

THE ENCOUNTER

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



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Happy Summer, KET Members!

VICE PRESIDENT'S CORNER

by Dillon Downey
KET Vice President

It has been another whirlwind of a school year and we had so many beautiful moments in KET! From our board's planning weekend at Lake Conroe to incredible workshops across our four regions and fantastic gathering and learning at TMEA and OAKE, it has been a wonderful and musical year! At TMEA, we honored Brenda Keen with the well-deserved Lifetime Achievement Award! We also learned a lot through virtual settings in our virtual workshop and our Sip and Chats.

Thank you so much to all of our board members for your tireless work this year! We want to especially extend our gratitude to those members who are finishing up their time on our board!

We are excited to have many more experiences for our membership in the coming year! I hope you have a restful summer and have the chance to join us throughout next year for all of our upcoming KET experiences!

Thank You, Presenters!

Rebecca Lakes
Melissa Young
Dr. Catherine Tu
Ashley Yarbrough
Sandy Knudson
Dr. Rollo Dilworth
John Head
Dr. Árpád Tóth

Thank You, Board Members!

Executive Board

Jason Mincy, Becky Knox, Loren Tarnow, Victoria Tijerina, Dillon Downey, Emily Evans, Dr. Darla Meek, Corey Fisher Smith

Region Representatives

Elin Vanlandigham, Kristin Suciadi, Stephanie Galvan, Rachel Hamann, Christopher Vazquez, Gabriela Montoya-Stier, Lucy Reyes, Peggy Sue Reyna, Rebecca Mogan, Julie Duncan, and Julissa Chapa

RIDDLE- RIDDLE- RIDDLE REE: EXERCISES FOR EXTENDING RHYTHMIC WORK

by **Cecile Johnson**
KET Member



From Johnson: "What I love about this sequence is that it is totally customizable depending on the rhythmic element being prepared or practiced. Not all rounds are intended to be done in any one lesson. They are sequenced in terms of skill development and literacy level competency to be revisited over a series of lessons to assess proficiency, while adding an element of fun and challenge.

Round 1: Simple Echo

Teacher taps rhythm pattern (4 beats - 8 beats - 16 beats)
Students echo - class/individual answers

Round 2: Rondo Form

Teacher writes one rhythm on the board (a pattern containing the element to be practiced).
Students keep written rhythm as their pattern while the teacher improvises contrasting patterns.
Result: Rondo form with students as a motive of A Phrase. Teacher has contrasting motives/phrases.

Round 3: Canon

Teacher plays same rhythm pattern beginning with hands and students respond in a canon (4 beat or 2 beat).
Teacher continues with the same rhythm, but moves to different parts of the body (e.g. hands, shoulders, hands, knees, hands, head, hands, etc.)
Result: Rhythm patterns remain the same, but body parts create rondo form.

Round 4: Canon

Teacher performs a pattern.
Students echo 4 beats later or 2 beats later.
Result: Do not repeat patterns or body parts in any particular order.

Round 5: Play - Play - Say

Teacher or student performs a pattern on an instrument.
Class repeats the pattern on instruments.
Class or individual says the pattern in rhythm syllables.

Round 6: Play - Say

Use the same process as Round 5, but eliminate the middle man.
Teacher or student performs a pattern on an instrument.
Class or individual says the pattern in rhythm syllables.

Round 7: Play - Play - Relay

Form two teams.
Teacher plays a pattern on an instrument.
Class repeats the pattern.
Players from the team write the pattern on the board.

Round 8: Play - Dictation

Teacher plays a 4-8 beat rhythm.
Student writes the rhythm on a board, paper, Chromebook, or with manipulatives.

Johnson, cont.

Round 9: Wise Guy Improvise

Each student makes up a 4-8 beat rhythm pattern on the spot.

To regulate or monitor, it could be in rondo form with the class doing a unison reading of the A pattern. The improvisation would be the B, C, etc. sections.

Round 10: Compose Your Own

Students write their own 16-beat composition with or without parameters (e.g. must use a new rhythmic element or a certain form).

COMPLETING THE CYCLE: INTENTIONAL REFLECTION IN MUSIC TEACHING AND LEARNING

by **Dillon C. Downey**
KET Vice President



“Ongoing reflection can bridge the transition from habitual practice to intelligent practice” (L. Pinto, p. 34)

Congratulations on another year “in the books!” If your year was anything like mine, there were so many meaningful moments to look back upon throughout the year and some moments we wish would have gone differently. You may have tried out new systems this year or set a goal to include repertoire that is reflective of the learners in your space. Maybe you tried out a new approach to instrumental pedagogy or had something you were wanting to try but never found the time. Perhaps you reframed how you considered behaviors part of the way through the year. Regardless of the experiences you had this year, there were certainly many opportunities for your own personal learning and growth to build upon in the coming years.

Some of the deepest learning happens for ourselves and our students through self-reflection. Our schedules are so jam-packed throughout the year that it can be hard to take a moment to reflect on the various experiences in our classrooms. I don’t know about you, but despite many moments of “oh that went well, I need to remember it” or “next time I do that activity, this is what I want to change,” I do not necessarily get to have a deep level of reflection unless I set aside the time. In this article, I will outline the importance of reflection in pedagogical practice, ideas for reflection throughout the year, and share the process I use for end-of-semester reflection.

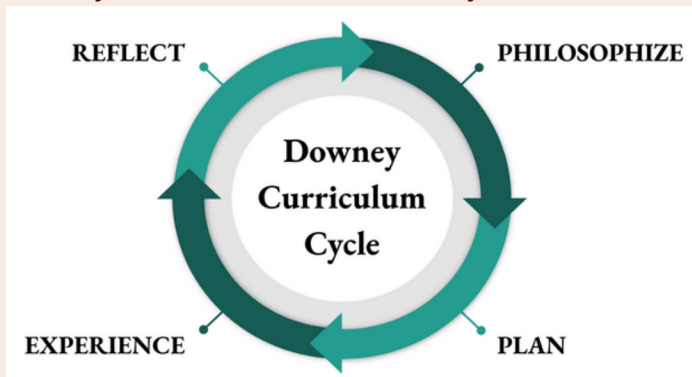
Reflection in the Curriculum Cycle

Among the many perspectives and definitions of curriculum, I often teach about curriculum as being cyclical (Fig. 1). Curriculum, in my view, is not simply a collection of plans, sequences, and assessments. Instead, it is the constant dynamic relationship of four large components: philosophy, planning, experiences, and reflection. As much as I would love to dig deeper into the other three components of curriculum, it is not within the purview of this article and I will focus on reflection.

Downey, cont.

Fig. 1

Downey's Model of the Curriculum Cycle



The times when I find myself intentionally reflecting are the times when I feel the most growth in my teaching. Unfortunately, many of us teach in isolated spaces on our campuses and do not have as many opportunities for feedback as we would like. Even with that feedback, I have found that my personal reflection can often cause deeper-level understanding of my own teaching than many of my T-TESS observations have. Honest reflection causes increased intentionality in teaching.

One of the hardest parts about quality reflection is the fact that it needs to be done without judgment. Judgment in reflection can lead to shame around what we "should" have done differently as educators. Honesty in reflection is vital, but judgment helps absolutely nobody. As teachers and as musicians, what we do is deeply personal to each of us and it can negatively affect our confidence when we take part in judgmental reflection. Instead, I would invite you to consider showing yourself the same understanding and compassion that you would if you were working with another teacher.

Building Habits of Consistent Reflection

As with anything, habits can help us be more consistent in our practice of reflection. If you have particular goals for the year, either through T-TESS or otherwise, it would be perfectly appropriate to build those goals into your regular reflection. But again, we all have limitations on the time we can spend reflecting, so here are a few suggestions I may offer for intentional reflection throughout the year:

First of all, make a space in your lesson plan template or weekly planner for reflections. The reflections can

be about anything. Maybe you changed the way you introduced a game and it helped students to be more successful. Or possibly, you found that you were unclear with expectations. Whatever it may be, this could be a short, bulleted list of quick reflections throughout the week.

In the same way that our students need different tools to be successful, sometimes we do too. For myself, I know that writing/journaling is my favorite way of reflection, but I know that for many of my colleagues, that can add another layer of stress, which defeats the purpose. Taking audio recordings in a voice memo app or making your own video reflections can be just as powerful. Additionally, it could be good to set up a weekly coffee chat with a trusted colleague and you can make it a point to reflect through conversation. Try out different ideas for reflection and see what works best for you!

Many of you reading this have probably gone through the process of recording teaching videos before. I am convinced that there is nothing more humbling than watching a video of yourself teaching. For me, it was really hard at first, but I have tried to learn to give myself grace when watching the videos. It sometimes can help direct your viewing if you have specific things to look for. I will sometimes give myself three things to look for in my teaching and *only* look for those things in the video. Another tool I have found useful is using a pre-made rubric, such as the T-TESS rubric or a rubric from other sources (if you have access to a Kodály teaching video rubric, this could be helpful). Instead of recording whole lessons, sometimes I want to figure out what is going awry at a particular point in a lesson, so I will record that part. I have also audio recorded certain parts of lessons or rehearsals as well. When recording, be mindful of students' privacy.

A big part of my philosophy that is present in my reflection is my understanding of my own values. Learning about one's values could be another article altogether, but in short, we all have values that are fundamental to who we are and how we engage with the world. We have a very small number of values and those values remain unchanged in personal and professional settings. For me, those core values are community and love. To learn more about your values, I would recommend reading [*Dare to Lead*](#) (Brown,

Downey, cont.

2018). Reflecting through the lens of your values can help find more satisfaction in your job. I know that for me, the times when I feel the most fulfilled are when I feel that I am able to live into my values and when my classroom is a space where I can engage with students in those values. I feel the most burnt out when I feel separated from those values. Reflection can help to determine how closely we are living into our values and can provide direction on how to adjust, if it is within our control.

Reflecting at the End of the Semester

Personally, I have made the commitment to set aside a considerable amount of time for self-reflection at the end of each semester. This could be done with more or less frequency than each semester - whatever works for you. For me, I like to complete this reflection right before a break, while the events of the semester are still fresh on my mind. I sit down and journal my reflections for a couple of hours. Like before, if that sounds stressful, feel free to shorten or extend the process, break it up, or do it in a non-writing medium that is conducive to your effective reflection. Below are the questions I always ask myself. If you have other things to reflect upon or have specific goals to work on, you can add prompts about those as well. This is certainly not a comprehensive list, but it creates an intentional reflection process that has helped me significantly in my teaching.

- What is my general feeling about the course of the school year so far?
- Where is each grade level in their sequences? What adjustments have I made or do I need to make?
- What did I learn from assessment data?
- Do I need to alter any assessments to make them more reliable, valid, or accessible?
- Did students see themselves and others reflected in the curriculum? How?
- Might any students have felt left out or “othered” in my classroom?
- What will each grade level need to focus on in the next semester?
- What do I need to do at the beginning of the next semester for it to start more smoothly?
- Which adaptations and modifications were successful or unsuccessful with my learners?
- Are there any students who I could engage more effectively in music class?
- What did I learn about my teaching praxis?
- What did I learn from my colleagues?
- What did I learn from my students?
- How did I do with living into my core values?
- Am I living and working in a way that is balanced? What steps can I take to improve balance?
- What are my students experiencing in my classroom? How might their self-esteem be?
- What was communication like with students’ families and guardians?

Table 1

Classroom Management Reflection Chart (Pinto, 2013)

From L. Pinto, <i>From Discipline to Culturally Responsive Engagement</i> , p. 36		Stages in the Classroom Management Cycle (p. 5)		
Stages of Reflection	Questions to Ask	Proactive (Anticipate Behavior and Engagement)	Immediate (Observing Negative or Positive Behavior)	Follow-Up (After the Situation)
Describe	What do I currently do?			
Inform	What does this mean for learners?			
Confront	How did I come to approach it this way?			
Reconstruct	How might I do things differently?			

Downey, cont.

Lastly, I fill out this chart from Pinto's text on Culturally Responsive engagement (Table 1). Of course, I would recommend that text for more information, but essentially, this chart helps me to be proactive and thoughtful in the way I approach behaviors in my classroom. Answering each of the questions about how you address behaviors proactively, immediately when positive or negative behaviors happen, and how you follow up honestly can help identify specific strengths and areas of growth to your approach in classroom management.

Conclusion

There are very few things that can help our teaching as much as self-reflection. An added perk of utilizing reflection for professional development is that it's my favorite price: free! Creating a habit of consistent reflection through the strategies in the article can help us grow as teachers, help our students have meaningful musical experiences, and can improve our satisfaction in our professional and personal lives. Reflection can inform every other aspect of the Curriculum Cycle: your philosophy, planning, and therefore, future experiences.

As I often tell Kodály students and student teachers, self-reflection and feedback are very different from error detection. I would not recommend going into reflection with the mindset of finding everything that is "wrong" in your teaching. That will often cause feelings of defeat and shame. My hope is that in honest, non-judgmental reflection, you will find rejuvenation, self-compassion, and the opportunity to set relevant goals in your future!



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

Articles are accepted on a rolling basis. For consideration for our Back-to-School edition, please email your article to Dillon Downey at ddowney2@dentonisd.org by **August 15, 2024!**

References:

Brown, B. (2018). *Dare to lead*. Vermilion.

Pinto, L. E. (2013). *From discipline to culturally responsive engagement: 45 classroom management strategies*. Corwin.

2024-2025

KET WORKSHOPS

KODALYTEXAS.COM

NORTH REGION

TBD
Sept. 21
Explore the Midway, The Kodály Way: State Fairs and Carnival Fun!

CENTRAL REGION

LAUREN BAIN
Oct. 12
Musical Mysteries: Unraveling Spooky Sounds and Haunting Harmonies

SOUTH REGION

KRISTIN VOGT
Sept. 28
Only the Best...the Best of Both Worlds: Combining Kodály and Orff

RIO CRANDE VALLEY REGION

MARY JANE-PHILLIPS
Aug. 2024
Choir Hacks

Kodály Educators of Texas
@Kodalyedu_tx

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!*



Congratulations to Our KET Scholarship Winners!

Shalesia Brown
Bailey Coburn
Marissa Anthony
Katherine Stedman

We cannot wait to hear all of the wonderful learning you get to do this summer!!!

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:

OLD MR. RABBIT

by Kathy Kuddes
KET Member



Thank you to all who suggested songs to be researched for this column. I look forward to digging into each of those tunes in future editions! Old Mister Rabbit seemed like a great place to begin this series of articles.

The Roud Folk Song Index assigns the number 10058 to this and several other songs about rabbits who all raid local gardens. There are several sets of text which intertwine and several melodies. The interactions between the rabbit and the gardener also have a variety of details. The main focus of this article will be the aforementioned Old Mister Rabbit, but I have a few sources for some other rabbit songs at the end of this column for those who might wish to search further.

The first published source of a song titled, Old Mister Rabbit, appears in 1911 in an article entitled "The Missouri Play-Party" written by L.D. Ames in the *Journal of American Folklore, Vol. 24*. The melody for the verse is the one I was most familiar with, but this version includes an interesting extension designed for call and response.

Ames includes two additional verses:

2. Old Mr. Rabbit, your legs are so long,
Seems to me they're put on wrong.
3. Old Mr. Rabbit, you ears are so thin,
Seems to me they're made out of tin.

OLD MR. RABBIT

Old Mis-ter Eab-bit, You've got a might-y hab-it Of
jump-in' in the gar-den And eat-in' up the cab-bage. Some time
we will mar-ry, Some time, devil-ish Mary, Some time you'll play thun-der.

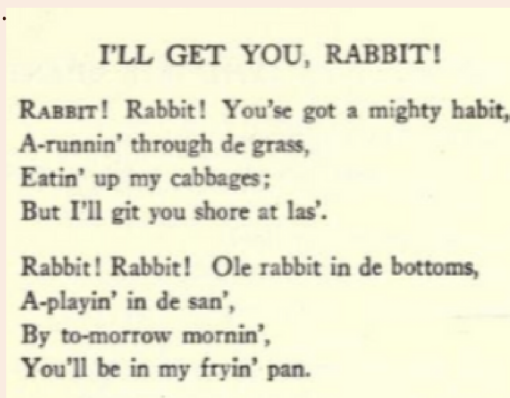
1. Old Mr. Rabbit,
You've got a mighty habit
Of jumpin' in the garden
And eatin' up the cabbage.

First Boy. Some time
Second Boy. We will marry,
First Boy. Some time,
Second Boy. Devilish Mary,
First Boy. Some time
Second Boy. You'll play thunder.

Kuddes, cont.

These verses are reminiscent of another of the related rabbit songs, often known as Mister Rabbit. The Ames indicates that the call and response section is to be sung following each verse. While found in an article about “play-party” songs no game or dancing instructions were included.

The next publication of a similar text comes in 1922 from T.W. Talley's Negro Folk Rhymes: Wise and Otherwise. This variant, entitled “I’ll Get You, Rabbit!” is printed without a tune, but the text contains an additional line to be either sung or spoken and no instructions for playing a game is included in the source.



Dorothy Scarborough collected this song (along with two other rabbit songs) in her (1925) collection, On the Trail of the Negro Folk-Song.

OLE MISTER RABBIT

Ole Mis-ter Rab-bit, You've got a might-y hab-it, Of
jump-in' in the gar-den, And eat-in' up the cab-bage.

Ole Mister Rabbit,
You've got a mighty habit,
Of jumpin' in the garden,
And eatin' up the cabbage.

This version eliminates the call and response section published by Ames. The author includes an additional set of verses attributed to Anna Gwinn Pickens, and contributed to the collection by Wirt Williams from Mississippi who sent in the text.

1. Ole Mister Rabbit, you're in a mighty habit,
Gwine in mah garden, cuttin' down may cabbage.
Um-hum -- um-hum.

2. Ole Mister Rabbit, your hair look brown,
You'se gwine so fas' you'se hittin' de groun'
Um-hum -- um-hum.

Ruth Crawford Seeger includes this tune (along with a version of Mister Rabbit) in her collection, American Folk Songs for Children, published in 1948. She included the suggestion that children could substitute all types of vegetables as they repeat this little song. There is even a note that the teacher might sing “and eating all my...” and allow a single child to complete the singing with “cabbage” or another vegetable of their choosing. The note of Mississippi as the origin of this tune suggests that Seeger likely used Scarborough as her source.

Old Mister Rabbit

Moderately fast $\text{♩} = 100$ MISSISSIPPI

Old Mis-ter Rab-bit, You've got a might-y hab-it Of
jump-ing in the gar-den And eat-ing all my cab-bage.

One last citation comes from Famous American Negro Poets by Charlemae Hill Rollins, published in 1965. The structure of the opening lines fits our now familiar tune, but the following lines suggest a connection to John, the Rabbit. Again, this source supplied no tune to associate with the text.

Old Mister Rabbit
He had a mighty habit,
Sneakin' in my garden
Eatin' my potatoes,
My ripe tomatoes,
Gnawin' at my cabbage,
And if he won't stop
I'm goin' to put him in the pot,
Yes, if he don't quit,
Goin' to fry him in the skillet.

The tune and text found in the Seeger collection appears again and again in music education materials and pedagogical resources from the 1970s to the present with little or no variation. I did locate a fun recorded version by Dick Lourie and Howie Tarnower on their Smithsonian Folkways recording from 1979, Sitting at Home with Our Apple Friends.

Kuddes, cont.

It is interesting to note that this song, with rather limited melodic variation, was found in the early 20th century in both Anglo-American and African-American communities in both the South and the Midwest. What does this mean? It is difficult to say for certain, but it certainly suggests that this song caught the imagination of adults and children alike in the years prior around the turn of the century. It is also one of many examples of how songs crossed the boundaries of these communities and made themselves at home in different environments.

For Kodály-inspired teachers this little tune has become an important tool for the introduction of low la with the familiar surroundings of a do-centered song built on the d-m interval until the final motive. Seeger's creative suggestions for classroom use are as engaging today and they were with her pre-school students who helped her curate her collection. If you are looking for a visuals to include in your lesson, you might enjoy the large format picture book [Old Mister Rabbit](#) illustrated by Robert Bender. I hope this little song will continue to be part of your Spring repertoire!

Below you will find a detailed listing of all the sources referenced above. All of these are available via the Internet Archive (www.archive.org). I have provided a list of other rabbit songs you might find of interest. Use the QR code to suggest other songs for future editions of *The Encounter*!

References:

- Ames, L.D. "The Missouri Play-Party" *Journal of American Folklore* Vol. 24 (1911) Urbana, IL: University of Illinois Press. pp.317-318
- Bender, Robert. *Old Mister Rabbit: An African American Folk Song*. (1998) New York, NY: Harcourt Brace.
- Lurie, Dick & Tarnower, Howie. *Sitting at Home with Our Apple Friends*. (1979) Washington, DC: Smithsonian Folkways. tr.9
- Rollins, Charlemae Hill. *Famous American Negro Poets*. (1965) New York, NY: Dodd, Mead & Co. p.11
- Scarborough, Dorothy. *On the Trail of Negro Folk-Songs*. Dorothy (1925) Cambridge, MA: Harvard University Press. pp. 173-174
- Seeger, Ruth Crawford. *American Folk Songs for Children*. (1948) Garden City, NY: Doubleday & Co. p.98
- Talley, Thomas Washington. *Negro Folk Rhymes: Wise and Otherwise*. (1922) Port Washington, NY: Kennikat Press, Inc. p.116

Other Rabbit Songs:

Songs available in The American Folk Song Collection - <https://kodalycollection.org/>

- Gwan Roun' Rabbit - Library of Congress Recording AFS 669. Sung by Anne Williams and group in Dundee, MS (1942) collected by Alan Lomax & Lewis Jones.
- Mister Rabbit - Library of Congress Recording AFS 3074. Sung by Susie Miller and boys in Vicksburg, VA (1939) collected by Herbert Halpert.
- John the Rabbit - Library of Congress Recording AFS 2975. Sung by four unnamed girls in Amory, MS (1939) collected by Herbert Halpert.
- Rabbit in the Garden - Library of Congress Recording AFS 2596. Sung by Ace Johnson at Clemens State Farm, Brazoria, TX (1939) collected by John & Ruby Lomax.
- Two Little Rabbits - Library of Congress Recording AFS 2721. Sung by Annie Homes in Murrells Inlet, SC (1939) collected by John & Ruby Lomax

Songs from Other Print or Recorded Sources (available via Internet Archive):

- Big Eyed Rabbit - Richardson, Ethel Park. *American Mountain Songs* (1927) New York, NY: Greenberg Publisher. P.100
- Bow-Legged Rabbit - Botkin, B.A. *Treasury of Southern Folklore*. (1949) New York, NY: Crown Publishers. p.709
- Buck-Eye Rabbit - Lomax, Alan. *Folk Songs of North America*. (1960) Garden City, NJ: Doubleday & Co. p.504
- I Love a Rabbit - Seeger, Pete. *God Bless the Grass*. (1966) Washington, DC: Columbia Records, tr.10
- Old Molly Hare - White, Newman Ivey, ed. *The Frank C Brown Collection of North Carolina Folklore, Vol. 5 The Music of the Folk Songs* (1962, 1977) Durham, NC: Duke University Press. P.123
- Old Uncle Rabbit - Shipp, Christine & Katherine. *Afro-American Blues and Game Songs*. (1937) Cambridge, MA: Rounder Records. tr.17
- Rabbit Foot Blues - Jefferson, Blind Lemon. *Anthology of American Folk Music, Vol. 3*. (1926) Washington, DC: Smithsonian Folkways. tr.13

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