



*Endorsed by the Organization of American Kodály Educators
Mary A. Epstein & Jonathan C. Rappaport, Directors*

CATALOGUE

Academic year: September 26, 2011 – May 30, 2012
Summer Session: July 2 - 20, 2012



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Apply and Register online
www.necmusic.edu/ce/kodaly



CERTIFICATE PROGRAM

*Offered year round through New England Conservatory's
School of Continuing Education*

The Kodály Music Institute is a graduate school music education certificate program. It includes a dynamic catalogue of Kodály-inspired courses, family concerts and children's choral festivals taught and led by internationally renowned faculty. Conducting, musicology, and pedagogy are just a few of the programs aimed at developing the INNER **YOU**...as a MUSICIAN...as a TEACHING ARTIST...and as a SCHOLAR.

If you're a musician who wants to be a music teacher, this is your opportunity to connect the dots: personal musicianship, knowledge of teaching music, scholarly studies of the canons of folk, art, and jazz musics, and mastery of large group music instruction.

FALL SEMESTER 2011 at a glance

Level I Solfège - KDL 508

Pamela Wood, instructor

Monday,

12 Classes. Hours: 6:00 - 7:30 pm

Sept 26; Oct 3,10,17,24,31; Nov.7,14,21; Dec.5,12,19; Make up Jan 23

Level I Conducting - KDL 507

Susan Cleveland, instructor

1 graduate credit

7 Tuesdays. Hours: 6:00 - 8:00 pm

Sept. 27, 2011; October 4, 11, 18, 25, 2011; November 8, 15 (no class Nov. 1)

Level I Pedagogy - KDL 509

2 graduate credits

Jonathan Rappaport, instructor

14 Wednesdays. Hours: 6:00 - 8:00 pm

September 28; October 5,13,19,26; November 9,16,30; December.6, 13, 20; January 11,18,25

Make up February 1

Level I Workshops - KDL 505

Brian Michaud or Margie Callaghan, instructor

1 graduate credit

3 Saturdays - Hours: 9:00 am -2:00 pm

October 29, 2011 - Jay Broecker (Composing, Arranging, Improvising)

November 19, 2011 - Joan Litman (Middle Eastern Music for Classroom & Choir)

January 14, 2012 - Dr. Jill Trinkka (Ballads and Play Parties)

Location: Boston University, 855 Commonwealth Ave, Boston MA 02114

In the Orchestra Room

Level I - Dance - KDL 510

Susie Petrov, instructor

1 graduate credit

7 Thursdays; 6:00 - 8:00 pm

November. 22,29; December 6,13; January 3,10,17

SPRING SEMESTER 2012 at a glance

Level II Conducting - KDL 607

David Hodgkins, instructor,

1 graduate credit

7 Tuesdays; Hours - 6:00 - 8:00 pm

January 31; February 7,14,28, 2012; March 6,13,27, 2012; Make up April 3

Level II Pedagogy - KDL 609

2 graduate credits

Charlyn Bethell, instructor

14 Wednesdays; Hours - 6:00 - 8:00 pm

February 8,15,20

March 7,14,28; April 4,11,18,25; May 2,9,17,23; Make up May 30

Level II - Musicology - KDL 611

1 graduate credit

Faith Knowles, instructor & guests

7 Tuesdays

April 10, 17, 24; May 1,8,15,22; Make up May 30

Level II Chorus - KDL 620

1 graduate credit

DATE/Time - TBA

NB: This performance requirement must be satisfied by participating in either of these choirs with permission of the conductors:

1. NEC College Choir conducted by Erica Washburn
2. Coro Allegro conducted by David Hodgkins

Advanced Individualized Curriculum Instruction

1 SCE Graduate Credit

Susan Cleveland, instructor

Dates determined by instructor in consultation with a participant.

Prerequisite: Satisfactory completion of at least Level II Pedagogy coursework or equivalent.

Level IV Pedagogy ONLINE - KDL 809-A

1 graduate credit

Jonathan Rappaport, instructor

Dates: TBA

Kodály Advanced Solfège - Boot Camp KDL 708

By permission of the instructor

1 Graduate Credit

Gábor Virágh, instructor

7 classes: 6-8PM

THURSDAYS 2012 February 2, 9, 16, (vacation) March 1, 8, 15, 22 snow days 3/ 29, April 5

SUMMER SESSION 2012 at a glance

All levels are graduate credit courses and run concurrently.

July 2 – 20, 2012 (no classes July 4)

Level I – KDL 550 – 6 credits

Level II – KDL 551 – 6 credits

Level III – KDL 552 – 6 credits

Level IV – KDL 553 – 2 credits

Taste of Kodály - 1 credit

Post Certificate Course – 1 credit

FALL SEMESTER 2013 at a glance

Level III Solfège - KDL 708

Gábor Virágh, instructor

Monday,

12 Classes. Hours: 6:00 - 7:30 pm

TBA

Level III Pedagogy - KDL 709

2 graduate credits

Jonathan Rappaport, instructor

14 Wednesdays. Hours 6:00 - 8:00 pm

TBA

Level III Conducting - KDL 707

David Hodgkins, instructor

1 graduate credit

7 Tuesdays. Hours 6:00 - 8:00 pm

TBA

Level III - Musicology - KDL 610

Pamela Wood, Betty Hillmon, Jonathan Rappaport, instructors

1 graduate credit

DATE /Time - TBA

Level III Workshops - KDL 705

Brian Michaud or Margie Callaghan, instructor

1 graduate credit

3 Saturdays - Hours: 9:00 am -2:00 pm

DATES - TBA

Location: Boston University, 855 Commonwealth Ave, Boston MA 02114

In the Orchestra Room

Level IV Pedagogy ONLINE - KDL 809-B

1 graduate credit

Jonathan Rappaport, instructor

Dates: TBA

Advanced Individualized Curriculum Instruction

1 SCE Graduate Credit

Susan Cleveland, instructor

Dates determined by instructor in consultation with a participant.

Prerequisite: Satisfactory completion of at least Level II Pedagogy coursework or equivalent.

EVENTS

FAMILY CONCERT 2012
WINTER EVENT

Featuring Dr. Jill Trinkka, renowned performing artist

Sunday, January 15, 2012

Hours: 3:00 - 5:00 pm -

Location: Pierce Hall, 241 St. Botolph Street, Boston MA 02115 @ New England Conservatory

Dress comfortably and prepare to dance and sing folk music from the American and English traditions.

BIG SING 2012

SPRING EVENT

Jane Money & Mary Epstein, coordinators

March 27 & 31, April 1, 2012

This year in 4 Locations - Boston, North Andover, Springfield, Southborough

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

BIG SING is a non-competitive, adjudicated youth and children's choir festival co-sponsored by the Massachusetts chapter of the American Choral Director's Association and New England Conservatory's Kodály Music Institute.

OPEN TO ALL CHILDREN'S AND YOUTH CHOIRS (Community, school, church, etc.)

For more information, including registration materials, please contact Jane Money at jmoney@bostoncitysingers.org

BIG SING EAST 2012

Tuesday, March 27th

CONCERT: 6:30 – 8:00 p.m.

Staggered rehearsal times from 5:00 p.m. – 6:00 p.m.

Massed choir rehearsal at 6:00 p.m.

LOCATION: St Cecilia Parish

30 Saint Cecilia Street, Boston, MA 02115-3132

Limited to 6 choirs

BIG SING WEST 2012

Saturday, March 31st

CONCERT: 3:00 – 4:30 p.m.

Staggered rehearsal times from noon – 2:00 p.m.

Massed choir rehearsal at 2:00 p.m.

LOCATION: Springfield, MA 01013-2839

Limited to 7 choirs

BIG SING NORTH SHORE 2012

Saturday, March 31st

CONCERT: 3:00 – 4:30 p.m.

Staggered rehearsal times from noon – 2:00 p.m.

Massed choir rehearsal at 2:00 p.m.

LOCATION: North Andover High School, North Andover, MA 01013-2839

Limited to 7 choirs

BIG SING CENTRAL 2012

Sunday, April 1st

CONCERT: 3:00 – 4:30 p.m.

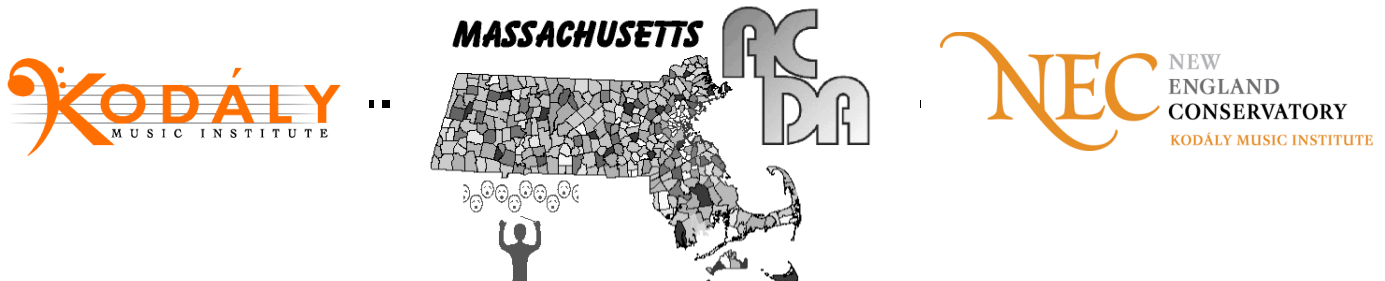
Staggered rehearsal times from noon – 2:00 p.m.

Massed choir rehearsal at 2:00 p.m.

LOCATION: St Mark's School

25 Marlboro Road, Southborough, MA 01772-1299

Limited to 7 choirs



GALA CONCERT 2012

SUMMER EVENT

Thursday July 19, 2012

FAMILY CONCERT: 7:00 – 8:30 p.m.

Free Admission - Handicap accessible

LOCATION: Jordan Hall, New England Conservatory, 290 Huntington Avenue, Boston MA 02115

ABOUT OUR PROGRAMS

Adult Programs of Study: The Kodaly Music Institute is a graduate school certificate program.

KMI offers:

- ◆ offers four levels of increasing complex skill development in musicianship, conducting, pedagogy and music analysis
 - ◆ “boot camps” and design-your-own programs for post-certificate participants so that certificate holders may delve more deeply into personal musicianship skill building and apprenticeship programs to work more closely with renowned master teachers and conductors
 - ◆ performance opportunities of chamber and large ensemble groups performing in Jordan Hall and Pierce Hall free of charge
- . Music teachers, NEC college performance majors, and music majors with career paths as solfège instructors, choral conductors, church musicians, curriculum supervisors, or arts’ management are strongly encouraged to apply!

Adult Program Options:

- ◆ During the academic year KMI functions as a once-a-week after-school music teacher-training program. Levels I and II are offered in alternate years, plus post-certificate programs.
- ◆ During the summer it incorporates adult learning, teacher training, and children’s summer choir camp into a music institute format. All levels (I-IV) and post-certificate programs are offered each summer.

Children & Teens: This program is available in summers only. The Kodály Music Institute sponsors its own 3-choir program for children and teens called VOCAL VACATION. It combines children from urban and suburban schools and gives children an intensive choral experience. It permits adults the rare opportunity to observe children outside of the school environment to be studied and observed while learning via chorus rehearsals and solfège – theory - general music classes of Kodály-inspired teaching. <http://necmusic.edu/ce/vocal-vacation>.

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COURSE DESCRIPTIONS

The Kodály Certification Program at New England Conservatory (NEC) is an 18-20 credit, three-four level graduate curriculum for music teachers, vocalists, instrumentalists, supervisors of music curriculum, solfège instructors, choral conductors, performers, musicologists, and church musicians. The main areas of study are pedagogy, solfège – relative solfa and absolute pitch name systems, conducting, materials' analysis, and musicology. Students may complete one Kodály Level each summer at the NEC Summer Kodály Music Institute (KMI). As an option, participants may choose to complete either Kodály Level I or Level II during alternating SCE academic years.

Kodály Certification is awarded by the Kodály Music Institute at NEC to participants who complete the entire curriculum. Music teachers seeking MA Licensure Renewal may use their graduate credits or professional development points for career advancement. Participants may also apply graduate credits earned to the Master's Program in Music Education at the University of Massachusetts/Amherst and to the Master's Program in Education at Anna Maria College, Paxton MA.

ADVISEMENT: If you have questions or need advisement about Professional Development and Pedagogy in the Kodály Certificate Program, please contact the Co-directors: Mary Epstein (mary.epstein@necmusic.edu) and Jonathan Rappaport (jonathan.rappaport@necmusic.edu).

Fall Semester 2011

Kodály Level I Solfège (KDL 508)

Pamela Wood, fall Instructor (**Katalin Viragh**, summer instructor)

Mon 6:00-7:30pm

1 credit: \$690

Non-credit: \$410

Fall Semester Only: Sept. 26, Oct. 3, 10, 17, 24, 31, Nov. 7, 14, 21, Dec. 5, 12, 19, Make up Jan. 23

This class includes sight-singing, dictation, transposition, analysis, improvisation, and ear training through the medium of the human voice. Both movable “do” solmization and fixed, absolute letter names are used to develop relative and perfect pitch. Training usually begins with simple unison pentatonic and diatonic melodies, leading to complex part-music. Musical material includes folksongs through masterworks of all periods and styles, and includes many of Kodály's composed exercises. All skills are developed simultaneously through live music-making (as opposed to chalkboard written theory).

Texts: *Bicinia Americana Books I & II* by Mark Williams; *46 Two Part Folk Songs* by Denise Bacon; *333 Elementary Reading Exercises* and *Bicinia Hungarica Vol. 1* by Zoltan Kodály; *Sail Away*, ed. Locke; *150 American Folk Songs*, ed. Erdei/Komlos; *Reading and Writing*

Exercises Vol. 1 by J. A. Young. Octavos: William Grant Still's *Where Shall I Be?*, Thomas' Fences SSA; *Two Easy Voices Set One* and *Two Voices Set Two* by J. A. Young.

Equipment: tuning fork, staff paper, pencils.

Textbooks distributed and materials fees collected at first class.

APPLY NOW (Participants must apply prior to registering)

Kodály Level I Choral Conducting (KDL 507)

Susan Cleveland, Instructor (**Jonathan Rappaport**, summer instructor)

Tue 6:00-8:00pm

1 credit: \$575

Non-credit: \$410

No pre-requisites.

Fall Semester Only: Sept. 27, Oct. 4, 11, 18, 25 Nov. (no class Nov. 1) 8, 15

This course will be a small-group conducting class. Topics include how to prepare and memorize a score, correct conducting patterns in 2/4, 3/4, 4/4, 5/4 and 6/8 meters, proper choral conducting techniques and body stance, interpretation of unison songs as well as more complex part music in different styles. Basic preparation and rehearsal techniques for a children's mini-opera will be discussed.

Enrollment limited to 10 participants. Texts to include but not limited to the following: "Knights in Shining Armour" by Malcolm Williamson and "The Path To The Moon" by Eric H. Thiman. Textbooks will be distributed and materials fees collected at the first class.

Cost of Texts: \$25.00.

Tools: baton, metronome, A-440 tuning fork, colored pencils (red, blue, green, brown), loose-leaf binder, paper, pencils.

APPLY NOW (Participants must apply prior to registering)

Kodály Level I: Pedagogy, Materials, and Thesis (KDL 509)

Jonathan Rappaport, Fall Instructor (**Margie Callaghan**, Summer instructor)

Wed 6:00-8:00pm

2 credits: \$1150

Non-credits: \$820

No Pre-requisite

Fall Semester Only: Sept. 28, Oct. 5, 13, 19, 26, Nov. 9, 16, 30, Dec. 6, 13, 20, Jan. 11, 18, 25, Make up Feb. 1

Pedagogy covers beginning concepts and elements for learners of all ages, and includes the development of tuneful singing, differentiated learning styles, readiness concepts, and beginning stages of musical reading and writing of rhythmic and melodic elements and patterns. The pedagogical process will be stressed, with preparation, presentation, and

practice of specific elements and concepts, skill development, long and short-term planning, and the application of materials to any age student or teaching situation. Incorporation of 1) the learning strands of the MA Arts Framework, 2) authentic assessment practices in the arts, and 3) the viewing and analysis of videos of master music teaching will be included. Those students taking the BAKE workshops for credit will develop lesson plans incorporating workshop materials and processes.

Music materials will be multi-ethnic and will include simple playground songs, nursery rhymes, folk songs, singing games, dances, canons, and art music of many periods, as well as how this material supports student learning and musicality. Participants will learn and/or memorize approximately fifty songs of classroom-tested, proven materials by the end of the course. The capstone project is beginning the Thesis–Song Collection and Retrieval System

Texts: *Kodály Teaching Weave Vol. 1 & II & III*, Epstein and Rappaport; *150 American Folk Songs*, ed. Erdei/Komlos; *Sail Away*, ed. E. Locke; *Step it Down*, by Bessie Jones/Bess Hawes Lomax; *Research & Retrieval*, by Floice Lund. Kodaly's "Quoting the Masters" booklet ed. Jonathan Rappaport

Texts distributed and Materials fee will be collected on the first day of class.

APPLY NOW (Participants must apply prior to registering)

Kodály Level I: Saturday Workshop Series (KDL 505)

Margie Callaghan and **Brian Michaud**, Supervising Instructors

3 Sa: 9:00 am-2:00 pm

1 credit: \$575 + BAKE Workshop registration fees

No Pre-requisite

Oct. 29, Nov. 19, Jan. 14

This Workshop series is a great way for one to network in the field of music education and to earn professional development points toward recertification or licensure too. No matter if you are a student, a novice or a veteran music teacher, these workshops will electrify your teaching. The series is presented as a joint collaboration among the Boston Area Kodály Educator (Martha Holmes, President), the Kodály Music Institute (Mary A Epstein, Department Chair, and the Music Education Department, Boston University (Dr. Susan Conklin, Chair). NOTE: Students need to register separately for attending the Boston Area Kodály Educators for the workshops by going to www.bostonareakodaly.org and for receiving credit from the NEC SCE for the credit for this series of three professional-development workshops by contacting Martha Holmes (marthaholmes@gmail.com or by logging onto to www.necmusic.edu/kodaly.

October 29, 2011 – Jay Broeker (Composing, Arranging, Improvising)

November 19, 2011 – Joan Litman (Middle Eastern Music for Classroom & Choir)

January 14, 2012 – Dr. Jill Trinko (Ballads and Play Parties)

Off Campus Location

Boston University, 855 Commonwealth Ave. Boston, MA 02114 (Located in the Orchestra Room)

APPLY NOW (Participants must apply prior to registering)

Kodály Level I Musicology: American Folk Dance in American Culture (KDL 501)

Susie Petrov, Instructor

Thur 6:00-8:00pm

1 Graduate Credit: \$575

Non-credit: \$410

No Pre-requisite

Fall Semester Only: Nov. 22, 29, Dec. 6, 13, Jan. 3, 10, 17

This course focuses on both current and historical social folk dance styles as enjoyed by people in the Boston area and around New England. The class will learn the art, discipline and sequential pedagogy of teaching dancing to students in school. Participants will learn a large variety of dances and how dance builds a community of learners. Class members will delve into the history of country dancing and its relation to the social changes that occurred in communities through the Industrial Revolution.

Text: Beth Tolman and Ralph Page; *The Country Dance Book, The Best of the Early Contras and Squares- Their History, Lore, Callers, Tunes, and Joyful Instructions*, pub. Stephen Greene Press.

Texts distributed and Materials fee will be collected on the first day of class.

APPLY NOW (Participants must apply prior to registering)

Spring Semester 2012

Kodály Level II Solfège (KDL 608)

Pamela Wood, Instructor

Mon 6:00-7:30pm

1 Credit: \$690

Non-credit: TBA

Spring Semester Only: Jan. 30, Feb. 6, 13, 27, Mar. 5, 12, 26, Apr. 2, 9, 23, 30, May 7, 14, 21, Make up May 29

This class includes sight-singing, dictation, transposition, analysis, improvisation and ear training through the medium of the human voice. Both movable “do” solmization and fixed, absolute letter names are used to develop relative and perfect pitch. Training begins with unison pentatonic, diatonic, and chromatic melodies and leads to complex part-music that is modulatory in character. The foci of this class will be: in-tune unison, solo and part singing; relative solmization, absolute pitch names, and rhythm names; pentatonic, diatonic major

and minor and modal systems; sight-singing and musical memory; rhythmic, melodic and intervallic dictation; stick and staff notation, conducting, hand signs; chromaticism; G, F, and C clefs; modulations and harmonic progressions. Musical material includes folksongs through masterworks of all periods and styles, and includes many of Kodály's composed exercises. All skills are developed simultaneously through live music making and written theory.

Texts: 46 Two Part Folk Songs by Denise Bacon; Juilliard Repertory Library Vocal Volume 3; 333 Elementary Reading Exercises, *Bicinia Hungarica* 1, 77 Two-part Exercises and *Tricinia* by Zoltán Kodály; *Sail Away* ed. Eleanor G. Locke; 150 American Folk Songs ed. Erdei/Komlos; *Classical Canons* by Antal Molnar.

Octavos: *Didn't My Lord Deliver Daniel?* 2-part Arr. by Moses Hogan; *Fences* SSA (or SATB depending upon class members) by André Thomas; "Spring No. 1" and "The Singers No. 2" unison pieces by Ralph Vaughan Williams from *Three Children's Songs*; *There Is A Balm in Gilead* arranged by William Dawson, John Alfred Young's arrangement of *Three Voices*, *Set One*, *Great Day*, and *I've Got Shoes* by Rollo Dilworth, *Velvet Shoes* by Randall Thompson. (Note: students may purchase texts at the first class.)

Tools: A-440 tuning fork, manuscript paper, pencils with eraser!
APPLY NOW (Participants must apply prior to registering)

Kodály Level II Conducting (KDL 607)

David Hodgkins, Instructor (**Gabor Virágh**, Summer Instructor)

Tue 6:00-8:00pm

1 Credit: \$575

Non-credit: \$410

Spring Semester Only: Jan. 31, Feb. 7, 14, 28, March 6, 13, 27, Make up April 3

This course is a small-group conducting class. In addition to expanding Level I skills, topics include conducting in more complex meters (e.g. 5/4, 7/4); score preparation, enhanced musical interpretation, phrasing, and vocal production through conducting gestures; proper choral conducting techniques, body stance, and advanced rehearsal techniques. Enrollment limited to 10 participants.

Texts: Repertoire for the class will be assigned in first day of class and will include music that teachers are currently working on with their ensembles.

APPLY NOW (Participants must apply prior to registering)

Kodály Level II Pedagogy, Materials and Thesis (KDL 609)

Charlyn Bethell, Instructor

Wed 6:00-8:00pm

2 Credits: \$1150

Non-credit: \$820

Spring Semester Only: Feb. 8, 15, 20, Mar. 7, 14, 28, Apr. 4, 11, 18, 25, May 2, 9, 17, 23, Make up May 30

Teacher preparation makes learning music not only more effective for children but a more joyful experience for all involved. This course will review and expand on the principles of the Kodaly methodology--specifically the sequential teaching of music skills and the use of an organized body of music literature, mostly from the folk tradition, as a foundation for musical literacy. It will provide pedagogical methods and materials for realizing these principles. Participants will learn approximately fifty songs and games from a multicultural folk tradition as well as some art music from the classical canon. Strategies for integrating movement and folk dance sequentially into music classes will be introduced, based on Education through Movement (Phyllis S. Weikart). Specific course topics will include: readiness techniques; the exploitation of different learning styles among children through the preparation, presentation, and practice of rhythmic and melodic concepts and elements; lesson planning firmly based on child development; short and long term planning; assessment; basic song leading; teaching chorus and recorder from a singing classroom perspective; and approaches to integrating the nine standards from the national frameworks for the arts. Participants will analyze and memorize songs, continue to develop their music retrieval system (thesis), and create a pedagogy unit. Participants will observe classes being taught using this approach, both in a general music/solfège context and a choral rehearsal situation.

Texts: Bradford: Sing It Yourself: 220 Pentatonic American Folk Songs; Bolkovac and Johnson: 150 Rounds and Canons. Let's Sing Together by Denise Bacon, Kodály Weave Vols. I-II-III by Mary Epstein & Jonathan Rappaport, Song Retrieval by Flo Lunde 2007 edition (plus other Level I texts).

APPLY NOW (Participants must apply prior to registering)

Kodaly Level II Hispanic/Latino Folk and Art Music (KDL 611)

Faith Knowles, Instructor

Tue: Time TBA

1 credit (14 hrs): \$575

Non-credit: \$410

Inquire: mary.epstein@necmusic.edu

No Pre-requisite

Spring Semester Only: April 10, 17, 24, May 1, 8, 15, 22, Make up May 30

Canciones, Juegos y Ideas Pedagógicas para Maestros y Sus Estudiantes: Songs: Games and Pedagogical Ideas for teachers to use with their students. Using song and game materials

rooted in Hispanic and Latino Cultures, **Faith Knowles**, a New Englander, will actively show teachers that they too can learn and teach in the Spanish idiom. Special attention will be given to music education techniques based in the Kodály philosophy. Supplemental classes will address folk music by native Guadalajara Mexican musician **Rosalba Solis'** first hand musical and cultural experiences and **Zaira Meneses**, an NEC graduate from Vera Cruz, Mexico, and art music by young Roosevelt University faculty/composer **Dr. Nomi Epstein** in a study of ritual and primitivism through the lens of composition. **Dr Peter Thompson** of Roger Williams University will offer History and Cultural information.

Required Texts: *Vamos a Cantar: 230 Latino and Hispanic Folk Songs to Sing, Read, and Play* by Faith Knowles, collector and editor; Study Score and CD-"Sensemaya"-Mexican Symphonic Tone Poem by Silvestre Revueltas. *Texts may be purchased at the first class.*

APPLY NOW (Participants must apply prior to registering)

Kodály Advanced Solfege (KDL 708)

Gabór Virág, Instructor

7 Th: Time 6:00 – 8:00 pm

1 credit (15 hrs): \$575

Non-credit: \$410

Inquire: mary.epstein@necmusic.edu

No Pre-requisite

Spring Semester Only: February 2, 9, 16, (vacation) March 1, 8, 15, 22 snow days 3/ 29, April 5

Designed for those who just can't stop studying with Gábor Virág Boot camp solfege 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 have earned a Kodály Music Teaching Certificate but is open to others who already have very strong solfège sight-singing skills.

Texts: *Repertoire to be announced on first day of class.*

APPLY NOW (Participants must apply prior to registering)

Fall Semester 2012

Kodály Level III Solfege (KDL 708)

Gabór Virág, Instructor

1 grad credit (18 hrs):

This is the third Kodály-inspired course in ear training and sight singing. Listening and performing skills will be developed using pentatonic, modal, diatonic, and chromatic excerpts from the music literature. Course work will include basic teaching techniques and activities used in Kodály instruction. Each area of instruction listed below will include sight singing, performance drills, and the acquisition of recognition/dictation skills.

-Rhythmic work will include a review and more difficult work in simple and compound meters with conducting, syncopation, asymmetric and changing meters. Melodic work will include a continuation of pentatonic major and minor scales and intervals

-Church modes, melodies with chromatic alterations: as non-harmonic tones, as secondary chord functions, as modal mixture. The course will include an introduction to twentieth-century melodic idioms

-Harmonic work will include: cadences and more elaborated chord progressions, seventh chords in root position and inversions, secondary dominants and secondary sevenths chords, modal mixture chords and an introduction to the Neapolitan-sixth chord and augmented-sixth chords. Pedagogical tools will include: further hand-sign work, two-part hand-sign technique, memorization of two- and three-part canons, use of different modal sol-fa system, modulation: sol-fa changing strategies, Other appropriate games, activities, and exercises to promote memory, coordination, inner hearing, and accurate intonation

Texts: *Modus Novus, Well-Tempered Klavier I, II* by Johann Sebastian Bach, *Oxford Sight Singing volume 5, Classical Canons* by Antal Molnar, *Motets* by Johann Sebastian Bach, *Rhythmical Training* by Robert Starer (Universal Publisher), *Bach Book # 1* by Erzsébet Hegyi (EMB Publisher),

15 Two-Part Exercises by Kodaly (Boosey & Hawkes Publisher).

1 graduate credit.

Kodály Level III Choral Conducting (KDL 707)

David Hodgkins, Instructor

This course will consist of small-group conducting classes. Topics include review of how to prepare and memorize a score, correct conducting patterns in 2/4, 3/4, and 4/4 plus more complex meters (5/4, 7/4, 6- French and German, 9 and 12), proper choral conducting techniques and body stance, interpretation of unison through complex part music in different styles, and basic rehearsal techniques. Mental Gymnastics will include rapid identification of consecutive intervals in your head and ending by singing the final pitch with the correct letter name. Cues and cut offs will be integrated with dynamics, left hand independence will be developed as will use of baton and creating an ictus without a baton. Each participant will conduct the adult choir in pieces difficulty level of Benjamin Britten's *Rejoice in the Lamb* as a final exam; this will be videoed and critiqued on what worked, what didn't, what needs improvements, and what still needs work. Specific feedback will be given to each conductor for next steps needed in their development as a conductor. Enrollment limited to 10 participants. Texts: TBA (*Note: students may purchase at the first class or later depending on the instructor's decisions.*)

1 graduate credit

Kodály Level III Pedagogy, Materials, and Thesis(KDL 709)

Jonathan Rappaport , *Instructor*

This course will review and expand the principles of the Kodály methodology—specifically the sequential teaching of music skills and the use of an organized body of music literature, both folk and classical, as a foundation for musical literacy—and provide pedagogical methods and materials for realizing these principles. Participants will learn approximately fifty songs and games from a multicultural folk tradition as well as art music from the classical canon. Strategies for integrating movement and folk dance into music classes will be continued and reinforced. Specific course topics will include: more advanced rhythms (internal upbeats, external upbeats, various 16th note combinations, syncopation); preparing, presenting, practicing half steps (fa and ti); presenting scales of pentatonic, pentachord, hexachord, diatonic with different tonal centers i.e. modes commonly used altered tones – fi, si, ta; harmonic and melodic forms of minor; harmonic function of scale tones, internals, triads; inversions of intervals, triads; seventh chords and inversions. Final projects on folk song analyses will be due. Preparation steps for the final project will include curriculum planning for the school, discussion of outlining musical elements; pacing of the year through units of study and individual lessons; and judging readiness of classes to move on to new element(s). Final Projects will include presentation lessons and practice narratives. Classes will incorporate art music by bridging the gap between folk and art music, examination of art music for singing and art music for listening. Participants will bring their video of teaching for classroom examination and critical analysis of the essential ingredients for quality music teaching, classroom management, skillful teaching, and dimension of learning. The exploitation of different learning styles among children in the preparation, presentation, and practice of rhythmic and melodic concept and lesson planning firmly based on child development will be incorporated with short- and long-term planning; assessment; basic song leading and accompanying; the teaching of chorus; the teaching of recorder; and approaches to integrating the nine standards from the national frameworks for the arts. Participants will analyze and memorize songs, and finalize their music retrieval system (thesis), as well as create pedagogy units. Teacher preparation makes learning music not only more effective for children but a more joyful experience for all involved. Materials course includes a web-based research project for finding versions, citations, sources from the original culture.

Texts: *Kodály Teaching Weave Vol. 1 & 2*, Epstein and Rappaport; *My Singing Bird* by Faith Knowles & Denise Bacon. Erdei and Komlos- *150 American Folk Songs*; Kodály, Zoltán - *Selected Writings*; Locke-Sail Away; Bradford- *Sing It Yourself*, Jones & Hawes-*Step-It Down*; Bolkovac & Johnson-*150 Rounds*; Lund *Research and Retrieval*; Young -*Two Easy Voices*; *Sets One and Two*; Young-*Two Voices*; *Sets One, Two, Three*; *Three Voices* volume 1 by J. Alfred Young Participants will need: Three Ring Binders for Notes and handouts. Participants will turn in their Thesis of a Song Collection - file songs alphabetically by Title and Retrieval System.

Tools: A-440 tuning fork.

2 graduate credits

Kodály Level III African American Folk and Art Music (KDL 610)

Pamela Wood, Betty Hillmon, Jonathan Rappaport, Instructors

Participants will study the canon of African American folk music through performers and performance styles, historical context, and musical characteristics of melody, rhythm, and form. Participants will also study African American art music utilizing similar categories to investigate the work of selected African American composers. A strong emphasis will be placed on discovering pedagogical uses of this music for the classroom (elementary, secondary, tertiary). Assignments will include transcribing folk music to gain a clear understanding of performance style. Research projects will make use of the Spaulding and Firestone Libraries and/or the Smithsonian Global Sound website. Bring your staff notebook and wear comfortable clothing so we can "One, two, three and-a-zing, zing, zing" down the line.

Texts:

Step It Down by Bessie Jones & Bess Hawes Lomax. University of Georgia Press, 1972 - \$16.95; **Put Your Hand on your Hip and Let Your backbone slip** Songs and Games from the Georgia Sea Islands – Audio CD album (Feb. 13, 2001) Notes: From The Georgia Sea Islands. 2 LPs on 1 CD: SO GLAD I'M HERE/STEP IT DOWN - **\$17.98**; **The Music of Black Americans** by Dr. Eileen Southern: 3rd edition 1997 - W.W. Norton Publishers - **\$51.95**
\$91.88 - Total costs include \$5.00 Shipping Rate

Saturday Workshop Fall 2012

(KDL 605)

Workshop dates to be announced.

Level IV

Kodály Level IV A-B ADVANCED Musicology: Song Collection and Retrieval System (KDL 553)

This course is offered online only during academic year but in person during summers

Instructors: Jonathan Rappaport, Susie Petrov

2 graduate credits:

OFFERED SPRING ONLY

Level IV A = 1 credit;

OFFERED FALL 2012 ONLY

Level IV B =1 credit

Completion of XADL 553 leads to an advanced Kodály Music Teaching certificate.

Level IV Song Collection and Retrieval System Thesis Project. This course will be primarily an independent-study project. Class members will work with the instructor and classmates predominantly online through web conferencing and email, with the bulk of the work being accomplished independently. The goal of the course is to develop a personal song collection and retrieval system that will enable a teacher to quickly access applicable teaching materials for nearly any element, concept, or skill area. Each participant will have a minimum of 125 songs and pieces of music (pre-approved by the instructor) relevant to one's personal teaching situation analyzed and filed alphabetically into a song collection. Every song or piece of music will then also be entered into an extensive retrieval system notebook, or via a computerized database, according to dozens of musical, pedagogical, cultural, and interdisciplinary categories.

This course may be used by post certificate students as a research and curriculum development course. Students are returning year after year to research new music, place it within their retrieval systems, expand one's music materials repository and develop curricula. The library system and computers equipped with Sibelius and Finale programs at New England Conservatory are especially well equipped to aid in these processes.

Prerequisite: Satisfactory completion of Level II Kodály coursework.

Required texts and materials: Good internet and email access; basic computer skills. Texts: Lund, *Research and Retrieval* (\$25); Epstein & Rappaport, *The Kodály Teaching Weave II: Song Analysis Forms and Definitions* (\$7.00); Rappaport, *The Kodály Teaching Weave III: Song Retrieval Notebook* (\$59.95). Participants are expected to have several quality folk music collections from previous Kodály courses, such as *150 American Folk Songs; Sail Away; Step It Down; My Singing Bird; Sing It Yourself*. Materials: Several large three-ring binders; optional: plastic inserts for each analyzed song.

POST CERTIFICATE COURSES – Offered summers only

KDL PCRC – Refresher for Post Certificate Students

This course is offered during the summertime only.

Participants design his or her own refresher course by choosing from among the offerings at KMI and Vocal Vacation. This option is open only to those holding the Kodály Music Teaching Certificate. Please select one from among the following options. All options include full participation in the KMI adult choir.

Option 1 – Repeat any complete level

Option 2 – Take a single class such as conducting, or solfege, or pedagogy and observe Vocal Vacation

Option 3 – Shadow a Vocal Vacation choir conductor or a solfege/theory/general music teacher

ADVANCED COURSES - NICKNAMED BOOT CAMPS

KDL ADVANCED Solfege Boot; KDL ADVANCED Conducting Boot –
These courses are for Advanced Certificate Students
Instructors: Gabor Viragh & David Hodgkins

ADVANCED Solfège - Designed for those who just can't stop studying with Gábor Virágh Boot camp solfege 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 have earned a Kodály Music Teaching Certificate. You may repeat any other individual course or combination of courses already taken as a refresher or shadow a teacher to learn how to teach a college course, shadow a conductor and gain an intensive perspective of their artistry and pedagogy, or add this to your Level IV focus on research. If taken summer, this is a perfect opportunity to sing in the KMI adult choir.

ADVANCED Conducting – Designed for “lifers” those who just can't stop studying with David Hodgkins. Boot camp conducting expands beyond regular Level III experiences focusing on complex meters, score preparation, more complex use of ambidexterity in conducting practices, and memorization of scores. Famed for his uncanny ability to differentiate instruction, David will take you where you are and elevate you to levels beyond. Many people continue beyond boot camp and join one of David's local choirs such as Coro Allegro.

***PLEASE NOTE:
ALL LEVELS OFFERED CONCURRENTLY EACH SUMMER***

Kodaly Level I Certificate Course (KDL 550) – 6 credits
Kodály Level II Certificate Course (KDL 551) – 6 credits
Kodály Level III Certificate Course (KDL 552) – 6 credits
Kodály Level IV Certificate Course (KDL 553) – 2 credits
Post Certificate Refresher Course – 1 credit

The Kodály Concept

The Kodály Music Institute is based upon the teaching philosophy, concepts, and practices developed by the Hungarian composer, linguist, philosopher and educator, Zoltán Kodály (1882-1967).

The Kodály (pronounced KÓH-dye) concept has spread and been adapted in over 40 nations throughout the world. It is a performance-based music education system that stresses learning via authentic multi-cultural folksongs, rhymes, dances and singing games, jazz and classical art music. Culture, aesthetics, and music history are interwoven with singing, movement, musical literacy, and instrument playing.

This approach begins by teaching children to sing in tune, combined with extensive physical movement to develop timing and rhythmic competence. Music is taught in a way that requires each child to learn via a variety of modes—kinesthetic, auditory, and visual. Kodály teachers learn how to carefully analyze each song that is used in teaching. From this song analysis, common melodic and rhythmic patterns emerge, dictating the most appropriate teaching sequence for musical reading and writing. Children learn how to gradually hear and then sight sing standard musical notation through the use of these repetitive patterns, thus developing true musical literacy. Once children have acquired music-literacy skills, they are then able to easily apply this to instrumental study, making such lessons considerably easier and more successful. In addition to developing a child's musical literacy, research suggests that Kodály training positively impacts a child's intellectual abilities needed for the learning of all subjects and aids in the development of socialization skills.

CERTIFICATE REQUIREMENTS

The KMI Certificate for Kodály Music Teaching is internationally recognized and endorsed by the Organizations of American Kodály Educators (www.oake.org). One may earn a Kodály certificate at New England Conservatory by completing an 18-20 credit, three- or four-level graduate program. All credits may be applied toward a master's degree per articulation agreements with two universities: University of Massachusetts/Amherst and Anna Maria College, Paxton MA. Please see the grid below for an overview of course and performance requirements.

Three-to-Four Level Certification Program Graduation Requirements

Course	Credit Requirements	Levels
Conducting	3	I, II, III
Solfège	3	I, II, III
Pedagogy & Materials	6	I, II, III
BAKE Workshops	3	I, II, III
Musicology:		
I. Folk Dance in American Culture	1	I
II. African-American or Hispanic Folk & Art Music	1	II
III or IV. Song Collection/Retrieval System	1-2	III or IV
Performance requirements		
Ensemble Performance		I-III, optional
Instrumental/Vocal		I-III, optional
Choral		III
Documentation requirements		
Mentoring		I, II
Pedagogical Units		I, II, III
Video of a lesson		Between II & III
Thesis: Song Collection/Retrieval System		III or IV
Exit Examinations		III

Whether for career advancement or teaching licensure renewal:

•The Kodály Music Institute offers a path to earn Professional Development Points (PDPs). PDPs are awarded for good attendance, full participation, and successful completion of all coursework, homework and projects. At each KMI Level whether I, II or III participants will earn 135 PDPs, and at Level IV 45 PDPs will be awarded. **For music teachers in the Commonwealth of Massachusetts please note that:** As of 2009 every teacher in the Commonwealth of Massachusetts Public Education System must renew and recertify their professional-level teaching status by renewing their license through earning 150 PDPs every 5 years. 80% of these 150 PDPs must be in their academic discipline. http://www.doe.mass.edu/educators/e_license.html

PATH TO CERTIFICATE

New England Conservatory's path toward earning a Kodály Music Teaching Certificate is described in this Overview: Main areas of study are pedagogy, solfège (relative and absolute systems), conducting, and musicology. Rich in musical content and effective teaching strategies, the Kodály Music Institute has strong connections to the **National Standards for Arts Education** [[link to http://www.menc.org/publication/books/standards.htm](http://www.menc.org/publication/books/standards.htm)] and the **Massachusetts Arts Curriculum Framework** [[link to http://www.doe.mass.edu/frameworks/current.html](http://www.doe.mass.edu/frameworks/current.html)]. Classes are interactive, small in size, and include chamber music performances and daily choir rehearsals. Special topics are taught as peer labs in conducting and pedagogy, lesson planning, teaching units, individualized curriculum, sequencing, and assessments. Participants learn repertoire of authentic multicultural folksongs, dances, and singing games, jazz, classical arts songs and choral literature. Students collect, research, analyze and codify a Music Retrieval System.

The Kodály Music Institute consists of three-to-four levels of increasing musical and pedagogical complexity. Each level can be completed in one summer. Level I participants may also elect to start their certificate path during the academic year. Upon successful completion of three levels, as well as a personal song collection and retrieval system (which may be done separately as a level IV), participants will be awarded a nationally recognized **Kodály Music Teacher's Certificate** endorsed by the Organization of American Kodály Educators (OAKE).

NOTE: Summers/academic years need not be consecutive in order to be awarded the certificate.

The course descriptions below give an overview of the skill development, content expertise, and teaching strategies that each participant will learn during the summer institute/academic year and beyond. Kodály believed that each teacher should strive to meet her/his highest potential as both a musician and educator. That is why Kodály training usually includes not only curriculum development courses in teaching pedagogy and materials, but also a wide range of subjects aimed at improving a teacher's personal musicianship skills. All course work is highly interrelated and quality is stressed throughout - the best musicianship, the best musical materials to use with students, and the best instructional strategies for teaching one's students the skills, concepts and elements which lead to the development of musical literacy and a life-long love of music. This course work results in a synthesis of knowledge that has the potential to develop teaching artists of the highest caliber, which in turn translates to greatly enhanced student achievement.

Solfège (18.5 hours of instruction at each level; 55.5 hours minimum for certificate) - A daily class, solfège includes sight-reading, dictation, transposition, analysis, improvisation and ear training all developed through singing. Movable "do" solemnization and fixed, absolute letter names are used to help develop both relative and perfect pitch. Training usually begins with simple unison pentatonic and diatonic melodies and leads to complex part music. Musical material includes folksongs through masterworks of all periods and styles, and includes many of Kodály's composed exercises. All skills are developed simultaneously through live music making rather than chalkboard theory. (There are several sections of solfège, grouped according to previous training and background.)

Teaching Pedagogy (18.5 hours of instruction at each level; 55.5 hours minimum for certificate) - A daily class rooted in Kodály philosophy. Topics include tuneful singing development, learning styles, readiness methodology, rhythmic and melodic aural training and sight reading, and skill enhancement

through all grade levels. The pedagogical process will be stressed with preparation, presentation, and practice of specific elements—concepts—skills, and long and short-term curriculum planning. Incorporation of (1) the learning strands of the Massachusetts Arts Framework, (2) authentic assessment practices in the arts, and (3) the viewing and analysis of videos of master music teaching will be included. All participants gather for Teaching Lab to design and teach lesson segments to their peers.

Music Materials (5-15 hours of instruction at each level; 15 hours minimum for certificate) - Participants learn multiethnic playground songs, nursery rhymes, folk songs, singing games, dances, canons, and art music of many periods. Well over 50 classroom-tested songs will be learned. Each participant will study the process of musical analysis, codifying musical materials and developing a permanent song collection and "retrieval system" for easy access of teaching materials.

Level IV Song Collection and Retrieval System (total of 30 hours for certificate) – This course will be primarily an independent-study project under the supervision of one of KMI's master instructors. Class members will work with the instructor and classmates both individually and in group settings weekly, with the bulk of the work being accomplished independently. The goal of the course is to develop a personal song collection and retrieval system that will enable a teacher to quickly access applicable teaching materials for nearly any element, concept, or skill area. Each participant will have a minimum of 125 songs and pieces of music (pre-approved by the instructor) relevant to one's personal teaching situation analyzed and filed alphabetically into a song collection. Every song or piece of music will then also be entered into an extensive retrieval system notebook, or via a computerized database, according to dozens of musical, pedagogical, cultural, and interdisciplinary categories.

Choral Literature and Performance (17 hours of instruction at each level; 51 hours for certificate). This class is a living chorus laboratory, which includes the entire group of KMI participants. The group studies high-quality choral music, which expands each participant's personal musicianship skills as well as choral methods/materials, which can be used in school choral situations. A public performance is given each summer in NEC's renowned Jordan Hall.

Observation of "Vocal Vacation", (8 hours of instruction at each level; 24 hours for certificate). Participants will observe the instant, live application of Kodály philosophy and pedagogy as children are taught by Kodály experts who demonstrate how to implement the materials and strategies in a classroom setting with children in grades 2 – 12.

Choral Conducting and Conducting Lab (10 hours of instruction summers; 15 hours of instruction academic year at each level; 30 hours minimum for certificate) will consist of small-group conducting classes and all-institute conducting labs. Topics include how to prepare and memorize a score, correct conducting patterns in various meters, proper choral conducting techniques and body stance, interpretation of unison through complex part music in different styles, and basic rehearsal techniques.

Chamber Music Performance – (available 4 hours per level; 12 hours for certificate). This option is available during the summer program. Participants are encouraged to maintain high levels of music performance. Sign up for coaching with KMI faculty members Charlyn Bethel and Pamela Wood prior to the beginning of the summer programs. You will be coached during the summer institute and provided 1-2 opportunities to perform for your classmates.

Special Topics – (7 hours of instruction at each level; 21 hours for certificate). These sessions range from topics in science and music to vocal pedagogy, folk dancing, musicology i.e. African American Folk and Art Music, music and brain research, the National Arts Standards, MA Arts Curriculum Framework, and authentic arts assessment.

Gathering Time is a materials course occurring only during the summer (7 hours per level; 21 hours for certificate). Nearly everyday participants learn the canon of American folk music, singing games, and

dance movement in an plenary session. The objective of this course is so to emulate how children learn by placing adults in the position of “child” learners. Despite the fact that this course is not graded, participation is compulsory and becomes the strongest arbiter of community building within the summer institute program.

Mentoring is a service offered free of charge to every KMI participant enrolled in the Certificate-program who lives within a two-hour drive from Boston (6 hours per level; 18 hours for certificate). Through this service you will receive a personal coach among the KMI faculty. This service is designed as a benefit for your teaching skill development. A KMI master teacher will be assigned as a mentor during the academic year following the summer institute. Twice during the school year this mentor will visit the participant, observe the participant’s class(es) and give valuable feedback and suggestions about implementing the Kodály concept.

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Testimonials

Adult Programs of Study: The Kodaly Music Institute is a graduate school certificate program.

You’ll find . . .

- ♪ Proven classroom song materials, games, and choral music—materials that work!
- ♪ Techniques and sequencing that are effective with every student of any age
- ♪ Application of pedagogy in live demonstration classes with children on site
- ♪ Expanded development of your personal musicianship skills and teaching potential
- ♪ Internationally-acclaimed faculty of master teachers from the United States, Canada, and Hungary
- ♪ Unique choral experience singing under the direction of a world-class conductor
- ♪ Exchange of ideas with supportive colleagues
- ♪ Attending classes with others from throughout the nation and around the world
- ♪ Inspirational concerts

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

- ♪ “A fabulous experience for me!”
- ♪ “I really liked pedagogy lab!”
- ♪ “I really loved gathering time especially.”
- ♪ “Conducting class helped me begin separating left from right hand.”
- ♪ “The KMI adult choir is phenomenal. The conductor’s attention to detail vocally, rhythmically, and phrasing has strengthened me as a singer and choral participant. The selection of choral repertoire is excellent.”
- ♪ “The division of the classes into solfège, conducting and ped/materials helps reinforce skills in different areas, yet all of it is related. It is clear that the faculty works together, which makes it a strong, unified program.”
- ♪ “I was adequately challenged in solfège and am able to sing a tritone more easily!”
- ♪ “I loved it! The teachers all are wonderful, no fluff or filler in the classes, just solid teaching.”
- ♪ “Course instructors were outstanding. . . Knowledgeable and presented the materials in a professional, supportive manner.”
- ♪ “The opportunity to meet and share with other professionals; the camaraderie and mutual respect is totally appreciated.”
- ♪ “A most rewarding, musical experience.”
- ♪ “The quantity and quality of materials and classroom ideas was enormously helpful.”
- ♪ “I loved the quality musicianship of all of the instructors.”
- ♪ “Every minute was well planned, engaging, totally relevant, challenging, and sparked my interest in wanting to learn more.”

♪ “Had complete confidence in the faculty members as the best available on the subject.”



FACULTY

KMI's Internationally-Renowned Faculty includes the following:

Katherine Athanasiou, Kathryn Bach, Valerie Becker (accompanist), Charlyn Bethell, Margaret Callaghan, Karrie Chan-Lam, Susan Cleveland, Joanne Crowell, Mary Epstein, Elizabeth Higgins, Betty Hillmon, David Hodgkins, Martha Holmes, Brian Michaud, Tom Morris, Susie Petrov, Elaine Quilichini, Jonathan Rappaport, David Richardson (accompanist), Wendy Silverberg, Gabór Virágh, Katalin Virágh, Pamela Wood.

Katherine Athanasiou – flautist, is a solfège teacher for Vocal Vacation. Ms. Athanasiou teaches Kodály classes and conducts choirs for two of Boston premier choirs: P.A.L.S. (Performing Artist of Lincoln School, Brookline; and Boston City Singers Jamaica Plain program) . She was previously a K-4 music teacher for the Cambridge Public Schools and taught at the Conservatory Lab Charter School in Boston, where she developed a model Kodály daily music program that also included integration of music across all subject areas. She is a graduate of New England Conservatory (BM) and the Hartt School of the University of Hartford (MM).

Kathryn O. Bach- flautist, is a solfège teacher for Vocal Vacation. Ms. Bach holds a Bachelor's degree from the Hartt School of Music and a Master's of Music degree in Music Education with Kodály emphasis from Holy Names University. She is experienced in teaching early childhood music education and elementary music education in Northern California and Massachusetts. Ms. Bach teaches general music at the King Amigos Elementary School, Cambridge MA and previously taught primary music at the Henry E. Warren School in Ashland, MA.

Charlyn Bethell – oboist, coaches chamber music, teaches Level II Pedagogy and Materials at KMI and solfege at Vocal Vacation's Cancion Choir program. She is a graduate of Cambridge College (M.M.) and the Kodály Center of America (Certificate), teaches general music (K-5) in the Concord Public Schools and private oboe at the Phillips Academy, Andover. An active freelance oboist in the Boston Area, Ms. Bethell has commissioned works by several composers including Andy Vores, Hayes Biggs, and Thomas Oboe Lee. As a founding member of the New Art Winds, she performed in Carnegie Recital Hall in 1985.

Margie Callaghan – vocalist, Co-Director of the KMI Summer program, and teaches Level I Pedagogy and Materials. She teaches general music (K-6) and directs the choral program at the Blanchard Memorial Elementary School in Boxborough, MA. She holds a B. Mus. Ed. from Central Michigan University, a M. Ed. with Kodály music emphasis from Anna Maria College, and Kodály certification from the Kodály Music Institute at NEC.

Karrie Chan-Lam, Canción solfège faculty at Vocal Vacation, received a Bachelor of Arts degree in voice performance and music education at Asbury College and earned a master's degree in music education with Kodály Emphasis from Holy Names University. A professional music educator of all ages - kindergarten through college level, Ms. Chan-Lam has presented workshops at MENC, SGMM, OAKE, BAKE, and universities and churches in the United States, China, and Malaysia. An accomplished singer, Ms. Chan-Lam has received awards in vocal contests in San Francisco.

Susan Cleveland – vocalist, is a KMI mentor and teaches Level I Pedagogy, Materials, and Conducting. She graduated magna cum laude with a B.A. in music from Barnard College of Columbia University and received her M.M.Ed. from the University of Bridgeport. She was a 1975 Ford Foundation Fellow, Liszt Academy of Music, Budapest; has taught in the New Haven Public Schools, and taught Pre-K-6 music at St. John's School, Wellesley, 1993-2004.

Susan D. Cleveland is currently on the faculty of the Kodály Music Institute at the New England Conservatory, Boston, Massachusetts. She has been a visiting lecturer at Pine Manor College, Chestnut Hill, Massachusetts; the University of St. Thomas, St. Paul, Minnesota; and the Massachusetts Institute of Technology, Boston. She has her Kodály certification from the Franz Liszt Academy, Hungary. She has developed programs for children and adults based on Kodály principles for 30 years and has performed professionally as a vocalist, dancer, and conductor. She currently is mentoring all KMI participants and teaches Level I Pedagogy and Materials.

Joanne Crowell, Director of Vocal Vacation at NEC, is also Co-founder of Carlisle Children's Choir and KMI's Vocal Vacation at NEC. She studied Music Education at University of New Hampshire and earned a Master's of Music Education with a Kodály Emphasis from Holy Names College, Oakland, California. She is committed to public school teaching and choral conducting, currently teaching in the Weston (MA) Public Schools and prior to that in the Brookline (MA) Public Schools. She is ex-president of the Boston Area Kodály Educators. Member of OAKE and IKS, most recently attended IKS Conference in summer of 2006, Leicester, England and Holy Names University Reunion, 2008.

Mary A. Epstein, is Department Chair and co-founder of the Kodály Music Institute and directs its year-round academic program. A pianist, vocalist, and conductor Epstein has embraced the Kodály teaching principles since 1971 when awarded a Kodály Fellowship by the National Endowment for the Arts to study the Hungarian Music Education System and by U.S. Office of Education's 1972-73 to teach daily music in the New Haven Public Schools. In 1973-75 she founded the Park School, South Brookline MA Kodály music program. Epstein advises daily music instruction in the brain-music research project, Cambridge Public Schools. She writes articles for the Kodály ENVOY and is recipient of a Lowell Mason Award.

Dr. Nomi Epstein - Nomi Epstein is active as a composer, concert organizer, and music educator. Her music has been performed at festivals such as La Schola Cantorum (Paris, France), Summer Institute for Contemporary Piano Performance (Boston), Music05 Festival (Cincinnati), Fontainebleau (France), Ostrava Days (Czech Republic), the Young Composers Workshop at Huddersfield Contemporary Music Festival (UK) and Bang on a Can (MA). Her *Music for Orchestra* won the inaugural Northwestern University Orchestra Composition Competition and was premiered by the Northwestern Chamber Orchestra in 2004. Epstein was an Associate Artist in residence under David Lang at the Atlantic Center for the Arts in 2008. Past commissions have come from the New England Conservatory Percussion Ensemble (*This Too Shall Pass* premiered in April 2006 at Jordon Hall in Boston) and the internationally renowned guitarist Seth Josel (*Blueprint* premiered in June 2006 in Great Barrington, MA). As an adjunct faculty, Epstein has taught at the University of Illinois at Chicago, Northwestern University, and Roosevelt University, and is a founding piano and theory teacher at the British School of Chicago. She has earned degrees from Columbia University (B.A.), New England Conservatory (M.M.), and Northwestern University (Doctor of Music).

Faith Knowles - Faith teaches Hispanic-Latino Folk and Art Music. She began her music education before she was born, growing up in an actively musical family in New England. Faith's interests are wide and varied and the teaching of music, to many ages and levels, in many different settings, has been a constant joy for decades. Faith also has done administrative work, serving as the artistic director of the Kodaly Center of America and served on the OAKE Board. Her studies in Hungary, beginning in 1969, influenced her immensely. She continues to sing, play music in a variety of styles and teaches/mentors at the Jacqueline M. Walsh High School for the Performing and Visual Arts in Pawtucket, RI, a public high school she helped found 5 years ago. Publications include: *Vamos a Cantar 230 Latino* and

Hispanic Songs to Sing, Read and Play, You Start, Rounds My Mother Taught Me, New Words and Daybreak collections of two and three part A Cappella compositions, Key to the Highway a collection of American Blues, My Singing Bird , and a collection of teaching videos.

Elizabeth Higgins, coordinates the Canion Choir program and serves as its piano accompanist. During the year she teaches music in the Marshfield Public Schools. She received her Bachelor's Degree at Oberlin Conservatory and her Master's Degree in piano performance at New England Conservatory. Ms. Higgins earned her Kodály Music Teaching Certificate at the Kodály Music Institute of New England Conservatory.

Betty Hillmon – teaches African American Folk and Art Music. She is Head of Music at the Park School, Brookline, MA; she has lectured at Brandeis University and UMass Boston; chaired the music education department at the Elma Lewis School of Fine Arts; and served on the faculty of the Kodály Music Institute and the Kodály Center of America. Ms. Hillmon has presented workshop sessions for many organizations locally and nationally. Ms. Hillmon studied with Dr. Eileen Southern, published in Dr. Southern's journal, *Black Perspectives in Music*, and continues working as a music researcher specializing in the music of African Americans. As a cellist, she has performed in several orchestras and ensembles in MA and CA.

David Hodgkins, teaches Levels I, II, and III conducting classes and conducts the KMI Adult Choir. He is the Artistic Director of Coro Allegro in Boston which Boston Globe critic Michael Manning deemed "one of Boston's most accomplished choruses", the New England Classical Singers in Andover, and is Director of Music at the Commonwealth School in Boston. Mr. Hodgkins has conducted world premiere performances of works by Patricia Van Ness, Daniel Pinkham, Charles Fussell, Alan Fletcher, Kenneth Fuchs, Richard St. Clair, Aaron Rosenthal, and Ruth Lomon, and Boston premieres of works by Marianne Martinez, Rebecca Clarke, Arvo Pärt, and William Grant Still. Mr. Hodgkins has been on the faculties of the New England Conservatory, University of Massachusetts/Amherst, Temple University, and Clark University.

Martha Sandman Holmes, administrates Vocal Vacation where she teaches folk dance, recorder and solfège. In 2008 she published an SSA arrangement of a Bulgarian Folk Song, "Rumjana" with Boosey and Hawkes. She maintains her professional singing performance career as a longtime member of the Cambridge Madrigal Singers. Mrs. Holmes has nearly 30 years experience as a music teacher and choral conductor in public and private school music. Currently she teaches in Newton Public Schools, and she is vice-president of the Boston Area Kodály Educators as well as is a regular music column writer for the national periodical ENVOY (published by the Organization of American Kodály Educators).

Brian Michaud – Co-Director of the Kodály Music Institute Summer Course and Vocal Vacation solfège instructor. During the academic year, he teaches grades K-4, chorus, and bell choir for the Dighton-Rehoboth Public Schools. He currently is a doctoral student at Boston University's College of Fine Arts and is also the secretary and webmaster for Boston Area Kodály Educators. He has performed professionally on percussion, guitar, piano and voice in a variety of settings from classical and jazz to rock and country. Brian has presented both at the state MMEA and national OAKE conferences and, in 2004, was a finalist for the Massachusetts Teacher of the Year.

Tom Morris, Principal of an elementary school in the Franklin Public School district, was coordinator of Vocal Vacation's high school choir, *Chamber Singers*, has eighteen years of teaching experience at the elementary and middle school levels. He holds a Master of School Leadership from Wheelock College and a Master of Kodály from Holy Names College. Mr. Morris has taught public school choral and general music in Maryland, California and he currently teaches at the Peirce School in Newton, Massachusetts. He conducts the Jamaica Plain division of Boston City Singers Youth Chorus and serves as the Director of Training Chorus Programs for that organization.

Susie Petrov - Co-Director for KMI Summer Program, teaches KMI Level IV Retrieval and is dancing

mistress to Vocal Vacation students. Ms. Petrov holds a Bachelors degree in piano performance from the Peabody Conservatory, a Masters in music theory from Temple University and a Kodály Teaching Certificate. She gives workshops each year for national and regional Kodaly music teacher associations. She has ten recordings and two books of Scottish music to her publication credit. She now teaches general music in the Winchester MA Public Schools and previously taught music in Winchester, MA public schools and spends weekends and holidays teaching and performing Scottish music across the USA and in Europe with her ensembles, Local Hero and A Parcel of Rogues. On the web at www.susiepetrov.com.

Elaine Quilichini—Vocal Vacation Conductor, is a vocalist and pianist, founder/director of the Calgary Girls Choir, and directs the University of Calgary's Women's Choir. Making her debut at Carnegie Hall in 2003, she has conducted her choirs at three National ACDA Conferences, conducted the Texas All-State Women's Choir, and was twice the National OAKE Conference Choir Director. In Chicago, she was a key presenter at the 2008 OAKE Conference while her Calgary Girls Choir was the Choir-in-Residence. Other recent recognitions include conducting the International High School Honor Choir in Osaka, Japan, and guest lecturing at the University of Sao Paulo, Brazil.

Jonathan C. Rappaport is Co-founder and Co-Director of KMI where he teaches Levels I & III pedagogy and materials, Level I conducting, and directs the Canción Choir of Vocal Vacation. Rappaport is a conductor, educator, composer and author. He has published 18 choral works and 4 books, and is the recipient of several awards including the distinguished Moss Hart Theatre Award and the MMEA Distinguished Service Award. He has taught music, trained teachers nationally, and directed choruses for over 35 years. Currently Rappaport is the Executive Director of the National Arts and Learning Collaborative in Natick, MA; he is the past Executive Director of the Conservatory Lab Charter School (Boston) and the Performing Arts Liaison of the Worcester (MA) Schools.

Wendy Silverberg, vocalist and pianist, currently teaches Vocal Vacation solfège. Ms Silverberg is a master Kodály teacher for grades K–2 (frequency of instruction per child is 4, 30-minute classes per week) in the Cambridge Public Schools. Ms. Silverberg has appeared as part of the Boston Cecilia chorus since 1972 and she serves on the board of the Boston Area Kodály Educators. Ms. Silverberg has presented her Cambridge Public School children in demonstration classes at national and state conferences: 2008 National School Board Association, 2008 Massachusetts Music Educators Conference, and 2009 Music Educators Eastern Division Conference.

Katalin Virágh – violinist, teaches Level I Solfège at KMI. She completed her study in the Béla Bartók Conservatory of Music and the Liszt Academy of Music in Budapest, Hungary. As a violinist, she was a member of the Hungarian National Opera when she had invited to the Orchestra Symphonica Tenerife in Canary Island, Spain. Since 1990 she is a resident of United States and is currently a member of the Hartford Symphony, and an adjunct professor of theory/ear-training at the University of Hartford/The Hartt School. Mrs. Virágh is a frequent guest clinician at Nebraska Wesleyan, the State University Wichita, New England Conservatory, and the University of Colorado.

Gábor Virágh – trumpeter, teaches Level III Solfège and Level II Conducting at KMI. He is a 5-year diploma graduate of the Franz Liszt Academy, Budapest, Hungary, and he earned the M.M. from the Berklee School of Music, Boston, as well as studying at the *Academie Musicala Ottorino Respighi Festival* of Assisi, Italy. Mr. Virágh performs trumpet in both classical and jazz idioms. He is a revered solfège Professor (tenured) at the Hartt School, University of Hartford, Connecticut and guest lecturer in courses in Nebraska, Kansas, and Colorado. His publications include an English translation and Edition of The World of Sounds and Living Harmonies: Anthology of Renaissance & Early Baroque Vocal Works.

Pamela Wood, Senior Lecturer in Music at MIT, teaches KMI graduate-level courses (Levels I and II) solfège courses, conducting, vocal coach, vocal pedagogy, private voice lessons to teens and adults, and

Level II Musicology – African American Folk and Art Music. Ms. Wood has appeared as soprano soloist with the New York, San Francisco, London and Israel Philharmonic Orchestras; has concertized throughout Europe, Canada, the U.S. and the Caribbean; and has been recorded on the Angel, ECM, Nonesuch, and Revels labels. Ms. Wood serves as a workshop clinician in the areas of voice, solfège, and folk song research with expertise in the music of African-American game songs.

SAVE THE DATES

The Kodály Music Institute

July 2 – 20, 2012
Monday – Fridays – No classes on July 4th
8:30 am – 4:30 pm

&

Vocal Vacation

July 9 – 20, 2012
Monday – Fridays
9:00 am – 5:00 pm

www.necmuc.edu/kodaly-summer

