



**Organization of
American
Kodály
Educators**

Music for
Everyone

**Supports for
OAKE-Endorsed
Teacher Training
Programs**

OAKE's Mission

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's Vision

The realization of a world where the power of music as a unifying, humanizing, and healing force is an integral part of the lives of the American People.

OAKE's Commitment to Equity

The members of OAKE are committed to championing diversity, welcoming all people, and advancing inclusivity and equity for all. Inspired by Zoltán Kodály's unyielding assertion that music belongs to everyone, we affirm that music is a fundamental aspect of shared human experiences. As such, we pledge to promote active music-making merged with intentionally respectful practices as the basis of comprehensive music education.

The following tools are compiled to support the health and growth of OAKE-Endorsed Teacher Training Programs.

We invite program directors and faculties to utilize these tools as templates for the development of their programs.

Materials, products, or publications that are referenced in this document — but were not created or published by OAKE — are to be seen as examples and are *not* endorsed by OAKE.

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Sample Syllabi

Sample Syllabus 1

Sample Kodály Training Program

Pedagogy – Level III

3 Credit Hours | 20 Contact Hours | July 15-30, 2024

Instructor: AJ Smith

Cell: 111-222-3344

Email: a.j.smith@sampleprogram.com

Course Description: In this course, students will study the pedagogical principles and practices of Kodály’s vision and philosophy of music education. Topics will include: history and philosophy; scope and sequence for developing spiral curricula for the classroom; short- and long-range instructional planning; selection of appropriate music literature; and the development of musician-educators’ methodological and teaching processes and skills. Submission and evaluation of a video recording of Kodály-inspired instruction will be required before graduation from this course.

Grading Scale

A: 90-100%

B: 80-89%

C: 70-79%

D: 60-69%

F: 59% and Below

Course Objectives: The participants will...

- Outline the musical content appropriate for Grades 4-5 in a Kodály-inspired curriculum.
- Provide materials and model appropriate techniques for teaching the musical concepts, skills, melodic and rhythmic content outlined in your school’s music curriculum for Grades 4-5.
- Outline and develop a long range plan, a teaching plan and a series of 3 lesson plans for selected musical elements for Grades 4-5.
- Provide opportunities for demonstrations in teaching a song, selecting appropriate core repertoire, crafting, writing and delivering lessons that prepare, present, and practice the designated musical elements.
- Compile and share song material in master copy form (from authentic and other sources) suitable for use in teaching the specified musical elements in Grades 4-5.
- Demonstrate a variety of methods in the performance assessment of musical skill development.
- Integrate art music and classical music into the retrieval system and lesson plans by developing a comprehensive listening strategy.

Required Reading

- The current curriculum guide for music education in your school and/or district
- *Lesson Planning in a Kodály Setting*
 - R. Klinger, The OAKE Collection, ISBN 978-0-9914199-0-6
- *The Kodaly Method I: Comprehensive Music Education*
 - L. Choksy, Pearson Education, ISBN 978-0139491658

Recommended Supplemental Reading

- *An American Methodology: An Inclusive Approach to Musical Literacy*
 - A. Eisen and L. Robertson, Sneaky Snake Publications, ISBN 1889967122
- *From Folk Songs to Masterworks*
 - A. Eisen and L. Robertson, Sneaky Snake Publications, ISBN 1889967114

Required Materials

- An Open Mind and Thoughtful Attention to Details
- 3-Ring Binder
- Tuning Fork (A=440)

Assignments to Expect

- Readings
 - As Assigned
- Written Assignments
 - Master Copies of Songs Used in Lesson Plans
 - Grade 4 Yearly Plan/Flow Chart
 - Core Song List
 - Lesson Plan Presentation
 - Concept Teaching Plan
 - Series of Sequential Lesson Plans
 - Listening Strategy
 - End-of-Course Evaluation
- Classroom Demonstrations
 - Teach a Song by Rote
 - Prepare a Preparation Activity
 - Prepare a Rhythmic/Melodic Practice Activity
 - 10-Minute Lesson Segment (with Transitions)
 - Present One Activity in the *Presentation* Stage
 - Present One Activity in the *Preparation* Stage
 - Present One Activity in the *Immediate Practice* Stage

- Video Submissions (to be submitted for viewing and evaluation)
 - Entire Lesson Sequence (Between 30 and 50 Minutes)
 - Demonstrate transitions from one activity to the next for Grade 4 or 5.
 - The following must be submitted alongside the video.
 - Complete Lesson Plan
 - Self-Critique/Reflection
 - Video Submissions are Due on **February 1, 2025**.

Course Outline*	
<p style="color: blue;">If it's in blue, then it's due! If it's in red, do it before bed!</p> <p>*This course outline is incomplete because it is the intellectual property of its original creator.</p>	
Day 1	
Session Topic	Overview of Level 2 Concepts Rote Rubric <i>Slur</i> Demo
Assignment Due	None
Homework	Fill out Google Survey in Schoology Write out steps (with Master Copy) of a song to teach by rote (grade 4 or 5) Day 1 Reading in Schoology
Day 2	
Session Topic	PPP/Rote-to-Note Learning Process Transitions Discussion Day 1 Ready Discussion <i>Ti-Tika/Tika-Ti</i> Demo
Assignment Due	Submit teaching steps (with master copy) of a song to teach by rote Day 1 reading is Schoology
Homework	Day 2 Reading in Schoology
Day 3	
Session Topic	Transitions: What Have You Seen So Far? Discuss Day 2 Reading Overview of 4th Grade Flow Chart for 3rd Grade Choosing Songs for Curriculum Choose Your Melodic Element from the 4th or 5th Grade List <i>High Do</i> Demonstration
Assignment Due	Day 2 Reading
Homework	4th Grade Flow Chart Day 3 Reading

Sample Syllabus 2

Generic Kodály Teacher Training Program at Generic State University

Music Literature – Level II

Course Number: 2022MUS

4 Continuing Education Units (15 Contact Hours)

July 2-18, 2024 – Daily Class Time: 1:45pm – 3:15pm

Instructor: Jordan Jones, 024-135-6789 (call or text), j.jones.78@ugeneric.edu

Course Description: In this course, we will focus on the performance and analysis of a wide variety of music genres and traditions, including, but not limited to: traditional children’s songs and games from around the world; folk music genres from various countries and cultures; and art music from a wide breadth of cultures, eras, and styles.

Major topics will include: stylistically appropriate performance of the literature under study; and techniques for research, collection, analysis, classification and retrieval of a diverse set of quality music materials from aural and notated sources.

Upon completion of this course and the training program, students will be able to demonstrate mastery in the following areas: (1) stylistically sensitive performance of a wide variety of music materials; (2) assembly of a personal collection of music literature representative of the music genres and traditions indicated above; (3) completion of a detailed pedagogical analysis of the material in their personal collection; and (4) development of a cross-reference retrieval system of their personal collection for the purposes of instructional planning.

Course Objectives

- Students will learn traditional folk songs, rhymes, singing games, and other classroom materials appropriate for middle level (Grades 2-3) music instruction in a Kodály-inspired curriculum.
- Students will continue the study of repertoire and performance practices of folksong genres and traditional music cultures of North America and beyond.
- Students will become familiar with additional performers, collectors and scholars of traditional music genres.
- Students will continue to collect, notate, and analyze rhyme and song materials appropriate for middle level (Grades 2-3) music instruction from quality oral, aural, online and printed sources.
- Students will complete a core repertoire list for melodic and rhythmic elements for Grades 2 and 3.
- Students will experience how to do an aural transcription (prescriptive) and transfer that transcription to a descriptive transcription

Required Materials

- Your personal song collection (including analysis) and any additional song sources (printed and recorded) from the recommended listings
- Internet-capable devices for class and home use
- Required texts for Level II:
 - *My Singing Bird*, Kodály Institute at Capital University
 - *Realizing Diversity*, Karen Howard, GIA Publications
 - *Step It Down*, Bessie Jones and Bess Lomax Hawes, University Of Georgia Press
- All required texts from previous levels training
- 3-Ring Binder
- Tuning Fork (A=440)
- Note-taking Materials

Grading Scale

A: 92-100%

B: 84-91%

C: 76-83%

D: 68-75%

F: 67% and Below

Assignments to Expect

Master Copies of Selected Folk Songs

Musical and Pedagogical Analyses for Assigned Songs

Assigned Readings

Assigned Research

Compilation of Core Song Lists

Assignment Submission

Unless otherwise specified, all assignments will be submitted in physical paper copy.

Sample Syllabus 3

**ABC – School of Music
EFG Kodály Institute
Course Syllabus: MU 512A
Conducting: Level I
July 17-31, 2024**

5 Graduate Credits

Instructor: Alex Greene

Contact Information: greenea@abcefg.edu or (999) 876-5432

Office Hours:

- 6:00-7:00 pm (Monday through Friday)
 - via Text, Call, or Email
- By Appointment

Course Location: Choral Hall, HIJ Music Building

Required Materials (with links for purchase from an *optional* vendor):

- 150 Rounds for Singing and Teaching (Edward Bolkovac and Judith Johnson)
- Bicinia Americana No. 1 (Erzsebet Szonyi)
- Two-Part American Songs, Book 1 [Bicinia Americana] (Mark Williams)
- Octavos (Note: purchase hard copies of all octavos, not electronic copies)
 - Dance of the Willow, Unison (Victoria Ebel-Sabo)
 - Good Night, Unison/Two-Part (Doreen Rao)
 - Wind on the Hill, Unison (Victoria Ebel-Sabo)
- Pencils
- Colored Pencils
- Ruler or Straight Edge
- Tuning Fork (A=440)

Recommended Materials (with links for purchase from an *optional* vendor):

- The Sounds of Rounds and Canons (Ruth Boshkoff and Kathy Sorensen)
- Two-Part American Songs, Book 2 [Bicinia Americana] (Mark Williams)
- 101 Rounds for Singing

Course Rationale

This course will provide an opportunity for Institute participants to develop their own skills as a Kodály-inspired teacher-conductor, both on the podium and in the planning stages. Students will analyze scores and sets of literature, refine their conducting gesture, develop a process for selecting high-quality and appropriate music, and find new ways to guide their students in an authentic and sensitive interpretation of the music.

Course Aims and Learning Outcomes

By the end of the course, successful students will be able to:

- analyze partner songs, bicinia, canons, and choral octavos in order to teach them successfully and efficiently
- conduct partner songs, bicinia, canons, and choral octavos with confidence and a developed, practical technique
- conduct unison and two-part vocal ensembles, based upon a written score
- develop engaging lesson plans to successfully introduce and teach choral literature

Course Requirements, Expectations, and Policies

A. General Guidelines

- a. Attendance is required for all scheduled class sessions.
- b. Check Canvas announcements on each class day during the Institute. This will be an important communication tool during the course.
- c. Check your email account routinely as this will be our primary source of communication outside of class sessions. The instructor needs to be able to contact you.
- d. Ask questions of the instructor if you need clarification or wish to dive deeper into a subject. Inquisitive students will get the most out of this course.

B. Attendance Policy: Attendance will be taken at every synchronous class session.

Being that this course is graduate-level and takes place over an intensive two week session, attendance at every synchronous class session is extremely important. The EFG Kodály Institute is an OAKE-Endorsed Certification program which is carefully laid out to meet OAKE's minimum number of course hours required in Conducting for certification. EFGKI is committed to maintaining its endorsed status within OAKE and equally as committed to turning out certified teachers who are well-trained, well-informed, and well-prepared.

Students with an unexcused absence may not be permitted to earn their Levels Certificate or proceed to the next Level at the conclusion of the July Institute.

The instructor may excuse absences for illness or emergency only if sufficient, written documentation (i.e. a professional doctor's note or hospital note marked with date of absence) is provided to the instructor in advance or within 24 hours of the absence. This decision is at the discretion of the instructor.

C. Assignments and Evaluation: Specific goals and expectations will be explained during class sessions. You are encouraged to ask questions of the Instructor during class about how you will be graded.

Below are examples of assignments students might expect in this course.

- a. Students will conduct a bicinium, with their classmates performing as the ensemble.
- b. Students will analyze and mark the scores of multiple bicinia through the lens of a Kodály-inspired teacher.
- c. Students will analyze and mark the scores of multiple octavos through the lens of a Kodály-inspired teacher.
- d. Students will submit a video of themselves conducting an octavo for feedback from the instructor.
- e. Students will conduct the same octavo live, with their classmates performing as the ensemble.

Note: this is a partial list of assignments and is subject to change.

Specific assignments and rubrics will be posted in Canvas in advance of the deadline.

D. Grading: Grading for this course will be calculated using a point system. Each assignment will be worth a certain number of points and your grade will be calculated based on the number of points earned out of the total number of possible points. Grades will be posted in Canvas.

Late work will not be accepted except for in extreme circumstances, with documentation provided by the student.

Grading Scale

A = 93%-100%

A- = 90%-92%

B+ = 87%-89%

B = 83%-86%

B- = 80%-82%

C+ = 77%-79%

C = 70%-76%

D = 61%-69%

F = 0%-59%

Sample Daily Schedules

3 Weeks, 3 Summers	
Level I	
8:30–8:45	Common Singing
8:45–10:15	Musicianship
10:15–10:30	Break
10:30–11:45	Teaching Process and Skills
11:45–12:45	Lunch
12:45–1:45	Conducting (Monday-Thursday); 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
Level II	
8:30–8:45	Common Singing
8:45–9:45	Music Literature
9:45–10:00	Break
10:00–11:30	Musicianship
11:30–12:30	Lunch
12:30–1:45	Teaching Process and Skills
1:45–2:45	Conducting (Monday-Thursday); Friday (Lab)
2:45–3:00	Break
3:00–4:00	Choral Ensemble
4:00–5:00	Selected Topics from Common Curriculum
Level III	
8:30–8:45	Common Singing
8:45–9:45	Conducting (Monday-Thursday); Friday (Lab)
9:45–10:00	Break
10:00–11:00	Music Literature
11:00–12:15	Teaching Process and Skills
12:15–1:15	Lunch
1:15–2:45	Musicianship
2:45–3:00	Break
3:00–4:00	Choral Ensemble
4:00–5:00	Selected Topics from Common Curriculum

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

Application for Endorsement Checklist and Rubrics

The following **Endorsed Program Application Checklist** can be used to track the necessary documentation that must be included in a program’s application for OAKE endorsement. It is suggested that prospective programs plan ahead and adhere to this list in detail to prepare for the submission of an application to ensure a timely review and successful application.

Item	Level I	Level II	Level III
Brief history of the certificate program, indicating growth and changes.			
List of all courses by level and total contact hours per each course.			
Syllabi for each course of each level, with each syllabus containing all required content.			
Total number of graduate credits offered at each level and crediting institution(s).			
Copies of all publicity print materials.			
Resumes of all core faculty members, as well as their teaching assignments.			
Evidence that each student meets a minimum of 225 contact hours.			
Any additional information about your course not covered above.			

The following **rubrics** are used to determine what content is evidenced in syllabi and submitted supporting documents.

Musicianship Content	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			

Conducting Content	Level I	Level II	Level III
conducting gesture and technique			
score analysis and score preparation			
rehearsal strategies based on Kodály's principles			
<i>a cappella</i> singing			
role and function of the tuning fork			
literature for children's, youth, and/or adult choirs			
lab work (conducting a choral ensemble)			

Choral Ensemble Content	Level I	Level II	Level III
repertoire with high artistic merit			
repertoire appropriate for an adult choral ensemble			
wide variety of musical style periods			
wide variety of musical genres			
relative solmization used for reading			
focus on pure intonation			
public performance by ensemble			

Music Literature Content	Level I	Level II	Level III
American folk music			
traditional children's songs and games			
folk music from varied countries and/or cultures			
folk music from multiple cultures			
art music			
folk song study, context, and, styles			
researching songs			
transcribing songs			
classification by age and skill level			
discussion of retrieval systems			
personal music literature collection			
cross-referenced retrieval system			

Pedagogy/Teaching Process Content	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 content and skills			
curricular objectives			
lesson designs			
assessment			
peer teaching			
electronic submission of example teaching			

Elevating and Celebrating Your Program

OAKE recognizes that, as Kodály-inspired educators, we often wish to elevate our work beyond the minimum standard. We encourage program directors and faculty to explore opportunities through which their programs can be unique and extraordinary.

Examples of such opportunities *could* include:

- Celebrating the longevity of the program.
 - Are there special anniversaries that should be highlighted and publicized?
- Expanding the ways in which the program faculty and students connect and support each other throughout the school year.
 - Are there ways to connect in person or virtually through social gatherings, roundtable discussions, and problem-solving forums?
- Engaging with the local community.
 - How is your program engaging with OAKE chapters in your geographic region?
 - How are members of the local OAKE chapter mentoring students in your program?
 - Are you participating in festivals or celebrations of music as an element of your training program?
 - Do you host a children's lab choir as part of your program?
 - Can you engage with local performing ensembles or other arts organizations during your program?
- Elevating your media presence.
 - How are you utilizing short-form social media to enhance the publicity and presence of your program?
- Highlighting the steps the program is taking to be more equitable and break down barriers to full equity and engagement.
 - Are you partnering with local chapters, organizations, or foundations to offer scholarships or grants for students?
 - What processes for feedback have you set up within the context of your program?
 - How are your instructors collaborating together to create a safe and inclusive learning environment?
- Strengthening the student experience within the training program.
 - Can you host a student or faculty recital during your training program?
 - Do you award any special honors to exceptional students during your program?
 - Can students conduct the choral ensemble during the final concert of the program?

Upstander Phrases

The OAKE Equity Committee would like to empower you to start conversations with each other around diversity, equity, and inclusion. We are all learning, and so is our organization – talking and working through it together is the best way we can do better together.

If someone approaches you to start a conversation around DEI, please listen to understand before you listen to respond. We are all trying our best.

<p>“I just learned this. I thought you might want to know, too.”</p>	<p>“Why do you say that? Can you tell me what you mean?”</p>	<p>“Hold on. I need to process what was just said.”</p>	
<p>“I would appreciate it if you could consider the impact of those words.”</p>	<p>“Has there been consideration of including diverse representation in the planning.”</p>	<p>“I just recently learned the history of that word or song. Can I share what I learned?”</p>	<p>“What was just said is harmful. Could I please share why?”</p>
<p>“The work is so inspiring and positive, and incorporating _____ could make the impact even bigger.”</p>	<p>“Could we use this as an opportunity for growth? I noticed...”</p>	<p>“Although the intention may not have been to cause harm, the impact of the [words/actions] made me feel [upset/unseen/devalued].”</p>	

<h3>How to Know When to Say Something</h3>	
<h4>In the Moment</h4> <p>Was there harm caused to someone in the room (i.e. microaggression; mislabeling identities; inappropriate phrases)? If you have the strength and processing speed in the moment to be an upstander for that person, gently disrupt with one of the above phrases.</p>	
<h4>Immediately Following</h4> <p>Is there something that didn't quite sit right with you, or would you like to take this as an opportunity for growth? We will all figure this out much better together if we talk to each other. Use the above phrases as conversation starters.</p>	
<h4>At A Later Time</h4> <p>If something happened and you are not ready to open a conversation with that person or need time to process, please document what happened and contact either the person in charge of that event or email president@oake.org and/or equity@oake.org. Making contact within 14 days is helpful for us to address the situation in a timely manner. <u>We are here to listen.</u></p>	

OAKE Guidelines for Reporting and Responding to Equity Concerns for OAKE Events

This document is intended to be utilized only by the OAKE program representative on-site for OAKE-supported or OAKE-endorsed events.

The following guidelines outline how an individual attending an OAKE-supported event (hereafter referred to as Party A) can report concerns about the actions of an officer, presenter, clinician, instructor, or participant (hereafter referred to as Party B), including but not limited to content presented or actions that are contrary to OAKE's beliefs.

Confidentiality is paramount. All members of OAKE are bound by Robert's Rules of Order, and all other parties are expected to maintain confidentiality as well.

1. At the beginning of the programmed event, the OAKE on-site representative/officer will share **OAKE's Commitment to Equity** with all participants, including presenters.
2. At the end of the event, a general, anonymous questionnaire will be offered to all participants, including one question asking if there are any further concerns. This can be part of the routine presenter/content feedback. If expressing concerns, at that time Party A should then identify themselves for a follow-up conversation for restorative/clarifying action.
3. In the event of a reported concern, the OAKE on-site representative/officer will work positively to come to a common understanding through a restorative conversation with the involved parties as soon as possible after any event.
4. Within 14 calendar days after the incident, concerns should be reported either in person or via email to the OAKE Representative/Officer on-site. Reports that are made to other officers/OAKE members should be forwarded to the OAKE Representative/Officer on-site. All parties involved need documentation of consent to be recorded (audio, video, and/or written) during conversations to ensure reflection, clarification, and understanding.
5. Within 7 calendar days upon receipt of the report, the OAKE representative receiving the concern will forward it to the OAKE President and the Designated Contact Person (DCP) of the OAKE Equity Committee, indicating whether further action is requested. All parties involved should keep an archive of all communication and documentation pertaining to the incident.
6. At this point, the OAKE Equity DCP will continue to facilitate the completion of the guidelines and will follow up with the OAKE on-site representative in accordance with those guidelines.