



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

January, 2019

The Encounter

FEBRUARY 2019 MEMBER MEETING HIGHLIGHTS:

**Thursday, February 14, 2019 at 1:30pm in
 Grand Hyatt Texas DEF**

Candidates for Open Board Positions

President-Elect: Becky Knox

Treasurer: Meredith Riggs

Central Region: Rebecca Morgan

North Region: Sarah Riordan

****If you are interested in running for one of these positions, please contact Lauren Bain at lfbain@gmail.com as soon as possible****

Singing, training scholarship information, updated workshop information, door prizes, and more!

TMEA HEADLINERS

The TMEA Elementary Division Kodály Headliner is Jerry Kerlin, from New York University. Also headlining the Elementary Division for Orff-Schulwerk is Tracy King, "The Bulletin Board Lady"

More information about TMEA on page 3!



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FEATURES!

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Kristin Vogt
KET President

PRESIDENT'S CORNER

Are you as excited for TMEA as I am? This is always a chance to regroup, reflect, rejuvenate and reconnect with fellow educators.

This year we have some really interesting featured clinicians. Dr. Jerry Kerlin is the featured Kodály Clinician and I've linked his bio here if you're interesting in reading more: <https://www.mville.edu/profile/jerry-kerlin> . The featured clinician for Orff-Schulwerk is Tracy King. I've linked her page here as well: <http://mrskingrocks.blogspot.com/p/about-mrs-king.html> . There are other amazing clinicians that I'm really excited to see as well. What is apparent to me right away is that good teaching is good teaching. Yes, we all have our approach to teaching and how it looks in our classroom. But regardless of that choice, purposeful play, inspired learning and teaching is a very powerful tool that each of us hold the key to.

Please mark your conference schedule to attend the Kodály Educators of Texas general membership meeting at TMEA! The meeting is held in a different location, so please take note: **Thursday / 1:30 – 2:00 PM / GRAND HYATT TEXAS DEF**

KET offers annual scholarships to assist educators with attending Kodály training programs throughout our amazing state. The due date for these applications is April 1st, 2019. Please use the link to direct you to the application: goo.gl/ckMyCg

If you're not attending TMEA, perhaps you'll be at the national conference (OAKE) the following month in Columbus, Ohio! This is also an amazing conference with quite a few of our own KET members presenting sessions. The dates are March 21-24, 2019. Next year's national conference in 2020 is planned for Portland, Oregon with the dates to be announced at a future time.

Be on the lookout for upcoming workshops in your area and an exciting workshop happening in El Paso on March 9th!

Happy conferencing everyone and if any of us can assist you, please don't hesitate to reach out to us!

Cheers,
Kristin



A LOOK AT TMEA

Suggested list of Kodály-inspired sessions at TMEA (Times and locations subject to change. Check the Conference Program or TMEA app for updates). This list is not meant to be exhaustive.

Thursday

- * 10:00-11:00 Grand Hyatt Lone Star DEF
“Using Classical Music to Teach Rhythmic and Melodic Literacy”
John Feierabend
- * 11:30-12:30 Grand Hyatt Texas DEF
“Capturing Kodály Using the Dance, Music, and Song of Ireland”
Jerry Kerlin, TMEA Featured Clinician
- * 1:30-2:00 Grand Hyatt Texas DEF
Kodály Educators of Texas General Membership Meeting
- * 4:00-5:00 Grand Hyatt Lone Star DEF
“It’s All in Your Head: Exploring Improvisation with Kids”
Susan Brumfield
- * 6:30-7:30 Grand Hyatt Texas DEF
“Teaching Compound Meter Using the Dance, Music, and Song of Ireland”
Jerry Kerlin, TMEA Featured Clinician

Friday

- * 10:00-11:00 Grand Hyatt Texas DEF
“Exploring Improvisation and Composition in Musician-Education”
Jerry Kerlin, TMEA Featured Clinician
- * 11:30-12:30 Grand Hyatt Lone Star DEF
“Playing Instruments in the Music Classroom: Dalcroze, Gordon Kodály, and Orff”
Julie Scott, Judy Bond, David Frego, Brent Gault, & Diane Lange
- * 1:00-2:00 Grand Hyatt Texas DEF
“Extending Kodály to the Recorder”
Jerry Kerlin, TMEA Featured Clinician
- * 6:30-7:30 Grand Hyatt Texas ABC
“Vocal Development in Early Elementary Grades”
John Feierabend

FEATURED CLINICIAN

TMEA Featured Clinician for

Kodály is:



Jerry Kerlin



A LOOK AT TMEA

FEATURED CLINICIAN

TMEA Featured Clinician for
Kodály is:



Jerry Kerlin

Saturday

- * 9:30-10:30 Grand Hyatt Texas DEF
“The Kodály-Inspired Classroom: Irish Tunes and Songs as Listening Experiences”
Jerry Kerlin, TMEA Featured Clinician
- * 11:00-12:00 Grand Hyatt Lone Star ABC
“First, We Sing! More Songs and Games for Kids”
Susan Brumfield
- * 12:30-1:30 Grand Hyatt Texas DEF
“Poppo-Shoppo—Building an Audiation Tool for the Kodály-Inspired Classroom”
Jerry Kerlin, TMEA Featured Clinician

Follow KET and the KET board on Twitter:

KET	@Kodalytx_edu
Kristin Vogt, President	@brinkermusic
Lauren Bain, President-Elect	@mrsbainsings
Melanie Braddy, Vice-President	@Kodalymusicchr
Sarah Martinez, Treasurer	@Singing_4_All
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Becky Knox, Central	@rebeccaknox
Eric Murillo, South	@TCE_Music1
Jan McFarling, West	
Jackie Ecle, Social Media	@jeclmusic

NATIONAL CONFERENCE



OAKE National Conference will be held March 21-24, 2019 in Columbus, Ohio. OAKE has a block of rooms available at a conference rate which expires at 5pm (EST) on February 22, 2018, or when the block is sold out.

Sessions include:

- Mini-Conferences with Leigh Ann Garner and Eva Floyd
- Keynote by Fernando Malvar-Ruiz
- Opening Concert with New World Singers
- National Conference Choirs Concert
- Hands That Strum: Ukuleles in the Kodály-Inspired Classroom with KET Past-President Rebecca Juarez & Allison Lewis
- The Soprano Recorder in the Kodály Context (Made Possible By Sweet Pipes, Inc.) with KET Member Darla Meek
- It Was Meant to Be: Comparing Kodály and ESL Practices with KET President-Elect Lauren Bain
- It's All in Your Head: From Musical Literacy to Improvisation with Texas Tech Professor Susan Brumfield
- It's Music to Their Ears! Listening Lessons for Elementary Musicians with KET Member Darla Meek & Oshadhee Satarasinghe
- How to Win at Teaching: Creating Digital Portfolios with KET Central Texas Representative Becky Knox and KET Vice President Melanie Braddy
- Creating Musical Minds in Tough Places with KET Member Meredith Riggs
- Music for Everyone! Deaf Inclusion in the Kodály Classroom with KET Member Jimmy Hickey

...and so many more!

OAKE NATIONAL CONFERENCE

Conference registration deadline is February 22, 2019.

Information on housing, registration, and transportation is available at:

www.oake.org/conferences/

NORTH REGION



Megan Johnson

North Region Rep



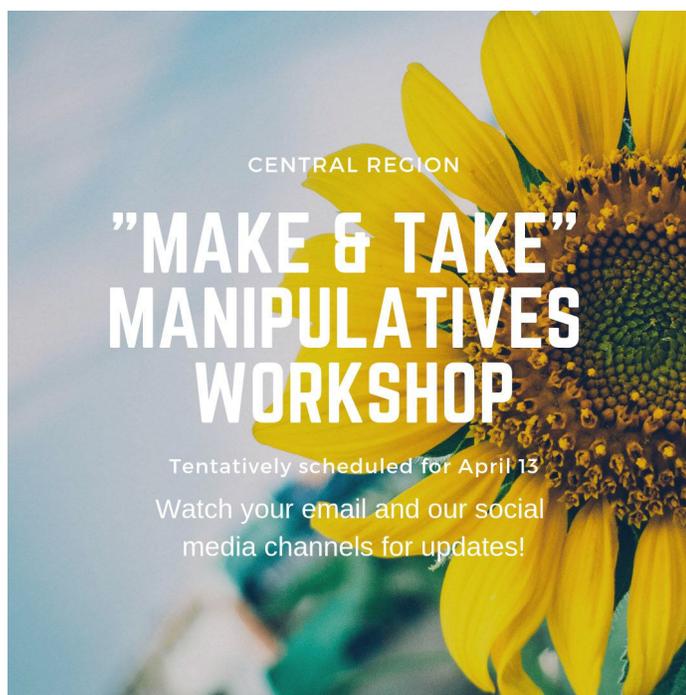
Attend a workshop within your region this spring!



Becky Knox

Central Region Rep

CENTRAL REGION



SOUTH REGION

Culturally Responsive Teaching with Kodály

led by Dr. Loneka Wilkinson-Battiste

Saturday, January 26 9:00 am-1:00 pm

Join us as Dr. Battiste leads an exploration of music from various cultures, noting the historical and social influences on each culture's musical traditions. Participants will discuss ways of teaching that might resonate with different groups of students. Examples will include Maori stick games, Balinese children songs, African American songs and games, Native American songs, Latin American songs and games, gospel, and pop.

Play, Plan, and Play Some More!

led by Mary Neeley Stevens, Diane Engle, & Ashley Yarbrough

Saturday, May 4 9:00 am-1:00 pm

Participants will be led through well-balanced lessons at the early, middle, and late elementary levels focusing on rhythmic and melodic literacy activities, alternating each with end-of-the-year singing games and folk dances, & utilizing smooth transitions connecting the lesson segments. After formulating the structure of a solid lessons, the clinicians will facilitate the participants to create and share lesson plan segments bringing a successful close of the 2018-2019 school year.



Eric Murillo

South Region Rep

Attend a workshop within your region this spring!

WEST REGION



Jan McFarling

West Region Rep



OAKE SCHOLARSHIPS

The Jenő Ádám, Denise Bacon, and Katinka Daniel Scholarships provide partial funding to OAKE members with Level I certification toward further study at OAKE-endorsed Kodály certification programs in the United States and Hungary.

These scholarships do not examine financial need as criteria for awards. Members who wish to apply for these scholarships will fill out one application and the committee will determine which scholarship is awarded to appropriate recipients.

Application and additional information: www.oake.org/scholarships-and-grants

Deadline: February 1

Want to further your training? Scholarship opportunities are available!

KET SCHOLARSHIP

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 recipients will be announced by May 1, 2019.

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 KET during the same year.

The recipient must also submit a reflection paragraph of their training to the Vice President for publication in the Fall Encounter.

For questions, please contact Lauren Bain, President-Elect, at lfbain@gmail.com.

Application: <https://goo.gl/cqL884>

Deadline: April 1, 2019

OAKE LEAF FUND GRANT

The OAKE Leaf Fund provides funding to support educational and charitable activities in accordance with the purpose of the organization. Awards may be granted to the organization itself, Divisions or affiliated Chapters of the organization, or to members for special projects or research. Chapter workshops are ineligible for funding. The committee welcomes potential project inquiries of interest to the chair, Lisa Simmelink (you may find her email address in the [member directory](#)).

TECH TIME

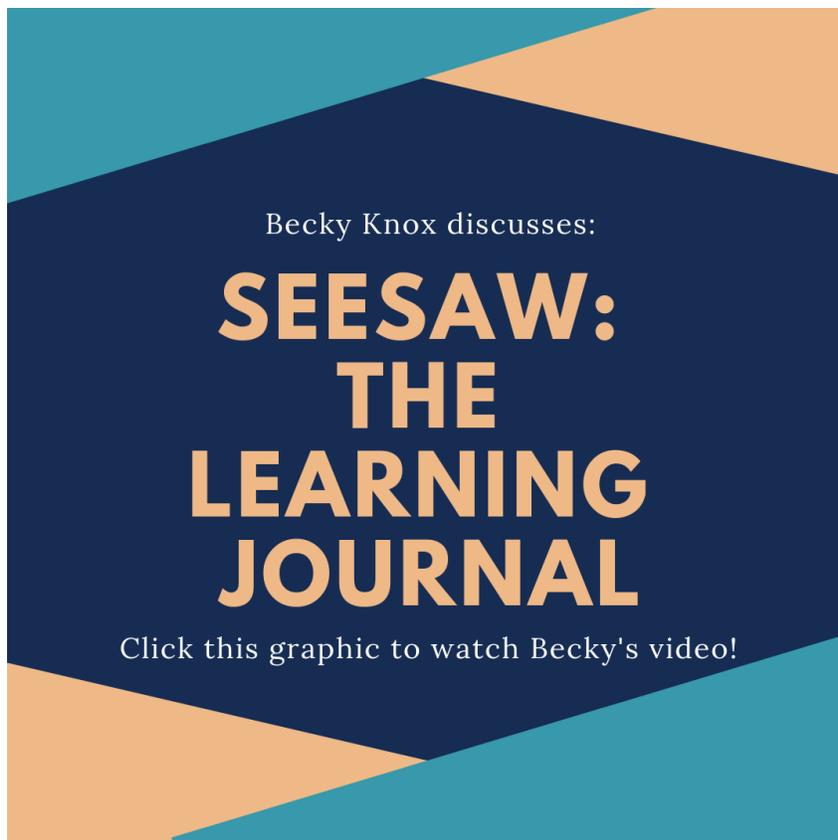
Seesaw: The Learning Journal

Seesaw is a free platform for student work and parent communication.

See the link below for a video from Becky about using Seesaw in the Kodaly-Inspired classroom.

Becky Knox
Central Texas
Representative

Seesaw: The Learning Journal





Lauren Bain

KET President-Elect

This is the third in a series.

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

PART THREE: DOMAIN TWO

Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as the secret writing of a language with which he has no connection. The way should be paved for direct intuition.

~Zoltan Kodály in “Children’s Games” from his *Selected Writings*, pg. 120

This third article will discuss the similarities within the second domain of the ESL test framework and Kodály instruction. To quickly review, the ESL supplemental test is centered around three domains which each address specific components of teaching. The domains are further broken down into competencies which elaborate specifically upon the domain’s descriptor. Domain One focuses primarily on the content knowledge of the teacher, while Domain Three centers around the teacher’s knowledge of their students’ culture. This article will focus on a portion of the largest domain (Domain Two) which covers the actual implementation and instruction of students. Domain Two delves deeply into the planning, curriculum, instruction and assessment of students.

Domain Two: ESL Instruction and Assessment

Basic Translation:

1. Do you know the best teaching methods and practices for students learning L2? Do you know how to implement them?
2. Do you know how to make sure your students are communicating in L2?
3. Do you understand how to promote literacy in L2?
4. Can you teach the content and linguistically accommodate for ELLs?
5. Do you know how to effectively assess your students?

Due to the comprehensive nature of Domain Two, this article will only consider the first two of the five competencies. These questions asked by the ESL framework above are important for music educators to answer. Do we know the best teaching methods and practices available? Where are we getting our ideas? What are our sources? While the internet is a vast source of information, we should tread carefully when searching for best practices. They need to come from researched, reputable sources that have effectively implemented their ideas with children.

Once we’ve collected the best practices, do we know how to implement them appropriately? How do we ensure that we know *how* our students are communicating and using the new tools they’ve learned?

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

COMPETENCY 003

Understands ESL teaching methods and uses this knowledge to plan and implement effective, developmentally appropriate instruction.

The ESL framework addresses the delivery of content to students unfamiliar with the language, and in a similar fashion, we are also teaching a language. As mentioned in my previous article, music has its own system of symbols and needs to be taught in an intuitive way that leads to comprehension. The system laid out through ESL instruction mirrors the way music is taught through the Kodály philosophy. The concept of “sound before symbol” is a theme applied to language acquisition as well as music literacy.

Houlahan/Tacka Model of Learning

And what does the concept of “sound before symbol” actually entail? Current practices in music education and research in cognitive science reveals that a specific kinesthetic-aural-visual sequence is central to teaching children to think in sound. Kodály’s own insistence that music education must begin with the voice demonstrates his conviction that aural skills were a fundamental part of training. Houlahan and Tacka, in their book *Kodály Today*, offer a model of learning and instruction that integrates cognitive science with the basic tenets of Kodály’s philosophy. As an example of a current best practice, I would like to highlight the characteristics of this model as one that not only supports musicianship growth and literacy, but allows English learners to be successful in the music classroom.

Features of the Houlahan/Tacka model provide specific steps to guide student discovery of the musical concepts. Focusing on a specific song (the focus song) for each concept allows students to direct their attention to one specific phrase (the target phrase). By keeping the focus song consistent through the preparatory phase, the sequence provides something for the ELLs to latch onto and expand their fluency. What makes this model stand apart from previous Kodály processes is that the lesson plan sequence must follow a specific order. And because the lesson structure is consistent through all concepts, students begin to predict what they are learning. This is an incredibly effective way to build metacognition, where students think about *how* they are learning and *what* they are learning.



Lauren Bain

KET President-Elect



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KET President-Elect

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

Their specific lesson plan sequence delineates a process which leads students to feel, describe, and create music from the standpoint of sound. It is at the end of each unit that the sound's label or name is first introduced, followed by the symbol (or notation). Through their research, Houlahan and Tacka discovered that students need kinesthetic experiences before successfully analyzing the phrase. During this kinesthetic lesson, students are singing continually while moving in ways that subconsciously focus their attention on the unknown element. One effective tool during this phase is to remove the words of the song and sing on a neutral syllable. This removes not only the distraction of words for English speakers but allows ELLs to participate meaningfully in the activity. A visual representation of the unknown concept is also available to guide all students' movement subconsciously to the unknown.

The aural lesson (second in the sequence) in the Houlahan/Tacka model gives a precise order of questions. While this may seem prescriptive, their research shows that asking the questions in this order gradually narrows down students' perception to be able to specifically describe what they've heard or felt. Each question requires the student to replay the phrase in their head. The final preparatory lesson is the visual lesson where students create a visual that represents their understanding of the unknown element. This gives valuable information to the teacher as the students are allowed to demonstrate their knowledge in a way that represents their own unique thinking. The use of manipulatives and visuals equalizes the playing field for ELLs as well.

Through each phase of instruction, students are engaged in activities that require listening, singing, and reading/writing iconic expressions before the notation is ever presented. This sequence is naturally instinctive because it follows the characteristics of language development. If you look at current ESL practices, you will find a very similar order in place. Students spend time listening and imitating, connecting visual and iconic representations to what they currently know, and pulling from previous knowledge to take the next step.

Appropriate Literature

Another focal point in ESL instruction is the ability to "use instructional methods, resources, and materials appropriate for addressing specified instructional goals." I was immediately reminded of the curriculum, sequence, and folk song collections for which Kodály teachers are well-known. Painstaking hours were spent analyzing folk music down to its basic principles, then categorizing them in a developmentally-appropriate list. This music is age-appropriate for children from the rhythmic and melodic elements to the vocal range to the life themes they discuss.

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

Folk music helps native and non-native English learners build vocabulary and fluency in English. Building curriculum from music of the people is the most intuitive and logical spot to start, so we Kodály teachers spent time organizing music from its most basic sounds to the complex. Our curriculum is then based from this ideal sequence, and through this sequence we consistently build phonological awareness and literacy.

Once we as teachers are trained in the most effective strategies currently available and can plan dynamic lessons, the groundwork for student success is laid for strengthening their communicative skills.

COMPETENCY 004

Understands how to promote students' communicative language development in English.

This competency focuses deeply on how to build students' oral and aural communication in L2. Understanding the different proficiency levels of listening and speaking is essential to planning effective learning pieces for students. Do we as music teachers know how listening and singing skills are scaffolded? Are we knowledgeable on the processes which lead students from beginning stages of ear training to the advanced high stages? Do we know how to sequence instruction from unison singing to two-part music? Are we able to lead our students from basic steady beat to multiple ostinati layered? This competency specifically states the necessity of understanding how listening/speaking/reading/writing are interrelated and how delays in one area will hinder growth in the other skills. Fostering all levels of communication are vital to the authentic growth of our students. Students must be consistently and continually communicating in order to develop fluency.

Listening and Speaking (or Singing!) First

With listening and speaking being the primary steps toward language fluency, our goal as musicians should be that music is made and performed, is experienced in sound, and that the oral communication of music is transmitted. Students need social and academic language practice so we need to provide multiple opportunities daily to build these skills. However, we most likely do not see our students every day so singing must permeate each lesson. As mentioned previously, Kodály instinctively knew that the voice was the best way to internalize music concepts, and strongly urged for music curriculum built upon singing. In the same way that ESL instruction advocates for daily speaking, Kodály promoted the need for the voice first.



Lauren Bain
KET President-Elect



Lauren Bain

KET President-Elect

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

In each lesson, singing skills can be practiced in numerous ways: learning new repertoire, practicing known concepts with rhythm syllables or solfege syllables, singing ostinati to new or known repertoire, improvisation, reading from staff and stick notation, and much more. These “conversations” allow students to practice the academic language (music vocabulary) and social language (repertoire) of music. Listening skills are additionally developed through a variety of ways: their teacher singing, their own singing, classmates singing, recordings of folk singers, opera singers, and instrumental recordings, to name a few.

Through the many different approaches to ESL instruction, nearly all of them advocate three components: movement, hands-on experiences, and peer collaboration. These ideas are elemental to music education. Because continual communication (or “practice” as we musicians might say) is essential to learning, teachers can use lots of visuals and physical movement to engage the students in new activities. Children need hands-on experiences! Musicians can utilize instruments and movement to build and imbed knowledge of rhythm and melody. Students can sing in solfege while using hand signs, they can keep the beat on various parts of body, they can add color to a song through instruments. Peer collaboration is infused into music-making because music is naturally a collaborative experience. Many musicians do not always practice music alone - even soloists must learn to work with their accompanists. Peer help and group work build confidence and skills in the music class, and provide ways to practice skills in a non threatening environment.

Conclusion

Domain Two is the most comprehensive Domain of ESL instruction as it deals with the implementation of techniques and tools of teaching. Starting with quality methods and practices ensure that the teacher will provide the best instruction for all students. Recognizing the importance of fostering oral and aural communication gives students the opportunities to exercise their language skills before transferring them to the written word. As we purposely plan our music lessons, we need to consider highlighting the aspects that strengthen our ELLs ability to gain music literacy as well.

References:

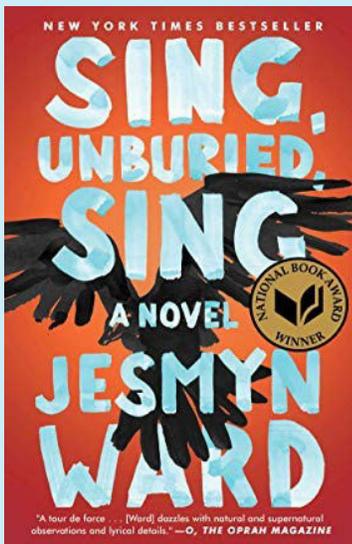
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- Hester, Vickie. *Pass the TExES ESL Supplemental*. (Ed Publishing and Consulting, 2016).
- Houlahan and Tacka. *Kodály Today: A Cognitive Approach to Music Education*. (New York: Oxford University Press, 2015).
- Houlahan and Tacka. *Kodály in the Kindergarten Classroom: Developing the Creative Brain in the 21st Century*. (New York: Oxford University Press, 2015).
- Kodály, Zoltán. *The Selected Writings of Zoltán Kodály*. (London: Boosey & Hawkes, 1974).



Meredith Riggs

**Blackshear Elementary
Fine Arts Academy**

Austin ISD



SING, UNBURIED, SING BY JESMYN WARD

This powerful book won the National Book Award in 2017, and I always try to read the winners if I haven't already. I've had this book for a while, but hadn't been ready to read it till this summer. I wasn't ready to write about it till now. The content addressed in *Sing, Unburied, Sing* is not easy. It covers institutional racism, Jim Crow era, drug use, and child abuse. But, it also has folk history, communing with nature, seers, and the power of the voice. It is told from the perspectives of three of the characters and they all have their clearly individual voice to narrate the story.

Jojo is a thirteen year old boy who lives with his grandparents Pop and Mam and younger sister Kayla in southern Mississippi. Jojo is finding his way into manhood with the guidance of Pop. Pop is very close with nature and sings to the plants and animals. Jojo is starting to learn how to listen to their songs, and there are hints that his sister can also hear them. Pop is also a wonderful storyteller and is slowly telling Jojo about the time he spent at Parchman prison back when it was a Jim Crow labor camp. He's telling a story about a boy he knew there named Richie who was 12. Pop only tells the story in small pieces, because there is something holding him back.

Leonie is Jojo's mother. She is an abusive drug addict who wants to

be a better mother, but her circumstances make it difficult. Her brother Given was killed by her white husband Michael's brother (cousin?) when he was only 16. Leonie sees his ghost, and she does drugs to see him, and then to not see him. Her friend Misty is her coworker, confidant and supplier. When Michael is let out of prison she goes to get her children to take them to pick up their father.

While in the car Jojo sings to and with his sister to comfort her while his mother and Misty make some questionable choices. When the family gets to the prison, Jojo sees the ghost of a boy about his age and the ghost gets into the car with them. It is Richie who's been waiting for Pop to help him cross over. They make a hard journey back home with the ghost of Richie and Jojo trying to figure out how to communicate without drawing attention. It is clear that something needs to happen to free Richie and many other troubled souls from the dark history of the prison. In the end it is Kayla who frees them with her voice. This book is so full of history and folk wisdom, but also the darker side of modern rural Mississippi. It was hard to read, but so beautiful. The ending was the most powerful and rewarding ending to a book I've read in a long time. I hope that if you give it a try, you'll enjoy it as much as I did.

OAKE ENDORSED SUMMER PROGRAMS

Midwestern State University

Wichita Falls, TX
Programs Dates: June 17-28, 2019
Contact: Dr. Susan Harvey
susan.harvey@mwsu.edu

Plano Kodály Teacher Training Program

Southern Methodist University, Dallas, TX
Program Dates: July 1-18, 2019
Contact: Kathy Kuddes
kathy.kuddes@pisd.edu

Southeast Texas Kodály Certification Program

Houston, TX
Program Dates: June 10-27, 2019
Contact: Mary Neeley Stevens
neeleystevens@aol.com



Want to begin or further your Kodály training?

Texas State University

San Marcos, TX
Program Dates: July 8-24 (plus Saturday July 13)
Contact: Patty Moreno
morenop724@gmail.com

Kodály Institute of Houston

University of Houston
Program Dates: July 15-August 2, 2019
Contact: Mary Neeley Stevens
neeleystevens@aol.com

Kodály Institute of Southwest Louisiana and Southeast Texas at Lamar University

Beaumont, TX
Program Dates: June 9-28, 2019
Contact: Bryan Prokisch
bproksch@lamar.edu

Our website is being updated as more training programs finalize their information. Check back regularly for programs near you!

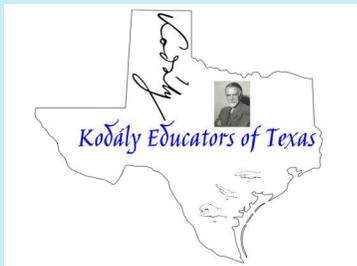
www.Kodalytexas.com

www.oake.org



Melanie Braddy

KET Vice-President



FINAL THOUGHTS

...It's the most wonderful time of the year! I absolutely love TMEA and OAKE season! What a wonderful time to reconnect with old friends and to meet many new friends. Attending these conferences is always so invigorating and inspiring, and I get back to school ready to tackle the remainder of the school year.

Did you know that TMEA has an administrator program, where your building-level administrator all the way through superintendent and school board member can attend a day for free? What a great way to show the value of attending TMEA and for the administrator (likely not a musician) to see what quality music educa-

tion professional development looks like. I've invited my principal—have you?

Please consider attending our amazing workshops during the second semester as well! Each region has planned workshops with amazing clinicians.

Finally, don't forget about the second annual TMEA/KET social! Watch our social media platforms as well as your email for the time and location!

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.