

BAKE



Boston Area Kodály Educators

Round Robin Online
Volume 7 Number 1 Fall 2005
Boston Area Kodály Educators' Newsletter

President's Message

Greetings and happy fall to everyone!

I hope your year has gotten off to a good start. I can't believe it's almost Halloween already, and that of course means that you-know-what is not far behind. Why does it seem that every year there are less and less days between Labor Day and Christmas vacation? Hmmmmm...

We had a terrific workshop with Henry Leck on September 24th and thoroughly enjoyed his song material, his perspectives on the boy's changing voice, and his unique ideas in working with the Boston City Singers, a group of about 40 middle-school aged singers from Boston—changing the colors and tonalities of their voices while imagining themselves as different ages, and then actually trying to "sing" in different colors—amazing! He gave us great ideas on using students as leaders in choral rehearsals which he demonstrated with some of the choir members. Then, we all had a great time in the gym moving in many ways to the beat, bouncing balls, and using nonverbal communication as we worked in groups moving with our "stretchies" to music. That was fun! Several people asked for the play list of the recordings that he used for all of those activities, and they will be listed elsewhere in this newsletter—so keep reading!!

As I write this, we are looking forward to our next workshop on October 29th with Jill Trinka: "Making Folk Music Come Alive." That should be another wonderful experience for our chapter, and I hope many of you will be able to attend. We'll have many of her materials to sell so bring your \$\$! I've used a lot of her things in my classes, and they are always well-received.

Looking ahead, don't forget that the OAKE National Conference is going to be March 9 – 11 in Charlotte, NC—"Crossroads in Carolina." Jay Broeker will be the speaker for the mini-conference.

The MMEA Annual Conference will be held March 16-18 in Boston again, and BAKE and NE/AOSA will host a split session with a demonstration of approaching aspects of pedagogy from the different perspectives. There will also be a BAKE chapter sharing session on Saturday. It would be great if you could let me know if you are willing to do a short (10 minute max) demo of a part of one of your classroom lessons you use that you particularly

enjoy. I know we all have at least ONE thing that our colleagues would enjoy hearing about! I'll keep you updated on this conference as we get closer.

BRING YOUR FRIENDS THIS SATURDAY! IT'S GOING TO BE GREAT!!

Patsy Cecil
BAKE President



COMPOSITION: A few ideas from my classes at NEC

By definition, a composition is a creation that is either written down or recorded so that it is fixed and identifiable. This could be a 4 beat rhythm pattern as well as a Symphony in 3 movements. So, where do we start?

Let's begin with a simple Question and Answer form. This is easily explained to children. At first, just set the parameters: 4 beats plus 4 beats in which the second 4 beats are different from the first 4 beats. It might help some visual learners to write this down on a worksheet that says, "This is my question _____ and this is my answer_____." The children should use only the most well known rhythm elements at first. Lamar Robertson in his excellent book, "An American Methodology" describes a game called "Pick Up One Pass One." The children sit in a circle. The leader creates the first 4 beats, the second child repeats these 4 beats and creates the next 4 beats, the 3rd child repeats the last 4 beats and adds 4 new beats of his/her own, and so on, around the circle. This demands attentiveness and creativity.

Artistically speaking, phrases in Question and Answer form will be a musically satisfying creation if the following criterion have been satisfied. Are the 2 phrases symmetrical? Are the 2 phrases similar? Does the Answer create a feeling of closure? Activity: The Teacher claps this rhythm "ti-ri-ti-ri ti-ti ti-ti ti-ti" and says, "This is my question. Find the best answer from the list below:

1. ti-ri-ti-ri ti-ri-ti-ri ta ti-ti
2. ti-ti ti-ti ta rest
3. ti-ti ti-ti ti-ri-ti-ri ta
4. ta ti-ti ta ti-ri-ti-ri
5. ti-ri-ti-ri ti-ti ta ta

Look for symmetry, similarity and closure. Imagine the interesting conversations you might have explaining these concepts. Symmetry simply means that there are the same number of beats in each phrase. Similarity means that the answer must reflect the question in at least one rhythmic element. Closure is achieved by ending the answer with either a ta or a ta rest. I know this is very plain but children need it explained in this way.

Melodic Question and Answer is more difficult. Melodic elements need to be taught more carefully. Activity #1: Write a simple 8 beat rhythm on the board:

ti-ti ta ti-ti ta ti-ti ti-ti ti-ti ta

The teacher might ask the children to send a melody to this rhythm using only so-mi or so-mi and la. A little bird or puppet can give the first example. Be very limited in choice of melodic elements to insure success and stay in tune! Activity #2: Write out most of the notes and leave only one or two out. See example below.

ti-ti ta ti-ti ta ti-ti ti-ti ta rest
s s m s s m _ _ _ _ d

In a more general sense, composition can occur aurally when a known song is layered with various ostinati. I observed a teacher the other day who created a “composition” with her 6th grade using the well-known song “Twinkle, Twinkle Little Star”. Other songs can be substituted in this kind of activity. She asked the students to choose an ostinato from the song. They chose “Twinkle, Twinkle” (d-d-s-s) Then, she asked the students to make up an 8 beat rhythmic ostinato using only the steady beat. The students created 4 patsches and 3 claps plus a rest:

ta ta ta ta ta ta ta rest
p p p p c c c

Then, the class split into 2 parts: One half singing the song and the other singing and clapping both the melodic and the rhythmic ostinati. Then the sides switched. It was very successful. You might use “The Canoe Song” or “Bow, Wow, Wow” for this activity as well. Taking this idea further, consider going to the computer lab and writing “Twinkle, Twinkle” using Finale Notepad or another similar program. Ask the students to compose their own ostinati based on this model. End the unit with a listening session. W.A.Mozart’s piano variations “Ah, Vous Dirais-je, Maman” is based on the “Twinkle, Twinkle” melody.

If you find this line of thinking interesting, I recommend my “Singing Circles” class at NEC which will cover all aspects of beautiful singing and musicianship 4th-6th Grade. It will take place on the following Thursdays: 12/1, 12/8, 1/12, 1/19, 1/26, 2/2 and 2/9. Call Sam Adams if you are interested 1-617-585-1125

**submitted by Susan Davidman Cleveland
NEC/KMI Faculty Member**

Hanukah Round

“Candles, Candles” is a joyful, calypso-style Hanukah round that is easy to learn for children but sophisticated enough that adult singers love it too. It can be sung as a 3-part round or as a 3-part partner song and, as the latter, can be taught easily on the spot in a large assembly. It is one of 53 of my original rounds and partner songs in a 2-volume collection of CDs and

songbooks: Rounds & Partner Songs Vol 1 & Vol 2 by Joanne Hammil, available from www.joannehammil.com or from Amazon.com.

Candles, Candles

3-part partner song or round

Words & Music by
Joanne Hammil

♩ = 145 C B \flat F C G C

Can - dles, can - dles, burn - ing bright, they cel - e - brate the mir - a - cle of Han - u - kah light! _

1 2 3 4 5 6 7 8 can - dles _ to - night! _

Can - dles, burn - ing so bright!

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from *Rounds & Partner Songs* by Joanne Hammil, a collection of 53 original pieces

submitted by Joanne Hammil
BAKE Member

How I Spent My Summer Vacation

The International Kodály Society and British Kodály Academy hosted an exciting *Kodály Symposium* this summer in Leicester (say Lester), England. For a week in August I listened to and participated in top-quality sessions. We were invited to sing in the Mixed Choir along with British Kodály Summer School students singing outstanding British repertoire with conductor David Vinden. Some chose to sing in the Female Chorus beautifully conducted by Judit Hartyányi from Hungary.

There were opportunities to participate in sessions with outstanding musicians like Susan Brumfield (from US) as well as international teachers from places like Korea, the Philippines, Australia, and of course Hungary. I'm glad to let you look over the program guide; just email me or look for details on-line: www.iks.hu.

The pace of the conference was very human, with tea breaks several times each day. Opportunities to discuss common concerns with international leaders like Gilbert De Greeve were plentiful. International evening concerts were attended by most as we were housed on campus. The sound of the Banchieri Singers is still in my memory: six remarkable young adults who studied in the Kodály School of Nyíregyháza in the Cantemus Children's Choir

with Dénes Szabó. When I get the CDs of the group (almost impossible in the US) I hope to share them at a BAKE get-together.

Start planning now: the next IKS Symposium will be in Columbus, Ohio August 3-10, 2007. Sandy Mathias and her conference team are planning an outstanding conference. You are encouraged to participate and welcome to assist with planning and presentation. Check out OAKE information. There are exciting plans in place for an International Children's Chorus to be conducted by Mary Goetze. This is an opportunity you will not want to miss!

**submitted by Joanne Crowell
BAKE Member-at-Large**

Recordings to Use With Dalcroze Activities

Here is the information that Henry Leck sent us re: the recordings he used in our last workshop:

Nuur El Ab - steady beat 5:34 (Oliver Shanti & Friends Seven Times Seven World)
Onon Mweng (Rainbird) 5:10 (Oliver Shanti & Friends Seven Times Seven World)
The Boat goes to the Bottom-beat 1:31 (Frego)
press - South American 1:59
Gassed and Gone/Hangin' Out to Dry 3:14 Irish CD - ICC
dab- St. Anne's Reed 3:15 Irish CD
La Paix 6me Concert pour Dessus et Basse 25:36 Peace - Jerusalem Consort
Konpira fune fune 2:28 Bel Canto Nebrasksa Children's Choir (The Circle of Time) Classical
Tell me Ma 2:20 (Frego)
Song for Athene-Candles 5:39 John Tavener (John Tavener A Portrait 1) Classical
Vaughan Williams-phrases 2:06 The Call (English Choral Music) Classical
Requiem Aeternam 5:11(Tuscany International Children's Chorus Festival) Classical
O Mio Babbino Caro 3:24 (Tuscany International Children's Chorus Festival) Classical
Santa Lucia 2:40 (Tuscany International Children's Chorus Festival) Classical
Counting Philip Glass 3:35 (Frego)
San Antonio 3:42 (Frego)
Mission Film- 1:57 2 9/16/04 9:44 AM
Mans Ezers (My Lake)- 2:46 (Various Artists One World) * Many Voices World
The Snow- 5:12 (Nebraska Children's Chorus – Bel Canto Homeland) Alternative & Punk
Song for Athene-Candles 5:39 John Tavener (John Tavener A Portrait 1) Classical

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## **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!!!

The deadline for our next issue is January 15, 2006. Submissions should be sent via email to [margarettubbs@hotmail.com](mailto:margarettubbs@hotmail.com).

Share your expertise with your fellow BAKE members!



### **BAKE Executive Board**

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