

The Encounter



Kodály Educators of Texas,
an affiliate chapter of the Organization of American Kodály Educators

January 2016

In This Issue...

President's Column	2	OAKE conference	11
Tech Time	3	Summer Training Programs	12
Upcoming Workshops	4	Scholarships	13
Why Do We Do This?.....	6	A Look at TMEA	14
Book Review	9	Final Thoughts	16

February 2016 Member Meeting Highlights:

Thursday, February 11 at 10:00 a.m. in CC 217

Candidates for open board positions

South Representative: OPEN

West Representative: Mandy Pitts

Secretary: Jason Mincy

Vice President: Melanie Wolfgang

Special guest choir performance - Children's Chorus of San Antonio

Folk dancing, singing, training scholarship information, updated workshop information, door prizes and more!

President's Column



I am so excited that we are only a month away from TMEA! We are looking forward to many changes with our KET general meeting on **Thursday, February 11th at 10am in CC217**. Come prepared to folk dance and sing! We will have MANY, MANY door prizes from Susan Brumfield, Micheal Houlahan and Philip Tacka, Gabriela Montoya-Stier, other authors, and gift certificates! We will host our first performing group this year, the Junior Chorus of the Children's Chorus of San Antonio (Interim Director, Doreen Rao). The Junior Chorus is led by Rebecca Morgan, music teacher of the Montessori School of San Antonio and a KET member. We are thrilled to have this prestigious organization perform for us.

We are also blessed to have Lamar Robertson as our Kodály headliner for TMEA this year. I had the pleasure of taking Pedagogy I and Materials I and III from Lamar in his time at the Texas State program. I learned many things from this man, but what stuck with me the most was the enjoyment and playfulness with which he taught. His sense of merriment was so contagious and inspiring to watch. I think much of my teaching personality came from my time with Lamar. He used to also talk to us about student independence and confidence when performing singing games- the teacher should be able to sit back, drink their coffee and watch! Of course, there is also Lamar's interpretation of "Dem Bones"!

I hope that you will also be able to attend my session on Friday at 4pm. I'll be presenting with Alyssa Hunsucker-Avenatti and some of my 4th/5th grade students from Huebner Elementary. We will do a demonstration lesson and share some things for upper grade level teaching.

See you all at TMEA!

Rebecca Juárez
KET President

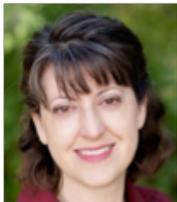
TECH TIME

Technology Tips for Kodály Teachers

by Alisha Gabriel



If you're like me, you occasionally show a YouTube video so your students see professional musicians performing. But I hate the interruption of ads. One option is to use a website like www.viewpure.com. Sites like this use a YouTube link and allow you to view the video in a clean environment. ViewPure is a handy website because if aren't sure what to do, you can take a quick tour of their site. Simply paste in the link, choose a start and end time if you need a shorter selection, and click Purify. Then save the URL and put it in your SMART board, Promethean, or PowerPoint presentation to click on when you need it. Or save it to your favorites. Enjoy!



Alisha Gabriel teaches at Great Oaks Elementary in Round Rock ISD and received her Master's degree and Kodály Certification at Texas State University. She's a National Board Certified Teacher who enjoys presenting workshops that help teachers utilize technology while incorporating Kodály and Orff techniques to enrich their teaching.

Are you
in need
of new
ideas?

Are you in
need of great
resources?

**THEN THIS IS THE
WORKSHOP FOR YOU!**

JANUARY 30th

Join KET for
Sing & Share
like no other!

Each person will
share a great idea
AND
a great resource to
find more great
material for your
classroom.

MORE INFO TO COME!

FEATURING:

- Kathy Kuddes
- Cecile Johnson
- Brenda Keen
- Jennifer Young
- Kristin Moore
- Kayla Gentry
& More

TMEA & KET PRESENT:



Peter
&
Mary Alice
Amidon

Teaching Traditional Dance & Singing
Games to Children

APRIL 2ND, 2016

REGISTRATION
BEGINS
JANUARY 15TH

**Bolin Administrative Center,
Lewisville ISD
1565 W. Main St. Lewisville, TX
75067**

Why Do We Do This?

By Alice M. Hammel

Introduction

There are times when each of us has wondered why we teach. Why are we music teachers? What kind of difference are we making? How can we do more for our students? When will we see the gains in literacy, creativity, and musical affect we seek for our students? Most often, our answer lies in the eyes of our students.

Our students are the best barometers of our success. Their gains are our reward. While this can seem to be the icing on the cake of our day, we also often consider the progress of our students with emotional, behavioral, academic, cultural, and social differences. For students with differences, progress, gains, literacy, creativity, and musical affect can manifest in very different ways. Because of this, a new lens that magnifies the spaces between the spaces in our sequences is required.

Winding

Through hyper-incremental sequencing, we can “wind back” or “wind forward” our sequences to find the exact point in a sequence that corresponds to the current level of understanding or performance for our students with differences. Once this is accomplished, we can create lesson objectives to meet multiple levels of understanding for a single class period. As an example:

Class Objective: The students will derive the rhythm of *Dinah* by tapping the beat while speaking the rhythm syllables.

Class Objective for students with differences (wind back): The students will tap the beat **OR** say the words to *Dinah* with the class.

Class Objective for students with differences (wind forward): The students will derive the rhythm of *Dinah* by tapping the beat with one hand and the micro-beat with the other hand.

Supported and Challenged

When winding objectives and instruction, it is of course advised that you insert your own specific objectives to meet the needs of your students. As a result of this process, the possibility of providing meaningful instruction to *every* student increases. Using these strategies may also decrease the number and severity of behavior instances during instruction as more students may feel both supported and challenged each day they attend music class. The idea of feeling supported and challenged each day is an exciting one! Imagine if each day of your musical education provided both these concepts.

Why Do We Do This? continued...

Fair is Not Equal

When applying differentiation strategies and tiered objectives for students, the thought, “how is this fair,” may cross your mind. The answer is that fair is *not* equal. By presenting one class objective and measuring progress for all students according to their ability to meet the one objective is, actually, patently unfair. For students with differences, this practice is one that contributes to daily frustration. Our students are not all at the same readiness levels and are not all able to access the curriculum with equal ease. Because of this, it is fair to design differentiated, tiered, and incrementally sequenced lessons and assessment practices. To treat all students equally, is patently unfair.

We all have our own inherent strengths and weakness. As adults, we are able to choose our careers and set our own schedules for home and leisure time. More importantly, we are allowed to opt out of situations that make us uncomfortable or that cause us anxiety. When we need to leave a meeting to take a break, we may leave that meeting. If we want pizza for dinner before heading to an arena concert on a school night, we are able to do so. These options are not often available to the students we teach. It is important to be cognizant that in a world that is often unfair, our classroom can be a welcome respite.

Work Hard and Be Nice

I am often asked how to address issues between music educators and special education faculty and staff. Unfortunately, this question is sometimes posed as a thinly disguised statement of blame regarding a co-worker. In these instances, I stand ready to immediately start speaking before another teacher chimes in with an approving and complementary statement. During this quick moment, I restate the question and flip it to convey my baseline stance that every one of us is doing our very best each day. I know this is true for me and assume it is true for everyone else.

In fact, I state that I go to work every day with an external presence that conveys my belief that everyone in my educational environment is as committed to the group goals as I am. I continue to project that authentic and optimistic truth until I am thoroughly proven wrong or until those around me rise to my enthusiastic commitment to teaching and learning. Through this work hard and be nice strategy, my students have achieved greater successes and my medication for hypertension has been avoided. However, I have also sometimes been proven wrong and have then extricated myself from teaching situations that were personally and professionally toxic. Our mental and physical well-being is necessary to be able to change the lives of our students.

Why Do We Do This? continued...

Summary

Work hard and be nice is also an effective way to manage a music classroom. Once we have provided:

1. a differentiated (**winding**) curriculum that provides access points for all students;
2. a place where every student feels both **supported and challenged** in their academic, behavioral, emotional, and social goals; and
3. an environment where **fair is not equal** is part of the class culture,

our students can practice **working hard and being nice** on a daily basis.

Why are we music teachers?

We are music teachers because we believe in the power of music to change lives. We are music teachers because we are unable to see a world in which we are not music teachers. We are music teachers because it is who we are.

What kind of difference are we making?

We are making a tremendous difference through our teaching and through the relationships we make with our students. We are teaching the next generation of music teachers and performers. More importantly, we are teaching the next generation of music consumers.

How can we do more for our students?

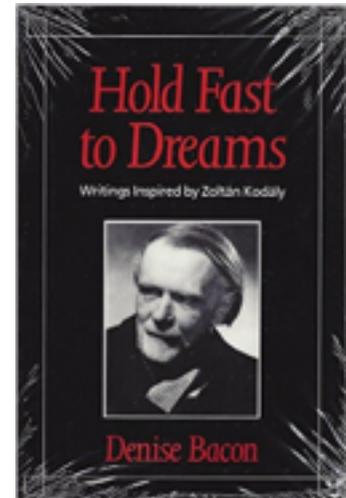
We can do more for our students through applying incremental sequencing (winding, making sure each student feels supported and challenged during each musical experience, teaching that fair is not equal, and through working hard and being nice.

The reward is still in the eyes of our students. This is why we teach.

Hold Fast to Dreams: A Book Review

by Meredith Riggs

Last year I was talking to someone at the Austin ISD training program and they strongly suggested I seek out Denise Bacon's *Hold Fast to Dreams* to learn more about the history of the Kodály concept in American schools. I knew Denny Bacon was a big deal, but as a relatively young teacher, I only really knew that she had something to do with getting the Kodály concept established in the US. Now, I feel like I know so much more about the effort it took to bring Peter Erdei and Katalin Komlos here to begin training teachers, and the research started by Klara Kokas in urban schools, and Eva Rozgnyi's work with special needs students. Work that is still moving forward and being carried on by many today.



Hold Fast to Dreams is a collection of articles, essays, and many powerfully worded speeches written by Denise Bacon throughout her life. It is clear when she is hopeful and insightful, and also when she is frustrated and driven to make change. I wish I had had the opportunity to hear her deliver some of these speeches in person, and envy those of you who were able to meet her, and even work with her. She had great vision for the future and was able to analyze cultural and societal implications of the work of music educators. She also describes with great color many personal experiences relating to music and her time in Hungary.

Throughout her life, Denise Bacon focused her attention on the training of quality teachers. In a speech she delivered in 1982 she emphasized the importance of teachers not just blindly following a trend. She mentions the popularity of Choksy's *The Kodály Context*, and warns that in order to "avoid the ultimate bursting of the bubble we must support such serious and important contributions by providing in-depth opportunities for high quality teacher training." (p.109) In many speeches she mentions the importance of studying with those trained in Hungary or attending multiple years of training with experts, that just reading a book or attending one workshop will not even begin to give you the expertise needed to understand the Kodály way. What's wonderful is that she made it her life's work to make sure that teachers had access to that type of training, that those were not empty words. So many of us have benefitted from the quality and value of training that would not have been possible without her.

Hold Fast to Dreams...continued

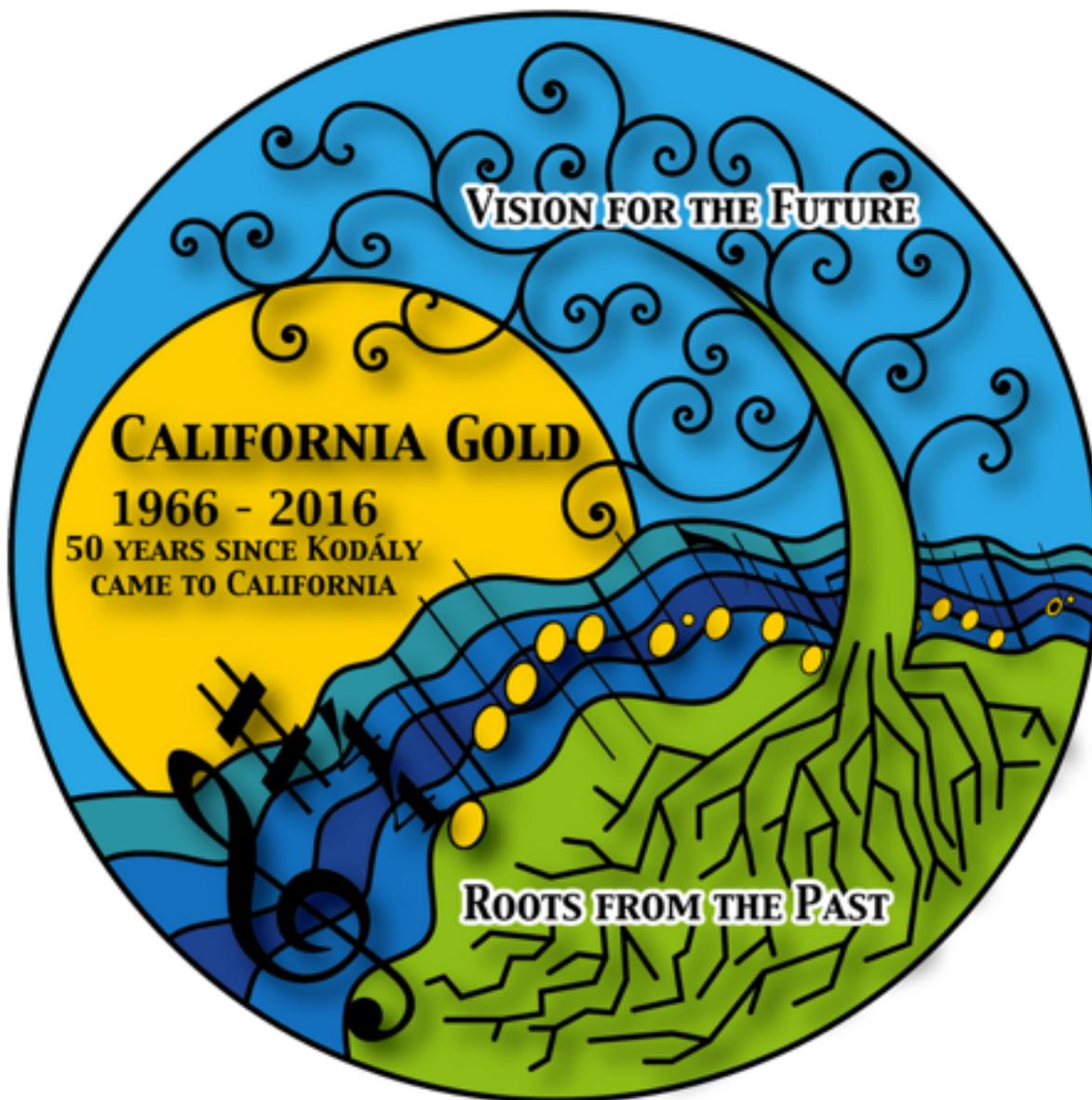
Another wonderful theme throughout her speeches and writings is the idea that music should belong to everyone, which is so critical to the heart of what Kodály intended. Right from the start she comments on how culture and performance should be for everyone, not just the elite. Musicians should perform together and collaborate as they did in Hungary, not be so obsessed with stardom that they isolate those who would be their audience (p.10). Bacon was also worried that “our society educates first and foremost for material success, rather than for personal enrichment”(p.117). She made great effort to start a Kodály based music program in the Boston schools to help change those perceptions. She emphasized that the skills needed to learn music literacy are also beneficial in all learning, even before the research could back it up. She also wanted all children to know the joy of music, “it is obvious that these children desperately need a program that shows them beauty in a world that is often ugly, that shows them humanitarianism in an inhumane society, and that gives them a high that comes from a sense of accomplishment instead of from drugs.”(p.165)

My attention was definitely drawn to the more strongly worded speeches, but there are many many hopeful and humorous moments as well. I also enjoyed seeing the photographs of the early training groups and gatherings. I especially loved the photos of a very young and handsome Lamar Robertson sprinkled throughout. I will let you know that this book is a little tricky to find, so ask a mentor or send me an email, and I'd be happy to let you borrow my copy. Maybe we can encourage a reprinting?



Meredith Riggs
Hart Elementary School
Austin ISD, Austin, Tx

2016 OAKE Conference



OAKE



Organization of
American Kodály Educators

MUSIC FOR EVERYONE



2016 OAKE National Conference

Long Beach, CA | March 10-13, 2016

CALIFORNIA GOLD: Roots from the Past, Vision for the Future!

Summer Training Programs

There are plenty of high-quality training programs this summer! Below is a list of programs near you. As programs finalize their details, the dates and details of more programs will be made available.

Austin ISD Certification Program

Location: Austin, Texas

Dates: June 6-17 plus four Saturday sessions during the school year

Contact: Patricia Moreno, patricia.h.moreno@austinisd.org

Midwestern State University

Location: Midwestern State University; Wichita Falls, Tx

Dates: June 20-July 1, 2016

Contact: Dr. Susan Harvey, susan.harvey@mwsu.edu

Southern Methodist University Kodály Certification

Location: Southern Methodist University; Dallas, Tx

Dates: July 5-21, 2016

Contact: Dr. Julie Scott, scottj@smu.edu

Southeast Texas Kodály Certification Program

Location: Houston, Tx

Dates: June 6- 23, 2016

Contact: Colleen Riddle, criddle@aldine.k12.tx.us

Texas State University Certification Program

Location: Texas State University; San Marcos, Texas

Dates: July 11-27

Contact: Lisa Roebuck, lisa_roebuck@roundrockisd.org;

Patricia Moreno, patricia.h.moreno@austinisd.org

University of Houston/Kodály Initiative of Houston

Location: University of Houston; Houston, Texas

Contact: mmpcs@central.uh.edu

Our website is being updated as more training programs finalize their information. Please check it regularly for programs near you!

Scholarship Information

Jenő Ádám Scholarship

The Jenő Ádám Scholarship provides partial funding to OAKE members with Level I certification toward further study at OAKE-endorsed Kodály certification programs in the United States and Hungary. The Jenő Ádám Scholarship does not examine financial need as criteria for awards. Individuals may apply for more than one scholarship from OAKE, but will only be eligible for one award any given year, as determined by the Scholarship Committee.

Application: www.oake.org/scholarships-and-grants

Deadline: February 1



Kodály Educators of Texas Scholarship

The Kodály Educators of Texas, an affiliate chapter of the Organization of American Kodály Educators awards scholarships toward TEXAS Kodály Teacher Training levels courses (Level I, II, or III). The recipients will be announced by May 1, 2016. The Kodály Educators of Texas will not pay the course directly; rather, the recipient will be reimbursed by KET. The recipient may also not receive any additional scholarship(s) from KET during the same year. The recipient must also submit a reflection paragraph of their training to the Vice President for publication in the quarterly Encounter. For questions, please contact Kristin Moore, President-Elect, at kristin.moore@pisd.edu.

Application: www.kodalytexas.com

Deadline: April 1

A Look at TMEA

A suggested list of Kodály-inspired sessions at TMEA...

Thursday, February 11

10:00 a.m. - 11:00 p.m. CC 217

KET GENERAL MEMBERSHIP MEETING

Come join us! We will be voting on several officer positions: Vice President, Secretary, West Representative, and South Representative. There will be door prizes and information on training programs, as well as information on upcoming scholarships.

11:30 a.m - 12:30 p.m. CC Hemisfair Ballroom 3

“The Use of Orff Instruments in the Kodály Classroom”
by Lamar Robertson, TMEA Featured Clinician

4:00 p.m - 5:00 p.m. CC Hemisfair Ballroom 3

“Improvisation in the Elementary Classroom”
by Lamar Robertson, TMEA Featured Clinician

5:15 p.m. - 6:30 p.m. CC Hemisfair Ballroom 1

Elementary Division Business Meeting

Friday, February 12

10:00 a.m. - 11:00 a.m. CC Hemisfair Ballroom 3

“Song Material and Curriculum for the Older Beginner”
by Lamar Roberston, TMEA Featured Clinician

11:30 a.m - 12:30 p.m. CC Hemisfair Ballroom 2

“Developing an Elementary Music Sub Tub Using Centers”
by Erin Pitts and Kayla Gentry (former KET North Region Rep)

A Look at TMEA...continued

11:30 a.m - 12:30 p.m. CC Hemisfair Ballroom 3

“Little Gems: Elementary Forms for the Elementary Classroom”
by Kathy Kuddes

1:00 p.m - 2:00 p.m. CC Hemisfair Ballroom 1

“Who’s the Boss? Student Leaders in the Music Classroom”
by Mary Ella Stevens (former KET Secretary)

1:00 p.m - 2:00 p.m. CC Hemisfair Ballroom 3

“Games That Teach a Musical Element”
by Lamar Robertson, TMEA Featured Clinician

4:00 p.m. - 5:00 p.m. CC Hemisfair Ballroom 3

“Step It Up! Upper-Level Sequencing in the Kodály Classroom”
by Rebecca Juárez and Alyssa Hunsucker Avenatti

Saturday, February 13

9:30 a.m - 10:30 a.m. CC 217 CD

“The Care and Feeding of Fa”
by Lamar Robertson, TMEA Featured Clinician

11:00 a.m - 12:00 p.m. CC 217 CD

“The Magic of Kindergarten”
by Lauren Bain

12:30 p.m. - 1:30 p.m. CC 217 AB

“Bridging the Gap: Teaching Music to Deaf Children”
by James Hickey

12:30 p.m. - 1:30 p.m. CC 217 CD

“Games That Teach a Musical Concept” (Repeat)
by Lamar Robertson, TMEA Featured Clinician

Final Thoughts

by Lauren Bain, *KET Vice President*



The beginning winter months can make one feel a bit uninspired. Perhaps it is the low after all of the holiday concerts of December, or the cold weather, or just a normal lull in the school year. I remember being warned about this slump from an instructor during my Kodály training. When you feel uninspired, what do you do to pull yourself out?

My brother and I share a love for classical music. For Christmas this year, I gave him copies of my favorite recordings including one of Brahms' *German Requiem*. Attached to the CD was a note from me stating "If I could only listen to one piece of music for the rest of my life, it would be this one." This piece can lift me out of a stressful

mood, it brings to me life and inspiration, it reminds me of the power of music and why I pursued teaching. The *German Requiem* is my source for inspiration.

TMEA is always a great place to be inspired. There are a lot of great sessions this year that will certainly breath life into your teaching. Lamar Robertson is the Kodály headliner and he is truly an amazing educator. If you have not experienced the joy that Lamar brings to teaching, you must attend at least one of his sessions. This great man has trained generations of teachers and influenced countless others. You won't regret it!

The KET meeting will also be a great place to reconnect with fellow Kodály friends. We have a different format for our meeting this year that involves dancing, singing, and a mini concert, along with our usual scholarship information and door prizes. Make it a priority to attend! It is one of the first time slots of the convention.

Hope to see you there,

Lauren Bain

Additional Information

Check our website for updated information concerning workshops, meetings, and the latest news! Go to www.kodalytexas.com.

"Like" us on Facebook! Search for "Kodály Educators of Texas" page and press "like." You can also join our discussion group; search for "Kodály Educators of Texas" group and ask to join.

Questions or comments? Email us at kodalyedoftx@gmail.com or our President Rebecca Juárez at rjuare3@neisd.net.