



Episode 75: Music by Women Composers in Student Literature and Beyond with Dr. Cora Cooper

Christine Goodner:

All right. Well, welcome everyone. I'm excited today to be talking to Dr. Cora Cooper, and thank you for being here today to speak with me. I wondered if we could start by you telling people a bit about who you are and what you do in the world of music.

Dr. Cora Cooper:

Sure thing. I am just, well, I think it's recent, but it's almost three years now. Retired from 32 years teaching at Kansas State University. I taught violin, viola chamber music, women in music, and in the early years theory and history, so they got their money's worth out of me. In 2013, I started a small music publishing company, sleepy Puppy Press. I looked over looking for a word, and there was my dog curled up. And there we have it. And I started it because I had created a four volume graded anthology called Violin Music by Women, and it was with a publisher. I didn't feel like he was really taking care of business, and so I thought I could do that with having no idea what I was doing. And now that's taking up most of my time. 12 years later, I have expanded beyond just carrying the anthology to doing a lot of music by women and non women as well. And mostly I'm trying to figure out the retirement thing. It's not working out so well right now.

Christine Goodner:

You bet you had quite a busy life. Is that hard to adjust to not teaching all the time or?

Dr. Cora Cooper:

It is more of an adjustment, more of a transition than I expected. I just figured I was mostly pretty much slug. Love to sit in a chair and read, and that that's not happening that much. And I think what the hardest transition is that you get so used to always being on a timeline, whether it's a semester or from now till this event and it is all self-imposed. I mean, I still, I'm like, I got to get this done, got to get this done. And then I think, no, I don't. I'm my own boss. No one cares.

Christine Goodner:

I could see that being hard for myself too. I do think music teachers and musicians are busy. People we're used to go, go, go. We

Dr. Cora Cooper:

Are. Yep.

Christine Goodner:

Well, yeah, thanks for sharing that. I'm sure people can either relate or it's good food for thought for later in life,

Dr. Cora Cooper:

Right? Yes. Yes. Keep it in mind. It's a bigger thing than you think it's going to be.

Christine Goodner:

Well, I am really excited to talk to you because this episode is going to come out in Women's History Month in March, and we talked before we hit record that I love purchasing music through your website because I love having this resource. I've really decided thought, how do I work women composers into my students' repertoire? It's not, I'm a Suzuki teacher. I love lots of things about the method that there are not female composers in the violin rep. No, they're not. And so I really feel like it's my responsibility to make sure my students are just seen and playing music by women composers and many different composers that are not represented underrepresented composers. Exactly. So I love what you're doing, and I hope we can just start by talking about maybe just what made you first think about putting this together, and I could imagine some things that might've caused that, but I'd love to hear your story and the origin story of this and we can talk more about it as we go.

Dr. Cora Cooper:

Awesome. Yeah. Well, the origin story, I think it really came up one year I inherited a bunch of new students had come in and they brought with them the Josephine Trot Melodious Double Stops, which I'd never worked in as a student. And it's really, it's the only work by a woman composer that's a standard part of the teaching literature. And so they came in, I was like, this is really good. Why have I not heard of this? And so I got really curious, well, who was she? I mean, what country did she come from? No idea about her. And so I started doing research. It was I think 2006 or maybe 2003. And it was hard. It was really hard to find anything. And I was tracking down 90-year-old women that were in the Federated Clubs of America and trying to get some kind of thing.

So I just started thinking, this is really crazy. Why is she the only one? There's got to have been more women violent teachers, composers out there that this stuff is really good. There must be other really good stuff out there too. It was at 2003, the first Asta convention, and Karen Clarke, who was my teacher at Florida State and I were having coffee and we were talking about things. She was also a very big advocate of women composers, and we kind of looked up at each other and said at the same time, we need to make this music available for all levels. I didn't play a piece by Woman Composer until I had already gotten my doctorate, and if we're going to change this, it's got to change much, much earlier as soon as possible. And so that was really the impetus behind getting the anthology together to make it available because it really, especially at that time, it's much more available now, but at that time it just wasn't available.

Christine Goodner:

Oh, yeah. Oh, I love that. Because that's probably that book melodious double stops So I also didn't study as a student, but learned from another teacher and incorporated. And I think also in Suzuki, I use, I can Read Music by Joanne Martin. Those were the two female women names that were in my students' hands, I think. And I am a person that might go, I wonder, but I didn't go down the rabbit trail. I love that you went down the research trail of, well, let me go. Not just wonder, but do something about it.

Dr. Cora Cooper:

Well, I also, the really doing about it, the intense research happened when I got a frozen shoulder, couldn't practice, I couldn't perform. And as an academic, you have to make sure that you're doing things to put on your annual report and keep your job. And so that became the time to do it. And so it wasn't at all pleasant at the time, but in retrospect it was like, yeah, I wouldn't have done this if it hadn't been for that.

Christine Goodner:

Oh, interesting.

Dr. Cora Cooper:

Yeah.

Christine Goodner:

Yeah, that's very interesting. For sure. Yeah. And I love your series of books. Is it violin music by women composers? I'm always stumbling over the name,

Dr. Cora Cooper:

Right? Just violin music by women. Yeah,

Christine Goodner:

Yeah. Violin music by women. I love that It is by level. I wonder if you could talk a little bit about what that is, because we have a lot of teachers who listen to this podcast and I think understanding how your books work really help people envision how to use them.

Dr. Cora Cooper:

Absolutely. So like I said, there are four volumes, and I was never a Suzuki teacher. I use the Asta string syllabus. There are definitions of different levels to sort of decide what would be in each one. So the first volume beginning, I always have to now preface it because Suzuki teachers get annoyed that it isn't like twinkle beginning. So what is it? Claire has done a great deal of of integrating it with the Suzuki method, and that's Claire Allen in case we didn't mention her before. And so they start maybe towards the end of volume one. The earliest pieces in the anthology volume one wouldn't fit around towards the end or even in the middle. I think she sequences some of them around andino, but they're not beginning to me is maybe what I was thinking was they had maybe a year's worth of school lessons and then could transition into this.

So the volume one of the anthology is Asta syllabus, levels one and two. So the book is really kind of split in half with the middle piece, the Kansas Memory Suite, which everybody loves being kind of straddling level one and level two. So in the second half you get into some key signatures with flats, more

complicated, Boeings and things like that. But the good news about that is that the book would last a student a couple of years, so there's plenty in it. Volume two is sort of first to third position. Volume three is first to fifth and volume four, which is advanced, is anybody. It's really, most of it is pretty professional level or a very advanced student level. And so again, that's what I wanted. I wanted it to be accessible at every level for everybody. So there are no more excuses. We are working on a teacher training course, starting with volume one if teachers are, whenever we get it finished, if teachers are wanting to have some guidance in how to incorporate it in with whatever teaching method they're using.

Christine Goodner:

Oh yeah, I love that. And I will reach out to Claire Allen, for those of you listening, she was a previous guest on the podcast, and we can ask her about her. She does have a handout that she made about how to incorporate your music into women composers music into a Suzuki format. And so we'll ask her how listeners can get a handle on that. And maybe when your teacher training course comes on, the two of you could come on and we can talk more about what that is.

Dr. Cora Cooper:

That'd be awesome.

Christine Goodner:

Share that with

Dr. Cora Cooper:

People. Yeah,

Christine Goodner:

That would be great. I think it's just much needed. And as a teacher, I may really feel like, oh, I want to incorporate composers. My students are not seen in their repertoire that is mapped out for them, but it's also, I might not have the time to do all the research. You have to put this together. It's really helpful to know what's out there and just, okay, here's how I can incorporate what exists already and get this in my students' hands.

Dr. Cora Cooper:

Yeah. Yeah. I'd say it's a wonderful problem in that there is more available now, but then it becomes like, well, which one do I pick and what do I do with it?

Christine Goodner:

Right. Yes. How do I weave this into what I'm already doing, because it already feels like I don't get to everything I want to. And I'll just share one thing I've done it too is just think about for, I do group classes and I like to incorporate ensemble music, and so it's just like what's a composer outside of our rep that we are seeing all the time that can be in this next recital we have as a group and that kind of thing. I think that's one way to work it in and really weave this into what we're doing as teachers. So yeah, that's

Dr. Cora Cooper:

A great idea. Yeah.

Christine Goodner:

Great. And then I know that anthology of music is not the only thing that you offer through your publishing company, so maybe you could talk about what else, what other music you have.

Dr. Cora Cooper:

Sure. So it was almost immediately after I finished volume four, and it really was a 10 year process to put those together. People said, well, when are you going to do a viola one? I was like, leave me alone. So it took a couple of years just to rest, and I eventually did come up with a three volume anthology for Viola. The first two volumes, much the same as the violin ones, but the third volume, it is actually one of my favorite things because I really looked for cool pieces that intermediate level violists or upper intermediate level violists could do for recital. And all of the pieces are short in both anthologies because I wanted to make it easy to weave it in if it's like, here's a concerto, but I need to teach them accolade or whatever, and we can't take the time to do that.

I'm really excited and very honored that I'm getting all of Rebecca Clark's violin music in print and available. We're down to the last two, the three pieces for two violins and piano, which is extraordinary. It was a work that she composed as a student, and they're amazing. Three pieces is sitting on my computer waiting for me of this moment, and hopefully, I'm hoping we'll have that ready in March. And then the last one is for either string quartet or string orchestra. There's a version with a bass part added called Combined Carols. And apparently at the Clark family playing Christmas carols together as string players was a tradition, and it was not a particularly happy occasion apparently. So she created this where she interweaves at three different carols, and the subtitle is Get 'em Over at Once.

Christine Goodner:

Oh, that's funny. Yeah.

Dr. Cora Cooper:

So she did write two violin sonatas, one big 25 minute one, the Sonata IND Major, which the slow movement of that is one of the most gorgeous things ever. And then one minute, the Sonata in G Major Sonata movement in G Major is about, I say 11 minutes. I can't remember whether I said that. It's a wonderful piece. Great. If you're wanting to put like, well, I want to put a piece by a woman on my recital, but I don't want to do a whole Sonata. It's a great chunk of wonderful music. What else? Daybreak, which is string quartet and high voice, I think too short. It's about two minutes of just the most glorious music just at the poem by William Blake. Oh, we put out a viola album of some of the concert arrangements she made for her own use, three pieces, one by Percy Granger, Hubert Perry, and Stanley Marshant, and also a cadenza that she wrote for herself for the third movement of the JayZ bach concerto ca de. So that's that. And then I have lots of other things. I have string quartets from Mozart contemporaries. I've got some contemporary quartets by young composers, some wonderful little milon Gita, which is a word I had never heard, but they're small tangos for solo violin. Well, you can take a look for yourself@sleepypuppypress.com.

Christine Goodner:

Yes, I always go and want to buy all the things.

Dr. Cora Cooper:

I'm happy to hear that.

Christine Goodner:

No, I think that's great. I'm currently just working through the level three and four pieces. I just decided as a project for myself, I would go through and just write in shifting and fingers. If I use this with a student in the future, will I have it mapped out? And it's kind a fun project to listen to them. I think also you have now there's recordings for some of that anthology. Speaking of on, is that on Spotify and on YouTube, there's some recordings as well.

Dr. Cora Cooper:

Yeah. Maureen Ewen, who's now the professor Violin at the University of Nevada, Reno, recorded her. She decided her tenure project at her previous job, which she did get tenure, would be to record the anthology. So she started with the first two volumes, which is on one cd or I say no one except me by CDs anymore. And so they're available on all the mainstreaming platforms, volumes one, two, and three. There are also recordings on the website, violin music by women.com, which I did very informally just to have something for people to hear. So now there's two options for the first two volumes and volume four, I'm still working on getting people say, oh yeah, I'm going to play this. And it's like, well, send me a recording. I'll put it on the website. So if you've got a recording of a piece in volume four, let me know.

Christine Goodner:

I love that. Yeah, it's really helpful to have, especially for music that many of us have never heard before. The

Dr. Cora Cooper:

People don't

Christine Goodner:

Know. Right.

Dr. Cora Cooper:

And composers you've never heard of, because that was one of the other things is that I wanted to make sure that the music that I put in the anthology was not readily available elsewhere, and other than a couple of things in volume four, that's true.

Christine Goodner:

Yeah. I love that. And I'll just put in a plug for composers at the moment, because you're talking about 10 years of work going into this, and then somebody saying, where's the viol? And it's like, oh, but that's so much work. And so yeah, I just encouraged all of us using this with our students, have your students purchase their own copy, respect, copyright. This is a lot of work to put this music together. And one of my mentors who's a writer was talks about how just when people pay you, it's not because we as people who create things want to get money. It's because we want enough funds to keep doing the work. We're just like, we can keep doing our work when people support what we're doing. And so I'll just give a plug for not photocopying music and purchasing from the composers and the publishers. Oh,

Dr. Cora Cooper:

That's great. That's great. Yeah, I mean, people just don't really understand copyright and especially in now we can copy and paste anything or download it from the internet. They don't realize as a publisher, what goes into it is not only finding the music and all that, but if it's under someone else's copyright, if it's not public domain, then I'm paying licensing fees and as well as the printing costs and all that kind of stuff. So it is not something that just appears

Christine Goodner:

As someone who's written a few books. I understand that from my end, and I pay royalties on one of my books to you, the name Suzuki, for example. And it's just people don't realize, yeah, this is a labor of love, this kind of thing you're doing, and we want to support you continue to do it, and everyone who's doing this kind of work. So anyway, I think that doesn't get talked about enough. And as a busy teacher, whatever it is, it can feel like, well, the easiest thing is to do the shortcut, but we just want to make sure we're thinking about all of that and supporting people doing this work. So that's just my little soapbox. I'll step off

Dr. Cora Cooper:

Now, but I wanted to mention it. It's a good soapbox.

Christine Goodner:

Well, I would love to talk before we run out of time, I think we could just talk all day, but about music practice on this podcast, we talk a lot about music practice, what it looks like. I do wonder, you can say this in a succinct way if you want, but what do you remember about practice when you first started learning music yourself?

Dr. Cora Cooper:

Well, I was one of those weird kids that really liked practicing. I

Christine Goodner:

Love it.

Dr. Cora Cooper:

And I had no idea what I was doing. And I think a lot of that was because picking up the violin was my idea that, well, it was my best idea, and I realized I could get out of math class if I went to violin lessons too. So that was my motivation. And so my parents never bugged me about it. They didn't tell me I needed practice or hover over me or anything, and I just did my thing. And I really think that's part of the reason that I went into music as well, is that it was something I owned. So yeah, I mean, I just sort of would have at it. And my teacher growing up, I mean, she would tell me, you got to do this. Give me advice on how to practice it. And like I said, I thought I liked doing it, so I did what she said.

Christine Goodner:

Sometimes I talk to people who are, I would say the unusual set that loved practice from the start, but they tell me they loved it because they felt like it was a problem solving and they like to work out puzzles. I wonder if you connect with that or if there was something else you loved about it.

Dr. Cora Cooper:

I do connect with that. I don't think it was something that I realized at the time. I know that that's what I love about teaching. And I think really in a lot of ways it was really almost somatic. I mean, the physical sense of playing that I've always loved and the feel of the bow and the feel of the sound and everything like that is what I have always connected with. I remember the first group lesson in public school putting the violin up and somehow playing it out and feeling it vibrate in my chin. And I was like, wow, that is so cool. What is that? And now, of course, I don't even feel it because all the nerves are dead.

Christine Goodner:

Well, that's so interesting. I think it's just really fascinating to hear what it is that connects with different students as kids. And I think there's a lot of parents also that listen to this podcast and family members supporting young musicians. And I think sometimes it's interesting to think about what is it that might make them, not make them, but allow them to love it or what you can help them connect to is sort of a

Dr. Cora Cooper:

Experiment

Christine Goodner:

In a way.

Yeah, I did want to quit in sixth grade, and it's the only time there was ever any interference for my parents, and it wasn't even interference. My mother just said, why don't you give it another year? And I've often wondered if she regretted that.

I think a lot of students go through just ups and downs in motivation and interest in, oh, this is a lot of work actually, the feelings like this and that. Often if they write it out, they come out the other side and are glad they didn't stop. Yeah. So that was wise,

Dr. Cora Cooper:

Right? Yeah. It's such a shame when kids that have played through high school and reasonably serious or involved level don't play when they go to college. And so many, particularly more universities as opposed to conservatories have orchestras where non-majors can play and are welcome. And I really find that very sad.

Christine Goodner:

Yeah, having music for life, whether it doesn't have to be your career, but having music for life feels like a really good goal.

Dr. Cora Cooper:

Absolutely. Yeah.

Christine Goodner:

Well, I'd also love to talk about, you have a wonderful flow chart about practice, and I had an opportunity to see this. I printed it out and laminated it. I was telling you before we started recording, and it's fabulous. So we're going to talk about it, and also if you're listening, we'll put a link to Cora's website and that way you can find this flowchart if you're interested after hearing us talk about it. But maybe you could just tell we don't have a visual way for people to see what we're talking about, but how would you describe this?

Dr. Cora Cooper:

Well, this is something that happened after a particularly frustrating day of teaching at Kansas State, and I'm just kind of realizing my students just don't have any idea how to practice, and I literally sat down in an hour and scribbled on it, kind of ran from one piece of paper to the next out, here's a problem, here are things you can do about it, and made it into a flow chart. And years later, I had an iPad and there was a flow chart program. So I was able to make it very pretty and all structured and organized, and it's actually, it's kept growing since then. The last edition was to work on expression, which mostly I had been thinking very technique wise. And so it's, what is it? It's like 15 by 17, I've got it printed out or something just so I can read it.

Because the print got so small. It's using practice techniques from all kinds of people. Certainly. I think there's maybe one thing that I came up with myself and the rest is all what I've been taught, what I've learned, videos, I've watched everything. There's very little new under the sun. The title of it is Practicing What to Do when it Doesn't sound like you want it to. So it starts off from there to, if you don't know why, here are things that you can do to figure out what's the problem. And once you know why, then there are the categories of what maybe you need to do. It's not fast enough, it's out of tune. I don't know the rhythm, it's inconsistent. My tone is poor, my coordination is poor, or it's not very expressive. And then from there, it goes across the page of different techniques that you can try.

Christine Goodner:

I love it because I talk to a lot of people when they're having practice woes, I will say, and I could think though of students that are starting to practice more independently, the middle schooler, high schoolers, that the complaints I hear from families are, well, they just go in the space and they just stare at the stand. They don't know where to start, or they just play from the beginning to the end over and over. And I think it's because in our brains as professional musicians who know how to practice some of the, maybe not as detailed as on your flowchart, we have this dropdown menu of here's what I should try when I encounter this, that students just don't have. And so they just feel like, I don't know what to do.

Dr. Cora Cooper:

No, and I think it's so important to teach practice techniques because they don't know. And especially in the young years, it's just the things are so short, they just can repeat them. But when you get to a concerto, yeah, you don't want to do that.

Christine Goodner:

Yeah, I love that. It's very, I don't know, left brain, right brain, maybe some right brain. And I realize those are generalizations that don't always fit. It's very logical, and I think very creative. I don't necessarily think as linearly as this, but I love when people do input it in writing because it's very helpful to me. That's very helpful.

Dr. Cora Cooper:

Well, it's like what you said about, it's the solving problems. When I was in high school, they gave us these tests for what are your aptitudes for different professions and mindset. I should be an auto mechanic. And it's true. It's like, oh, what's broken? How do we fix it? I think that's really how I spent most of my teaching career. So yeah, there's lots of different techniques which are not readily apparent always from reading it. So when I've done presentations, it's been explaining those things that are not

common sense knowledge. There are some techniques in here that pretty much saved my life as a performer, really streamlined practice a lot.

Christine Goodner:

Could you give us an example of what's one thing that you would say really helped you?

Dr. Cora Cooper:

The one thing I would say that truly changed my life was the idea of sprints. So for a sprint. And so let's take the example of you've got a page full of 16th notes. You have to learn for orchestra rehearsal or whatever, instead of going through the whole thing or a line at a time or whatever, that you can speed it up by taking small groups. And if it's in four, four and the 16th notes are grouped in fours, the technique you would use is that you would put the metronome on, first of all. So the metronome would be going and you would do a group of four notes plus the first note of the next group. So there's always an overlap. So the first line of shroud, I'd be starting where you're comfortable, and then very, very gradually upping the speed on the metronome.

Now they're all digital, so by five, right when it was old, the strange numbers there, it would go up two clicks so that your body doesn't really feel that it's faster. You got to fool yourself into thinking that it's not any faster or that it's easy. Down the left hand side of the chart is success at any cost, which is a Burton Kaplan technique that, or philosophy, whatever you're doing in practice, you should be succeeding at it as opposed to hurling yourself at the wall trying to play something too fast or too hard or doing everything at once. And so that's kind of the overriding principle behind all of the techniques. Make it feel easy.

Christine Goodner:

Yeah, I love that.

Dr. Cora Cooper:

Yeah. So yeah, the sprints and just keep going on. One day you might hit a wall at a certain point, fine. The next day you start slower again and you go, and maybe you won't go faster that next day, maybe you will. And soon you can just keep upping those speeds until you play it. And then you can do bigger groups, nine notes, two, four note groups plus the first note of the next. But the overlap is really critical because that's what allows you to connect it in your brain when you do go to play it through, instead of playing four notes and your body wants to stop.

Christine Goodner:

I was thinking that when you were talking about it, that that's really the key, I think

Dr. Cora Cooper:

Putting

Christine Goodner:

It all together.

Dr. Cora Cooper:

And Peter Soff is the one that taught me that, so I'll always have to give credit.

Christine Goodner:

Yeah. Well, I do think we just do collect little ideas from our colleagues and our teachers and all over, and yeah, that's what helps us teach. Well, I think it'd be great for those of you listening who think, oh, I could use some more ideas. And I think even just those questions about what is not where I want it yet. And then even if you don't understand all of the bullet points, we haven't sat through a full presentation of yours, Cora. I think even just realizing what the categories are, I think when something feels like, oh, this is a big ball of, I don't know how to fix this. If you just have little threads you can pull at and you're like, oh, this one thing, I can see what the problem is at least, and then I can start solving it. Or I can take this to my teacher and say, here's where I don't feel happy. Can you help me with ideas?

Dr. Cora Cooper:

Yes. Yeah. I put the flow chart on Facebook at some point after I had made it pretty and just said, Hey, here. And then everybody was commenting and saying, what's this? What's this? What's this? So I was spending a lot of time doing that. And Anna Gerber, who's I believe she teaches in violin and cologne now. At that time she was in Norway and the editor of the Esta Norway, and she said, can we do an article? So I have to find the English version, but I didn't explain a lot of these techniques and put that up with the flow chart on the Sleepy Puppy website as well. It hits the main ones that people are like, I don't know what that is. And a lot of those are also come from Burton Kaplan and his book Practicing for Artistic Success. So that's another wonderful resource on practicing.

Christine Goodner:

Okay. Yeah, we can link to that book as well as your website when we do the show notes for this episode and make sure people can find that

Dr. Cora Cooper:

Great. Because yeah, that's the source for the big ones, the Technique of the Pie, which is on the first line that everybody says what?

Christine Goodner:

Awesome. Okay. Well, that's good. A reference source too as well. So yeah, that's very generous of you to share this. I think even just the framework of thinking about if I don't like how something sounds, as far as what I'm producing in practice, how do I go about improving that? Even just breaking down what you're hearing in categories. And I think that alone could really help.

Dr. Cora Cooper:

Yeah, because a lot of times you don't know what's wrong. Even at this point in my life, it's like, I don't like it. I don't know what it is that I don't like yet. And you have to just sort of try different things until it's like, oh, that's what it is.

Christine Goodner:

Yes, exactly. There's a lot of experimentation I think that goes on.

Dr. Cora Cooper:

Yes.

Christine Goodner:

Which can be really fun if you know what kind of experiments to run, I guess

Dr. Cora Cooper:

Once you get going,

Christine Goodner:

Once you get going. Yeah. And I'll encourage any of you listening who have young students that are practicing, that's a great conversation to take to your teacher and say, we heard this. It made us interested. And just even if a student can articulate to me, here's the thing that I'm feeling frustrated with, or here's the thing that I don't, not sounding the way I want, and I can't figure out why. That's super helpful to me as a teacher to hear that. So you're not in it alone. And even adult musicians can play it for a colleague or record themselves and watch it back. There's a lot of strategies that where you can problem solve for yourself.

Dr. Cora Cooper:

Yeah, the recording is, I mean, it's so much easier than it was in my day.

Christine Goodner:

We have great technology at our fingertips now.

Dr. Cora Cooper:

Yeah.

Christine Goodner:

Well, I love that. Thank you so much for talking to us, and I feel like this may be the spark of further exploration for people both into women composers and also into some practice strategies. And I think that's great if it's this sparked something where you want to learn more. So we encourage you to go to Sleepy Puppy Press and see all the music that's offered there. And again, we'll link to finding this flow chart and any final thoughts you'd like to leave with everyone, Cora, as we go.

Dr. Cora Cooper:

I could talk about both these topics all day, so I really appreciate your podcast and having the opportunity to come and talk about it for a while. It brings me great joy.

Christine Goodner:

Well, likewise, and thank you for your generous time and sharing your story and some practice ideas with us. We really appreciate what you do.

Dr. Cora Cooper:

Well, thank you.

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