

# 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

I hope everyone had a wonderful summer break! The month of August is always tough. On the calendar it is still summer vacation, but the beginning of school is looming close, and there's much to do to get ready in the weeks before the children arrive! So it's hard to be at the beach, on a hike, or doing summer projects, while half the brain is focused on those first few days of school. They say August is like one long Sunday afternoon for teachers!

I'd like to congratulate Joanne Crowell and the staff of Vocal Vacation at the New England Conservatory for a superb program this past July. In only 9 days, the very diverse group of children prepared for their choral concert, learned a Hungarian dance, had solfège, recorder and African dance classes, made trips to the Museum of Fine Arts and the Mapparium, and even played in the fountain at the Christian Science Plaza!

The concert was wonderful—well organized and rehearsed, with a very impressive level of musicality. The three levels of Vocal Vacation, Cancion (entering 2<sup>nd</sup>-4<sup>th</sup> grade), Viva Voce (entering 5<sup>th</sup>-8<sup>th</sup> grade), Chamber Singers (entering 9<sup>th</sup>-12<sup>th</sup> grade) and the adult Kodály Music Institute choir all shone in their varied programs. Sitting in the audience, I became aware of the murmurings of very impressed parents, many of whom had never been in Jordan Hall before. All of the music was memorized, and much of the concert was conducted from memory as well.

I strongly encourage you to send your students to Vocal Vacation! I would recommend that you talk about it early (like in December or January), before the parents start to make other summer plans. The children who have been in the program over the past 12 years come from urban, suburban, private and public schools of all kinds, but their love of singing brings them together

in a very unique way. It is a truly enriching experience for all! Please see Joanne Crowell's report to the B.A.K.E. membership about the program in this issue.

B.A.K.E. has a great line-up of workshops coming up this fall! Our new workshop space is in the Fine Arts building at Boston University. I hope to see you there! I wish everyone a great year of teaching in 2011-2012!

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**

**Fall is coming and it's time to get ready for the year!** With this in mind, please enjoy the interview with the late Johanna Kulbach (City and Country School, Pine Woods Camp and more) about teaching recorder and music literacy, Dr. Mehmet Sanlikol's article about the delicate relationship between Islam and music, and the information on Pro Canto Press, which features Kodály inspired music materials, including octavos of some interest. Pro Canto will be present at the B.A.K.E. workshops.

**Call for Writers and Editors!** If you are interested in writing, but don't know what to write about, I have plenty of ideas, so contact me. There are people who could be interviewed, music collections and concerts to be reviewed and more. We are especially interested in finding people to report on our upcoming B.A.K.E. workshops - see page 10 for workshop information. Round Robin is also looking for copy editors and experts in layout. Please contact me if interested!  
***Deadline for submissions to the next issue is November 11, 2011.***

**Call for Circulation and Subscription Editors!** If you have a mind for detailed research and circulation, and wish to help build RR's circulation, be in contact as well. It takes a village!

**Important thanks!** Round Robin would like at this time to publicly and gratefully thank our guest editor Stacie Marinelli for her hugely important and timely assistance in reviving Round Robin. Round Robin would not be flying to you without Stacie!

The registration form for B.A.K.E. workshops on p. 21 includes information about clinicians. The form can also be downloaded from the B.A.K.E. website ([www.bostonareakodaly.org](http://www.bostonareakodaly.org)).

***Note: If you wish to receive 1 graduate credit through New England Conservatory, please also register through the NEC link listed on the registration form.***

Please enjoy this issue. If you are interested in working with Round Robin, email me or speak to me at one of the B.A.K.E. workshops this coming year. Happy Autumn!

Constance M. Cook, B.A.K.E Vice President & Round Robin Editor  
[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.*

## The Voice of Vocal Vacation

Submitted by Joanne Crowell, Vocal Vacation Director

Thank you for your support of Vocal Vacation. Are you aware that your donation helps to fund one full tuition? Here are thanks from parents whose children attended VV this summer.

One parent wrote: "I wanted to take a moment and say thank you for the scholarships. Both kids had an amazing and positive experience. For M it was extra special. She usually has a hard time fitting in, but everyday she looked forward to attending VV and she came home excited to share what she had learned. Thank you for the great opportunity!" and another said: "Wow! That is incredible and so generous. Thank you so much, I really don't know what to say. Thank you!"

Vocal Vacation also benefitted from support from the BUBS Foundation (Tufts Beelzebubs). This very wonderful organization has sponsored many school grants. You may want to check out their website: <http://www.bubsfoundation.org/>

This year we had a wonderful ensemble of kids who shared their love of music and all their energy. Truly, there was never a dull moment. The Jordan Hall concert included songs like "Rooftop Rhythm," "When I am Silent," and "Homeward Bound," leaving teachers and parents enthralled and wanting more. Many of the pieces could be used in general music programs. This year's performers are kids who sing in your school choirs and are lucky to have you as a music teacher. So many were excited to see their teachers during the program or on-stage performing the finale together.

B.A.K.E. was well represented throughout the program. This year the Viva Voce Choir performed the Hungarian dance *Somogyi Karikázó*. (Ask Martha Holmes to teach you!) Carolyn Colby repeated her international games presentation from MMEA All-State. She worked with both the kids and KMI, allowing the kids to help teach the adults the various children's games.

If you have never encouraged students to attend, we hope you'll take the next step in 2012! Here are some photos of our wonderful time together. (Sharon Hamel's on the next page with some of her kids.) Find Vocal Vacation information at <http://necmusic.edu/ce/vocal-vacation>. We value our partnership with all of you. Many thanks and best wishes for your new school year!





*Joanne Crowell is the Director and founder of Vocal Vacation at NEC's Kodály Music Institute. She received a Masters in Music Education with Kodály Emphasis at Holy Names University in Oakland, CA. She has taught in the Brookline public schools, and is currently a music teacher in the Weston Public Schools, K-7, and the mother of two grown daughters who are becoming educators.*

## **Kodály Currents**

**The Kodály Music Institute** proudly announces a **new academic year schedule** for its certificate program. In 3 semesters one may complete the full certificate and earn 20 graduate credits. Level I complete will be offered in Fall 2011, Level II complete in Spring 2012, and Levels III and IV complete during Fall 2012. The new schedule begins September 2011.

Please contact Mary Epstein, Department Chair with programmatic questions.

Register online starting August 31: [www.necmusic.edu/ce/kodaly](http://www.necmusic.edu/ce/kodaly)

Email Sean Hagon if you have registration questions: [sean.hagon@necmusic.edu](mailto:sean.hagon@necmusic.edu)

**Kodály Advanced Solfège (KDL 708) - Gabór Virágh, Instructor**

**7 Thursdays from 6-8pm - Spring Semester Only:**

**February 2, 9, 16 (vacation) March 1, 8, 15, 22, snow days March 29, April 5.**

**1 credit (15 hrs): \$575 Non-credit: \$410 No prerequisite needed.**

Designed for those who just can't stop studying with Gábor Virágh, Boot Camp Solfège expands beyond regular Level III experiences focusing on chromaticism, harmonic progressions, multiple clefs, music so beautiful it makes you weak in the knees. This option is for those who have earned a Kodály Music Teaching Certificate, but it is open to others who already have very strong solfège sight-singing skills.

**Texts:** Repertoire to be announced on first day of class. American Folk Dance and Hispanic/Latino Folk and Art Music are offered as "stand alone" classes.

Registration for Kodály Music Institute classes is open at <http://necmusic.edu/ce/kodaly>

**APPLY NOW** (Participants must apply prior to registering).

Contact Mary Epstein with questions: [mary.epstein@necmusic.edu](mailto:mary.epstein@necmusic.edu)

## **Mentor Musings: The Year Ahead**

**Submitted by Susan Cleveland**

Every summer as Labor Day approached, it was my custom to meditate upon the new academic year ahead of me. What were my dreams? What did I hope to achieve? How could I improve upon the previous year? I knew that whatever I attempted had to be well thought out and passionately done. As ideas came to me, I would write them down on a "Labor Day list." All aspects of my life, both personal and professional, appeared on this list. During vacations, I would return to this document to remind myself of what was really vital to my happiness and sense of achievement. It may seem excessive to you to do such a thing, but in the words of the famous comedian, Mel Brooks, writing such a list "can't hoit!"

### **HOW TO MOTIVATE YOUR STUDENTS WITHOUT EXHAUSTING YOURSELF**

A highly respected colleague of mine once said, "The sign of a great teacher is when you see the students working hard and the teacher doing very little." Sometimes we, as teachers, work too hard while we allow students to be too passive.

If you want to excite, engage and challenge your students, ask yourself, what in their lives excites them already? As I was meditating upon this, one word popped into my head: *baseball*. The baseball craze that took over my school every spring completely trumped any new ideas that I had hoped to introduce at that time. I let my imagination chew on this for a while and this was the outcome.

### **BASEBALL TRANSFORMATION**

In the first few weeks of school, after laying down classroom rules, I gave baseball names to each grade. The 4th graders were my "Rookies" because they were just finishing up the diatonic scale (Fa and Ti), adding dotted rhythms to their already elaborate mix of music elements and practicing the fundamentals of steady beat and pitch matching.

As for the 5th grade, I took a leap of faith and made them my "Minor League." Loving all things minor myself, I wanted to impart this love to my students. I was particularly drawn to the expressiveness of the harmonic minor, but had never gotten to the point that I could enjoy it with my students. We had mastered minor pentatonic and stopped there. Why not, I asked myself, spend a whole year learning beautiful minor melodies in all three forms: natural, melodic and harmonic? Perhaps a good dose of the minor mode would be refreshing. Native American, African American and Jewish music have many examples for us to use. Simple La Pentatonic songs can be played easily on the recorder, nicely engaging the left hand for low la. I wanted to show my students that minor did not always "sound sad"!

The 6th graders, as you can probably guess, were the "Major League." This was the year to put it all together. With some knowledge of letter names and altered tones from minor and mixolydian, they were more than ready to sing harmonic progressions and to have an advanced recorder ensemble. All three teams (Rookies, Minor League and Major League) would prepare for the World Series!

Approaching the 4th, 5th and 6th grade curriculum in this fashion led to a very beautiful all-canon Spring Assembly that I will talk about in another article.

## **RHYTHM BASEBALL**

I had been playing a form of Rhythm Baseball for many years but, in this particular year, the game really took off. I must say up front, however, that it is very important to establish strict rules of behavior before launching into this activity. You do not want your students to behave as though they are at Fenway Park!

The purpose of this game is to “practice” known rhythms taken from the song literature you have used in class.

**Set Up:** Before the game begins, 4 cardboard bases are laid out on the floor for first, second, third and home plate. Divide the class in half, try to make them equal in ability, and establish that everyone must take a turn at bat. A scorekeeper is chosen from each side, but let there be no captains. Remember, you are the only authority figure in the room.

**Procedure:** As a child comes up to bat, he/she chooses the level of challenge: single, double, triple or Home Run. He/She has three chances to get it right (3 Strikes You’re Out). For example, if a child chooses a single, the teacher would write an easy 4 beat rhythm example from a known song on the board. In contrast to this, if a child chooses a Home Run, the teacher would select a harder 8 beat phrase from a known song or ask the class to create their own Home Run challenge.

Please be sensitive to the needs of the individual student here! Give very easy examples to the shy, insecure child and the toughest ones to the most brilliant children. The whole class will enjoy watching these overly confident students struggle and sometimes fail. Show the class that you don’t play favorites!

## **DO YOU NEED TO REVIEW THE PREVIOUS YEAR’S CONCEPTS?**

Yes, but not in the same way you taught them! In this world of instant entertainment, children have very little tolerance for review. Remember that you will always have new children in every class coming from schools that have minimal music programs. You have a responsibility to these children to catch them up quickly.

My advice to you is to seize the first two weeks of school in September. Avoid being too casual during this time. The nervous energy that children bring to the first two weeks of school make them extremely focused learners. Will I like my teacher? Will she/he like me? Will I have friends? How smart am I? Will I embarrass myself on the first day? These are the questions that are running through the heads of the children in your classes. They come in after a restful summer vacation in a state of hyper-attentiveness. Use this time effectively with a creative review. Now is a window of opportunity to imprint your fledgling students as though they were little ducklings!

For 2nd grade review, I used computer imagery. (Computers are really big brains that store information into a memory base.) I drew a basic computer screen on the board with a big SAVE button. I reviewed one basic melodic pattern each day by singing and playing the game and then deciphering the sound into written form on the board. As I hit the SAVE button I would ask,

“Who can remember what I saved for our next class?” Then without fail, I would ask at the very next class, “Who remembers what we saved in the last lesson?” Building memory skills is fundamental to the Kodály way of teaching.

### **ANTICIPATING A DIFFICULT CLASS**

I have used this unique solution only a few times in my career. It may be just the thing for you. In 5th grade, I had a particularly unmotivated class. Getting them to read music was like pulling teeth. “Why do I need to read music if I can pick up the song by rote?” was the predominant attitude. When they became 6th graders, this attitude became more intense. Being the oldest grade at my school, these students were anxious about getting into the Middle School of their choice. They worshiped test scores to the point of obsession. Does this sound familiar? What should I do with them? Do I try to break them of this joyless fixation or do I play along with it?

The solution came to me from my experience teaching Pedagogy I at NEC. For a few years, the State required us to give a Pre-Test/Post-Test to our participants. At first, I felt it was a waste of time. But after living with the process for a few summers, I realized that many adult participants were clueless about what they were about to learn. Even though they would most likely fail the Pre-Test, they could raise their grade at the end of the course by doing well on the Post-Test. Most did much better and were pleased with the outcome.

Applying this experience to my uninspired 6th grade, I prepared a Pre-Test/Post-Test covering all music concepts I wanted to teach in 6th grade music. I was very intentional about what was included in this test and tried to make it significantly different from the standard achievement tests they were taking at the time. At least 50% of my test was aural! A dictation was given in the form of multiple-choice questions.

I made it clear that failing this test was to be expected because I hadn’t taught any of the material yet. I reassured them that they would receive the same test (Post-Test) as a final at the end of the year and would be graded only by the amount of improvement they had achieved. Instead of lockjaw competition with each other, a healthy kind of competition with self began to happen! They welcomed the test at the end of the year and all received a good grade. It was a Win-Win situation. The children had gotten the message that musicianship counted!

*Susan Cleveland graduated from the High School of Music and Art, holds a B.A. from Barnard College, and a M.M.E. from the University of Bridgeport. A New Haven Kodály Fellowship Recipient, she holds Kodály certification from the Franz Liszt Academy (Budapest) and is the official mentor for the Kodály Music Institute. She has developed Kodály-inspired music programs in Public, Private and Parochial schools for 30 years including children’s opera, various instrumental and vocal ensembles at elementary, middle and collegiate levels. She has performed as a vocalist, pianist, conductor, guitarist and dancer. Susan will be teaching Conducting I at NEC on Tuesday nights starting September 27th and hopes to meet many of you at the BAKE workshops this fall. She welcomes your questions and responses at [susan.cleveland2@verizon.net](mailto:susan.cleveland2@verizon.net).*



## MORE MUSIC NEWS

### O.A.K.E. Mission/Vision Statement Review Update

**Kelly Foster Griffin, Chair, Planning and Development, O.A.K.E. President Elect**

O.A.K.E. President, Joy Nelson, has asked me to make public the most recent work of the Mission/ Vision Review team. Within the Spring Envoy, the general membership was invited to reflect on the mission and vision of O.A.K.E. and submit their responses. Chapter presidents were contacted and asked to inform their local membership of this development and encouraged to submit their thoughts. This was the past mission statement: "The mission of the Organization of American Kodály Educators is to enrich the quality of life of the people of the USA through music education by promoting the philosophy of Zoltán Kodály ."

A Mission-Vision review team including past presidents, current board members, elementary music teachers, teacher-educators and higher education professors reviewed possible drafts and looked for commonalities. The committee agreed that the mission statement should tell who we are, what we do, and how we do it, and that it should reflect all of the previous input and discussion by the board.

The following Mission Statement draft is the result of their efforts: "Inspired by the vision of Zoltán Kodály, the mission of the Organization of American Kodály Educators is to support music education of the highest quality, promote universal music literacy, cultivate a lifelong appreciation of music and preserve the musical heritage of the people of the United States of America through education, artistic performance, advocacy and research."

The team agreed that the vision statement should be short and inspirational, and should describe the way the world will look after achieving the mission. Their work resulted in the following Vision Statement: "Our vision is the realization of a world in which the power of music as a healing and humanizing force is an integral part of the lives of the American people."

A report of this recent work will appear in the Fall Envoy in order to update the general membership. We are excited to share these drafts with you! All members are welcome to send their feedback through their chapter presidents or directly to me at [tomkelhay@gmail.com](mailto:tomkelhay@gmail.com).

### New DVD Release: Classroom to Chorus

CLASSROOM TO CHORUS with Wendy Silverberg, music teacher/conductor  
Pedagogy Series, Vol. 1 (DVD): A Video Presentation of the Kodály Music Institute © 2010  
Music instruction for grades K-2 and a school choral program for grades 3-8 in urban U.S. public schools are shown to be inspired by the aesthetic, musical, educational, and cultural principles of Hungarian composer Zoltán Kodály in this educational DVD. **Price: \$30 USD**  
**Mail orders to:** Mary Epstein, Director, Kodály Music Institute, New England Conservatory, 290 Huntington Avenue, Boston MA 02115. Questions? Email: [mary.epstein@necmusic.edu](mailto:mary.epstein@necmusic.edu)

## **Cambridge Explores Kodály**

**Submitted by Dr. Elaine T. Koury, Coordinator,  
Visual and Performing Arts, Cambridge Public Schools**

Cambridge Public Schools are exploring the possibility of including Kodály-based instruction in all its elementary schools. The exploration is part of their Innovation Agenda, a progressive plan developed by Superintendent Jeffrey Young in collaboration with teachers, parents, and the community and passed by the Cambridge School Committee in March 2011.

Thanks to a generous private foundation, Kodály-based instruction is already a regular part of the curriculum in the Peabody and Fletcher Maynard Schools where children have music four times per week in kindergarten through grade two.

Longitudinal studies conducted by Brown University's Dr. Martin Gardiner over the last six years have shown that students who have this instruction regularly score significantly better on the MCAS in both Math and ELA across all groups, with particularly impressive performance by children in at-risk groups.

Should the district choose to adopt this reform, it would represent a completely different approach to student achievement, one which concentrates on the brain development of children rather than on teaching to the test.

## **World Choir Games, July 4-14, 2012, Cincinnati, Ohio**

**Submitted by Emma Rogge, World Choir Games representative**

The World Choir Games is the largest international choir competition in the world, involving four hundred choirs and tens of thousands of participants from across the world competing from July 4 -14, 2012, in Cincinnati, OH. Next summer the Games will be held for the FIRST time in the United States, and it's our responsibility to thoroughly reflect our country in a positive light. For the thousands of international participants who will be in attendance, this could be their only chance to see America. Therefore, it is our goal to have excellent choral representation from the host country. We look to our O.A.K.E. choirs to help us in this endeavor! As we welcome choirs of the world, we wish to showcase our choral wealth of all ages, sizes, genres, and levels. World Choir Games will feature twenty-three categories of competition such as Sacred, Contemporary, Popular, and Folklore.

Details at <http://www.interkultur.com/competitions-festivals/world-choir-games/>

## **MARK YOUR CALENDAR!**

**O.A.K.E. EASTERN DIVISION TUNE UP** November 4-5, 2011  
Adelphi University, Garden City, NY (26 Miles East of NYC, on Long Island)

**Headliners: Micheál Houlahan and Philip Tacka**

Early Bird registration must be postmarked by September 16, 2011.

Registration information & schedule: <http://www.oake.org/Downloads/>

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

**SATURDAYS at Boston University, 855 Commonwealth Avenue, Boston MA**

**College of Fine Arts, Room 167 (Orchestra Room) See p. 21 for Registration Form.**

**Volunteer Opportunities that truly make a difference:**

Interested in helping to publicize the workshop series? Email [marthsholmes@gmail.com](mailto:marthsholmes@gmail.com)

Reporting on a workshop? Email [constancemcook@mac.com](mailto:constancemcook@mac.com)

Assisting with set-up, break-down, refreshments, etc., at workshops?

Email the workshop coordinators, listed after the clinician's name.

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**Oct. 29, 2011 *Let's Sing Together! Arranging vocal ensembles with and for young singers***

Jay Broeker's workshop will provide models for developing part-singing experiences with young singers. Musical examples will provide models for adding parts to traditional classroom repertoire as well as exploring techniques for arranging choral music for young singers. A portion of the workshop will provide an opportunity for participants to collaborate in creating and trying out their own arrangements, with coaching provided by Jay. A packet of published choral octavos and unpublished arrangements will be provided.

**Coordinators:** Brian Michaud [bgmusic@yahoo.com](mailto:bgmusic@yahoo.com) and Jim Holmes [jrfh@juno.com](mailto:jrfh@juno.com)

**Nov. 19, 2011** Joan Litman will present a workshop on songs and games from the Middle East.

**Coordinators:** Carolyn Colby [colbyflute@msn.com](mailto:colbyflute@msn.com) and Constance Cook

[constancemcook@mac.com](mailto:constancemcook@mac.com)

**Jan. 14, 2012** Jill Trinka will present play party games and dances for older elementary students. **Coordinators:** Katie Bach [katiebach@hotmail.com](mailto:katiebach@hotmail.com) and Mary Epstein

[maryepstein1@aol.com](mailto:maryepstein1@aol.com)

**Note new parking information:** BU's Lot at 808 Commonwealth Ave.-\$8 flat rate and BU's Agganis Arena at 925 Commonwealth Ave.-\$1/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)

**Sun., Aug. 28, 2011 – CANCELLED – To be rescheduled for late October.**

**New England Regional Bones Festival at Red Apple Farm, Phillipston, Ma.** Donation \$5

This is a tribute to the late Shorty Boulet, a terrific bones player who passed away in February, with workshops, hand-made bones for sale, public performance from 3:30-5pm. Coffee and donuts 9-10, noon pot luck lunch - bring a salad or dessert to share. BYOB. Rotisserie cooked chicken provided. Contact Stephen Brown [bones@crystal-mtn.com](mailto:bones@crystal-mtn.com). See

<http://www.rhythmbones.com/index.html> or <http://launch.groups.yahoo.com/group/rhythmbones>, message #1689. **Editor's note:** This festival will host many wonderful bones players - some of

the best players around are right here in the Northeast! (The editor has personally taught thousands of children to play the bones in public schools and directed a children's jug band.)

This festival is a great way to learn and a place to find top quality bones for no more than what you would pay in a store, where the quality won't be as high. Location: [www.redapplefarm.com](http://www.redapplefarm.com)

**Sun., Sept. 25, 2011, 7:00 pm - The Arlington-Belmont Chorale**

MUSIC OF ARMENIA AND ALAN HOVHANESS, Barry Singer, Conducting

Holy Trinity Armenian Apostolic Church, Cambridge, MA - The concert will include choral arrangements of many traditional Armenian songs. <http://psarlington.org/drupal>

**Oct. 10, 2011 DEADLINE** O.A.K.E. 2012 National Conference Choir Auditions (**See below**)

**Sun., Oct. 16th, 2011** Plastique Animée with Adriana Ausch, **1:30-5:30 pm** at the Longy School of Music. See details at <http://www.dalcroze.org/workshops>

**Nov. 4-5, 2011** O.A.K.E. Eastern Division Tune Up: <http://www.oake.org/Downloads/>


## **SAVE THESE DATES!**

**Announcing the 2012 OAKE National  
Conference Choir Auditions  
for the OAKE National Conference  
to be held in Phoenix, Arizona  
March 15-17, 2012**

**AUDITION DEADLINE IS**  
**OCTOBER 10, 2011**

All audition information is available in the Fall issue of the  
*Envoy* or download all choir forms at:  
<http://www.oake.org/choirs/>


**NEW THIS YEAR:** All choir students are required to stay in  
the conference hotel headquarters, the Hyatt Regency Phoenix.



**A GRAND VISION:  
HERITAGE, HOPE & HARMONY**

**MARCH 15-17, 2012  
PHOENIX, AZ**

**REMINDER:**  
Complete your audition form on the  
OAKE Web site (link above), print it  
out and mail with your payment  
(\$25) and the audition CD to the  
OAKE National Office.



**OAKE**  
Organization of  
American Choral Directors  
MUSIC FOR EVERYONE

Questions: Contact the National Office at [oakeoffice@oake.org](mailto:oakeoffice@oake.org)

**The Big Sing 2012: March 27, March 31, April 1, 2012** Sponsored by the Massachusetts American Choral Director's Association and the Kodály Music Institute. Big Sing sites will be in Boston and Springfield, possibly Southborough, North Shore and South Shore. Contact Jane Money, [jmoney@bostoncitysingers.org](mailto:jmoney@bostoncitysingers.org). Find more information at <http://www.massacda.org/> and <http://www.necmusic.edu/ce/kodaly>.

**MICCA Spring Festival: March 30, 31, April 1, 2012** (Details have not yet been posted.)  
<http://www.miccamusic.org/choral.htm>

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## **TURKISH ISLAM AND MUSIC**

**Submitted by Mehmet Ali Sanlikol**

*I first met Mehmet Sanlikol through the kindness of Mary Epstein, when I was confronted with a new challenge: The mothers of some of my students wished to withdraw their children from music class due to a conflict with their particular practice of the Islamic faith. Although I had had numerous Seventh Day Adventist students in my class, I had been able to work out those situations on a case by case basis (as have many Mass. area music teachers, I am sure.) I have had Muslim students in my class with no objection raised by the families and had not previously encountered this particular religious objection. This request involved complete withdrawal from music class as it was performance-based. As I struggled to educate myself, a fascinating online discussion evolved between quite a few people. I was lucky to have the sage counsel of Dr. Sanlikol and Joan Litman, who will be the clinician for the second B.A.K.E. workshop. Dr. Sanlikol presented at the Massachusetts Music Educators Association (MMEA) on this topic several years ago, and I hope he will do so again. - Constance Cook, editor, Round Robin*

Even though at the heart of Islam lies the recitation of The Holy Koran, in which music plays an integral part, it is also true that most versions of fundamentalist Islam forbid music in general based on *shari'a* (Islamic law). However, *shari'a* religious law has always been subject to the interpretation of religious scholars. As a result, there came to be different schools of interpretation, which in turn gave rise to countless traditions, sects and brotherhoods that were associated with these different schools of thought. Islam is no stranger to this concept, so while interpretations of *shari'a* by fundamentalist versions of Islam forbid music, it is also true that the greater Islamic world enjoyed and still enjoys a rich musical past and a present based on other interpretations of the *shari'a*.

Historically, Judaism and Christianity also struggled with the idea of music promoting sensual feelings and eventually leading to sin. Since currently (due to a number of reasons) we regularly come in contact with fundamentalist versions of Islam, which in most cases will promote and practice this particular view, it is an important task to not forget that the greater world of Islam is diverse and rich in musical traditions. I will take the example of Turkey, a 99% Muslim country, where the cultural web of Islam is multi-layered and complex.

Turkey is statistically home to the most thriving commercial musical market in the Balkans and the Middle East. The current appeal of popular music in this country apparently was no different in the early 20th century. However, as hundreds of 78 RPM records demonstrate, during the latter days of the Ottoman Empire the popular singers of Turkish commercial songs were (surprisingly) none other than the *hafiz*, individuals especially trained to improvise The Holy Koran in Arabic. These "pop stars" of their time were also famous in chanting the *Mevlid-i Şerif* when they would go to people's houses on special occasions such as the birth of a child or as a commemoration of the dead. Recognized as a classic of Turkish literature, the *Mevlid-i Şerif* is a long poem commemorating the birth of the Prophet Mohammed written in Turkish in 1409 by

Süleyman Çelebi (1351-1422). Musically, *mevlid* is a solo form, improvised and unaccompanied, usually performed in conjunction with Koranic chant and informal group singing of devotional songs (*ilahi*). Even though the hafız are no longer pop stars in Turkey, a good number of them still chant the Mevlid-i Şerif.

Discovering that religious chanters sing popular songs may be surprising. Nevertheless, in traditional Turkish culture it is also possible to find religious connotations in shadow puppet theatre which has a rich musical tradition. Many characters in the shadow play are comic, but they also have strong connections to traditions of Turkish folk wisdom which show the influences of Sufism (Islamic mysticism). In fact, many of the stories in a shadow play will evoke the name of God, but in each case, satire, laughter and music will be the vehicles for arriving at the truth.

It is possible to see the influence of Sufism in other Turkish folk traditions. The distinctive music of an ethno-religious group from Turkey known as *Alevi* and the music of the Turkish folk singer-poets known as *aşık* are such examples. Turkey's entire population is about 75 million people and about 15 to 20 million people are Alevi. The religion practiced by the majority of Turks migrating from Central Asia between the 10th and 12th centuries was a heterodox form of Sunni Islam. During the 16th century, this heterodoxy deepened under Shiite influence from Iran, giving rise to the Alevi traditions in the heart of Turkey. Today in Turkey, the Alevi are considered to be a distinct but (as the above numbers demonstrate) prominent minority group, defined both by an ethnicity rooted in central Asia and by religious practice. A good number of the *aşık* have been identified with the Alevi. Therefore, it is not unusual to find the *aşık* performing the ritual songs of the Alevi, the music for the sacred dances often referred to as *semah*. On the other hand, the complex character of the Turkish troubadour is already evident in their name. The word *Aşık* has at least two meanings: "one who is in love" and "singer-poet." *Aşıks* are well known for performing secular love songs which are also laden with religious symbolism. Many times the nightingale is offered as a symbol of the singer's passionate longing for a distant beloved, which is understood to be both worldly and unworldly.

The traditions of a Turkish Sufi brotherhood, the *Bektaşî*, are similar to those of the Alevi, and in modern times the two groups are often represented as one: Alevi-Bektaşî. But their histories are quite distinct. *Nefes* is the general name of the devotional songs characteristic of the Bektaşî Sufi orders. Unlike any other Sufi order, the Bektaşî *nefes* feature a wide range of styles extending from classical Turkish music to lighter folk music. On the other hand, Sufi orders which are more closely associated with Sunni Islam will restrict the use of instruments (except for percussion) during the singing of devotional songs and employ the singing of repeated rhythmic phrases (*zikir*) during their ceremonies.

The most famous of all Sufi orders is possibly the *Mevlevî* Sufi order which has played an important intermediary role between Islam and the West, where Islamic mysticism in its various forms has long been a source of fascination. During the 20th century, Mevlevî poetry, Mevlevî music and the famous Mevlevî whirling ceremony have captured the attention of American audiences, giving the spiritual founder of the order, Mevlana Celaleddin Rumi (d. 1273), substantial name-recognition and making him one of the best selling poets in the U.S. today. *Ayin* is the name given to the four movement musical setting of the text of the whirling ceremony which is the central ritual of the Mevlevî Sufi order. The poetry being sung during the *ayin* is in

Persian and Turkish, much of it drawn from the *Mesnevi*, the great mystical poetic work of Rumi that has been called “the Koran in Persian.”

The Mevlevi ayin is possibly the most sophisticated musical form achieved in Ottoman/Turkish musical traditions. The four movement ayin is traditionally preceded by the *Na'at*, a poem in Turkish praising the prophet Muhammed. The particular setting of the poem traditionally performed by the Mevlevi was composed in *Rast makam* (mode) by Buhurizade Mustafa Itri (1640-1712) and is generally performed by a single chanter. The Na'at traditionally is followed by a *ney taksim* (reed flute improvisation). This is then followed by a *peşrev* (classical instrumental prelude) as the dervishes one by one greet their *şeyh* (teacher/leader). Each of the four *selams* (greetings, or movements) is set to a prescribed *usul* (musical meter), with the emotional high point of the ayin in the third selam. The ayin ends with two other instrumental forms, a *son peşrev* and a *son yürük semai*. Traditionally, a *son dua* (final prayer) and the chanting of Koran are included after the final instrumentals.

The ney (reed flute) is the ultimate symbol of Mevlevism since Mevlana Celaleddin Rumi begins the *Mesnevi* with a reference to it in the song of the reed, where he associates the sound of the end-blown flute (ney) with the longing of all humans to return to God. To most people born in Turkey, this instrument is inseparable from the idea of mysticism, even when it is used in a secular context. In fact, most Turks will have no idea that the ney is the subject of the opening lines of Rumi's *Mesnevi*. Nevertheless, they will (without a doubt) always associate this instrument with spirituality. Such musical traits in Turkish culture are beyond Islam by now. They have been deeply embedded in the DNA of geography and culture.

Looking at the rich musical traditions of Turkey that have religious connections is only one way of observing the special place of music in Islam. I would like to conclude by saying that other intriguing ways of attaining such views can be achieved by looking at the diverse pop music scene in the greater Islamic world as well as observing the appreciation towards the legendary non-Muslim pop stars of such countries like Lebanon. In my opinion, our most important task is to remind ourselves and others that the greater world of Islam is diverse and full of rich musical traditions.

*Mehmet Sanlikol received Berklee College of Music's Clare Fischer Award and completed his degree in Jazz Composition and Film Scoring in 1997. In the year 2000 he graduated from New England Conservatory of Music with a Master's Degree in Jazz Composition. In 2004 Mehmet completed his Doctor of Musical Arts Degree in Composition also at the New England Conservatory. In 2004 Sanlikol helped found the organization DÜNYA based in Boston, Mass. Sanlikol is the president of DÜNYA (<http://www.dunyainc.org>). He has composed for, performed and toured with international stars and ensembles such as Tiger Okoshi, Bob Brookmeyer, Horacio "El Negro" Hernandez, Okay Temiz, Erkan Oğur, Yansımalar, Omar Faruk Tekbilek and The Boston Camerata. He is currently a faculty member at Emerson College and Brown University. His book, The Musician Mehters, about the organization and the music of the Ottoman Janissary Bands, was published in 2011 in English by the ISIS press.*



# Teaching Recorder to Children: Interview with Johanna Kulbach

Submitted by Lisle Kulbach

*The following is an edited excerpt from an article about Johanna Kulbach that appeared in the American Recorder Society Journal. The article was based on a series of interviews in NYC by Ken Wollitz, a fellow recorder teacher and player. Lisle Kulbach, Johanna's daughter, subsequently deleted the questions, edited and added, and the article came out in 2003.*

## **How did you teach the recorder to children?**

I always kept classes to a maximum of eight children, because when you have to listen to the children play alone, if the other children have to wait too long, it becomes boring for them and you lose them. I preferred starting children at age eight, third grade.

I taught note-reading right away. I had the children name the note, write the note on the staff and play it on the instrument, all together, right away. I introduced the staff by having them count the lines. I had them really look and decide whether there were five or four lines. Some of them would cry out a number without really looking, so I would say, "Look, who's right?" The first note I taught on the soprano recorder was B, and then A. During the first lesson I gave them sheets of music paper and they had to write whole notes, without the stems, so that they would distinguish the B from the A without looking to see which way the stem went. I had them write whole notes so that they would really know where the note belongs.

I asked them to distinguish between a "line" note and a "space" note. Children don't know what a space is. When they wondered what a space was, I would say: the note A touches the second and third lines. I told them to start from the bottom up, counting the lines. All these elements had to be established.

About holding the instrument, I would begin by having them support the bottom of the recorder with their right hand. I was very strict about their use of the right hand because so many of the children don't know whether they are right-handed or left-handed, and having the left hand at the top of the recorder is a custom which I think one should do. Some recorders don't have a movable bottom joint, but some children have great trouble holding the recorder that way.

About the tongue, I would say, "Blow into your hand and whisper 'du' and feel the airstream, the puff of air." With some that experiment worked, and with some it didn't work for a long time. Some took their lips off the mouthpiece to take in air for each new note, and some put the recorder too far into their mouth.

I taught the note sequence suggested by Eric Katz, (another recorder teacher and composer who fled from Germany and was very influential in the U.S. recorder movement). We started with the notes you play with the left hand first – B, A, G, C, D, then the two E's (high and low). I taught the two E's together with an open thumb for the high E. I taught them to crack the thumb hole when they learned the high G, which I taught before the high F #. At that point I had them put the thumb nail in. When I grew up we had to roll the thumb and not use the nail, but using the nail to gauge the opening is more secure, you can feel it better.

For rhythm I used the piano all the time, right away. I underlined all the music with chords and made up things while we played together. The music sounded good right from the beginning that way. My idea is that it should sound like music right away. We talked about rhythm and played in time right away, but we didn't count at all. After a few lessons I talked about "one-count notes" and "two-count notes." We counted the two-count notes as "one-two one-two" and the three-count notes as "one-two-three." I counted it out. I didn't say 3/4 time, 4/4 time. It's too confusing. That came much later. We played eighth notes and I might say, "one-and-one-and, one-and...." Or I used "ta-te" and "ta-te." "Ta-te" is really much nicer.

When we reached the song "Mary Had a Little Lamb" for the first time, we were confronted with dotted eighths. The children all knew the rhythm, so we spoke it. I would say, "Ma-a-a-ry had a little lamb" – "Ma-a-a," which is much longer, and "ry," which is much faster – and then we spoke it together. Then I would speak the notes in rhythm, "B-e-e A G."

The next song we would play with a dotted rhythm was "Alouette." I used these two songs to teach the basics of dotted rhythm. We spoke the note names often, and we sang the song with the note names, so they would have an overall idea of how it should sound. I often had the children sing the rhythm before they played the piece. I introduced the idea by saying, "We will say the words now and I will play on the piano," so they sang along. I didn't use the word "sing." It's such a stumbling block, because then they think they will have to sing in tune. It depends a lot on whether there is a lot of singing in the school. I live across the street from a school and hear the orchestra or the band marching along, playing "one-one-one-one." And I know they are working on the rhythm that way, but it doesn't move anywhere. It is so static. I tried to get the children to have the image of the song, then I would add to that the knowledge of the rhythm, so the music would be more fluent right away.

When I was teaching children in ensembles, at first we would play duets. I might play the second voice depending on how musical the children were, and how solid they were. I have played a Haydn Divertimento that Walter Bergmann edited with the children. They loved that. It's a very rhythmic piece. I've also tried Mozart trios, which are much harder, and a wonderful piece by Robert Starer, a Ricercare for two sopranos and one alto. He wrote it for the Dalton School. It's a marvelous, solid, contemporary piece, but unfortunately it's out-of-print.

Children have gone on to play the alto, and I've had children who could play the tenor, but that has not happened very often. I had a student who played the bass at age 10. Age makes a great difference in learning the recorder. Between seven and eight there is a great difference, usually in coordination. Some seven-year-olds have the coordination of an eight-year-old, but some are very slow. I preferred to start with eight-year-olds for that reason, because they are all closer to the same level.

When I've had children in the same group who diverged in their skills, I've had the musical ones play the second voice and support others who were on the top line with the piano if it was necessary. I also used canons and rounds. Rounds show who has rhythm and who can stick to his own line. I'd have a strong player play in unison with a weak one to support the weaker one. I do that with adults as well.

## What were your teaching materials?

For beginning teaching material, I used my book, *Tunes for Children*. Unfortunately, another book I wrote, *139 Songs and Dances*, which was originally put out by Amfor, is out-of-print, so I used to Xerox out of it all the time.

When I began to teach, there were some nice books to use in the United States, but I missed having the texts with the music, and therefore didn't know what the songs were about, and the children didn't know either. That's why I wrote *Tunes for Children*. I asked everybody what their favorite tunes were, what they sang with their children, and discovered that people don't sing very much here in the U.S. I looked for material from many countries, which were musically more interesting than the German tunes I knew from my childhood. That's why I wrote *Tunes for Two*, which is a collection of a lot of lively dance tunes for which I wrote the second parts, because children like the lively pieces.

In my early days in the U.S., when I taught with one of the daughters, Maria, at the Trapp Family summer camp in Stowe, Vt., most of the people who came to the camp had had music in their lives. They didn't have to learn to read music. That makes a great difference. When I started teaching at Pinewoods Camp, a music and dance camp for adults, people came to play recorder who had never read a note, and we really had to get down to basics. Erich Katz's beginners book was used in those early years at Pinewoods, but the arrangements for soprano and alto recorders were somehow stiff. They didn't fall naturally into your ear and sounded really awful when people who had never played music played them. Therefore I started accumulating supplemental material, which later became *The Recorder Guide*.

I wrote *The Recorder Guide* with Arthur Nitka of Terminal Music in New York City. He wrote the text for the method while I picked out the music, wrote all the arrangements, and figured out the outline, the order of the pieces. My idea was that the two recorders, altos and sopranos, should learn parallel things simultaneously, the same fingerings and the same rhythms. The book starts with very long, basic rhythms, not complicated ones. The idea was that if there was a whole note in one part, the other part would fill out that time with quarter notes, so that the two could really hear the four counts, three counts, and so on. I think most methods start out well, but too soon plunge into complicated rhythms.

It's astonishing to me how the recorder and early music have blossomed. The Dutch people took it up and brought ideas about the music and technique to a very high level. Recorder orchestras have also come into being here in the U.S., bringing with them new pieces, new sounds, and new audiences. The recorder continues to bring people together to play and to listen. In our world of increased mechanization, it's a wonderful small tool for forming community and making music, simple and complex, together.

*Lisle Kulbach is co-founder of the Voice of the Turtle, a Bodky Award winner, and performer and teacher of Medieval, Renaissance, Baroque, Classical and Country Dance music for twenty-four years. She is also a founding member of Alexander's Feast and the Quadrivium School and a graduate of New England Conservatory of Music. Contact her at [lislekul@aol.com](mailto:lislekul@aol.com)*

## What is Pro Canto Press?

Pro Canto Press was started in 1983 by Jonathan Rappaport to make available quality Kodály-based publications. Since its founding, this small in-house publishing company has developed an impressive catalogue of 26 choral octavos by Floice Lund, Jonathan Rappaport, and J. Alfred Young, plus seven books and monographs for training Kodály-inspired educators as well as supporting their work in the classroom.

The Pro Canto Choral Series is designed to bring quality yet singable part music pieces for both general music classroom use and developing choirs. The vast majority of the pieces are two and three-part equal-voice original pieces and folk-song arrangements. Attention and care is paid to using appropriate vocal ranges for developing voices, with easily singable parts that are often independent and easy to learn.

Highly recommended are Alfred Young's classic sets based on American, European, and International folk songs (*Two Easy Voices*, Volumes I & II; *Two Voices*, Volumes I, II, III, and *Three Voices*, Volume I). Each set contains 6 songs. These settings are masterful a cappella arrangements of well-known songs, mostly in "bicinia" style. Designed for equal voices, they feature parts that are highly melodic and imitative. Parts are quite independent, thus helping to ensure success for the beginning choral student. These pieces are excellent for both chorus and classroom and are appropriate for beginning two-part work for older beginners, as well as for high school and college solfège. Each piece is easily learned, with always one or two small challenges to stretch the musical growth of students in the class or choir, and can be easily adapted for performances. Many of these pieces can also be adapted for early instrumental study and performance on recorder and beginning band instruments.

Jonathan Rappaport's choral pieces have continued to delight student performers and audiences alike for several decades. The catalogue includes three best-selling lullabies, spiritual arrangements, holiday songs (Halloween, Christmas, Chanukah), original pieces such as the comic *Here Lies Fred* and the fun *Two Tongue Twisters*, and many others. Different pieces have a variety of accompaniments such as Piano, Orff instruments, and instrumental obbligati.

A sample pack of one each of the Pro Canto octavos is available for \$18 plus shipping & handling. Books include the best selling *New Pathways to Art Music Listening* (Jonathan Rappaport). Thousands of music teachers have successfully implemented these music listening units into their teaching, from earliest elementary grades through adult-education courses. The book contains 25 listening units designed to be realized over several lessons each. The unique "pedagogical pathway" system shows the teacher how each unit may be taught on a beginning, intermediate, or advanced level. Many of the units have innovative "form maps" and all have main themes fully notated. A sample Kodály sequence is included in the appendix. (A newly revised second edition of this book will be coming out this fall). While there is no accompanying recording for this book, each piece is readily available online such as in the iTunes store for as little as \$.99 per recording.

Three of Pro Canto's volumes are designed to assist teachers in developing their individual song collection and retrieval system: Lund's *Research and Retrieval* (second edition, 2007), Rappaport's *Retrieval System Notebook*, and Epstein's & Rappaport's *Song Analysis Forms and*

*Definitions* (third edition 2011). All three books are used in the Kodály Music Institute summer and academic year teacher training programs at New England Conservatory, as well as in several other summer courses around the U.S.A.

Other handy books include Alfred Young's *Reading and Writing Materials* solfège book. This volume starts high school or adult learner with basic rhythmic and melodic elements, leading through the pentatonic and diatonic scales and modes. Beautifully organized, sequential, richly illustrated with high-quality musical materials, this book serves as an excellent resource for beginning solfège instruction. *The Kodály Teaching Weave--Volume I--Concepts, Elements and Skills* by Jonathan Rappaport outlines musical literacy development via Kodály-inspired sequencing, listing over 113 concepts, elements and skills that will develop comprehensive musicianship in students of any age. Included are suggestions for developing sequences based on African-American materials, Latino materials, materials for older beginners, and application to secondary theory and performance groups.

To find out more about Pro Canto Press publications, please contact us at [ProCantoPress@gmail.com](mailto:ProCantoPress@gmail.com), 508-846-3753, or visit us on our new website slated to be launched early this fall: <http://procantopress.com/ProCantoPress/>. Pro Canto Press will be present at the 2011-2012 B.A.K.E. workshops for your convenience.

## **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.).

**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.

**MENC - The National Association for Music Education:** <http://www.menc.org/>  
MENC is the only association that addresses all aspects of music education and is among the world's largest arts education organizations. Members have access to forums and an idea center/ lesson plan library of standards-aligned teaching resources.

**U.S. Department of Education, National Library of Education:**  
[http://ies.ed.gov/ncee/projects/nat\\_ed\\_library.asp](http://ies.ed.gov/ncee/projects/nat_ed_library.asp) Experienced help with research questions.

### **Round Robin submissions needed!!!**

***Deadline for submissions to the next issue is November 11!***

Many thanks to everyone 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... Share your expertise with your fellow B.A.K.E. members! Please include a 100 word bio. Include credits and captions with photos. All photos of children MUST HAVE MEDIA RELEASE. Submissions should be sent via email to: [constancemcook@mac.com](mailto:constancemcook@mac.com)

# BAKE

*Boston Area Kodály Educators*

<http://www.bostonareakodaly.org/>

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**BAKE**  
 Boston Area Kodály Educators  
 Presents

**Workshop #1  
 16th Annual  
 Choral Symposium  
 Saturday, October 29, 2011  
 9am-1pm  
 Clinician: Jay Broeker**



Jay Broeker's teaching experience spans preschool through college programs. He is currently on the faculty of The Blake School in Hopkins, Minnesota, where he teaches general music for grades K-5. Jay has been a music teacher at schools in Texas, Indiana, and Oklahoma, and was on the faculty at Westminster College in New Wilmington, Pennsylvania, where he taught courses in music education and aural skills and accompanied the Westminster College Choirs.

Mr. Broeker holds Kodály and Orff Schulwerk certification, and is a frequent clinician for national and state music education organizations. During the summer he is an instructor in music teacher training courses at the University of Kentucky in Lexington, and the University of St. Thomas in St. Paul, Minnesota. Jay's commissioned choral works have been performed by OAKE National and ACDA Regional Honor Choirs, Oklahoma and Ohio All-State Children's Choirs, and the Westminster College and University of St. Thomas choirs. His choral arrangements are published by Santa Barbara Music Publishing and by Boosey & Hawkes.

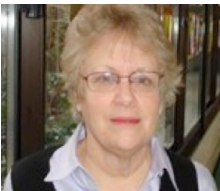
Packet of children's choral music included in workshop. Registration MUST be in by October 1st in order to be guaranteed a choral packet.

The mission of the Organization of American Kodály Educators is to enrich the quality of life of the people of the U.S.A. through music education by promoting the philosophy of Zoltán Kodály.



Boston Area Kodály Educators  
[www.bostonareakodaly.org](http://www.bostonareakodaly.org)  
 Martha Holmes, President

**Workshop #2  
 Middle Eastern Music For  
 Classroom & Choir  
 Saturday, November 19, 2011  
 9 am-1 pm  
 Clinician: Joan Litman**



Director Joan Isaacs Litman is a native of Los Angeles and has been a choral director in the New York metropolitan area for 30 years. She was awarded with the prestigious "Educator of the Year Award" by the Organization of American Kodaly Educators in Washington D.C., in March 2009. She also received the first "Excellence in Teaching" award from Westminster Choir College. Litman is a member of the music faculty of the United Nations International School in Manhattan and a member of the summer faculty at the Kodály Institute at Capital University. In April 2008, Litman was the guest conductor at the American International School in Even Yehuda, Israel, and her United Nations International School children's chorus has performed for Pope Benedict XVI's visit to New York

**Workshop #3  
 Ballads and Play Parties  
 Saturday, January 14, 2012  
 9am-1pm  
 Clinician: Jill Trinka**



Dr. Jill Trinka is Director of Graduate and Undergraduate Programs in Music Education at the University of St. Thomas in St. Paul, MN where she teaches methods, musicianship, and American folk music. She holds Kodály Certification as a Ford Foundation Ringer Fellow from the Liszt Academy of Music in Budapest, Hungary.

Dr Trinka has taught in Kodály teacher education programs throughout the United States, and served as director of the Kodály Institute of Texas and the Kodály Certificate Program at Portland State University in Portland, OR. She is a Past President of the Organization of American Kodály Educators and received their Outstanding Educator Award in 2003. Dr. Trinka plays guitar, dulcimer, autoharp, and banjo and has recorded and written four volumes of folksongs for kids of all ages. She is an author and recording artist for the Silver Burdett and Ginn/Scott Foresman music series textbooks and is a frequent lecturer, clinician, and performer at national, regional, and local conferences and workshops where she presents workshops on such topics ranging from music literacy pedagogy to folk music performance practice.

♪ - Directions:  
 Boston University  
 Registration and Coffee at 8:30 AM  
 Visit [www.bostonareakodaly.org](http://www.bostonareakodaly.org) for directions!

Workshop Registration circle appropriate box(es)	Student s***	Retiree Members ***	Non-Members	Current OAKE/BAKE members (To receive member discount, a photocopy of valid OAKE membership card is required)	WO RKS HOP	TOTAL \$
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♪ - Join OAKE at [www.oake.org](http://www.oake.org) -- new members receive 50% off of all workshops this season. Mark BAKE as local chapter.  
 ♪ - Workshops 1, 2 and 3 may be taken for graduate credit, workshop fees NOT included! Go to: [www.necmusic.edu/ce/kodaly/](http://www.necmusic.edu/ce/kodaly/)

\*Registration must be in by Sep. 11<sup>th</sup> to guarantee a choral packet. Students who want a choral packet must register in advance and pay \$10.00. Extra choral packets will be distributed on a first come basis.  
 \*\*FREE if preregistering for Wks hps #1&2