go to Hungary and see the masters firsthand. In October 2004, I boarded a plane to Budapest where Mary and I set off on a pedagogical tour of a lifetime. After an intense week in Budapest observing music classes with children ranging from infants through high school, we took a train up to Kecskemet to the Kodály Institute and watched the adult classes. Next we traveled to Austria where we spent a day at the Orff Institute in Salzburg, continuing on to the Dalcroze Institute in Geneva, in the shadow of the Matterhorn.

After returning to Cambridge, I had a better sense of what to do: I'd take my children on their own train ride through musical literacy. I put away time-consuming but ineffective musical strategies I had used to keep students occupied and decided to teach music instead.

While teaching grades K-2 was rewarding, I found myself not wanting to part with the students as they moved on to my colleague who saw students through the eighth grade. One solution to the problem was to start a before-school choir for students in grades three and four, recruiting the first alumni of my four-day-a-week program who were ready and eager for the challenge.

The school did not have money to support us, but since only labor and effort were required, I was willing to commit the time if students were willing to get up early for the program. For our first two years, we had a dozen students in the program. This allowed us to sing partner songs, canons and some simple two-part selections. After these children graduated to the fourth and fifth grades, our chorus increased to 45 members, drawing almost evenly from grades 3-6. Two eighth graders also remained with the program.

In the Spring of 2009, I received a phone call from the Distinguished Concerts International asking us if we would like to be part of a children's choir to sing at Avery Fisher Hall. My first reaction was, "Wow, thank you but no thank you, there is no way we can afford the expense of getting to New York." But we took the offer to the parents anyway. Their response: "We've got a year. We can raise the money!"

We decided to invite the singers with at least two years in the program. Twenty five students agreed to participate. Those twenty-five families along with the school secretary put their heads together and came up with a couple of ways to make the trip possible.

Our first fundraiser was “The Meadow Muffin Caper,” our version of the popular “cow pie bingo.” We rented a cow and made a random grid of 700 squares on the field behind the school. We sold each square for \$20 and made a total of \$12,000 after expenses. This covered the registration fee for all the students. Later, we ran a school-wide talent show that raised almost \$2,000 and was so successful that everyone wanted to make it into an annual event. We did the traditional bake sales, but we also approached local banks, churches and even the hospital where we had appeared during the year. Ultimately, our school, serving three public housing projects and a blue-collar neighborhood, raised \$25,000.

Out of the twenty-five students, fifteen were boys. That surprised many people and was one of the most rewarding parts of the entire project. We’ve managed to keep those 5th and 6th grade boys interested in singing when they could have been outside playing basketball before school.

The repertoire for the concert was chosen by the two directors, Maestros Daily and Galvan

- Nunez: Misa Pequena - Senor Ten Piedad, Gloria a Dios, and Creo en Dios
- Franck: Panis Angelicus
- Dilworth: Walk in Jerusalem
- Naplan: Hine ma tov
- Brunner: A Living Song
- Holst (arr Stroope): Homeland
- Moore: As I Walk With Beauty
- Graham (arr Leavitt): Isle of Hope, Isle of Tears

After my first look at the music we were expected to master, I gasped. The level of difficulty was much higher than anything we had ever sung. We tackled “As I Walk With Beauty” first and it took three months to learn it. When I saw that the opening harmonies moved in seconds, I was ready to give up. We had never sung anything in three parts that wasn’t a round or a partner song.

Through much perseverance and the use of solfège and rehearsal tapes, we managed to learn everything. Eventually, I felt confident that we were going to New York prepared. We previewed the repertoire for the school and the seventh and eighth graders were spellbound.

School ended on Wednesday, June 26, and the next afternoon, students and parents left on a bus for New York. Because every child was accompanied by a parent, there would be no chaperone problems in Manhattan. They went sightseeing, some to see a Broadway musical, others even went to the American Doll Store and had tea with their daughters and the dolls.

The children rehearsed for four hours on Friday and Saturday and participated in a dress rehearsal Sunday morning for that afternoon’s 2:00 PM concert. The most challenging part for my students was going from 35 minute practices to four hour rehearsals



No amount of warning prepares young students for this transition to a four-hour session. The first day was pretty tough. There seemed to be a lot of movement up and down, poor posture and lack of attention. More than half the other groups involved included singers on the older side, upper middle school and high school ages. Our little ones wiggled and squirmed from their front row positions under the eyes of the conductor. All I could do was to send them signals telepathically to shape up. Their attention got better the second day and by the time they performed on the stage they were standing straight and tall and were watching and responding to the conductors.

At the performance the students rose to the occasion and performed flawlessly. These students had never performed in a hall so great to an audience so large and a response so enthusiastic.

The experience is one that I and our students will never forget. It was a trip of a lifetime and my students experienced it at the age of ten, when I first boarded this musical train. One can only hope that they will find the same thrill and joy from music for the rest of their lives.

*Wendy J. Silverberg's career combines music education with three decades of performance. A Cambridge Public Schools music teacher since 1971, she developed a four day a week Kodaly music program that has run for nine years. Wendy has served on the KMI faculty for Vocal Vacation and this summer will be traveling to Singapore where she has been asked to make a video of her teaching.*

## Mentor Musings: The Unique Solo Voice

**Submitted by Susan Cleveland**

As I contemplate the many hours observing KMI teachers, one important question comes to mind: How can we embrace the formality and focus of the Hungarian example without losing the feeling of “going with the flow” that is expected in most school settings?

I have seen many excellent American music teachers throughout the years. The one thing that separates them from the average is a kind of “fussiness” about pitch. Despite all opinions to the contrary, the musical door does not open if the children are not matching pitch. Inner hearing is not being built if the musical imagination is not hearing pitch accurately. As Kodály well knew, the time to establish a solid sense of pitch is in the early grades and kindergarten. I often would say to my little students, “Please make a perfect match. You don’t have to be a perfect child. Just make a perfect match.” Sometimes I would bring in several paired objects and ask them “to discover” which objects match. Suddenly, the children would be able to match my voice as well.

For this reason, the daily roll call is essential either in its playful form of a toss/roll the ball type game or in its more perfunctory form of attendance taking. In no other way does the child get the message that matching pitch is what it is all about. Be aware that too much group singing leads to sloppy singing. Instead, let each child find his or her own unique solo voice.

Now, let’s be frank. There is nothing more deadly than a slow moving roll call. For this reason, the teacher must move quickly around the class using the basic S-M interval (A-F# or G-E), correcting those that do not match but always with a smile. Later, when the time is right, the teacher can sing hellos using short common pentatonic phrases.

One slow afternoon, I was looking out the window at a large class of 3rd graders playing in the parking lot of my school. When the recess bell rang, all 30 of them came bounding into the classroom where the music class was about to take place. I had just been watching them kicking and dodging a ball. Noticing how intently these children were focusing on this rubber object, I decided to try to extend this enthusiasm to the roll call. I told the children that they should remain standing at their desks. The first to arrive from recess would be the first to echo my hello, receive a toss, toss it back and then sit down. If they were not respectful to the others in the way they entered the room, they lost their turn. The next day and for the rest of the year, this class raced to get upstairs for music and finished the roll call at the speed of lightning. Never underestimate the need for routine!

Once I had a second grade that numbered in the 30’s. These children were too young to wait for a complete roll call. I discovered that the class organized itself in several small groups. “Hello, Catherine”, I would sing and four Catherines would echo back, “Hello, Mrs. Cleveland.” I did this for Michaels, Patricks and Johns as well as Marys and Carolines. After all, this was a Catholic School. Even in groups of threes and fours, I was able to hear how these children were singing. Sometimes a shy child sang better when hidden in a small group. Soon I became more creative.

When Spring Fever hit the school, I would group the children according to outdoor sports or specific hobbies. “Hello, soccer players,” “Hello, baseball players,” etc. I extended this to food. “Hello, pizza lovers,” “Hello, ice cream lovers.” I even tried mushrooms and found one intrepid child who loved mushrooms. That little voice sang back to me in a clear, beautiful voice! You can take this process anywhere you like. Try eyes and hair color as well as clothing: “Hello, blue eyes,” “Hello, brown eyes,” “Hello, sneakers,” etc. There are many dialogue games that contain little solos, such as Doggie Doggie, Billy Bad, Lemonade, Coo Coo, even Naughty Kitty Cat has a very fetching meow at the end of most phrases. Create some of your own or adapt already known songs. Children will sing almost anything if they love the game or activity involved.

Once I visited a teacher who was recovering from laryngitis. She still did her roll call, using an acoustic guitar instead of her voice. I was surprised at how responsive the children were to the sound of a plucked string. Kindergartners were able to imitate this sound. Each time a different child was chosen to be the “little teacher” and the teacher only sang when a correction was needed. I wonder: Would the harpsichord stop on an electric keyboard work as well?

If it is clear that the child’s job is to match pitch, the teacher’s job becomes much easier. The class can play, rollick, sing, listen, echo and improvise now because the teacher has made the ground rules clear. Take your ideas from the children. Take some time to observe them at recess and in the classroom. Whatever is meaningful to them will help the flow of the class and give you the results you want.

*Susan Cleveland is a KMI mentor and teaches Level I Pedagogy and Materials. She was a 1975 Ford Foundation Fellow, Liszt Academy of Music, Budapest; has taught in the New Haven Public Schools, and taught Pre-K-6 music at St. John’s School, Wellesley, 1993-2004.*

## **Submissions needed!!!**

**Many thanks** to the people who contributed articles and ideas to this issue. Remember, this is *your* newsletter, and we need *your* help for our next issue. Please consider submitting something—a favorite quote, a “new” idea for an “old” song, a list of the songs you’re using for your spring concert...anything!!!

**Share *your* expertise with your fellow B.A.K.E. members!**

Submissions should be sent via email to: [constancemcook@mac.com](mailto:constancemcook@mac.com)

**ALSO - Looking for VOLUNTEERS** to assist at workshops and serve refreshments at the General Meeting on June 30.



# Kodály Music Institute

Apply online: [www.necmusic.edu/kodaly-summer](http://www.necmusic.edu/kodaly-summer)

**Dates: June 28-July 16, 2011**

Hours in Session: 8:30am - 4:30 pm

Gala Concert - Friday July 15, 2011 @ 7:00 pm

Week 1 – Tuesday – Friday June 28 – July 1

Week 2 – Tuesday – Friday July 5–8

Week 3 – Monday – Saturday July 11–16

**Levels offered: I, II, III, VI, Post Certificate Courses**

**This summer you may earn 6 graduate credits in the Certificate Program, which includes classes in conducting, pedagogy, materials, solfège and these plenary sessions:**

- Choir - Daily rehearsals under the direction of David Hodgkins that culminate in a performance in the Gala Concert in Jordan Hall
- Gathering Time - Focuses on learning repertoire suitable for all ages K-12
- Special Topics - Courses that bring experts on a wide variety of topics from vocal health to assessment rubrics

The Kodály Music Institute has the potential to change the way you think about teaching music. Course work results in a synthesis of knowledge that develops teaching artists of the highest caliber, which in turn translates to greatly enhanced student achievement and a life-long love of music.

The Kodály Music Institute consists of 3-4 levels of increasing musical and pedagogical complexity. Each level can be completed in one summer session. Upon completion of three levels, song collection and retrieval system and the video of your teaching, a participant will be awarded a nationally recognized Kodály Music Teacher's Certificate endorsed by the Organization of American Kodály Educators (OAKE).

The Kodály Music Institute (KMI) offers innovative music education graduate level courses taught by renowned faculty and conductors. Its Teacher Education Certificate Program develops the inner you as artist – teacher - scholar. Sing, sing, sing your way to musical literacy at the Kodály Music Institute, which is endorsed by the Organization of American Kodály Educators ([www.oake.org](http://www.oake.org)). KMI features **Vocal Vacation**, a summer youth choir festival grades 2–12 on July 5-8 and 11-15, 2011.

## Hear what our past participants have said about KMI . . .

- ♪ "A fabulous experience for me!"
- ♪ "Faculty—wonderful teachers and human beings; Being able to observe teachers in action with students; The holistic approach to building us up as conductors, students, teachers, and musicians; Learning by experiencing and doing instead of getting lectured to."
- ♪ "I loved the quality musicianship of all of the instructors."
- ♪ "Every minute was well planned, engaging, totally relevant, challenging, and sparked my interest in wanting to learn more."
- ♪ "Had complete confidence in the faculty members as the best available on the subject."
- ♪ "Course instructors were outstanding... Knowledgeable and presented the materials in a professional, supportive manner."
- ♪ "The opportunity to meet and share with other professionals; the camaraderie and mutual respect is totally appreciated."
- ♪ "A most rewarding, musical experience."
- ♪ "The quantity and quality of materials and classroom ideas was enormously helpful."

## For whom is the Kodály Music Institute?

If you are a music educator or performer looking for a fresh approach to teaching and new ways to challenge yourself, this is your opportunity to connect the dots of personal musicianship; knowledge of teaching music; ethno-musicological studies of folk, art, and jazz music; observation of classes and rehearsals of youth grades 2-12; chamber music and choir performance opportunities; and mastery of large group music instruction.



# BAKE



## Boston Area Kodály Educators

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