

# The Encounter



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

January 2014

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## February 2014 Member Meeting Highlights:

Friday, February 14 at 4:00 p.m. in CC 217

### Candidates for open board positions

West Representative: **Kurt Cereske**

South Representative: **Gay deMontel**

Secretary: **Kristin Moore**

Vice President: **Lauren Bain**

Training scholarship information, updated workshop information,  
door prizes and more!

# President's Column



## New Year's Resolutions

Have you ever made a New Year's Resolution for your classroom? Last year, I did. I am blessed to be married to an exemplary teacher who pushes me to find ways to improve my students overall education. He consistently has his students answer in complete sentences. When he asks a question and calls on a student, if they give a one word answer, he supplies a sentence stem which they have to repeat and fill in the answer. Sounded easy enough. I decided to incorporate speaking in complete sentences at the beginning of the school year in 2012. It wasn't that easy. It was awkward and not

natural. So, I gave up.

In January 2013, I tried it again, but I also posted a sign on my board, "My new year's resolution is to have my students answer in complete sentences." I was going to hold myself accountable. It was still an awkward start, but as I and my students' got used to it, it became more natural. Here's an example:

Me: "Andy, how many beats are there in phrase one?"

Andy: "Four"

Me: "There are...."

Andy: "There are four beats."

Was it that easy the first time? No. I had to repeat the sentence stem and explain the sentence stem. I had to make myself stick with it. It was so easy to get the answer and move on. But I stuck with it. Now, when I ask a question, 8 times out of 10, he/she will answer in a complete sentence. Those who do not, take the sentence stem I provide. Will this make them better musicians? No, probably not. But I'm not just a music teacher. I am a teacher and I want to teach the whole child, not just the musical side.

Have a great month. I hope to see everyone at TMEA. Please make plans to come to the KET general membership meeting on Friday, 2/14/2014 at 4:00 PM - 5:00 PM in room CC 217.

*Katherine Johns*

KET President

# TECH TIME

Technology Tips for Kodály Teachers  
by Alisha Gabriel

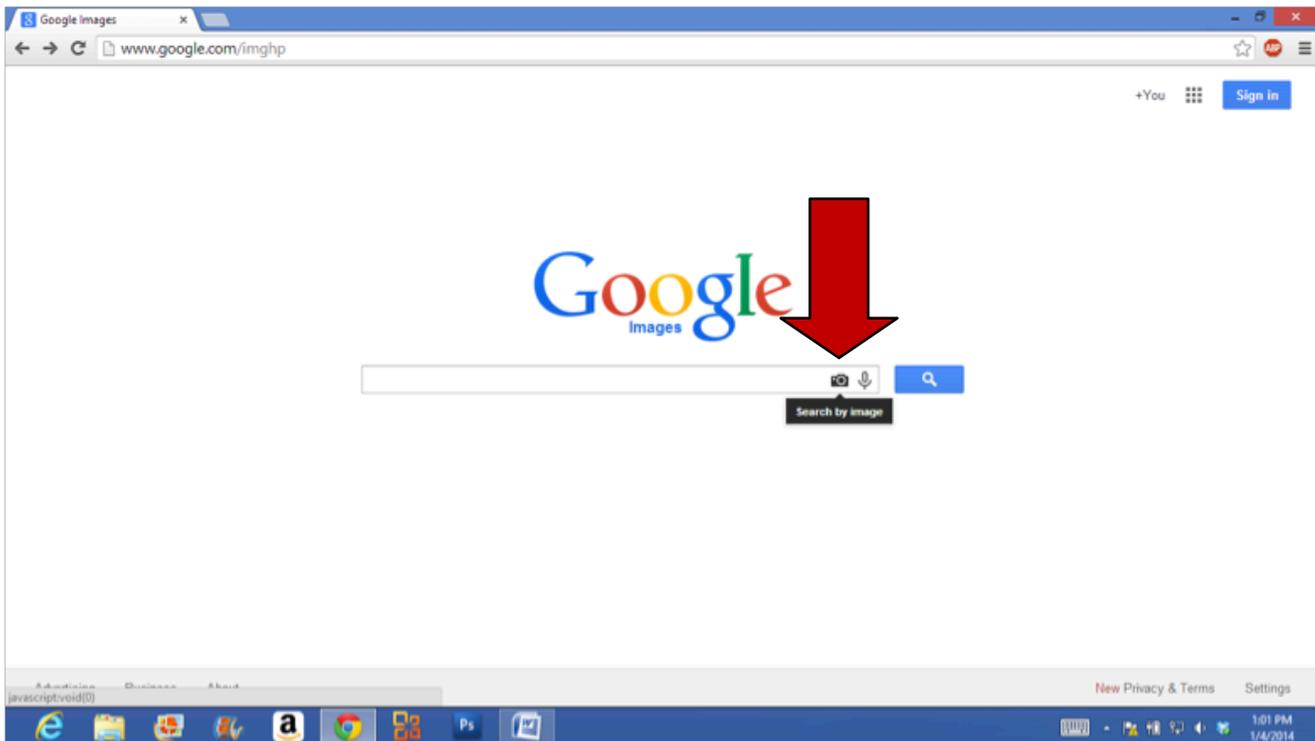


## Trace Your Images using Google Images

Who doesn't use pictures in their teaching? From maps to instruments, to eye-catching illustrations, there are many uses for photos and illustrations in the classroom. Have you ever been unsure where a picture came from? Did you forget where you found an Orff arrangement or folk song example online? There's a free, easy way to trace the origin of a picture using Google.

First, type "Google Images" into your web browser. Click on the first search result:  
[www.google.com/imghp](http://www.google.com/imghp)

Your new screen should look like this. Click on the small camera icon the red arrow points to.

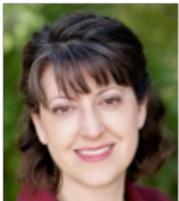


You'll use "Paste Image URL" if you found an image online and wish to trace where it was originally posted. This would be useful if you need to obtain permission to use it outside educational fair use.

Click "Upload an image" if you have the image saved and need to find the original source. Choose the file from your computer and upload. Several websites will be listed that have similar images. When I uploaded the folk song *Debka Hora in e minor* from my own website, it appeared fifth in the search results.



When you do this, you'll also find similar images and websites. For example, if you haven't visited Beth's Music Notes website (listed below mine), it is full of folk songs for music teachers to use. What better way to start the new year than with fresh ideas?



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

**Plano ISD**  
and the  
**Kodály Educators of  
Texas North Region**  
**Presents**  
**Dr. Brent Gault**

*Indiana University Jacobs School of Music*

**ENGAGED LISTENING: ACTIVE  
LISTENING EXPERIENCES IN  
THE GENERAL MUSIC  
CLASSROOM**

**FEBRUARY 1, 2014**

This session explores ways teachers can engage students in listening lessons by using other active musical behaviors (singing, moving, creating) during the listening process. Attendees will experience sample lessons that illustrate how to make the listening process an active part of a general music classroom.



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



**ACTIVE LISTENING!**

**CREATIVITY!**

**MOVEMENT!**

**REGISTER ONLINE @  
WWW.KET.OAKE.ORG**

*Please register by January 25  
to reserve your spot!*

**TIME: 9:00AM-4:00PM**

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

**Sockwell Center  
6301 Chapel Hill Blvd,  
Plano, TX 75093**

**Questions? Email  
ketnorthrep@gmail.com**

# Blonde Ladies, Brown Kids

by Meredith Riggs and Loren Tarnow

“That’s great, but my kids can’t do that”. Don’t ever use that phrase around us. Here is why: We teach in a low-socioeconomic school on the East side of Austin and our kids can. The majority of our students are Hispanic bilingual, we have a large African American population and an ever increasing refugee population from Congo, Burma, Thailand, Tibet, Iraq, and Nigeria, just to name a few (we even have some whose languages have still not been identified) and our kids can. We have many transients, section 8, and homeless students and our kids can. Our parents sometimes work multiple jobs, and are going to school to support their families. This frequently means that there is not a huge parent presence on our campus, but we know they care. We owe it to these kids to hold them to the same standards as students at other, more prominent, more blonde schools. We have found that our kids, especially using the Kodály method, can do everything anybody else can do. Here are our strategies:

One of the common misconceptions about African American and Hispanic kids is that they sing too low. We have found that pitching everything even higher than you normally would makes it easier for students to match pitch and creates a better tone. Our students are more comfortable singing high Es than we are. Try moving everything up a step or two. We generally hang out in the A3-D4 area.

When teaching new repertoire to this type of student it is really important to ‘sell it’. In our efforts to get them excited about a song, we sometimes choose songs because they are weird and interesting. We overact songs with younger kids and give detailed back stories to older kids to really communicate the text and build an appreciation for the song. We choose songs and games from a wide variety of cultures, not ever focusing on one culture,

## Blonde Ladies, Brown Kids...continued

but teaching a general openness to all cultures. Imagine fifth graders singing Spanish lullabies and rocking stuffed animals, dancing to silly sea chanties in 6/8, and begging to play African American tag games. Inside...a portable. The tag games are terrifying at times, but our students will do anything we ask of them because of those games.

One of the ways we keep a positive classroom environment is that we do not have a 'rules' poster. Our school has a lifestyle pledge that the students use every day to remind them of how to be successful. In our classroom we have a poster of the Five Tenets of the Kodály Philosophy. "Being Musicians means that...we are performers, we are critical thinkers and problem solvers, we are stewards of our cultural and musical heritage, we are listeners, we are creative human beings. When redirecting students, we refer back to the poster and remind students what being a musician should look like. We made a video demonstrating the five tenets which is viewed at the beginning of the year or anytime we need to regroup. This has really worked since students can clearly see positive goals to achieve rather than a list of things not to do.

We use Kodály Today for our lesson plan structure, however for our intro we review last time's new song and play a game. This really helps students release energy and transition into the lesson, preventing classroom behavior issues from spilling over into our precious time. Every lesson has the same structure so students are familiar with the general agenda, allowing our students to feel more comfortable and confident. Sprinkling games throughout the lesson incentivizes hard work and focus towards tougher tasks.

The pace of our lesson is very quick. This prevents opportunities for minds and bodies to wander. Our basic lesson structure is: Review, introduce new repertoire, Kinesthetic/Aural/Visual awareness, or presentation of the concept, new game/movement activity, Reading/Writing/Improvisation activity of the

## Blonde Ladies, Brown Kids...continued

previous concept, and then closing with a listening activity (connected directly to the reading, writing, improvisation concept or the new song) and reviewing the new song.

Things have not always been this easy. We have used a lot of trial and error, read some great books (we recommend The Wonder of Boys by Michael Gurian, and Teaching with Love & Logic by Jim Fay and David Funk), we are lucky to have positive support from our administration and the teachers at our campus, and we are not afraid to toss out lessons that are not going well and just play a game. Our kids are successful because we plan well, have high expectations for them, build relationships with them, and create an excitement about the repertoire. We believe your kids can too! Questions? Feel free to email us at [Meredith.Riggs@austinisd.org](mailto:Meredith.Riggs@austinisd.org) or [Loren.Tarnow@austinisd.org](mailto:Loren.Tarnow@austinisd.org)



**Meredith Riggs**  
**Hart Elementary School**  
**Austin ISD, Austin, Tx**



**Loren Tarnow**  
**Hart Elementary School**  
**Austin ISD, Austin, Tx**

# A Few Ideas Learned, Relearned and Remembered

by Christina L. Svec

Recently, I was given the opportunity to work with elementary music student teachers by observing and providing their final evaluations before graduation. Although the task seemed daunting and even intimidating at first, I quickly realized how great of an honor it truly was to be a small, but important part of a pre-service teacher's journey into elementary music education. Being a part of their journey, however, encouraged me to reflect on my own teaching. As I observed them teaching toward greatness (they will each truly be great), I noticed a few common things of which they all needed to be reminded. I also needed and still need the reminders. I wish to share a few of these with you in hopes you may also benefit from my "learn-able" moments.

## **Nonverbal Communication**

Use gestures to increase nonverbal communication. Nonverbal communication increases the silence in the room allowing for more thinking and processing. Nonverbal communication is more engaging than verbal because it requires students to use more of their senses to receive instructions. We listen in silence more than in sound. It is far easier to disregard noises than it is to disregard the small sounds we hear within silence. In addition to listening, children also have to be watching for directions. Some may say that children are listening and watching when we verbalize instructions, but how often do we find ourselves repeating instructions? Actions speak louder than words.

## **Purposeful and Thoughtful Compliments**

Compliments should be given when earned. Earned compliments should be specific. What did you like about their singing? Why was it good? Too often, I still find myself giving one or two words of praise that quickly lose flavor and value. While children may enjoy being called "rock star" more than once, undergraduate music education students merely respond with awkward silence followed by a social networking post. Instead, we should keep folders of meaningful compliments in the back of our heads that may not decrease in value because they compliment something specific and encourage what we want.

There are many usable phrases in which to compliment a well-blended sound, in-tune singing, or appropriate behavior. My favorites include: "thank you for all sounding like one singer," and "oh, I like that sound". Complimenting individual students include phrases such as, "Suzy, thank you for demonstrating a beautiful singing voice," and "class, please sound like Suzy". To reinforce appropriate behavior: "Thank you for following directions", "I love your enthusiasm", "I love it when you get back to your seats so quickly", and "You did that even better than last time!"

## Learned, Relearned and Remembered...continued

The above are just a few ideas. Of course, these may not work for everyone; every teacher has his/her own unique rapport, personality, and teaching style. The point is to develop a bank of short, direct phrases that can be used for meaningful, positive feedback.

### **Asking Questions for Increased Learning**

It is easy to provide students with the information we want them to know. The planning time needed for those provisions include organization for delivery, but not reception. Giving students information, however, requires more planning because giving implies reception or even exchange in this case. Instead of planning for delivery, I also need to think about how students will learn the information.

Fortunately, my Kodály levels were rich with methods of leading children to information. Ask open-ended questions that will provide children with an opportunity to explain an element, activity, or game. If we want children to be preparing *do*, demonstrate the use of *do* in a *sol-do* pattern. Ask them to describe the "mystery note" to you, but funnel the information. They may not immediately give you the information that you want, so guide the questions, "How are the two sounds different?" Putting ideas in terms of sameness and different-ness helps children look closer at what we're asking. Allowing them to give all the information will mean they will better understand because they are, in essence, teaching each other. If we are teaching a game, demonstrate the sequence. Have students describe the sequence for us. Again, they'll pay closer attention, learn more, and minimize using our voices.

### **Sing for Children, Not with Children**

This idea of singing for children, not with children is one I truly believe every in-service music teacher knows, but we often forget. If we do not sing with the children, who will sing? They will! Our job is to give students the music, and get out of the way. If we stop singing, someone will take over. Perhaps not right away or perfectly in-tune, but someone will eventually lead the class. Then, we have the opportunity to assess how well the class knows the song, and re-teach if necessary. Additionally, children will learn more from each other than from us. If we can create an environment where children are teaching each other what we want them to learn, the learning will be more meaningful.

### **Silence Allows Students to Process Information**

When I was teaching early childhood music at North Texas and Michigan State, I made it a goal to always keep music in the air, especially during transitions. Yes, this action maintained an environment of music making, and yes, children responded musically, but was I giving them the time and space they needed to process? Originally, I thought something was wrong with all the other teachers who did provide time. As a young teacher, I thought they were wasting time (I knew everything, of course). It was not until I observed my student teachers until I realized that I am guilty of something I always encouraged: allowing time for silence.

## Learned, Relearned and Remembered...continued

Fillers. We all seem to have a constant need for fillers. While observing students teachers, I noticed their fillers were words. While observing myself or reflecting on my early childhood music teaching, I noticed that my filler was music. Fillers may come in forms such as thinking out loud, repeating things children say, and singing before students really need to listen. Instead of filling that time with sound, fill that time with silence or something that will guide them to process what just happened.

### **Take Care of your Voice**

As elementary music specialists, we have a very high risk of developing vocal issues if we are not aware and careful every single day of teaching. Increased nonverbal communication, modeling, and singing for, not with, children will decrease the vocal fatigue most of us experience by Friday. Allowing increased time for silence, eliminating our fillers, and asking guiding questions will allow us to use our voices more purposefully and give students a greater voice in their music learning.

In writing this, I hope you have gained something from my “learn-able” moments. They are learn-able moments and not teach-able moments because I am sharing what I have learned, relearned, and been reminded of while working with student teachers. Even writing everything above has even been a learning process for me; I’ve gotten to observe student teachers, reflect on my own learning and my own communication with my college students, write about them while evaluating student teachers, and now write about them to in-service teachers. Each time we maul over ideas, we go a little deeper and think a little more.

In conclusion, communication is important to both pre-service and in-service teachers. We have a responsibility to be thoughtful of and reflective in how we communicate with students, each other, as teachers, and as learners because our teaching skills rely upon our communication skills. We have textbooks, but we don’t often sit children down with textbooks. In our classrooms, we are the primary givers of information and the primary singers of songs.



*Christina L. Svec*  
*Doctoral Candidate*  
*University of North Texas*  
*Denton, Tx*

## **2014 OAKE Convention**

**Early Bird Registration until January 25!**

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

### **SOUTHERN HARMONY: Music for Everyone**



# REGISTRATION FORM



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

**40<sup>th</sup> 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](http://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

# Summer Training Programs

There are plenty of high-quality training programs this summer! Below is a list of programs near you.

Check the KET website ([www.ket.oake.org](http://www.ket.oake.org)) and navigate to “Training Opportunities” then to “Certification Programs” to find the most updated information.

## **Austin ISD Kodály Initiative**

**Location:** Austin, Texas

**Dates:** June 9-20, 2014

**Contact:** Patricia Moreno, [patricia.h.moreno@austinisd.org](mailto:patricia.h.moreno@austinisd.org)

## **University of Houston/Kodály Initiative of Houston**

**Location:** University of Houston; Houston, Texas

**Contact:** [msmpcs@central.uh.edu](mailto:msmpcs@central.uh.edu)

## **Midwestern State University**

**Location:** Midwestern State University; Wichita Falls, Tx

**Dates:** June 22-July 4, 2014

**Contact:** Dr. Susan Harvey, [susan.harvey@mwsu.edu](mailto:susan.harvey@mwsu.edu)

## **Plano ISD Kodály Teacher Training Program at SMU**

**Location:** Southern Methodist University; Dallas, Texas

**Contact:** Julie Scott, [scottj@smu.edu](mailto:scottj@smu.edu)

## **Southeast Texas Kodály Certification Program**

**Location:** Houston, Tx

**Contact:** Colleen Riddle, [criddle@aldine.k12.tx.us](mailto:criddle@aldine.k12.tx.us)

## **Texas State University Certification Program**

**Location:** Texas State University; San Marcos, Texas

**Dates:** July 7-23, 2014

**Contact:** Lisa Roebuck, [lisa\\_roebuck@roundrockisd.org](mailto:lisa_roebuck@roundrockisd.org);

Patricia Moreno, [patricia.h.moreno@austinisd.org](mailto:patricia.h.moreno@austinisd.org)

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



## 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](mailto: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*

# A LOOK AT TMEA

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

### Thursday, February 13

2:30 p.m - 3:30 p.m. CC Ballroom C2

“Multicultural Singing Games for Lower and Middle Elementary Students”  
by Christopher Roberts, TMEA Featured Clinician

4:00 p.m - 5:00 p.m. CC Ballroom C2

“Multicultural Singing Games for Upper Elementary Students”  
by Christopher Roberts, TMEA Featured Clinician

5:15 p.m. - 7:00 p.m. CC Ballroom C1

Elementary Division Business Meeting

### Friday, February 14

10:00 a.m - 11:00 a.m. CC 102

“CEDFA: Debut of the New Grades K-5 Fine Arts TEKS”  
by Michele Hobizal, and Patricia Moreno (former KET President)

10:00 a.m - 11:00 a.m. CC Ballroom C1

“Yes - You Can Help Your Students Sing in Tune!”  
by Christopher Roberts, TMEA Featured Clinician

11:30 a.m. - 12:30 p.m. CC 213

“Teaching and Research: Two Sides of the Same Coin” by Christina Svec, KET Treasurer

1:00 p.m. - 2:00 p.m. CC Ballroom C2

“Rockin’ Music Literacy Segments” by Christopher Roberts, TMEA Featured Clinician

# A LOOK AT TMEA CONTINUED

2:30 p.m. - 3:30 p.m. CC Ballroom C2 by "First, We Sing!" by Susan Brumfield

4:00 p.m. - 5:00 p.m. CC 217 **KET GENERAL MEMBERSHIP MEETING Come join us! We will be voting on several officer positions: Vice President, Secretary, West Texas Representative, and South Texas Representative. There will be door prizes and information on training programs, as well as information on upcoming scholarships.**

6:30 p.m. - 7:30 p.m. CC Ballroom C1  
"Songs that Dance and Dances that Sing" by John Feierabend

## **Saturday, February 15**

8:00 a.m - 9:00 a.m. CC Ballroom C2  
"Music as a Second Language" by Kathy Kuddes

9:30 a.m - 10:30 a.m. CC 214  
"Listening Lessons Using World Music" by Christopher Roberts, TMEA Featured Clinician

11:00 a.m - 12:00 p.m. CC Ballroom C2  
"The Best of Both Worlds: Kodály and Music Learning Theory"  
by Julie Kastner and Rhona Brink

12:30 p.m - 1:30 p.m. CC Ballroom C2  
"Multicultural Singing Games for Upper Elementary Students" (Repeat)  
by Christopher Roberts, TMEA Featured Clinician

# Final Thoughts

by Lauren Bain, *KET Vice-President*



The new year always brings to mind a “new year’s resolution”. It can be overwhelming to decide on one that would be the most important! There can be work resolutions, personal resolutions, relationship resolutions, health resolutions, etc. How do you pick?

I don’t know about you, but most of the time I feel lucky to have survived the holidays! January means getting back to the curriculum and sequencing, because most of December was spent on holiday music, programs, events, concerts, family gatherings, shopping, baking, and the like.

This year as I prepared to head back to school, I considered I wanted my students to experience in music this spring. It was then that I realized that they only see me *once a week*. Yes, yes, yes, I know that they come once a week because that has been my schedule for many years, but I began to think what it would be like to only go to music once a week. Once a week for 50 minutes. I do it all day, every day, but they only get one opportunity each week.

With the reality of such little time to make an impact, the importance of what I do with them weighs even heavier. This is not to put more pressure on myself, but rather to focus my intentions. It was in these reflections that I found a resolution of sorts: be intentional with each class and each child that walks into my room. Too often I am intent on getting through my lesson plan because we have to stay on track in the curriculum because we don’t want them to fall behind the other classes or schools. But in this flurry of trying to keep up, I find myself losing my heart for the kids. So this year, I want to connect with them as *people* rather than merely students.

Inspiration quotes about music always talk about how music connects us to one another. How are you connecting with others through music?

*Lauren Bain*

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## Additional Information

Check our website for updated information concerning workshops, meetings, and the latest news! Go to [www.ket.oake.org](http://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” page and press “like.” You can also join our discussion group; search for “Kodály Educators of Texas” group and ask to join.

Questions or comments? Email us at [kodalyedoftx@gmail.com](mailto:kodalyedoftx@gmail.com) or our President Katherine Johns at [kjohns@fisd.us](mailto:kjohns@fisd.us).