

The Encounter



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

August 2016

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Offices open for election and re-election at the February 2017 Member Meeting:

**President-Elect
Treasurer
North Texas
Central Texas**

Contact Kristin Moore at kristin.moore@pisd.edu if you would like to see a list of job descriptions, nominate someone for a position, or are interested in running for one yourself.

President's Column



KET is gearing up for a great 2016-2017 school year! Our chapter is focusing on developing a stronger presence on social media. We have added a Twitter account and Instagram. Follow us on both at [@kodalyedu_tx](https://twitter.com/kodalyedu_tx). We plan to have our first Educhat on Twitter in November on the topic, “What does a Kodaly-inspired classroom mean to you?”. Our 4 Members-at-Large are working hard on workshops with Alice Hammel, Mirna Cabrera, Amy Abbott and several chapter shares throughout the year across the state. Our executive board met for a retreat at the home of former board member, Karen Gentry to plan for the year.

*Rebecca Juárez
KET President*



Fall Workshops

Central Region

Kodály Educators of Texas Presents

Music Literacy through Singing Games

with Lauren Bain, Rebecca Juarez,

Gabriela Montoya-Stier, and Meredith Riggs

Saturday Oct 1st 9am-1pm The Montessori School of San Antonio
\$15 OAKE members, \$30 non-members, university students FREE

Each of the four presenters will share their favorite singing games for all grade levels, and connect those games to teaching the music literacy TEKS.

Make sure you're dressed for movement!

Email meredithriggs@gmail.com for more information. No RSVP necessary. Cash, check and credit cards accepted on site.

At 8:30am we will be recording Voice For Peace
<https://www.youtube.com/watch?v=yNqmpQPp-ns>

West Region

Discovering a Buried Treasure of Music Literacy Games and Activities

with Amy Abbott

Saturday, November 12, 9:00-2:30

Lakeridge United Methodist Church, Fellowship Hall

4701 82nd Street, Lubbock, Texas 79424

\$20 OAKE members, \$30 non-members, \$5 University Student with ID
Cash, check, and credit cards accepted

Kodaly music teacher and blogger Amy Abbott will present games and activities to promote music literacy in the elementary music classroom.

Check out her blog at www.musicalaabbott.com

National Conference...



*Conference registration opens
October 16, 2016 online at
www.oake.org/conferences/*

For White Folks Who Teach in the Hood...

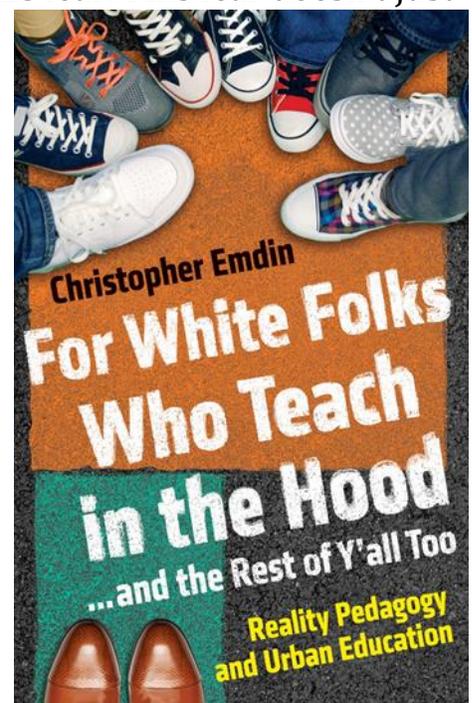
Book Review by Meredith Riggs

*For White Folks Who Teach in the Hood...and the Rest of Y'all Too:
Reality Pedagogy and Urban Education*
by Christopher Emdin



I've been looking forward to reading this book since I first learned of its existence. As someone who's devoted her life to teaching in Title 1 schools, I will take any and all help I can get to do what's best for my students. In the state of Texas, only 28% of our students are white, while 52% are Hispanic, and 13% black. As teachers we have to take the time to evaluate our teaching and make sure that we're being culturally responsive. This is can be both easier and harder in a Kodály classroom. We have the tools to choose repertoire that reflects our students' heritage and offer opportunities for self-expression, but we also have the mentality of teacher led instruction, and are just now exploring the ideas of student led instruction. We're also still figuring out what language is and isn't offensive when talking about the issues that arise in teaching "minority" students. Edmin refers to these students as brown, and then moves towards the term neoindigenous. At first glance this term might make you uncomfortable, but then you read about how it is a reference to people who have been silenced, forced to assimilate into white culture, people who have been marginalized, it also refers to people with the power to persevere.

Teaching in a low-income school can be really terrifying at first, and the second chapter is devoted to giving guidance on how to get past this fear. This fear doesn't just belong to white teachers, but to any teacher who adheres to traditional views of education. Edmin goes into detail about how our school systems are out of line with how students from diverse backgrounds need to learn. Our students come to school with so much anxiety and stress, and we need to be able to acknowledge that and show our students how to cope before we can begin to teach them. We have to move beyond our own fear and accept our students for who they are as individuals. Edmin gives some fabulous suggestions on how to do this. He gives anecdotes from real classrooms, and the inspirations for these strategies. He also is very honest about when things didn't work and what went wrong, and how those problems were solved. Throughout the book there are



bits of advice on how to grow as a teacher, how change your mindset, how to respectfully reach your students.

One thing Edmin suggests is getting out in the community and visiting the churches your students attend. This is where a lot of the social structure of the community comes from. Edmin discovered that his students adhered to the same social rules in their homes and in their social groups as they did in church. The preacher/priest has a similar role as teacher. By observing when the preacher allows for expression, and then how he/she commands attention, you can adapt those strategies when speaking with your students. Call and response is something we naturally do in the Kodály classroom, it's just a matter of doing more of it consciously. Talking to other community leaders is important too, watching how they command their audience can help you adjust your tempo and cadence of speech.

Context is another important thing to consider when teaching neoindividual students. Edmin gives examples of how to respectfully integrate the context of our students' daily lives into the context of the classroom. He shows how using examples from the physical space of the community is more effective than examples from faraway places. Edmin also suggests creating what he calls *cogens*, which are small groups of students that he pre-teaches and gets their interpretations of the information to better present the lesson to a larger class. These students then become leaders and active contributors in the classroom. I'm still thinking about what this would look like in an elementary setting, but it would be amazing to try with section leaders in a secondary ensemble setting.

My favorite chapter was the chapter on code switching. Being able to speak to your audience is an important skill for students to learn. The language used in the classroom is very different from the language used in the home, and also different from professional language. The example Edmin gives is from a science class. He leads his students come up with English terms for light, then scientific terms, and then slang. The students then imagine they are having a conversation about the subject as if they were hanging out outside their apartment building, and then as if they were sitting on the lawn of an Ivy League university. We could change the university setting to a professional orchestral rehearsal or Broadway stage. Wouldn't that be fun?

Close to the end of the book Edmin talks a little bit about how personal appearance is extremely important in the urban setting. For these students, clothes are the way they express their personality and social status. Many teachers come from a place of privilege where appearance does not matter, and they purposefully don't put any effort into the way they dress. This can have an adverse effect on students. I noticed a huge difference when I switched from my bookstore thrifty wardrobe to a more professional and trendy style. It's a fine line, but students love a nice pair of boots, fun leggings, or new sneakers.

Edmin concludes the book with a few pages of "personal musings" that I plan on rereading when I feel the need for inspiration this year. I will leave you with my favorite, *"Planning for your lesson is valuable, but being willing to let go of that plan is even more so. It is only the path away from where you started that you can get where you want to go."*

Kodaly Summer 2016 Reflection

By: S. Benjamin Hall

When I first decided to pursue getting certified to teach music, I had only heard the name Kodaly in passing. As a vocal performance major in college, there wasn't much mentioned about any sort of music education apart from Vocal pedagogy, so pretty much all I knew about Kodaly was that it primarily deals with singing. During my first year teaching elementary music, I decided that I needed to look into either Orff or Kodaly because it would improve my teaching. Teacher friends in my district had only good things to say about both concepts, and I was having trouble deciding which to pursue. At the 2016 TMEA conference, I had the blessing of sitting in a seminar that was being taught by Dr. Susan Brumfield, and I was so intrigued by her presentation that I decided Kodaly was going to be what I tackled first. I spent the next few months researching the different Kodaly classes being taught in Texas, and finally decided on the course being taught at the University of Houston. I signed up for the Kodaly program there and waited all summer (while fighting off a bad case of bronchitis), until the night before when I was having trouble sleeping because I was so eager to start the class. I did feel a little overwhelmed because I didn't quite know what to expect, but I was ready to just dive right in and ride the wave.

The first day arrived, and we were greeted by a smiling staff of teachers who explained how things would go that day and then for the rest of the course, and we jumped right in to our opening warm-up/canons session. A new teacher would stand up and just begin a short song, singing it all the way through 1 to 2 times, then either teaching us the song or saying join in when you get the words. I think we must have sung through at least 5-8 songs in a span of 15 to 20 minutes, and my brain was in shock! If this is the easy stuff, what would be coming? Cut to a short musicianship placement test, both written and sight reading (the bane of my existence), and then the rest of the musicianship class time taken up by learning new songs and playing games. It took a few days for it to sink in that the teachers weren't grading us on what we could do yet, but just seeing where we were at the beginning so that they could see how far we'd grow. Those first few days, the tone rows and interval charts in musicianship, paired with a tuning fork, were absolutely terrifying. How would this become easy and natural? I'd taken music theory and ear training classes for 8 years in college, and I still have trouble with sight-reading and dictation. But by the second week, things were becoming easier. My instructor would constantly tell us not to worry, that's why we were there... to learn how to make these things easier for us, and therefore our students. In conducting, music literature, and pedagogy, our teachers repeated the same things. They were there to Sherpa us through the Level 1 Kodaly concept mountain, not on the sides grading us on a horrific ropes course.

If you've ever looked down the "tunnel" of an intensive 3-week Master's course, you know the feeling of terror or anxiety that one feels in the beginning. Will I get everything done? Will I be able to learn everything I need to learn to get through? Will I even finish? I will say that the first day, I had these fears. But the next week, they were mostly gone, and by Monday on the third week, they were nonexistent. I was leaving each day exhausted, with a 45 to 1 hour drive home in Houston traffic to make and eat dinner, work on homework, go to bed and wake up and repeat the next day. But at the same time I was energized by a need to learn more, do more, sing more folk songs, and play more games! Bring on the tone row, bring on Kodaly's 333 exercises (where mistakes are met with laughter and 'I cannot believe I messed up that la to re!' instead of anxiety and worse mistakes), bring on 'Buttermilk Hill' in conducting, bring on writing a group lesson plan to practice so-mi-la, and just in general BRING IT ON!

While I still have so much to learn about the Kodaly concept, I fully expect to return for levels 2 and 3 in the next few summers, and I plan to get my Kodaly Certification by Summer 2019. I have drunk the Kodaly kool-aid (or Kodaly-aid as I call it), and I find myself sitting here wishing I was back doing dictations or writing a lesson plan, wishing that my ease with solfa was being stretched by our amazing Hungarian conductor, and desiring to immerse myself in writing lesson plans for the quick approaching school year because planning and preparing now hold joy and excitement for this teacher.

I was asked to write a reflection for KET (because I won a scholarship to attend one of the courses), and the hardest part has been keeping it short (which to me this is but to anyone reading, I may seem like Dickens, thinking I'm getting paid by the word). For me, the trouble is that there is so much I want to say about how Kodaly has changed my life, but there is only so much time or space for me to do so. I will say this: If you are considering Kodaly, even just a little bit, my advice to you is to DO IT! It may not have as big of an impact on you as it has on me, but what's the worst it can do? Help you sing better in tune, be able to find and/or change keys with just a tuning fork? I promise that if you walk into the Kodaly course with an open mind and heart, it will change you for the better.

Kodaly Summer 2016 Reflection

By: Emily Rudovsky

This summer I completed my level 1 Kodaly training at SMU. The three weeks I spent in training has been one the most important experiences in my teaching career thus far. I feel grateful to have had the opportunity to learn from wonderful, experienced teachers who brought this methodology to life. From them I learned how to choose quality song materials, and how to present that material to my students. I also gained confidence and practice in conducting and my own musicianship skills. In addition to learning from the instructors, I also had the honor of working alongside my fellow classmates from level 1. I learned so much from their experiences, comments, critiques and collaboration. This course has changed my way of thinking and I am so excited to bring what I've learned into my own classroom. I'm looking forward to continuing to learn in level 2 next summer!

Kodaly Summer 2016 Reflection

By: Jaqueline Ecle

Taking my Level I at Midwestern State has been one of the most meaningful professional experiences! I have no doubt that I chose the best program for me. My Materials Teacher said it best when she commented that this program has both the rigor and the heart. The faculty created a very positive, encouraging environment while still challenging and pushing you. I'm so grateful to have been Dr. Alice Hammel's student in Musicianship, learning how to become a better musician and experiencing her fantastic pedagogy of "winding it back." I loved learning how to play dulcimer and getting my songs organized in Materials; the corresponding long term planning in Pedagogy has made lesson planning so easy. I am so excited for Level II next summer and for the rest of my career as a Kodály educator!

Kodaly Summer 2016 Reflection

By: Peggy Sue Reyna

I would like to thank KET for the amazing opportunity to begin my journey towards receiving my Kodaly certification. This course has proven to be a challenging and wonderful experience. It not only challenged me as an educator, but more importantly, as a musician. I realized the importance of pushing myself to continue my journey to be the best musician possible, so that my students can grow alongside me. I now see that our students musical abilities are limited to our own. There are those who believe that musicianship does not begin until the secondary level. Age should not be viewed as a limitation, but rather, as an opportunity to create the spark for musical excellence. If Kodaly programs continue to push its educators to perfect their musical literacy instruction, our students will be able to surpass the "limitations" of their age. The Texas State Kodaly staff presented us with an intensive two and a half week course that provided me with the tools necessary to begin teaching my students with a much more cohesive and sequential approach. I am eager to implement the new found intricacies gained from this program and see the resulting musicianship in my students.

Tech Time

Mix It Up!: Integrating Technology with a Variety of Devices

By Alisha Gabriel

Apollo by Atlas Learning: <https://atlaslearning.net/apollo>

Apollo allows educators to teach interactive lessons or give assessments using a mixture of computers or tablets with an internet connection.

Getting Started:

From the home page, create a free account. Name, email, password.

Creating a Lesson:

From the home page, create a course. Then click the icon to “Teach a Lesson.” There are three choices.

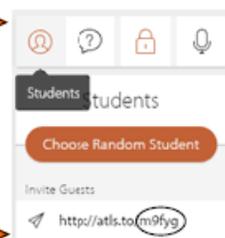
-  *Blank Lesson
 -  *Upload a File (.doc, PDF, or PowerPoint)
 -  *Use a Template (Once you’ve created a lesson, you may create a template to re-use later.)
- Teach A Lesson

I recommend creating your presentation in PowerPoint and uploading it, but you will not be able to change the content of the PowerPoint once you’ve uploaded it in Apollo. If you find you need to change something, you can still change it in PowerPoint (or another application you may have used), but you’ll need to upload it to Apollo again and reset your quizzes.

How do students find the lesson?

1. Click on the icon of a person called “Students” on the left side of your lesson screen.
2. Display the lesson code after the / symbol. For example, one of my lesson codes is: m9fyg
3. Load the free app on a tablet or bookmark it in an internet browser. Students then enter your lesson code and they’ll all see the same slide. You choose when to advance the slides.

Click on Students



Using Quizzes:

- *When you’re ready, click the graph icon on the toolbar on the right side of the screen to start or reopen a quiz. The quiz must be open for students to submit answers!
- *Students must click “Start Question” in the bottom right.
- *When they’re done, they must click “Submit Answer” in the top right corner. (They will be returned to the main screen display rather than their own answer screen.)
- *Once you stop the quiz, you may display student examples, or go back later to evaluate their work.
- *If you want to take a grade from the quiz, have students put their name or number on the slide.

Lesson Code



Benefits of using Apollo:

- *Use any computer or device with internet capabilities. Students can work independently or in small groups.
- *Students cannot move ahead in the presentation. You control the pacing.
- *See their answers at a glance. Re-teach as needed.
- *Encourages discussion and peer tutoring.

Considerations:

- *Allow extra time for each quiz question.
- *Have a back-up plan in case you lose an internet connection.
- *Can you cobble together enough tablets, laptops, or desktop computers to share among your students?
- *How will you form the groups? How will you ensure everyone takes a turn?

Final Thoughts

Melanie Braddy, KET Vice President



As I finish compiling and editing my first edition of the KET Encounter, I thought I'd take a minute to introduce myself to the "Great State of Kodaly-Texas!"

I am entering my 12th year of teaching, 11 of those at the elementary level, and one teaching middle school band. A 2005 graduate of The Ohio State University (Go Buckeyes!), I first taught in the Vandalia-Butler City School District in Vandalia, Ohio for eight years. After my second year of teaching, I realized something was missing, and that I needed some structure and training beyond my undergraduate experience. I applied, and was accepted to, Silver Lake College in Manitowoc, WI, where I was so privileged to study with Sr. Lorna Zemke and her amazing Kodaly staff. Wow! What an amazing experience and wonderful group from whom to earn my Kodaly Certificate (2011) and Master's Degree (2014). In 2013, I moved to Plano, Texas, and became a member of the amazing Plano ISD music department.

I am honored to fill the role of Vice President of KET and look forward to delivering our newsletter and serving all of you as we endeavor to serve our students with only the best musical experiences.

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."

"Follow" us on Twitter! Search for @kodalyedu_tx and click "follow."

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 Juarez at rjuare3@neisd.net.