

With Heart, Mind, and Spirit
Rev. Kathleen Ellis
7 Oct 2007

Listen! The universe is singing! Music—the universal language—from the lilting song of a house wren to the intriguing calls of the elk as they come down the mountain for mating season to the variety of sounds coming from enormous whales deep in the ocean. And get this, there are people who can hear something when the aurora borealis displays its colors. They usually describe it as hissing, swooshing, or whistling.

Scientists in Finland tested this theory for five years. In that time they managed to record one night (April 11-12, 2001) with a clear correlation between geomagnetic activity and acoustic power. This is obviously a rare phenomenon experienced by only a few individuals. I think to hear such a thing would be like being in tune with the universe.

Even language is musical. When you listen to an unfamiliar language it's even easier to hear the melodies and rhythms, inflections and accents.

Music—the energy of soul. Those who can capture the harmony, the poetry, and the artistry of music that touches us, have shared their souls with you across generations and centuries and space.

As the women of Tapestry Singers and the Live Oak Choir sing for you, we share the souls of the composers and poets with you.

The first of these is Ruth Huber

Founding mother

Award-winning songwriter, recording artist

Founder of the Rainbow Women's Chorus in San Jose, and music director of the MCC Church there.

Thrilled that she is here for Tapestry's 20th anniversary weekend

Zoltán Kodály, whose image appears in stained glass in Unitarian churches in the Transylvanian area of Romania, formerly a part of Hungary. Kodály was a master and an innovator in music education, as well as a composer for piano, organ, strings, clarinet, orchestra, and voice. He lived from 1882-1967.

Little formal training until he reached university, although he learned to play the violin as a child and began composing music early on. In 1905 he became a kind of Hungarian Woodie Guthrie, going around to towns and villages to record folk songs on phonographic cylinders. He believed folk music to be an excellent starting place in early music education. Elementary students would study baroque, classical, and romantic music, then secondary students would delve into 20th century music.

Particularly interesting are aspects of the Kodály Method. Rebecca Maze mentioned to me his use of hand signs for the musical scale—like do, re, mi...

MANUAL SIGNS OF TONE IN KEY.

NOTE.—The diagrams show the hand as seen from the left of the teacher, not as seen from the front. Teachers should particularly notice this.

**soh**The GRAND or *bright* tone.**te**The PIERCING or *sensitive* tone.**me**The STEADY or *calm* tone.**ray**The ROUSING or *hopeful* tone.**doh**The STRONG or *firm* tone.**lah**The SAD or *weeping* tone.**fah**The DESOLATE or *awe-inspiring* tone.

For *fe*, let the teacher point his first finger horizontally to the left. For *fa*, ditto to the right. To the class these positions will be reversed, and will correspond with the Modulator. For *so*, let the teacher point his fore-finger straight towards the class.

But enough of this little bit of music education! Let's hear some music!

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The next composer is the Rev. Fred Small, who serves the First Church Unitarian of Littlefield, Massachusetts. Fred engaged in several careers—legal, (intern to Texas Congressman Bob Eckhart)

music (peace, healing, empowerment, and social change);
UUA Race to Justice and Welcoming Congregation curricula

Each of these gifted musicians have captured a universal frequency we would not otherwise have heard. They have put flesh on the music of their souls. And so it is that their passion ignites our own.

Amen, Shalom, and Blessed Be