



GUIDELINES FOR KODÁLY TEACHER EDUCATION PROGRAMS

2018 REVISION

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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, preserve the musical heritage of the people of the United States of America through education, artistic performance, advocacy and research.

I. INTRODUCTION

The *Guidelines for Kodály Teacher Education Programs* provide guidance and direction in the implementation and operation of Kodály-based teacher-education programs. They are intended for use by all training programs, whether holding an endorsement from the Organization of American Kodály Educators (OAKE), seeking endorsement from OAKE, temporarily dormant, in transition, or providing some alternative to full levels of training. The details provided herein may be used by any program wanting to evaluate and update their training.

Responding to requests for clear guidance and direction, this document defines the essential components of an outstanding teacher-education program. It seeks to (1) establish a common core of understanding, knowledge, and skills among Kodály-inspired teachers, (2) allow flexibility in designing Kodály-inspired training to meet the varied needs of teachers across the United States, (3) empower administrators and faculty to develop programs to serve the diverse populations of school students throughout the United States, and (4) allow for varied and unique areas of interest and specialization within individual programs.

For programs seeking a new OAKE Teacher Training Program Endorsement, the following guidelines will be fully enforced for applications received after July 1, 2017. Programs holding existing endorsements are not required to make changes immediately, but are encouraged to adjust their programs to align with these new expectations as circumstances allow.

II. VISION AND PRACTICE

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

- A. OAKE and its endorsed and/or affiliated teacher-education programs actively work within four dimensions of change:
- improving the quality of musical instruction materials and experiences available to both teachers and students.
 - increasing the number of students served by high-quality, Kodály-inspired music programs and the variety of means used to serve them.

- prioritizing school music scheduling to make music an equal partner in the overall school curriculum.
 - elevating music teaching through rigorous Kodály-inspired teacher education.
- B. In the spirit of Kodály’s lifelong work as a composer, linguist, folk-song researcher, and educator, OAKE-endorsed/affiliated programs help students identify and follow their individual paths whether they choose to become general music teachers, administrators, archivists, composers or arrangers, conductors or professional performing musicians, musicologists, ethnomusicologists or folklorists, theorists or musicianship teachers, educational researchers, or social scientists.
- C. OAKE strongly promotes using research to resolve questions concerning ideal music curricula and best teaching practices for all levels of instruction. With the intent of improving practice, OAKE encourages research that incorporates oral and written musical traditions, demonstrates the effectiveness of Kodály-inspired teaching, and assigns equal value to descriptive, historical, qualitative, quantitative, and philosophical investigation.
- D. OAKE-endorsed/affiliated teacher-education programs emphasize developmentally appropriate repertoire of the utmost quality for students of all ages and skill levels.
- E. In the interest of fidelity to the vision and philosophy of Zoltán Kodály, as outlined in his personal writings, instructional materials and compositions, OAKE-Endorsed Kodály training should be structured in adherence with the guidelines outlined in this document and presented independent of any other organization sponsored training/ programs awarding certificates.
- F. OAKE and its endorsed/affiliated teacher-education programs require Kodály-inspired teachers to engage in lifelong learning of music and teaching as an art, a craft, and a science by continuing to expand and develop their musicality and musicianship skills, deepening their understanding of music as a body of literature, and incorporating and mastering best teaching practices. Following completion of OAKE-endorsed programs, Kodály-inspired teachers continue to participate in advanced courses, workshops, and conferences that refresh and develop their skills as musician/teachers in musicianship, conducting, music literature, and pedagogy.

III. Endorsed Programs:

1. COMMON CURRICULUM/CORE AREAS OF STUDY

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

that students be awarded a formal certificate of completion only after satisfying all program requirements. Programs should provide students with documentation of seat time and content studied at the conclusion of preliminary levels in a format other than a certificate.

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

A. MUSICIANSHIP: 50-70 TOTAL HOURS REQUIRED FOR CERTIFICATE

This coursework focuses on student proficiency in critical musical skills such as sight-singing, ear training, and dictation, which serve as a foundation for lifelong musical growth and development. Musical materials should include art music, folk songs, solfège exercises from Kodály publications, and specially designed exercises focused on pentatonic, diatonic, modal, and chromatic music.

Student outcomes that demonstrate mastery/proficiency and understanding should include:

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

B. CONDUCTING: 30-45 TOTAL HOURS REQUIRED FOR CERTIFICATE

This course includes intensive study in the application of Kodály-inspired pedagogy in the choral or classroom setting. Topics should include conducting gesture and technique, score analysis and preparation, and rehearsal strategies. Literature may include selections appropriate for children's, youth, and adult choirs. Conducting in musicianship does not replace the conducting requirement. Lab work is required.

Student outcomes that demonstrate mastery/proficiency and understanding should include:

- Teaching vocal techniques appropriate for young voices
- Choral conducting
- Analyzing and preparing vocal scores for teaching/conducting/rehearsing
- Choosing appropriate repertoire and rehearsal strategies
- Integrating Kodály principles, such as a cappella singing and the role and use of a tuning fork, in the choral setting

C. CHORAL ENSEMBLE: 30-45 TOTAL HOURS REQUIRED FOR CERTIFICATE

Students will perform music of high artistic merit appropriate for an adult choral ensemble, including quality S.A. and S.S.A. repertoire appropriate for unchanged and mixed voices, as appropriate to the voicing of program participants. Integrating all aspects of Kodály's vision and

philosophy, the conductor will model sequential choral rehearsal techniques and solutions to challenges commonly associated with choral conducting and performance. Selected repertoire should be representative of a wide variety of musical style periods, genres, and cultures. Conducting class or lab does not replace the choral ensemble requirement. Public performance is required.

Student outcomes that demonstrate mastery/proficiency and understanding should include:

- Participation as a performing member of an adult choral ensemble.
- Demonstration of proficiency in the use of relative solmization for reading.
- Demonstration of choral skills including a focus on pure intonation, vocal technique, and artistic interpretation of selected repertoire.

D. MUSIC LITERATURE: 30-60 TOTAL HOURS REQUIRED FOR CERTIFICATE.

This component should focus on the performance and analysis of a wide variety of music genres (including traditional children's songs and games from around the world, folk music genres of various countries and cultures - particularly those from North America, and art music from various periods). Major topics should include stylistically appropriate performance of literature under study, and techniques for research, collection, analysis, classification, and retrieval of a diverse set of quality musical materials from aural and notated sources.

Student outcomes that demonstrate mastery/proficiency and understanding should include:

- Stylistically sensitive performance of a wide variety of musical materials.
- Assembly of a personal collection of music literature representative of genres including traditional children's songs and games, folk music of predominant culture groups in the U.S., folk music from other countries in the world, and quality art music for teaching.
- Complete a detailed pedagogical analysis of material in this collection and use this information to develop a cross-reference retrieval system for planning and instructional purposes.

E. PEDAGOGY/TEACHING PROCESS AND SKILLS: 50-70 TOTAL HOURS REQUIRED FOR CERTIFICATE

Students will study the pedagogical principles and practices of Kodály's vision and philosophy of music education. Major topics include history and philosophy; scope and sequence for developing spiral curricula for the elementary music classroom, choral, or instrumental settings; short- and long-range instructional planning; selection of appropriate music literature; and the development of musician/educators' methodological and teaching processes and skills. Peer teaching and video-recorded teaching of students is required.

Student outcomes that demonstrate mastery/proficiency and understanding should include:

- Articulation of Kodály's vision and philosophy of music education and an understanding of the historical development of Kodály-inspired practice in Hungary and the United States.
- Creation of sequential spiral curricula for lower, intermediate, and upper elementary grade levels, choral or instrumental settings.

- Selection, analysis, and contextualization of appropriate music literature of high artistic value (including songs, listening examples, and choral repertoire) for use in a Kodály-inspired music curriculum.
- Successful creation and teaching of Kodály-inspired music lessons, demonstrating understanding of short- and long-range planning, curricular objectives, overall lesson design, and assessment.
- Successful creation and teaching of Kodály-inspired music lessons, demonstrating understanding of short- and long-range planning, curricular objectives, overall lesson design, and assessment.

F. SPECIAL TOPICS/ELECTIVES: 10–15 TOTAL HOURS REQUIRED FOR CERTIFICATE

Special Topics should include subjects that relate to Kodály’s vision and philosophy; such topics may include folk dance, folk instruments, applied music, chamber music, and children’s choir literature. Other options may include demonstration lessons, instrumental extension activities, teaching music to special needs students and using technology in the Kodály-inspired classroom. These hours may be used to expand offerings in the core areas of study in lieu of special topics.

2. COURSE SYLLABI

The syllabus for each core area of study in an OAKE-endorsed training program will include the following information:

A. GENERAL INFORMATION

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

B. COURSE CONTENT

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

3. FACULTY QUALIFICATIONS

A. GENERAL QUALIFICATIONS:

The general qualifications for instructors in OAKE Endorsed teacher training programs should begin with outstanding musicianship as a foundation. A documented record of successful Kodály-inspired instruction and exceptional application of the Kodály principles in the role of pedagogue, researcher, conductor, and so forth is also expected. In addition, instructors must meet the following criteria:

- Minimum of a master's degree or clearly demonstrated expertise in the particular area of assignment.
- Current membership in OAKE and/or IKS.
- Certificate or graduate diploma from an OAKE-Endorsed Kodály Teacher Education Program, similar training program prior to OAKE-Endorsed sites, and/or diploma from the Liszt Academy or its affiliate institutions.
- Attendance and/or participation in the appropriate session(s) of the ETT strand at one or more OAKE national conference is recommended (not required).

B. CONTENT AREA QUALIFICATIONS:

Musicianship

- Minimum of 3 years post-certificate music teaching and/or recommendation from OAKE endorsed program faculty member who affirms expertise.
- Demonstrated expertise in Kodály-inspired musicianship (aural skills, solmization, Kodály training materials, etc.).

Conducting

- Minimum of 3 years post-certificate music teaching and/or recommendation from OAKE endorsed program faculty member who affirms expertise.
- Demonstrated high level of competency in advanced choral conducting as illustrated in successful school, university, and/or civic choral ensembles.
- Conducting instructors who do not hold required certificate from a recognized Kodály training program will be considered on an individual basis by the OAKE Teacher Education Committee.

Choral Ensemble

- Minimum 3 years post-certificate choral conducting experience and/or recommendation from OAKE endorsed program faculty member who affirms expertise.
- Provides verification of a high standard of choral expertise proved by concert programs and/or performed repertoire lists. Choral Ensemble directors who do not hold required certificate from a recognized Kodály training program will be considered on an individual basis by the OAKE Teacher Education Committee.

Music Literature

- Minimum of 3 years post-certificate music teaching and/or recommendation from OAKE endorsed program faculty member who affirms expertise.

- Has a prepared personal music collection analyzed and indexed according to extra-musical parameters and musical parameters at a contextual level.
- Holds a personal interest and commitment to the respectful transmission of a variety of traditional performance styles and has working knowledge of quality resources (both print and audio)

Pedagogy/Teaching Process and Skills

- Minimum of 5 years post-certificate music teaching children in a school setting (any level preK-12) and/or recommendation from OAKE endorsed program faculty member who affirms expertise.
- Demonstrated high level of competency in sequential, Kodály-inspired teaching, detailed instructional planning, and long-range concept planning (possibly through the presentation of a pedagogically-oriented session at either a national or regional OAKE conference).

Exceptions

- Programs experiencing difficulties securing instructors meeting the above criteria may petition the OAKE Teacher Education Committee for an exception. Such a request should be made in writing and must demonstrate that efforts were made to identify and hire faculty with the preferred credentials and that the identified individual has experience that would ensure fidelity to Kodály-inspired instruction in the assigned core area.

4. SCHEDULES

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

A. TIME OF DAY

Summer programs are offered in a wide variety of time schedules, generally beginning no earlier than 8:00 a.m. and ending no later than 5:00 p.m.

Additionally, some programs offer the following options:

Late Afternoons

- chamber music coaching & concerts
- folk dance and singing games
- assistance w/ homework assignments
- library research
- performance of a final concert
- closing luncheon
- teaching/conducting lab

- instrumental pedagogy
- adolescent/adult choral pedagogy
- children’s choir development

Evenings

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

Weekends

- Some programs require placement testing, registration and introductory classes on a Saturday or Sunday prior to the first full day of classes.
- Some programs consist of one week of course work during the summer in combination with Saturday sessions during the school year to meet core area contact hour requirements.

B. SAMPLE SCHEDULES (COMPOSITE SCHEDULES USED IN CURRENTLY ENDORSED PROGRAMS)

3 weeks, 3 summers

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

2 weeks, 4 summers

8:00–9:15	Choral Ensemble
9:15–9:30	Break
9:30–10:50	Musicianship (intro) — I, II, III, (IV)

10:50–11:05	Break
11:05–12:05	Conducting, choral-camp observation
12:05–1:05	Lunch
(Note: afternoon times are different for each level to meet OAKE requirements)	
1:05–2:15	Teaching Process and Skills, Retrieval, or Music Literature
2:15–4:45	One level in Retrieval/Teaching Process and Skills
2:30–3:30	Choral Camp
2:30–4:30	One level in Teaching Process and Skills
3:15–4:45	One level in Retrieval (folk-song collecting, research, cataloging)

2 weeks, 3 summers

Level I

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

Level II

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

Level III

8:30–10:00	Musicianship III
10:00–10:15	Break

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

5. REPORTING REQUIREMENTS

A. CONTACT INFORMATION:

OAKE Endorsed Teacher Training Program Directors are responsible for keeping OAKE records of the affiliate institutional name and contact e-mail up to date in order to insure that invoices and other communication are sent to the proper individual. A request for updated information will be sent to programs in the Fall. Please make sure that you're most up to date contact information is sent to the National Office. Updates during the year should be sent to info@oake.org for Training Program contacts and OAKE website information, and to envoy@oake.org for program listings published in the *Kodály Envoy*. Envoy deadlines can be found on the OAKE website.

B. ANNUAL TRAINING PROGRAM REPORT:

OAKE Endorsed Teacher Training Programs are required to complete a detailed annual report following the conclusion of their training program, no later than September 1st. The annual report form is available on the OAKE website on the Member Resources page. The completed report and all supporting documents must be scanned and uploaded electronically using the link referenced above. In addition to the information specified on the report form, program directors are expected to submit the following documentation:

- Complete list of all summer participants (name and address), if permitted by the student(s) and host institution.
- Copy of the any new syllabi (representing changes from previous year).
- Copy of the daily class schedule.
- Copy of the final concert program or a list of repertoire performed.

C. ANNUAL FEES:

OAKE Endorsed Teacher Training Programs will be invoiced for the OAKE Institutional Membership (\$75) and the Annual Report Fee (\$25) in June each Summer. Programs may pay by credit card or check. A credit card authorization form will be sent to all programs immediately following the receipt of program invoices. If you do not receive an invoice in the month of June, please contact the National Office immediately.

D. FAILURE TO REPORT:

- **October 1** - A letter or e-mail notification will be sent to any program that has not submitted the required report or fees, informing the director that November 1 that the program will be on probation, and will be removed from the list of Endorsed Program on the OAKE website until the report and/or fees have been received.
- **January 1** - If the Annual Report is not received by January 1 the program will be referred to the OAKE Board of Directors with a recommendation that the program lose its endorsed status. If endorsement is withdrawn, by action of the Board of Directors, the program would have to reapply for endorsement via the process described below.

OAKE recognizes that changes in program director, institutional affiliation, and a variety of other factors may, from inhibit the timely attention to these matters. Any program that fails to meet published deadlines for required reports and/or fees is invited to submit a written request for special consideration to the Teacher Education Committee Chair explaining the circumstances that led to the delay in submission. Each request will be considered thoughtfully by the committee, which will make the appropriate recommendations to the Board of Directors regarding the status of the program.

E. ADVERTISING:

Beginning in 2017, OAKE-Endorsed programs must include the following on all advertising, both online and in print:

"The (name) Kodály Certificate Program is endorsed by the Organization of American Kodály Educators."

IV. ENDORSEMENT APPLICATION PROCEDURES

1. DEADLINES

OAKE accepts applications for endorsement from interested programs throughout the year. Applications received by January 15th will be evaluated at the Spring Board meeting. Applications received by August 1st will be evaluated at the Fall Board meeting.

Applications are reviewed in detail by the Teacher Education Committee and evaluated based on the published guidelines and checklist/rubric found in this document. The TEC will submit a recommendation for acceptance to the OAKE Board of Directors for any application in which all of the components of an Endorsed program, as outlined in this document, have been adequately demonstrated through the supporting documents.

2. APPLICATION FORM

The electronic Application for Endorsement of a Kodály Certificate Program is available on the OAKE website on the [Member Resources](#) page. The form requires general information regarding the training program, sponsoring institution and program director. A general description

of the last three years of the program to include levels offered, core areas of study required at each level, and current assessments in use within the program.

Additional information, as described in the following section must be uploaded as a single PDF document when submitting the application form.

3. SUPPORTING DOCUMENTATION

In addition to the basic information required on the Application for Endorsement of a Kodály Certificate Program, significant supporting documentation is required. The specific information listed below should be based on the Guidelines for OAKE-Endorsed Teacher Education Programs found in this document and must be compiled into a single PDF document and uploaded through the application form. Supporting documentation must include:

- Brief history of the certificate program, indicating growth and changes to present.
- List of courses by level and total contact hours per each course for the certificate course.
- A syllabus for each course at each level. (See specifics on checklist/rubric)
- Total number of graduate credits offered at each level and crediting institution(s) - if appropriate.
- A copy of all publicity print materials for the last three years.
- Resumes of all core faculty members (for the last three years) and their teaching assignments. Resumes for guest speakers are not required, but a list of such speakers, their area of expertise and how they contributed to course should be included.
- Any additional information about your course not covered above.

4. APPLICATION FEE

The OAKE Application for Endorsement of a Kodály Certificate Program must be accompanied by payment of the \$50 application fee. Program directors may request an invoice to initiate payment when submitting the application, if needed by the institution. Payment must be made via check and sent to:

OAKE National Office
ATTN: Endorsement Application
3415 S Sepulveda Blvd, Suite 1126
Los Angeles, CA 90034

V. ALTERNATE FORMAT PROGRAMS

OAKE will list high-quality alternate format programs on the OAKE.org website if they meet the following qualifications:

1. INTRODUCTORY PROGRAMS

OAKE recognizes that teachers have financial constraints and are therefore attracted to programs that are geographically close to home. Getting started on a Level One can pique interest

in further study. To that end, OAKE encourages the formation of high-quality Level One Seedling programs or “Introduction to Kodály” programs.

A. LEVEL ONE SEEDLING PROGRAM:

- Instructors must meet the same qualifications as OAKE-Endorsed programs.
- Students are explicitly made aware of requirements for further study toward the full Kodály certificate in other training programs, endorsed or otherwise.
- Schedules must cover roughly one-third of the hours toward a completed training certificate so students could conceivably go on to a Level Two in a different program. (At least two weeks in the summer or one semester of 3 credits during the academic year, including Musicianship, Music Literature, Conducting, Choral Ensemble and Pedagogy.)
- Students exit with a recommendation letter for a Level Two Program Director, and understand that it is up to the Level Two Program Director to determine their placement.
- All advertising for the course must include the following statement: ***“This professional development course is recommended by the Organization of American Kodály Educators. See oake.org for more information.”***

B. INTRODUCTION TO KODÁLY

- Instructors must meet the same qualifications as OAKE-Endorsed programs.
- Schedule includes at least 30 instructional hours.
- Students are explicitly made aware of requirements for further study toward the full Kodály certificate in other training programs, endorsed or otherwise.
- Elements of Kodály philosophy are infused throughout instruction.
- Emphasis is placed on high-quality music literature, active music-making and personal musicianship.
- All advertising for the course must include the following statement: ***“This professional development course is recommended by the Organization of American Kodály Educators. See oake.org for more information.”***

C. NON-CERTIFICATE PARTICIPATION

Another manner of introduction to Kodály would be to allow teachers to enroll in one segment of a summer certificate program, such as only Musicianship, or only Conducting/Choir. This is appropriate for private studio teachers or secondary teachers, both instrumental and choral. However, students who opt for this limited course of study will not be awarded a certificate of completion for the entire Kodály course, only documentation of attendance and contact hours.

2. POST- CERTIFICATE TRAINING OPPORTUNITIES

Lifelong learning is an important facet of the Kodály philosophy. Therefore, OAKE encourages members to continue to participate in high-quality learning opportunities after earning their Kodály Training Certificate. Such opportunities might include:

- Apprenticeships/Mentoring:
- Kodály Refresher Coursework:
- Master Classes
- Chapter Workshops
- OAKE National Conferences
- International Kodály Society Symposia

3. SPECIAL TOPICS WORKSHOP OFFERING

The requirements for special topics workshops are the same as those for Special Topics within a certificate course. Special Topics should include subjects that relate to Kodály’s vision and philosophy.

As an isolated course, an OAKE-recommended Special Topic Workshop must consist of a minimum of 10 hours of instruction over the course of at least two days, but can be lengthier. To be listed on the OAKE.org website, the entity planning the workshop would need to notify the OAKE office about the workshop a minimum of 4 months in advance. Possible workshop topics may include:

- Folk music, Dance or Instruments
- World music
- Music for children with special needs
- Children’s choir literature
- Demonstration lessons
- Instrumental extension activities
- Using technology in the Kodály-inspired classroom.
- Adaptations of the Kodály philosophy in Choral Education, Instrumental Education, Private Lessons or Early Childhood

4. ADVERTISING:

ALTERNATE FORMAT PROGRAMS should notify the OAKE National Office of their wish to be advertised on oake.org. Program directors may apply by submitting an online application form at least 4 months prior to the start date of the program. This policy will go into effect in 2017. As a courtesy to the OAKE office, please email the office after the conclusion of the course so the OAKE office may update the website by removing past courses in a timely manner.

5. DORMANT PROGRAMS

OAKE recognizes that due to changes in institutional leadership, saturation of the teacher population, and a variety of other factors, an OAKE Endorsed Teacher Training Program may go dormant for a time. A program would be considered “dormant” if no levels were offered for two or more consecutive years.

Such a program should notify the OAKE National Office of their intent to go dormant in writing, either in conjunction with a final annual report, or in separate communication later in the year. An institution that has duly stated their intent to go dormant, but maintains an active OAKE Institutional Membership, may apply for reinstatement of Endorsed Status by submitting a shortened application form (to be developed) and \$50 application fee. Payment must be made via check and sent to:

OAKE National Office
ATTN: Endorsement Application
3415 S Sepulveda Blvd, Suite 1126
Los Angeles, CA 90034

VI. APPENDIX

1. ENDORSEMENT PROGRAM CHECKLIST/RUBRIC

The following Endorsement Checklist/Rubric (Revised January 2015) is used by the Teacher Education Committee to review endorsement applications. It is suggested that prospective programs plan ahead and adhere to this list in detail when submitting an application to ensure a timely review and successful application.

In areas of checklist where scores “4 3 2 1 0” are required, use the following scoring:

4 = Clear, thorough evidence; high quality

3 = Clear evidence, but could be more thorough; scorer may suggest areas for improvement

2 = Statement lacks clarity or thoroughness but evidence is given; needs work

1 = Insufficient evidence in given answer

0 = No evidence given/ no answer

A. MATERIALS TO BE INCLUDED WITH APPLICATION SUBMISSION - CHECKLIST

1. Brief history of certificate program, indicating growth and changes to present.	
2. List of courses by level and total contact hours per each course for the certificate course.	
3. A syllabus for each course on each level.	
4. Total number of graduate credits offered at each level and crediting institution(s).	
5. A copy of all publicity print materials for the last three years.	
6. Resumes of all core faculty member* (for the last three years) and their teaching assignments.	

B. COURSE HOURS

Evidence is given that each student meets a minimum of 225 contact hours:

- Musicianship: 50-70 hours
- Conducting: 30-45 hours
- Choral Ensemble: 30-45 hours
- Music Literature: 30-60 hours (Folk Song Analysis & Art Music Research),
- Pedagogy/Teaching Process & Skills: 50-70 hours
- Special Topics/Electives: 10-15 hours

C. MUSICIANSHIP SYLLABUS WILL CONTAIN:

name of institution	
course title and number	
course dates and name of instructor	
course credits (graduate/undergraduate)	
contact hours	
course description (from university catalog, if appropriate)	4 3 2 1 0
course objectives (“students who successfully complete this course will demonstrate...”)	4 3 2 1 0
course requirements (assignments/projects)	4 3 2 1 0
course assessment/evaluation (grading procedures and standards)	4 3 2 1 0
required texts, materials, and other resources such as supplementary reading material, web sites, etc. (list)	4 3 2 1 0

D. MUSICIANSHIP CONTENT

Evidence of teaching/learning of these skills & materials are found in syllabi and supporting materials for each level:

SKILL/MATERIALS	LEVEL I	LEVEL II	LEVEL III
sight singing			
ear training			
inner hearing			
rhythm reading			
part singing			
harmony			
memory training			
transposition			
intonation			
analysis of form			
improvisation			
dictation with relative solfa including <i>la</i> based minor			
rhythm syllables			
absolute pitch singing			
Art music			
folk songs			
Solfa exercises from the Kodály publications			
Pentatonic exercises			
modal exercises			
diatonic exercises			
chromatic exercises			

E. CONDUCTING SYLLABUS WILL CONTAIN:

name of institution	
course title and number	
course dates and name of instructor	
course credits (graduate/undergraduate)	
contact hours	
course description (from university catalog, if appropriate)	4 3 2 1 0
course objectives (“students who successfully complete this course will demonstrate...”)	4 3 2 1 0
course requirements (assignments/projects)	4 3 2 1 0
course assessment/evaluation (grading procedures and standards)	4 3 2 1 0
required texts, materials, and other resources such as supplementary reading material, Web sites, etc. (list)	4 3 2 1 0

F. CONDUCTING CONTENT

Evidence of teaching/learning of these topics are found in syllabi and supporting materials per level:

MATERIALS/TOPICS	LEVEL I	LEVEL II	LEVEL III
conducting gesture and technique			
score analysis and score preparation			
rehearsal strategies based on Kodaly’s principles			
a cappella singing			
role and function of the tuning fork			
literature for children’s, youth, and/or adult choirs			
lab work=conducting a choral ensemble			

G. ENSEMBLE SYLLABUS WILL CONTAIN:

name of institution	
course title and number	
course dates and name of instructor	
course credits (graduate/undergraduate)	
contact hours	
course description (from university catalog, if appropriate)	4 3 2 1 0
course objectives (“students who successfully complete this course will demonstrate...”)	4 3 2 1 0
course requirements (assignments/projects)	4 3 2 1 0
course assessment/evaluation (grading procedures and standards)	4 3 2 1 0
required texts, materials, and other resources such as supplementary reading material, Web sites, etc. (list)	4 3 2 1 0

H. CHORAL ENSEMBLE CONTENT

Evidence of teaching/learning of these topics are found in syllabi and supporting materials per level:

MATERIALS/TOPICS	LEVEL I	LEVEL II	LEVEL III
repertoire with high artistic merit			
repertoire appropriate for an adult choral ensemble: repertoire for unchanged voices			
wide variety of musical style periods			
wide variety of musical genres			
relative solmization used for reading			
focus on pure intonation			
public performance by ensemble			

I. MUSIC LITERATURE SYLLABUS WILL CONTAIN:

name of institution	
course title and number	
course dates and name of instructor	
course credits (graduate/undergraduate)	
contact hours	
course description (from university catalog, if appropriate)	4 3 2 1 0
course objectives (“students who successfully complete this course will demonstrate...”)	4 3 2 1 0
course requirements (assignments/projects)	4 3 2 1 0
course assessment/evaluation (grading procedures and standards)	4 3 2 1 0
required texts, materials, and other resources such as supplementary reading material, Web sites, etc. (list)	4 3 2 1 0

J. MUSIC LITERATURE CONTENT

Evidence of teaching/learning of these materials are found in syllabi and supporting materials per level:

MATERIALS/TOPICS	LEVEL I	LEVEL II	LEVEL III
American folk music			
traditional children's songs and games			
folk music from multiple countries			
folk music from multiple cultures			
art music			
folk song study--context and styles			
researching songs			
collecting songs			
analyzing songs			

transcribing songs			
classification by age and skill level			
discussion of retrieval systems			
personal music literature collection	<i>Beginning</i>	<i>In Process</i>	<i>Completed</i>
cross-referenced retrieval system	<i>Beginning</i>	<i>In Process</i>	<i>Completed</i>

K. PEDAGOGY SYLLABUS WILL CONTAIN:

name of institution	
course title and number	
course dates and name of instructor	
course credits (graduate/undergraduate)	
contact hours	
course description (from university catalog, if appropriate)	4 3 2 1 0
course objectives (“students who successfully complete this course will demonstrate...”)	4 3 2 1 0
course requirements (assignments/projects)	4 3 2 1 0
course assessment/evaluation (grading procedures and standards)	4 3 2 1 0
required texts, materials, and other resources such as supplementary reading material, Web sites, etc. (list)	4 3 2 1 0

L. PEDAGOGY/TEACHING PROCESS AND SKILLS CONTENT

Evidence of teaching/learning of these principles are found in syllabi and supporting materials per level:

PRINCIPLES/TOPICS	LEVEL I	LEVEL II	LEVEL III
historical principles			
philosophical principles			
pedagogical practices			
scope and sequence lower elementary			
scope and sequence intermediate elementary			
scope and sequence upper elementary			
selection of appropriate pedagogic songs			
methodology			
techniques for teaching music curriculum content and skills			
curricular objectives			
lesson designs			
assessment			
peer teaching			
electronic submission of example teaching	<i>Optional</i>	<i>Between I & II</i>	<i>Between II & III</i>

M. SPECIAL TOPICS / ELECTIVES

Special topics may include subjects that relate to the Kodály approach. *These hours may be used to expand offerings in the core areas of study in lieu of special topics.* Suggested special topics could include, but not required, include:

- | | |
|---|---|
| <input type="checkbox"/> Folk dance | <input type="checkbox"/> Recorder in the Kodály classroom |
| <input type="checkbox"/> Folk instruments | <input type="checkbox"/> Classroom management |
| <input type="checkbox"/> Kodaly & Orff in the classroom | <input type="checkbox"/> Informances vs. Performances |
| <input type="checkbox"/> Chamber music | <input type="checkbox"/> Kodaly Institute in Hungary |
| <input type="checkbox"/> Children’s Choir Repertoire | <input type="checkbox"/> Teaching students with special needs |

Other: _____

Comments about Special Topics/Electives: _____

N. OTHER/GENERAL APPLICATION FOR ENDORSEMENT COMMENTS:
