

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

May, 2018

The Encounter



Join us for OAKE 2019 in Columbus, Ohio

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FEATURES!

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PRESIDENT'S CORNER



Kristin Vogt
KET President

May?!? How in the world did it get to be May already? The spring semester always seems to fly by once we are all through with Spring Break across our state. As testing season is upon us and we're all helping out on our campuses, remember why we are there. I consider it an honor to be testing small groups. Those kids feel comfortable with you, so teach them when you can and stay positive!

As I reflect after our national conference in OKC I'm inspired and reminded that no matter where we come from and where we teach, we all still have a passion for quality teaching for every child. I'm already saving my pennies for next year's OAKE conference in Columbus, Ohio.

If you are attending a training program this summer (either student or faculty), enjoy the time with these colleagues. Kodály Kamp happens to be my favorite time of the year with my fellow faculty members. The professional connections and friendships created there will last a lifetime.

With the school year wrapping up, please find some time this summer to rest, rejuvenate, and reflect. As always the KET board is here to serve you, so please reach out to anyone on the board with your concerns or needs.

Cheers,
Kristin

Follow KET and the KET board on Twitter:

KET	@Kodalytx_edu
Kristin Vogt, President	@brinkermusic
Lauren Bain, President-Elect	@mrsbainsings
Melanie Braddy, Vice-President	@Kodalymusictr
Sarah Martinez, Treasurer	@hernandezchoir
Jason Mincy, Secretary	@jamincy77
Megan Johnson, North	@KETNorthRep
Becky Knox, Central	@rebeccaknox
Paul Cimini, South	@cimini_paul
Jackie Ecle, Social Media	@jeclemusic

SOUTH REGION

In September, we gathered with Kristin Vogt as she guided us through accessible instrumental extensions in the Kodály classroom.

In November, we had a make-and-take session with Mary Stevens, Diane Engle, and Ashley Yarbrough. Each of them demonstrated lessons using manipulatives. To conclude the workshop, chapter members created manipulatives of their own to use in their classrooms.

Participants in our February workshop with Lamar Robertson had the chance to sit at the foot of a master teacher. The day consisted of ways to develop successful music lessons for various elementary levels. Teachers were then put to the test with small group collaboration on spe-

cific musical concepts.

Finally, our region hosted our first ever chapter share in March.

Members gathered to share their favorite folk dances and play parties. We have so many great educators in our region and I truly enjoyed learning from each and every one of them.

We have two summer training opportunities available in the South Region:

Southeast Texas Kodály Certification Program: June 11-28

The Kodály Institute of Houston and the University of Houston:

July 16-August 3

I have truly enjoyed representing the South Region of KET these past two years and am thrilled to see that our region is growing. Congratulations to our new representative, Eric Murillo!



Paul Cimini
**South Region
Representative**

Regional News

WEST REGION

The West Region is currently restructuring. Our new West Region Representative is Jan McFarling. We look forward to her leadership in the West Region of KET.



Jan McFarling
**West Region
Representative**



Megan Johnson
**North Region
Representative**

NORTH REGION

North Texas wrapped up the spring season with a wonderful workshop by KET President Kristin Vogt. During this workshop attendees were able to gather wonderful movement ideas for K-2. I personally loved how she carefully chose meaningful musical experiences and paired them seamlessly with movement ideas. She also shared this lovely quote from Kodály about movement:

“Singing connected with movements and action is a much more ancient, and, at the same time, more complex phenomenon than is a simple song.”

In the fall we were blessed to have Dr. Alice Hammel share great ideas for teaching students with autism. She shared

many interesting facts about how students with autism process different aspects of the music room. Here are links to some of her wonderful resources:

Teaching Music to Students with Special Needs: A Practical Resource

Teaching Music to Students with Special Needs: A Label-Free Approach

Winding it back: Teaching to Individual Differences in Music Classroom and Ensemble Settings

Teaching Music to Students with Autism

Regional News



Becky Knox
**Central Region
Representative**

CENTRAL REGION

Central Texas hosted two chapter shares in the winter and spring. Topics featured were classroom management, technology, games for older children, instruments, and choral repertoire. We are hoping to do a fall retreat with clinician Kristin Vogt in October. Additionally, we are looking to add creative “pop-up” workshops in the region, so be on the lookout for upcoming events!

REGION REP INTRODUCTION

Hello fellow KET members! My name is Eric Murillo and I live in Houston, TX. I'm excited to serve as the incoming South Region Representative where I look forward to building upon the growth and success of my predecessor, Paul Cimini. I currently teach in Spring Branch ISD at Terrace Elementary, where I serve as music specialist for PK-5th

grade and lead our school choir (3rd-5th grade). In the past I've been a director of the Spring Branch Girls Choir, as well as the Director of Children's Music at Palmer Memorial Episcopal Church. I can't wait to bring in experts to our region and to learn alongside you all next year!

Best, Eric



Eric Murillo
**Incoming South
Region
Representative**

Welcome to our new Representatives!

REGION REP INTRODUCTION

"Hi" from El Paso. My name is Jan McFarling and I am the new West Region Representative.

So let me introduce myself - I'm the Choir Director at Americas High School in Socorro ISD here in El Paso. I've been teaching in the public schools for 28 years. I have taught choral/vocal/piano/general music in all venues (private studio, private school, elementary, middle school/junior High/college and most recently high school, for a true total of 41 years. I guess that would make me a kind of Jack-of-all-trades.

In 2011 I received my Kodaly certification through the Texas State program with Patty Moreno, Gabriela Montoya-Stier, Philip Tacka and Micheal Houlahan.

To say I'm nervous about this new undertaking would be an understatement - but I know there are wonderful people in this state to help me get my feet on the ground. Here in this region we're ready to get going and see where this leads us.



Jan McFarling
**Incoming West
Region
Representative**

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: June 6-23
Contact: Isabel Romero, Ann Burbridge
210.554.2565, 210.241.5064

*Want to further your training this summer?
Attend an endorsed program.*

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: July 16-August 3
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

SOCIAL MEDIA NEWS

Hello KET! My name is Jackie Ecle, and I teach K-4 Music in Keller ISD. I live in Fort Worth, TX and this is my third year teaching. I am entering Level II of Kodály at Texas State in San Marcos this summer. I am so excited to be the KET Social Media Coordinator! You can follow KET on Instagram and Twitter @kodalyedu_tx and find our page and discussion group on Facebook. I have also started a podcast of my own entitled Cocktails & Kodály, where I interview Kodály-inspired educators about various topics. You can listen to the show on an iPhone (Podcasts), Android (Stitcher), or on the web! I would so appreciate it if you left a review on iTunes so other like-minded educators can find the show.



Jackie Ecle
Social Media
Coordinator

IG, Twitter, Facebook, & Podcasts—Oh my!

A FIRST-TIMER'S EXPERIENCE AT OAKE

Wow! OAKE 2018 in Oklahoma City, OK was incredible—definitely the best conference I've ever attended! I am so grateful my generous district sent me. Kodály said that a good musician has a well-trained ear, mind, heart, and hand. The sessions I went to definitely inspired me on all of those levels. I especially enjoyed the listening session by KET member Meredith Riggs, the Dalcroze session by Dr. Marla Butke, a session on incorporating instruments and singing with KET President Kristin Vogt, and the jazz session by Craig McGorry. Often we go to conferences hoping to implement some things in our classrooms on Monday morning. But during the conference, I saw really beautiful teaching and musicianship that I could aspire to over the years, as well as student objectives I am challenged to

scaffold over time. There were so many wonderful activities and songs I am saving for when my students are ready—and it will be well worth it. During the social reception, I loved meeting a ton of Kodály names I have only seen on social media. It was very cool to meet some Cocktails & Kodály listeners in real life and get more wonderful teachers to interview. Seeing excellent presenters and attendees committed to Kodály's vision reminded me that the Kodály philosophy isn't just singing games and hand signs but something so much more meaningful. It is so wonderful to be a part of a community of educators who are committed to pursuing excellence in teaching and reaching your highest potential as a musician and a person. I greatly encourage you to attend the conference if you can!

cocktails
&
kodály


RECORDERS IN THE KODÁLY CLASSROOM



Sandra Divnick
KET Member

Sandra Divnick is an elementary music literacy teacher in San Antonio's North East ISD. She is certified in Kodaly and Orff pedagogies, and specializes in reinventing wheels and insisting on her students' best work.

 @DoReMiDivnick

Most of us, in our first year of teaching, go through a lot of trial-and-error lessons. My first year, when I began teaching recorder, I quickly realized that the traditional “BAG” songs were allowing the kids to develop bad habits: in particular, using the wrong hand and/or only using one hand (which made them grip too hard and pop up the octave far too often). All the reminders and explanations in the world didn't seem to impact them to hold the recorder properly when their bottom hand served no apparent purpose. I was imagining the middle school band directors shaking their heads, saying “what on Earth did that elementary teacher do to them?” and I knew I had to come up with a better way to give them a proper foundation.

Figure 1 - An early page from Sandra Divnick's EGAD Method book.

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Let's Get Started!

Whenever you play, follow these steps:

1. Speak the rhythm (aloud).
2. Identify the pitches (aloud).
3. Chant the rhythm and “Finger-Play” the pitches.
4. Think and “Finger-Play.”
5. Play the song.







That summer, I took Kodaly Level I at Texas State University. At one point in the course, someone mentioned that they taught recorders using the same sequence as they taught solfege, and a lightbulb went off for me. I began develop-

ing the “EGAD” methodology, and all these years later, it's a pretty well-oiled machine. When I first introduce recorders to a class, we learn the basic ideas for creating lovely sounds (place left above right, cover holes completely to change pitches, blow gently, angle the recorder downward) and then I “turn them loose” for an investigation session. I have found that this investigation tells me everything I need to know about how that group will learn: I give them a goal -to make at least 5 different pitches by moving their fingers- and they work with a partner to find solutions and give reminders while I work the room with suggestions for improvement. The next class, we begin by playing E: that's right – our first note uses both hands, so that they immediately have multiple opportunities to practice “left above right.” Straight after E, we add G, and then they have a plethora of s-m songs to play. They get a kick out of playing all those songs from their early years in music, and they are simple enough that success is immediate and encouraging. After E and G – you guessed it – we add A, and the childhood chant notes are complete. I ask them to improvise on those three notes, and they are delighted

RECORDERS IN THE KODÁLY CLASSROOM

to discover that they are actually playing Seesaw, Bounce High, or Here Comes a Bluebird. Next, they learn low D, followed by B. By then, they have the skills to play from any method book commercially available.

Recorders are not enigmas, and they are not the horrifying little screechy instruments that so many parents fear. Or, at least, they don't need to be. I approach teaching them very scientifically, very matter-of-factly, because there is truly no mystery to it. "If you do these precise things, you will be able to produce precise and lovely results." We talk about holding the recorder at an "acute" angle from the chin (versus a perpendicular trumpet-style hold), and how to easily identify and find the fingerings for the notes on the staff. I demonstrate what "too much air" and "not enough air" sound like and encourage them to not deafen each other by experimenting with excess air pressure. We talk about sound waves and energy: the air will escape as soon as it's able to, so the holes must be absolutely plugged in order to allow longer wave-lengths (lower pitches) to occur. We connect the language content from their science and math classes with the artistic, "aural discernment" concepts from music class, so that their initial foray into a woodwind instrument doesn't seem daunting, after all. Each class time, the students teach me

how to teach better, so the method follows along and improves as we go along. That is the best part of the job!

Figure 2 – A later page from Sandra Divnick's EGAD method book.

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All the Live-Long Day

1. Rhythm
2. Pitches
3. Chant it
4. Think it
5. Play it

D E G A

Camp-town Lad-ies sing this song:

doo - dah, doo - dah!

we all bring our own personalities, experiences, and preferences to the classroom in our own way. For me, the EGAD method works wonders: if you are frustrated with the method that you use, but are still committed to teaching recorder, I encourage you to give it a try!

[Click here to see this method in action!](#)

Video is of Becky Knox's class. Becky is our Central Texas Representative



Sandra Divnick
KET Member

Sandra Divnick is an elementary music literacy teacher in San Antonio's North East ISD. She is certified in Kodaly and Orff pedagogies, and specializes in reinventing wheels and insisting on her students' best work.



@DoReMiDivnick

The art of teaching lies in the fact that



Lauren Bain
KET President-Elect

This is the second in a series.

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

PART TWO: DOMAIN ONE

“Music processing often uses “overlapping regions of the brain and shares processing components with language’.” *Kodály in the Kindergarten Classroom, pg. 30.*

In my introductory article, I discussed my journey of discovery while studying for the Texas ESL Supplemental exam. The link between teaching ELLs and teaching music is strong because the process an ELL must take to learn English is essentially identical to learning music.

Navigating the terminology and expectations of the test can be overwhelming so my attempt in this article will be to break the qualifications down by domain and translate the ESL terminology into our Kodály vocabulary. By viewing the vocabulary in terms of music, it can help you discern the appropriate definition and usage of the word with ELLs. If you have not taken the test, this series of articles will hopefully encourage you to pursue it. It will be hard and it will take time, but the process is worth it.

Whether or not you have taken the test, I hope this article gives you a voice to speak to others about music instruction. They will begin to respect and understand us as educators when we can show the strong ties between what we do and what they do. It will show you how Kodály teaching reaches all learners, especially our ELLs.

The test is centered around three domains which each address specific components of teaching. The domains are further broken down into competencies which elaborate specifically upon the domain’s descriptor. This article will focus primarily on Domain One.

DOMAIN ONE: Language Concepts and Language Acquisition

Basic Translation:

- Do you know the English language, structure, and how it works?
- Do you know how your first language (L1) is learned, how your second language (L2) is learned, and how skills can transfer between L1 and L2?

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PART TWO: DOMAIN ONE

Kodály strongly espoused that teachers should first be excellent musicians. The notion that “if you can’t do, teach” must be wiped from any conversation. We need to be musicians who model exceptional musicianship so that our students mimic quality. There should be no other reason than that. Denise Bacon passionately stated:

“Your own musical development, your self-respect, your achievements are important - if not to your superiors, then to you yourself, and to the children and adults you teach. You cannot motivate children if you are not motivated yourself. You can’t teach children to love music if you don’t love it yourself. But to love music, one must know it. Therefore, one must make oneself into the best musician possible.” (*Hold Fast to Dreams*, pg. 88)

How are we building, expanding, and improving our musicianship?



Lauren Bain
KET President-Elect

“...music is often referred to as a ‘universal language.’”

COMPETENCY 001

Understands the nature of language and basic concepts of language systems (phonology, morphology, syntax, lexicon, semantics, discourse, pragmatics)...

Language is a form of communication, and music is often referred to as a “universal language”. We do need to be careful when describing music as a “universal language” because that can imply that everyone automatically understands it and uses it. **This is not necessarily true.** It becomes a universal language when people from varying nationalities and languages can communicate with one another through music. On the other hand, music is a universal means of expression, but its particularities, its nuances, its code, its symbols need to be methodically taught and rendered available to all. Music can be described with words like phonological awareness, syntax, and semantics. I encountered the following basic terms repeatedly, and will attempt to decipher how they are expressed in music.

Semantics: The meaning of a word, phrase, sentence, or text. The meaning of musical sounds are affected through tempo, articulation, dynamics, rhythm, and pitch. Haydn’s *Surprise Symphony* immediately comes to mind. How would the semantics of that piece change if he did not add that sudden shift in dynamics at the end of that famous phrase?

This is the second in a series.



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PART TWO: DOMAIN ONE

Lexicon: Music has its own set of vocabulary and terminology

Alphabetic principle: In a spoken language, letters represent sounds, letter patterns create predictable sounds, and sounds can be decoded in order to figure out unfamiliar words. Musicians use the alphabetic principle when interpreting rhythm and pitch in a piece of music. They know what each rhythmic note value represents and where each pitch resides on their instrument. They decode all of this when reading a piece of music. The alphabetic principle is crucial to a basic comprehension of music literacy.

Phonological awareness: This is the ability to recognize and work with sounds in a spoken language. Within the context of music, are they able to determine how many sounds there are on a beat? Can they hear differences in pitch? We need to work to cultivate students' phonological awareness for this is imperative to audiation and aural skills. The process of developing phonological awareness in music is beautifully outlined in *Kodály Today* by Dr. Houlahan and Dr. Tacka. In their framework, the second cognitive lesson supplies a specific order of questions constructed to guide students' aural perception of the sounds they hear. Through these questions, students describe what they hear within a phrase. Teachers are then able to assess their students' grasp of musical concepts and aural development.

Knows the functions and registers of language (social vs. academic language) in English and uses this knowledge to develop and modify instructional materials, deliver instruction, and promote ESL students' English language proficiency.

The social register of language is described as Basic Interpersonal Communication Skills (BICS) which is most readily learned and used by new language learners. This register of language allows the learner to function socially with others in their second language. It is more easily acquired and practiced, and often makes the speaker appear more fluent than they actually may be. It is used socially because context is embedded. In music, the BICS register could be considered singing and learning music by rote. Melodies are quickly learned through simple repetition, so the musician can connect with a satisfying musical experience. Folk music is a direct result of communities interacting and creating music to represent their social and daily lives. It is through this music that we engage our students in the social register of music.

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

PART TWO: DOMAIN ONE

In contrast, the academic register of language is labeled Cognitive Academic Language Proficiency (CALP). This register encompasses the grammar, the vocabulary, and all academic language needed to be considered fluent. All language learners must go through the process of learning the academic register even in L1. It generally takes between five and seven years to be considered fluent in the CALP register. Musicians study this academic register for years when learning to read staff notation, using the appropriate vocabulary, and analyzing theoretical parts and functions of music. The freshman year of music theory vividly illustrates this concept for me.

Often teachers get bogged down in the CALPs of music when it is the BICS that draws us back to music. This is not to say that the academic register of music should be less important than the social register; the academic register is part of literacy and the preservation of music and traditions. It is vital to the creation of quality music and musicians. However, the social connection to others through music is what connects us as humans. It is what reaches down to our souls, renews us, heals us, and inspires us. Finding a healthy balance between the social and academic register is a hallmark of a great teacher. The Kodály process beautifully represents both registers through the weaving of folk music with art music, the illumination of literacy concepts in the folk and art music, and the strengthening of the individual through solo and collective singing.

Understands the interrelatedness of listening, speaking, reading, and writing...

This describes literally a “sound to symbol” approach to teaching language. When learning our primary language, we instinctively follow this path of listening, speaking, reading, and writing. Once we acquire basic reading and writing abilities, these skills work together as we cultivate our language fluency. As infants, we listen to the sounds of language daily until we are ready to mimic those sounds (speech). After years of practicing speech and learning correct articulations and tones, we are introduced to the idea that sounds are represented by specific symbols (reading). Shortly afterward, we learn how to recreate these symbols through the written process. These skills never stand alone - they are interdependent.



Lauren Bain
KET President-Elect

This is the second in a series.



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

PART TWO: DOMAIN ONE

When Kodály educators talk about the “sound to symbol” approach to music literacy, they are describing the process above. Music is first experienced through listening before the thought of producing sound is considered. The radio, television, group singing, and the community are a few of the ways one is first exposed to music. As speech develops, singing is a natural response. One’s first personal experience with music is often through the voice because it is the most easily accessible form of music production. Nursery rhymes and short musical songs saturate the early daycare and preschool years. Once one reaches formal schooling years, the written print is introduced through music notation in a music class (hopefully). Kodály teachers carefully consider the importance of quality instruction through these means and extend these skills through musical activities and experiences. Even when students are competent readers, writers, and singers, they still must use listening skills when new concepts and songs are introduced. The synergetic relationship of these skills is evident when you look closely at the way music functions.

Students must continually draw upon their reading, listening, writing, and singing skills as their musicianship expands.

This is the second in a series.

The sequence found in the book *Kodály Today* is particularly helpful as it delineates a process which leads students to feel, describe, and create music from the standpoint of sound. It is toward the end of each unit that the symbol is introduced. Through each phase, students are engaged in activities that require listening, singing, and reading/writing iconic expressions before the notation is presented. This sequence is naturally instinctive because it follows the characteristics of language development. Students must continually draw upon their reading, listening, writing, and singing skills as their musicianship expands.

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

PART TWO: DOMAIN ONE

COMPETENCY 002

Knows the theories, concepts, and research related to L1 and L2 acquisition.

This competency can be distilled with a few questions:

- Do you know the latest in music education research?
- Are you reading and stay abreast of changes and updates?
- Have you grounded yourself in a philosophy that is pursuing excellence and driving research? Is it child-centered and learner-centered?
- Do you know where to find information and quality resources?

Uses knowledge of theories, concepts, and research related to L1 and L2 acquisition to select effective, appropriate methods and strategies for promoting students' English language development at various stages.

Here are a few key strategies mentioned that correlate directly between ESL instruction and Kodály instruction:

- Visuals** are important for ELLs. Pointing to visual and iconic representations of melodies and rhythms are a natural part of Kodály teaching, and are used as pre-notation. Many folk songs often discuss topics or items that are no longer in use in modern culture or have unusual vocabulary. Using visuals to demonstrate these ideas or explain portions of history are not only important for our ELLs but also for our general population. Our world is saturated with visuals and color and images, thereby creating more students who need that medium for learning.
- Cooperative learning:** Music is rarely experienced alone. Unless you only listen to music or perform by yourself, music is a collective experience. Choirs, bands, chamber ensembles, musicals, operas, etc. all rely on many musicians to create the art. We must place value upon the cooperative spirit of music with our students so they learn to appreciate and value that aspect of music. This does not mean that our curriculum must shift focus to group work and projects, though there is a time and place for that. It merely means we need to point out the times when music is dependent upon the corporate body of musicians working together. Students need to recognize how they fit into this important human experience!



Lauren Bain
KET President-Elect

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- **Fluency** is developed through repetition. I see two ways fluency is built in the music classroom; first through concept acquisition and secondly through skill development. The sequence found in *Kodály Today* employs the same song - a focus song - for every new concept. For example, “Paw Paw Patch” is the focus song for sixteenth notes. Each kinesthetic activity, aural question, and visual creation centers around a target phrase from that focus song. Of course the lessons use other songs with similar patterns but the cognition portion uses one song. This idea of repetition allows fluency to build in all students without becoming monotonous. Secondly, musicians practice fluency through skill development by adding tempo, dynamics, articulation, phrasing, etc. to each piece of music being practiced. Repetition is necessary in this case, but it is our job as musicians and music teachers to guide the repetition in an engaging way.

“...Repetition allows fluency to build in all students without becoming monotonous.”

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Knows cognitive processes (memorization, categorization, generalization, metacognition) involved in synthesizing and internalizing language rules for second-language acquisition.

The point I'd like to highlight here is the idea of teaching metacognition. Metacognition is the ability to think about how you learn and understand how you think. This is truly the top of the Bloom's Taxonomy, which is the ultimate synthesis of knowledge. The aural questioning found in *Kodály Today* provides the structure and predictability to give students tools to think ahead in music. They learn to think about how they learn music. We are teaching them how to think about music and therefore creating independent learners and musicians. I have been using the *Kodály Today* framework for over ten years and I often see my students closely predicting what we are working on. Their excitement and eagerness to learn the next note is exciting to me as a teacher.

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CONCLUSION

The first domain of ESL instruction deals primarily with the expertise of the teacher. This domain and subsequent competencies demonstrate the importance of a highly qualified and articulate teacher. This is the foundation for someone who can reach the variety of students that walk through the door. We must continue learning and bettering our teaching so that our students receive the highest quality instruction. Kodály himself highly emphasized that the teachers must be the best musicians - that the very soul of a nation depended on it. If we believe that music is this valuable to every human being, then our mission should be to make that reality for all.

“People will fight for and preserve what they determine to be valuable. Valuable music—and by that I mean music that ennobles the human spirit or in some way enriches the human experience - is not perceived as valuable by the vast majority of Americans. To change this perception, the necessity of including music in the building of an educated and complete human personality would have to be recognized. But the catch is that we have no right to argue that music is a necessity, especially in such economic times as these, unless the musical training and the musical material we are offering are truly valuable.” (*Hold Fast to Dreams*, pg. 109-110)

References:

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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

This is the second in a series.



Meredith Riggs
Blackshear Elementary
Fine Arts Academy
Austin ISD

SUGGESTED READING

This spring has been full of new challenges and personal growth. I have spent most of my reading focused on me and cozy mysteries. So, I'm going to share the booklist I gave out at my OAKE session in hopes that it will get you started on your summer reading. It's important as educators that we keep up to date on the newest research and methods. Please take the time to read something to help further your knowledge. Think about what you're passionate about, and what you know you need to work on. I'm going to be focusing my summer reading on special needs this year while continuing to learn and practice more mindfulness. Let us know what you're reading!

[Culturally Responsive Teaching and the Brain](#) - Zaretta Hammond

[For White Folks Who Teach in the Hood](#) - Christopher Emdin

[Urban Music Education](#) - Kate Fitzpatrick-Harnish

[The Newcomer Student](#) - Louise Kreuzer

[Teaching With Love & Logic](#) - Jim Fay and David Funk

[Growing Up Mindful](#) - Christopher Willard

[Growing Mindful Card Deck](#) - Christopher Willard

[Planting Seeds](#) - Thich Nhat Hanh

[The Wonder of Boys](#) - Michael Gurian

[Hold Fast to Dreams](#) - Denise Bacon

[The Teacher Wars](#) - Dana Goldstein

[The New Jim Crow](#) - Michelle Alexander

[The Color of Law](#) - Richard Rothstein

[Teach Breathe Learn](#) - Meena Srinivasan

[Teaching Music to Students with Special Needs](#) - Alice Hammel

My favorite books I read for me were [Big Magic](#) by Elizabeth Gilbert and [Braving the Wilderness](#) by Brené Brown.

FINAL THOUGHTS

I cannot believe that another year is coming to an end already! And what a crazy year it was in Southeast Texas—barely starting the year before Harvey, snow (wait, what?!?), and a mad dash to the last day of school—I'm amazed every day at how fast time is flying.

This is the time of year for me to plan ahead for next year's issues of *The Encounter*, and we want to hear from YOU! Do you have an idea that is working well in your classroom? Have you found a *perfect* folk song for a concept and want to share it with our membership? If you want to have an article appear in an upcoming edition of *The Encounter*, please

follow the link at the end of this article to fill out a Google Form letting me know of your interest. I know there are FABULOUS educators across this great state and can't wait to hear from YOU! Once you fill out the form, I will be in touch as I plan each issue with a submission schedule.

I hope you have a relaxing, musical summer. Try not to stress about the 18-19 school year too much (although I know you will), but rather make summer a time for rejuvenation and relaxation.

[Click here](#) to access the Google Form to submit an idea for *The Encounter*.



Melanie Braddy

KET Vice-President

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.’

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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 at kristin.vogt@pisd.edu.

