



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

January, 2018

The Encounter

FEBRUARY 2018 MEMBER MEETING HIGHLIGHTS:

Thursday, February 15, 2018 at 10:00am in CC217

Candidates for Open Board Positions

Vice President: Melanie Braddy

Secretary: Jason Mincy

South Texas Rep: Eric Murillo

West Texas Rep: Jan McFarling

*Special guest choir performance— Stony Point High School &
 Hernandez Middle School Combined Choir*

Folk dancing, singing, training scholarship information, updated work-
 shop information, door prizes, and more!

TMEA HEADLINERS

The TMEA Elementary Division headliners are Artie Almeida (Orff) & Jill Trinka
 (Kodály) — be sure to check out their sessions!

More information about TMEA on page 3!



INSIDE THIS ISSUE

President's Report.....	2
TMEA Update	3
OAKE National Conference.....	5
Region News	6
Scholarships	8
Tech Time.....	9
ESL & Kodály.....	10
Book Review.....	12
Training Programs.....	13
Final Thoughts.....	14

FEATURES!

Click the Table of Contents to go
 directly to the page!

Click any page number to return to
 this page.

Click on any orange text throughout
 this issue to be taken directly to the
 appropriate website.

PRESIDENT'S CORNER



Kristin Vogt Moore

KET President

By now we've all gotten into a routine for the school year and are fully in program season. Several workshops have happened around our state and have ALL been amazing learning opportunities.

A few months ago I attended the Western Division Mini Conference in Salt Lake City, Utah. It was a wonderful two days of sharing, learning and making new friendships and was a much needed reminder that we're all in this together. And no matter where you teach, our main goal is giving our best to our students.

It's not too early to start planning on attending TMEA. There will be plenty of wonderful sessions to choose from including Kodály headliner Jill Trinka and Orff headliner Artie Almeida.

We will have our KET General Membership meeting on Thursday @ 10:00am in room CC217. We will be addressing important business, new bylaws adoption, and prizes to give away.

If you've never attended OAKE conference, this is the year to do it! The conference is in Oklahoma City, well within driving distance or a quick Southwest flight away.

Please let us know how we can help you and see you in San Antonio!

Cheers,
Kristin

Follow KET and the KET board on Twitter:

KET	@Kodalytx_edu
Kristin Vogt Moore, President	@brinkermusic
Lauren Bain, President-Elect	@mrsbainsings
Melanie Braddy, Vice-President	@Kodalymusicthr
Rebecca Juárez, Past-President	@huebnermusic
Sarah Martinez, Treasurer	@hernandezchoir
Jason Mincy, Secretary	@jamincy77
Megan Johnson, North Rep.	@KETNorthRep
Becky Knox, Central Rep.	@rebeccaknox
Paul Cimini, South Rep.	@cimini_paul



A LOOK AT TMEA

Suggested list of Kodály-inspired sessions at TMEA (Times and locations subject to change. Check the Conference Program or TMEA app for updates)

Thursday

- * 10:00-11:00 AM CC217
KET Membership Meeting
- * 10:00-11:00 CC Hemisfair Ballroom 1
“Repertoire & Activities for Nurturing Musical Awareness & Skills in Pre-Literate Students (PreK & K)”
Jill Trinka, TMEA Featured Clinician
- * 2:30-3:30 CC Hemisfair Ballroom 2
“Poems & Books with Musical Hooks”
Katie Grace Miller, Heritage Music Press
- * 2:30-3:30 CC Hemisfair Ballroom 1
“Longways Sets & Lindsey Stirling”
Traci Davidson & Justin Perez
- * 4:00-5:00 CC Hemisfair Ballroom 1
“Making Folkdance Fun for Your Students”
Missy Strong
- * 4:00-5:00 CC 304
“Assessing Students Who Learn Differently”
Alice Hammel, TMEA Featured Clinician
- * 5:15-6:30 CC Hemisfair Ballroom 1
Elementary Division Business Meeting
- * 6:30-7:30 CC Hemisfair Ballroom 1
“Singing Games, Play Party Games, & Dances for Everyone”
Jill Trinka, TMEA Featured Clinician

Friday

- * 10:00-11:00 CC Hemisfair Ballroom 1
“Repertoire & Activities for Nurturing Musical Awareness & Skills in Grades 1-2”
Jill Trinka, TMEA Featured Clinician
- * 11:30-12:30 CC Hemisfair Ballroom 3
“45 Minutes of Four-Year-Olds? Help!”
Jenny Dees

FEATURED CLINICIAN

TMEA Featured Clinician for

Kodály is:



Jill Trinka



A LOOK AT TMEA

FEATURED CLINICIAN

TMEA Featured Clinician for

Kodály is:



Jill Trinka

Friday (cont.)

- * 1:00-2:00 CC 303
“Music & the Brain: Why What We Do Is So Important”
Missy Strong
- * 1:00-2:00 CC 304
“Poverty (Equity, Access, Diversity) & Music Education”
Alice Hammel
- * 1:00-2:00 CC Hemisfair Ballroom 2
“Keeping Control with Timely Transitions and Relevant Repertoire”
Alisha Gabriel
- * 2:30-3:30 CC Hemisfair Ballroom 1
“Children’s Singing Games in the North American African Diaspora”
Jill Trinka
- * 4:00-5:00 CC Hemisfair Ballroom 1
“Dances Around the World”
Manju Durairaj
- * 4:00-5:00 CC Hemisfair Ballroom 2
“Honoring Awe & Wonder: Facilitating the Space of Song”
Cathy Benedict
- * 4:00-5:00 CC 304
“Classroom Management: Want Versus Need”
Alice Hammel, TMEA Featured Clinician
- * 5:15-6 Locations in TMEA App and Program
TMEA Region Meetings

Saturday

- * 8:00-9:00 Grand Hyatt Texas Ballroom
“Repertoire & Activities for Nurturing Musical Awareness & Skills in Grades 3-5”
Jill Trinka, TMEA Featured Clinician
- * 9:30-10:30 Grand Hyatt Lone Star ABC
“Round & Round: Centers-Based Learning in Preschool Music”
Kelly Lynch & Beth Berridge
- * 11:00-12:00 Grand Hyatt Texas Ballroom
“Sequencing Music Skills in Grades PK-2”
Jill Trinka, TMEA Featured Clinician
- * 12:30-1:30 Grand Hyatt Lone Star ABC
“Developing an Elementary Sub Tub 2.0”
Kayla Gentry & Erin Pitts
- * 12:30-1:30 Grand Hyatt Lone Star DE
“A Dab of This & That: Engaging Activities for Upper Grades”
Julie Kastner

NATIONAL CONFERENCE

How often do we have the opportunity to DRIVE to a national conference??? Not many when you live in Texas! Take advantage of this opportunity to attend a national conference. I was hooked after my first trip to OAKE in 2010. This year I have had the opportunity to serve on the conference committee. We have many amazing sessions planned for you, in addition to a country dance with a live band! I'm super excited to see Ken Berg and Fernando Malvaro-Ruiz work with the children's choirs. It's worth every penny and we hope to see you there!

Rebecca Lakes Juarez, Past President, KET
OAKE 2018, Oklahoma City, Planning Committee

OAKE National Conference will be held March 22-25, 2018 in Oklahoma City, Oklahoma. Southern Division is hosting! OAKE has a block of rooms available at a conference rate which expires at 5pm (EST) on February 28, 2018, or when the block is sold out.

Sessions will include:

- Mini-Conference with Dr. László Nemes
- Keynote by Dr. László Nemes
- Opening Concert with Norman Children's Chorus
- National Conference Choirs Concert
- Play & Play with Lamar Robertson—Lamar Robertson & Diane Engle
- Home on the Range: Traditional Songs of the Western Plains with KET Member Kathy Kuddes
- Using Folk Songs & Art Music to Teach Sight Singing with KET Member Dr. Sarah Martinez
- First, We Sing! More Songs & Games for All with Susan Brumfield
- Listening in the Urban Setting: Games, Literacy & Connections with KET Member Meredith Riggs
- Art Music for You & Me: A Community Approach with Beth Berridge, Mandy Algate, & Kelly Lynch
- Don't Forget to Sing! with KET President Kristin Vogt Moore
- Kodaly Practices in the Choral Warmup with Jason Dove
- Music Made Together: Developing Musicianship skills in orchestra using Kodaly with KET Member Dr. Susan Harvey
- "Come Sing with Me: From Story to Song" with KET President-Elect Lauren Bain

... and so many more!

OAKE NATIONAL CONFERENCE

Conference registration deadline is February 28, 2018.

Information on housing, registration, and transportation is available at:

www.oake.org/conferences/





Megan Johnson
North Region Rep

NORTH REGION

Small Movers, Big Ideas: Movement in the Primary Grades

Kristin Moore

April 14, 2018, 9am-noon

Bill J. Elliott Elementary School

2501 Cooks Lane

Fort Worth, TX76120

Attend a workshop within your region this spring!



Becky Knox
Central Region Rep

CENTRAL REGION

Our Central Texas fall workshop was a huge success in San Antonio! Our clinician was Sandy Knudson and it was a day filled with folk dancing. Since that workshop, I've had many attendees say that they had so many wonderful ideas to take back to their students. I personally have done four of the dances and all of my kids have loved them. We filmed many of the dances and posted them to our Facebook group (Kodály Educators of Texas) if anyone is interested.

Our next workshop will be on January 27th in Austin and will be a round table discussion of topics voted on by KET members. The four topics are: choral repertoire, instruments in the classroom, games for older kids, and classroom management. There is still time to register [here](#).

We will be doing a similar event in San Antonio in April, more details to follow.

SOUTH REGION

The South Region hosted two workshops this fall, welcoming KET President Kristin Vogt Moore in September and several members presenting ideas for Make-and-Take in November. Both workshops were very well-attended.

Our first spring workshop will be on February 3, when we will welcome Lamar Robertson

to present “Master Teacher in Action”.

Our final workshop for the 2017-2018 year will be a Chapter Share of Folk Dances and Play Parties. This workshop will be held on March 3.

For further information contact paulmcimini@katyisd.org.



Paul Cimini

South Region Rep

Attend a workshop within your region this spring!

WEST REGION

The West Region is currently restructuring. Please plan to attend the General Membership Meeting at TMEA to vote for your new representative.



Open Position

West Region Rep



OAKE SCHOLARSHIPS

The Jenő Ádám, Denise Bacon, and Katinka Daniel Scholarships provide partial funding to OAKE members with Level I certification toward further study at OAKE-endorsed Kodály certification programs in the United States and Hungary.

These scholarships do not examine financial need as criteria for awards. Members who wish to apply for these scholarships will fill out one application and the committee will determine which scholarship is awarded to appropriate recipients.

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

Deadline: February 1

Want to further your training? Scholarship opportunities are available!

KET 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, 2018.

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 Fall Encounter.

For questions, please contact Lauren Bain, President-Elect, at lfbain@gmail.com.

Application: <https://goo.gl/cqL884>

Deadline: April 1, 2018

OAKE LEAF FUND GRANT

The OAKE Leaf Fund provides funding to support educational and charitable activities in accordance with the purpose of the organization. Awards may be granted to the organization itself, Divisions or affiliated Chapters of the organization, or to members for special projects or research. Chapter workshops are ineligible for funding. The committee welcomes potential project inquiries of interest to the chair, Lisa Simmelink (you may find her email address in the [member directory](#)).

TECH TIME

Epic! – Books for Kids

Epic! is an e-book resource that is free for teachers, and there are many books about music! If you don't already have an Epic account, I highly encourage you to sign up and take advantage of this free resource. Epic! can be opened in any browser and allows you to display e-books as you read aloud to your classes. Some of the books could also be used in your sub plans, or students could read them independently.



Alisha Gabriel

**Great Oaks Elementary
School**

Round Rock ISD

Epic! - Books for Kids

Some titles that may interest you:

Haydn's Farewell Symphony by Anna Harwell Celenza

Swing Sisters: The Story of the International Sweethearts of Rhythm by Karen Deans

Benny Goodman & Teddy Wilson: Taking the Stage as the First Black-and-White Jazz Band in History by Lesa Cline-Ransome

Esquivel! Space-Age Sound Artist by Susan Wood

Acoustic Rooster and His Barnyard Band by Kwame Alexander
(includes excellent back matter about jazz references throughout the book)

Any many more! There are books about instruments, famous singers, and composers. Enjoy!

www.getepic.com

IT WAS MEANT TO BE: THE RELATIONSHIP BETWEEN ESL AND KODÁLY PRACTICES



Lauren Bain

KET President-Elect

This is the first in a series.

“...music is a manifestation of the human spirit similar to a language. Its great men have conveyed to mankind things unutterable in any other language. If we do not want such things to remain dead treasures, we must do our utmost to make the greatest possible number of people understand their secrets.” (*Selected Writings*, pg 205.)

Nine of my twelve years in the public school system have been in a dual language elementary school in New Braunfels, Texas. I absolutely love my students. This past August I received an email from my wonderful new principal with the subject “ESL Certification” and a message kindly asking me to get my certification. I inwardly groaned because I had managed to stay under the radar for years but now I had been caught! All I had heard about the test is that it is expensive and hard. Why was I all of a sudden not fully qualified to teach my students? Why did I need that little line on my certificate when I knew I was already doing my job?

After some serious contemplation, I came to the honest realization that I SHOULD have my ESL supplemental certification. I teach ELLs hourly. Daily. And have done so for the past nine years. This was a professionally ethical choice I should have made years ago. But I was lazy and didn’t want to do it. Begrudgingly I shared my impending misery with a music colleague who immediately loaned me a grocery bag (not kidding!) full of study materials. Grateful for her generosity but still annoyed that I had to take it, I hung the bag on a chair in my house and promptly forgot about it.

When I finally sat down to organize the materials and discover what I was up against, I was instantly fascinated. Every paragraph I read was a connection to my classroom. My MUSIC classroom. **There are glaring similarities between ESL instruction, literacy instruction, and the Kodály sequence.** I mean, HUGE similarities.

My study materials talk about the sequence of language acquisition: listening to speaking to reading to writing to reproducing. Literally a process of sound to symbol. Sound familiar? It then discusses how listening/speaking/reading/writing are interrelated skills and how language is first oral (singing). Hmm...also very familiar.

My favorite is “[the teacher] understands the role of the linguistic environment and conversational support in second-language development...” This supports so much of what we do in our classroom already! Singing is the focus (oral language). Learning music is learning a second language (I discuss this more later). We converse with our students in the beginning of our lessons with the “I’ll sing on words and you echo with rhythm syllables/solfege” process or when we ask them to improvise question and answers.

This article series is the result of a Facebook post. I rarely post on Facebook but I just felt the need to express my epiphanies and perhaps receive some confirmation. Many of us are being required to get extra certifications, post language objectives, know the ELPS, and much more. Wouldn’t it be great if it was something we were already doing? We always need more vocabulary and wording to advocate for our programs that general classroom colleagues and administrators would understand. You see, we music teachers speak music but we work in an environment that speaks a different language. For music in schools to survive, we need to communicate how our content is taught so similarly to theirs. As Kodály stated, “we must do our utmost to make the greatest possible number of people understand their secrets.” (*Selected Writings*, pg. 205)

(cont.)

IT WAS MEANT TO BE: THE RELATIONSHIP BETWEEN ESL AND KODÁLY PRACTICES

Importance of Music Literacy

"... 'literacy' includes the ability to understand and use particular symbol systems. Because our primary focus is teaching the art of music, the understanding of music notation and its meaning is of significant interest." (*Kodály in the Kindergarten Classroom*, pg. 31)

Learning music is learning another language. When broken down, language is a means of communication. Languages are comprised of sounds that describe ideas and convey meaning. They have symbols to represent sounds (a short sounding "a") which can be combined with other symbols to create and deliver meaning ("c+a+t" = cat). In music, the quarter note is a symbol that represents a sound duration; when combined with other quarter notes and eighth notes, it expresses a composer's idea. This does not even account for pitch. If we consider the study of music like studying a language, we can easily talk to our colleagues about what we do.

Kodály's vision of music education was to create a musically literate Hungarian society, leading each person to understand and appreciate great art music. A goal of his hundred year plan was "to make the masterpieces of world literature public property, to convey them to people of every kind and rank." (*Selected Writings*, pg. 160) Literacy preserves culture, history, and ideas. It empowers communication, creativity, and collaboration. It makes feelings tangible, gives life to beliefs, and allows facts to be preserved as truth. Literacy protects human culture.

ESL and the Music Classroom

The ESL supplemental test is made up of three domains and each domain contains several competencies. Each domain is a direct correlation to music performance and music literacy. In future articles, I will cover each domain individually and give specific examples and vocabulary to help you communicate with your fellow teachers and administrators. Questions that I hope to explore are:

- How do the ESL competencies guide music literacy?
- How does Kodály instruction mirror ESL strategies?
- How do the ESL competencies reveal what we already know about music instruction?

This test really is important for music educators to take. The study materials give insight into the variety of programs, are a good reminder of teaching strategies, and help clarify how music fits into the bigger picture. We are often the only one of our kind on campus which can be isolating, but being knowledgeable of how we fit into the grand scheme of education is crucial.

If you need to advocate more for your program, look through the ESL domains and competencies on the TEA website. Know the ELPS. Connect the dots between what you are doing in your classroom with what is needed for ESL instruction. Our administrators speak TEKS...let's show them how it transfers to music!

References:

Houlahan and Tacka. *Kodály Today: A Cognitive Approach to Music Education*. (New York: Oxford University Press, 2008).

Houlahan and Tacka. *Kodály in the Kindergarten Classroom: Developing the Creative Brain in the 21st Century*. (New York: Oxford University Press, 2015).

Kodály, Zoltán. *The Selected Writings of Zoltán Kodály*. (London: Boosey & Hawkes, 1974).



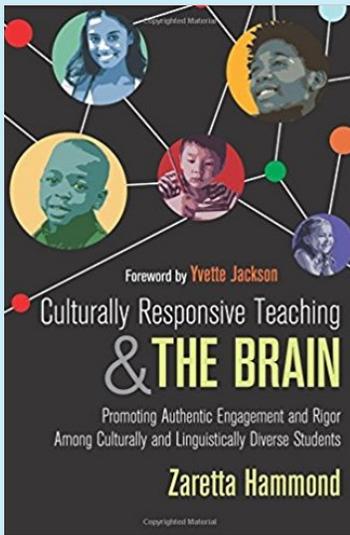
Lauren Bain

KET President-Elect



Meredith Riggs

**Blackshear Elementary
Fine Arts Academy
Austin ISD**



“CULTURALLY RESPONSIVE TEACHING & THE BRAIN”

BY ZARETTA HAMMOND

Thanks to Katie Riordan for sharing this book with me! This has been a great read, and has helped me navigate being at a new campus with a new demographic. My campus chose this as our book study for the year, and I wouldn't be surprised if many of you have come across it as well. The premise of the book is that culture guides how we process information, and that to reach diverse students we must examine our own cultural instincts and learn how they differ from our students. From there we can make more informed decision on how we present information to guide our students to be independent learners. Hammond has divided the book into three parts: Part One – Building Awareness, Part Two – Building Learning Partnerships, and Part Three – Building Intellectual Capacity.

Part One

The first few chapters focus on building awareness of personal and institutional biases. It is very uncomfortable to look at yourself and your upbringing and realize just how different expectations are for various groups. Hammond provides some excellent guidance and questions to help you look at your own educational expectations and reminds us that there are many nuanced differences in culture. She also reminds us that there have been institutional practices in place that prevent families in poverty from raising their station, and also some racial inequalities in how education is presented to students. She encourages us to move away from teaching the bare minimum to teaching students HOW to think and process information themselves. There is a chapter on how the brain learns where she goes into detail about how the brains of students who live in poverty or in stressful environments are different. She gives tools on how to calm (mindfulness/safe spaces) and draw attention to important information (chants/music). The fourth chapter focuses on how to change the way you view student behaviors. Hammond calls it your “interpretation aperture”. We make assumptions about student behaviors that are not always accurate. She provides tools for finding alternative explanations so that we can better understand why students are doing things and we can better interpret their understanding of the situation. It is so important to realize why behaviors exist so that we can either prevent them, or let the little things go and move forward.

Part Two

The second section of the book is about how to build better relationships with students. It is so important for students to feel accepted and understood so they feel safe in our classrooms. Hammond gives many tools to do this. There are worksheets to guide building a relationship with an individual student, and classroom/school tools as well. She also talks about marginalized learners (dependent) and how to build an alliance with them to move them towards ownership of their own learning (independent). The first step towards this is validating their experiences and culture and giving them concrete tools to deal with their reality. We have to give them safe places to take educational risks. Being a “warm demander” is what she feels is the best type of teacher for culturally diverse students. Once the rapport is established, instructive feedback is the next step. Giving students the tools to correct their own mistakes is beneficial to moving them towards independent learning. She provides a feedback protocol that would work well in any classroom situation.

Part Three

The last section of the book is about how to help students increase their overall brain power. Hammond ties everything back to the first section and gives action steps to applying the knowledge of brain processing and culture to actual instruction. I was impressed with how many of the strategies could easily be applied in a music room.

I really enjoyed how many times Hammond referred to music as a tool to bring attention, and a tool to build brain capacity. She clearly understands the importance of arts education. This book is an amazing tool to help navigate a new school, or to reevaluate the way you interact with certain students. Answering the questions she posed has helped me better understand some of my new students, and myself. I highly recommend this to anyone in a Title1 school. If you have the influence, I'd suggest it to be a school wide book student on your campus. It has the power to transform how teachers view student learning, and to help build better relationships with the school community.

OAKE ENDORSED SUMMER PROGRAMS

Midwestern State University

Wichita Falls, TX
Programs Dates: June 18-29
Contact: Dr. Susan Harvey
susan.harvey@mwsu.edu

Plano Kodály Teacher Training Program

Southern Methodist University, Dallas, TX
Program Dates: July 5-20 (plus Saturday, July 7)
Contact: Kathy Kuddes, Dr. Julie Scott
kathy.kuddes@pisd.edu, scottj@smu.edu

Southeast Texas Kodály Certification Program

Houston, TX
Program Dates: June 11-28, 2018 (Monday-Thursday)
Contact: Colleen Riddle
criddle@aldineisd.org

San Antonio ISD

San Antonio, TX
Program Dates: TBA
Contact: Isabel Romero, Ann Burbridge
210.554.2565, 210.241.5064



Want to begin or further your Kodály training?

Texas State University

San Marcos, TX
Program Dates: July 9-25
Contact: Lisa Roebuck or Patty Moreno
Lisa_Roebuck@roundrockisd.org
patricia.h.moreno@austinisd.org

Kodály Institute of Houston

University of Houston
Program Dates: TBA
Contact: Cara Spinks
msmpcs@central.uh.edu

Kodály Institute of Southwest Louisiana and Southwest Texas at Lamar University

Beaumont, TX
Program Dates: June 10-29
Contact: Charlotte Mizener
clmizener@lamar.edu

Our website is being updated as more training programs finalize their information. Check back regularly for programs near you!

www.Kodalytexas.com

www.oake.org



Melanie Braddy

KET Vice-President

FINAL THOUGHTS

It's hard to believe that we are over half way through the 2017-2018 school year, and what a year it's been so far! In my corner of Texas, many are still recovering from the aftermath of Hurricane Harvey. Other parts of the state are have been dealing with historic snow (I'm looking at you San Antonio and College Station!), snow and ice along the coast and even into South Texas, and bitter cold throughout the state in the last few weeks.

As we continue through the year, I'm inspired by words shared frequently on my campus in the weeks after Harvey—you must take care of yourself before you can take care of your students. That thought resonated with me.

As teachers, we are so dedicated to our students and making sure they are well, that we sometimes forget to take care of ourselves as well.

Make sure you are taking time for yourself, especially as you spend all the long hours preparing for performances and contests over the next few months.

Please consider attending OAKE in Oklahoma City in March—I looked at the schedule and can't believe the number of amazing workshops we have the privilege of attending, within driving distance for most of us!

See you in San Antonio and OKC!

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 click 'like.'

"Follow" us on Twitter! Search for [@Kodály_edu_tx](#) and click 'follow.'

You can also join our Facebook 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 Kristin Vogt Moore at kristin.moore@pisd.edu.

