

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

August, 2018

The Encounter



Join us for OAKE 2019 in Columbus, Ohio

Visit oake.org/conferences for more information on the conference, as well as Award Nominations and how to audition your students for the 2019 National Honor Choir

In this issue:

KET Scholarship Reflections

A Look at Our New Seedling Program in RGV

Singing so and mi — An Activity Sequence by Cecile Johnson



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FEATURES!

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PRESIDENT'S CORNER



Kristin Vogt
KET President

Welcome back to another school year fellow educators! I'm really excited to share with you some of the amazing things your board have been working on all for YOU. There are workshops already planned throughout the state so make sure to be on the lookout from your region representative for those opportunities.

Jackie has been doing wonderful things on our social media platforms and Jason designed an awesome tee shirt that are available. These are NOT for sale, but with a "donation" to KET as a thank you gift you get the tee.

I personally had a busy summer presenting a special topics session at the OU Kodály Training Program as well as doing my normal teaching assignments at the SMU Kodály Training Program. I love teaching at the summer program as it energizes me to get back into my own classroom and make music with my students. May this school year bring you purposeful music making and proud moments with your students. As always the KET board is here to serve you to do not hesitate to reach out with anything you need.

Cheers!

Kristin

Follow KET and the KET board on Twitter:

KET	@Kodalytx_edu
Kristin Vogt, President	@brinkermusic
Lauren Bain, President-Elect	@mrsbainsings
Melanie Braddy, Vice-President	@Kodalymusictr
Sarah Martinez, Treasurer	@Singing_4_All
Jason Mincy, Secretary	@jamincy77
Megan Johnson, North	@KETNorthRep
Becky Knox, Central	@rebeccaknox
Eric Murillo, South	@TCE_Music1
Jan McFarling, West	
Jackie Ecle, Social Media	@jeclmusic

SOUTH REGION

Kitty Amshoff

Teaching Techniques to Help Directors of Young Choristers

Sept. 8 9:00 am-11:30 am

Veteran teacher, Kitty Amshoff, will lead participants through a wide variety of tips and techniques to help choral directors of children's choirs. She will address facets related to running a successful choral program, focusing especially on how to produce a beautiful choral tone with children. Participants can expect to walk out with new tools in their tool bag for rehearsals, as well as suggestions on tried and true repertoire which you and your students are sure to love.

Rebecca Juarez and Lauren Bain

What Shall We Do With the Folk Song, Sailor?

Oct. 27 9:00 am-1:00 pm

During this workshop participants will examine the hidden treasures within a multitude of folk songs. Ideas for possible extensions will include instruments, literacy activities, movement, art music, and more. This workshop is not to be missed, and we promise it will be worth getting up 'earlye in the morning'.

Dr. Loneka Wilkinson Battiste

Culturally Responsive Teaching with Kodály Jan. 26 9:00 am-1:00 pm

Mary Neeley Stevens, Diane Engle, & Ashley Yarbrough

Play, Plan, and Play Some More! May 4 9:00 am-1:00 pm

Descriptions of second semester workshops will be in the Winter issue and sent via email. For additional information: Eric.Murillo@springbranchisd.org

All workshops will be held at Palmer Memorial Episcopal Church (2nd floor Fellowship Hall) 6221 S Main St. Houston, TX 77030



Eric Murillo
**South Region
Representative**

Regional News

WEST REGION

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



Jan McFarling
**West Region
Representative**



Megan Johnson
**North Region
Representative**

NORTH REGION

**FROM THE CLASSROOM
TO THE STAGE**

MEANINGFUL TEACHING IN A CHORAL SETTING STARTS IN THE CLASSROOM.
THERE WILL BE AN **EXPO** CHILDREN'S CHOIR WITH A CLINICIAN.



10.20.18 | SAT | 8-12PM
LOCATION TBA IN DENTONISD

Regional News



Becky Knox
**Central Region
Representative**

CENTRAL REGION

**COMBINING THE BEST OF BOTH WORLDS
KRISTIN VOGT, CLINICIAN**

Friday, November 2nd 4:30-6:00
KET Members \$8, Non-Members \$12

Saturday, November 3rd 9:00-12:00
KET Members \$10, Non-Members \$20

Both days: KET Members \$15,
non-members \$25

Location: Carl Schurz Elementary
633 W. Coll Street, New Braunfels, TX 78130

Kristin Vogt explores combining best practices of Kodály and Orff in the classroom! Don't miss the demo group with students on Saturday morning!

Social Event
Friday Night after the workshop, head to **The Downtown Social** in New Braunfels
386 W San Antonio St, New Braunfels, TX 78130

Certified in Orff Schulwerk and Kodály, Kristin teaches in the SMU Kodály program.

Click the picture to register for this workshop!

SOCIAL MEDIA NEWS

KET's social media presence is growing! Please follow us on Facebook, Twitter, and Instagram and be sure to join our Discussion Group on Facebook to ask questions and share great ideas.

If you were in a levels training this summer and would like to share pictures or videos from the summer via our social media outlets, please email jeclemusic@gmail.com



Jackie Ecle
**Social Media
Coordinator**

Instagram and Twitter and Facebook — Oh my!

KET SCHOLARSHIP REFLECTION

This summer, I attended the Southeast Texas Kodály Institute for my level 2 training. Even with 18 years of teaching in a Kodály inspired curriculum, I was amazed at how much more there is to learn. Having been slightly overwhelmed in level one with the repertoire and making master copies, level 2 was a nice contrast. I had 2 years to implement the overall curriculum plan in between level 1 and level 2. In level 2, making master copies was “old hat” and I was able to turn my focus on the nuances of lesson structure and the function of the repertoire. I learned more about effective transitions and how to plan a lesson that seamlessly flows from one activity to the next. Because I only see my students every 6 days (gasp!), I look forward to all of the time saved as my teaching (and student learning) will flow and fill up every valuable second of my 50 minute lesson.

My favorite part of this summer's training was the ensemble class. With fifty Kodály students, we were able to make some glorious music! Our repertoire was varied and exciting. Susie Fergus made rehearsals fun with a balanced mix of hard work, vocal technique, quirky warm-ups and a little bit of yoga! My favorite piece was the women's selection, “Weevily Wheat” by Kirchner. I HAVE to find a way to perform or direct this piece again.

My advice to anyone questioning whether or not to go on to level 2 is...DO IT!! I promise it will not be as hard as level one. You will feel like you've hit your stride. Even your musicianship will be a bit easier because your musical muscles were stronger than last year. It is nice to go beyond 3-note songs and venture into the land of the pentatone and more complicated rhythms. Your own experience in the year in between level 1 and 2 will give you a new-found confidence and help you identify areas of personal weakness that need more work which will bring you coming back to hone your craft even further. As Susie Fergus said in one of my classes, it is nice to finally find “my people!” Thank you, KET, for the scholarship to help make this training happen for me this summer!!

Angela Ramsey
Scholarship Recipient

SCHOLARSHIP REFLECTION

My name is Erik Garcia and I'm the Music Specialist at Price Elementary School in South San Antonio ISD. I teach Pre-K through Fifth Grade General Music. I also teach an after-school choir that consists of fourth and fifth grade students with a select group of third grade students.

I'm humbled to have been named the 2018 KET Scholarship Recipient. I love being part of KET because it allows me to be surrounded by like-minded educators of the Kodály Philosophy. I was excited to take Kodály Level One at Texas State University-San Marcos this summer. I enjoyed learning from Dr. Phillip Tacka, Dr. Micheal Houlahan, Dr. Daniel Arredondo and Mrs. Gabriela Montoya-Stier.

Level One helped me grow immensely as a musician and as an educator. Each instructor helps each student grow into their own. One of the biggest fears I had for many years was teaching in front of my peers. I overcame that fear because everyone was supportive of

each other and we saw each other grow. The instructors gave wonderful feedback on our teaching.

I've been using a Kodály based curriculum in my classroom. After taking Level One, it was great to refine and polish little things about my teaching style. I'm excited to implement my Level One training into my classroom. By continuing to give the lower elementary grades a solid musical foundation, I'm setting them up for success when they get into the upper elementary grades.



Eric with Dr. Phillip Tacka

Erik Garcia
Scholarship Recipient

RIO GRANDE VALLEY KODÁLY PROGRAM

On July 9, 2018, 18 teachers and 3 instructors gathered in McAllen, Texas to start a Kodály program in the Rio Grande Valley. The groundwork had been laid over the course of many years as various Kodály clinicians had traveled down to garner interest. Patty Moreno, Lisa Roebuck, and Gabriela Montoya-Stier were consistently mentioned by several participants as teacher-clinicians who initially sparked interest in the Kodály philosophy years before. These two weeks would not have been possible without this groundwork, but we are also indebted to Jim Egger, McAllen ISD Director of Fine Arts, and Sylvia Arguelles, program administrator and music teacher at Rayburn Elementary in McAllen ISD. The hard work and support of these two individuals made this entire vision possible.



Lauren Bain
KET President-Elect

“Get ready for the ride of your life!”

Because the desire for the program had been growing for several years, the program administrator, Sylvia Arguelles, wanted it to be sustainable and eventually provide OAKE certification to the participants. OAKE outlines a “Seedling Program” plan for beginning programs that intend to grow and be established in that area. By following endorsed-program guidelines and maintaining meticulous records, the program can apply for endorsement after a period of time. Further details about starting a Seedling Program can be found on the OAKE website.

The Level 1 course ran Monday - Friday, July 9 - 20 from 8:00 a.m. to 5:00 p.m. The Saturday class offered a special topic on barred instrument applications to the Kodály classroom led by Rebecca Juárez. Daily classes consisted of Musicianship, Conducting, Pedagogy, Folk Materials, and Choir. Lauren Bain, Rebecca Juárez, and Sarah Martinez were the course instructors.

Through the course, we made an effort to build rapport and musicianship through stickers, chocolate, and a crown awarded only to someone who went above and beyond. This became a coveted accessory! There was even a “Dress Like a Folk Song” day, with a variety of folk songs represented. The sense of community and camaraderie witnessed in the Rio Grande Valley was inspiring. The teachers cheered, encouraged, coached and helped each class member. As one participant said, “Get ready for the ride of your life! Kodály is no joke; it’s a lot of work but definitely worth it in the end. We came in as strangers and left as family! You won’t regret it!”



Lauren Bain
KET President-Elect

RIO GRANDE VALLEY KODÁLY PROGRAM

The course culminated in a concert hosted by a local piano store and studio. In addition to the traditional choral octavos, the participants created and performed their own vocal and instrumental arrangements of folk songs learned throughout the course. The concert was well attended by family members and the local school administration.

Personal Reflections from instructors and course participants

Rebecca Juárez, Folk Materials Instructor

The concept of selecting repertoire from their own heritage and the heritage of their students was immensely eye-opening and exciting. Helping students make connections between lesson planning and retrieval systems, learn to select quality repertoire, and analyze for musical understanding and teaching purposes was a joy due to the thirst for knowledge from the students in the Rio Grande Valley!

Sarah Martinez, Conducting and Choir Instructor

Anyone who has taken Kodály training knows that it is designed to push you out of your comfort zone and increase your musicianship. In the RGV, we had an overwhelming majority of participants with instrumental backgrounds, and they were definitely pushed out of their comfort zones with choral conducting and singing in the choir. This was a necessary experience as they embark on a new journey to teach their students how to use their own singing voices, but it was also a bonding experience for the group to make beautiful music together. Kodály himself said it best: "We must look forward to the time when all peoples in all lands are brought together through singing and when there is universal harmony."

Beatriz Cortez, participant

Even when everything started with a group of teachers from all kinds of backgrounds and years of experience, we not only found value in the new knowledge and skills learned in Kodály training to improve our teaching, but we also discovered common ground for building a collaborative team for mutual growth. Learning in depth about the Kodály concept has provided me with a new perspective of how teaching and learning music should look like in my classroom. I look forward to many hours of music making this school year!

Alex Padron, participant

To be honest all the classes began to mesh together by the end of the first week. But pedagogy allowed for me to have the most growth being new to elementary teaching. I would have to say my favorite part was coming up with ideas and being creative in my teaching, though getting in front of the class and trying to find my elementary voice was my biggest challenge. The most influential part of the course was the way the teachers pushed us to be better everyday.

RIO GRANDE VALLEY KODÁLY PROGRAM

Tim Watkins, participant

When I signed up for Kodály training, I just thought I was going to study the theory of the model, not DO the model. Being forced out of my comfort zone was probably the best thing for me, even though I am still hesitant to just put myself out there. I will definitely change the way I introduce songs to my choir and show them better ways to comprehend the structure, meaning and musicality of the piece so that they perform as true musicians. I have already encouraged 6 of my co-workers to consider taking the course. It really needs to be taught during the college years before ever going into teaching, because it will definitely shape their teaching model. I wish I would have taken this back in the early 80s when I was in college.



Lauren Bain
KET President-Elect

“...that music made together may one day heal mankind.”

And the most powerful reflection we received was...

Vanessa Valdez, participant

During the first few days of the course, some of the activities we were doing made me very uncomfortable. We had to hold hands, link elbows, sing. It made me very uncomfortable. But after a few days, we kept doing it and I started to feel ok and that these people...they're not going to hurt me. They are not going to tell me mean things. They not going to do that stuff to me. This whole thing was actually really life-changing for me, believe it or not. And if it could do that for me, imagine what it could do for your kids - those kids that come in with trust issues, anger issues. So I want to thank you for everything.

This always brings me back to the final words of the *Harmonia Mundi* “...that music made together may one day heal mankind.”



Alisha Gabriel
Round Rock ISD



TECH TALK

This summer I attended an artist residency in the Blue Ridge Mountains in Georgia and stayed in a studio without Wi-Fi. In fact, there was only one building on campus where I could access Wi-Fi. The result? My time there was extremely productive!

There are many, many ways to limit online time-wasting activities, and if self-control alone isn't enough, consider one of these apps or extensions, or search out the myriad other ones online. One of them might help you free up time for yourself, which can be hard to do during the school year.

1. StayFocusd is a free Chrome extension that allows you to block entire sites, pages, or content such as images, forms, and games. You can even give yourself a maximum daily time limit to visit a page. (Imagine spending only 10 minutes a day on Facebook.) There's a nuclear option that will disable all websites for a specified period, with options for leaving a few available. (LeechBlock is a similar add-on for Firefox users.)
2. Cold Turkey works on Mac or Windows systems and there's a free version or a Pro version. The nice part is that if you upgrade to a Pro version, there's a one-time fee, not a recurring fee. You can block all sites, or choose the ones you want to avoid. When setting it up, it allows you to build in breaks to pop on the internet for an issue that arises, or in case you need to reward yourself.
3. Freedom is an app that works on iPhone, Android, Windows, and Mac computers to disable the internet for up to eight hours at a time. It allows you to stay connected to printers and other computers on a network, but it is very hard to get access if you find yourself in need of internet access during your "offline" time. This app offers seven free trial sessions before the paid service begins. They offer a monthly or annual subscription.

If you get sucked into a vortex of social media, or go down a rabbit hole of suggested YouTube videos, why not try one of these apps or programs to help you prioritize and get the most out of your time?

MAKING CONNECTIONS WITH THE ALL-STATE REPERTOIRE

'Tis the season for high school students in Texas, along with their choir directors and private voice teachers, to prepare the songs that will be performed at the [Texas Music Educators Association](#) (TMEA) all-state concerts. There are several exciting things to know about this year's selections! The soprano melody at the end of [Ich lasse dich nicht du segnest mich denn](#) is actually from a much earlier hymn ([Warum betrübst du dich, mein Herz](#)) that could be quickly and easily taught and used as a warm-up. In other exciting news: the mixed choir will be performing *Gloria* from [Misa Criolla](#) in Spanish, a language that rarely makes an appearance at the all-state concerts.

There are spirituals programed for both the treble and the tenor/bass choirs. Spirituals are one of the most significant forms of American folk songs, according to the [Library of Congress](#). Moses Hogan's *Ride On King Jesus* is no stranger to Texas all-state choirs. The treble arrangement students are learning this year was performed at TMEA in 2002, and the mixed choir performed the SATB arrangement in 2006. In contrast, Stacey Gibb's version of the popular spiritual Joshua Fit the Battle of Jericho is an arrangement that we haven't heard at a TMEA all-state concert before.

Gott ist Mein Hirt presents a perfect opportunity to teach a song through its form. Franz Schubert composed the A section to have an internal repetition, and that material comes back again almost at the end of the piece. The B section also repeats its theme within the section, and then after 4 sections of contrasting ideas it returns. Teaching this long, very difficult piece from start to finish could be overwhelming, but it becomes much more manageable when taught according to similar musical ideas.

One final song to take note of is *Gagòt*. It is one of many Hatian Creole poems written by Gabriel T. Guillaume and set to music by his son Sydney Guillaume. This song was born when the father reported to his son that he had writer's block and was in a "mess" (*gagòt*). At his son's request to write about that, he started a poem which translates to something I believe all teachers and students can relate to at this time of the year:

Since I rose this morning I've gone through ups and downs,
Running around in circles like a crazy mad dog.
I speak, I sing, I sleep, I rise;
I pray, I scream, it's mess upon mess.

He completed the poem within a day. It describes how life is complicated, but the overall victory can only be won by persevering one moment at a time. As we start the new school year, there will be messes. There will be ups and downs, failures and successes. Our job is to take each moment and make the best of it.



Sarah Martinez
KET Treasurer

Singing So, Singing Mi, Sing and Play a Game with Me

(Melodic Variation of Riddle Riddle Riddle Ree)

Cecile Johnson 2002

Round 1 -ECHO

T sings on a neutral syllable (loo) a 4- beat melodic pattern

C echo after the teacher

ex T s m s m then C s m s m
sing loo loo loo loo loo loo

Round 2 - SOLFA/HANDSIGN ECHO

T sings with solfa and hand signs

C echo after teacher

ex T s m s m then C s m s m
Sing & sign so mi so mi so mi so mi

Round 3 - RONDO

Children read a selected 4-beat melodic motive from the board.

Teacher creates contrasting patterns in between each student reading resulting in rondo form. Children begin first on syllables. Teacher may 'loo'.

ex C s m s m then T ss ll ss m then C s m s m
then T s ml s m then C s m s m then T sl sl sm d
C s m s m etc.....

Round 4 - 2 PART CANON (in rondo)

Teacher sings a 4-beat melodic pattern w/ signs (pentatone)

Children echo pattern w/hand signs while teacher sings another pattern that children will then echo creating a melodic canon. Do patterns in rondo form.

ex T	s m s m	ss ll ss m	s m s m	m m m m s s
		C		
		s m s m	ss ll ss m	s m s m

Round 5- 2 PART CANON (not in rondo)

Teacher sings a 4-beat melodic pattern w/ signs (pentatone)

Children echo pattern w/hand signs while teacher sings another pattern that children will then echo creating a melodic canon.

ex T	s m s m	ss ll ss m	s m r d	m m m m s s
		C		
		s m s m	ss ll ss m	s m r d

Round 6- LOO LOO SOLFA TOO!

The teacher sings a melody on 'loo'

The children echo on 'loo'

The children then sing on solfa with hand signs.

Round 7- LOO TOO! (eliminate the middle man!)

The teacher sings a melody on 'loo'

The children sing on solfa w/hand signs

Round 8 -MELODY RELAY

2 teams (staff and note icons on board or dry-erase boards)

Teacher sings on neutral syllable or plays melody on bells

Student captains (of 2 competing teams) run to write correct melodic motive for points

Round 9 - WISE GUY IMPROVISE

With known melodic elements students improvise melodic questions and answers around the room.

Round 10- MELODY WRITE RIGHT!

With dry erase boards and markers , icons and staff or paper and pencil, students take melodic dictation as given by the teacher.

Round 11- COMPOSE ON YOUR OWN

With known melodic and rhythmic elements students write their own compositions. Give a form such as aaba or abac and numbers of beats for each section.



Meredith Riggs
**Blackshear Elementary
Fine Arts Academy
Austin ISD**

BOOK REVIEW

THE CHILBURY LADIES' CHOIR BY JENNIFER RYAN

This was a truly enjoyable quick read for me this summer. I am so glad I picked it up. The book is set during the beginnings of WWII in an imaginary village in southeast England. It is told through diaries, letters, and notices written by the inhabitants of the village, and this is done really well. It starts with a notice posted by the vicar that says "As all our male voices have gone to war, the village choir is to close...". From there we are introduced to Mrs. Tilling, a widow whose son is about to leave to go to war. (She ends up being a truly beautiful character, but I don't want to ruin it for anyone.) Through this first entry we're also introduced to Mrs. B who is the village busybody. The next entry introduces us to Edwina Paltry, the village midwife with a checkered past, who has some very shady business practices. Her thread of the story is one of mystery and mishap. Then we get to read from Kitty Winthrop's diary. She is a very young lady who has aspirations to be a professional singer despite coming from the nobility of the village. She is very passionate about everything (as all young teens are), but clearly her heart is always in the right place. Kitty introduces us to a young girl who is a Czech refugee, and to the new music tutor Ms. Prim who is the one that forms and leads the Chilbury Ladies Choir. After Kitty's entry we get to her older sister Venetia who is a bit of a flirt but ends up having a very meaningful relationship with a new man in the village but we're not sure if he's a spy or if he's one of the good guys.

The beginning of the book focuses on the choir and developing the storylines of all these characters. The choir is invited to compete in a choir competition, and the lights go out just as the Chilbury choir is to

perform, but as you know the show must go on and they deliver a wonderful performance. I love the way Kitty describes all of her musical experiences. I especially like how she describes the energy before a rehearsal. "I always arrive early for choir practice as it's a wonderful moment, the excitement of singing, everyone glad to see each other..." Which is exactly how I feel before rehearsals! This quote is almost immediately followed by beautiful descriptions of their first rehearsal of Mozart's "Lacrimosa". "A massive ocean of sorrow" "Let's try to feel the sadness of it. Let yourself flow into the music. Let it speak your own grief" and then "By the time we reached the powerful chords toward the end, we were almost crying with our song, louder, more raucous than before, until the final Amen, when we all stood together, firm in the power of our choir to face this war together." I'm getting chills now just writing about it.

Of course there is some tragedy in this story as it is WWII in southern England. Kitty writes a beautiful little piece entitled "What happens when people die" that I will happily share with you if you send me a message, but the last piece says, "Their essence is refracted into the universe, where it colors the air with hues, eventually bleeding into the sunset with the other colors, a march of the dead every even-song" OMG...Gorgeous. All of the characters are challenged and rise to meet those challenges with grace (except Ms. Paltry). Music is truly what holds these women together in a time of suffering, and they share their gifts to give hope to others. This is a truly wonderful book with lots of intrigue and beauty. I hope you enjoy it too.

FINAL THOUGHTS

Have you seen *Won't You Be My Neighbor?* This wonderful documentary chronicles the life of a man so many of us grew up watching and learning from, Fred Rogers. Not only was Mr. Rogers a huge part of many of our childhoods, he was also a musician. The documentary opens with footage from 1967 of Mr. Rogers sitting at the piano discussing modulation in music and how it relates to the modulations of life. He discusses the ease of modulations from tonic to dominant, and the difficulty of modulating directly up or down a half step. What a wonderful statement of the power of music!

As the new school year begins across our great state, remember the power we have as music educators to help students deal with the modulations of their lives through music. Remember to tell your students that “It’s you I like. The way you are right now.” No matter how difficult the situation, we must always remember that the “way down deep inside you” is what really matters.

Finally, if you have a great idea for the Encounter please [click here](#) to access the Google Form and submit your idea.



Melanie Braddy

KET Vice-President

ADDITIONAL INFORMATION

Check our website for updated information concerning workshops, meetings, and the latest news! Go to www.Kodalytexas.com

“Like” us on Facebook! Search for “**Kodály Educators of Texas**” page and click ‘like.’

“Follow” us on Twitter! Search for [@Kodaly_edu_tx](https://twitter.com/Kodaly_edu_tx) and click ‘follow.’

You can also join our Facebook discussion group; search for “**Kodály Educators of Texas**” group and ask to join.

Questions or comments? Email us at Kodalyedoftx@gmail.com or our President Kristin Vogt at kristin.vogt@pisd.edu.

