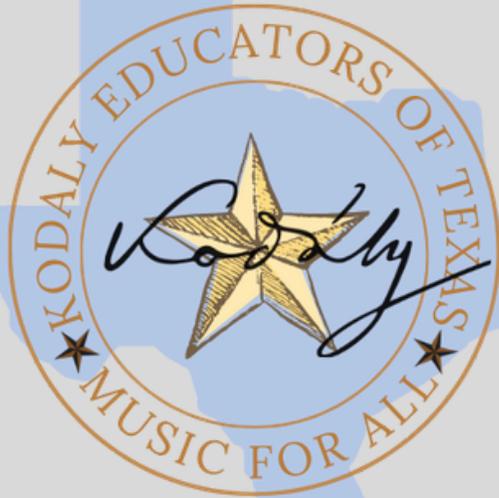


THE ENCOUNTER

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 Loren Tarnow
KET President



It's hard to believe that we are in the second semester! This school year has truly flown by! In November, we hosted our FIRST ever OAKE Southern Division Mini-Conference in Sugarland TX, and were thrilled with the level of participation. I want to personally thank Julie Boettiger for hosting the event at Fort Bend ISD! The sessions and concerts were inspiring, and the feedback from attendees has been overwhelmingly positive.

"I loved getting to connect with more Kodály people across the state. I also loved that I got to learn from master teachers and learn new things to implement in my classroom."

"Just being with everyone and seeing the impact KET has and is making... encouraging to see so many new people"

"I love getting together with my Kodály peers to socialize and absorb their expertise. The sessions were inspirational, rigorous, and fun! The concerts were so high quality, seriously those choirs and their conductors were amazing!"

TMEA is here and there are so many great Kodály-inspired sessions and happenings: Come visit us at the KET Booth 5001 by the Texas Ballroom on the 4th floor of the Grand Hyatt. We will have swag!

Please join us at TMEA for our KET General Session on Friday morning From 9:30-10:30 in the Grand Hyatt Lone Star ABC (2nd Floor). The Hays CISD Honor Choir will be performing at 10:00 under the direction of Savannah Cervantez, Beth Wilson, Mattie Baker, Zach Shoepe!

We also have a very fun social event planned on Friday night at Rerooted Winery from 7:30-9:00 right before college reunions.

I really hope to see you there and talk to as many of you fabulous people as possible!

Loren

I LIKE BIG CLASSES AND I CANNOT LIE

HOW LARGER CLASS SIZES FORCED ME TO EXTEND MY GAMES AND INSTRUMENT ACTIVITIES!

Corey Fisher
KET Secretary



I thought 800 students was way too many at my first school, and it is! Then I came to teach in Prosper where we are lucky to have a campus with less than 1,000 students. I was overwhelmed by these classes with 30+ students, especially 5th graders. Of course, it was so important for me to win these students over to my method of focusing on singing above all else, and I did that over 3-4 years of fun and games, and building rapport with them, which is a different conversation for a different day.

However, the main thing I figured out early on is that playing even a simple ball or beanbag passing game with 30 or more students turns into chaos way too fast for my taste, and it ends up losing the fun. I had been observing my friend Kristin Vogt and other teachers who incorporate their instruments effectively in class on a daily basis and started to (over the span of a couple of school years) modify my games so they almost always now include at least the beat or an ostinato on instruments! This allows me to split the students into 2 groups so I can control the number of students playing the game (or doing a folk dance!).

Here are some ideas!

Icka Backa

Choksy, L. (1999). *The Kodály method*.

Game: Circle formation - students put hands in the middle (like 'bubble-gum!'). Teacher pats each hand on the beat until out goes YOU! That hand goes behind the back, etc!

LARGE GROUP: I split the class in half. One half plays the game with me with only one hand in. The other half plays the following ostinato (or the steady beat) on non-pitched percussion. As a student gets 'out' they swap with an instrument player, and the game continues as long as you'd like!

Bounce High, Bounce Low

Locke, E. G. (2004). *Sail away*.

Group options:

Group 1 - In a circle bouncing the ball on the beat to each other around the circle, or with teacher in the middle bouncing to each student one at a time.

Group 2 - Xylophones playing either the melody or a bordun on *do* and *so*.

Group 3 - Rhythm sticks playing the rhythm.

Group 4 - Beat on the drums.

Fisher, cont.

Does this take set-up time? YES, of course! But you can have groups play one at a time before putting together, or just do 2 or 3 groups. Or start all together! Make this work for YOUR classroom and YOUR students.

Piccadilly

Sams, R. & Hepburn, B. (2012). *Purposeful pathways. Vol. II*

Game I created: Spread colorful polypots around the room (enough for each student playing), or just one of each color that students could gather around. During the chant, students 'drive' around the room (optional to walk with a steady beat or try to match the rhythm in their feet) and stop on a different spot on 'there!' Spin a wheel or draw a color randomly - any students on that color are out! Play continues.

Another group can play the following ostinato OR the beat (or 2 more groups).

When students get out they can swap with one of the instrument players.

Hill and Gully Rider

(Additional verses can be found in various online sources including the American Folk Song Collection)

Body percussion I created. P = high five partner. During verses - swing your partner 4 counts then high five partner on syncopa again. Repeat.

Split students into the following four groups to play these Orff instrument ostinati:

This will not come together in one lesson! Scaffold appropriately.



Check Out All The Kodály-Inspired Sessions at TMEA!



TMEA KODÁLY-INSPIRED SESSIONS & EVENTS



12-14
FEBRUARY

12
THURSDAY

- ⌚ 10:00-11:00 * MELISSA FULLER FLORES
- ⌚ 10:00-11:00 LAUREN "NIKKI" BLACKETER
- ⌚ 11:30-12:30 LAUREN BAIN
- ⌚ 1:00-2:00 ANIELKA SILVA-BERRIOS
- ⌚ 1:00-2:00 * MELISSA FULLER FLORES
- ⌚ 2:45-3:10 TOMBALL ISD HONOR CHOIR
- ⌚ 4:00-5:00 GABRIELA MONTOYA-STIER
- ⌚ 5:15-6:15 ELEMENTARY DIVISION BUSINESS MEETING
📍 GRAND HYATT 4TH FL - TEXAS ABC
- ⌚ 6:30-7:30 ASHLEY YARBROUGH
- ⌚ 6:30-7:30 LOREN TARNOW
- ⌚ 7:00-7:25 GARCIA MIDDLE SCHOOL ADVANCED TREBLE CHOIR
- ⌚ 7:45-8:45 DARLA MEEK
- ⌚ 7:45-8:45 SUSAN BRUMFIELD



- ⌚ 9:30-10:30 KET GENERAL MEMBERSHIP MEETING
📍 GRAND HYATT 2ND FL - LONE STAR ABC

13
FRIDAY

- ⌚ 11:00-12:00 * MELISSA FULLER FLORES
- ⌚ 11:00-12:00 JASON JONES
- ⌚ 11:00-12:00 ANIELKA SILVA-BERRIOS
- ⌚ 12:30-1:30 CINTIA CIORCIARI
- ⌚ 1:30-3:30 VISIT THE KET BOOTH/EXHIBIT HALL
- ⌚ 2:00-2:25 RANCHO SIERRA ELEMENTARY SCHOOL CHOIR
- ⌚ 3:30-4:30 DILLON DOWNEY
- ⌚ 5:00-6:00 LESLIE HECKMAN
- ⌚ 5:00-6:00 SUSAN BRUMFIELD
- ⌚ 5:00-6:00 HUY NGUYEN
- ⌚ 6:30-7:30 SANDRA DIVNICK
- ⌚ 6:30-7:30 * MELISSA FULLER FLORES
- ⌚ 7:30-9:00 KET SOCIAL: DO-RE-MERLOT
📍 REROOTED WINERY, 623 HEMISFAIR BLVD STE 106



14
SATURDAY

- ⌚ 8:00-9:00 JUAN CARDONA
- ⌚ 8:00-9:00 * MELISSA FULLER FLORES
- ⌚ 9:30-10:30 PEDRO HUERTAS
- ⌚ 11:00-12:00 * MELISSA FULLER FLORES
- ⌚ 11:00-12:00 ANIELKA SILVA-BERRIOS
- ⌚ 12:30-1:30 SARAH MARTINEZ



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 next edition, please email your submission to Dillon Downey at ddowney2@dentonisd.org by **March 15, 2026!**

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 songs! 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:

ZUDIO, VALERIE, AND SHORTENIN' BREAD

by Kathy Kuddes
KET Member

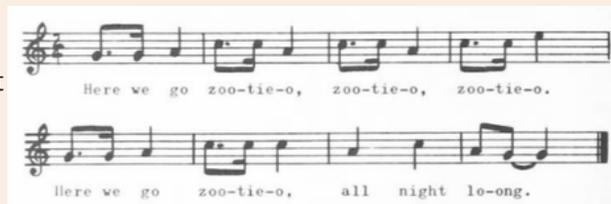


A KET member submitted a request for me to look into the game song, Zudio. As is quite typical of such projects, this research led to two other closely related songs, "This Way Valerie" and "Shortenin' Bread." I will attempt to untangle this web of variants in this article.

Here we go Zudio, Zootie-o, Zudie-o and Zodiac

The first thing one discovers with this game song, is that the spelling makes locating all the possible variants extra challenging. The earliest printed version I could locate was in a collection titled *Two Penny Ballads: A Pennsylvania Folklore Miscellany* published by the Pennsylvania Folklore Society in 1966 under the title "Here We Go Zootie-O."

While this tune feels unfamiliar, the movement directions and text will sound familiar to many. The game instructions describe a longways set of partners who do a cross-hand hold and alternate pulling arms to the rhythm of the words shown above. The second verse carries the words "Step back, Sally, Sally, Sally, Step back Sally, all night long" with partners stepping back while clapping hands to create an alley down the middle of the set. The final verse sings "Going through the alley...all night long" with instructions for the lead couple to dance down the length of the set and take up the bottom spot. At this point the whole movement starts again with the first verse until all comes have come "through" the alley.



The collection from which this information was gathered is a collaborative work, with each chapter being written by a different musicologist or researcher. This example appears in the chapter written by University of Texas folklorist, Dr. Roger Abrahams, entitled "There's a Black Girl in the Ring." The songs in the group were collected in South Philadelphia from mostly African-American sources in 1958-60. Abrahams claims that "Here We Go Zootie-O" was a favorite in the neighborhood, played mostly by girls from 4 to about 10 or 12 years of age.

Kuddes, cont.

No matter the spelling used, this trio of lyrics appear to have stuck with the game, regardless of the tune to which they were sung or the location of the players. The order in which they were sung and the additional lyrics that were attached are another clear indication of a full life in the aural tradition. Several variants suspend the singing and insert a chant, either spoken or intoned, such as "Oh, I looked over there and what did I see? I saw a big fat man from Tennessee" or "I saw the doctor, I saw the nurse, I saw the lady with the alligator purse." and then conclude with "to the front, to the back, to the side, side, side" lyrics and actions. In addition to the variations in spelling, there are several tunes associated with this text, in addition to the one given above based on a so-centered tetratonic scale. Here is the variant from *Step it Down* (Jones/Hawes 1972), with a tune that is clearly *do*-centered while avoiding *re*:

Cheerfully; moderate tempo ♩ = 144

CLAP

VOICE

Let's go zu - die - o, zu - die - o, zu - die - o, Let's go

zu - die - o all night long. We're walk - ing through the al - ley, al - ley, al -

- ley, We're walk - ing through the al - ley all night long. Step back,

Sal - ly, Sal - ly, Sal - ly, Step back Sal - ly, all night long.

The notation above is followed by two additional verses, "And here comes another one, just like the other one" and "And they're going zudio-o, all night long." A note in this collection states "new words and original music by Bessie Jones" with a copyright statement dated in 1972 suggesting that this was either Ms. Jones' creation, or her remembrance of this game from her own childhood and not one she felt was freely in the aural tradition of the Sea Islands.

Edna Smith Edet provides a familiar tune in her collection, *The Griot Sings: Songs from the Black World* (1978), based on the *do*-centered pentatone with a focus on the Major 6th leap from *do* to *so*.

HERE WE GO ZODIAC

Moderate

Afro-American

Here we go Zo di-ac, Zo-di-ac, Zo di-ac. Here we go Zo-di-ac

all night long. Oh step back Sal-ly, Sal-ly, Sal-ly.

This version includes the added chant text referenced above set to a hexatonic melody.

Yet another melody is published in the online *American Folk Song Collection* and credited to Barbara Woodring (1982) of Chicago for this *la*-centered variant.

Rhythms swung

1. Here we go, Zu-di-o, Zu - di-o, Zu-di-o, Here we go, Zu-di-o, all night long.

Step back, Sal - ly, Sal - ly, Sal - ly. Step back, Sal - ly all night long.

Go-in' down the al - ley, al - ley, al - ley. Go-in' down the al - ley, all night long.

This Way Valerie

Further searching lead to the obvious cousin of "Zudio" in "This Way Valerie" or "This A-way Valerie" also sometimes known as "Strut Miss Lucy (or Lizzie)." I first learned this game as it is performed by a group of girls on a Los Angeles playground in the wonderful documentary *Pizza, Pizza, Daddy-O* produced by Bess Lomax Hawes. The girls sing three verses: 1) This-a-way, Valerie, Valerie, Valerie. This-a-way, Valerie, All day long. 2) Oh, strut, Miss Lizzie...All day long. 3) Oh, here come another one just like the other one. Here come another one all day long. The girls do the "Zudio" motion while singing the first verse, then one player "struts" down the alley during the second verse and her partner follows during the third verse. The tune they sing is essentially the one from the Edit source above and contains similar movement.

In the online notes related to the documentary an additional source is listed. The Trent-Johns (1944) collection shows a similar tune and game under the title "Willowbee (Version 2)" again suggesting that these tunes and games got all mixed up in the aural tradition.

Kuddes, cont.

The image shows two musical staves, A and B, with lyrics. Staff A is for the song 'This Way You Wil-low Bee' and Staff B is for 'Dance-in' Down the Alley'. Both are in 2/4 time and G major. Staff A lyrics: 'This way you wil-low bee, O wil-low bee, O wil-low bee, ... This way you wil-low bee, ... All night long.' Staff B lyrics: 'Dance-in' down the al-ley, al-ley, al-ley, dance-in' down the al-ley, all night long. Sing-in' down the al-ley, al-ley, al-ley, sing-in' down the al-ley, all night long. Skip-pin' down the al-ley, al-ley, al-ley, skip-pin' down the al-ley, all night long. Sing-in' down the al-ley, al-ley, al-ley, sing-in' down the al-ley, all night long.' There is a 'D.S.' marking at the end of Staff B.

The Opies published a similar tune, with truly English text sent to them in 1978 and entitled "This Way Hen-er-y," in the second edition of their *The Oxford Dictionary of Nursery Rhymes* collection.

The image shows a musical score for 'Shortenin' Bread' in 4/4 time and G major. The melody is simple and repetitive, consisting of a few notes with a long note value.

Several additional sources suggest that this might be an Anglicized variant of "Zudio" and/or "Valerie" without providing clear sourcing. The games seem to have been active across the United Kingdom by the 1970s.

It does seem clear that these songs and their games lived and were played regularly by both African-American and Anglo children in all regions of the country, and across the world. The lack of references prior to the mid-20th century suggests that it most likely evolved from other earlier tunes and play. Several of the referenced sources provide game directions and lyrics that should be sung to the tune of "Shortenin' Bread." Thus, another level of search began.

Shortenin' Bread

Again, the first hurdle is in the various spellings associated with this song. I found at least one variant with the words spelled thus: short'nin', shortnin', shorten', shortenin', short'ing, shord'n, shortening, and shortened! The origin of this simple, staple food is confused. Some sources suggesting that it is a relative of the short-bread cookie found across the United Kingdom and brought to the South by immigrants,

while others suggest it is just an inexpensive food made from readily available ingredients that has existed from the dawn of time.

It is basically "water groun' meal," meaning corn or flour ground at a water powered mill, and mixed with lard or meat fat known as "shortening." The a bit of sugar may sometimes be added to the batter for sweetness. The dough can be formed into a large pan, rolled and cut into squares, pressed with a cookie cutter, or just formed into shapes by hand. This is then baked until brown and slightly crisp. Given the number of variants and references to this item, it was obviously well known in many thrifty communities.

The earliest reference to "Shortening Bread" as a title is a poem attributed to James Whitcomb Riley and published in a volume of his work in 1913. It was titled "A Short'nin' Bread Song – Pieced Out." This poem is written in dialect and has a series of ten verses, each followed by the Chorus:

*"Fotch dat dough from the kitchin-shed-
Rake dem coals out hot an' red-
Putt on de oven an' putt on de led,-
Mammy's gwineter cook some short'nin' bread."*

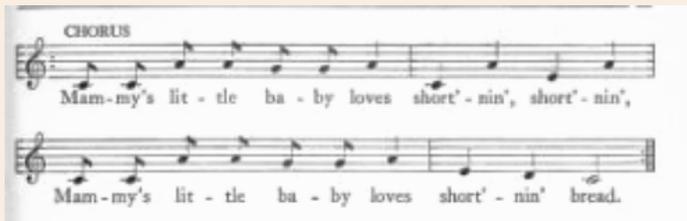
No melody is provided in this book and no reference to the text being sung is given. It is probable that Short'nin' Bread was a common staple well before Riley penned this ode to it.

E.C. Perrow published an article in the *Journal of American Folk-Lore* in 1915 which contained "Shortened Bread" credited to "mountain whites" from East Tennessee in 1912. Newman White, the Harvard collector of African-American Songs, reports hearing of this song across Alabama and North Carolina between 1915 and 1919 with each informant citing the singing of African-Americans. Ozark song collector, Vance Randolph, provides one variant collected in Pineville, Missouri in the summer of 1919. The song then makes an appearance in many folksong collections in 1920 and beyond, often listed as an old African-American song.

It is the chorus of the many variants for this song, that seems to have worked its way into the play song genres of children. The version shown below is from

Kuddes, cont.

American Ballads and Folk Songs (Lomax/Lomax 1934) and is representative of the most common text and tune combination.



The use of the term “Mammy” here and in many other versions suggests that it might date back to a time when enslaved black women cooked and looked after the white children, although I have not found a source that dates as far back as pre-emancipation, and the term was often used to refer to a caricature of black women in Minstrel Shows.

I will provide a list of sources for variants of this song, but the reader should be warned that many of the verses contain racially insensitive language and would be highly inappropriate for classroom use. Some of the texts include lyrics about individuals (sometime children in general, sometimes African-Americans in specific) sick and lying in bed followed by “Sent for the doctor, and the doctor said, ‘Feed those children on short’nin’ bread,’” or something similar.

It seems highly likely that Shortening Bread, both as a staple food and a song, was active in the aural tradition near the turn of the 20th century. However, whether the song was truly part of the aural tradition in black or white communities is unclear. A number of published versions appeared as part of the Minstrel Show craze at about this same time and may have made its way into the vernacular from the stage, rather than the other way around. What is clear is that the chorus of this song became popular and remained so for decades. Groups such as the Andrews Sisters recorded it between the mid-1920s well into the 1970s.

For those who love “Zudio” and “This A-way Valerie” I don’t see any reason not to include your favorite variant of these game songs in your classroom, but I would hesitate in using any version of “Shortening Bread” given its racially charged content and Minstrel-related history.

I hope this is helpful to you all as readers. What other songs have you been wondering about? Submit your request via this Google Form (<https://forms.gle/PnYmtDN97iAoQVrb7>) and watch this column for my research.

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Kuddes, cont.

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7:00PM-8:00PM CST



Dr. Brent Gault
September 25



Dr. Alice Hammel
November 13



**Dr. Loneka
Wilkinson Battiste**
January 27, 2026



**Dr. Oshadhee
Satarasinghe**
March 26, 2026



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Vice President, Dillon Downey.