



Guidelines for OAKE-Endorsed Teacher Education Programs

2010 Revision

I. Introduction

The *Guidelines for OAKE-Endorsed Teacher-Education Programs* provide guidance and direction in the implementation and operation of Kodály-based teacher-education programs. They are intended for use by programs seeking endorsement from the Organization of American Kodály Educators (OAKE) as well as by currently endorsed programs wanting to evaluate and update their programs.

Responding to requests for clear guidance and direction, this document defines the essential components of an outstanding teacher-education program. It seeks to (1) establish a common core of understanding, knowledge, and skills among Kodály-inspired teachers, (2) empower administrators and faculty to develop programs to serve the diverse populations of school students throughout the United States, and (3) allow for varied and unique areas of interest and specialization within individual programs.

II. Vision and Practice

OAKE, through its teacher-education initiatives, seeks to support and advance music education in the United States. As part of this ongoing effort, the organization endeavors to realize Zoltán Kodály's vision and philosophy for music education in a variety of ways.

- A. OAKE and its endorsed teacher-education programs actively work within four dimensions of change:
 - improving the quality of musical instruction materials and experiences.
 - increasing the number of students served by high-quality music programs and the variety of means used to serve them.
 - prioritizing school music scheduling to make music an equal partner in the overall school curriculum.
 - elevating music teaching through rigorous teacher education.
- B. In the spirit of Kodály's lifelong work as a composer, linguist, folk-song researcher, and educator, OAKE-endorsed programs help students identify and follow their individual paths whether they choose to become general music teachers, administrators, archivists, composers or arrangers, conductors or professional performing musicians, musicologists, ethnomusicologists or folklorists, theorists or musicianship teachers, educational researchers, or social scientists.
- C. OAKE strongly promotes using research to resolve questions concerning ideal music curricula and best teaching practices for all levels of instruction. With the intent of improving practice, OAKE encourages research that incorporates oral and written musical traditions, demonstrates the effectiveness of Kodály-inspired teaching, and assigns equal value to descriptive, historical, qualitative, quantitative, and philosophical investigation.
- D. OAKE-endorsed teacher-education programs emphasize developmentally appropriate repertoire of the upmost quality for students of all ages and skill levels.

- E. OAKE and its teacher-education programs require Kodály-inspired teachers to engage in lifelong learning of music and teaching as an art, a craft, and a science by continuing to expand and develop their musicality and musicianship skills, deepening their understanding of music as a body of literature, and incorporating and mastering best teaching practices. Following completion of OAKE-endorsed programs, Kodály-inspired teachers continue to participate in advanced courses, workshops, and conferences that refresh and develop their skills as musician/teachers in musicianship, conducting, music literature, and pedagogy.

III. Common Curriculum/Core Areas of Study

Certificate programs endorsed by OAKE lead to student mastery in the areas of musicianship, conducting, choral ensemble, music literature, and teaching process and skills. The program of study can be offered in a variety of formats, including summers only, academic year, or a combination of the two. A minimum of 225 contact hours, distributed according to the following guidelines, is required for a certificate of completion. Program graduates must satisfy all requirements within the five core areas of study.

The following core areas of study are required throughout the duration of the instructional sequence. (That is, during each contact period all five areas must be included in the schedule.) Each area of study is designed to advance Zoltán Kodály's vision and philosophy of music education. Endorsed programs use well-sequenced curricula within and between each level of study in each of the following core areas:

A. *Musicianship: 50–70 total hours required for certificate*

Students are expected to attain proficiency with the critical musical skills that serve as the foundation for lifelong musical growth and development using art music, folk songs, music from the Kodály choral library, and specially designed exercises focused on pentatonic, diatonic, modal, and chromatic music. These skills include sight-singing, ear training, inner hearing, rhythm reading, part-singing, harmony, memory, transposition, intonation, formal analysis, improvisation, and dictation using relative solmization (*la*-based minor), rhythm syllables, and absolute pitch singing.

B. *Conducting: 30–45 total hours required for certificate*

Students will apply Kodály-inspired pedagogy in the development of conducting gesture and technique, score analysis and preparation, and rehearsal strategies based on Kodály's principles (including a cappella singing and the role and function of the tuning fork). Literature may include selections appropriate for children's, youth, and adult choirs. Conducting in musicianship class does not replace the conducting requirement. Lab work is required.

C. *Choral Ensemble: 30–45 total hours required for certificate*

Students will perform music of high artistic merit appropriate for an adult choral ensemble integrating all aspects of Kodály's vision and philosophy, such as performing a wide variety of musical style periods and genres, using relative solmization for reading, and focusing on pure intonation. The conductor will model sequential choral rehearsal techniques and solutions to challenges commonly associated with choral conducting and

performance. Conducting class or lab does not replace the choral ensemble requirement. Public performance is required.

D. Music Literature: 30–60 total hours required for certificate.

Students will perform and analyze music literature appropriate for the general music curriculum, which will include American folk music, traditional children's songs and games, folk music from other countries and cultures, and art music. Major topics include folk-song performance and study of its contexts and styles, as well as researching, collecting, transcribing, analyzing, and classifying age- and skill-appropriate music of the highest artistic quality from aural and notated sources. This area must also incorporate the study of systems to retrieve such classified music from musical, extra-musical, and pedagogical indices. Students are required to develop a personal music literature collection and a cross-referenced retrieval system.

E. Teaching Process and Skills: 50–70 total hours required for certificate

Students will study the pedagogical principles and practices of Kodály's vision and philosophy for music education. Major topics include history and philosophy; scope and sequence for developing spiral curricula in lower, intermediate, and upper elementary grade levels; selection of appropriate music literature; methodology and teaching and learning processes; techniques and strategies for teaching musical content and developing musical skills; curricular objectives, lesson design, and assessment; and strengthening the musician/educator's teaching skills. Peer teaching and video-recorded teaching demonstrations are required.

F. Special Topics/Electives: 10–15 total hours required for certificate

Special Topics includes subjects that relate to Kodály's vision and philosophy, such as folk dance, folk instruments, applied music, chamber music, and children's choir literature. These hours may be used to expand offerings in the core areas of study in lieu of special topics.

IV. Student Outcomes

OAKE recommends that students exhibit certain qualifications and meet certain requirements for earning a certificate of completion from an OAKE-endorsed program. Specifically, students will demonstrate understanding, knowledge, and skill in each of the following areas:

A. Musicianship

Demonstrated proficiency in the following:

- sight-singing, ear training, inner hearing, rhythm reading, part-singing, harmony, memory, transposition, intonation, formal analysis, improvisation, and dictation
- using relative solmization (moveable-*do* solfège with *la*-based minor), rhythm syllables, and absolute pitch singing in pentatonic, modal, diatonic, and chromatic systems
- understanding various musical style periods and genres, as demonstrated through performance and analysis

B. Conducting

Demonstrated proficiency in the following:

- teaching vocal techniques for the young voice
- choral conducting
- analyzing and preparing vocal scores for teaching/conducting/rehearsing
- choosing appropriate repertoire and rehearsal strategies

C. Choral Ensemble

Demonstrated proficiency as a performing member of an adult choral ensemble presenting music of high artistic merit is required.

D. Music Literature

Demonstrated ability to research, collect, transcribe, analyze, classify, perform, and contextualize music of the highest artistic value, which must include the following:

- traditional children's songs and games
- folk music of predominant culture groups in the United States
- folk songs of the world
- art music and other genres of composed music

Presentation of a personal collection of music literature for teaching that is systematized and organized and includes a retrieval system.

E. Teaching Process and Skills

Demonstrated ability to:

- articulate Kodály's vision and philosophy of music education
- articulate an understanding of the historical development of Kodály-based practice in Hungary and the United States
- create sequential spiral curricula in lower, intermediate, and upper elementary grade levels
- select, analyze, and contextualize appropriate music literature of high artistic value (including songs and listening examples) for placement in a Kodály-based general music curriculum
- select, analyze, contextualize, and conduct appropriate choral literature for use in a Kodály-based choral curriculum
- create and successfully implement appropriate teaching processes, techniques, and strategies for teaching musical content and developing musical skills, as illustrated by demonstrations of personal teaching practice
- successfully create and teach Kodály-inspired music lessons, showing understanding of curricular objectives, lesson design, and assessment, as well as short- and long-range instructional plans.

V. Course Syllabi

The syllabus for each core area of study in an OAKE-endorsed summer course program will include the following information in the order that follows:

A. General Information

- name of institution
- course title and number
- course dates and name of instructor
- course credits (graduate/undergraduate)
- contact hours
- course description (from university catalog, if appropriate)
- course objectives (“students who successfully complete this course will demonstrate...”)

B. Course Content

- course requirements (assignments/projects)
- course assessment/evaluation (grading procedures and standards)
- required texts, materials, and other resources such as supplementary reading material, Web sites, and so forth

VI. Schedules

Schedules of current OAKE-endorsed programs show a variety of time structures and faculty assignments. Program directors have the latitude to schedule what best fits their particular program and attendant university requirements while maintaining the specified number of contact hours and upholding the integrity of Kodály’s vision and philosophy.

A. Time of Day

Summer programs are offered in different time schedules, beginning no earlier than 8:00 a.m. and ending by 5:00 p.m. Additionally, some programs offer the following options:

Late Afternoons

- chamber music coaching and concerts
- folk dance and singing games
- assistance with homework assignments
- library research
- performance of a final concert
- closing luncheon
- teaching lab
- conducting lab
- student concert
- instrumental pedagogy
- adolescent and/or adult choral pedagogy
- children’s choir development

Evenings

- viewing teaching demonstration videos
- group dinner with faculty
- singing games and folk dances
- closing concert
- closing banquet

Saturdays

- Some programs consist of one week of course work during the summer and Saturdays during the school year to meet core area contact hour requirements.

B. Sample Schedules (composite schedules used in currently endorsed programs)

3 weeks, 3 summers

8:30–8:45	Common Singing
8:45–10:15	Musicianship (intro)—I, II, III, (IV)
10:15–10:30	Break
10:30–11:45	Teaching Process and Skills—I, II, III, (IV)
11:45–12:45	Lunch
12:45–1:45	Conducting—Monday–Thursday, I, II, III, (IV); Friday, Lab
1:45–2:45	Music Literature
2:45–3:00	Break
3:00–4:00	Choral Ensemble
4:00–5:00	Selected Topics from Common Curriculum

2 weeks, 4 summers

8:00–9:15	Choral Ensemble
9:15–9:30	Break
9:30–10:50	Musicianship (intro) — I, II, III, (IV)
10:50–11:05	Break
11:05–12:05	Conducting, choral-camp observation
12:05–1:05	Lunch

(Note: afternoon times are different for each level to meet OAKE requirements)

1:05–2:15	Teaching Process and Skills, Retrieval, or Music Literature
2:15–4:45	One level in Retrieval/Teaching Process and Skills
2:30–3:30	Choral Camp
2:30–4:30	One level in Teaching Process and Skills
3:15–4:45	One level in Retrieval (folk-song collecting, research, cataloging)

2 weeks, 3 summers

Level I

8:00–9:05	Music Literature I
9:05–10:15	Conducting I
10:15–12:15	Musicianship I
12:15–1:15	Lunch
1:15–2:15	Choral Ensemble
2:15–2:30	Break
2:30–4:30	Teaching Process and Skills I
4:30–5:00	Special Topics

Level II

8:00–10:00	Teaching Process and Skills II
10:00–10:15	Break
10:15–11:15	Music Literature II
11:20–12:15	Conducting II
12:15–1:15	Lunch
1:15–2:15	Choral Ensemble
2:15–2:30	Break
2:30–4:25	Musicianship II
4:30–5:00	Special Topics

Level III

8:30–10:00	Musicianship III
10:00–10:15	Break
10:15–11:45	Teaching Process and Skills III
11:45–1:15	Lunch
1:15–2:15	Choral Ensemble
2:15–2:30	Break
2:30–3:30	Conducting
3:30–4:00	Special Topics
4:00–4:15	Break
4:15–5:45	Music Literature III

VII. Faculty Qualifications

- A. General qualifications for instructors include outstanding musicianship as well as being an excellent pedagogue, researcher, conductor, and so forth, and meeting the following criteria:
- minimum of a master's degree or demonstrated expertise in the particular area
 - current membership in OAKE or IKS

B. Content area qualifications

Musicianship

- certificate or graduate diploma from an OAKE-endorsed Kodály teacher-education program, and/or diploma from the Liszt Academy or its affiliate institutions
- attendance at OAKE conferences, musicianship stream
- minimum 5 years postcertificate music teaching and/or demonstrated expertise in musicianship

Conducting

- certificate or graduate diploma from an OAKE-endorsed Kodály teacher-education program, and/or diploma from the Liszt Academy or its affiliate institutions
- additional study of conducting, either at the graduate level or at professional conducting workshops
- minimum 5 years postcertificate conducting experience and/or demonstrated expertise in conducting

Choral Ensemble

- certificate or graduate diploma from an OAKE-endorsed Kodály-based teacher-education program, and/or diploma from the Liszt Academy or its affiliate institutions
- additional training in choral conducting, either at the graduate level, at professional conducting workshops, or in Kodály refresher courses
- minimum 5 years postcertificate conducting experience and/or recognition for excellence in choral conducting using Kodály-inspired choral pedagogy
- Choral Ensemble directors who do not meet the above criteria will be considered on an individual basis by the OAKE Teacher Education Committee

Music Literature

- certificate or graduate diploma from an OAKE-endorsed Kodály teacher-education program, and/or diploma from the Liszt Academy or its affiliate institutions
- suggested completion of a master's or doctoral degree in ethnomusicology or folklore
- specialization in an area of folk music (e.g., Anglo-, Hispanic-, or African American music) and an ability to effectively transmit performance style
- ability to teach transcription, analysis, and indexing/classification
- have a prepared personal music collection analyzed and indexed according to extra-musical parameters and musical parameters at a contextual level
- minimum 5 years postcertificate teaching experience

Teaching Process and Skills

- certificate or graduate diploma from an OAKE-endorsed Kodály teacher-education program, and/or diploma from the Liszt Academy or its affiliate institutions
- attendance at OAKE conferences, pedagogy stream
- minimum 5 years postcertificate Kodály-inspired teaching