

BAKE



Boston Area Kodály Educators

Round Robin Online
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Boston Area Kodály Educators' Newsletter

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President's Message

BAKE (Boston Area Kodály Educators) is planning another exciting year of professional development for the 2007-2008 school year. We will begin with our Pedagogy Workshop on Saturday, September 15, 2007. Our featured clinician is Dr. Dennis Waring. Dr. Waring's workshop will "involve participants in song and instrument play representative of three interconnected cultural traditions: Africa, Cuba and Brazil." Dr. Waring has stated that today's cultural experiences can be traced back to the samba in Brazil, the rhythms specific to Cuba and to African drumming.

Our 12th annual choral symposium will take place on Saturday, October 20, 2007 and will be led by Emily Ellsworth, the Musical Director of the Glen Ellyn Children's Choir in Glen Ellyn, IL. ACDA of Massachusetts will be co-sponsoring this workshop with us! A live demonstration choir and their director will be present to work with Ms. Ellsworth. Emily is sure to give us a well-rounded choice of materials as well as many helpful suggestions for preparation, presentation and practice.

Our third workshop is scheduled as a General Sharing Session on Saturday, December 1, 2007. Start preparing a favorite piece or activity to share or perhaps you would prefer to bring a

lesson or an activity that you would like to brainstorm or problem-solve with your peers. This is the best forum to do just that!

See you at the Williams School on September 15, 2007. Want to pre-register or get directions? Go to our Website at www.bostonareakodaly.org

Nancy Paré
BAKE President

INNER HEARING IS CENTRAL TO WHAT WE DO!

Submitted by Susan Davidman Cleveland
NEC/KMI Faculty Member

Well developed **inner hearing** (audiation – Edwin E. Gordon) is the defining feature of a good musician. The development of this mental function is central to the Kodály approach to music education. The more a teacher understands the complexity of **inner hearing**, the better able he or she will be to structure activities and plan lessons. It is for this reason that the trademark of a Kodály music teacher is a tuning fork dangling around the neck or stuffed into a pocket. Reliance on a tempered instrument such as the piano does not develop the kind of intonation that leads to beautiful sound, the full activation of the overtone series. In other words, students must be encouraged to “trust” their **inner hearing** instead of their beloved instrument. A good musician uses his/her **inner hearing** as though it were an inner musical compass.

Often I have observed novice teachers who are well intentioned but leave out activities that would lead to the development of **inner hearing**. A good analogy is the person who earns a paycheck for his labors but forgets to deposit any of it in the bank. He will have nothing for later use.

The challenge of the music teacher is to build small steps of **inner hearing** into every music activity at every level of skill. The teacher must “craft” this lesson to assure success to the greatest number of students. Where in this lesson will my students stumble and lose confidence? Which internal process is important at this moment? The teacher must examine all assumptions by thinking of the weakest students and the strongest students at the same time. The challenge is to create “steps within steps” (Jill Trinka) which will lead to strengthening and expanding **inner hearing**.

Having emphasized the importance of **inner hearing**, how do we develop techniques of implementation? The answer is as simple as a game or as one step in the process of sight reading or memorization. For example, Curwen hand signs are a physical and visual tool that enhances **inner hearing** by engaging parts of the brain not associated with sound.

In closing, the discovery and development of **inner hearing** is uncharted land for most students. By quieting the body and mind, students can enjoy the world of inner sound and learn to listen to music with more understanding.

For the 2006 summer at KMI, I reframed my teaching of pedagogy by making the development of **inner hearing** the conscious focus of every skill area.

NEC's 10th Annual Kodály Music Institute Has Begun

**Submitted by Nancy Paré
BAKE President**

It hardly seems possible that another year has come and gone, never mind July is upon us! And with July came the beginning of the 10th Annual Kodály Music Institute at New England Conservatory.

Bright and early on Monday, July 2nd, 2007, participants and faculty gathered in song as Pamela Wood led the group in an old English round called *Friendship and Music*. This was followed by *Viva la Musica*, arranged by the late Alfred Young and conducted by Co-director and Co-founder of KMI, Jonathan Rappaport. New England Conservatory's Margaret Ulmer made an official welcome on behalf of the administration and set the tone by making registration less of an ordeal with no lines and no waiting. This highly favored one-on-one approach was welcomed by all!

The inimitable Mary Epstein, Co-director of KMI as well as Co-founder, read a warm and gracious letter from the President of the International Kodály Society, Mr. Gilbert de Greeve. Next, BAKE President, Nancy Paré, welcomed the students and made the witty comparison of KMI and *Fine French Pastry*. Just as fine French pastry is a long list of individual culinary treats, the students and faculty at KMI are individuals from varying cultures coming together as faculty and students in the forum of KMI. Fine French pastry has three main ingredients: flour, butter and water, while KMI has artistry, pedagogy, and performance. Both KMI and fine French pastry are a lot of work; but tell me who wants to miss the end result of those croissants, and brioche or, as in the case of KMI, that Thursday evening performance in Jordan Hall?

On Friday, July 20, 2007, BAKE will coordinate and host a luncheon for all KMI students and faculty. If any members wish to attend, please e-mail BAKE President, Nancy M. Paré at nancypare@yahoo.com to make a reservation. The BAKE Executive Board would love it if members would come and socialize with the KMI crew. The luncheon will begin at 12:40 pm sharp and will be followed with the closing activities of the KMI classes! Level three participants will be honored as they complete graduation requirements. Perhaps there may even be some *Fine French Pastry* to be enjoyed by all!



Calling all members: We need your help

**Submitted by Margie Callaghan
BAKE Archivist / RR Editor**

So, before I tell you why, let me begin at the beginning...or at least *my* beginning...

The first BAKE workshop I ever attended was held in the Cohen Wing of Symphony Hall and featured Joan Gregoryk, the founder and director of the Children's Chorus of Washington (fall of 1998?). It was a *wonderful* workshop. I walked away that day amazed at all I had learned and excited to try some of it with my students on Monday. Since then I have attended almost every BAKE sponsored workshop and conference session and all of them have left me feeling the same way.

Shortly after that workshop I was invited to join the BAKE board as a member-at-large. I remember being excited to attend my first board meeting where I would have a chance to help plan the next year's workshops.

Well, the years have come and gone, but many of the board members that I met at my first board meeting are *still* on BAKE's board. They may be serving in a different capacity now, but they're still there. Our past/present board members have donated countless hours to ensure that, year after year, we have the opportunity to learn from world-class clinicians, from Henry Leck to Lillie Feierabend to Susan Brumfield to next year's lineup...



BAKE is very fortunate to have a team of dedicated board members, but it would be wonderful to see a few new faces on our board as we head into the 2007-2008 academic year. There's no other way to say it: **We need your help.** Please consider joining the board as a member-at-large. It's a wonderful way to "get your feet wet" by attending our bi-monthly meetings and offering to help when/where you can. That's it...just a chance to get involved and be a part of the process.

New faces bring new ideas and fresh energy to our organization, and you all know the saying: "Many hands make light work." Our next board meeting is scheduled for Tuesday, August 21 @ BAKE President Nancy Paré's home in Worcester. Please contact Nancy for directions: nancypare@yahoo.com . **We'd love to see you at our next board meeting!**

A Memory From KMTI

**Submitted by Ann D. Farmer
BAKE Member-at-Large**

As a new teacher with only 3 years of experience, I had the wonderful opportunity to attend the summer session of KMTI on the Wellesley College campus in 1976. In those days a level course was a six week course, 5 ½ days a week. Everyone there was giving up a substantial part of their summer to improve their teaching for the sake of the children.

Among us was a very special, non-traditional group of students. They were administrators from one of the boroughs of New York City. Their schools, which had not had music, were now going to have music teachers. They were, however, not going to have a music supervisor. The job was theirs. They formed a study group and studied the various music education methods available at the time. They chose Kodály as the method they felt would offer the best education to their students.

Now, because they would need to supervise the music teachers they hired, they felt that they needed to go a step further and learn first-hand about Kodály teaching. None of them were musicians. Singing and dancing did not come naturally to them after a lifetime of not doing those activities. Yet, they put their own discomfort aside and joined us in our classes.

For a young teacher it was an inspiration to me to see administrators who believed, as all of us there did, Kodály's teaching that only the best is good enough for the children. Now, as a teacher approaching retirement, I still find the memory of those administrators an inspiration.

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 fall concert...anything!!!

The deadline for our next issue is **September 1, 2007**. Submissions should be sent via email to:

margarettubbs@hotmail.com

Share *your* expertise with your fellow BAKE members!

Advocacy Begins with Us...Don't wait until it is too late!

Submitted by **Dianne Dunn Greco**
BAKE Membership

Why?

How many times has it been asked: “If only my administrator understood the connections between what I do in the Kodály music classroom and the regular classroom curriculum? If only the school committee could sit in on a few Kodály sequential lessons? If only the information out there on the studies done linking academic success with arts education were read by decision makers in my district’s school system? If only.....”

Music educators need to make systematic and respectful arguments at the right time, the right place and for the right people. Music teachers in the front lines need to be convincing advocates.

What happened at the BAKE Administrators’ Round Table?

Last November the Boston Area Kodály Educators held a Round Table for administrators at our workshop. Members were asked to invite their administrators to come and participate in the discussion. Five administrators and their respective music teachers participated. Each administrator related the amount of music opportunities which exist in each school or school district. It became apparent that many administrators “believe in” the arts but are helpless to convince school committees and decision makers at the highest levels of the importance of music education programs, and few know the substance of the Kodály approach.

Jim Holmes and his administrator were present. It was obvious that Jim has worked over the years to carefully make his program visible and to inform or “educate” his administrator about his program. The relationship between Jim and his principal was one of mutual admiration. Jim has spent year after year carefully informing the staff and the administration about his program. Let’s take a lead from him.

However, his principal also admitted that when faced with district wide decisions about music, superintendents and school committees often base their budget decisions on the bottom line, and music programs are constantly in danger.

Administrators need information if they are to be good advocates for music education programs.

Suggestions for music educators

Jonathan Rappaport and Mary Epstein offered two articles for our consideration. Please see resources below. Downloading them and giving them to your administrators is one way to give them information with which they can inform themselves as they make decisions. Will they take the time to read these articles? Be sure to read them yourself and the links. Gathering the arguments, which are out there and have been thought through by others, is valuable as you prepare your own advocacy.

1. Make your program visible

Few understand and feel as passionately about what is at stake for our children and the community as we music teachers. You are the best person in the matrix to make it visible. Talk to colleagues and exchange ideas about program visibility, beyond concerts, programs or plays. Consider the following:

- a. School entryway video of program, use I-movie and Garage Band to capture and show student work
- b. Slide show in the hallways during back to school events in the fall
- c. Display projects such as student compositions
- d. Place a music bulletin board in the hallway or cafeteria or other heavy traffic area
- e. Parent Conference time: brief summary of music concepts & expectations for a given quarter
- f. Organize a special evening for demonstration of Kodály program
- g. Develop a website for parents to access which shares music, composers, games and songs to sing and play with their children which correlate with classroom learning experiences. Include child and age-appropriate concerts to take children to such as:
From the Top, Boston Children's Chorus, Boston City Singers, WBUR Children's Hour, Gypso concerts, etc.

2. Educate your Administrators

- a. Make articles available
- b. Invite your administrator to visit several Kodály music classes to understand sequence
- c. Keep your school-wide administrators informed about curriculum connections

3. Educate yourself

- a. Inform yourself about legislation affecting music programs
- b. Inform yourself about the school committee members and opportunities for

informing them about Kodály /singing and general music programs

Where do we go from here?

An invitation to join “Advocacy Begins with Us” e-mail exchange

Many music teachers have already included in their program some of the suggestions above. Many have developed other strategies for influencing the decision makers. We need to share our discoveries about what does and what does not work. By creating a forum for dialogue about this important issue, ideas can be exchanged and issues of advocacy, visibility and endangered programs can be discussed.

I invite you to respond to the ideas presented in this article by asking questions which stimulate an exchange of ideas. The following question will be a beginning:

What are some of the ways you make your program visible?

Those who respond will be placed on an e-mail list which will receive all responses. E-mail your contributions and questions to: diannedgreco@comcast.net.

Resources

The following resources can be sent via e-mail as attachments to those who join the **Advocacy Begins with Us** e-mail discussion. Other resources contributed will also be e-mailed as they are received.

**The Neglected Muse, Why Music is an Essential Liberal Art* by Peter Kalkavage, American Educator, fall 2006

**Wynton Marsalis on America’s Musical Classics*

**Art Skills are Life Skills*, Boston Globe article by Jonathan Rappaport, June 12, 2007

**2005 Rand Report (3 pages) - Reframing the Debate about the Benefits of the Arts*

**Rationale for Kodály Music Institute (2 pages) Mary Epstein, source*

**Arts Ed on the Web (The following sites were up and running as of Nov. 20, 2006)*

1. Advocates for arts education will want to click over to KeepArtsinSchools.org. The site provides links to programs from Alameda County, California to Washington D.C. as well as research, news coverage and more. You can also sign up for e-mail updates and conduct searches within the site (a quick search for "dance" return 36 results). <http://keepartsinschools.org/>

2. The Massachusetts Cultural Council "Education News" page includes discussions about three studies related to arts education and provides links to the studies themselves:

<http://www.massculturalcouncil.org/educationnews/huckabee.html>

3. Arts education is the theme of "Class Act," a documentary making its way to film festivals around the country. See the trailer and learn more at www.classactthemovie.com

2006/2007 School Year in Retrospective

**Submitted by Nancy Paré
BAKE President**

By singing BAKE celebrated another successful Kodály Music Institute at New England Conservatory in Boston, MA on July 21, 2006. This gala luncheon marked the end of the ninth annual institute successfully founded and co-directed by Mary E. Epstein and Jonathan Rappaport.

Next, BAKE began another great year of professional development. The starting clinician was none other than Dr. Susan Brumfield Ph.D., Associate Professor of Music Education at Texas Tech University.

Dr. Brumfield presided over our 11th Annual Choral Symposium on Saturday, October 21, 2006. Her special area of expertise is the performance practice of traditional Scottish and English folk music for which she has done field research tracing the roots of American folk songs to their origins in England and Scotland.

The Boston City Singers under the direction of Ms. Jane Money poured life into Dr. Brumfield's techniques! Bravo Susan Brumfield and bravo Boston City Singers.



November 18, 2006 brought us clinician Gemma Arguelles, hailing from San Francisco. Ms. Arguelles went “Beyond Singing” and discussed the use of instruments in the Kodály classroom. Ms. Arguelles holds a bachelors degree in both music education and in choral conducting. She also holds a masters degree in music education with Kodály emphasis from Holy Names College.



Our third workshop was conducted by Jonathan Rappaport, currently the Executive Director of the Conservatory Lab Charter School in Brighton, MA. Jonathan is a singer, conductor, educator, composer, and pianist. Jonathan's biography can be found in the International Who's Who in Music and in Who's Who of America. His program, entitled *Teacher Show and Tell*, took place on December 2nd and was well received by all those in attendance. This was an opportunity for teachers to bring a particular piece or lesson to their peers and receive helpful hints and constructive criticism in return.

Workshop four united BAKE with the New England Chapter of the American Orff/Schulwerk Association as we co-sponsored clinician Andrea Ostertag. Ms. Ostertag traveled from Austria to present a workshop on movement on February 3, 2007.

Our chapter also sponsored a session at the MA Music Educators Area conference that took place in Boston in March and a chapter sharing session on May 5, 2007 with a Latin American theme in honor of Cinco de Mayo!

BAKE



Boston Area Kodály Educators

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