

The Encounter

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



President's Notes

Hello Kodály Educators of Texas!

Happy back to school! I know this year brings a lot of changes for many of you and I wish you all the best as you navigate and rise above. Remember that one of the beautiful things about belonging to KET is that you have an entire community to lean on and learn from. It is so important in these times that we support each other, encourage each other, and advocate, advocate, advocate!

I am very excited about our year in KET! Our theme this year is "Back to Basics" where we will focus on the WHY of Kodály and the origination of OAKE and KET. We have some amazing workshops planned to inspire those who have not yet taken their Kodály training and to re-ignite the passion in those that have! We also have some spectacular Sip & Chats planned that focus on the history of KET and will feature KET legends, absolute jewels!

We have some great plans for social media and a Discord Server where members can have meaningful discussions, ask questions, and even participate in book studies. These are fantastic opportunities to build community, collaborate, reflect, and positively impact others at the state

In This Issue

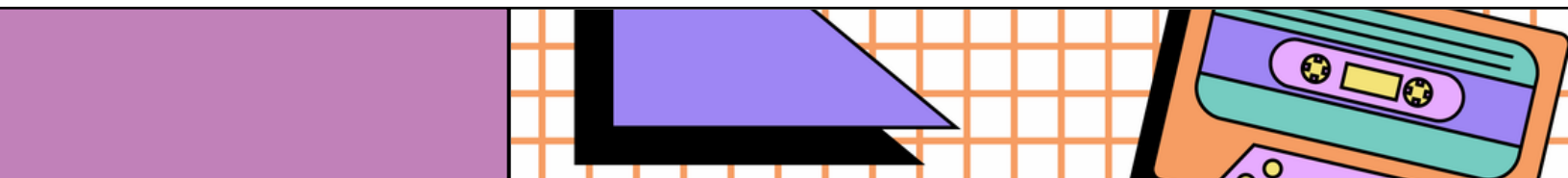
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level (Hello, T-TESS Domain 4!). Please reach out to any of our board members if you want to help and participate in any way. This organization is for YOU and we appreciate your participation.

Sending much love and warm wishes your way as you start your year!



Loren Tarnow
KET President





Kayla Gentry
KET President-Elect

Many elementary music teachers have experienced moments during a lesson where we had to stop, smile, and carefully consider our response to the situation at hand. Some might even think, "I really wish there was another adult in the room to witness this!" just because with kids, anything goes! There is never a dull moment, and truly not a day goes by that I don't often have a funny story to share.

Almost two years ago, one of my sweetest 5th grade students said, "Mrs. Gentry, you look a lot like my grandmother today!" Spoiler alert, it wasn't the 100th day of school, and I wasn't dressed up as a grandma. I was simply dressed in my everyday "music teacher" attire, and so I really hope this grandmother was the coolest granny ever!

This "new to the Encounter" column is intended to brighten each reader's day with a little dose of the best medicine, laughter. If you have a funny story to share, please use the link below to submit. We hope to include several in each issue this year!

Submit your story by
clicking [here](#) or
scanning the QR code



Did You Know?

The Encounter has a musical connection to extraterrestrial communication! The newsletter was named after the 1977 film *Close Encounters of the Third Kind*, in which scientists communicate the film's famous five-note musical message to visitors from outer space using solfège and Curwen hand signs. So, the next time you see *The Encounter*, remember: we've been trying to communicate through music since 1977!

Sesere Eeye

A song and dance from the
Torres Strait Islands, Australia



Se - se - re ee - ye, se - se - re ee - ye, nar in ar___ in a ro - par - te,

se - se - re ee - ye, se - se - re ee - ye nar in ar___ in a ro - par - te,

Ro - par - te mar - ow - si am - ma te se - se - re ee - ye, ro - par - te mar -

ow - si am - ma te se - se - re ee - ye_____

Language/Translation: This song is a conglomeration of languages from the Torres Strait Islands. Sesere is a kind of bird that dives into the sea to catch fish and then flies back out. There is no literal translation.

Instructions:

Phrase 1: Clap hands out and down to the left three times (miming a bird diving); clap hands to the left two times more quickly; left elbow up to the left, two steps to the left.

Phrase 2: Repeat movement to the right.

Phrase 3. Left elbow up to the left, right elbow up to the right; Clap down to the left, clap down to the right, clap with your hands above your head while gently kicking your left leg up in front of you.

Phrase 4: Right elbow up to the right and tap foot right. Then left elbow up to the left and tap foot left; Swoop right hand down low in front of you in an arc going from right to left and then coming up over to your chest, crossing both hands over your chest.

Culture Bearers Sani Tounsen and Uncle Percy:

<https://www.youtube.com/watch?v=SATEqK2NK5Q&feature=youtu.be>

Performance:

[youtube.com/watch?v=t2JxKnVJBqQ&feature=youtu.be](https://www.youtube.com/watch?v=t2JxKnVJBqQ&feature=youtu.be)

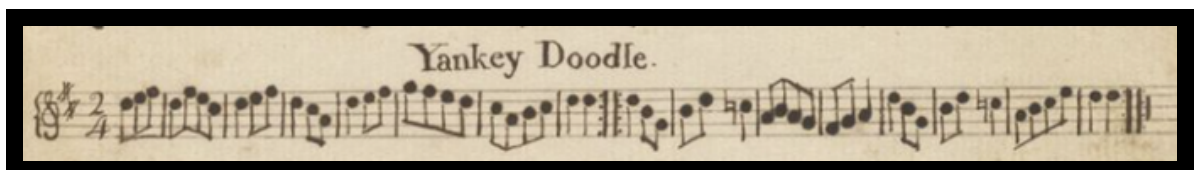


Song Research by Kathy Kuddes

Yankee Doodle



In honor of the America 250 celebrations going on this summer and into the school year, I thought I would share some details on the history of what might be the best-known song of the Revolutionary period, *Yankee Doodle*. The origin of this tune, like many of this period, is much in dispute. It seems clear that it predates any of the lyrics we know. There are tunes all across Western Europe with similarities. Some researchers have linked it with portions of melodies found in Holland, Ireland, Spain and Hungary. The earliest printed record appears to be the copybook of Reverend James Pike who was a pastor in Somersworth, New Hampshire. Scholars place the notation below to have been made circa 1730.



The first half of the melody is clearly the familiar tune we associate with this title today. The B section is quite different from the “Yankee Doodle keep it up” tune that is associated with this title today.

The Traditional Tune Archive provides one tune listed as an English Jig or Quadrille entitled *Kitty Fisher’s Jig* which implies it was used for dancing. This version is in compound meter and thought to take its name from a presumed connection to the *Lucy Locket* rhyme. (Check out my deep dive into Lucy and Kitty in the Winter 2024 *Encounter*). However, additional research suggests that the original source, Dr. E. F. Rimbault, was not fully accurate. In an 1858 magazine article he claimed to have seen the jig in a 1750 collection of dances. However, no evidence of the existence of this particular collection has been found, thus calling the whole thing into question.

Either way, the tune was clearly in aural circulation during the colonial period both in England and America. Beyond the *Lucy Locket* rhyme, the earliest text dates from the era of the French and Indian War (1754–1763). The conflict centered around control of Canadian territory along the Ohio River, Lake Erie and Lake Ontario. Local militias of colonial soldiers fought alongside British regulars who were a part of the well organized permanent, standing army and looked down upon the poorly supplied and less disciplined American troops. This early text, attributed to British soldiers, pokes fun at the colonial soldiers. While it was common for British nobles to “purchase” a commission, they typically did so with generational family wealth, not through the sale of livestock.



Yankee Doodle, cont.

*Brother Ephraim sold his cow and bought him a commission,
And then he went to Canada to fight for the Nation;
But when Ephraim he came home he prov'd an arrant coward,
He wou'd'nt fight the Frenchmen there for fear of being devour'd.*

Director of the Colonial Music Institute, Dr. David Hildebrand, states that it was clearly meant as a song of musical parody. It is an early example of a "diss track" meant to mock American colonists.

The best-known story regarding the origin of *Yankee Doodle* states that British military surgeon Dr. Richard Schuckburgh, sat in a meadow nearly Albany, NY watching the movements of both British and colonial soldiers in approximately June of 1755 (again during the French & Indian War). The Americans were a motley crew whose homespun attire was in strong contrast to the smart and professional uniforms of the British troops. During his respite he is said to have penned ten satirical verses with the opening line, *Father and I Went Down to Camp*. The poetry was published as a broadside, but not until several decades afterwards. The lack of any handwritten copies or earlier publications creates additional questions about Dr. Schuckburgh's authorship. An interesting side note is that George Washington was a young 22-year-old colonial officer during this conflict and likely heard the tune sung or played on multiple occasions.

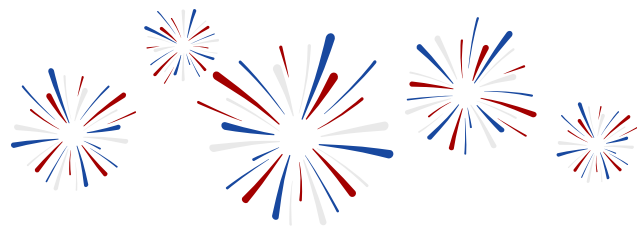
Some sources have suggested that the term "Yankee" may have been derived from a Native American word "Yenghis" or "Yangees" used to identify the English-speaking colonists and adopted by the British to refer to any American.

At some time in the late 1760s the familiar chorus; *Yankee Doodle keep it up, Yankee Doodle Dandy, Mind the music and the step and with the girls be handy*; appeared in print along with the earlier verses. This text specifically mocked men who took exceptional pride in their appearance and their smooth talk ("dandy"). While it may have originally been meant as an insult directed at the bumbling American soldiers, the catchy tune (particularly the refrain) was picked up by the young colonial soldiers who began to sing it with enthusiasm, and the fife and drum corps played it readily.

By 1775 the tune had become known by the title, *The Lexington March*, and was heavily associated with the march of New England soldiers into Boston following the Battles of Lexington and Concord at the start of the Revolutionary War.



Yankee Doodle, cont.



It appears that both American and British soldiers claimed ownership of this tune and created many verses aimed verbally at their enemy.

British Verses:

*Yankee Doodle came to town, for to buy a firelock¹;
We will tar and feather him, and so we will John Hancock.* CHORUS

*Yankee Doodle came to town, how do you think they serv'd him?
One took his bag, another his scrip, the quicker for to starve him.* CHORUS

Colonial Verses:

*Yankee Doodle went to town, a-riding on a pony²;
Stuck a feather in his cap and called it macaroni.* CHORUS

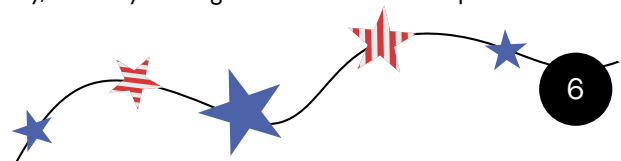
*A long war then they had, in which John was defeated;
And Yankee Doodle was the march, to which their troops retreated.* CHORUS

*Yankee Doodle is a tune, that we all can delight in;
It suits for feasts, it suits for fun, and just a well for fightin'.* CHORUS

In the fall of 1781 American and French soldiers clashed with British troops in a three-week battle in Yorktown, Virginia. This was to be one of the final battles of the Revolutionary War. When the British marched out to surrender, they refused to look at the American soldiers and instead faced the French. A legendary story states that the French general, the Marquis de Lafayette, refused to support this insubordination and ordered the colonial fife and drum corps to play *Yankee Doodle* to reinforce that the British had been beaten by their “Yankee” adversaries.

Images of “Yankee Doodle” were primarily found in political cartoons in newspapers during the first century of the United States of America. Archibald Willard brought the image to the world of fine art in his large-scale painting of three colonial musicians (2 drummers and a piper) marching across a battlefield painted for the 1876 Centennial Exposition in Philadelphia. The working title was “Yankee Doodle” but critics suggested a more dignified title was needed and the artist renamed it “The Spirit of '76.” Later representations leaned more towards an “Uncle Sam” style character.

1. A “firelock” refers to a flintlock musket common among the colonial soldiers that required flint to ignite the gun powder – a “scrip” was a form of depreciated colonial paper currency given to soldiers in place of real silver or gold payments.
2. The reference to a pony refers to small, cheap work animals rather than a well-bred stallion, a feather in the cap was an attempt to add a bit of style to a man’s headgear, the “Macaroni Club” was a group of wealthy, flamboyant Englishmen who had adopted the fashion of wearing huge, powdered wigs.



Yankee Doodle, cont.

In 1904 George M. Cohan wrote “The Yankee Doodle Boy” – better known as “I’m a Yankee Doodle Dandy” for his Broadway show *Little Johnny Jones*. It became such a patriotic standard that the 1942 biopic of Cohan’s life was titled “Yankee Doodle Dandy” and starred James Cagney as the “Man who owned Broadway.”

There is so much information about this little tune. I hope you have enjoyed this dive into its history and will find some use of it in your America 250 celebrations this year.

What other songs have you been wondering about? Submit your request via this Google Form
(<https://forms.gle/PnYmtDN97iAoQVrb7>) or scan the QR code.



Watch this column for my future research.

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Welcome to the 2026–27 school year! I am excited to serve as the editor of *The Encounter* in my new role as Vice President of KET. The executive board has been brainstorming ways to make this publication a more interactive and valuable resource for our membership, and I am eager to share some of what we have planned.

We are introducing a new section, “Sing a New Song!” featuring songs that may not yet be part of your song collections. Each selection will include a transcription and practical resources to help you easily incorporate the song into your lessons, or concerts. And because even the most dedicated teachers need a little laughter, we are adding “Kayla’s Corner,” a lighthearted column to share funny stories and moments from our experiences as music educators. A new column focused on developing and strengthening our own musicianship will also be coming soon, offering practical ideas and exercises to help us continue growing as musicians and teachers.

As we return to the basics of Kodály-inspired teaching, we hope to explore the many facets of developing a well-trained ear, a well-trained intelligence, a well-trained heart, and a well-trained hand. Our goal is to celebrate the foundational skills and practices that shape thoughtful, musical, and well-rounded students while providing resources you can take directly into your classroom.

Here’s to a new school year, a renewed focus on the basics, and plenty of opportunities to learn, sing, laugh, and grow together!

Julissa Y. Chapa

KET Vice-President

Do you have a teaching strategy, lesson idea, or classroom success you’d like to share? *The Encounter* is always looking for practical, classroom-ready articles that support and inspire music educators.

Submissions are accepted on a rolling basis and can be as short or as detailed as you’d like. Possible topics include:

- Favorite lesson ideas or activities
- Repertoire recommendations
- Classroom management ideas
- Assessment strategies
- Conducting or rehearsal techniques
- Technology tools that enhance instruction
- Teaching resources or book reviews
- Advocacy and community engagement ideas
- Reflections on teaching or professional growth
- Kodály-inspired pedagogy and classroom applications

Whether you’re a first-year teacher or a veteran educator, your experiences can make a difference. If you’ve discovered something that works well in your classroom, chances are someone else would love to learn from it!

To submit an article or pitch an idea, email juleschapa@gmail.com.



Kodály Educators of Texas 2026-2027 Workshops

South Region



Hannah Rainwater
September 26

Central Region



**Dr. Loneka
Wilkinson Battiste**
October 10

Secondary Level



Sandra Norrell
October 13

RGV Region



**Gabriela
Montoya Stier**
September 26

North and Central Region Combined Workshop



Meredith Riggs



Will Jurgens



Sandra Norrell



Loren Tarnow

October 24

East Region



Dr. James Bowyer
November 7

South Region



Ashley Yarbrough
January 30

East Region



Diana Pannell
February 27

North Region



Jason Jones
April 24



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Kodály Educators of Texas 2026-2027 Sip & Chats

8:00PM-9:00PM CST



Cecile Johnson
September 10



Kathy Kuddes
October 8



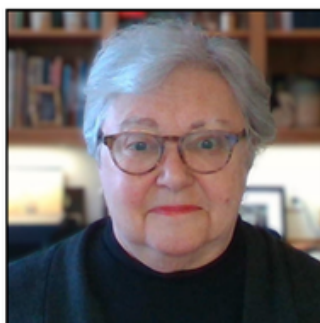
Mary Stevens
January 21



Patty Moreno
November 12



Debra Johnson
February 25



Emily Crocker
March 25



Gay DeMontel
April 29



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