
KODÁLY EDUCATORS OF IOWA

October/November 2017



From the President~Patty Haman

Fall Greetings to you! The first month of school goes so quickly, doesn't it? My students and I are settling into routines, and I'm beginning to recognize students by their new classes and grade levels.

Recently I attended a workshop with colleagues in Cedar Falls the first Saturday after school started. It was hosted by First Iowa Orff and featured Connie Van Engen presenting "Sound Structures for Creative Musicians." One of the golden nuggets was a Japanese folksong, "Se, Se, Se," which is a version of rock, paper, scissors that includes a lovely mi-so-la phrase, which is a refreshing departure from the plethora of so-

la-so-mi songs I use for preparing and practicing la. Add to it the invitation to play a familiar game, and an instant classic was born. My students have been singing it in the hallways, on the playground, at lunch, and even at home, where my young students have reportedly been teaching their older siblings how to play. It also lends itself well to playing against the class in line while we wait for teachers to come.

As a music educator, knowing that what I am teaching is leaving my classroom and being repeated (and changed!) elsewhere gives me great satisfaction. However trivial a game like rock, paper, scissors may seem in the "real world" of the adult experience, it is an authentic learning experience for children who understand the world through play, among other things. But "Se, Se, Se" is not just providing an opportunity for play in my classroom, or serving as a multicultural addition to my students' bank of known songs. It is laying groundwork for music literacy skills as part of a carefully planned and scaffolded sequence. And the best part is its transmission: I learned this in the same oral tradition my students did from me, and they have perpetuated that by passing it along to other sets of ears I would not necessarily reach.

Music educators in Iowa are fortunate to have numerous professional development offerings that are directly applicable. Granted, many of these are on the precious weekends and days off that we might prefer to spend in other ways, but if you can get to a workshop or conference, look for those golden nuggets of nuance or authentic learning that will enhance your teaching and your students' experience in your classroom. Certainly this is not the only way to absorb new material, but it reflects the same oral tradition Zoltán Kodály cherished in his philosophy.

I hope to see you at Iowa State for our upcoming workshop with Dr. Christina Svec on October 7th, but if not, enjoy this season of fall music-making! Also, KEI board members will present multicultural songs and activities (including "Se, Se, Se") at our IMEA session on Saturday, November 18th at 12:00 p.m. You won't want to miss it!

Upcoming Events!

10/7/17 - **Christina Svec**, ISU

10/27-29/17 - **MKMEA** - *Jazz it up!* Kansas City, MO

11/16-18/17 - **IMEA**

1/20/2018 - **Tom Michalek**,
Simpson

2/3/18 - **KEI Winter Sharing**
Grand View, (2/10/18 snow date)

3/22-25/18 - **OAKE**, Oklahoma
City, OK

4/14/18- **Paul Corbiere**, FIO

Kudos

Carly Schieffer is now adjunct faculty at Mount Mercy University (Cedar Rapids) teaching Elementary Music Methods for Classroom Teachers and supervising some music student teachers.

KEI Fall Workshop ~ Dr. Christina Svec



Kick off the fall semester with KEI as we host Dr. Christina Svec at ISU on October 7. Dr. Svec will first present *All Things Kindergarten* and will include singing voice development, rhythm development and adapting folk dances. “These little music makers are beautifully musical. This workshop will provide lots of activities for encouraging that music through pitch/rhythm development.” But I don’t teach Kindergarten, you may say. What can I gain from attending this workshop? Great question! You won’t want to miss the second portion of the morning, *What if I Don’t Teach Kindergarten?* Dr. Svec will give direct application and adaptation of the workshop materials to suit grades beyond Kindergarten. The morning will feature something for all levels of elementary general music, you won’t want to miss it!

Items to Note

- **New format, 9am-1pm** with a short mid-morning break
- **Electronic handout**, please bring a device to access it
- KEI board will meet **after** the workshop
- **West Music** will be there!
- **Cost:** \$20 KEI/GDSMO members, \$30 nonmembers, \$5 students, free for ISU students

Dr. Christina Svec is the Assistant Professor of Music Education at Iowa State University, specializing in elementary general and secondary choral music methods. She received her PhD and BME from the University of North Texas, a Master’s from Michigan State University, three levels in Music Learning Theory (Gordon), and three Kodály levels. Prior to receiving her PhD, she taught elementary music, early childhood music and church choirs in and around McKinney, TX. In addition to her duties at ISU, Dr. Svec is also the Concert Choir Director with the Ames Children’s Choirs and treasurer for the Early Childhood Music and Movement Association. She has presented at conferences locally, nationally, and internationally on the topics of singing voice development, improvisation, early childhood music methods, and research methodology. Recent publications can be found in *Update: Applications of Music Education* and *Psychology of Music*.

How I Spent My Summer Vacation ~ Sara McCue

Last May I learned that I had been accepted into the TeachRock.org summer teacher workshop. TeachRock is a free, online Rock and Roll curriculum that is written in a way that any subject could find a way to use. I had used bits and pieces of it in the past with my sixth grade students, so I was excited to learn more about the curriculum. TeachRock is supported by the Rock and Roll Forever Foundation, an organization that was founded by Steven Van Zandt, a member of Bruce Springsteen's E Street band. Steven started the foundation when he realized that music education was being cut significantly, and he wanted to find a way to get music in every classroom.

I traveled to New York University in July for a week of dialogue, learning, tours, and so much more. I, along with twenty other teachers of various levels and subjects, got to help write a TeachRock lesson, discuss what we liked about the lessons and how we use them, learned about some ongoing projects, heard from various speakers, and took a walking tour of the East Village, led by Maureen Van Zandt.

Highlights for me include:

- Hearing from a researcher with theglobaljukebox.org, which is a documentation of the work of Alan Lomax that traces songs and dances back to their roots around the world.
- Learning from a Smithsonian researcher about how the steel guitar made its way from Hawaii to Country music.
- Seeing Bob Dylan's brownstone, also seeing the CBGB location, seeing where Jimi Hendrix got his start, and several other venues where Rock musicians performed.
- Seeing examples of how students have researched the musical roots of their own towns and cities.

I have been teaching Rock and Roll History for eight years now, and this curriculum is better than anything I have come up with on my own. My students are more engaged, and the lesson writers have offered incredible support.

Outside of sessions, I attended a Sufjan Stevens concert, visited the Museum of Modern Art, stopped by the United Nations, and spent time at the 9/11 Museum and Memorial.

Survey says!

Thanks to those that answered the survey questions. Memories of elementary general music included:

- singing
- playing the recorder, rhythm sticks, Orff instruments and autoharp
- saying ta and ti-ti with pictures in a big book, which made no sense to me
- following a listening map in Music and You that had train tracks
- programs/performances
- using songbooks
- music bingo

This worked for me ~ Old House

When I was in Level II and we were trying out activities for Low La, one of my classmates, Kamy Kellar, from Southeast Polk schools, presented an activity for Old House that has become one of my favorites for the fall, and year after year my students have loved it as well. Although it is not about Halloween, the old house connects well to haunted houses, and the minor melody (in call and response) is very catchy and fun to sing. (*contributed by Patty Haman*)

Old House

Call Response Call Response Call Response

Old house, tear it down! Who's gon-na help me tear it down? Bring me a ham-mer, tear it down!

7 Call Response Call Response Call Response

Bring me a sa-w tear it down! Next thing you bring me, tear it down is a wreck-ing ma-chine, tear it down!

Use:

Prepare Low La (kinesthetically, aurally), *Practice* known melodic/rhythmic material, *Class game*

Process:

Sing the complete song. Have them identify the repeated parts (“Tear it down!”) and distinguish between the 1st and 2nd version of that response through multiple hearings. Have students sing the response. I usually add some hand motions to different response melodies (if they happen to look like do and low la, even better!). Once students are comfortable singing the response, invite student volunteers to tear down part of the old house on the board.

- This could be on a Smart Board/Promethean OR print a large coloring book image of a haunted house and cut it into 4-8 pieces to tear down. A regular coloring book page works well with a document camera
- When a piece of the house is torn down, students discover a rhythm pattern or melodic pattern underneath. Have class practice that segment together.
- Repeat until all pieces are torn down. The concealed rhythms/melodies can be strung together for a mystery song (which makes for a nice transition!)



MKMEA 2017

Come on down to Kansas City October 27-29 for MKMEA 2017 and *Jazz it up* with friends and colleagues. Plan now to attend and jump-start your fall semester with this great conference!



OAKE 2018

Make plans to gather in Oklahoma City, OK for OAKE's 43rd annual convention. Join hundreds of music educators for *This Land is Your Land: Music Made for You and Me* March 22-25.

Food for thought...

"I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel." *Maya Angelou*

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KEI is member of the Midwest Kodály Music Educators of America and an affiliate chapter of the Organization of American Kodály Educators

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