

The Encounter



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

August 2012

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FALL WORKSHOPS

Dr. Georgia Newlin

Date: Saturday, November 3, 2012

Time: 8:30 a.m.

Location: Plano ISD Sockwell Center; Plano, Texas

More info: Greg Britt, greg.britt@pisd.edu

For workshops in your area, contact your KET region rep listed on page 3!

President's Column



Hello fabulous educators and welcome back to the new school year! I hope your summer was

restful and rejuvenating!

This summer, your executive board met at the fabulous "Redwing" lake house of Karen Gentry, former Southern Division President. It was an inspiring day with a wonderful group of music educators and lovely hospitality! As we discussed the future of our organization, it was truly exciting to be in the presence of enthusiastic officers determined to continue our reputation of excellence. Each of our region representatives has planned fantastic workshops for the fall/spring seasons with nationally-known clinicians. Don't miss the November workshop with Georgia Newlin in the North Texas area. In the Central Texas area, September will include a workshop with Kathy Kuddes and Julie Scott and October will include a workshop with Lynn Kliner. The West Texas area will include workshops co-sponsored with Texas Tech, and the South Texas area will sponsor sharing sessions and possibly a touring clinic!

The Southern Division Gathering will be in Oklahoma City, October 5 - 7 and John Feierabend will be the guest presenter. Be sure to mark that on your calendar and plan to join us all for a fantastic and inspiring weekend!

Our training scholarships will continue next year so be sure to apply if you are interested. If any of your student teachers or colleagues are considering a training program next summer, please encourage them to apply.

During the discussions of your executive board, one of our topics was getting membership more involved in specific areas of our organization. Suggestions were made for a scholarship/fundraising committee to look into "garage sales" at workshops, homemade manipulatives for raffle, and donations intended to keep our scholarship funded in the future. We also discussed a welcome committee to encourage new membership. Many of these ideas will be a part of the future website improvements, so stay tuned as we strive to make our organization more vital and inspiring!

Thank you again to all those who have served and continue to serve KET. We will sadly be replacing two of our officers next February so if you are interested in serving be sure and contact one of the current board and we will be happy to fill you in on the job descriptions! Our organization has so much to offer statewide and nationally. It takes dedication from our members and officers, and all of your support and encouragement keep us one of the most vital chapters in the organization. Have a fantastic fall semester and keep singing!

Brenda Keen

Who is your Region Representative?

Who is your Region Rep?

Texas is divided into 4 regions, each with a representative on the Executive Board. The representative coordinates workshops in the area and serves as a KET contact for members in their area. The KET regions correspond to TMEA regions, which are listed below.



Greg Britt
North Texas
Representative

TMEA Regions:
2, 3, 4, 5, 7, 8, 20,
21, 24, 25



Juan Saldana
South Texas
Representative

TMEA Regions:
9, 10, 11, 13, 14, 15,
17, 19, 21, 23, 27, 28



Debra Johnson
Central Texas
Representative

TMEA Regions:
8, 11, 12, 18, 26



Evan Anderson
West Texas
Representative

TMEA Regions:
1, 6, 7, 16, 22

TECH TIME

Technology Tips for Kodály Teachers

by Alisha Gabriels



Music Education Blogs and You

(Free drawing for a bulletin board header - see details at the end!)

One important aspect of music education is staying abreast of changes in our field. I don't mean jumping on the bandwagon of every popular idea or even being on the cutting edge of every technology trend, but we certainly don't want to be the dinosaurs of our time. Our philosophies of music education are grounded in best practices, but certain aspects of social media can enrich our experiences, foster creativity, and enhance our classroom delivery.

Do you read and respond to music education blogs? If the answer is "No," or "Not very often," keep reading. What can blogs offer you, and what can you in turn add to blogs? First, blogs are usually started by an individual or group of people who have something to share. Information may be posted weekly or monthly, or just when inspiration strikes. Most education blogs are run by teachers who wish to share an idea that worked in their classrooms. As a blogger I can say that many of us hope readers will respond and share their own ideas. I, too, wish to be inspired and to gather new ideas to try.

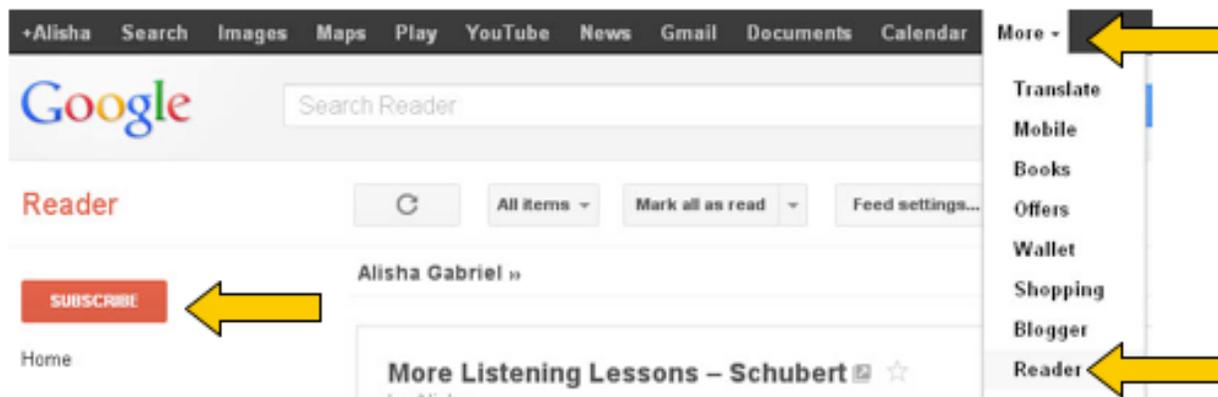
One of the best ways to follow blogs is through an e-reader (there are many, many free e-readers online). By subscribing to someone's blog, you don't need to return to the person's website to see if they added new content. It is automatically delivered to your e-reader. You may check it as often as you'd like to, but I tend to peruse new blog posts two or three times per week. At first you may wish to hover silently in the background, but eventually there will be a topic that interests you and hopefully you'll chime in with a comment!

Music Education Blogs Continued...

I have a Gmail account, so I use Google Reader. Usually I read content on my PC at home when I check email, but I also have an iPad and occasionally read blogs there. (You can read these on your iPhone or iPad with free apps. I use G-Whizz!) Google reader is free and easy to use, so that's what I'm recommending you try. If you don't have a Gmail account, take a minute to create an account. You can begin using your new email account and phase out other accounts, but you don't have to!

Once you have a Gmail account, find blogs you'd like to follow. Copy [Ctrl +c] and paste [Ctrl +v] the web address into your reader. If you're not sure how to do that, read on for simple instructions! (There are lots of ways to subscribe. The instructions below work every time!)

Once you've logged into your Gmail account, click on "More" on the black bar and select "Reader" from the drop-down menu.



Click the red "Subscribe" button and paste the website url into the box. Click "Add." (A website url is www.alishagabriel.com or www.ket.oake.org.)

Music Education Blogs Continued...



Add as many blog feeds as you'd like. If at any time you get behind on your reading, don't worry, you can mark all posts as read and start fresh. As you read, feel free to respond to blog posts with comments. Most blogs are easy to respond to, especially if you're already logged into your reader. The more you share, the more we all benefit.

Challenge yourself! Subscribe to at least three blogs that interest you and comment at least once a month. In the meantime, get started reading blogs and enter to win the bulletin board header shown below! Click [this link to enter](#) - the more involved you get, the more entries you receive. Deadline: Midnight on Wednesday, August 15, 2012. I will mail the bulletin board headers and a few pieces of coordinating paper to the winner, just in time for the new school year! (It comes in two pieces, 6" x 12" each.) Good luck!



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



Summer Training Reports

Texas State University Certification Program

Texas State University and Hays Consolidated ISD hosted the 20th consecutive Kodály Certification Program (KCP) on July 9 – 23, 2012. The faculty members included Dr. Jonathan Babcock, Dr. Micheál Houlahan, Ms. Gabriela Montoya-Stier, and Dr. Philip Tacka. Texas State had a record breaking twenty-two participants in Level I, five in Level II and nine in Level III. Fifty-seven students from the Hays CISD Children’s Choir camp joined the KCP participants from July 16 – 20, 2012. This allowed the Level II and III participants to put their new teaching techniques into practice with the choir camp’s 4th – 6th grade students. They spent the week in summer camp working, playing, and learning with the KCP participants. They learned many other new songs and games, and they improved upon their musicianship through activities involving reading and writing music. The adults and students performed a concert together under the direction of Ms. Debra Johnson of Belton ISD and Dr. Jonathan Babcock of Texas State University.

Many thanks to the alumni, including John Gillian (TMEA President), who came to the 20th Anniversary Celebration. Folk dancing was enjoyed by all under the direction of Ms. Katherine Johns of Floresville ISD. The most fun came when pictures of the participants, faculty and staff from the last 20 years were shared through a powerpoint slide show. Many thanks to the founding faculty members Mr. Lamar Robertson and Ms. Virginia Womack Pohlmeier and other previous faculty members Ms. Mirna Cabrera, Ms. Maggie McClellan, Dr. Joey Martin and Ms. Jane Pippart-Brown.

Submitted by Patty Moreno (AISD Instructional Coordinator of Elementary Music and Secondary Choral Music) and Sarah Martinez (Hays CISD Lead Elementary Music Teacher)



Training Programs Continued...

Austin ISD Kodály Initiative

Austin ISD hosted the 13th consecutive Kodaly Initiative in 2011-12 at Webb Middle School. The faculty members included Dr. Micheál Houlahan, Ms. Gabriela Montoya-Stier, and Dr. Philip Tacka. This program is a satellite location of the Kodaly Certification Program at Texas State University – San Marcos. Participants may apply this workshop credit toward graduate credit and a Master's degree in Music Education from Texas State. The Austin ISD program had thirteen participants in Level I, fifteen in Level II and nine in Level III. Participants came from Austin ISD, Pflugerville ISD, Hays CISD, Pharr-San Juan-Alamo ISD and Round Rock ISD. The participants performed a concert together under the direction of Dr. Micheál Houlahan followed by lunch at a local restaurant.

Submitted by Patty Moreno, AISD Instructional Coordinator of Elementary Music and Secondary Choral Music



Training Programs Continued...



Plano Kodály Teacher Training Program at Southern Methodist University



The 2012 Plano Kodály Teacher Training Program was held for the second year at the Meadows School of the Arts on the campus of Southern Methodist University in Dallas. Thirty-seven teachers participated in twelve days of intensive training with outstanding faculty that included current Texas public school teachers Kendall Allen, Gay deMontel, Brenda Keen, Kristin Moore, recently retired master teacher Cecile Johnson, and two Hungarian instructors; Lenke Igo from the Bartók Conservatory in Budapest and László Duráyik from the Kodály Singing School in Kecskemét, Hungary.

Five students completed their Level 3 coursework – Evan Anderson, Beth Carter, Kayla Gentry, Allison Hans and Darlene Norwood. In addition 8 former students fulfilled the final video requirements and received their final OAKE Endorsed Certificate – Janell Bjorkland, Alana Brecheen, Lisa Fisher, Rhonda Ivy, Kim Nithiananda, Kelly Orr, Vicki Seigler and Dr. Lynette Vincent.

Submitted by Kathy Kuddes, Plano ISD Director of Fine Arts

Photos © Fred R. Hight



Brenda Keen presenting a special topic lesson with course participants and students from the National Piano Institute at SMU



The final choral performance on July 20, 2012 under the expert direction on Ms. Lenke Igo from Budapest, Hungary

Training Programs Continued...

The Kodály Institute of Houston

On July 16, twenty-three music teachers gathered at the University of Houston as participants in the newly OAKE-endorsed Kodály Institute of Houston. The first two weeks were taught by Rhona Brink (program director), Jim Reifinger, and Mary Neeley Stevens. During the final week the program expanded to include the Kodály Choral Clinic and Kodály Children's Choir Camp that included six choir directors and nine very talented treble singers. Cecile Johnson and László Durányik, our guest professor from Kecskemet, Hungary, joined the staff for the final week. Wednesday morning, all participants enjoyed breakfast treats and were encouraged to join OAKE/KET and to take advantage of the scholarship benefits available. Alumni day was celebrated on Thursday. Participants, past and current, enjoyed a catered lunch sponsored by the University of Houston, singing games and play parties presented by Rhona. The concert on Friday conducted by László Durányik featured music from chant to spirituals. The children performed beautifully with a full, lyric tone under the direction of Cecile Johnson. The adults and children joined together to sing "Deep River." Two students were announced to receive OAKE-endorsed certification – Candace Beyer and Alyssa McNiel Plumb. All participants and alumni gathered on stage to sing "Harmonia mundi" to conclude the performance. Special appreciation goes to Cara Spinks for coordinating the success of the Kodály Institute of Houston. The fall workshop will be presented by Rhona, Cecile, and Mary focusing on Creativity in the Music Classroom. The date will be announced soon.

Rhona Brink writes ... Final concert today (August 3, 2012) at U of H Kodály Institute was so much fun! A great audience and program, consisting of adult choir with Kodaly students and Choral Director Clinic students, and delightful children's chorus from the Kodaly Children's Choir camp. Working these weeks with the students, Mary, Cecile, Cara, Jim and László has been SUCH a pleasure. Many thanks to you all!

Submitted by Mary Neeley-Stevens, Aldine ISD



**U of H Kodály Children's Choir Camp.
Great time and joyous music-making!**

Training Programs Continued...

The Southeast Texas Kodály Certification Program

Sponsored by Aldine ISD

Southeast Texas Kodály Certification Program sponsored by Aldine Independent School District at Hill Intermediate School began training on June 11 and finished on June 28. Twenty-six teachers (Level I – 12, Level II – 8, and Level III – 6) gathered to grow as musicians and improve their teaching skills the “Kodály” way. Rhona Brink, Cecile Johnson, Mary Neeley Stevens, and guest conductor, Hyeok Lee comprised the teaching staff. Colleen Riddle, with the assistance of Terry Nelli, supported the logistics of the program. During the final week, KET hosted breakfast treats and recruited participants to join OAKE/KET. Students and staff gathered for a luncheon before the concert. The concert was skillfully prepared by Hyeok Lee. He created instrumental arrangements highlighting the diverse talents of the participants. The Level III students conducted masterfully on the concert. After the concert, we were very proud to announce two students who completed their OAKE-endorsed certification – Ken Harvey and Jane Weatherford. For the finale, all joined in singing “Harmonia mundi.” The fall workshop will be held on October 27 and focus on Musical Form. The workshop will be presented by Rhona, Cecile, and Mary.

Submitted by Mary Neeley-Stevens, Aldine ISD

The Kodaly staff at U of H celebrates Cecile Johnson's award for choral excellence from TCDA. Cecile Johnson (KET) was recently honored as Choral Director of Excellence at the Texas Choral Directors Association (TCDA) convention in San Antonio, TX. We are proud of her devotion to the music education of children ... and adults. Brava to Cecile. We love you!



Training Programs Continued...

The West Texas Kodály Initiative

The West Texas Kodaly Initiative offered three special topics courses in Lubbock this summer, in conjunction with the Texas Tech University School of Music and Lubbock Independent School District. All three sessions focused on joyful, inspired music-making, and developing repertoire and performance skills for the teachers, as well as for their students. Elementary music specialists and university undergraduate and graduate students enjoyed three days of songs, games, movement and intensive pedagogy with Susan Brumfield, author of the new Hal Leonard Publication, *First, We Sing!* Teachers learned new songs and re-visited well known favorites, exploring the many ways repertoire can be used in a skills-based curriculum. In addition, Carol Brown led a fun and inspiring workshop on teachings songs and games in Spanish; Carol has a special gift for making this marvelous material accessible for all, and the participants were thrilled to have a wide variety of new Spanish language songs and games to add to their collections. Finally, during three days of magic with Jill Trinka, workshop participants sharpened their playing skills and left inspired to sing and play dulcimer and autoharp. Jill's musical artistry was a delightful gift as she sang and played in her incomparable way. Her approach with the teachers was a beautiful model of Kodaly pedagogy, and every participant came away with sense of success! These special topics were a great way to end the school year, and faculty and students alike shared a renewed sense of purpose, relaxation and fun!

Special thanks to WTKI Program Assistant Daniel Todd, TTU School of Music Director William Ballenger, LISD Executive Director for Professional Development Kathy Rollo, LISD Director of Fine Arts Will Burks and Administrative Assistant for Fine Arts Bobbie Sorensen for making these workshops available to teachers from West Texas and beyond!

Submitted by Dr. Susan Brumfield, Texas Tech University

Using Musical Transitions: It's easier than you think!

by **Rebecca Lakes Juárez**

Moving students seamlessly from one activity to another can be a challenge. We all know that this is the time in our lesson when students are more likely to become restless, and issues can occur. So what's the solution? Musical transitions! Students can move easily from one activity to another, remaining engaged throughout. My former teaching partner, Alyssa Hunsucker and I gave a workshop at TMEA in 2011 entitled, "Don't Stop the Music: Keeping Students Engaged with Easy Musical Transitions!". Here are some of the highlights from our handout:

Benefits of Transitions

- vocal independence
- listening skills
- impulse control
- skills for 2 part singing
- inner hearing
- leadership skills

How do I start?

- * Look for connections between lesson segments. What does the repertoire have in common? Can the songs be sung in the same key or related keys? Are there similar melodic or rhythmic motives? Can the subject material be tied together? Are the meters and/or tempos the same?
- * Choose a transition that mimics the type of element you will be teaching (melodic transition leading into a melodic concept, rhythmic transition for rhythmic concepts)
- * If the tone sets of the songs are different, use a rhythmic transition
- * If the meters are different, use a melodic transition

TIPS for Successful Transitions

- ◆ Inner hear the transition before you sing/play it.
- ◆ It is easier to transition between two songs in the same key
- ◆ When dividing the class into 2 parts, draw the "equator" so there are strong singers in each group

Using Musical Transitions...continued

- ◆ Transitions are contagious!!!
Start small by adding one transition to one grade level lesson plan, then the next week try two grade levels. Then make it your goal to have two transitions in each lesson plan. Soon you will be spontaneously creating musical transitions between each activity!
- ◆ When in doubt, try it out. If it doesn't work, your students will be happy to help you compose some more transitions!
- ◆ Enlist a partner to help you try out your transitions (fellow music teacher, spouse, partner, piano, clavinova).
- ◆ If you conduct it, they will sing!
- ◆ Use rhythmic and melodic motives from songs that students already know.
- ◆ Choose student conductors to help lead transitions.

Avoiding Common Pitfalls

- ★ ***It won't happen over night.*** When you first begin implementing musical transitions in your classroom, it will take a few weeks to accustom students to your expectations.
- ★ ***Persevere!*** Students who are prone to making conversation when moving from a circle to their spots, or those who lose focus easily, will require perseverance on the teacher's part to join the ensemble.
- ★ ***Proximity is key.*** If students start talking or playing, we just continue on with the transition, moving about the room so that we are in close proximity to those that have lost focus. This will get them back on board!
- ★ ***Be consistent.*** If you are consistent, students will soon join you in creating magical musical moments.



Rebecca Lakes Juárez
Huebner Elementary School
North East ISD, San Antonio, Tx.

Intelligent Improvisation

by Meredith Riggs

I've been having lots of conversations lately about creativity and improvisation in the Kodály classroom, and want to share my personal thoughts and experiences from the past year. As Kodály teachers we have the reputation for being focused on folk songs, folk dances, and music literacy, and anything remotely creative is attributed to Orff. That our pedagogy was developed in a communist country at a time when creativity was not encouraged is true, but Kodály was himself a composer and would want us to take ownership of this important part of arts education. This year I was given the opportunity to take a very close look at my own teaching and work with some other very talented Kodály teachers on examining our sequence for musical creativity. I was asked by Patty Moreno of Austin ISD and Lisa Roebuck of Round Rock ISD to participate in an improvisation case study for their presentation at the Center for Educator Development in Fine Arts (CEDFA) Summit. This year's focus was on assessment strategies in the Creative Expression and Performance strand of the TEKS. When we met to discuss the presenters' goals for the study we talked about the sequence for building a safe environment for creativity in the music classroom, and how document our struggles, solutions and successes throughout the year. Here's the sequence we used:

- movement improvisation
- unstructured rhythmic improvisation
- unstructured melodic improvisation
- structured rhythmic improvisation
- structured melodic improvisation
- rhythmic composition
- melodic composition

As a result of participating, at the beginning of the year I spent a lot of time getting my students comfortable with movement improvisation in games. I made sure that we practiced a few movements as a class to ensure students had a repertoire of actions before playing the game. Students were encouraged to make up their own, but were also allowed to "borrow" from me or someone else. My classes had more fun and the pace of the games was much quicker.

Intelligent Improvisation continued...

When we moved on to unstructured improvisation in the context of a game my students were less hesitant and more successful than in the past. They were also very supportive of each other during and after performances. When we got to structured improvisation as practice of rhythmic and melodic concepts things went more smoothly than ever before. It was not perfect in every class, but my students were much more comfortable trying new things and making mistakes. This was, I think, the same for the other participants in the case study. By modeling in these activities my own improvisational skills improved. I grew along with my students and from watching the videos I know my teaching has greatly benefited from this experience.

The keynote speaker at the Summit was Peter Nilsson, an English teacher and musician himself, who has done extensive research and thinking about creativity and assessment of the arts. He said that art is experienced in two ways, aesthetically and intellectually, and used the contrasting examples of Katy Perry and Arnold Schoenberg in a very amusing way. We listened to “Last Friday Night”, which is a wonderfully happy pop song designed to make you dance. Then he showed us the risqué lyrics. We were then shown a picture of Schoenberg’s twelve-tone matrix, and “spared” listening to an example. According to Nilsson, as educators we should only assess the intellectual so as not to let our emotions or aesthetic preferences get in the way. His presentation along with some other great insights can be found on his blog <http://www.senseandsensation.com/>. When we broke out into our groups (ours being elementary music) we were asked to make lists of what is creative and what is not, and no one really agreed because we were doing exactly what Nilsson had said not to do which is focus on the aesthetic.

Moreno and Roebuck sprinkled activities in throughout the sessions based on our sequence and it was really amazing to see that the same things happened with adults that had happened with our students. When we (the adults) played a name improvisation game there were many teachers who seemed nervous and hesitant to participate. As the activities progressed and we became slightly more comfortable with each other, more participants joined in. It was interesting to see just how many teachers were unsure of their creativity. This self experience really helped when we came to the end and had to create an assignment and rubric for a creative expression/ performance TEK. Looking at the results, all of the rubrics assessed intellectual aspects, not aesthetic values. Clearly we learned something.

Intelligent Improvisation continued...

Improvisation can be a great way to authentically assess knowledge of a music concept, because you're looking to see if the student knows how to create something new - using it with other known elements. In Kodály Today pages 184-190, Houlahan and Tacka give many ideas for ways to practice improvisation, but those first few paragraphs are the most important. They say what I've experienced myself, "Making up movements to accompany a song and changing words to a song will encourage young students' spontaneity and creativity. The classroom atmosphere for such activities should be free and game-like so students can make an error without becoming embarrassed. In a game-like setting, students may be encouraged to have fun while putting their musical skills into practice immediately and instinctively." Getting students comfortable with these early forms of improvisation is crucial before moving on to any other type of improvisation or composing activity. Students need to be comfortable performing for their peers and for their teacher.

I hope this will inspire you to take a look at your own teaching and you will either find that you're already doing these things, or you will make an effort to incorporate more creative activities into your Kodály sequence. Have more conversations with your Kodály peers about improvisation activities. Let's show everyone just how creative a Kodály teacher really is.

Meredith Riggs
Hart Elementary School
Austin ISD, Austin, Tx



**Round Up Your Friends for the
Southern Division Mini-Conference**

Friday, October 5 – Folk Dance Event



8:00-11:00pm
Epworth Methodist Church
1901 Douglas
Oklahoma City 73106

**Saturday, October 6 – Sessions at the
Oklahoma City National Memorial and Museum**

www.oklahomacitynationalmemorial.org

8:30am-5:15pm
620 N. Harvey
Oklahoma City 73102
888-542-HOPE



Saturday Evening - Explore Beautiful Downtown Bricktown





Round Up Your Friends for the Southern Division Mini-Conference

Hosted by OKE
October 5 and 6, 2012 at the
Oklahoma Bombing Memorial in Downtown OKC

Featuring Dr. John Fejerabend

SCHEDULE

Friday, October 5

Epworth Methodist Church

8:00-11:00pm - Folk Dancing
(5 minutes from Bombing Memorial)

Saturday, October 6

Oklahoma City Bombing Memorial

8:30-9:00am - Keynote Address
9:15-12:30pm - First Steps in Music
12:30-1:30pm - Catered Lunch
(BBQ Chuck Wagon Buffet with Dessert)
1:30-2:00pm - West Music Bookstore
2:00-5:15pm - 12 Steps to Music Literacy

Saturday Night is open for travel home,
exploring downtown OKC, and/or
exploring the Bombing Memorial museum

REGISTRATION

Registration Fee:

\$50 for OAKE Members

\$60 for Non-OAKE Members

\$25 for Students

* Must include a copy of your current Student ID
with your registration form

Registration Includes:

Friday Night Activity

Saturday Sessions

Saturday Lunch

Admission to OKC Bombing Memorial

Housing Options:

There is a list of nearby hotels on the
registration form. You can also place your
name on the roommate list.

Registration Deadline is Monday, October 1, 2012

Contact Katie Robertson (oklahomakodalyeducators@gmail.com)

for more information OR visit OKE's website

<http://oklahomakodalyeducators.wordpress.com>





Southern Division Mini-Conference

Registration Form October 5 and 6, 2012 Oklahoma City, OK

Name: _____

Address: _____ **State:** _____ **Zip:** _____

Phone#: _____ **School/District:** _____

OAKE Member: **Yes** **No** **Chapter Affiliation:** _____

Email: _____

EVENT REGISTRATION (Registration Deadline is Monday, October 1, 2012):

_____ \$50 OAKE Member Registration _____ \$60 Non-OAKE Member Registration

_____ \$25 Student Registration *(Must include a copy of your current Student ID with registration form)*

_____ I plan to attend the Friday evening Folk Dance event

_____ I plan to attend the Friday evening Folk Dance event and will need a ride to the dance

HOUSING OPTIONS:

Rooms are not blocked at the following hotels; you are responsible for reserving your own hotel room.

| <u>Hotel</u> | <u>Rate</u> | <u>Phone Number</u> | <u>Distance from Memorial (in miles)</u> |
|----------------------------------------------|-------------|---------------------|------------------------------------------|
| The Skirvin Hilton Oklahoma City | \$152.00 | (405) 272-3040 | 0.35 |
| Sheraton Oklahoma City | \$149.00 | (866) 781-3800 | 0.44 |
| Courtyard by Marriott Oklahoma City Downtown | \$159.00 | (800) 217-9905 | 0.65 |
| Hampton Inn and Suites Oklahoma City | \$149.00 | (405) 232-3600 | 0.70 |
| Econolodge and Suites Bricktown | \$60.00 | (405) 278-7250 | 2.2 |
| Quality Inn Bricktown | \$65.00 | (405) 235-4531 | 2.2 |
| America's Best Value Inn Bricktown | \$52.00 | (405) 677-1000 | 3.1 |

We will make a roommate list if you want to find someone to share a reservation. We will email the roommate list out two weeks prior to the event so you can select a roommate or make alternate arrangements. Again, you are responsible for your reservation.

_____ I would like to be placed on the hotel roommate list

PAYMENT:

Please make checks payable to OKE and mail along with this registration form to:

Katie Robertson
3102 Turner
Ponca City, OK 74604

Final Thoughts

by Lauren Bain, *KET Vice-President*



Ahh! Summer is coming to a close, and school is beginning again. I attended some Orff training this summer and expanded my teaching skills beyond the doors of Kodály. I was definitely challenged in many ways and hope that all my training will benefit my students and improve their musicality. What did you do this summer?

As Brenda mentioned in her article in the beginning of the newsletter, the KET Executive Board met over the summer to discuss the upcoming year and make improvements to our chapter. We really would love to involve our membership in the chapter - what do you need from us? We brainstormed ways to include the members in more events so look for upcoming information on that. If you want to be

more involved or have suggestions for ways to involve more members, please contact your region rep (see article earlier in the newsletter), or Brenda Keen, or myself. We'd love to hear from you and support you in any way we can.

Hope you have a splendid back-to-school!

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 Brenda Keen at brenda.keen@pisd.edu.