



KODÁLY ENVOY

Quarterly of the Organization of American Kodály Educators

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Cover: Bob Chilcott directing the Women's Choir at the 2015 National Conference Choirs Concert, Minneapolis, MN. Photo by Carla Cherwinski.



OAKE MISSION STATEMENT

Inspired by the vision of Zoltán Kodály, the mission of the Organization of American Kodály Educators is to support music education of the highest quality, promote universal music literacy and lifelong music making, and preserve the musical heritage of the people of the United States of America through education, artistic performance, advocacy, and research.



OAKE is an affiliated member of the International Kodály Society.



OAKE is an associated organization of
NAFME: The National Association for Music Education.

Invest Today for the Future

Real generosity toward the future lies in giving all to the present.

—Albert Camus

By the time you read this column, my term as president of OAKE will have ended. I have thoroughly enjoyed my time at the helm of this organization. Although I have committed much effort and time to leading OAKE over the last two years, the benefits I have received from this work have far outweighed the investments I have made during that time. I have learned much; met many new people; and grown as an educator, spouse, and father. Thank you for trusting me with the opportunity to lead this organization.

In wrapping up my term, rather than reflecting on successes we have had over the past two years, I would like to point us forward to the future. The quote from Albert Camus I used to open this column will help you understand how I wish to do this. Specifically, I would like to encourage us all to think about the investments we can make today for the future of OAKE and, more broadly, for the cause of building and sustaining a culturally literate society. Kodály was clear that the impetus for his work in music education was the latter of these goals. I believe that if OAKE is to grow in relevance and influence, it must focus much of its attention on this goal.

OAKE will have to attend to the coming broad societal changes if it wishes to continue to grow and strive ever closer to the goal of establishing a culturally literate society. Despite the great variation in demographers' and sociologists' predictions for the future, I've noticed many share several of these predictions, including—

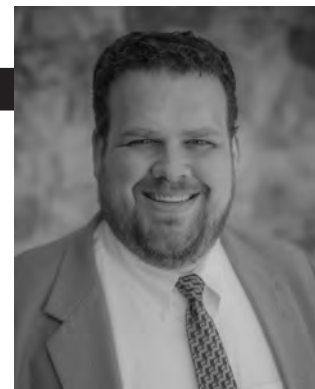
1. continued increase in world population, perhaps beyond 9 billion by 2050;
2. continued increase in the diversity of American society, with whites becoming

a minority group sometime in the 2040s;

3. continued increase in the role of technology in our lives; and
4. continued increase in life expectancy.

As an organization, however, we have yet to strategically address these coming changes. Consider the following:

- How can OAKE hold true to Kodály's notion of "musical mother tongue" when our students are from an ever-increasing mix of cultural and ethnic backgrounds? How will we need to change the literature and teaching sequence we use in response to this diversity?
- How do merging and emerging folk traditions brought about by the worldwide movement of huge groups of people fit into Kodály-inspired music education? Does a "musical mother tongue" exist for these communities?
- Can technology be more than a vehicle for learning in a Kodály-based classroom? Have we allowed our students to venture into a world in which they do more than listen to and look at art *via* technology, but rather one in which they view technology *as* art?



- As our society grows older, how can OAKE do a better job of addressing the needs of all lifelong learners, even those who may be well past school age?

These questions are meant to be a jumping off point for much additional thought and conversation; I'm certain that many more considerations and pertinent ideas need to be included in the direction setting for OAKE's future.

More important, however, my call of all of us is to follow Camus's lead. If we wish for our work and our organization to be relevant tomorrow, we must give to it today in thoughts, words, actions, and resources. I believe the stakes are too high for us to wait for the future to come to us. We have to work together with generous hearts and thoughtful words and deeds in support of our noble cause.

OAKE ADMINISTRATOR PROGRAM: ETNA THOMPSON

Now is the perfect time to invite a non-OAKE member administrator to attend the Administrator Program Session at the 2017 OAKE National Conference. This will be in Philadelphia, Pennsylvania. While administrators are invited to attend the entire conference, the session which will be just for them will be on Friday, March 24. Those attending will receive complimentary conference registration.

Have you nominated your supportive administrator for an OAKE Administrator Program certificate of recognition? Those nominated are recognized at the upcoming

national conference. This program is designed for administrators who currently support the Kodály methodology in their schools, districts, or universities. For more information about the OAKE Administrator Program or Administrator Recognition, please contact Etna Thompson at et.thompson2@cox.net.

Etna Thompson's career has focused on teaching music to students in grades K–6. She currently serves on the OAKE Board of Directors as Regional Representative, Western Division I and is the OAKE Leaf Fund Committee Chair and Administrator Program Chair.



New Editorial Board Members

Another spring rolls around, and is particularly welcome this year, as the winter has been long and hard, at least here near the nation's capital. Spring is also the time for change and new things. I would like to welcome three new members to the Kodály Envoy Editorial Board:

Elaine Bernstorf, Wichita State University, Kansas; Alice Hammel, James Madison University, Virginia, and Virginia Commonwealth University; and Andy Paney, University of Mississippi. Unfortunately, getting new members means other members are leaving us. Paul Sanders,

Sandy Mathias, and Michael Houlahan are stepping down after two full terms on the board. I can't tell you how much I have appreciated their reviews, advice, and friendship over the years.

There are many interesting articles in this issue, starting with Jonathan Rappaport's on looking at the Kodály rhythm syllables in a new way. There are two pieces on instrumental ensembles and Kodály. Doug Towner offers suggestions about using solfège to get your band or orchestra playing chords, which helps with the problem of instruments playing in differ-

ent keys. Anne Cohen offers six tips for starting a Kodály-inspired beginner band. Elaine Bernstorf wrote about how masterful teachers inspire students to love music for the administrator's column, and Andrea Halverson wrote about using Twitter to grow your professional learning network.

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Traditional Kodály Rhythm Syllables: Taking a New Look

By Jonathan C. Rappaport

Over the years, various rhythm-syllable systems have been examined in the *Kodály Envoy* by music educators including Amy Branum Huggins (2005), Laurdella Foulkes-Levy (2006), and Thomas Sletto (2011).¹ The authors of these articles concluded that the “traditional” Kodály syllables were not necessarily the best choice. As there has never been a comprehensive response to the viewpoints expressed in those previous articles, I would like to examine this topic anew. I will offer alternative opinions on this topic based on several decades of practical involvement in the field of Kodály music education, including extensive classroom music experience teaching at all levels, kindergarten through grade 12, and training music teachers on the undergraduate and graduate levels.

Any discussion about teaching pedagogy should include consideration of Kodály’s music education philosophy. Kodály felt that everyone needs to be musically literate, not as an end to itself, but because reading music unlocks the treasures of music for all to enjoy for a lifetime.

It is not technique that is the essence of art, but the soul. As soon as the soul can communicate freely, without obstacles, a complete musical effect is created. Technique sufficient for a free manifestation of the child’s soul can be easily mastered under a good leader in any school.²

By becoming musically literate, people who might otherwise not be touched by this art form develop into knowledgeable

amateur musicians and audiences. In a musically literate society, musical masterpieces are accessible to everyone, not just to the elite or wealthy, and society and culture are elevated to new levels. Reading rhythm and melody has to be achievable by the general population, not just the few who dig deeper by becoming performers.

One way to teach music reading more easily is to call rhythms something, and the simpler, the better. Our job as educators is to make the abstract concept of rhythmic reading available to everyone. As we teach music literacy, we should keep in mind the ultimate goal of eventually not needing the naming words at all—we need to get to the rhythm (and the music itself), not just what we call the rhythm. Those who read music fluently do not stop to think the name, they just read the rhythm. Ideally, the name initially got us there.

An important consideration is that in Kodály philosophy and practice, the name of something is relatively unimportant. Unlike many other music teaching methods where things are first named and then “learned,” the Kodály concept is primarily an experiential constructivist approach where the student uncovers various layers of understanding about a musical element, can aurally identify and decode it, and can manipulate and “read” that element—all prior to “naming” it. So educators could call four 16th notes “Alabama” or “Sugar Baby,” and it wouldn’t really matter, as long as the students were properly prepared beforehand. What is important is that the students can (1) aurally identify 16th notes

and (2) understand the concept of that element (e.g., four even sounds within one beat). The point of using any teaching tool is to bring students closer to understanding high-quality music. Therefore, picking a student-friendly rhythm syllable system that is not too difficult to understand or use is essential.

Why Use Rhythm Syllables?

The main reason rhythm syllables were developed within the Kodály approach was to have a musical way of reading rhythms that got away from mathematical (and inherently unmusical) “counting” while still showing durational relationships. Of course, every student musician must develop a solid internal pulse before any rhythm is made conscious. Being able to “think” in rhythm syllables has the added benefit of helping students more quickly decode rhythm they hear, making it considerably easier to write it down or perform. Learning to think in rhythm syllables helps accomplish Kodály’s dictate that one sees what one hears, and hears what one sees.³

While it is not the purpose of this article to cover the history of rhythm systems, it is important to note that this practice did not originate with the Kodály concept. Emile-Joseph Chev  (1804–1864) developed a system for rhythm names as part of the Galin-Paris-Chev  method in France. Hungarian music education adapted and simplified Chev ’s pedagogy into what we now know as the Kodály rhythm syllables. Additionally, many of the beat and rhythmic development techniques from Emile Jaques-



2015 OAKE Conference Chamber Choir rehearsal. Photo by Don Garrett.

Dalcroze’s “eurhythmics” approach in Switzerland were additionally incorporated in Hungarian rhythmic training and reading.⁴

Child-Development Learning

As already mentioned, the Kodály concept is a constructivist approach to learning music. It is well grounded in learning theory, with many similarities to well-known education philosophies in both overall child development as well as language development. It is important to take a few moments to discuss these interrelationships with Kodály in order to examine rhythmic reading syllables through the lens of developmental theory.

One of the most prominent education theorists was Jean Piaget (Swiss, 1896–1980), who believed young children learn developmentally starting with the *sensorimotor* stage. In this phase, children need concrete physical experience to learn. This stage relates to the Kodály physical-kinesthetic and auditory preparations. In Piaget’s second *preoperational* stage, the child proceeds by making judgments based on seeing or hearing. The child begins to think both verbally and symbolically, and this relates to the Kodály aural and visual preparations of an element. Piaget’s final stages are *concrete operational* and *formal operational* and they lead to abstract thinking and knowl-

edge. These are comparable to the Kodály presentation and practice of elements, as well as using new elements for musical improvisation and composition, when musical concepts are named, used, and can be manipulated. While Piaget believed that his four stages are spread over some 15 or more years, they do indicate a logical developmental progression of how children learn.⁵

While Piaget made an enormous contribution to child development, some believe there are limitations to his theory as it is based in the philosophical orientation of Western rationalism. Russian psychologist Lev Vygotsky (1896–1934) presented child development from a more Eastern perspective, which emphasizes the connectedness of people and things. Vygotsky was an early proponent of constructivist learning—an active, contextualized process of discovering knowledge rather than “acquiring” it. He labelled this the *zone of proximal development (ZPD)*, which is the gap between what a learner can do by him- or herself with no assistance and what a learner cannot do even with assistance. In between is a “zone” that is the teachable area where, with assistance, a learner can consistently increase competence levels of skills, knowledge, and thinking.⁶ In Vygotsky’s view, an essential feature of learning is that these various internal developmen-

tal processes only occur when children are actively interacting with people in their environment, such as with adults and peers.

Tharp and Gallimore described ZPD as a four-stage process:

1. Assistance provided by *more knowledgeable others (MKOs)*.
2. Assistance provided by self (children able to guide themselves, usually repeating the “stories” taught by MKOs).
3. Automatization through practice. With practice, tasks become less difficult (children no longer have to talk themselves through tasks. Private speech is more internalized).
4. De-automatization; recursiveness through previous three stages to relearn a rusty skill or use it in combination with other skills or situations.⁷

Vygotsky’s theory of language development⁸ also follows a series of developmental steps that are analogous to Kodály’s music-learning stages (see table 1). An obvious connection can be made between the processes of acquiring language with music, another form of communication that is often labeled the “universal language.” While Piaget viewed development as an individual process, Vygotsky believed that cognitive skills and patterns of thinking are

not primarily determined by innate factors but are the products of the activities practiced within the social institutions (family, school, church) of the culture in which the individual grows up. This is also similar to how most of Kodály music is taught, in large groups of children as opposed to one-on-one instruction: group and classroom norms, skills, and knowledge have a significant impact on individual student learning. Additionally, culturally relevant musical materials should be the initial primary vehicle for acquiring knowledge and skills.

Vygotsky's language development theory has four stages:

1. The *primitive stage* is characterized by experimenting with sound production (goo, ga, etc.); the verbalizations performed at this stage serve to mainly practice sound.
2. The *naïve stage* begins when babies learn to speak words, often with little grasp of grammar or full shades of meaning for many words.
3. The *external stage* is where the child begins to utilize outside objects to signify meaning, such as flash cards, toys, household items, or fingers when counting. This stage also includes the beginning of egocentric speech.
4. The final *ingrowth stage* occurs when a child begins to internalize many of the tasks learned during the previous

phases; he or she uses acquired skills to internalize logical tasks.

What does this all have to do with the Kodály approach? Kodály is particularly successful because it is rooted in classroom-tested child-developmental teaching practices as opposed to adult-oriented subject-logic approaches (table 2). Subject-logic teaching approaches are those that make sequential sense to the adult teaching a particular subject and is the term that Éva Vendrei and other Hungarian master teachers used in describing typical traditional music education approaches.¹² Applying child development theory to the teaching of music suggests that whatever system is employed for reading rhythm (or anything else, for that matter), needs to make sense to students, and not necessarily to the teacher or other adults. For example, an adult-oriented subject-logic approach starts with a whole note, divides it into two half notes, then divides that into four quarters, and so on. Instead, Kodály educators extrapolate the most common rhythmic patterns from the song materials of the specific ethnic backgrounds and ages of students they are teaching. (Like Vygotsky, Kodály believed that music was best learned in social institutions representing the culture in which the individual is raised.) The Kodály constructivist approach starts with developing a strong internal sense

of pulse with every student. Then gradually, students discover that there are different numbers of sounds (or silence) within the context of the beat through repetitive rhythmic patterns in various songs.

As a point of comparison, it is interesting to note that Kodály educators follow a similar path for choosing a melodic sequence. Instead of learning the scale starting at *do* and then adding each step in order (*do re mi fa so la ti*), which makes sense to an adult, we base our sequence on common melodic patterns found in culturally relevant and age-appropriate materials. For classes of predominantly African American young children, the most common melodic pattern in folk songs is *do-la,–so,*—therefore, those notes are the first learned. For Anglo younger children, *so-mi-la* patterns are more common. For older beginners (upper elementary school through adult learners), we are likely to start with *mi-re-do*. This makes sense to the student, is developmentally appropriate, and comes from materials that are appropriate to the age and background of the student.

It is worth mentioning that a number of school districts are adopting a consistent rhythm-syllable system for reading rhythms. This is admirable because the students at all levels have consistency. Therefore it is crucial that the system be chosen for its simplicity and how well it works for all ages and types of learners across the K–12 spectrum. It is equally important to consider what is developmentally appropriate for most learners and not what is logical to an adult.

Duration of Sound

Most of the non-Kodály systems discussed in the Foulkes-Levy, Branum Huggins, and Sletto articles are *beat-centered counting systems*, as each beat starts with the same syllable regardless of the duration of the sound. This is a subject-logic approach, one that in surveys I have done with colleagues appears to make little sense to many students.


Because most of these systems are based upon the same conceptual approach, I will focus on one method as an example. The syllable *ta* in Takadimi, a beat-centered rhythm syllable system, can have differing lengths of sound. In 4/4 meter, for example, it can be a quarter note, held for an entire beat. For the rhythm □, it can be an eighth note (*ta-di*),


Table 1: Comparison of Developmental Theories of Learning with Kodály⁹

Jean Piaget: Child developmental theory	Zoltán Kodály & Jenő Ádám: Music learning stages	Lev Vygotsky: Language development stages
Sensorimotor—direct sensory and motor	Learn many songs by rote	<i>Primitive stage</i> —babbling, sound production
	<i>Kinesthetic</i> preparation <i>Auditory</i> preparation	<i>Naïve stage</i> —uses words, limited shades of meaning, no grammatical context yet
<i>Preoperational</i> —Uses symbols, does not reason logically	<i>Visual</i> preparation	
<i>Concrete operational</i> —Thinks logically about concrete objects	<i>Presentation</i> of name, symbol, sound. <i>Practice</i> in new situations	<i>External stage</i> —uses external objects to represent words
<i>Formal operational</i> —Reasons abstractly	<i>Improvise, compose, and arrange</i> music using newly-learned element	<i>Ingrowth stage</i> —internalize logical tasks

Note. Jenő Ádám (1896–1982) was a Hungarian composer, conductor, music educator, and student of Zoltán Kodály. Ádám is considered the primary architect of what is now known as the Kodály methodology through his publications *Módszeres énektanítás* [A methodical teaching of school singing classes]¹⁰ in 1943 and coauthoring with Kodály *Enekes Könyv* (Singing Book, Budapest, 1948) student textbooks for grades 1–8.¹¹

Table 2: Comparison of Subject-Logic vs. Child-Developmental Music Approaches

Traditional Adult-Oriented Subject-Logic Music Teaching	Kodály & Ádám Child-Developmental Music Teaching
Rhythm: Usually mathematical counting. <ul style="list-style-type: none"> Sequence starts with whole note and divides 	Rhythm: completely derived from basic beat. <ul style="list-style-type: none"> Sequence determined by common rhythms found in folk music of cultures. Use of durational rhythm syllables Concurrent use of traditional note value names
Beat 	Beat <ul style="list-style-type: none"> One sound per beat (♩) Two sounds per beat (♪) No sound per beat (♫) (etc.)
Melody: Wide variety of sight-reading systems, e.g. movable- <i>do</i> solfa, fixed- <i>do</i> solfa, numbers, letter names.	Melody: sequence derived from most prevalent patterns found in folk music of cultures. Movable- <i>do</i> solfa used, with <i>la</i> -based minor. Concurrent use of absolute letter names. First solfa learned generally from pentatonic scale, then diatonic scale, then altered notes.
Solfa sequence: If solfa, sequence is in order of syllables: <ul style="list-style-type: none"> <i>do</i>, then <i>re</i> keep adding a note at a time: <i>mi-fa-so-la-ti</i> 	Solfa sequence: For young children, Anglo culture sequence: <ul style="list-style-type: none"> <i>so-mi; la; do; re</i> extensions of low <i>la</i>; low <i>so</i>; high <i>do</i> <i>fa</i>; low <i>ti</i>; <i>ti</i> altered tones of minor: <i>si; fi</i> (etc.)

thus being a half beat in duration. For the rhythm , it can be a sixteenth note (*ta-ka-di-mi*), thus a quarter of a beat in duration. There are a number of different possibilities of the use of that one syllable, each being of different durations of sound.

Why is one eighth note called one thing when it begins on a beat, and then called something entirely different if it appears on the second half of the beat? The fact that a sixteenth note, in say the Takadimi system, can have four different names in simple meter is very cumbersome. In compound meter, 16th notes have six different names. I like to use the analogy that, after all, a table in the Smith's house is a table, and exact same kind of table in the Jones' house is also a table, it is just in a different location. Similarly, *mi-re-do* in C-major uses the pitches E-D-C. Transpose it to G-major. The letter names are now B-A-G. But the solfège is still the same: *mi-re-do*. They just moved to a different location.

The simplicity of using movable-*do* solfège is that there are essentially only seven syllables that are initially learned, and you can sing in any key or tonal system with great ease. One knows that the *do* to *mi* intervallic

relationship is always the same, regardless of the tonality or scale. The Kodály rhythm syllables are equally relational. One knows that the *ta* to *ti* relationship, for example, is always a 2-to-1 ratio in sound duration. I think it makes more sense for both melodic tonal relationships and rhythmic durational relationships to have the same consistency. Generally, the more consistent something is, the easier it is to navigate and have success.


Using the same vocable at the beginning of each beat regardless of the note value is parallel to the fixed-*do* system where *do* is always equivalent to "C." Takadimi and other beat-oriented rhythm syllables are a "fixed" syllable system for rhythm and correspond to fixed-*do* solfège in theoretical underpinnings. However, just as Kodály teachers ought to be teaching both movable-*do* solfège in tandem with the fixed absolute system of letter names A through G, it makes sense to be teaching rhythm syllables parallel with their actual note value names (quarter, eighth, whole, etc.).

Students using Kodály rhythm syllables are easily able to hear and decode rhythms as they become confident of being able to identify rhythmic duration, all within the

concept of feeling a steady pulse. I believe that this lack of consistent syllable duration in the Gordon, Takadimi, Foulkes-Levy, and other beat-centric syllable systems, is a serious flaw and can cause unnecessary confusion and difficulty for some students.

Development of Aural Rhythmic Skills

Kodály rhythm syllables support "sound-to-sight" development for all learners. The typical kinesthetic-auditory-visual preparation steps ensures that students "inner hear" any particular element prior to seeing a visualization of that element, let alone naming it. If these critical steps are left out (regardless of the age of the learner), then yes, it becomes sight first and then sound. A thorough Kodály pedagogy must include the use of some syllable system. The use of a particular rhythm syllable system by itself does not guarantee that the student learns via a sound-to-sight approach; that is only accomplished through rigorous pedagogical practice.

Traditional Kodály rhythm syllables provide a flexible system. I was interested to observe in Hungary that for music in cut time, the half note becomes *ta*, quarter notes become *ti*, and so forth. Note value names often remain constant in compound meters as well.¹³ The use of terms such as *tri-o-la* (or *triple-ti*) for triplets and *syn-co-pa* for  is not mandatory; many Hungarian music teachers simply call them *ti-ti-ti* and *ti-ta-ti*. However, personal experience has shown children love to use the *triple-ti* and *syn-co-pa* names—they simply are fun to use. But again, the name is not what is important; rather it is the underlying intuitive and conceptual knowledge about those elements that is the key to full musical understanding.

Compound Meter and Rhythm Syllables

Compound meters do not present any problem with Kodály rhythm syllables. Yet the authors of the cited articles seem to feel that the Kodály rhythm syllables are not adaptable to complex rhythms and unusual meters. I do not believe this is the case. Advanced solfège, harmony, and solfège adaptation classes at the Franz Liszt Academy in Budapest include reading and taking rhythmic dictation of very complex rhythms, mixed and compound

meters, and changing meters using the traditional Kodály rhythm syllables. On the other hand, many beat-centered rhythmic systems become even more complex in compound meter. Figure 1 is an example by Carol Kreuger,¹⁴ who uses a Takadimi-based system for rhythm, of compound meter. The subdivided beat becomes much more complicated. In Kodály rhythm syllables, there are two possible solutions, shown in figure 2.

I find that the Kodály syllables are simpler and get to the rhythm, and thus the music, more quickly. One final comment here: Many teachers argue that the American “r” is not as crisp as the Hungarian “r” in the *ti-ri* syllables. If you feel strongly about this point, change it to a “p” or “k” if you like. As stated before, the name is not what is important; no need to get stuck in minutia (Please see the appendix for sample rhythm chart).

Rhythm Syllables for Note Values Longer Than a Quarter Note

Because there are so many adaptations of Kodály rhythm syllables in use in the United States, some teachers think that the dotted quarter note is pronounced “tam” in traditional Kodály usage. This is, in fact, not found originally in Hungary, where the dotted quarter is typically named *ta-i*. This combines the *ta* with the “i” of *ti* to show the correct duration of sound of one and a half beats in meters using the quarter note as one beat. Some complain that *ta-i* overemphasizes the beginning of the next beat. However, in observing this usage in dozens of Hungarian schools, this was always pronounced in a subtle way that was very musical (much like the English diphthong pronunciation of the “y”

in the word “dry”). The same is true for other notes such as half, dotted half, and whole notes. One does not vocally accent each beat when saying “*ta-a*” (for a half note example) and, if clapping, one just subtly shakes the clasped hands for the second beat.

Aural Decoding Versus Reading Rhythm

In discussing the variety of rhythm syllable approaches with colleagues and graduate-level students receiving Kodály training over the past several years, it appears that many schools are adopting the Takadimi system. What several colleagues report to me is that (1) their students seem to do reasonably well when hearing rhythms and decoding the names back using Takadimi, and (2) when it comes to actual rhythmic *reading*, however, Takadimi and other beat-based systems are a major stumbling block because students have to intellectually think which part of the beat they are in before being able to say the correct syllable. Remember, Kodály stressed both sound to sight *and* sight to sound in his writings. I want my students to be able to read music fluently and easily as this important skill unlocks a huge array of quality music literature to them.

As seen in the example of compound meter, the more complex the rhythm, the more significant an issue fluency of reading becomes. This difficulty does not happen with traditional Kodály rhythm syllables. Fluency of reading is often much easier, as the student knows that a certain rhythmic value will always have the same name and durational relationship to other notes regardless of where it is located in a beat or a measure. This approach is based on child-

development principles, and I find that all of this more easily makes sense to the student.

Summary

To recap major discussion points, Kodály rhythm syllables—

- show *duration of sound* in a consistent manner, regardless of where that sound occurs;
- are learned by starting with hearing a rhythmic value in context of the beat and other known rhythmic values, leading to symbolic representation of that sound (*sound to sight*);
- are more successful when reading rhythms, allowing strong rhythmic reading fluency of *sight to sound*;
- show *rhythmic-value relationships* of one note to another, much in the same way that movable-*do* solfège shows tonal relationships between each pitch;
- are *child developmental* and make sense to students;
- are *simple* and *easy to use*;
- are incredibly *flexible*, are useful for any level of rhythmic or metrical complexity;
- are inherently *musical*—not mathematical/metrical—and get away from “counting”; and
- do not require overconceptualization of rhythmic reading.

While it is up to every teacher to determine which system makes the most sense in his or her own practice, I hope that this discussion regarding the strong positive points of the traditional Kodály rhythm syllables will give each teacher a chance to reflect and consider using a system that has a proven record of success for generations of learners around the globe. After all, Kodály often stated that the purpose of teaching literacy skills is to lead the students to the music itself. “I was always amazed at how an intelligent adult was willing without the slightest protest to let himself be treated like a parrot. A choir which has even half an idea of reading will in a given period of time learn ten times as many works, and its perspectives will become ten times as broad as one which repeats like a parrot by ear.”¹⁵

I believe we need to use teaching tools that bring us to the goal of musical literacy as quickly and as effortlessly as possible.

Fig. 1. Example of compound meter in Takadimi-based system.


















Beat (Macro)	Divided Beat (Micro)	Subdivided Beat	Borrowed Beat (Duplet*)
ta	ta ki da	ta va ki di da ma	ta di

*A duplet is a two-note group resulting from irregular division of a compound beat; borrowed from simple meter

Fig. 2. Example of compound meter in Kodály system.

ta-i	ti ti ti	ti-ri ti-ri ti-ri	ti ti or
ta-i	tri-ple ti	ti-ri ti-ri ti-ri	ti ti

Appendix. Rhythm Syllables and Shorthand Chart

<u>Traditional Note Name</u>	<u>Traditional Notation</u>	<u>Shorthand Notation</u>	<u>Rhythm Syllable(s)</u>
Quarter Note			ta
Eighth Note		┆	ti (pronounced "tee")
2 Eighth Notes		┆┆	ti-ti
Quarter Rest		Z	rest
Eighth Rest		7	tsit
Half Note		┆┆	ta-a
Dotted Half Note		┆┆┆	ta-a-a
Whole Note		┆┆┆┆	ta-a-a-a
4 Sixteenth Notes		┆┆┆┆	tiri-tiri ("tee-ree-tee-ree")
Syncopation		┆┆┆┆	Syn-co--pa, or Ti - ta --ti
8th/16th Combinations		┆┆┆┆	ti-tiri
		┆┆┆┆	tiri-ti
Dotted 8th / 16th Combination		┆┆┆┆	tím-ri
		┆┆┆┆	ri-tím
Dotted Quarter w/ Eighth Note		┆┆┆┆	ta-i ti
		┆┆┆┆	tí ta-i
Triplets		┆┆┆┆	tri-ple-ti or ti-ti-ti

There are, of course, many more possible combinations of various rhythms.

For compound meters, such as $\frac{6}{8}$ meter, the rhythm value names are likely to remain the same for ease of reading. However, some Kodály-trained educators do change the name of the dotted quarter note, which represents the main beat, and call that "ta."

In Hungary, for $\frac{3}{2}$ meters (or cut time), a common practice is to call half notes a "ta" and the quarter notes "ti" for ease of reading, thus keeping the beat rhythmic value consistent.

Rhythm Syllables and Shorthand Chart. Copyright ©1994 Jonathan C. Rappaport. Used with Permission.

Traditional Kodály rhythm syllables provide just the right straightforward and uncomplicated tool for facilitating this aspect of student musical learning and achievement, whether the student is a young child, a teen, or an adult learner.

Acknowledgements

I wish to express my gratitude and appreciation to Charlyn Bethell and Margaret Callaghan for their valuable critical reading and suggestions for this article.

Note: "A New Look at Rhythm Syllables," copyright © 2014, 2016 Jonathan C. Rappaport is used with permission. Material from this article will appear as part of a chapter in a forthcoming book about an American adaptation of the Kodály concept.

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Moveable-Do Symposium in Germany

In October 2015 the first Germany-wide Moveable *Do* Symposium took place in Remscheid, near Cologne, hosted by the Academy for Musical and Cultural Education. The Academy is a central institution for child and youth education in Germany. Over a three-day period, there were workshops, discussions, and presentations organized around the subject of the relative solfa. The German Kodály society was also invited to this meeting to give a lecture and a teaching demonstration.

This symposium was unusual insofar as it had been hitherto very difficult to anchor Kodály's ideas in Germany. This is due to the direction that music education in Germany had taken since the end of World War II.

After the Second World War, German music education was given a new orientation. It was significantly influenced by the philosopher Theodor Adorno and the Sputnik shock in 1957 and took on a strongly science-led direction. From the mid-1960s onward, a plethora of conceptions and drafts appeared attempting to define the new scientifically orientated music education. As a result, elements like singing, active making music, moveable *do*, and the tune were removed from the syllabus. The new way of teaching arose exactly at the same time as the Kodály concept came into the world's focus.

The Remscheid symposium opened with an expert panel discussion where the board of the German Kodály Society, Malte Heygster and Matthias Funkhauser took part. Gilbert De Greeve, past president of the IKS, came from nearby Belgium to take part, too. Several presentations and workshops then followed, dealing with the use of the relative solfa in early music education, elementary school, instrumental teaching, and music academies. The symposium ended with an open discussion with all participants about the problems of German music education and the future role of the relative solfa.

In this regard, many of the participants wished for regular training courses and workshops for teachers throughout Germany. The German Kodály Society has offered to organize this. For 2016, three training courses are planned and will be held in the National Academy for Music close to Frankfurt.

Matthias Funkhauser
Chairman of the German Kodály Society

Shining Eyes: Fostering Growth through the Magic of Music

The joys of teaching happen when students are engaged in the learning process. We all know the difference between a student whose eyes have glazed over and the one with shining eyes. Sometimes during the same lesson and at the same time, we see both responses from two different students. Often we see both responses from a single student on the same day!

What makes the difference? It could be prior learning. One student may have the perfect amount of prior learning to follow the material yet not be frustrated. Students who are ahead of the group may become bored and tune out; students who do not have the prerequisite knowledge or experience may feel frustrated and shut down. Perhaps fear has turned to a protective disengagement. It's always a challenge to figure out what is happening when we see lack of engagement in our students. Is it them? Or is it us? As teachers, we tend to default to one view or the other. Realistically, it may be both.

One strength of the Kodály approach is that both the preparation and practice activities are based on holistic musical experiences. When songs, stories, games, and dances are presented artistically, they are engaging. Students who are nervous about their musical abilities or who have had extensive prior experiences may seem disengaged to onlookers, but they seldom totally are. Music does that. The nature of music is that it evokes internal responses even when there are not external signs. Even students who may not feel well often perk up during music class. We've all seen it. We all know that if we can just get into the music part of the lesson, the students will seldom ask to be excused or bother someone. It is when we are talking or slipping into drill experiences that students tend to develop that glaze. The less *musical* the tasks, the more likely we lose those shining eyes.

Why? Because we alter the context. Instead of being real music, we decontextualize the musical sounds into isolated patterns. Is this a good thing? Yes, when done in moderation. Just as spelling and grammar

activities can support good reading and writing, some music exercises can focus our attention on musical elements and structures. In our Kodály training we call this “isolating” a concept, element, or pattern. All of us know the importance of looking closely at something—inspecting the details. But for how long? Just as spelling words is not the same as reading a story, working with isolated music patterns is not the same as working with whole songs. Yet, just singing songs is not the same as working with the musical elements (the vocabulary) of those same songs.

The so-called reading wars began in the 1980s. With the report of the National Reading Panel in 2000, literacy teachers had strong research suggesting that whole language experiences do not automatically teach reading and writing (National Reading Panel, 2000; Reyhner, 2008). The idea of simply reading whole stories and expecting students to gain phonemic awareness skills for spelling or vocabulary and grammar skills for writing was discarded for a hybrid approach balancing decoding activities (phonics instruction) with the desired comprehension aspects of words in context (whole language).

As music teachers, we know that just singing songs and doing dances does not automatically develop music literacy. Our students have to be carefully taught. That is the reason for the Kodály sequence. The sequence supplies multiple threads of literacy focused on developing strong music vocabularies and shows students how those vocabularies construct music in context. Although the primary focus for decoding is melodic and rhythmic concepts and symbols (just like students learn isolated sounds and syllables that form the basis of our language), it also is important that we work at the phrase and section level so that students experience these sounds and syllables in context. It is through musical patterns called melodies that our students really begin to grasp the story of music.



Sometimes music teachers, especially Kodály teachers, make it look too easy. It looks like children are having too much fun as they sing, dance, and experience play-party games. What learning could occur? Then the students start some extracting activities. They show their understanding of specific melodic and rhythmic concepts with obvious focus on literacy skills: inner hearing, memory, sight-reading, writing, improvisation, and composition. These activities generally highlight the most recent melodic and rhythmic concepts while supporting prior learning. In my experience, Kodály teachers and their students articulate this in the way they talk about “new pitch friends” and “new rhythms.” Having viewed the process as a speech pathologist, I see the value in rhythm patterns being introduced as whole beat units rather than as single symbols. It's like children who learn to spell simple but functional words rather than just trying to learn to read and write by learning the alphabet letters in isolation. The differences between the *alphabetic principle* and *phonics/phonemic awareness* instruction are huge. In music it is the difference between naming the note symbols and knowing their functions. While this is most evident in the rhythm syllables, we also see how pitch groupings work to generate melodic subunits that would be the equivalent of syllables and words. These pitch and rhythm groupings then become organized units, such as repeating and contrasting phrases, which become a song or section of a larger work, which we call form. As students add aspects of part-work and harmonic hearing, the compositions are enhanced—much as the dialog of additional characters enhances language literature. Administrators need to

see that the processes we use to teach music reading are truly parallel to principles that have now been proven effective for general reading instruction. Kodály understood the process so well, so long ago.

Back to shining eyes. Masterful language arts teachers inspire students to understand and love literature, to write with confidence, and to generalize those skills in successful careers within and without the language arts fields. In the same way, the best music teachers inspire their students to love music, to play, improvise and compose with confidence, and to generalize those skills in successful music and nonmusic careers. We know this, and we know the principles of good teaching. Yet, sometimes we can still slip into symbol recognition drills that lack context, into memorization for musical spelling tests rather than moving our students toward confident reading and writing. Are such extracted learning tasks needed? Yes, but in small doses and to be faded out over time, and always with an awareness of when our student's shining eyes begin to lack luster.

I have been blessed with a new class this semester called Discovering Creativity. This class is primarily for nonmusic majors in our honors program. As a class we are exploring creativity in the arts and beyond the arts in humanities; social and natural sciences; and other science, technology, engineering, and mathematics (STEM) subjects. However, talking about creativity is completely different from experiencing creativity. When the students actually do creative exercises, they blossom. They may be a bit fearful, but they become totally engaged. Their energy levels heighten; the room comes alive. The purpose of the class is to tear apart the topic of creativity. To inspect and debate the components of creativity—but also to engage in creation. One of the nonmusic students who is taking the class sent me a YouTube link in her weekly journal. To demonstrate the link between music and passion, Benjamin Zander's (2008) TED talk reminds us that our role as music educators is not just about decoding the patterns, but about bringing contextualized and holistic experiences with music to others. Zander talked about classical music, but we experience

passionate responses with wonderful renditions of folk music. I think if you take time to watch, you'll understand why watching for shining eyes is key to our success as Kodály-inspired teachers. As Zander said, "I realized my job was to awaken possibility in other people. And of course, I wanted to know whether I was doing that. How do you find out? You look at their eyes. If their eyes are shining, you know you're doing it." But quickly Zander became quite serious as he stated, "So if the eyes are shining, you know you're doing it. If the eyes are not shining, you get to ask a question. And this is the question: who am I being that my players' eyes are not shining? We can do that with our children, too. Who am I being, that my children's eyes are not shining? That's a totally different world."


It may take many years to develop our skills as Kodály teachers. But, as Zander suggested, "You know, I have a definition of success. For me, it's very simple. It's not about wealth and fame and power. It's about how many shining eyes I have around


me." May our administrators always want to come into our classrooms to find the children with shining eyes.

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Starting a Kodály-Inspired Beginner Band: Six Tips for Success

Several years ago, after implementing a successful nursery-through-fifth-grade Kodály program, my school administrators agreed to let me start a beginner band program. The one condition? No additional time could be taken from the school day for band; we would have to use our established general music time for ensemble rehearsals. Eager to make it work, I set upon creating a band program that serves as a natural outgrowth of general music classes I teach using Kodály methodology.

In this article, I discuss some tips and techniques that allow beginning instrumentalists to thrive in large-group settings without sacrificing the joys, learning, and authentic music making that come from general elementary Kodály music class. I hope that these ideas are useful to Kodály teachers looking to start their own band programs, as well as ensemble directors looking to create seamless transitions between the elementary or middle school classroom and the rehearsal room.

Tip 1: Teach Absolute Note Names Early and Often

Beginning in second grade, two years before band instruments come out of their cases, I introduce students to the treble clef and show them how the “squiggle” wraps around the second line from the bottom of the staff. “Hey kids,” I’ll say, “Let’s call that line where the squiggle wraps a G.” From G, we’ll move up to A, then B, and so forth. Students will discover how absolute note names simply follow the order of the alphabet; if C is in the third space, then one step higher than C is D. By teaching relationships between the notes, we are no longer dependent on mnemonics or rhymes (Every Good Boy Does Fine, etc) to remember note names. Children can see a note on the staff and figure out what it is based on what surrounds it.

Tip 2: But Don’t Forget about Solfège!

Solfège is traditionally thought of as a tool for choral musicians, but I find it an

invaluable tool for helping instrumentalists learn and rehearse. Orff instruments and recorders are wonderful tools for practicing singing and playing with both solfège and absolute note names. By the end of third grade, my students are comfortable singing in both solfège and absolute note names. In the beginning of fourth grade, when students are comfortable using moveable *do*, all they need to get started is a quick “Flutes, your *do* is B-flat. Clarinets, your *do* is C,” and so forth. When singing their pieces and exercises, students can sing their correct pitches without the confusion of different people singing different letter names. I find it helpful to have a vertical “paper keyboard” in a visible space in my room, with a sticky note attached that tells each instrument section where to find *do*. For instance, if we are playing in concert E-flat, the flutes and trombones see *do* = E-flat, the clarinets and trumpets see *do* = F, and the saxophones see their *do* = C.



Figure 1. Mixing up instrument groups.
Photo courtesy of Anne Cohen.

Tip 3: Use Your Folk and Traditional Song Collections

In Kodály classrooms, teachers carefully select authentic repertoire to teach and reinforce musical concepts. The same applies for band. Rather than rely on method books, I use “Polly Wolly Doodle” as an articulation exercise, “I Love the Mountains” as a scale study, and “Button You Must Wander” as individual assessment for *mi-sol-la* in a variety of key signatures. As we do in our general music classes, we sing the songs and play the games; then, we apply the skills to instruments. Pick your favorite songs and games, and let the instruments enrich the experience.

Tip 4: Sing, Play, Listen

The number one question I get from beginning instrumentalists is “Did I play that right?” My go-to response is, “Did you?” Beginning instrumentalists often get so bogged down trying to decipher note names and remember correct finger or slide positions that they forget to listen to themselves as they play. Singing, followed by the simple direction “Sing along in your head as you play your instrument,” allows students to listen to themselves and let the music guide them. This is especially valuable for brass players who need to use their ears to guide which pitches to play. Sometimes, I instruct one group to play and another group to sing on a neutral syllable, then have the children reflect on whether they sounded the same or different.

Tip 5: Rethink Your Typical “Band Room” Setup

Inspired by the K–3 music classes, I decided to forgo the traditional band

room setup with chairs arranged in rows or arches and a conductor podium up front. My beginner band students now fully participate in band the same ways they did in their K–3 general music classes: standing, sitting, in circles, in double lines, with partners, and so forth. Let your lesson inform your formations. When teaching a new finger or slide position, you may wish to have instrument groups standing together. When working on articulation, dynamics, or any other kind of expressive playing, you may wish to mix up instrument groups so children can hear how their instrument fits in with other instruments in the ensemble. (See fig. 1)

Tip 6: *Inform, Rather than Perform*

The requirement to produce a seasonal concert often causes music teachers and ensemble directors to put their carefully sequenced curriculum aside as they rush to prepare concert material. I encourage teachers to think of ensemble showcases as *informances* rather than *performances*, where the goal is to inform the audience what the children have been up to. While a traditional performance may simply be a presentation of concert material, an informance may include the following: scales, exercises, favorite class activities, improvisation, and yes, prepared repertoire. For a first concert, students can even demonstrate how they take their instruments out of the cases, put them together, and make a sound. In addition to relieving you and your students of the stress of putting together a concert, you are giving your audience a firsthand look at the process of becoming an instrumentalist.

Anne Cohen teaches preprimary through middle school general music and band at the Blue School in New York City. She is a member of the KONY board, where she recently presented the workshop “Dinah Won’t You Blow Your Horn: Blending Vocal and Instrumental Instruction Using Kodály Methodology.” She has her BM from Bucknell University; MA from Columbia University Teachers College, and Kodály levels I–III from New York University.

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The International Katalin Forrai Award Committee is delighted to announce the third presentation of the International Katalin Forrai Award. The award is under the auspices of the International Kodály Society.

Naomi Chinen (Japan) and Christiane Pineau (France) received the award at the first presentation. Ilona Gróh Gállné (Hungary) and Sr. Lorna Zemke (United States) received the award at the second presentation. Further information about these events and about the award may be found by visiting the Newsletter on the website of the International Kodály Society (www.iks.hu).

The third presentation will be during 2017. The purpose of the award is to commemorate the worldwide contribution to the music education of young

children made by Katalin Forrai during her lifetime. It is also to encourage, inspire, and reward teachers in early years, nursery, and kindergarten settings throughout the world who are contributing to her legacy through their work with children and teachers today. The Award comprises a certificate and an ornamental owl, which symbolizes Kati's great wisdom.


The closing date for receiving nominations is November 1, 2016. Nominations should be sent by registered post to Mary Place, Chairman of the International Katalin Forrai Award Committee; 11 Cotland Acres; Redhill, Surrey, RH1 6JZ, UK or by email to placemary11@gmail.com. The committee reserves the right to request additional information if necessary. The successful nominee will be of-

ferred the choice of where the award ceremony will take place. The options are (1) during the 23rd International Kodály Symposium, (2) at a suitable occasion in Hungary, and (3) at a suitable occasion in the recipient's own country.

Nomination Assessment Criteria

Nominees will

- be nominated by 2 people;
- have a minimum of 10 years teaching experience;
- show commitment to and evidence of success in implementing and practicing the beliefs of the late Katalin Forrai; and
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Using Hand Signs and Charts

Dr. Silverman, formerly instrumental instructor at New England Conservatory, said "Give them songs and they will play." Kodály has mentioned the singing voice is the first instrument. Students who can sing songs they like can play them not only in their head but on their instruments, whether it is a recorder, woodwind, brass, percussion, strings, piano, guitar, or any other instrument. It is also important for students use Curwen hand signs while singing their songs as a kinesthetic expression of melodic movement. Carol Swinchoski, whom I met at Silver Lake this past year, says she leads her elementary band with hand signs at each rehearsal. Katie Simpson, of Woodland Park Middle School in Colorado, also uses Curwen hand signs for her bands. Keith Dearborn in a program back in the 1980s conducted two-part songs with Curwen hand signs. If your band/orchestra/guitar or other instruments can play with hand signs you could do the same. The use of hand signs is to avoid using notation because instruments can be in different keys. You could choose two students (each taking half the band) and do the same or provide a solfège chart for them to follow along.

An example of a chart would be

1st part	D	S	L	S	R	F	M	R	d
2nd part	M	R	F	D	S	L	S	F	M

1st part *d-s-l-s-r-f-m-r-d*

2nd part: *m-r-f-d-s-l-s-f-m*

Students should have to alternate so that two notes could sound together. Charts can be changed but it would be nice if they ended on *do* and *mi*. When your group is comfortable, the students could chose the solfège patterns. This should make for some interesting sounds. Adding another layer you could also insert 4 or 8 beat patterns, but only if you feel that your students can add this layer.

If your instrumental group is familiar with solfège you might want to try having three or four groups play chord patterns. Assign parts as you wish by groups or timbre. Groups can be changed to start on *so*, *mi*, or *do* so they can play all the parts eventually.

s	l	s	s
m	f	r	m
d	d	T,	d
d	F,	S,	d
I	IV	V	I

Once they understand that when you hold up one finger they should play their tonic or I-chord, 4 fingers for the subdominant or IV-chord, and 5 fingers for the dominant or V-chord. You could do this with band in B-flat concert, E-flat concert or F-concert depending on the bands range. More advanced bands could play in other concert keys. Likewise, strings could play in G concert, D concert, or A concert while more advanced strings could play in other concert keys.

You could next play with this pattern:

s	l	s	s	s
m	f	m	r	m
d	d	d	T,	d
D	F	D	S	d
I	IV	I	V	I

Once this pattern or any other pattern is established you could practice with upper neighbor notes, lower neighbor notes,

or passing tones. The use of these terms will eventually help them in later years to understand theory and structure of music.

As an example of upper neighbor note would be

s-l-s	l	s	s	s
m-f-m	f	m	r	m
d-r-d	d	d	T,	d
D-r-d	F	D	S	d

I suggest doing one chord at a time. When students have understood and can play one chord add some more. Passing neighbor sounds can be done between each chord.

I hope I have been helpful in extending Kodály beyond the early stages. Many ideas have been used in the past that went unnoticed only to rise like a Phoenix. Jerry Jaccard presented and published some ideas in the 1970s and 1980s that I wish I knew about. There is a Facebook group called Kodály Instrumental; email me at dughlass@aol.com to be added to the group and share your experiences and ideas.

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The OAKE Leaf Fund Committee, composed of Ashley Allen, Amy Chapman, Cynthia Gorney, Kathy Hickey, Mika Proctor, and Etna Thompson, is pleased to announce the newest OAKE Leaf Fund Awards approved by our OAKE Board of Directors. The first is a video/DVD documentary of the “Soul-fege Project,” under the project management of Eva Floyd. She is a member of Tri-City Kodály Educators, TRIKE. During this project, Floyd will be filmed teaching the basics of music literacy and preparing repertoire for the Voices of Unity Choir from Ft. Wayne, Indiana, to participate in the 2016 Laurea Mundi Choral Festival in Budapest. Voices of Unity is a gospel choir of students ages 10 to 20. The OAKE Leaf Fund Committee believes it to be of value to our OAKE members to provide a video/DVD documentary of the collaboration of World Champion Voices of Unity Choir from Ft. Wayne, Indiana; their director, Marshall White; and OAKE member Eva Floyd, as Floyd helps them transition from their known genre of gospel to the “traditional”

choral repertoire required at European festivals. She will teach them using solfège, a new method for most if not all of the choir students. This video/DVD will serve as a resource to both secondary and elementary choral directors.

The second project funded is a joint project with the OAKE Research and Publications Committee. It is the organization and formatting of Rita Klinger’s collection of children’s songs from Israel into a publishable, usable book for music teachers. This will be under the project management of Martha Sandman Holmes. She is a member of Boston Area Kodály Educators, BAKE. In keeping with OAKE’s goal to produce new OAKE publications and reprints from a variety of interest categories,” the OAKE Leaf Fund Committee believes it will be an important contribution to the OAKE publication library and to music educators worldwide to publish Rita Klinger’s collection of children’s songs from Israel. With an editor who is fluent in Hebrew and who received her MMED from Holy Names College in 1981, this

publication will retain its usefulness to Kodály educators while appealing to a larger audience. For those of us to whom Rita was a good friend and colleague, seeing her work come to fruition will be valued as lasting contribution to her legacy as well as a tribute to her fieldwork while living and teaching in Israel.

The purpose of the OAKE Leaf Fund is to promote the mission of OAKE through member-created projects that have a charitable or educational purpose. Applications are located on the website. OAKE members may submit applications February 1 with a decision by May 1 and August 1 with a decision by November 1. Feel free to contact OAKE Leaf Fund Committee Chair Etna Thompson with any questions. She can be reached at et.thompson2@cox.net.

Etna Thompson’s career has focused on teaching music to students in grades K–6. She currently serves on the OAKE Board of Directors as Regional Representative, Western Division I and is the OAKE Leaf Fund Committee Chair and Administrator Program Chair.



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Connecting Educators with Social Media

Note. This article is inspired by the informal discussion, “Better Together: Connecting Educators With Social Media” facilitated by Andrea Halverson at the MKMEA conference in Wichita, KS, in October 2015.

In December 2014, I attended the Technology and Information Educational Services (TIES) conference held annually in Minneapolis, Minnesota. The word PLN, also known as a professional learning network and personal learning network, was tossed around a lot, and I went to a session about growing your PLN using Twitter. I had had a Twitter account but hadn’t used it for a few years because I hated it. I thought all it was good for was following celebrity gossip, and that didn’t seem worth my time.

However, my negative perception was soon shattered. While sitting in the conference session, I found my Twitter password and resurrected my account. I “followed” the presenters of the session and started searching the hashtag that the conference was using. By the end of the day, I had my first new follower, and I was hooked!

That same weekend, I hopped online for my first ever Twitter chat. The group was one I had discovered at TIES, made up of mostly Minnesota educators and administrators, who discussed a wide variety of topics within the education world. I was overwhelmed at first, but I quickly got the hang of reading the questions, posting my answers, and replying and retweeting as I found things interesting. I followed people from the chat and they followed me back. My PLN was growing rapidly!

Over the next few weeks, I started following new people that popped up in my Twitter feed and miraculously, several of them followed me back! I was getting ideas from not only teachers from my home state of Minnesota but literally all over the world. I began to expand my knowledge through blog posts and articles shared by

other educators as well as through the slow and live chats each week. Even though the chats always had a different focus, and not all of them were specific to music, I always walked away with a new idea or a new insight gained from this untapped community of educator-learners.

Now, one of my favorite things to do at conferences and workshops is share what I’m learning with the community of learners in my PLN. I do this by using a hashtag (#) that is generally assigned by the conference planners. For example, when I attended the ISTE technology conference in Philadelphia this past summer, I added #iste2015 to all of my posts. Anyone interested could then search for that hashtag and find every post associated with it. It’s a great way to include those who could not attend or those who ended up in a different session. I would encourage everyone to try it at their next conference or workshop! Hashtags can be used on virtually any social media platform, so post away!

Today, I have over 500 followers, I am learning from nearly 600, and my career has seen a bit of a shift. I am no longer teaching classroom music; instead I’m working as a technology integration specialist where my “students” are the teachers I help utilize technology more effectively. I mention this because this change would not have been possible without being connected on social media. What I learned from my PLN put me in a position to prepare myself for a career shift and connected me with both my new boss before I was hired as well as the person I was replacing. The interactions I had with them prior to starting my new job made for a relatively seamless transition. I’m now doing something I love and getting to use all the technology ideas I have to help other teachers on a much larger scale.

While I do believe all educators would benefit from joining Twitter, there are other avenues for social media learning within a community of educators. Many teachers be-

long to groups on Facebook, which is great. Personally, I have used the two networks very differently; I use Facebook groups for specific teaching ideas, and I use Twitter to make connections and have more in-depth conversations with my peers.

One other tool I’d like to make mention of is Voxer, a voice and text messaging app. Voxer allows you to create chat groups where you can tap a button on your phone to record a message for the group. You can send private messages to individuals as well. In the groups I belong to, someone typically posits a question of the day and everyone interested can respond; other times, people ask for feedback on a problem or share celebrations from their world that week. What I love about Voxer is the audio messages. I don’t often have time to scroll through news feeds and I can’t always be online for a Twitter chat, but I do have time to listen to “Voxes” while I’m driving or while working out. I’d love to see a group like this specifically for music educators, so if you are interested, join Voxer and contact me.

Finally, consider using social media to promote your music department or program. As it seems that we are constantly defending our programs and advocating for what we do, having a visible web presence is one way to show stakeholders that what you do matters. Share videos of class activities on YouTube, audio files on SoundCloud, or photos with Instagram. The bad news? To reach as many parents as possible, you need to consider using multiple platforms. The good news? Websites like Hootsuite allow you to send posts to all of those accounts with one simple post and a few easy clicks.

One final benefit I haven't yet mentioned is that using social media as an educator sets a positive example for your students. Instead of seeing celebrities posting all sorts of ridiculous and often inappropriate things, they are seeing an adult they trust (and usually like) posting responsibly. Nothing better than teaching by example!

So, get online! Find me on Twitter; my handle is @halversonandrea, and I'd love to add you to my PLN and follow you back. Find some other music teachers who do what you do and understand what it's like to be the only one in the building, if not the district. They will understand what it means to assess and write grade reports for hundreds of students after having seen them three times. They might even give you some ideas for how to manage all that! It's great to connect at conferences, but once or twice a year just isn't enough. Build your network and watch the wealth of ideas and insights explode.

Social Networking Sites

Twitter	www.twitter.com
Facebook	www.facebook.com
Hootsuite	www.hootsuite.com
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SoundCloud	www.soundcloud.com
Instagram	www.instagram.com
Voxer	www.voxer.com

Andrea Halverson is a K-12 technology integration specialist for the Princeton Public School District in Princeton, MN. Prior to her work in technology, she taught elementary and middle school music for nine years. She has a BA in vocal music education and an MA in Kodály music education, both from the University of St. Thomas. She has also completed levels I-III certification in both the Kodály and Orff Schulwerk approaches. She currently serving as the executive treasurer of MKMEA and is a past president of the Kodály Chapter of Minnesota. Her email is andrea.j.halverson@gmail.com and her Twitter handle is @halversonandrea.

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Phoebe Crawford

I would like to thank the OAKE Scholarship Board for their help in getting to Minnesota this year. I have enjoyed my time each year working with new conductors and making new friends. I would have never had access to so many cities without participating in OAKE National Choir. Music has always been very important to me. I have learned so much while attending OAKE each year. When I see other groups and choirs perform, I think about what I have learned. Music will continue to be a part of my life and a part of my education as well. Again, thank you for your support! Your scholarship funds are greatly appreciated!

Matthew Hansen

There are so many things I loved about the OAKE National Children's Choir. I love singing, and I especially loved singing on the stage for so many people. Our instructor, Ms. K taught us so many ways to make music. She taught us things like staccato and legato, and how to stand and to smile. Smiling was easy for me because I was so happy to be there. These things and so many more will help me to be a better musician as I grow up. At the OAKE National Children's Choir, I think I become a better musician because of all the things that Ms. K and all the other instructors taught me. I also liked making new friends there. A lot of people that I sat next to were really nice. It was great to get to know them and hear the different places they lived. I was very happy to get scholarship money so I could go to Minnesota with so many more kids in our country. If there aren't scholarships out there for kids like me, we wouldn't get to go and have this great experience. I already hope I get to go back next year. Thank you so much OAKE!

Leah Mitchell

I am so thankful to have had the opportunity to participate in the 2015 OAKE choir! Some of my favorite experiences this year were when we got to play around in our warm ups with high pitch and low pitches. I was able to experience alto instead of just soprano one. I liked how they

organized us to be in groups of our singing voices so altos with altos and sopranos with sopranos. I really admired our instructor very much because she was unique, sweet, and very resourceful. I think this experience has taught me a lot about life and where music can really take me in the future if I am dedicated and work hard! I have met some really great people and new friends. This was an experience of a lifetime and I hope I will have the opportunity to go again next year! Thanks again for this wonderful experience and opportunity!

Kathleen Quiaoit

First I would like to begin saying that OAKE was absolutely an amazing experience. The choir that I was in, was the Women's Choir, and let me tell you, I truly have improved with my voice. The composer Bob C. is outstanding! He was hilarious and made me think twice, that what ever I put my mind to, I can do it.

I also improved on communication skills. Singing with these other women from around the U.S. and knowing that we aren't that different apart made me smile. So many women with so much talent in one building, one choir. Mind blowing.

The concert made me so grateful of how great others can be when we come together. How loud we can be! The music we sang was with passion. I loved that. The song, you felt it.

Minneapolis was a great wonder to see. This has been one of the greatest experiences in my life of music. I am looking forward to next year for OAKE. So thank you, Thank you very much for giving me such a great opportunity to be one women of OAKE national choir. This is one memory in my mind I will never forget.

Clayton Sexton

It was inspiring to see so many people come together and make such wonderful music. I really enjoyed the choir and how much the other attendants got into it. Many times in a high school Choir there are the select few that care enough to be good and the others really just hold you back. I also enjoyed the conductor, she

made the experience of singing fun, as it should be, while at the same time getting things done. I also enjoyed the time where we got to go out and experience a new culture that we are not use to. I made so many new friends throughout the experience that I might not have had the chance without OAKE. The concert was magical, never before had I ever sang in such a beautiful place with an awesome group of people.

Sylvia Sherrod

I believe in the power of voice. One voice is strong, but many voices are powerful. One voice can change a community but many can change a nation. Which is why the OAKE conference was such an amazing experience. Each one of the students was the strong leader of their choir community and when we come together we make a strong influential group. I believe in the power of experience. Working under the direction of great musicians who have a positive impact on the music career of students is a unique opportunity. That even though the students might not strive to become like their teachers they see the value in a music education program. OAKE has provided new experiences to students and has planted the seed for loving music in the hearts of many new generations.

Stacey Smith

I am so glad that I got a chance to sing in the children's choir! Music is my life. I love to sing just for the beauty of it and I'm glad when I can share that with other people. This experience was amazing and I will never forget it. I want you to know how much I appreciate your scholarship. Without your help I would not have been able to participate. Thank you for helping me be a part of that once in a lifetime experience.

Audrey Tolman

My experience at OAKE was amazing! Thank you for the scholarship money to help me get there. I made many new friends from all over the country. The conductor made the experience really fun. I learned many new singing techniques and warm up techniques. I loved being able to explore

Minneapolis and visit the Mall of America. The concert was so awesome. I had no idea we would sound so good. Thank you so much for helping to experience such an amazing event.

Sierra Worman

I have been an accepted choir member of OAKE National Honor choir for the last eight years. I started participating in OAKE choirs when I was in fourth grade and I came back from my experience in Denver, Colorado, motivated to pursue music as a career! I believe the Chamber Ensemble from this year has been the best choir I have had the pleasure of participating in yet! Our conductor was extremely fun, and we all could tell that she did not just care about the music, but she cared about us as people as well. In all of my experiences with OAKE, this was the first year that I had friends returning from the year before, and it was the most amazing experience to be able to get closer to them and create lifelong friendships with people from all over the country! Every single

year I attend OAKE, I end up learning more and more about myself and growing as a musician. I am eternally grateful for my experiences because they continue to remind me why I am choosing music as a career and the memories I make throughout the OAKE process never cease to make me smile. I traveled to Minneapolis several years ago and then again this year for the conferences and it has remained one of my all-time favorite OAKE conference cities. The people are always so kind, the food is amazing, and we have yet to have a negative experience while staying in Minneapolis! I was so fortunate to be given the opening solo in the chamber ensemble, and the opportunity to sing solo in front of hundreds of people in an incredible venue was an amazing experience that I will treasure for years to come! Every year is more and more emotional for me, knowing that my last year with OAKE is approaching, and I could never sufficiently express my gratitude for the generous scholarships that I have received that have made my experiences possible!

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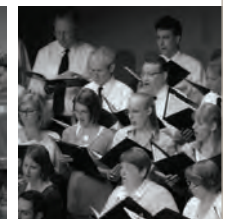


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Contact: Carli Isgrigg, 614-236-6546, cisgrigg@capital.edu

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Contact: Amalie Hinson amalie.hinson@lr.edu; 828-437-0921

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Contact: Bonnie Jacobi, director (bonnie.jacobi@colostate.edu). Website: <http://music.colostate.edu/music-education/>

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Contact: For curricular information—Robbin Marcus, director robbinmarcus@gmail.com. For information about George Mason University tuition, housing, etc.—Matt Geske, mgeske@gmu.edu

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Contact: Warren Haston, director Hartt Summerterm, Haston@hartford.edu

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Dates: June 6–17

Levels: 1, 2, 3

Courses: Solfa Musicianship (Levels I, II, III); Conducting (Levels I, II, III); Elementary Pedagogy (Levels I, II, III); Vocal Health; Children's Choir Development; Chamber Choir; Music Literature; String Pedagogy; Jr. High/High School Choral Pedagogy

Faculty: Marta Sarosi-Szabo (head of Theory and Solfege at University of

Debrecen), Zsuzszna Mindszenty (head of Choral Studies at University of Budapest), Julianna Gylseth, Logan McKinney, Rebecca McLaughlin, Vickie McMurray, Cynthia Richards, Matt Thornton

Contact: Rebecca McLaughlin; mclaughlin.rebecca@gmail.com

James Madison University Kodály Teacher Training

Harrisonburg, VA

OAKE-endorsed

Dates: July 10–23

Levels: I, II and III

Faculty: Joy Anderson, Bethany Houff, Georgia Newlin, Jamie Parker

Contact: Gary Ritcher email: ritchejk@jmu.edu

KASC Music Education Institute Summer 2016

Azusa Pacific University, Azusa, CA

OAKE-endorsed

Dates: July 5–22

Levels: I, II, III

Courses: Core: Pedagogy/Musicianship/

Choral Experience I, II, III; Folk Song Research III; Special Topics: Kodály for Choir, Making Music for Children (1 week)

Faculty: Niké St. Clair, Kurt Cereske, Diane Geller, László Cser, Katherine Hickey, Marilyn Sousa

Contact: Kurt Cereske, coordinator, kascmail@gmail.com; KASC, 1110 Fairview La; Cañada, CA 91011, 818-790-0807

Kodály Institute of Houston

Moore School of Music, University of Houston

Houston, TX

OAKE-endorsed

Dates: July 18-August 5

Levels: I, II, and III

Courses: Musicianship, Pedagogy, Music Literature (Materials), Conducting, and Ensemble

Faculty: László Durányk, Mary Neeley Stevens, Kelly Foster Griffin, Diane Engle, Ashley Yarbrough

Contact: Cara Spinks, msmmps@central.uh.edu

The Kodály Institute of Kentucky at Morehead State University

Morehead, Kentucky 40351

Dates: June 27–July 9

Levels: I, II, and III

Courses: Each level has professional development hours or up to 5 hours of graduate credit

Faculty: Jo Kirk, Joy Nelson, Liza Meyers and more!

Contact: June Grice, j.grice@morehead.state.edu or cell: 970-214-3456

Kodály Institute of Southwest Louisiana and Southeast Texas at Lamar University

Beaumont, TX

OAKE-endorsed

Dates: June 12–July 1

Levels: I & II

Courses: For each level: Methodology and Materials, Solfège, Choral Conducting, Choir, Special Topics.

Faculty: Ann Eisen, Kari Proksch

Contact: Charlotte Mizener, program director, 409-880-8072 (clmizener@lamar.edu)

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The Kodály Institute at UTC
The University of Tennessee at Chattanooga
 Chattanooga, TN
 OAKE-endorsed
 June 13–July 1
 Levels: 1, 2, 3
 Undergraduate and graduate credit available
 Faculty: Donald Garrett, Susan Garrett,
 Karen Shuford, Lamar Robertson,
 Michael Perryman, Lee Harris
 Contact: Lee Harris: lee-harris@utc.edu;
 (423) 425-4601; [www.utc.edu/music/](http://www.utc.edu/music/events/Kodaly-institute.php)
[events/Kodaly-institute.php](http://www.utc.edu/music/events/Kodaly-institute.php)

Kodály Levels Program of Seattle
 Seattle, WA
 OAKE-Endorsed
 Dates: July 5–16
 Levels: I, II, and III, with stand-alone
 courses in Conducting, Musicianship,
 and Kodály Sampler
 Faculty: Christopher Roberts, Darcy Mor-
 rissey, Sarah Bartolome, Kelly Griffin,
 and Melyssa Stone
 Contact: Christopher Roberts: [cr777@](mailto:cr777@uw.edu)
[uw.edu](mailto:cr777@uw.edu) for more information, or visit
www.kodalylevelsseattle.com

Kodály Music Institute
 OAKE-endorsed
 Southborough MA
 Dates: July 5–July 22
 Levels: I, II, III, Post Certificate, Choral
 Music Repertoire and Strategies with
 Susan Brumfield, Choir Conductor's
 Toolbox with Gabór Víragh and David
 Hodgkins.
 Courses: Chamber Music, Choir, Conduct-
 ing, Choral Music Repertoire and Strat-
 egies, Observation of Vocal Vacation
 Children's Choir Camp, Pedagogy,
 Solfège,
 Faculty: Katie Bach, Susan Brumfield,
 Charlyn Bethell, Stephen Buck, Margie
 Callaghan, Joanne Crowell, David
 Hodgkins, James Holmes, Martha
 Holmes, Karrie Chan Lam, Brian
 Michaud, Philip Montgomery, Susie
 Petrov, Jonathan Rappaport, Katalín &
 Gabór Víragh
 Contact: Susie Petrov (kodalymusicinstitute@gmail.com); Website: www.kodalymusicinstitute.org

Kodály Summer Institute 2016
New York University
 New York, NY
 OAKE-endorsed
 Dates: July 5–July 22
 Required Student Orientation: Tuesday,
 July 5
 Levels: I, II, & III
 Courses: Voice Pedagogy; Solfège 1–3;
 Kodály Methodology 1–3; Traditional
 Materials and Research: World Musics 1:
 Africa, China, India, Indonesia, Ireland,
 and Folk City in Greenwich Village;
 Chorus; Choral Conducting in 4 Levels;
 Recorder Pedagogy and Ensembles
 Special Workshops: Kodály Curriculum and
 Pedagogy; Solfège Seminar: Renew-
 ing the Ear, David Xiques, Instructor,
 Monday–Friday, July 11–15; Workshop
 Package with Chorus
 Faculty: Susan Glass, Esther Liu Harris,
 Jerry Kerlin, Anna (Panni) Kovács,
 Giocille Shaw, David Xiques
 Contact: Jerry Kerlin, director—e-mail:
jerry.kerlin@nyu.edu; voice mail:
 212-998-5774; website: <http://steinhardt.nyu.edu/music/summer/Kodaly>

2016 Kodály Summer Music Program
Silver Lake College of the Holy Family
 Manitowoc, WI
 OAKE-endorsed
 Dates: June 27–July 8
 Levels: I, II, III
 Courses:
 Kodály Certificate Courses
 Kodály Methods I [2]; Kodály Methods II
 [2]; Kodály Methods III [2]; Solfège
 I [2]; Solfège II [2]; Solfège III [2];
 Folk Song History and Research I [2];
 Folk Song History and Research II [2];
 Choir [.5]; Special Topics Courses [1];
 Advanced Conducting [2]
 Additional Graduate Courses:
 Capstone/Thesis Project [3]; Research in
 Music Education [3]; Graduate History
 Review [1]; Graduate Theory Review
 [1]; History and Philosophy of Music
 Education [2]* Online only; First Steps
 in Music [2]; Conversational Solfège:
 Beginning Levels [2]; Conversational
 Solfège: Upper Levels [2]
 Faculty:
 Kodály certificate faculty: John Feiera-
 bend, chair; Frank Gallo, Brent Gault,
 Sr. Lorna Zemke

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SCHOLARSHIPS AVAILABLE



Additional graduate faculty: Lillie Feierabend, Donna Gallo, Teresa Schroeffer, Diana Shapiro, Rachel Ware Carlton, Lynne Zimmermann
Contact: Rachel Ware Carlton, interim director of Graduate Music, (800) 236-4752 x 272, rachel.warecarlton@sl.edu or John Feierabend, chair, Kodály Summer Music Session, john.feierabend@sl.edu

Nebraska Kodály Certification Program
Omaha, NE
OAKE-endorsed
Dates: June 9–24
Levels: I, II, III
Courses: Methodology and Solfège
Faculty: Liz Arcaro, Linda Hulsey, Krista Proulx
Contact: Melissa Berke; mberke@unomaha.edu

Plano Kodály Teacher Training Program
@ Southern Methodist University
Dallas, TX
OAKE-endorsed
Dates: July 5–21

Levels: I, II & III and Choral Track I, II & III
Courses: Available for graduate credit
Faculty: Kenny Allen (Prague, Czech Republic), Janell Bjorklund (Chicago, IL), Gay deMontel (Corpus Christi, TX), László Durányik (Kecskemét, Hungary), Lenke Igo (Budapest, Hungary), Brenda Keen (Plano, TX), Kathy Kuddes (Plano, TX), Kristin Moore (Plano, TX), Lori Wagner (Houston, TX)
Contact: Kathy Kuddes (kathy.kuddes@pisd.edu) or Julie Scott (scottj@mail.smu.edu) Website: www.smu.edu/muedworkshops .

Portland State University Kodály Levels Training
Portland, OR
OAKE-endorsed
Dates: July 25–August 5
Levels: I–IV
Courses: Pedagogy, Musicianship, Folk Music, Conducting, Materials, Choir
Faculty: Susan Brumfield, Anna (Panni) Kovacs, Carol J. Brown, Andrew Paney, Kurt Cereske
Contact: Debbie Glaze: glazed@pdx.edu

University of Central Missouri
Warrensburg, MO
OAKE endorsed
Dates: July 10–22
Levels: 1–3 and Post-Certification Refresher Courses
Courses: Methods and Materials, Solfege and Conducting
Faculty: Ann Eisen, Vicki Strode, W. Bryce Hayes and Matt Hanne
Contact: Juli Weber, coordinator; jweber.kodaly@gmail.com

University of Oklahoma Kodály Institute
Norman, OK
OAKE-endorsed
Dates: June 20–July 1
Level 1
Courses include methodology, Music Literature, Musicianship, Conducting, & Choir
Faculty: Bev Anyan & Sandy Knudson
Contact: Casey Gerber—casey.gerber@ou.edu

cont. next page



LENOIR-RHYNE UNIVERSITY

CAROLINA KODÁLY-INSTITUTE
Levels I, II & III • July 10-22, 2016 • OAKE Endorsed
<http://mus.lr.edu/kodaly>

University of Oklahoma Kodály Institute
 Tulsa, OK/OU-Tulsa Campus
 OAKE-endorsed
 Dates: July 11–July 22
 Level 2
 Courses include Methodology, Music Literature, Musicianship, Conducting, and Choir
 Faculty: Bev Anyan and Sandy Knudson
 Contact: Casey Gerber—casey.gerber@ou.edu

Westminster Choir College: Kodály Levels Program

Princeton, NJ
 OAKE-endorsed
 Dates: July 18–29
 Courses: Pedagogy, Song Literature, Musicianship, Conducting, Choral Ensemble, Special Topics
 Kodály Levels are offered for graduate or workshop credit. If you are interested in the Master of Music Education program at Westminster, Kodály levels I–III will count toward the MME with Kodály Concentration. Levels may also count toward graduate electives in any of the MME programs.

Faculty: Christopher Roberts: Level I Pedagogy and Song Literature; Kristen VanOllefen Level II Pedagogy and Song Literature; Patricia Joyce, Level I Choral Pedagogy and Repertoire; Tom Shelton: Conducting and Choral Ensemble; Donna Gallo: Musicianship I & II
 Contact: Donna Gallo (dogallo@rider.edu) for more information or visit our website: www.rider.edu/kodaly

Wichita State University

Wichita, KS
 OAKE-endorsed
 Dates: June 5–17
 Levels: I, II, & III
 Courses: Kodály Methods, Folk Song Research, Musicianship, Conducting, Choir
 Faculty: Jo Kirk, Level I; Lisa Simmelink, Level II; Susan Tevis, Level III; Gabor Viragh, Musicianship; Shawn Chastain, Conducting & Choir
 Contact: Steve Oare, program director (steve.oare@wichita.edu or 316-978-6434) or Elaine Bernstorf, program administrator (elaine.bernstorf@wichita.edu or 316-978-6953)

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WSU Kodály Certification Program

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- ⇒ Lisa Simmelink, Level II Methods
- ⇒ Susan Tevis, Level III Methods
- ⇒ Gabor Virágh, Solfege
- ⇒ Shawn Chastain, Choir & Conducting

For more information:

- ◆ Elaine Bernstorf, Program Administrator
 Elaine.bernstorf@wichita.edu (316)978-6953
- ◆ Steve Oare, Program Director
 Steve.oare@wichita.edu (316) 978-6434

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Register at www.wichita.edu/kodaly

For more information: Kodály Music Educators of Kansas website: www.kmek.org





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Sandra Stauffer

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Brigham Young University
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Rebecca McLaughlin

mclaughlin.rebecca@gmail.com

intermuse.byu.edu

The BYU School of Music Inter-Muse Academy is pleased to announce its 22nd annual Kodály Certification Summer Course (levels I, II, III), June 6–17, 2016, on the campus of Brigham Young University in Provo, Utah. Our wonderful Hungarian and American faculty includes Márta Sárosi-Szabó (sol-fa musicianship); Zsuzsanna Mindszenty (conducting and chamber choir); Julianna Gylseth (elementary Kodály pedagogy); Logan McKinney (music literature and teaching materials, elementary pedagogy); Rebecca McLaughlin (program director, sol-fa musicianship, children’s choir development, vocal health); Vicki McMurray (conducting, theory, chamber choir); Cynthia Richards (string instrument Kodály pedagogy); Matt Thornton (secondary Kodály choral and general music pedagogy). An outstanding feature of InterMuse Kodály Certification is its choice

of specialty tracks in elementary or secondary choral development or string pedagogy in addition to the OAKE-required K–6 elementary Kodály pedagogy. New this year is an Introduction to the Kodály Vision track. Every day at InterMuse begins with vocal health sessions for all participants, and individualized coaching is also available on an as-needed basis. Come and see how InterMuse is Moving Mountains through Music! For more information please explore our website.

Capital University, Kodály Institute
Columbus, OH

Carli Isgrigg

cisgrigg@capital.edu

www.capital.edu/Kodaly-Emphasis

Colorado State University
Fort Collins, CO

Bonnie Jacobi

Bonnie.jacobi@colostate.edu

http://music.colostate.edu/music-education/

We are excited to share that CKI alumnus Kathryn Klotz became the lead elementary music teacher in Boulder Valley School District this year. On December 18, 2015, the following students earned the MM in Music Education with Kodály Emphasis degree from Colorado State University: Nicole Aaronson, AJ Coppola, Scott Morrise, Carrie Nicholas, Gabriela Ocadiz, Katrena True-Laney, and Kathy Ward. We could not be more proud of their work and accomplishments as new

masters of music education! On Saturday, November 7, the Colorado Kodály Institute partnered with ROCKE to host a full-day workshop presented at Colorado State University by renowned Ohio Kodály educator Julie Swank. The workshop, “Songs and Games to Build On,” was attended by over 30 CSU music education majors as well as teachers from all over Colorado. In addition to song repertoire that was new to us, Swank also taught unique song and game variants of songs that we knew. She shared her own experiences and tenets for strong music making, learning, and most important, creation of a joyful environment for children. The highlight of the workshop for many participants was when Swank took everyone through a complete kindergarten music lesson, from start to finish—just as she would teach it. Our Institute was fortunate to cohost such a delightful clinician and strong workshop!

Two faculty members of the Colorado Kodály Institute presented sessions at the Colorado Music Educators Association Conference January 29–30 in Colorado Springs. Level 2 Pedagogy instructor Amy Abbott presented “Striking Gold with Spectacular Song Literature,” and institute director Bonnie Jacobi presented “Bringing the Musical Beat to Life! Beat Animators, Stimulators, and Motivators.” CKI student Melissa Flail’s Cache Le Poudre Elementary School Choir performed and CKI alumni Jenny Authier and Mallory Harrison presented a session on learning centers with CKI student Aleaha Harkins. ROCKE held its annual “Make and Take” workshop as part of a generous effort to raise funds for CKI levels-training scholarships. In January 2016, Bonnie Jacobi’s article “Bagpipes and Artichokes: Surprise as a Stimulus to Learning in the Elementary Music Classroom” was published in *General Music Today*. We would like to thank CKI alumnus mentors Laura Davis, Mallory Harrison, and Susie McCollum for their generosity in hosting a rich, eight-week, Kodály-based teaching practicum for our CSU music education majors this spring. Special thanks also to CKI alumnus mentors Amy Abbott, Shannon Glenn, Nicole Hallenbeck, Kathryn Klotz, Jennifer Kozlowski, Susie McCollum, and Carrie Nicholas for hosting CSU student teachers during the 2015–2016 school year!



CSU music education major, Kelan Rooney, leads the play party dance “Old Brass Wagon” with 4th graders from the Bringing Arts Integration to Youth grant program at CSU.

This summer's annual Colorado Kodály Institute will be held July 1–30, 2016. New to our faculty this summer will be Carol Thomas Downing, director of the Virginia Children's Chorus, joining us as choir director and conducting instructor. Additional highlights will include a solo student recital and our annual Kodály for Kids Days teaching practicum. We invite you to join us for an incredible learning experience, either as an applicant to CSU's MM in Music Education with Kodály Emphasis degree program, or as a certificate-track student!

Drake University
Des Moines, IA

Thomas Sletto
thomas.sletto@drake.edu

**George Mason University/
Potomac Arts Academy**
Fairfax, VA

Elizabeth Curtis
ecurtis@gmu.edu
<http://potomacacademy.gmu.edu/Summer/TeacherTraining/KodalyWorkshop.html>

Our wonderful GMU faculty of Ivy Ward, Vicki Dohrmann, Robbin Marcus, and Jerid Morisco will be returning for

another year of Kodály levels at GMU this summer. We look forward to another great group of teachers coming to join us for learning, fun, and a terrific feeling of accomplishment. As always, we offer levels I–III, and we hope to see our returning students as well from July 18–29, 2016. (Please note that this is a week later than the course ran last year, and mark your calendars accordingly.)

Robbin Marcus will also be joining Ivy Ward in teaching our “Brush Up Your Kodály” class this summer in Mason's Supplemental week, July 11–15. If you are an already certified Kodály teacher, or have completed at least level I, you are welcome to join us at Mason for this fun Kodály refresher. This course is offered for 2 graduate credits, and meets for 4.25 hours per day. Half the class is a solfège brush-up with Ivy, and the other half of the class this year will be an Appalachian-based pedagogy extension from Robbin. We'll be looking at songs and games from the Ritchie family and how they fit into our Kodály curriculum. Students will also have the opportunity to build and learn to play the Appalachian dulcimer during the course. Come for some fellowship, a

chance to talk with your colleagues about their school programs, and an opportunity to work on your skills in a friendly, low-pressure environment. We'd love to see you this summer!

In addition, Robbin Marcus will be teaching a 1 credit (2.5 hour per day) class in Alexander Technique during Supplemental week. This popular course is back from hiatus, and based on past history we expect that it will fill quickly. Enrollment is limited to a maximum of 15 students. Learn new ways to adjust to the daily physical (and mental) demands of music teaching, and have less pain at the end of the day. This course counts as a Special Topic for GMU levels students.

As always, we are offering a complete levels program of I, II and III. We hope you'll consider studying with us if you are looking for Kodály certification.

By the time you receive this *Envoy*, registration will be open on our website. Please visit <http://potomacacademy.gmu.edu/Summer/TeacherTraining/Kodaly-Workshop.html> for full details. Supplemental week: July 11–15, 2016; Kodály levels weeks (I–III) July 18–29, 2016. Come make music with us!



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AMERICAN KODÁLY EDUCATORS**

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SESSION PROPOSALS ARE DUE MAY 1, 2016

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oake.org/conferences/sessions-and-presenters



Holy Names University
Oakland, CA

Maree Henessy
mhnessy@hnu.edu

Congratulations to a recent alumnus of the Kodály Center—Catherine Cheng. Catherine has been awarded an International Kodály Scholarship toward the Diploma Course of the Kodály Institute of the Liszt Ferenc Academy of Music (Hungary) 2016–2017. Originally from the Philippines, Catherine graduated from Holy Names University in 2015 with a Master's in Music (Music Education with a Kodály Emphasis). We wish her all the best for her future studies in Hungary.

Congratulations to faculty and alumni of the Kodály Center who presented at the OAKE National Conference in March: Gemma Arguelles; Karen Arlen; Andrew Brown; Judith Chan; Nancie Kester; Anne Laskey; Arwen Lawrence; Ginger Littleton; Kathé Lyth; Robbin Marcus; Logan McKinney; Gail Needleman; Joy Nelson; Georgia Newlin; Michael Ruybalid; Mary Neeley Stevens.

If you missed California Gold: Northern California Folk Music from the Thirties, Anne Laskey and Gail Needleman's session at the 2016 OAKE Conference in Long Beach, you'll want to visit HNU's American Folk Song Collection website (Kodály.hnu.edu). More than 30 songs from the Library of Congress's "California Gold" collection, which includes songs from 16 European, Middle Eastern, and Spanish speaking ethnic groups living in California in the 1930s, are now available on the site. The songs were collected by Sidney Robertson Cowell for the Works Project Administration in a project undertaken in conjunction with the University of Califor-

nia at Berkeley. During this past year, Anne and Gail listened to over 800 songs from this collection to choose songs for inclusion on the Holy Names website. HNU alumnae Arwen Lawrence and Kati Pienimäki Schenker, who are helping to transcribe and translate songs in the collection from Puerto Rico, Spain, and Finland, joined Anne and Gail for their presentation.

We are looking forward to welcoming the following visiting faculty from Hungary this year: László Nemes, professor director of the Kodály Institute, Liszt Ferenc Academy of Music, and Helga Dietrich, one of the world's foremost experts in early-years music education. The Holy Names Summer Institute for 2016 dates are June 27–July 15. Special sessions are on offer as well. Visit www.hnu.edu/Kodály for schedule and fees.

Indiana University School of Music
Bloomington, IN

Brent Gault
bgault@indiana.edu

James Madison University
Harrisonburg, VA

Gary Ritcher
ritchehg@jmu.edu

Kodály Association of Southern California
North Hollywood, CA

Kathy Hickey
kathy_hickey@redlands.edu

Kodály Levels Program of Seattle
Seattle, WA

Christopher Roberts
cr777@uw.edu

The Kodály Levels Program of Seattle is excited to announce the addition of Melyssa Stone to our faculty. Melyssa brings a range of experience, as a singer, violist,

and teacher. She regularly performs in the Seattle area as a jazz vocalist and has sung with artists such as Ben Folds and the New York Voices. She received her levels training in Seattle and is currently pursuing her MA in Educational Leadership at the University of Washington. Levels I, II, and III will be offered from July 5 to 16. See www.Kodály-levelsseattle.com for more details about Melyssa and the rest of the program.

Lamar University / Kodály Institute of
Southwest Louisiana and Southeast Texas
Beaumont, TX

Charlotte Mizener
mmartin@mcneese.edu

Lenoir-Rhyne University
Hickory, NC

Amalie Hinson
amalie.hinson@lr.edu



*Lenoir-Rhyne University's fall workshop
with Nancy Stover*

Lenoir-Rhyne University, the home of Carolina Kodály Institute, successfully hosted a summer institute in which all three levels were offered. On October 24, the fall workshop was offered in conjunction with Kodály Educators of North Carolina. A very well-received workshop was presented by KONC president, Nancy Stover. Stover set up the center activities she uses in her classroom, and participants experienced the centers, and then created their own materials to take from the workshop to begin offering centers in their classrooms. A spring workshop at Lenoir-Rhyne University is planned.

A summer institute will be offered in 2016, with all levels slated to be offered. The dates are July 10–22.

Midwestern State University
Wichita Falls, TX

Susan Harvey
susan.harvey@mwsu.edu

Minnesota State University Moorhead
Moorhead, MN

Jenny Dufault
dufault@mnstate.edu



Julie Swank Workshop cohosted by the Colorado Kodály Institute and ROCKE November 2015

New Mexico Kodály Institute
Albuquerque, NM

Regina Carlow
rcarlow@unm.edu

New York University
New York, NY

Jerry Kerlin
jk23@nyu.edu

Plano Independent School District
Plano, TX

Kathy Kuddes
kathy.kuddes@pisd.edu
www.smu.edu/muedworkshops

Plano Kodály Teacher Training Program @ Southern Methodist University will offer all three levels of general music training this summer, as well as all three levels of our popular choral track for those teaching in the choral classroom at the secondary school level. Our faculty includes master teachers from across the United States and two Hungarian master teachers. Course dates are July 5–21. Contact: Julie Scott (scottj@smu.edu) or Kathy Kuddes (Kathy.kuddes@pisd.edu) for details.

Portland State University
Portland, OR

Debbie Glaze
glazed@pdx.edu

San Antonio ISD, Fine Arts Department
San Antonio, TX

Ann Burbridge
aburbridge@saisd.net

Silver Lake College of the Holy Family
Manitowoc, WI

Rachel Ware Carlton
rachel.warecarlton@sl.edu

Silver Lake College will hold levels I–III Kodály training June 27–July 8. Courses include Kodály Methods I; Kodály Methods II; Kodály Methods III; Solfège I, II, and III; Folk-Song History and Research I and II; Choir; Advanced Conducting. Additional Graduate Courses: Capstone/Thesis Project; History and Philosophy of Music Education. Special Topics Courses: Musical Motivators in the Classroom, Around the World in Song and Dance, Banjo Performance for Education and Playtime. Additional workshop offerings include First Steps in Music, Conversational Solfège: Beginning Levels, and Conversational Solfège: Upper Levels.

Faculty includes—Kodály certificate faculty: John Feierabend, Chair; Frank Gallo; Brent Gault; Sr. Lorna Zemke; Additional graduate faculty: Lillie Feiera-

bend; Donna Gallo; Jeff Rhone, Teresa Schroeffer; Rachel Ware Carlton.

Contact: Rachel Ware Carlton, director of Graduate and Undergraduate Music, 800-236-4752 x272, rachel.warecarlton@sl.edu or John Feierabend chair, Kodály Summer Music Session, john.feierabend@sl.edu, <http://www.slsummermusic.com>



Southeast Texas Kodály Certification Program
Houston, TX

Colleen Riddle
criddle@aldine.k12.tx.us

Texas State University
Kyle, TX

Patricia Moreno
patricia.h.moreno@austinisd.org

Texas Tech University
Lubbock, TX

Robert Rumph
rrumph@lubbockisd.org

University of Central Missouri
Warrensburg, MO

Juli Weber
jweber.kodaly@gmail.com
www.ucmo.edu/kodaly

Kodály Summer Institute at University of Central Missouri is currently accepting and enrolling students. Students can work toward their Master's in Music with Kodály emphasis or workshop credit to earn their Kodály certification. Our returning staff this year includes Ann Eisen, Vicki Strode, W. Bryce Hayes and, new staff member, Matthew Hanne from Wichita, KS. Classes are from Sunday, July 10, 2016 through Friday, July 22, 2016.

We will be hosting our second Folk Song workday on April 2, 2016 on the UCM campus for level 2 and 3 students. The college finished purchasing all the Kodály resources for us this past summer to help our students with their folk-song collection and research.

We are saddened by the sudden passing of long-time supporter, teacher, and

past coordinator Carla Maltas. She was involved in music education and the summer Kodály program at UCM for many years and was very outspoken regarding music education and the teaching of all students. She will be greatly missed as an advocate for music education and our Kodály program.

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The University of Oklahoma will offer two levels of Kodály certification courses this summer at our Norman and Tulsa campuses. Level 1 will be held on the Norman campus from June 20–July 1, 2016. Cecile Johnson will be our special workshop clinician for this level. Level 2 will be held on the OU-Tulsa campus on July 11–22, 2016. Eddie Lou Strimple will be our special workshop clinician for this level. For more information, contact Casey Gerber.

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Westminster Choir College had a great

fall workshop in partnership with Kodály New Jersey, featuring local educator Kathy Setash. We experienced beautiful song literature, interactive music literacy and compositional activities, and a variety of comprehensive musical engagements for elementary general music. WCC and Kodály New Jersey are looking forward to our spring workshop with Missy Strong on April 9, 2016, with a focus on building musicianship using ideas drawn from conversational solfège. More information about the workshop, including online registration, is available at www.Kodálynewjersey.org.

We are also gearing up for our summer 2016 Kodály certification program. Levels I and II will run from July 18–29, 2016 on the Westminster Choir College campus in Princeton, NJ. In addition to the general music pedagogy track, we are excited to announce the beginning of our choral pedagogy track with the instatement of the Kodály level I choral course this summer. Participants will take a choral Kodály pedagogy course focused on upper elementary/middle school repertoire teaching strategies and sequencing. In lieu of the traditional song literature course, choral participants will take a repertoire class focused on theoretical and pedagogical analyses of selected octavos. New and returning faculty include Christopher Roberts (Pedagogy and Folk Song Level I); Kristen Van Ollefen (Pedagogy and Folk Song Level II); Trish Joyce (Choral Pedagogy and Repertoire Level I); Tom Shelton (Conducting Levels I and II and Choral Ensemble); and Donna Gallo (Musicianship I and II). Come join our wonderful faculty and returning Kodály participants in beautiful Princeton, NJ, for two weeks of music making, pedagogy, community building, and fun! Please visit our website or contact Donna Gallo, program coordinator, for more information. Westminster looks forward to meeting you!

**Wichita State University
Wichita, KS**

Elaine Bernstorf

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The Wichita State University Summer Kodály Program concluded its 11th year serving the teachers and children of Kansas and surrounding states. This year, 13 students from Kansas, Oklahoma, Louisiana, and Nebraska completed their level

three certification while 50 other students completed levels I and II. The 75-voice choir, consisting of workshop participants, faculty, and alumni performed an all-Rutter concert on the final Friday, with Rutter's Gloria serving as the major work. Students from out of state were able to live on campus in WSU's new, state of the art dorms, just feet away from Duerksen Fine Arts Center.

During the first week of the two-week adult workshop, WSU celebrated the 10th anniversary of the WSU Children's Choir Camp with director and master teacher Elaine Quillichini. Students learned a great deal and put on a masterful performance. In their spare time, they availed themselves of the amenities in the dorms, spent time in the campus recreation center and bowling alley, and learned about the art of sculpture through the university's Ulrich Museum of Art.

The Kodály Music Educators of Kansas (KMEK) hosted an outstanding Midwest conference. Jo Kirk, our WSU level I instructor, gave the keynote address and two fantastic sessions. Also, the Outstanding Administrator Award went to Shawn Chastain. Shawn is the fine arts coordinator for Wichita Public Schools and teaches conducting and conducts the choir for the WSU Summer Kodály Program.

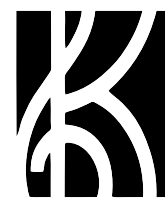
This year's 2016 Kodály workshop is scheduled for June 5–17, with the children's choir camp meeting June 5–10. The workshop fee is \$500. Students may also earn five semester credits through Wichita State University. As always, KMEK will sponsor a preparation workshop in Wichita on Saturday, April 30, at Senseney Music Store to introduce prospective level I students to the process, to prepare level II and III students for new requirements in folk-song analysis, to learn new strategies from a master Kodály educator, and to simply be together. Program faculty are Jo Kirk (level I), Lisa Simmelink (level II), Susan Tevis (level III), Gabor Virágh (musicianship), and Shawn Chastain (choir and conducting).

Teachers who are interested in participating in next year's summer workshop are encouraged to visit our website or contact Elaine Bernstorf, program administrator, at elaine.bernstorf@wichita.edu or Steve Oare, program director, at steve.oare@wichita.edu.

MUSIC FOR EVERYONE



OAKE



*Organization of
American Kodály Educators*

MUSIC FOR EVERYONE

Eastern Division

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BAKE

Boston Area Kodály Educators

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This year we welcomed many new board members, including Kelly Graeber, Adam Epstein, Diane Doherty, Maria Isaak, Tricia Kammerer and Laura Bak. Thank you all for stepping into these valuable leadership roles for our community of Kodály-inspired teachers. Thanks to their support and hard work, we have had a wonderful workshop season.

In September we hosted Karen Howard from the University of St. Thomas who came for the first time to present “Singing Games from the African-American Diaspora.” Participants enjoyed learning fun singing games as well as Afro-Cuban songs with full accompaniment. The culminating celebration of song was a rousing joyous ending to a fun and active workshop. In October we held our Triumvirate Workshop featuring Charlyn Bethell, Susie Petrov, and Kathryn Bach (that’s me!) who have worked at the Kodály Music Institute. Charlyn presented a thoughtful and provocative session on teaching meter that left participants with fantastic new ideas. Susie had us up and moving to a traditional Morris sword dance set to the music of J. S. Bach. Kathryn Bach presented songs and games to grow on in kindergarten.

We have been pleased to welcome more and more Boston University students to our workshops this year, and we would like to thank Susan Conkling, BU music education professor, for her professional support. We were equally delighted to hear that 10 people signed up to receive a credit for attending BAKE workshops through the Kodály Music Institute and Anna Maria College. In January we had to postpone our January session with Denise Gagne, “Singing Games and So Much More!” due to a winter storm but look forward to welcoming her back in the spring. Registration is still open!

Overall we have had delightful start to our year and look forward to the year ahead and to the inauguration of our own Mary Allmon Epstein who became the

president of OAKE at the conference in Long Beach, CA. Congratulations Mary! We are thrilled to see you step into this very important role for our community of Kodály educators.

In other news, recent posts about arts education have caught my attention and as what has become the norm we hear about more and more arts programs being cut. Is it too optimistic to think that the tides may have turned? A spark has been ignited by Congresswoman Suzanne Bonamici whose amendment was accepted to change STEM into STEAM in the final Elementary and Secondary Education Act Bill. What is particularly exciting is that this amendment of ESEA specifically states that music and art are part of a “well-rounded” education. A statement that isn’t news to any of us but exciting that we are being acknowledged as a valuable part of a student’s education.

I teach music for the Cambridge Public School District where students in 7 of our 12 elementary schools receive Kodály-inspired music education. In many of our schools students receive rigorous instruction up to four times a week for 30-minute blocks. This model has been carefully cultivated and grown in this public school district by Susan Holm, Teacher in Charge, and Elaine Koury, former Visual and Performing Arts coordinator, and has been handed to George Simpson, Visual Performing Arts coordinator, who has jumped on board to continue building the vision for the district. This is not to mention the principals, teachers, parents, school committee and community members who see the value in this for the children in the city of Cambridge.

How do musicians become musically literate, and what is a good musician? They (music students) practice just like students do in reading, math, science, athletics, or anything in life. The students in Cambridge are given the ability to practice and given the understanding that the arts are accessible for everyone—of all cultures or socioeconomic status in life. That is a powerful message to give to children. Zoltán Kodály stated that music was for everyone and that it was the responsibility of the school to cultivate it—I am humbly grateful to be experiencing this first hand and hope in the future you will be too. Full STEAM ahead.

KEEP

Kodály Educators of Eastern Pennsylvania
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KEEP was thrilled to cohost the Eastern Division Fall Tune-Up in cooperation with Phil Tacka and Micheal Houlahan of Millersville University at the Ware Center in Lancaster, PA, on November 6 and 7, 2015. Kodály educators came from all over the East Coast to participate in clinics and network with one another. The conference, planned by Emily Reep of KEEP and Lauren Drapek of KONY, featured headliner Leigh Ann Garner and Friday night presenters Micheal Houlahan and Phil Tacka. We also enjoyed a fabulous performance and workshop by the Fiddlekicks, an Appalachian clogging group located in the Philadelphia area. In just a few short weeks, we will again be joining forces with Millersville University and Phil Tacka and Micheal Houlahan for “Kodály in the Kindergarten Classroom: A Model of Learning and Instruction for Teaching Music Concepts and Skills.”

KESNE

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KNJ

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KNJ is excited to welcome Missy Strong to our final workshop on Saturday, April 9 at Westminster Choir College in Princeton, NJ. An expert in conversational solfège, Strong will present dynamic classroom activities and games to practice musicianship skills. We hope to see you there! For more information, check out our website.

KONY

Kodály Organization of New York
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In January, KONY, along with the New York City Orff and Dalcroze chapters, held our annual tri-chapter workshop, where we combine our efforts for one workshop inclusive of the three approaches. Our presenter this year was

Andrew Ellingsen and his presentation was “Learning through Play.” Andrew took the participants through various engaging and playful activities that involved movement, discovery, literacy connections, and student choice. In April, KONY welcomes presenter Joan Litman who will be presenting her workshop “Flying Poles and a Dancing Crab: Multicultural Songs, Dances, and Games.” After a hiatus of a few years, Voices United, the KONY-sponsored choral festival, will return. Plans are still being made, but our target date is in May. You can learn more about KONY at our website. Also, “like” us on Facebook, and “follow” us on Instagram.

MUSIK

Maryland United Specialists in Kodály

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On January 30, 80 teachers attended the Kodály Connections workshop, which was cohosted by the American Kodály Institute on the beautiful Loyola University Maryland campus. The workshop reflected the principles of the Kodály philosophy and encouraged creative musicianship and collaboration. In the morning, attendees were provided with lesson planning strategies and sample lessons by clinician Lauren McDougle. “Plan Your Year before It’s Here” emphasized the importance of

using pedocentric practices while maintaining clear pedagogical goals in your planning. Then, François Suhr encouraged teachers to practice “Solfa on your Sofa” to improve one’s personal musicianship, which in turn, will benefit young students. Francois shared a beautifully sequenced handout, outlining exercises and drills that could be done in a short amount time. After returning from a complimentary lunch, three American Kodály Institute graduate students shared their knowledge and materials with us. Stephanie Crawford’s presentation, “Singing Games: Playing to Learn,” led participants through a dozen tried and true singing games that support teaching a variety of musical concepts. Corey Cunningham expanded upon the idea of creative play in “Song to Performance: Multicultural Informance.” Corey shared activities and multicultural songs that are accessible and inspire creativity and performance from our students. We ended the day with an invigorating and enlightening dance session led by Christopher Dean. Chris shared his extensive knowledge of old-time West Virginia square dances and aural tradition in his presentation “West Virginia Square Dance: Authentic Teaching and Performance.” A special thank you goes to the many graduate student from AKI for assisting during large games and dances and sharing the

importance of OAKE membership and continuous professional development. “Only the best is good enough for the child” and on this Saturday, we absolutely worked toward being our best! Please join us for our final workshop, “The Magic in Music” on Saturday, April 23, and enjoy the rest of your academic year!

VOKE

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Midwestern Division

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CAKE

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CCKE

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CIKE

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In conjunction with the Millikin Children’s Choir, CIKE offered three professional development sessions on Saturday, February 13, at Eisenhower High School in Decatur, IL, as part of the Millikin Children’s Choir Festival. Teachers took part in “Care of the Voice,” presented by Lois YaDeau; “Music Centers for Differentiated Instruction,” presented by Katie Hays; and “Music Games and Dances for Upper Elementary,” presented by Katie Hays, Joan Moreau, and Melissa Miller. In addition, 175 students from all around Central Illinois took part in an engaging day singing and performing a concert together. It was a wonderful day of making music for teachers and students alike!

CMKE

Central Missouri Kodály Educators

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This year is really flying fast! Members of CMKE have been engaged in our “Coffee with Kodály” quarterly profes-



Korey Cunningham of MUSIK taught dress up activity at Kodály Connections.

sional development gatherings in which we share ideas, collaborate on lessons, and hone our musical skills sight reading, and singing together! We have successfully reinstated our annual children's honor choir, which took place in February. Our clinician was Brian Bellof of the Park Hill School District in Kansas City, MO, and he brought a lot of energy and learning to about 80 children who were able to participate.

Our chapter mourns the loss of Carla Maltas, who was an active member of our chapter and integral in its start and success over the years. We will continue to reach out to music educators in our area and share the ideas of Kodály with them to help make improvements to their classrooms in her memory.

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KEI

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KEI has had a busy fall and winter! In September, KEI hosted Barbara Sletto and the Heartland Youth Choir for a successful workshop titled: "Music Literacy in the Choral Rehearsal." This workshop consisted of a choral reading session in the morning and a choir demonstration that afternoon.

Members of KEI presented a session, "What Makes a Kodály Classroom?" at the Iowa Music Educators Association Conference in November. We elaborated upon this session at our annual Winter Sharing Session by sharing our favorite activities used to prepare, present, and practice various concepts. During the afternoon portion, we discussed ideas for using centers in the music classroom.

KEI is currently collaborating with local music organizations to host Thompensen in "Dalcroze Eurhythmics for your

Music Classroom" on Saturday, April 23, 9 A.M.– 3 P.M. at the University of Northern Iowa. Workshop participants will experience how purposeful, full body movement can be used to teach children fundamental musical concepts, while fostering expressivity and creativity.

The countdown to MKMEA is here—mark your calendars for October 28–30, 2016, as KEI and MKMEA host the annual fall convention, Kodály-owa, Fields of Opportunity! The conference will be held at the Stoney Creek Hotel and Conference Center, Des Moines, IA. Keynote address will be given by Kris VerSteegt, IMEA president and founding KEI president. Barbara Sletto will conduct the Conference Honor Choir. Come and enjoy a bountiful feast of session topics, including music literacy, movement, choral literature, singing games and Kodály basics. Additional information can be found at <http://www.mkmea.com/conferences.html>

KMEK

Kodály Music Educators of Kansas

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KMEK hosted the Midwest divisional conference in Wichita, KS, this past October. Hosting this conference was great for our chapter, and we appreciate the Southern division friends that traveled up to join us! Amanda Ellis enjoyed being around fellow Kodály educators and seeing Lindsay Jervis' session on using visuals. Mia Ugolini reflects, "I could never get enough of watching Mrs. Jo and hearing her speak! She sparks my joy for teaching music every time I see her. I attended all of her sessions and of course gained inspiration and ideas that I immediately took back to my class. Sandy Knudson, Lindsay Jervis, and Aileen Miracle were also favorites of mine. This conference is always exactly what I need!"

It was another successful summer of Kodály certification at Wichita State University. There were 70 participants with 13 completing level III certification! A rich community has developed around this program and continues through the activities of our Kansas chapter. KMEK celebrated the memory of Sharon Parks by awarding two partial scholarships. Congratulations to 2015 recipients Heather Ryan and Laura Klaassen! We are currently taking applications for this summer's students.

In January, KMEK colleagues gathered at the school of president-elect Lindsay Jervis for a Make-It-Take-It workshop where we made materials for our music students and tried out the activities in action. In February, KMEK assisted our Kansas MEA in bringing Susan Brumfield to our state Music Educators convention.

This month, we're eager for Reed Bishop and Ben Rivers's workshop "From Call & Response to 'Take Five': Jazz and Blues in the Kodály Classroom." These genres are so rich and so very American. What do we as teachers know about this art form? How can we make it an integral part of our curriculum, extracting concepts and helping students develop performance skills in this area?

KOZ

Kodály of the Ozarks

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KOZ presented Aileen Miracle in a workshop titled "Picture Books and Performances for the Kodály-Inspired Classroom" on Saturday, February 13, 2016, from 9:00–noon at Willard Orchard Hills Elementary, Springfield, MO. Fees: OAKE members \$15; College students with I.D. \$5; Non-members \$45.

Kodály of the Ozarks 10th Annual Honor Choir will be Saturday, April 23, 2016. This all-day event is open to kids in grades 3–6. The participation fee is \$22 per student (to pay for T-shirt, lunch, director's fee, accompanist fee, facility fees) plus the cost of the music. It will take place at Willard High School Gymnasium, Willard, MO.

Kodály levels courses, 2-week course June 26–July 1, & July 5–July 8, 2016, at Evangel University, Springfield, MO. Cost: \$840 per level plus \$50 for non-Evangel students. For more information email Natalie Miller nataliesneedmiller70@gmail.com or call Evangel University at 417-865-2815.

MIKE

Michigan Kodály Educators

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MIKE members recently returned from the Michigan Music Conference in Grand Rapids, MI, at the end of January, where we spent much of our time attending ses-

sions, handing out flyers for our workshops, and trying to spread the good news of Kodály to our fellow Michigan teachers. One of our MIKE chapter members, Jennifer Filipiak, presented a session about using Teachers Pay Teachers effectively and efficiently.

MIKE has been busy preparing for our spring workshops. “Folk Dance in the Elementary Classroom” will be presented on April 9 by Joan Long at Vowles Elementary School in Mt. Pleasant, MI. This workshop will focus on movement, folk dancing, and the value of dancing to the elementary music program. Roger Sams will present the final 2015–2016 workshop on May 21, at the School of Music, Central Michigan University.

Stay connected with our budding chapter through our website and Facebook group, Michigan Kodály Educators.

NOCKA

North Coast Kodály Association

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NPKC

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PSKOR

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On Saturday, January 9, PSKOR hosted its winter sharing session at Kountze Memorial Lutheran Church in downtown Omaha, NE. We started with a soup and salad potluck for the first hour followed by a three-hour sharing session titled “Beyond Level III: Activities for Upper Elementary Students.” A total of 13 chapter members shared ideas that work with their upper-elementary students. Ideas shared ranged from singing games to dances to creating scales and modes. Thirty music teachers from the Omaha metro area attended our afternoon workshop.

Our spring workshop will be on Saturday, April 16, at Nebraska Wesleyan University. Sue Leithold Bowcock will join us for “Lesson Planning for Upper Elementary Students.”

SLAKE

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TRIKE

Tri-City Kodály Educators

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While we focus on music literacy, it is important to remember that music is a reflection of culture and an avenue through which people are connected with other people. Our music classes strive to teach children the independent skill of music literacy and ability; however, we music teachers have an opportunity to reach beyond our classroom walls. We connect the community together through our performances. Through folk dancing and singing games, we provide important social interaction for our students. By studying songs, we have an opportunity to teach and learn about history. As experts in music, we can help teach the science of sound with our colleagues in the classroom. We are community builders, reflecting on history and culture. As music teachers work toward music literacy, we often look for opportunities that allow students to transfer these skills, and apply them in authentic ways. For these reasons, on January 23, TRIKE hosted our annual “Share Shop” conference at Capital University. We had four presentations that were varied in subject to provide music teachers with an eclectic variety of information with the hopes of having a positive effect in music teachers’ communities. Thank you to all the presenters for providing an amazing day of engaging and inspiring presentations and ideas.



Folk Dancing at TRIKE's January Conference. Picture by Orli Fabro

Presentations and presenters included Karla Cherwinski—“Folk Dancing”; Aileen Miracle and Matthew Parker—“The Science of Sound: Cross Curricular Unit Plans”; Jason Bash—“Off Teacher,

Improvisation and Composition”; Julie Swank—“Quilting: A Different Historical Perspective of Our Folk-Song Repertoire.”

Don’t miss our last workshop of the year! On April 9, TRIKE will be hosting Andrew Ellingsen. The workshop will be held at Capital University. Don’t forget to check out our website! You can also find us on Facebook by searching for “Tri-City Kodály Educators.”

Southern Division

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Today the sun is shining and I am so tempted to go out and work in my yard; but alas, Old Man Winter is still lurking around the corner. That blanket of leaves protecting the daffodils will just have to stay there a bit longer. (sigh)

We are so close to finalizing the plans for our Southern Division Mini-Conference to be held August 19 & 20, 2016, in Atlanta, GA. Robbin Marcus will be leading us in some delightful folk dancing on Friday night. Jill Trinka will be our headliner on Saturday and will be exposing us to the art of dulcimer playing in three different tunings. We hope you will mark your calendar now to *save the date*. If you do not have a dulcimer, “not to worry,” we will provide dulcimers for you to use at the workshop. More detailed information will be sent out through our Southern Division website as soon as the details are finalized.

Although Florida’s chapter has been around for some time, their name is officially changed as of our fall board meeting in Denver. Formerly known as Kodály Educators of Northwest Florida (KENF), it is now known as Kodály Educators of Florida (KEF). Congratulations! You are helping us by expanding into regions without a Kodály presence, which is OAKE’s first strategic-plan action.

KEGA

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KEF

Kodály Educators of Florida

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KET**Kodály Educators of Texas**

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We're kicking off 2016 sharing songs and teaching with imagination in Texas! Lauren Bain, KET vice-president, presented, "The Magic of Kindergarten" in San Antonio on Saturday, January 16. In North Texas, teachers participated in a "Sing and Share" on Saturday, January 30. The New England Dancing Masters will present a workshop in North Texas on Saturday, April 2. We are looking forward to our annual general membership meeting at the Texas Music Educators Convention on February 11 in San Antonio with a performance by the Children's Chorus of San Antonio, folk dancing, and lots of door prizes!

KONC**Kodály Educators of North Carolina**

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MTAKE**Middle Tennessee Association of Kodály Educators**

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OKE**Oklahoma Kodály Educators**

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On February 20, OKE hosted Kayla Gentry and Erin Pitts who presented "Sub Tubs and Centers for the Music Classroom," a make and take workshop, at the University of Oklahoma in Norman. We are also preparing to help with the levels program at the University of Oklahoma this summer by organizing the workshops. Cecile Johnson will present a workshop at level I training in Norman and OKE's own Eddie Lou Strimple will present at the level II training in Tulsa. Four of our members—Katie Robertson, Tony Flores, Lindsey Schroder, and Sandy Knudson—are serving on the OAKE 2018 Conference Committee and are already working on details for the conference.

SECKE**Southeast Chapter of Kodály Educators**

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SHAKE**Sweet Home Alabama Kodály Educators**

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SHAKE celebrated its one year anniversary in March, and were pleased to have chapter representatives attend the National Conference.

In April, the chapter also hosted its second annual spring workshop, "Games, Play Parties, and Movement in the Classroom," led by division president Amy Chaffin. The event was made possible through the generous support of the OAKE Southern Division.

With new chapter leaders to be installed in July, we recognize founding SHAKE board members Edward (Ted) C. Hoffman, III, president; Lea Hoppe, vice-president; Joy Smith, Secretary/treasurer; and Deanna Bell and Becky Halliday, members-at-large, for their diligent work promoting Kodály in the state of Alabama and making SHAKE a reality.

Western Division**AKTS****Arizona Kodály Teachers Society**

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CCKE**Central California Association of Kodály Educators**

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EEK**Enchanted Educators of Kodály**

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KASC**Kodály Association of Southern California**

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 www.kasc.oake.org

April 25 and 26 is our 28th Annual Kodály Honor Chorus Festival, held at the lovely Hall of Liberty of Forest Lawn. Our guest conductor is Julie Corallo and she leads the 150- member choir in seven beautiful songs. It is always an exciting event, and this one is no less memorable. Julie remarked that it was a highlight of her musical career.

Each spring, Katinka Scipiades Daniel, Kodály pioneer and our chapter founder, held an open house for all KASC members in her beautiful Santa Barbara home. She would prepare delicious Hungarian chicken for us and always have some form of musical entertainment, ranging from an outstanding classical pianist, to a demonstration of ancient Chinese instruments by the parents of some of her piano students, to leading us all in singing games on her patio, which overlooked the beautiful Pacific Ocean. Although the commute was long, the trip was always worth the travel ten-fold. Since Katinka's passing in 2010, we continue the tradition and hold an annual Katinka Day to celebrate her life and love of teaching the Kodály approach to students and teachers. In 2015, 29 of us, including current Summer Institute



KASC 2015 Katinka Day

students, met at the home of Kathy Hickey in Cherry Valley, CA. We shared food, stories, songs, photos, and laughs. With us were Gloria Blacka, Pamela Wade, and Marjorie Lowe, who all studied with Katinka early on. We look forward to this event every year.

Our 2015 KASC Summer Institute, July 6–24, had more than 30 participants in three different levels plus Children’s Music. Thanks to Azusa Pacific University, we had great classroom space, appropriate acoustics, mirrors for conducting, and plenty of parking. The final concert was beautiful! KASC still maintains a rigorous three-week program, and although very intense, it often creates lifelong friendships, as well as outstanding teachers. This year was enhanced, almost daily, by the mysterious appearance on the Musicianship door of a Kodály-inspired visual joke. Try as we might, no one could guess who this musical culprit could be. Just before the final concert, level III student and board member, Shelly Suminski Mahpar, “outed” herself to the group of surprised students. No one had had a clue.

In September, our first workshop of the school year, with nearly 50 participants, went very well. Gemma Arguelles presented “Kodály in Action: Music in a K–8 Setting,” masterfully sequencing tried and true ideas for kindergarten through eighth grade and chorus. As one participant quoted, “Gemma’s pacing and demonstration lessons are incredible. What a treat to have such an expert in music education!” Our second workshop in November was also filled with fantastic lessons and useful information connecting the Common Core to what we do every day in our classrooms. Juanda Marshall’s workshop, “Demystifying and “Kodály-fying” the Common Core Standards helped us understand how the tenets of Common Core flow right into what we already teach. There is more excitement to come in 2016 as well. In January, we had our final workshop, with Niké St. Clair presenting Choral Conducting, Diction, and Vocal Techniques. In March, KASC, along with the Western Division, was proud to have sponsored this year’s OAKE Conference in Long Beach. KASC Members, Kelly Callirgos and Kurt Cereske are the hard-working cochairs. We look forward to seeing our many friends from around the country.

The last time KASC hosted a national conference was in 1987, so we are definitely ready and able and all fired up about this. In May, we will once again hold our Annual Kodály Honor Chorus Festival, when Lisa Marxer returns as guest conductor. We will end the school year with Katinka Day to be held in the beautiful Ramona home of Pamela Wade, a past OAKE president.

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NKE

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NKE workshop

NKE is happy to congratulate Melissa Headrick on her recent nomination as president-elect of Northwest Kodály Educators for 2016–2018! We recently had two fantastic workshops. In January we collaborated with WA ACDA to have a workshop focused on high-quality poetry-based music for children’s choirs, which included us bringing in guest composers Judy Herrington and John Muehleisen, and being led in Kodály-based choral pedagogy activities by Darcy Morrissey and Melissa Headrick. We commissioned a fantastic poetry-based composition for children’s choir by Judy Herrington that was premiered at the workshop weekend, which more than 50 music educators attended. In early March we had another weekend-long workshop focused on activities and strategies for teaching upper elementary-age classes, led by Seattle-area Kodály pedagogue (and OAKE Western Division president), Christopher Roberts. This was a very engaging workshop after which attendees left with many immediately applicable tools and activities, and also great training and

information to help improve our teaching. We are in the process of planning more incredible workshops for 2016–2017. Keep updated at our website.

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“Hey, Little Lassie Will You Have Me?” at SWOKE’s Fall Workshop with Amy Abbott. Photo courtesy K. Liebert.

SWOKE has enjoyed good turnouts for workshops this year. We welcomed Amy Abbott in the fall for “Say, Say, O, Playmate.” Area teachers were inspired with many new songs and extensions for their music classes. We continued the year by fostering relationships through chapter “sharing” gatherings, and in February the SWOKE board led a workshop on iPad teacher tools for the music classroom. On April 15 we look forward to hosting Kurt Cereske as guest conductor of our SWOKE Children’s Choir Festival. If you find yourself in the Southern Washington and Oregon region, please consider joining us.

As you are planning for the upcoming summer, please consider joining us at Portland State University’s Kodály Institute. We bring a world-renowned faculty to Portland each summer and there is no better place to enjoy summertime than the beautiful Pacific Northwest!

Check out our website for current chapter information and registration details for the PSU Kodály Institute.

UFOLKS

Utah Fellowship of Local Kodály Specialists

Marie Haws, president
ufolks.oake@gmail.com
http://ufolks.wordpress.com/

UFOLKS has been privileged to have

two wonderful presenters in the past few months. In November, Janos Horvath made his way out to present on musicianship and conducting. It was a jam-packed session with dozens, if not hundreds, of ideas about ways to incorporate solfège, sight-singing, and better conducting into our teaching. Janos had us doing mental somersaults as we tried to hear and sing pentatonic scales and other solfège exercises, building from individual tones, to holding out simultaneous tones, to showing hand signs for other parts while we sang our own. Janos also had plenty of stories and humor to intersperse with the hard work we were doing!

In January, we were able to bring Mary Stouffer from Canada. She was delightful, giving us all sorts of ideas about songs, games, and activities for the musical development of the littlest of our students. She interspersed research on music and the brain throughout her workshop, so we all came away feeling empowered about the power of music to make a difference in the lives of our students.

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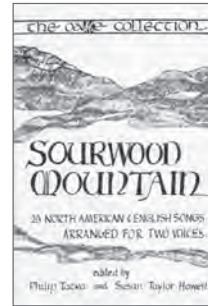
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See complete member listings on www.oake.org. Restricted solely to the personal use of OAKE members and official OAKE business.

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