

The Encounter



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

October 2013

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Offices open for election and re-election at the February 2014 Member Meeting:

West Representative
South Representative
Secretary
Vice President

Contact Rebecca Juárez at rebecca.lakes@gmail.com 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



Howdy, Y'all!

As I write this article, it is early October, and I am waiting patiently for the cold front to arrive. Hopefully by the time you receive this newsletter, the cold front will have arrived, and we Texans will receive some relief from this humidity.

You have now begun your new school year. How is it going so far? Is everything going perfectly as you have planned, or do you need a boost? We have some area workshops coming up this Fall in various areas across the state. I hope one will fit your needs and your schedule. Look in this newsletter for details.

Over the summer, my administrators requested that all staff read different educational books they recommended. My book was "The Fundamental Five" by Mike Laird. All certified teachers are being asked to implement strategies from this book. Our first strategy is "We will" and "I will" statements to be posted. At first, I just threw up my hands and said there is no way. I teach six different classes every day. When would I have time to do that? But I have spent some time with it and figured out a system that works for me.

I have divided the top of two sections of the board in the front of my classroom. One section is designated for my prep activities and the other is for the practice activities. Part of the sentence always stays the same: "We will" and "I will" followed by the word "prepare" or "practice." The rest of the statement I prepared with magnets attached to the back. I change the words "rhythm" and "melody" for the "we will" statements. Then I created the words "show," "identify," and "create" for the "I" statements of the prep activities. And the words "read," "write," "create," and "apply" for the practice activities. My administrators love it. And since everyone in the school is working toward this strategy, it doesn't take any explanation.

If you have any "non-music" strategies you have been asked to implement that you have success with, please let KET know what it is. Your success might help another music teacher being asked to implement something similar. If you have any thing you would like to share, please send it to our KET Vice President, Lauren Bain at kodalyedoftx@gmail.com On a similar note, if you have been asked to implement something and you need suggestions, do a post on the KET friends page. There have been many suggestions made regarding choral music and teaching strategies.

Katherine Johns

KET President

TECH TIME

Technology Tips for Kodály Teachers
by Alisha Gabriel



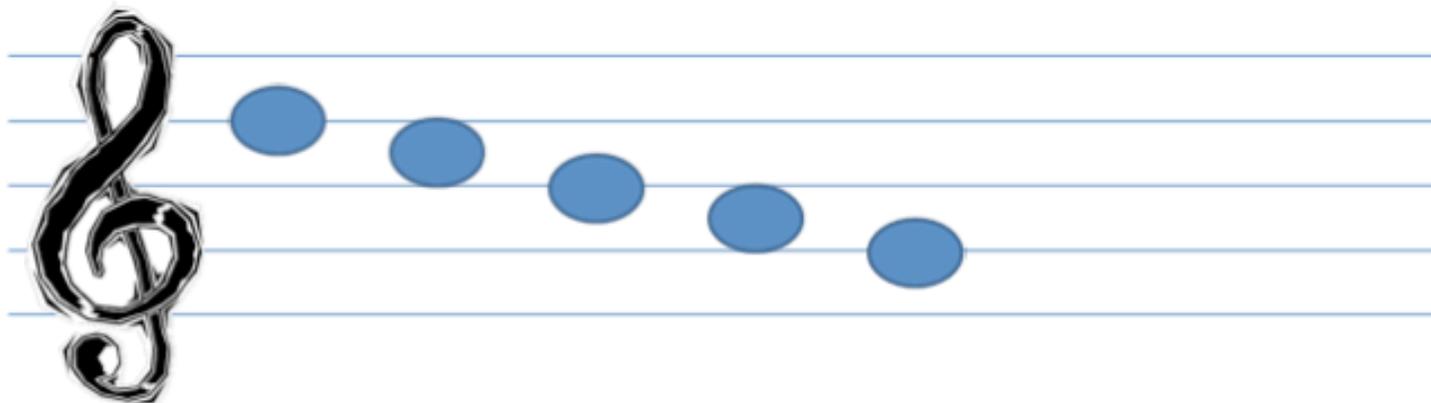
No Interactive White Board? No Problem!

Many educators present wonderful lessons without the use of interactive technology. There are many technology tools available that are not considered advanced, but they'll get the job done.

Here's an example. When introducing *fa* to my fifth graders, I like to present it visually in the key of C or G because there are no sharps or flats needed for *so fa mi re do* patterns. Typically we sing the solfège with hand signs and then identify the letter names DCBAG in the key of G major.

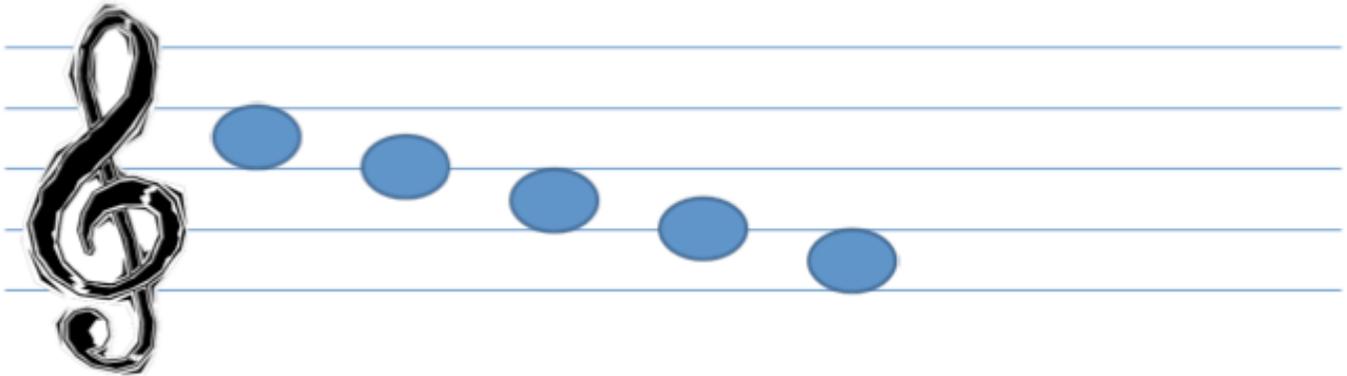
Although there's a piano in my classroom, it's hard to gather all the students around where they can see effectively, so we view a [virtual, interactive keyboard online](#). With the click of a mouse, the teacher or students can play DCBAG. Now the information you've shared about *fa* being a half step from *mi*, and thereby sounding closer than *fa* to *so* will become even clearer to students. A short discussion about the white keys and black keys, and whole steps and half steps, leads us to the next step.

Using only Microsoft Office drawing tools (lines and circle) and clipart (treble clef), I created this picture in less than a minute.



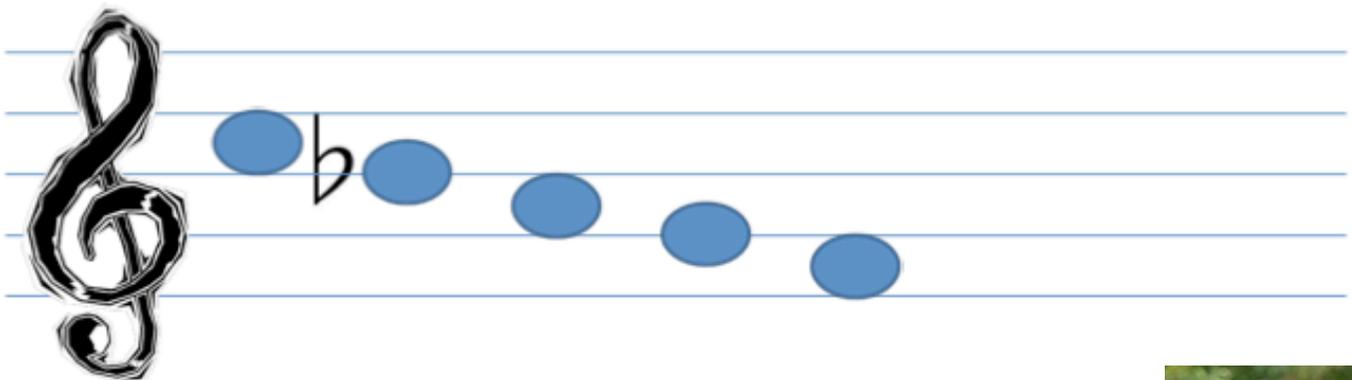
No Interactive White Board Continued...

In a PowerPoint presentation, you'll be able to quickly demonstrate transposition to the key of F. Be sure to have the treble clef and lines grouped together in the background, and the circle note heads grouped separately. Simply click on the notes and move the whole group down one step. Remind the students that when changing keys, if *do* moves, everything moves the same number of steps.



Identify the letter names of the pitches *so fa mi re do* in the key of F: CBAGF. Here comes the fun part. Go back to the Virtual Keyboard and play those pitches. The students will immediately hear that something isn't right. Check the whole steps and half steps as a class and allow them to identify the problem and the solution. From now on, *fa* will need a flat sign in the key of F.

Try not to be discouraged by the lack of technology funding and use the applications available to you. Many free images are available through Microsoft Office and in the public domain on the internet. Several websites offer musical examples for use in classrooms, including mine: alishagabriel.com. Most important, if something works for you, share it with others and it will benefit even more students.



Alisha Gabriel
teaches at Great
Oaks Elementary in
Round Rock, Texas



Fall Workshops

North Region

Engaged Listening: Active Listening Experiences in the General Music Classroom

presented by Dr. Brent Gault, Indiana University

Date: February 1, 2014

Time: 9:00 a.m. to 4:00 p.m.

Location: Sockwell Center, Plano ISD

Cost: \$25 for non-OAKE members; \$12.50 for OAKE members; \$15 with a coupon from SMU summer training

Contact: Kayla Gentry at ketnorthrep@gmail.com

SOUTHERN HARMONY: Music for Everyone



2014 OAKE Conference

Registration is now open!

**[www.oake.org/
conferences](http://www.oake.org/conferences)**

elementary music workshop
sponsored by Kodály Educators of Texas

smooth

sailing

with

kodály

and

orff



presented by
kristin moore
plano isd

november 2, 2013 9am-12pm

del mar college

fine arts center

expertly and smoothly, kristin sails into music blending the teaching principles of kodály and orff resulting in super fun activities for you and your students!

pre-registration is appreciated: www.ketoake.org >Training Opportunities>Workshops>South Region

\$10 for pre-registered participants, \$15 at the door, students free with ID. contact gaydemontel@gmail.com or 361-815-2501. cpe credits available

Kodaly Educators of Texas Presents



Partwork & Partners:

**Singing Games to Develop
Cooperative Spirits in
Movement and Musical Play**

With Cecile Johnson



Saturday Nov 9th 9am-1pm

Location TBA, Austin TX

**\$30 non-members, \$15 OAKE Members,
students free**

CPE credit available

Summer Training Report

Kodály Institute of Houston

From July 25-August 9, 2013 the Kodály Institute of Houston (an OAKE endorsed teacher certification training program) under the auspices of the University of Houston and the Moores School of Music Preparatory and Continuing Studies Division offered all 3 levels of Kodály teacher training.

22 teachers from several school districts participated in the program taught by Texas veteran Kodály teachers, Rhona Brink, Mary Neeley Stevens, Cecile Johnson and Laszlo Duranyik who teaches at the Kodály School in Kecskemet, Hungary. Teachers took classes in conducting, pedagogy, musicianship/solfege and folk music as well as choral ensemble culminating in a final concert on August 9th in Dudley Hall on the U of H campus. Several special topics were offered and several singing game sessions and teaching labs in which the levels shared and practiced their lesson planning delivery were also part of the overall coursework.

During the last week several teachers also joined the program in a choral directors' conference in conjunction with the Children's Kodály Choir Camp led by Cecile Johnson August 5th-9th. 12 children participated in daily choir rehearsals, solfege class, singing games, a demonstration lesson led by the Pedagogy III teachers, organized field trips and then sang several selections on the final concert as a children's choir. They also joined the adult teachers on Bardos' "Campfire Song" and the "Song of the Hebrew Slaves Chorus" from the Verdi opera "Nabucco."

A special thank you goes out to Dr. David Ashley White, Director of the Moores School of Music and Ms. Cara Spinks for her organizational planning as Director of the Preparatory and Continuing Studies Program for hosting the Kodály Institute of Houston. And finally, much appreciation is due to Mrs. Janet Scarcella who many years ago was the championing spearhead in laying the groundwork for bringing the Kodály Institute of Houston to the U of Houston campus and seeking national endorsement from the Organization of American Kodály Educators. Current and former teacher students are forever grateful for the opportunities provided here in summer training.

Submitted by Cecile Johnson, Kodály Institute Instructor



Elementary Music Revised TEKS

by Patricia Moreno

The intent of the elementary music TEKS committees was to provide a sequential and spiraling set of concepts for general music. There was a committee for kindergarten through second grade and a different committee for third through fifth; however, both committees worked together to ensure vertical alignment and a seamless document. Then, the third – fifth grade committee collaborated with the middle school committee.

The most important point is the revised TEKS are not a curriculum. TEA monitors constantly reminded the committees that our purpose was to decide “what to teach” and not “how to teach.” It is up to the local school districts and teachers to write a curriculum that tells “how to teach” the TEKS. The revised TEKS are the minimum that should be taught in elementary music classrooms. School districts and teachers may teach beyond the TEKS by writing a curriculum that meets the needs of their students. Any approach can be used to teach these concepts such as Kodály, Orff, Dalcrose, etc.

The committee was aware that music is taught in a variety of settings. The teacher may be a general classroom teacher or a music specialist and music may be taught every other day, once a week or once every 9 days. Even with a limited amount of time, the revised TEKS give school districts and teachers a short list of concepts per grade level to maximize their limited time with their students. The concepts progress from simple to more complex as one moves up the grades.

Many teachers in Texas use the textbooks to find materials, lessons and as a resource to teach the TEKS. Luckily, the publishing companies have always incorporated the TEKS into their textbooks. The next textbook adoption will align with the implementation of the revised TEKS. Please note that publishers are moving to digital resources like electronic books and web-based materials. We will not see actual textbooks offered by publishers in the future. However, general classroom teachers and music specialists will be able to find lessons based on the revised TEKS.

The previous TEKS were too broad and gave little to no specificity. The strands for the revised TEKS include Foundations: Music Literacy, Creative expression, Historical and Cultural Relevance, and Critical Evaluation and Response. When looking at the first strand, Foundations: music literacy, the committee added the word “reproduces” to the opening statement because reading music cannot be removed from the skill of performing the rhythm or melody or both. The student demonstrates the skill of reading by clapping the rhythm or singing the melody on solfège syllables or playing the melody on a xylophone. Even tapping the space bar on a computer or tapping on an iPad can be used to assess whether the student can read music. Performance is one way, probably the best way, of assessing the student’s ability to read and write music. Teachers may notice a reference from one strand to another and this was intentional throughout the grade levels.

Revised TEKS continued...

Below is a comparison of two TEKS dealing with the reading and writing of music for second grade. Notice that only half note and half rest are specifically mentioned in 3A. However, the same revised TEK in first grade requires students to “read, write, and reproduce” quarter notes, paired eighth notes, and quarter rest. Second grade students would review the first grade concepts and half note and half rest are the new concepts for that grade level. The phrase “previously learned” is used in third, fourth, and fifth grades to guarantee that the introduction of the new concepts for that grade level are only successful if the concepts from the previous grade levels are reviewed first and foremost. The phrase “previous learned” is also used in the other three strands so that the TEKS are used in a sequential and spiraling format that is similar to the other content areas like math and science.

No.	Old TEK	Revised TEK
	Strand: Creative expression/performance. The student reads and writes music notation. The student is expected to:	Strand: Foundations: music literacy. The student reads, writes, and reproduces music notation. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:
3A	Read and write simple music notation using a system (letters, numbers, syllables)	Read, write, and reproduce rhythmic patterns using standard notation in 2/4 meter including half note, half rest
3B	Read and write music that incorporates basic rhythmic patterns in simple meters	Read, write, and reproduce pentatonic melodic patterns using standard staff notation

The committee and expert reviewers felt that movement should be included in the TEKS and is considered a form of performance and expression for elementary students. Furthermore, there was overwhelming support for the movement addition in the public comments. The movement component has been added to the revised “creative expression” strand. In kindergarten the new student expectation states: “move alone or with others to a varied repertoire of music using gross and fine locomotor and non-locomotor movement.” This wording is the same in kindergarten, first, and second grades. In third, fourth, and fifth grades, the phrase “and integrated movement such as hands and feet moving together” to allow more complicated movement into the upper grades. The culmination of this strand comes when a separate student expectation was added that states, “perform various folk dances and play parties” in fourth and fifth grades. Local school districts can incorporate folk dances into second and third grades if so desired. This is a perfect example of how the TEKS are “the floor and not the ceiling” in teaching. Let the dancing begin!

*By Patricia Moreno
Instructional Coordinator of Fine Arts, Austin ISD
Past-President of KET*

REGISTRATION FORM

OAKE National
Conference in Atlanta,
GA, March 20-22



Name _____
Address _____
City _____ State _____ Zip _____
Phone(_____) _____ Email _____

Instructions: Full conference registration grants access to all activities during the conference and includes a National Conference Choir Concert Ticket. One Day registration does not include a concert ticket. Mini-Conference tickets are sold separately.

Conference Registration Choices:

Full Conference Registration - Early Bird

(Postmarked by 1/25/14)

- _____ \$210 Professional Member
- _____ \$130 Retired Member
- _____ \$65 Student Member **INCLUDE ID**
- _____ \$345 Non-Member
- _____ \$165 Member Spouse

Full Conference Registration - Regular

(Postmarked by 2/17/14)

- _____ \$280 Professional Member
- _____ \$150 Retired Member
- _____ \$85 Student Member **INCLUDE ID**
- _____ \$405 Non-Member
- _____ \$185 Member Spouse

One Day Registration _____ Friday _____ Saturday

- _____ \$140 Professional Member
- _____ \$105 Retired Member
- _____ \$60 Student Member **INCLUDE ID**
- _____ \$185 Non-Member
- _____ \$130 Member Spouse

Secondary Choral Track Saturday 3/22/14

- _____ \$65 OAKE Member
- _____ \$95 Non-Member

Attendees who register for the full conference may also attend the Secondary Choral Track sessions at no additional cost

*Become an OAKE member
and attend at discounted prices!*

Membership

- _____ New Member _____ Renewal
- _____ \$75 Professional* _____ \$40 Retired*
- _____ \$20 Student* _____ FREE Student

* Includes Kodály Envoy subscription

Chapter _____

Extra Additions: (please indicate number of tickets)

Mini-Conference Thursday 3/20/14

- _____ \$65 OAKE Member
- _____ \$95 Non-Member

National Conference Choir Concert Tickets

7:00 pm Saturday 3/22/14

- _____ \$25 Adult _____ \$5 Student/Child

40th Anniversary Reception 9:30 pm Saturday 3/22/14

_____ \$20 Each, Pre-purchase by 2/17/14 only.

Guest Ticket

_____ \$70 Each

For use by a non-registered person to attend the Opening Ceremonies, Featured Concerts, and National Conference Choir Concert.

Conference Materials

These options replace the Conference Binder.

_____ FREE Digital Guidebook (NEW)

Mobile device application that contains all conference related materials. For a list of supported mobile devices and more info please go to oake.org/conferences

_____ \$20 Printed Session Notes (optional)

Spiral-bound booklet containing schedules, maps, clinician notes and handouts. All conference materials will be available through Digital Guidebook and online for print prior to and during the conference. Pre-purchase by 2/17/14 only.

I am interested in more information about:

- _____ Graduate Credit _____ Secondary Choral Track
- _____ Newcomer/Mentor Program _____ Administrator Program

GRAND TOTAL SUBMITTED: \$ _____

PLEASE READ - IMPORTANT INFORMATION

Payment and Registration information: Full conference registration and guest tickets will include a National Conference Choir Concert ticket. Mini-Conference tickets are sold separately. Payment must be made by check (U.S. currency) or credit card. Students must enclose a current copy of their college ID card, front and back, showing full-time undergraduate or graduate status.

Cancellation policy: Cancellations will be accepted, in writing only, until 5 pm (EST) FEBRUARY 17, 2014. Refunds will reflect a 30% cancellation fee. After February 17, 2014 no refunds will be issued. Please mail cancellations to the OAKE National Office.

Card Number _____ Exp. Date _____

Name on Card _____ CVV Code _____

Signature _____

Mail or Fax to:

OAKE National Office, 10801 National Blvd, Suite 590, Los Angeles, CA 90064. Fax: (310) 441-3577

Using Dictation in the Elementary Classroom

Several pedagogues and researchers have emphasized the value of dictation in musical development. But how do we use it in the classroom with young children? Ildikó Herboly Kocsár addresses this in her article, "It can be a joy not a torture: Music dictation with frames" (2004). She found that one of the difficulties of taking dictation is the psychological stress of seeing a blank page and having to write on it. She uses musical "frames" with her students.

When using frames, instead of working from a blank page, students fill in missing notes on prepared worksheets. They still have to use their ears, but they have a framework within which to write.

I've used her ideas with my students and here give two examples I created. Both of these examples assume extensive work with the songs and knowledge of the tone sets and rhythms.

 Kookaburra	 sits in the	_____	 tree
_____	 King of the	_____	 he
_____	Kookaburra		_____
Save some	_____	_____	

Using Dictation...continued

With this example, I start by having students write in the text that falls on each beat. They then write the corresponding rhythms above the text. I use this as a worksheet that they work on independently, but it certainly could be done on the board or as a class, too. In creating the sheet, I carefully consider what words and rhythms I want to include and which ones I want them to produce.



With “Great Big House,” I encourage students to write in the rhythm first, above the staff, then to write in the melody notes. I ask them to listen for patterns (in fact, every melodic pattern is given somewhere in this example, except the penultimate measure) and to write what they remember. With both examples, students work on their own from memory. After they’ve worked for a couple minutes, I have them sing the song on the text while they check what they have written.

It’s important to emphasize that these are *practice* activities. They should be used only after students know all the rhythms included and, for “Great Big House,” *do re mi so* and *la*. I’ve found giving dictations with frames to be helpful for my students at all levels. These models can certainly be adjusted for use with very young students and with advanced musicians.

“The skill of musical writing is interdependent and inseparable from other musical skills: rhythm, hearing, inner hearing, reading, memory, etc. Thus the best proof and control of hearing ability is music dictation . . .”

-- Ildikó Herboly Kocsár (p. 35)

Source:

Herboly Kocsár, I. (2004). It can be a joy not a torture: Music dictation with frames. *Bulletin of the International Kodály Society*, 29(1), 35-39.



Dr. Andy Paney
Assistant Professor of Music
University of Mississippi



Kodály Teacher Training Scholarship Application Form

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 number of scholarships awarded and the amounts of the scholarships will be determined by the Executive Board. This application form, completed in its entirety, must be received no later than **April 1, 2014**. The recipients will be announced by May 1, 2014.

The recipient must present proof of registration or a receipt of tuition paid, AND a certificate of completion in order to redeem the award. **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 the Kodály Educators of Texas during the same year. This application may be completed either electronically (online) or may be printed, completed, then mailed to: **Rebecca Lakes Juarez 22003 Tower Terrace San Antonio, TX 78259**, Home: 210.347.5543, rebecca.lakes@gmail.com

PART ONE *(please print legibly)*

Name _____ Date _____

Mailing Address _____

City _____ State _____ Zip _____

Telephone *(daytime)* _____ *(evening)* _____

E-mail address _____ Alternate E-mail _____

Name of school where you teach _____

Public Private If public, school district name _____

School Address _____

City _____ State _____ Zip _____

Number of years' teaching experience _____

At which Kodály Teacher Training Program do you wish to study? _____

Which level do you intend to take? *(circle one)* Level I Level II Level III Level IV

Levels courses already taken *(where and when)* _____

PART TWO *(attach answers separately)*

Please tell us about your experiences using the Kodály approach to teaching in your classroom. Please include how you first became acquainted with the Kodály approach, what training you have already experienced, and what you enjoy most about teaching using this method. If you are awarded this scholarship from the Kodály Educators of Texas Chapter of OAKE, how will your students be positively affected? Please also explain how taking this levels course will influence your teaching style. If you have a special financial need of which you would like us to be aware, please explain.

This form can be downloaded on our website!

COMPLETED APPLICATION MUST BE RECEIVED BY APRIL 1, 2014.



Kodály Educators of Texas *an affiliate chapter of*
OAKE *Organization of American Kodály Educators*

Final Thoughts

by Lauren Bain, *KET Vice-President*



I recently went to my college piano studio reunion, which is held every year during alumni weekend. We reminisce about practicing, studio classes, and recitals, but also learn about each person's journey after undergraduate studies. Some continued on to receive graduate and doctoral degrees in piano, some pursued graduate degrees in a different field, still others have entered the work force in a variety of ways. Yet, the common uniting factor is that music was (and still is) an integral part of our lives.

Attending these reunions serve as a personal reminder of my journey into music education. You see, I was never going to be a teacher. My friends knew that I considered teaching a boring and sedentary option to the other possibilities in music. Who would want to *teach* when you

could *be* the performer? How could teaching music make an impact or even be exciting? I envisioned hammering out scales with a piano student or banging on a pair of rhythm sticks. How very little I knew...

What led to my change of heart? Teachers. My college music teachers were animated about their subject. Their enthusiasm and commitment was contagious. They steered my mind to explore endless avenues, and displayed the power of a good teacher. My teachers demonstrated *how* the personal effect of music on my life could be shared with others. Wasn't that my goal in the first place? I knew I was made to be a musician; I just didn't realize that I could fulfill my calling in education.

Am I making a difference in the lives of my students? I hope so, but only time will tell. Will you encourage and thank the person that made a pivotal impact on your choice to teach music?

Lauren Bain

Additional Information

Check our website for updated information concerning workshops, meetings, and the latest news! Go to www.ket.oake.org and click on the "KET Website" link in the middle of the page to be redirected to the new site.

"Like" us on Facebook! Search for "Kodály Educators of Texas" and press "like." You can read updates and keep track of other KET members through this outlet.

Questions or comments? Email us at kodalyedoftx@gmail.com or our President Katherine Johns at kjohns@fisd.us.