

THE ENCOUNTER

The Journal of the Kodály Educators of Texas,
an Affiliate Chapter of the Organization of American Kodály Educators



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PRESIDENT'S CORNER

by Jason Mincy
KET President



Hello fellow KET/OAKE Members!!

I am so excited for TMEA this year and look forward to the wonderful connections I make each year, beautiful concerts, informative sessions, and most importantly, spending time with my Kodály buddies! I hope that each and every one of you gets something special out of your TMEA experience. TMEA is an opportunity for us as professionals to not only grow and learn but to also get reinvigorated to help us as educators be the best we can be for our students.

I hope that I get to see each and everyone of you at TMEA and that this year is a positive and uplifting experience! I am so excited to attend some of the amazing sessions presented by our members as well as our invited clinician Sarah Trotter Tullock!

Safe travels and look forward to seeing you at TMEA!!



TMEA 2024 KET PREVIEW

<u>Date</u>	<u>Time</u>	<u>Presenter</u>	<u>Title</u>
Thurs. 2/8	10:00 AM	Sarah T. Tullock*	Fostering Community Through Group Singing
Thurs. 2/8	10:00 AM	Mary Neeley Stevens	Mentoring Music Educators Through Instructional Coaching
Thurs. 2/8	10:00 AM	Christa Schmidt and Kaitlin Troutman	Bridging Folk to Pop Using Kodály and Orff
Thurs. 2/8	1:00 PM	Sarah T. Tullock*	Creativity and Meditative Tools for Teacher Self-Care
Thurs. 2/8	3:30 PM (until 5:30)	KET (At La Villita) 418 Villita St.	KET Social - Join Us for Pastries, Coffee, and Tea!
Thurs. 2/8	6:30 PM	Darla Meek	Better Together: Blending the Approaches
Thurs. 2/8	7:45 PM	Kathy Kuddes	Dance Across Texas
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Fri. 2/9	10:00 AM	Jason Mincy, Presider	KET General Membership Meeting featuring Rebecca Morgan and The Montessori School of San Antonio Chamber Singers
Fri. 2/9	11:30 AM	Sarah T. Tullock*	Composition & Improvisation in the Kodály-Inspired Classroom
Fri. 2/9	11:30 AM	Jason Jones	I Can Move! Movement and Students with Mobility Differences
Fri. 2/9	4:00 PM	Sarah T. Tullock*	Mindfulness as the Basis for Classroom Management in Music
Fri. 2/9	6:30 PM	Lynette Vincent	Kodály for Older Beginners

TMEA 2024 KET PREVIEW

<u>Date</u>	<u>Time</u>	<u>Presenter</u>	<u>Title</u>
Sat. 2/10	8:00 AM	Sarah T. Tullock*	Exploring Expressive Elements Through Song and Rhyme Texts
Sat. 2/10	8:00 AM	Jason Mincy	Patterns, Rhymes, and Rhythms, Oh My!
Sat. 2/10	11:00 AM	Sarah T. Tullock*	Generating a Sense of Play Through Music Literacy Activities
Sat. 2/10	11:00 AM	Ashley Yarbrough	Lovin' Literacy

* = TMEA Featured Clinician

ADAPTING KODÁLY'S GENIUS: RETHINKING AMERICAN FOLK MUSIC

by **Julissa Chapa**
KET Member Advocate



When educators began importing Kodály's pedagogical approach to the Americas, Connie More asked: "How can we adapt the genius of Kodály without being overly rigid, doctrinaire, or deviant from Kodály's universal principles?" (More, 1985, p. 157) This question, posed in the 1960's, still holds relevance. The United States today is a culturally pluralistic country within a digital global society one hundred years removed from Kodály's reforms in Hungarian music education. The key ideas of Kodály's concept still prove true in the twenty first century, but our country, music, and children continue to evolve. So, how do we continue the adaptation of Kodály's genius?

Arguably the most identifiable characteristic of Kodály-inspired educators is our dedicated use of folk music. At its simplest, folk music is the music of the common people of any particular culture, passed down through oral tradition. When Kodály thought of folk music, he was thinking of Hungarians in their local communities. The benefit of using folk music in instruction was two-fold: It sustained the children's culture, and it provided familiar repertoire for the development of musical concepts and literacy (Kodály, 1974). Does my song collection serve the same purpose? If my song collection included songs from my school's community, it would definitely include songs in different languages from various ethnic cultures and traditions. It could include pop music and social media sensations, which are orally transmitted by the common people, but it doesn't. I exclude the music of the folk because it's not "folk music." Instead, if I need new repertoire I endlessly search through song books for folk songs my students have never heard. Charles Seeger challenged the use of notated folk music canonized into music history (McCarthy, 1995). Folk music, he believed, was inherently dynamic. Some of our classroom songs have no life outside the classroom. Music teachers alone are keeping them alive.

Chapa, cont.

Seeger also acknowledged the complexity of defining American folk music (McCarthy, 1995). American folk music comes from America and everywhere Americans come from. Our students are increasingly multilingual and multicultural. Their families are the folk of America, and their music is American folk music. The value of traditional folk songs and singing games is immeasurable, making it a privilege to keep many of them alive. Singing games allow students to experience joyful music-making in a social setting without digital screens. Most of my song collection consists of singing games. They facilitated my students' music learning for twenty years. However, when I search for songs thinking of a musical objective without considering my students, I am no longer developing a child-centered curriculum, but a sequence built on the past. The past undeniably has significance. So do the present and future.

There are two ruling factors in Kodály-inspired sequence: the children and the music. The children and the music guide the curriculum. If this statement is true, then I must also reconsider my sequence. When the Kodály approach was imported from Hungary, many Hungarian elements remained (Bacon, 1985; Richards, 1966). For example, our sequence was based on the pentatonic scale, minor third interval, and simple meter. The ubiquity of these elements in our music has since been challenged by several music pedagogues (Anderson, 2010; Bevil, 1986; Bennett, 2005; Goodkin, 1994; Richards, 1966; Sheridan, 2018). The dedication to this sequence has subsequently limited the inclusion of our country's diverse music heritage (Anderson, 2010; Bennett, 2005; Goodkin, 1994). Children's music worldwide is based on a wealth of different scales containing various intervals. Kodály's Hungarian children had limited aural exposure to half steps, but our American children are engulfed in diatonic music. One 2006 study published by TMEA found kindergarteners in Texas sang half steps more accurately than descending thirds (Persellin, 2006). As I seek authentic versions of folk songs, remove harmful songs, and develop a more student-centered song collection, I find it harder to justify my current sequence for concept development.

Kodály was undoubtedly a brilliant pedagogue who gifted teachers a steadfast and effective pedagogical framework. This framework does not have to change, but it can evolve. In Seeger's words, "the folk is changing—and its songs with it" (McCarthy, 1995, p. 275). How do we continue the adaptation of Kodály's genius? Caroline More (1985) suggested focusing on goals and techniques. The Kodály approach is astonishingly adaptable (Richards, 1966; Sheridan, 2019). The old and new can coexist. If I broadened my definition of folk music and subsequently changed my sequence, singing would still be at the core of my teaching. I would still prepare, present, and practice musical concepts. Solfège and rhythm syllables would still be my primary tools for music literacy. I would still train the ear, intelligence, heart, and hand. Music would still be a joyful manifestation of the human spirit. He clearly declared, "Let us take our children seriously." Our children, everything else does follow from this.

References

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FOLK SONG HISTORY

with Kathy Kuddes

- Request a Folk Song to Learn About
- Kathy will Research its History
- We will Post Her Findings in *The Encounter!*



Share Your Work and Inspire Other Educators in *The Encounter*

Articles are accepted on a rolling basis. For consideration for our spring edition, please email your article to Dillon Downey at ddowney2@dentonisd.org by **February, 24 2024!**

Want to Learn More About a Folk Song?

We are deeply grateful to Kathy Kuddes for offering her time to a new series about the history of folk music! Please quickly submit requests for songs you would like to learn about using the form at <https://forms.gle/Kii64W2syp6USAsW7> (also linked in the QR code to the left).

FOLK SONG HISTORY WITH KATHY KUDDES:

LUCY LOCKETT

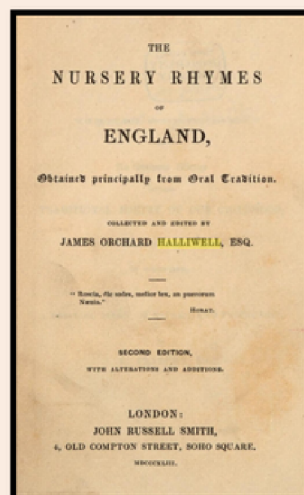
by Kathy Kuddes
KET Member



Questions regarding whether certain songs that have worked their way into the “Pedagogical Repertoire” should continue to be sung in classrooms around the nation are currently a hot topic for conversation amongst music educators. Much of this discussion has been driven by the famous (or perhaps infamous) “Songs with a Questionable Past” list, crowd-sourced and curated by fellow Kodály educator, Lauren McDougale. As the list has grown, the necessity of sorting into categories began necessary. The current (2023) version includes headings such as songs with racist or derogatory terms or themes, songs of questionable origin, meaning or authenticity, and songs with adult themes. It is in this final category that I found our old friend “Lucy Locket.” Here is what I found in my own research.

The Rhyme’s History

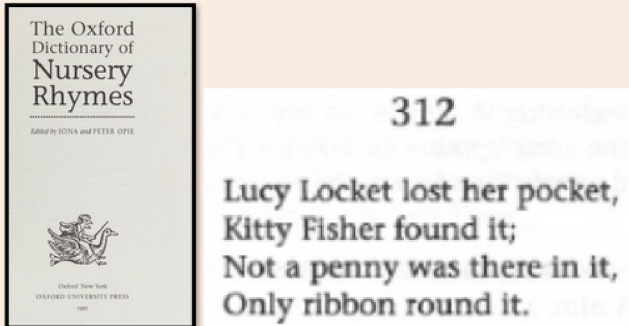
This rhyme first appeared in print in 1842 in a collection entitled *The Nursery Rhymes of England: Collected Principally from Oral Tradition* edited by James Orchard Halliwell-Phillips in a section labeled “Second Class – Tales.”



LIII.
Lucy Locket lost her pocket,
Kitty Fisher found it :
Nothing in it, nothing in it,
But the binding round it. .

Kuddes, cont.

The version presented by English folklorists Iona & Peter Opie in *The Oxford Dictionary of Nursery Rhymes* reads:



An article published in Lippincott's Monthly Magazine: A Popular Journal of General Literature in 1885 gave three versions of the text, providing one additional variant to the text.



The remaining publications I referenced, which included twenty nursery rhyme and song collections dating from the original publication in 1842 to current day contained one of these three texts with the Opie version being by far the most widely used of the three. I will discuss the various tunes later in this article.

Where game play was described in connection with the text, it appeared to be surprising consistent. Game directions refer to players in a ring, sometimes seated - sometimes standing, with one player on the outside who drops an object (handkerchief, coin purse, etc.) behind one player in the circle and is then chased around the outside, attempting to reach the vacant spot before being tagged. Often a reference to A-Tisket, A-Tasket as a similar game format is made in these sources indicating that Lucy Locket may have simply incorporated an already familiar form of ring play.

Who Were Lucy & Kitty?

The source of the questions around the meaning of the rhyme appears to have come from the "Notes" section at the end of the original Halliwell collection cited about. It claims that "Lucy Locket and Kitty Fisher were two celebrated courtezans (sic) of the time of Charles II."

According to Wikipedia, the term "courtesan" historically referred to a courtier, a person who attended the court of a monarch or other powerful person. It is only in modern usage that the term has become a euphemism for a prostitute, particularly one with wealthy, powerful, or influential clients. Therefore, it is possible that this citation may not represent the scandalous meaning now associated with it in contemporary society.

Attempting to confirm, or refute, this assertion led to research into the history of King Charles II and a few famous ladies of his acquaintance. Charles II sat on the throne of England from 1649 until his death in 1685, a period of 36 years and was well known for his extra-marital affairs. The history of his various liaisons is well documented. The names of Lucy Walter and Catherine Pegge, both known to have had long-term relationships with the King, are the closest to the characters in our nursery rhyme to appear in the historical record. Additionally, the first publication of the rhyme comes some 157 years after his reign.

The most famous English woman known as "Kitty Fisher", was Catherine Maria Fischer (1 June 1741 – 10 March 1767). She was a prominent British lady of her

Kuddes, cont.

day and she did circulate in high London society during this period. She lived for only 25 years during the reign of King George II, not King Charles II. Even if the reference was made to the wrong King there is no record connecting her with King George II, who would have been 58 years her senior, making it unlikely that she is the Kitty of our rhyme.

Another theory connects the two girls with the *Beggar's Opera*, a ballad opera in three acts written in 1728 by John Gay with music arranged by Johann Christoph Pepusch. Lockit is the jail keeper and Lucy is his daughter. The plot revolves around the feud between Lucy Lockit and Polly Peacham over Macheath who has professed to love them both. Again, there is a gap of 114 years between the premier of this work and the first publication of the rhyme, making the likelihood of a connect dubious, at best.

One final theory suggests that Lucy Locket was believed to be a barmaid at the Cock public House (Ye Olde Cock House) in Fleet Street, London. This pub, or alehouse was first established in 1554 and rebuilt in 1888. It still exists today and claims to be a place frequented by the likes Charles Dickens and other famous Londoners. However, there is no mention of a waitress of nursery rhyme fame in any of the historical information readily available.

Deeper Meanings

Online research led to a number of self-proclaimed "historical" blogs claiming to know the history and meaning of Lucy Locket. In addition to the suggestions that the individuals discussed above were likely to be those named in the rhyme, I discovered several other suppositions that have clearly added to the concern over the "adult themes" suggested by the text.

The most interesting and perhaps helpful information found was the discussion of what a "pocket" was in the 19th century. Students had always questioned how Lucy could "loose" her pocket and I had always answered with the term "pocket book" and used a small coin purse to play the game. According to various sources, historically the term "pocket" referred to a pouch worn around the waist (between the

undergarment and the skirt) by women in the 17th to 19th centuries. Skirts or dresses of the time usually had a slit at the waistline to allow access to the pocket which hung around the woman's waist by a ribbon or something similar and kept money and other valuables out of reach of thieves. Later, the pouch was sewn into the seam of skirts and trousers and became the pocket as we know it today.



Photo of an 18th century pocket
<https://kingandallen.co.uk/journal/2020/the-surprising-history-of-pockets/>

Thus the text of the rhyme suggests that Lucy's pocket became loose and fell off her waist. When Kitty found it there was nothing in it, but it still had the binding or ribbon used to tie it around her waist.

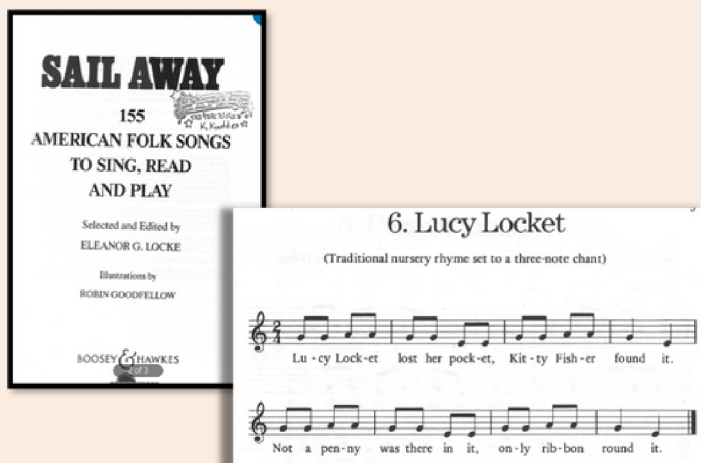
Connecting this with the supposed personification of the courtesan suggested in the original Halliwell publication, several bloggers have suggested that the "pocket" was actually a euphemism for the female sex organ, in addition to being a location for storing money. The suggestion is that Lucy lost her virginity by selling it to someone, who was then lured away by Kitty to become her benefactor, leaving Lucy with nothing. However, there are no reliable sources provided for these suppositions. This adult meaning would be highly inappropriate to share with students in a classroom setting, even if it could be validated.

Tracing the Tunes

Feeling fairly confident that there was no clear connection between the women, or girls, in the rhyme text and any of these historical figures or meanings, I was drawn to yet another question regarding the tune. The Oxford Dictionary of Nursery Rhymes claims that these lines "were being repeated in nurseries during the first half of the nineteenth century both in England and America, sung to the same tune as Yankee Doodle." Yet I had only known it as a tritonic

Kuddes, cont.

melody. I found a reference to the game being played and sung to the Yankee Doodle tune as early as 1755 in America and found the text set to this tune in collections dating to the very early 20th century. The big breakthrough happened when I took a second look at the information found in *Sail Away: 155 American Folk Songs* edited by Eleanor G Locke. Her note below the title indicated this was a “traditional nursery rhyme set to a three-note chant.”



This terminology suggested an Orff-Schulwerk connection as the so-mi melodic turn is referred to as “the call” and the so-la-so-mi pattern as “the chant.” A bit more research revealed that Locke cited the *English Adaptation of Orff-Schulwerk Music for Children, Vol. I* edited by Doreen Hall and Arnold Walter as her source. Sure enough, the first arrangement in this collection is the Lucy Locket text set to the three-note tune I learned in my Level 1 training course with a variety of accompanimental patterns to be played on Orff Instruments.

In the Introduction to their translation of *Music for Children* Walter wrote “it seemed necessary to find analogues for the German songs and singing games used by Orff, which in turn made it necessary, to re-fashion the melodic material... Most of the texts chosen are traditional, from “Mother Goose,” that great repository of Nursery Rhymes and Songs in England; with a few folk-songs added... Of the tunes included in the present volume eleven only are strictly speaking traditional. Eleven are Orff’s own, the rest are Miss Hall’s... it is not the purpose of this book to add new tunes to old rhymes as it has been done so often; nor to collect the best traditional material,

however worthy an enterprise that may be in itself...In this endeavor, traditional tunes are of obvious importance; their use, however, must be subordinated to pedagogical principles. Orff’s and Doreen Hall’s melodies should be regarded in this light: as variants of traditional patterns, and not as compositions meant to replace the old tunes.”

Therefore, it should be assumed that Lucy was set to “the chant” because it was a well-known traditional “Mother Goose” rhyme and was used as an example of how such a text might be treated within the Orff-Schulwerk process. It was not meant to be used as a folk song source, but as an example. In true American music education tradition, this fun and highly useful little rhyme with the simple melodic outline became a fixture of pedagogical repertoire in both Orff and Kodály circles. My personal collection now includes both tunes.

I hope that readers will take all of the information provided here to heart and make your own decisions about whether Lucy Locket has inappropriate adult themes and should be removed from your teaching materials, or if it is simply a nursery rhyme with a nearly 200 year history of being spoken, sung and played by children across the English-speaking world.

If you would like a complete list of all the sources I accessed in this research – please reach out directly at KuddesMusic@gmail.com and I will be happy to share the details with you.

Do you have a song that you would love to know more about its history? Complete the survey below and I’ll select one song for the next edition of *The Encounter*.

FOLK SONG HISTORY WITH KATHY KUDDER

Request a Song at This Link: <https://forms.gle/Kii64W2syp6USAsW7>



UPCOMING EVENTS



Interested in Presenting?

Please fill out the Google Form to join the KET Clinician Database at <https://forms.gle/Pe5hfmnwFZ56eQVy8>.

Dr. Árpád Tóth

ZOOM WEBINAR

TREEMONISHA,
AMERICA'S FORGOTTEN
OPERA IN FOCUS

Postponed

Dr. Toth is on faculty at the Liszt Academy Kodály Institute, focusing on Choir Literature, Choral Conduction, Vocal Ensemble, Methodology, and Solfege

A circular portrait of Dr. Árpád Tóth, a man with short brown hair and a beard, wearing a white shirt, with his arms crossed.

KET GENERAL MEETING

The KET logo, featuring a circular emblem with a star and the letters 'KET' inside.

Date: Friday, February 9
10:00-11:00AM
CC Stars at Night Ballroom 1

- Board Elections
- Lifetime Achievement Award
- Door Prizes

Performance by
The Montessori School of San Antonio Chamber Singers
Rebecca Morgan, Director

The Encounter is edited by KET Vice President, Dillon Downey.

"NeuroSpicy" Neurodivergent Online Affinity Gathering

An illustration of a pink brain surrounded by various colorful flowers (yellow, pink, white) and green leaves.

February 23, 2024
8 pm EST / 7 pm CST / 6 pm MST / 5 pm PST

OAKE Hosted by the OAKE Equity Committee
OAKE Membership is not required