

## From the President

Happy New Year!

Did you know that in the Fall of 2016, Amanda Hess wrote an article for the New York Times called "Look Who's Smiley Now: MoMA Acquires Original Emoji."?

Hess shares how the Museum of Modern Art acquired the original set of 176 emoji, to be shown in the lobby as part of its permanent collection. The article provides a playful look at the history of the emoji. Most interesting to me was a quote from the senior curator:

"In a sense, what we've really acquired is a new communication platform, but at the same time, the emoji themselves are ideographs, one of the most ancient ways to communicate. I love how the centuries are connected in that way." –Paola Antonelli

Likening the emoji to an ideograph? Genius. And, of course we recognize that ideographs



**Taryn Raschdorf**  
Virginia Beach, VA



### In This Issue

- President's Letter p.1
- 2018 SWEA Conference p.3
- 2018 Visiting Scholars p.4
- In Practice: Ideographing p.5
- 2017 EP Reflection p.19
- Ponder this Pictograph p.21
- "What If?" p.22
- Ideographing Nursery Rhymes p.25
- MN Study Group p.29
- Ideographing and Musical Units p.30
- SongWorks Certification Summer 2018 p.33
- SWEA Leadership p.34

are a way to communicate, but how they link centuries of communication never really dawned on me. Maybe we aren't re-inventing the wheel here. We are in a long line of orators, communicators, story-tellers, folk musicians, and teachers who have something to communicate with the next generation. This newsletter is filled with various articles that dig into the philosophical ideas and practical uses of ideographs in the music classroom. How exciting to reflect that through our use of ideographs, SWEA links us to those who have come before us to those who will come after.

Have a wonderful holiday season!



-Taryn

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[www.songworkseducatorsassociation.com](http://www.songworkseducatorsassociation.com)



The original set of 176 emoji, which has been acquired by the Museum of Modern Art. Shigetaka Kurita, gift of NTT DoCoMo.

# **SWEA 2018 CONFERENCE**

Dear SongWorks Educators,

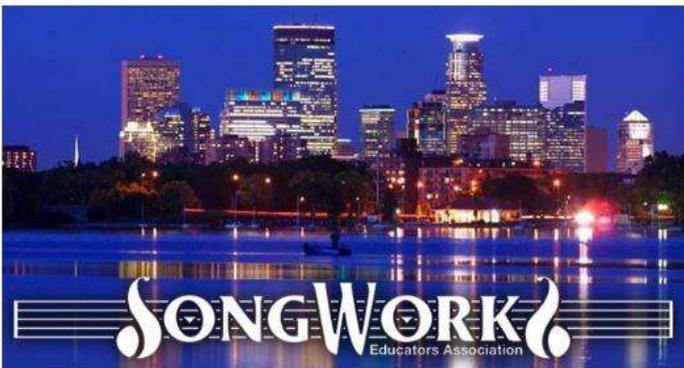
SongWorks 2018: Playful Teaching, Vibrant Learning is just a few months away! Have you registered yet? It's simple. Just follow these three easy steps:

1. Fill out the form at [songworkseducators.com/conference](http://songworkseducators.com/conference), then go to Step 2.
2. Select the Conference+Membership package that's right for you.
3. Check out with PayPal.

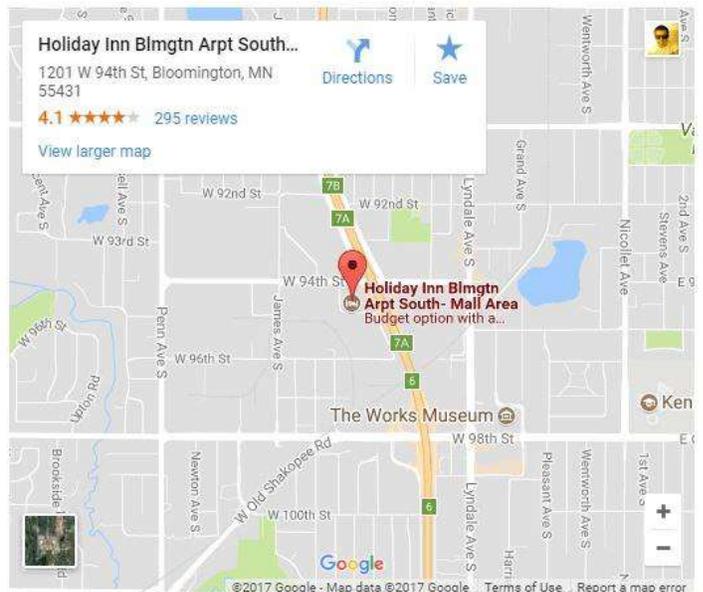
That's it! Looking forward to seeing you in April.

—Max Mellman

## [View 2018 Conference Fees Flyer \(PDF\)](#)



**2018 SongWorks Conference**  
**Playful Teaching - Vibrant Learning**  
**April 5-7, 2018**  
**Bloomington, MN**  
 (Registration deadline March 17, 2018)



## 2018 VISITING SCHOLARS

**Brent Gault** is professor of music education at the Indiana University Jacobs School of Music. He has taught elementary and early childhood music courses in Texas, Wisconsin, Connecticut, Pennsylvania, and Indiana. He specializes in elementary general music education, early childhood music education, and Kodály-inspired methodology. He has training in both the Orff and Dalcroze approaches to music education.

Gault has presented sessions and research at conferences of the American Orff-Schulwerk Association, Dalcroze Society of America, International Kodály Society, International Society for Music Education, Organization of American Kodály Educators, and National Association for Music Education. In addition, he has served as a presenter and guest lecturer for colleges and music education organizations in the United States, Canada, China, and Ireland.

Articles by Gault have been published in various music education periodicals, including the *Bulletin of the Council for Research in Music Education*, *Journal of Research in Music Education*, *Music Educators Journal*, *General Music Today*, *Kodály Envoy*, *Orff Echo*, and *American Dalcroze Journal*. He is the co-editor (with Carlos Abril) of *Teaching General Music* (2016, Oxford University Press) and author of *Listen Up! Fostering Musicianship Through Active Listening* (2016, Oxford University Press).

In addition to his duties with the Music Education Department, Gault serves as the program director for the Indiana University Children's Choir, where he conducts the Allegro Choir. He is a past president of the Organization of American Kodály Educators.

**Martina Vasil** is Assistant Professor of Music Education and the Director of the Orff Schulwerk and Dalcroze Summer Institute at the University of Kentucky. She teaches undergraduate courses in general music methods and graduate courses in research, popular music, and social justice in music education. She also supervises student teachers and cooperates with the College of Education to admit music education candidates into the Teacher Education Program. Martina has seven years experience teaching K–8 general music and 4–8 instrumental music in Pennsylvania, working in public charter and parochial schools in rural, suburban, and urban areas.

A long-time member of the American Orff-Schulwerk Association (AOSA), Martina was a Local Conference Chair for the 2011 AOSA Professional Development Conference, serves on the AOSA Research Interest Group, and is a mentor for AOSA's Digital Mentorship Program. She is Vice President of the Kentucky Orff-Schulwerk Chapter and is Second Vice President of the Pittsburgh Golden Triangle Chapter. Martina serves on the Planning Committee and is the Technology Coordinator for the Mountain Lake Colloquium for Teachers of General Music Methods. She is the faculty advisor for the University of Kentucky CNAfME chapter and the Kentucky Eurhythmics Society.

Martina has publications in the *Journal of Music Teacher Education*, *Update: Applications of Research in Music Education*, the *Missouri Journal of Research in Music Education*, and the *Orff Echo*. She has presented her research at the International Society for Music Education World Conference, National Association for Music Education Eastern Division Conference, the National Association for Music Education Research and Teacher Education National Conference, the Association for Popular Music Education National Conference, the Mountain Lake Colloquium for Teachers of General Music Methods, the NYU/Steinhardt IMPACT Conference, the Kentucky Music Educators Annual Clinic, New York State School Music Association Winter Conference, the Ohio Music Education Association Professional Development Conference, and the West Virginia Music Educators Association Conference. Martina's primary research interests are culturally relevant pedagogy, Orff Schulwerk, and secondary general music. For her dissertation, she examined how teachers integrated both popular music and informal music learning practices into their secondary music classes to enact change in music education.



**Brent Gault**  
Bloomington, IN



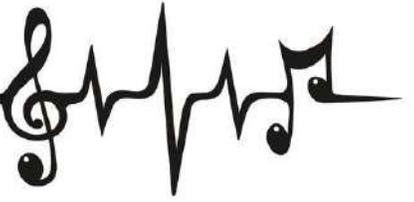
**Martina Vasil**  
Lexington, KY

## IN PRACTICE: Music Literacy for Children

Part 4 of 6\*

Jake Harkins

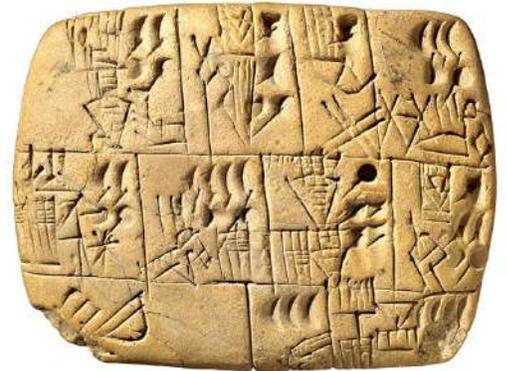
### A Musical Evolution of Notation



#### Ideographing: Eliciting a Musical Responsiveness

While the brushstrokes of hieroglyphics or clay imprints of cuneiform may appear ancient and primitive to modern eyes and minds, the nature of their structure, design, and function crosses the bridge between pre-historic and historic civilizations: the human mind's desire and decision to record its own existence. Any conversation with a well-versed art historian, archeologist or symbolist will generate the same conclusion: for thousands of years, the human species has chosen primal symbolism as a form of communication; communication of emotions, of memories, and of experiences. This communication and record keeping of living history became the earliest forms of literacy. Although we often define literacy as reading and writing, literacy, at its heart and soul, is communication.

Fast forward through history—from ancient civilizations, the rise of religions, dynasties, the patriarchy, governments—to the 21<sup>st</sup> century, and symbolism still functions as a powerful tool in communication. A single symbol within a context can represent a collection of thoughts holding history and memory, and may spark emotion and action in the viewer.



*Early Writing Tablet 3100-3000 B.C.E, Late Prehistoric period, clay. Alongside the pictographs are five different shaped impressions. Over time these signs became more abstract and wedge-like, or "cuneiform."*

"A picture is worth a thousand words." Throughout history, civilizations created symbols/pictures to capture emotional, decisive, and influential events in time. These primordial symbols existed long before alphabet systems were designed to represent specific individual sounds of the speech patterns a civilization cultured as their own.

When we value the natural clustering of musical sound, we are compelled to seek ways

Likewise, it comes as no surprise then, that the wisdom of listening to and clustering musical sound aurally and naturally results in the creation of simple symbols or pictures that represent the clusters and patterns of sound, rather than individual notes.

When we value the natural clustering of musical sound—and it's accessibility to even "pre-literate" young musicians—we are compelled to seek ways to notate sound in clusters, while preserving expression, flow, and context within a whole. Ideographing visually preserves clusters of sound within the context of a whole, and it is a notation technique that can be created by the children.

Ideographs as notation provide children with natural and approachable experiences to write, read, and compose/arrange music with confidence and accuracy.

\*Part 4 of 6, excerpted from Harkins, J. (2016). Music Literacy for Children: A Musical Evolution of Notation. Summer 2016 SongWorks Music Literacy for Children Certification reflection paper.

In juxtaposition to the metric, barred, beamed, and mathematical logic of conventional music notation, ideographing intentionally organizes and preserves musical clusters of sound for study. Ideographs are simple, hand-drawn symbols/pictures representing a phrase or cluster of musical sound. Pictographs, as some have come to call ideographs, represent meaningful aural units, not measures, of musical perceptions of context and closure (clusters).

## Simple hand-drawn symbols and pictures representing a cluster of sound

Ideographs are visuals that aim to elicit musical responsiveness. Ideograph symbols for younger students may be more concrete, where their function can be enhanced when the symbol suggests content of the text within that cluster of a folksong (such as a bone in “Old Mother Hubbard”). Ideographs for older students might include more abstract symbols. In addition to folk songs, this may be especially important in the context of studying music without text, such as masterworks.

Decoding ideographs—attaching appropriate sound sequence to corresponding symbols—and encoding ideographs—selecting appropriate visual sequences to represent sounds—are valuable ways to engage listening. During music study, when students have something to listen *for*, memorable contexts can motivate listeners through curiosity and pleasure.

When we attend to clusters of sound when introducing, playing with and studying a song with children, the children’s experiences—aurally, visually, and kinesthetically—have prepared them for ideographing. It becomes easy, natural, and uncomplicated to visually divide a familiar song into phrases and smaller language clusters by meaningfully attaching a symbol, picture or shape to aural clusters. Examples of focusing students’ listening by “highlighting” clusters were explored in the August 1, 2017 Newsletter. We encourage readers to review these practices as ways of “preparing” students to study and make meaning with ideographs to known songs.

### EXPLORING IDEOGRAPHS

Ideographs may be playfully explored in the following contexts: (this list is not exhaustive)

- \* Folk songs
- \* Nursery rhymes
- \* Masterworks
- \* Movement pieces



*Hieroglyphics in the Temple of Seti I, son of Ramesses I 3,200 B.C. Hieroglyphics look like picture writing, but their pictures stand for sounds. There are over 600 signs, but only 150 are regularly used.*

### INTRODUCING AN IDEOGRAPH

There is no right or wrong way for students to have a first experience with an ideograph score. When first introducing an ideograph to students for a known song, the teacher may choose to

- ⇒ Show the completed symbol score in order, and model reading.
- ⇒ Ask a student to “solve the puzzle” (without seeing a teacher model first) and read the score, moving from symbol to symbol while listening to the class sing/speak.
- ⇒ Draw the ideograph symbols in real time while singing.
- ⇒ Draw the ideograph symbols in real time while auditaing, presenting it as a secret song.
- ⇒ Present a completed ideograph score for a new/unknown song as a process of introducing the song.

Regardless of the activity, it is important to remember that instant and first-time accuracy is less important than the process of listening and reading, thinking, problem-solving and studying the symbols and sounds.

## FOLK SONGS & NURSERY RHYMES

In **folk songs** and **nursery rhymes**, the ideograph itself often symbolizes the content of the lyrics/text of the given clusters.

However, the ideograph may not represent only the texts' content, but also draw attention to the melodic or rhythmic qualities of a cluster of sound.

For example, a song's text may repeat by cluster, but the melodic content changes ("Bluebird,"

"Paw Paw Patch," "Brown Jug," "Little Red Wagon," etc.) Slightly different symbols (such as triangle shape flipped up or down) may be used to represent clusters that are identical, different, and similar.

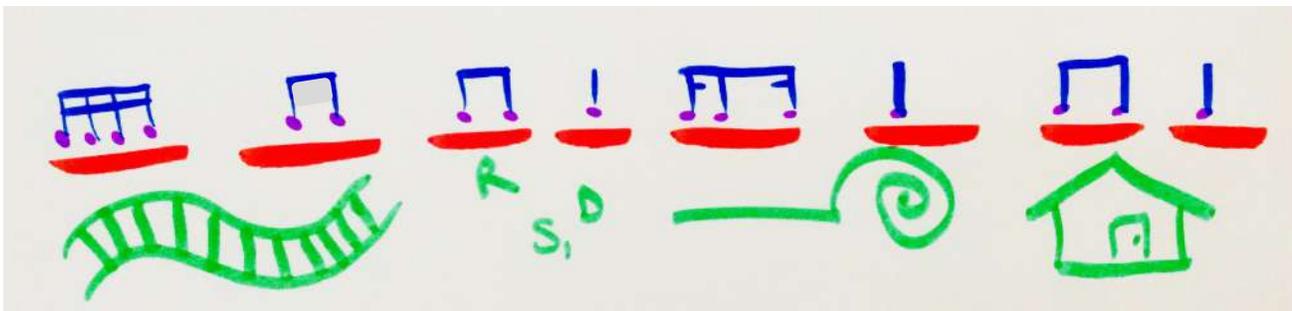


### ENCODE: Students may

- ◆ Read/touch an ideograph and match their pace to their own, the class' or the teachers' voice.  
Ex: Pre-K touching "Little Miss Muffet" ideograph score  
Ex: 6<sup>th</sup> grade chorus reading ideographs to help memorize the lyrics and forms of pieces of a Winter Concert
- ◆ Sort pieces/clusters of the song into a correct order  
Ex: 3<sup>rd</sup> grade partners sort "Scotland's Burning" using ideograph with recorder score clusters and practice in partners
- ◆ Draw/notate simple ideographs of their own design/creation to represent a known and familiar folk song or nursery rhyme, in the correct sequence  
Ex: 1<sup>st</sup> grade creates their own shapes/pictures in sequence for Looby Loo showing similar, different, and the same phrases
- ◆ Draw/notate simple ideographs in real time while the teacher sings a 'mixed up' version or variation of the original folk song/nursery rhyme (as a listening task)  
Ex: 5<sup>th</sup> grade notating clusters as T sings (text) or plays (pitched insts) a mixed up long version of "Rain Rain"
- ◆ Create their own arrangements/variations of a known folk song/nursery rhyme by duplicating and/or moving various ideographs within the context of a musical whole  
Ex: 2<sup>nd</sup> grade mixing up "Black Cat" pictures at smartboard
- ◆ Decode an ideograph score presented as a secret song, attaching imagined, known and remembered sounds to the new symbols.

### DECODE: Students may

- ◆ Sing, say, or play the corresponding clusters (in sequence) of an ideograph score of the known folk song/nursery rhyme in its traditional form.  
Ex: Kindergarten singing "Bluebird" from an ideograph score while touching
- ◆ Sing, say, or play the corresponding clusters of an ideograph score that they, a peer, or a teacher has created a variation/arrangement or mixed up version  
Ex: 4<sup>th</sup> Grade "Going down Railroad" drumming peers' mixed up ideograph scores—with rhythmic content also notated underneath drawings



## MASTERWORKS

In **masterworks**, the ideograph pieces may symbolize melodic “themes” or clusters of specific interest for listening. These ideographs may be most successful as abstract representations, such as simple shapes.

Ex: 1<sup>st</sup> grade following an ideograph score for “Nutcracker: March,” with simple pictures representing instruments and themes)

## MOVEMENT

In **movement** experiences, an ideograph score may serve as a puzzle for students to sort and reconstruct after studying a folk dance. In this context, the ideograph symbols represent clusters of musical movement (such as right hand turn, do-si-do, sashay down, cast off, crossover, left hand star, etc.). After studying and performing a folk dance, students may piece together an ideograph score into the ‘form’ of the whole folk dance, with each shape representing the known dancing figures. Slight variations of a thick or thin circle, or thick or thin diamond may provide nuances in circle right, circle left, or right hand turn, left hand turn, respectively. In another experience, students may duplicate, move/mix up the ideograph to create their own movement pieces and perform as a class.

Ex: 3<sup>rd</sup> grade takes sections of a known double line set a sorts the ideograph on the Smartboard together into the correct form. On another day, the pictograph score is show as a memory trigger of the sequence of the dancing figures. An extension activity may include students working in small groups to mix up the symbols/figures to create their own short movement piece. These mini movement pieces could be shared in RONDO form, with the A section being the actual folk dance.

An ideograph score  
may serve as  
a puzzle for  
students to sort  
back together  
after studying  
a folk dance



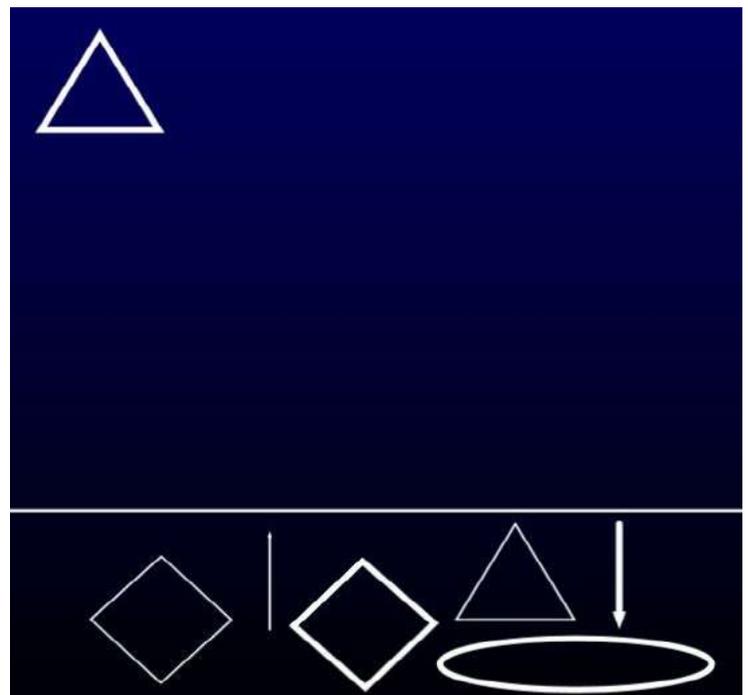
## Jubilee Rag

**A**

- RH turn round partner (8)
- LH turn round partner (8)
- Do-si-do right shoulder (8)
- Do-si-do left shoulder (8)

**B**

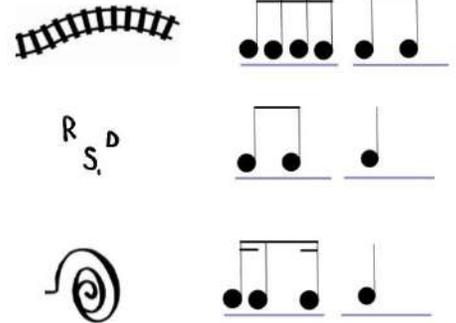
- Head couple take two hands  
sashay down center and back to top (16)
- CAST IN down middle  
form arch, through arch, cast up (16)



## PLAYING WITH IDEOGRAPHS: Pathways for Study

Once a song's clusters are well known, student-centered activities for engaged listening and fluency in reading using ideographs may include having students:

- ⇒ Circle/select certain ideograph clusters to be performed with audiation (inner hearing) by the class.
- ⇒ Create their own symbols for clusters of a known song (after a teacher ideograph model, or if students have strong experience with the technique, without a teacher model for a known song)
- ⇒ Arrange symbols (by moving and or 'cloning') for clusters of a known song, and the class studies, sings, and reflects on their arrangement.
- ⇒ Create ideograph arrangements of clusters, which are later 'performed' by singing, or drumming the associated rhythmic patterns.
- ⇒ Change the size of ideograph symbols to notate dynamics variations, which the class or the student may perform (singing, drumming, speaking).
- ⇒ Take a familiar ideograph score, and substitute known information (song dots, or solfège pitches, or rhythmic stems, etc.) for certain clusters to create a blended notation score. *This technique, typically teacher created and intentionally scaffolded, will be explored in the April 1<sup>st</sup> newsletter.*



## IDEOGRAPHING: Real-Life Examples and Reflections

In this edition of IN PRACTICE, four educators share specific, real-life examples of many of the previously-described individual experiences, and combinations of experiences. They share strategies for preparing students for ideographing through song games and movement, suggestions for scaffolding various initial ideograph experiences and more advanced experiences, and reflections on what ideographing has done for them and for their students. We hope their reflections will inspire you as they share how their intentional and playful teaching strategies support ideographs as literacy in a vibrant learning environment. As you read these ideas and reflections, consider three questions:

- 1) How do I want to apply ideographing experiences in my own context?
- 2) What repertoire for ideographing will I choose for students in my context?
- 3) When I first have students create their own ideograph scores, what will I do to prepare them for success, and how will I create a scaffold that is most appropriate for my context?

## "Tideo" by Alice Nordquist

I value ideographs for the myriad ways they provide opportunities for students to make sense of the structure and details of songs. As a form of bridge notation, ideographs provide a visual means for students to engage with and internalize clusters of sound while maintaining the musical context and flow of whole songs.

The ideographs and activities for "Tideo" provided here are designed to be introduced after students after previous experiences highlighting clusters. The movement and singing experiences that accomplish this awareness and embodiment are described in the August 2017 edition of IN PRACTICE.

Abstract, gestural  
symbols lead to a  
discovery of

Two versions of an ideograph for "Tideo" are used here.

1. *Concrete images* connect directly to the linguistic and kinesthetic experiences from the game.
2. *Abstract, gestural symbols* lead to a discovery of conventional melodic or rhythmic notation.

(Note: Although I do teach students the term "ideograph" and its meaning of "written ideas," I often use "picture score" when giving directions and asking questions. I make this choice in order to reinforce the concept of a score as a visual representation of music, while drawing attention to the pictures as the specific form of notation.)

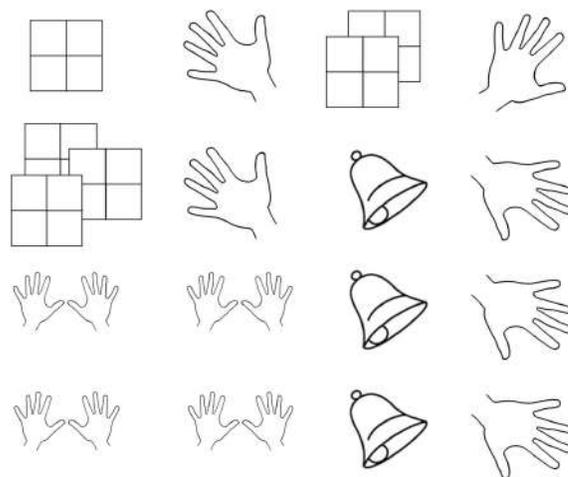
### IDEOGRAPH #1 (Concrete Elements)

\* "I wonder if you'll know what song this is." Ideograph #1 is displayed, either projected on the screen, or placed on the board in hard copy. Students have time to study the ideograph, examining the structure and sequence and noting similarities and differences between individual images.

\* "Use your pointing finger and check your thinking." Students point to each image as they audiate the song they believe matches the ideograph. This is their chance to confirm or adjust their thinking as needed.

\* "Who will share their thought with us?" If students offer songs in addition to "Tideo," it is worthwhile for the class to test these ideas against the ideograph by singing and tracking the pictures, and then discuss what they notice. Verbalizing the reasons why other songs do not correspond to this score provides another opportunity for students to engage with the structure of the song and the meaning of each picture. With the concrete nature of these pictures and their direct connection to the textual content of the song, however, students are likely to settle upon "Tideo" with very little discussion needed. Fortunately, there are several other playful ways to encourage students to investigate the nuances of the score:

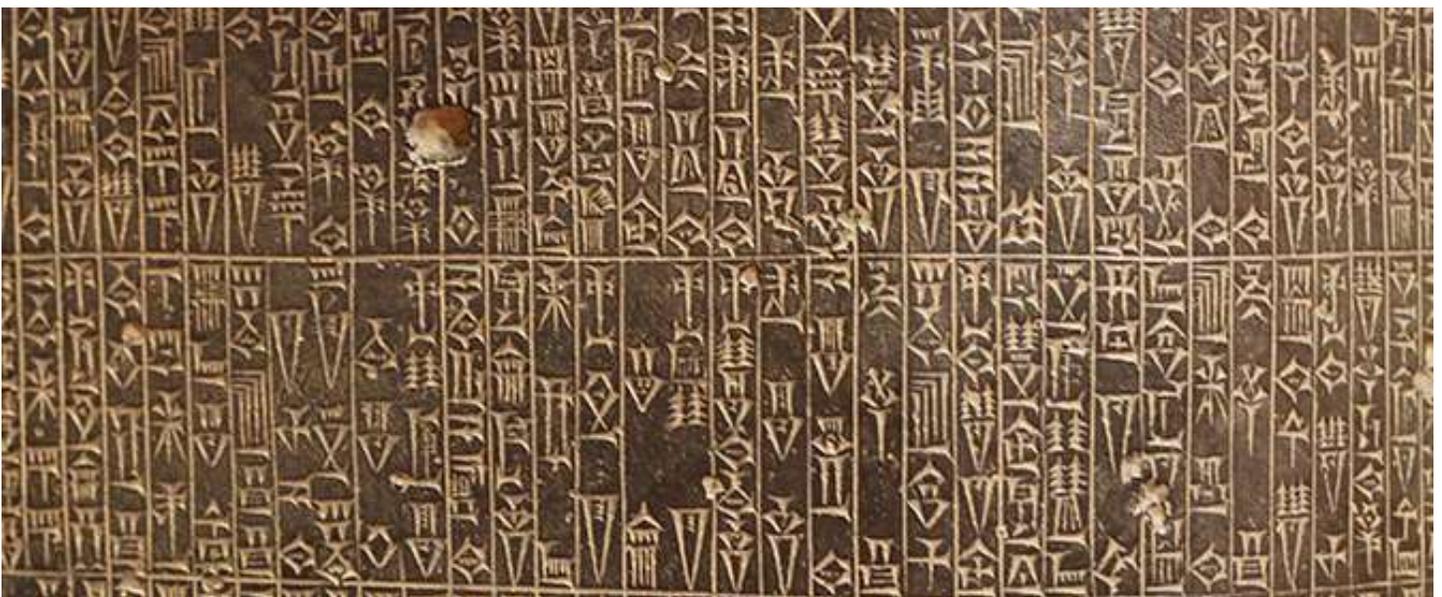
\* "What do you notice about the pictures in this score?" The pictures in this ideograph suggest concrete ideas, representing either the textual content of the corresponding clusters (the windows, the jingling bell) or the motions from the movement game (a waving hand, two



hands together for the partner clap). This is a purposeful choice, intended to confirm students' perceptions of the language clusters that they studied through movement and antiphonning in previous lessons. Students will likely notice the variations in the pictures corresponding to each "tideo" cluster. The pictures corresponding to these clusters reflect that while the text is the same ("tideo"), there are four different melodic clusters (M S S / M R R / M R D / M S D'). The matching text is indicated by using the same original picture (a hand), and the melodic variations are indicated by modifying the picture slightly (in this case, rotating or doubling).

- \* "Audiate each 'tideo' cluster." Students blend singing and audiating as they track the score. "Now sing each 'tideo' cluster and audiate the rest." This strategy highlights the melodic differences among the four different "tideo" clusters. Blending audiating with singing allows students to use the context of the whole song to successfully perform each cluster of pitches while noticing the slight differences in each picture. Antiphonning could also be used in a similar way to highlight the different melodic clusters.
- \* "I wonder what this arrangement will sound like." Students take time to consider, audiate, and sing an arrangement of "Tideo," either prepared in advance or created in the moment. This can be done using Smartboard software or by printing a few copies of the ideograph and cutting them into pieces to be arranged under a document camera. With songs like "Tideo" that contain repeated textual clusters with changing melodic patterns, it is helpful to keep the original ideograph available as a key for students to access when decoding new arrangements. As students puzzle through the process of reading the pictures in a new order, they will practice the melodic clusters in a playful way.
- \* "Who will come up and create their own arrangement for us to read and sing?" Students enjoy interacting with their peers' creations, and their engagement increases as a result. To further refine students' perceptions of specific melodic clusters, I have created class sets of ideograph components that students can arrange and perform with a partner. This partner exercise extends the opportunity for student voice and choice.

I wonder what  
this arrangement  
will sound like...

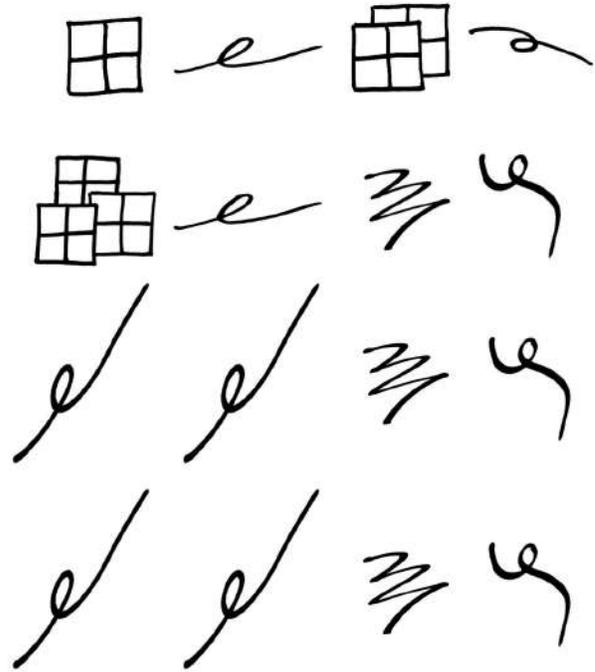


*Code of Hammurabi, 1752 B.C. Babylonian code of law of ancient Mesopotamia. 282 divinely-inspired societal laws inscribed on a stone pillar displayed in public hall for all to see.*

## IDEOGRAPH #2 (Abstract Elements)

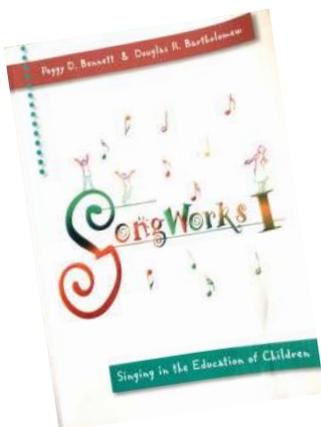
On another day, "I'm thinking of a song that goes like this." I draw Ideograph #2 on the whiteboard as I audiate the song, modeling for students the process of encoding a song in ideograph form. As described above, students study the score and check and confirm their thinking through audiating, tracking, and singing.

- \* "What do you notice about the symbols in this picture score?" This ideograph replaces each "ideo" cluster with swooping gestures that suggest the melodic contour of each pattern. The new symbol for "jingle at the window" is created by scribbling a marker back and forth. This motion and symbol correspond with the rhythm of the cluster while recalling the "jingling" motion from the initial movement game experience. These symbols are chosen purposefully, in order to prepare students for discovery of the melodic notation of each "ideo" cluster or the rhythmic notation of "jingle at the window," within the context of a blended score.
- \* Experiences with audiating, antiphonning, and arranging similar to those described above will refine and reinforce students' perceptions of specific clusters. With simple, abstract symbols such as these that are quickly drawn, students can easily draw their own arrangements on paper or individual whiteboards. Drawing and reading their own arrangements gives students first-hand experience with encoding their musical ideas while strengthening their understanding of the specific sounds of the song.



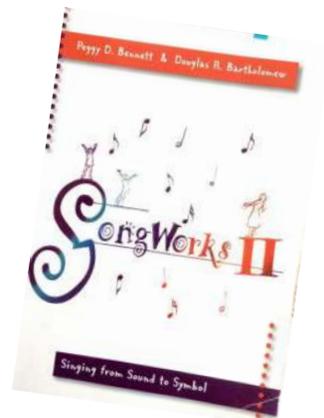
# SongWorks

by Peggy D. Bennett and Douglas R. Bartholomew



Available at

[songworkspress@gmail.com](mailto:songworkspress@gmail.com)



## Ideographs in my Classroom by Melody Epperson

As I reflect on ideographs it is important to begin by understanding what they are. Ideographs are graphic symbols that represent sound. Sometimes they relate to the lyrics and other times they represent the sounds.

I am possibly unique in my relationship with visual symbols because I am both a visual artist and a musician. Therefore the language of visual symbols feels very natural. Because of this, I have experience with and understanding of what an image can represent. Images are so common in our culture that their meaning is very powerful.

Ideographs are used in my classroom as a way for students to move from the sound of the song to symbolic representation of the sound. For example, when teaching the song "Windy Weather" this fall, I guided students simple arm movements, then used gross motor movements and finally presented a simple ideograph.

The next day when students arrived in class with the ideograph was written on the whiteboard. Partly because my students often trickle into the classroom, rather than arrive all at once, I often ask students to come in and start right away to think about a puzzle or secret song that is displayed.

The language  
of visual  
symbols feels  
very natural.



"Study this ideograph score and use your schema (prior knowledge) to guess what song the ideograph might represent." Students study the ideograph and give me a silent signal when they have a guess. To provide additional opportunities for instruction, I encourage the slow discovery of a secret song rather than allowing the students to immediately share their guesses. "Slow discovery" allows me to draw their attention to aspects of the music that we will be studying. One way I expand the process of studying, while keeping it playful, is requesting those with ideas to give a hint without using any words. Students may clap or chin the song or provide one word from the song they hear in their heads. As this differentiated discovery occurs, the students are re-singing their own song and comparing it to their classmates' ideas and clues.

Sometimes I have a student explain why he or she thinks the score represents a certain song. We try his/her song and sometimes discover it actually works. For the song "Windy Weather" I ask students to sing their idea in their heads while I perform the motions for the song. If, after the above strategies, students are still unsure, I will reveal the secret song. I either then show how the ideograph works, or ask students to try it without my modeling, once they know the song it symbolizes. All of these strategies elicit student input and leadership while also playfully encouraging deep thinking about the music and drawing attention to the subtle nuances of the song and symbols in the ideograph.

## IDEAS FOR LITERACY “GAMES”

Depending on the grade level and experience of the students, it is possible to create a new score by repeating clusters of the ideograph score.

After a teacher model, this arranging/composing technique has been exceedingly appealing to my students. With “Sally Go Round the Sun,” after a few students read the ideograph score I create, I challenge the class or a volunteer to a more difficult task. I tell them we are going to change the score in some way and then see if they can still read it. I add two extra squiggles for the cadence, “every afternoon.”

The next child  
and I conspire  
to change the



“Sally Go Round,” with cadence cluster repeated 3x

“Who thinks they can read my score?” I choose a student to come up and read my change. The next child and I conspire to change the score to make something new. I whisper in the child’s ear some of the choices he/she has. We secretly make changes—such as cloning the cadence and placing it between the other clusters. The game continues.



“Sally Go Round,” with mixed up clusters

I have also used ideographs to introduce a new song. With “Great Big House,” I showed an ideograph that represented the lyrics of the song. I asked the students if they could infer anything about the song by looking at the ideograph. Our school uses the PEBC (Public Education & Business Coalition) thinking strategies. One of those strategies is using inference to make sense of something. As the students look at this unfamiliar “text,” they are essentially decoding. It is not unlike the skills one would use when reading a medical manual textbook.

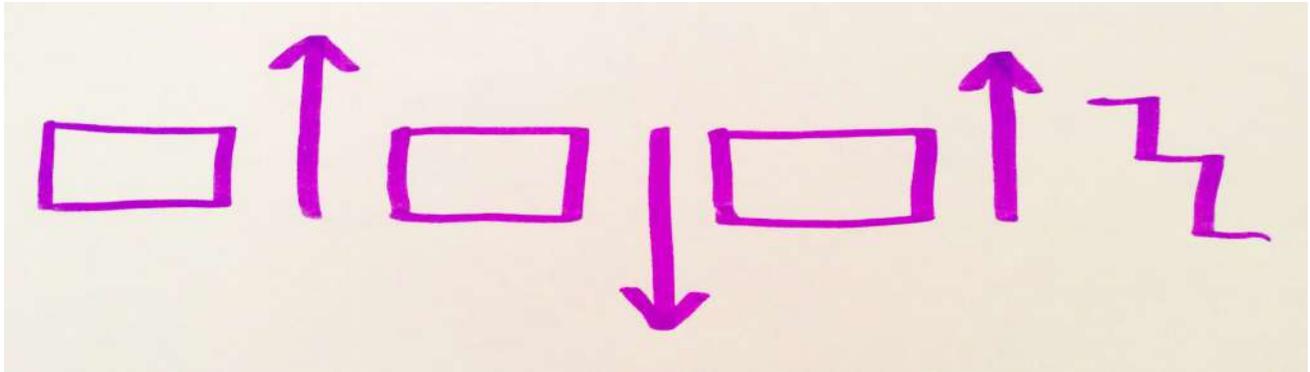
The students look at the ideograph and determine—based on their schema—what the song might be about. There is potential to notice things about the form of the song, look for themes and notice repeating symbols. They were then asked to tell the “story” the song is telling. Students are wholly engaged as they become very familiar with the song. When I finally sing the song, students are ready to follow (read and sing) the ideograph. Within a few repetitions, these young readers are successfully singing all three verses of the song. I encourage students to take their ideographs home and practice reading and singing it to someone.

After seeing this ideograph evolution of singing, reading, and puzzling, a colleague explained to me, this method is an extremely accessible tool for students who are challenged by disabilities, auditory processing issues, and low reading skills. Ideographing has been a very beneficial tool for my students and me.

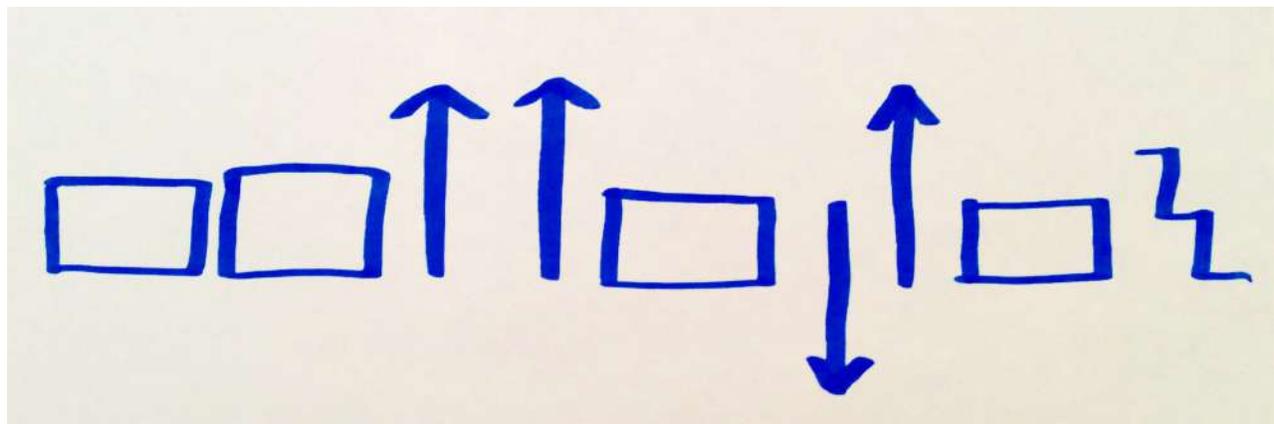
## Literacy Learning with Ideographs by Emilee Knell

**Fun with “Touch Your Nose”** (tune of “Circle Right”) with First Grade [inspired by Susan Kenney]

- ◆ Enjoy playing the game by demonstrating different movements and encouraging student suggestions.
- ◆ When students are familiar with the song, they sing while you introduce the ideograph on the board (see below). Students sing and track with their fingers. Confidence develops as students come up and be the “leaders.” To introduce tempo, let students know that they can “conduct” the song at different speeds (tempos) and encourage the class to follow.



- ◆ When students seem confident in knowing the chunks of sound for each symbol, begin to change the song. First add a symbol at the end of the song. Then create the arrangements by adding symbols at the beginning of the song and repeating other symbols in the middle. Gradually work into creating a new song using the chunks of the song (see below).



- ◆ Have students come to the board and make 1 or 2 changes, creating their own song for the class to sing. (The drawing of the ideographs can take time at this age and limiting the number of changes – taking something away or adding something – helps keep the pace of the lesson moving).

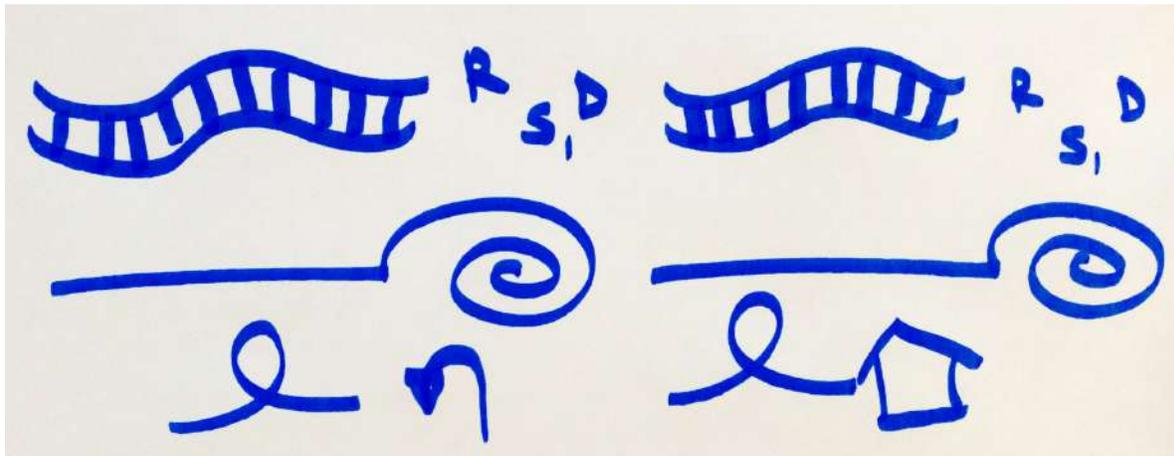
### **Creating Extensions**

- ◆ Using whiteboards, have the students create their own versions and sing and share their scores with a partner. After each reads his/her own song, each then reads and sings his/her partner's song. For the sake of time, you may or may not want to set parameters for the length of their compositions – i.e., 6 – 8 symbols
- ◆ Have the students create their own compositions on paper and then, over the course of weeks, have the students read them as a class.

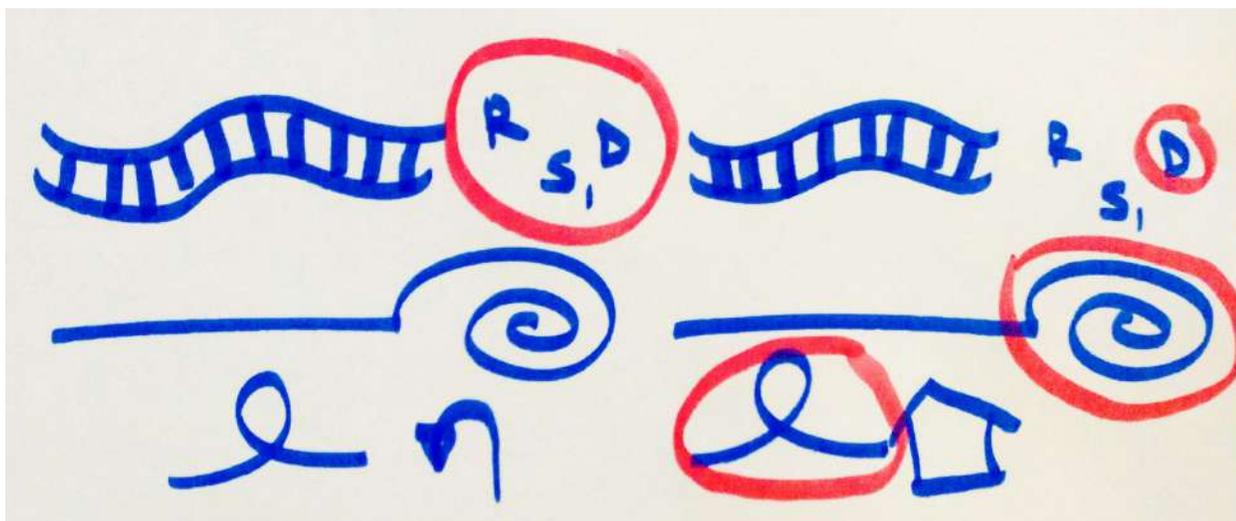


## Ideographing Down the Railroad by Jake Harkins

- ◆ After exploring and playing with a game for "Going Down the Railroad," my 4th grade students enjoyed a series of antiphonning experiences in which I highlighted certain clusters for intentional later study. Our antiphonning of these clusters included (but was not limited to):
  - ⇒ Students sing highlighted cluster(s), teacher sings other parts of song (and vice versa)
  - ⇒ Students audiate entire song (teachers eyes are shut) except they sing the highlighted cluster(s) when the teachers eyes are open
  - ⇒ Students tap highlighted cluster(s) when teacher provides a gesture clue (Ss choose the motion) and T performs the other parts of the song (tapping, singing, chinning, etc.)
- ◆ On a new day, students were presented with the following ideograph score as a secret song:



They had a Socratic Seminar Discussion (a growing technique to facilitate academic conversation among students) on the form of the piece (identified as 'balanced,' in contrast to "echo" or "short short long") based on the ideograph score. Students volunteered to circle random pictures in the score for the class to antiphon against the teacher. Student volunteers decided which part the class would sing (circled, or un-circled), and on another experience selected parts to audiate (inner-hearing) while singing, chinning, and tapping the song.



- ◆ On another day, students created their own pictographic scores for the song in its traditional form, and then re-arranged their pictures to make their own (lengthy) versions of the song, which the class performed with giggles and delight.

During another day's experience, students chinned (singing on a neutral syllable) and tapped highlighted clusters, identified the syllables, and "song-dotted" those clusters. Through discussion and listening, rhythmic stems were added for each of the 3 highlighted clusters. The class created a mock composition, and volunteers performed it on tubano drums.

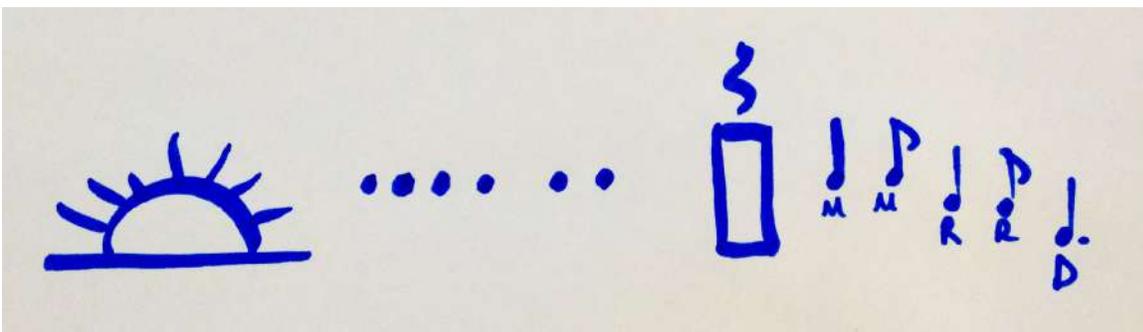
On a culminating day, students each created their own eight-picture ideograph score, placed 2 pulse lines above each ideograph symbol, and added dots and rhythm stems. Seated in a drum circle, the class performed volunteers' rhythmic compositions at sight on the drums. The experience was playful, engaging, creative, and provided countless opportunities for student interaction, questioning, dialogue, and collaboration. (*Examples of song dotting and blended notation techniques for this "Railroad" unit will be explored in the February and April 2018 SWEA Newsletters*).

### Coda to IN PRACTICE: Ideographing by Jake Harkins

*"If our primary musical goal is the development of musical responsiveness and if listening is the fundamental skill in music behavior, then we will need to justify any music reading instruction in terms of developing listening skills and musical responsiveness." (Bennett and Bartholomew p. 27, SongWorks II)*

Ideographs are a powerful tool for teachers and students. While maintaining musicality, and preserving fluency in reading, they visually represent targeted clusters of sound within the context of a whole. Studying ideographs is a form of literacy: visual representations of a meaningful aural perception. Playing with ideographs is a form of engaged listening, reading, and creative thinking.

As hinted in the previous reflections, ideograph scores have the potential to transition into other forms of study toward traditional music notation such as pictured below:



The variety of ways in which to introduce, study, and play with/manipulate ideographs can make them a literacy strategy accessible to all ages of students. It is our hope that the examples and reflections above will inspire you to find new ways of playfully studying music and literacy.

Reading and notating ideographs—to represent clusters of sound—is an approachable way for students to make sense and demonstrate their understandings of their perceptions of clusters of sound, before an attention to syllables or song dots is explored. The use of ideographs is a playful and engaging process to facilitate, guide, and assess musical listening, and reading. They represent an idea—cluster of musical sound with or without text, or a movement gesture—and elicit the responsiveness to its' attached expressive qualities within the context of a whole.

**CHECK BACK** in the February newsletter for IN PRACTICE's next topic: song dotting. Kinesthetic, tactile, and tangible, song dotting is a path to phonemic awareness that focuses on individual notes within a cluster and may be visually represented as notation—by the child!

## 2017 EMERGING PIONEER: REFLECTION

### Planned Teaching and Unexpected Learning: My Early Experiences with Teaching Teachers

**Alison Carter**

In August I was fortunate enough to help present at my local Colorado SongWorks workshop. The workshop was held on Saturday, August 5th and was geared toward activities that teachers could use for the beginning of the school year. The activities I chose to share were a mix of song games I learned at the SongWorks in Action course, and ones I've tried and loved in my own classroom. Although I have played the song games myself and with my students, I had never taught them to other teachers. It was exciting, but also a new challenge for me to plan and present for my peers.



**Alison Carter**  
Littleton, CO

The first game I taught was "Skip To My Lou." I used the version of the game I learned at the SongWorks in Action course from Max Mellman, where you greet each student one at a time, "Hi Anna, how are you?" When deciding which games I wanted the teachers to learn and to start the school year with, I immediately thought of this one. Saying and learning the names of each student, making contact with one another when they make a circle, and getting them singing right away were things I knew I wanted my students to experience on their first day(s) of music. I also knew "Skip To My Lou" would be a familiar tune for most teachers. We used a format during the workshop where we played the game and then discussed the game together afterward.

Saying  
and learning  
the names  
of each  
student

The other songs I wanted the teachers to learn were "Rig a Jig," "Looby Loo," and "Come and Follow Me." They all have something special about them for the beginning of the year and have been "tried and true" songs in my classroom. Again, I taught all of these songs as I would in my own classroom with the adult teachers as my students. Then we analyzed songs and activities so the teachers could ask questions and draw attention to specific benefits of the activities.

The discussion piece was the most fascinating for me, because teachers noticed something or ask questions about parts that I never noticed. I thought I would be going to this workshop just to teach teachers, but I came away learning more than I ever anticipated.

When teaching the games, I struggled with the temptation to stop and have "teacher asides" about the game and song while teaching it. I had to remind myself that getting a chance to be the students is truly helpful when learning the songs and games. As teachers, we would have a chance to talk about the activity after, but for now we just needed to play the game as students. From my experience as a learner at conferences and courses, I love seeing how the teacher presents and plays the activity, and I enjoy getting a chance to see things from the students' perspective.

Something I have been more focused on when presenting to other teachers is giving feedback. When I've taught teachers in the past, I tended to forget to give feedback to them like I would to my students. So that I would be sure to remember, I wrote down some specific questions and

possible feedback I could give when planning. I believe teachers found this helpful when we discussed the lesson afterward. Some comments and questions that stuck out to me were these: "I enjoyed the way you asked the leader if they had a safe pose in mind that everyone could do." "How much (if any) prior knowledge do the students have before this activity?" "I'm familiar with the song but am excited to try this new song game with my students." "What would the next step be after this lesson?"

"What would be the next step after this lesson?"

After our day was over I had many teachers tell me that they were excited to bring different parts back to their classrooms. This is exactly what I was hoping for, that the teachers would want to implement these activities and SongWorks strategies in their own classrooms. Many workshop attendees were not SongWorks members, and these song games were definitely a part of our work that I wanted them to see.

Although this is not the first time I have taught a lesson at a workshop for teachers, this is definitely the most confident I've felt both going into and after the workshop. I am looking forward to future workshops so I can keep improving my presenting skills.

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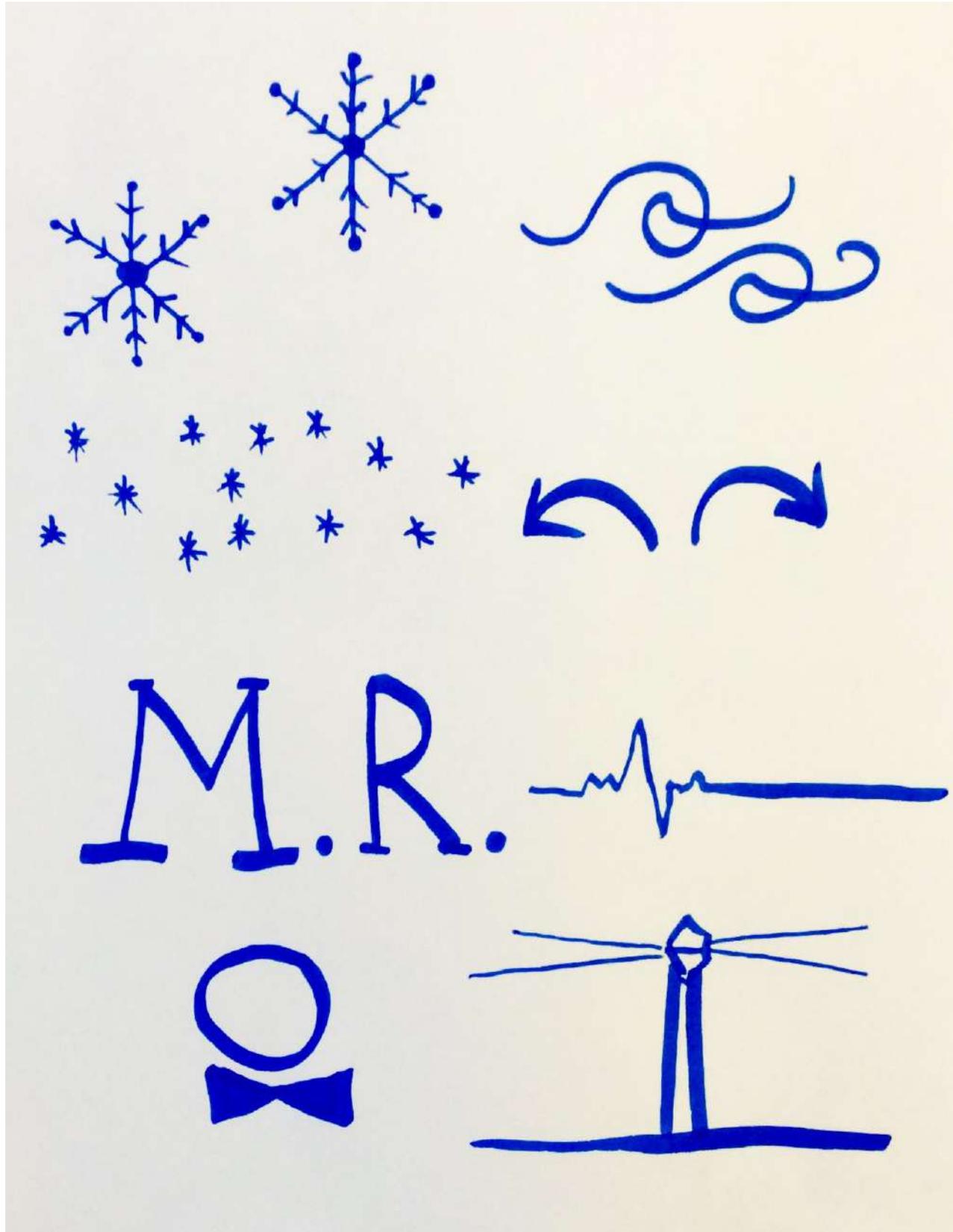
**Alison Carter** is in her seventh year teaching elementary music and choir in Littleton, Colorado. A Colorado native, she received her Bachelor of Music Education Degree from the University of Northern Colorado. She also holds a Masters degree in Educational Technology from the University of Nebraska. Alison enjoys singing with the Voices West chorus as well as teaching private piano and voice. When she's not working, Alison likes to spend time working out, catching a movie, or relaxing at home with her husband and dog.

**2017 Emerging Pioneer, Alison Carter, shares this as her fourth and final assignment to fulfill her Fleurette Sweeney Fellowship for Emerging Pioneers award.**



## PONDER THIS PICTOGRAPH: January

If we observe the scientific principle of liquid above and below 32 degrees F, a wintery word replacement to the traditional text may make this folk song a delight for your students upon returning to school.



Check back next month for the answer!

Want to submit a "mystery map" or "ponder this pictograph" from one of your favorite songs/masterworks? Don't be shy! Submit maps or ideographs for consideration to [jeharkins@fcps.edu](mailto:jeharkins@fcps.edu)

## What If: Preschoolers Play with Ideographs

### Susan Kenney

A favorite activity in our preschool classes is reading and creating with ideographs (visual symbols used to represent clusters of sound.) Our ideograph play always begins with a song. The process, however, remains similar, regardless of the song. Here is an example using the song "Cherries So Ripe."

#### I. Learn the Song

Ideographs are symbols that usually represent sounds or clusters of sounds in a song the children know. In order to successfully read and create with ideographs, children must have the song internalized and be comfortable singing it. In our classes, we find multiple ways to challenge the children while repeating the song many times to ensure they know it. Below is a copy of the song and lesson ideas for teaching it.



Susan Kenney  
Alpine, UT

#### II. Introduce Ideographs

##### A. Guess the Song

On another day, place ideographs of each phrase before children and invite them to guess the song. If the children know the song well, they will probably recognize that the pictures represent the word meanings for "Cherries So Ripe."



##### B. Sing and Read the Song

- ⇒ While teacher points to the pictures, sing the song with the children.
- ⇒ Invite individual children to point to each picture as the whole class sings or as a child sings alone, depending on the desire of the chosen child. Notice if the children are able to point to the appropriate ideographs in time with the song.
- ⇒ Mix the pictures up and then invite a child to place them in order while singing. Continue, inviting other children to take turns placing the mixed ideographs in the correct order.

#### III. Play "What If?"

##### A. Add Ideographs

While keeping the order of the phrases in the song, add ideographs to alter the length and to encourage reading. This activity also opens the door to creating (changing) the known song. Sing the song while placing the ideographs on the board. Then add another icon such as shown below and ask the children what they would sing if they saw this:

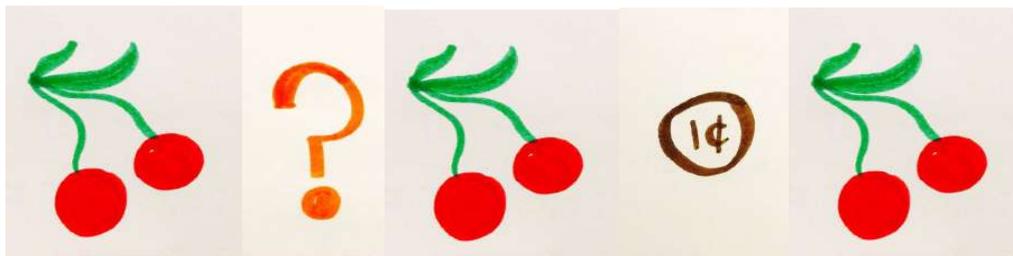


Explore other possibilities. Provide opportunities for the children to create many new versions by reading their own placements of icons.



B. Mix and Add Ideographs

Place the ideographs in an order that is not consistent with the order of the song, similar to the example below. Invite class to read your arrangement.



Invite a child to make up his/her version of the song using ideographs on the board. Encourage him/her to sing his/her creation. One of our children created then accurately read and sang the following:



## IV. Individual Ideograph Play

If possible, provide opportunity for children to explore with the ideographs during free play time. Place several copies of the ideograph cards in the play space. After a child creates his/her own song, take a picture of the arrangement, and record the child singing.

Consider making multiple copies of the pictures to send home so children can teach the song and the "reading" to their parents and family. Include a note asking parents to cut out the cards for the children.

Our four-year olds love this play, and we observed threes and even twos playing successfully with these ideographs. Two things surprised us as we watched the children:

- 1) The children's strong interest in the activity and the great amount of time they would spend singing and creating
- 2) While playing with the ideographs, the children sang the words correctly, maintained the tonality of the song—singing each melody phrase correctly—regardless of the order.



Cher-ries so ripe and so round. The  
best in the mar-ket are found.  
On - ly a pen-ney a pound.  
Who will buy.  
I will buy.

We know from research that children hear chunks of sound rather than individual notes. It seems logical that reading symbols that represent chunks of sound may be an important step leading to actual music note reading. Playing with ideographs may also be important for encouraging future composition.

### \*A NOTE ABOUT MAKING IDEOGRAPHS

*The ideographs in the above example are clip art pictures, chosen by the teacher, that represent word meanings. They are reproduced on cards for easy manipulation. We have also used more abstract symbols that children can draw on a piece of paper or their own individual white boards.*

Other songs we have used with ideographs include, "Scotland's Burning," "Are You Sleeping," "Sally Go Round the Sun," "Circle Left," and "High Stepping Horses."

For further information about ideographs, as well as research on early reading, symbolizing, and creating, see:

Kenney, Susan. "Young Children Read and Improvise: Part I." *General Music Today* 25 No. 3 (April 2012) 47-49.

Kenney, Susan. "Young Children Read and Improvise: Part II." *General Music Today* 26 No. 1 (October 2012) 37-40.

Kenney, Susan. "Early childhood: Teaching Young Children to Read Music." *PMEA News* (Spring 2014) 56-58.

**Professor Susan Kenney** is Director of Elementary Education for Musician's Toolkit, an online music education program. She values the curiosity, imagination and innate musicality that children bring to the classroom and champions teaching strategies that encourage children to discover knowledge through playful music learning environments. She believes music contributes to children's healthy, social, emotional, cognitive, linguistic, and physical development.

## Ideographing Nursery Rhymes

### Peggy D. Bennett

Not until I began teaching preschool (ages 3-5) at Oberlin Conservatory in 2001, did I develop an enthusiasm for nursery rhymes in music class. And, I could not have imagined the richness that those rhymes lent to our weekly 45-minute MusicPlay classes for the next 13 years.

### Falling in Love with Nursery Rhymes

What first attracted me to classic nursery rhymes? The richness of the language! These rhymes from long ago do not pander to young children. They provide opportunities for saying unusual words, describing unusual things, and imagining unusual stories. Rich explorations abound in nursery rhymes.

Consider these learning benefits inherent in nursery rhyme activities:

- 1) **Recitation** prompts children to speak unfamiliar words and nonsense syllables with fluidity, humor, and curiosity.
- 2) **Fingerplays** offer a way to “act out” meanings as rhymes are spoken. Fine motor skills come alive when they accompany a story. Meaningful gestures synchronize movement and speech.
- 3) **Story-making** evokes imaginations. When the teacher suddenly “plops” a child into the story, that story-plopping leads to the child’s spontaneously-created imagery (and smiles). Powerful “languaging” occurs!
- 4) **Playlets** evolve as rhymes naturally pave a path toward mini-dramas in which children “act out” the charming stories.
- 5) **Reading ideographs**, simple drawings of phrases within the rhyme, manifests word clusters into a score. Then, children touch the drawing as they speak the words represented. Confidence builds as children know and understand what they are reading.

### Speaking the Rhymes

I have never been a fan of chanting. I’m not certain why. But, the reason may be similar to my aversion to pounding or shouting the words to a song or poem. With nursery rhymes, my intent is to vary inflections and pacing as we “perform” (speak) our rhymes. When teachers model variety in pitch, pace, and volume, we are nurturing children’s vocal expressiveness as they recite their rhymes.

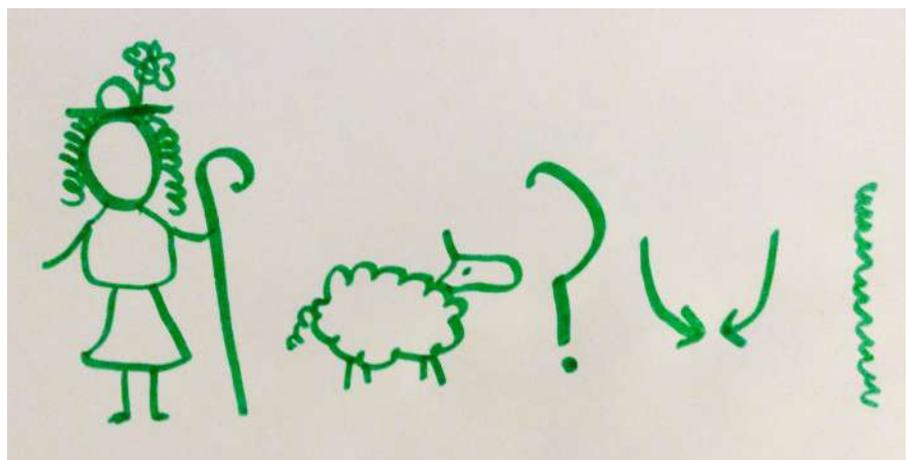
When inflected speech with nursery rhymes attracts young ears, a “story” is being told. Children are developing their own expressive performance of the rhyme.

This video shows a child speaking and reading Little Bo Peep with quiet inflection and fluency (and a cold).

[CLICK HERE](#)



**Peggy D. Bennett**  
Bozeman, MT



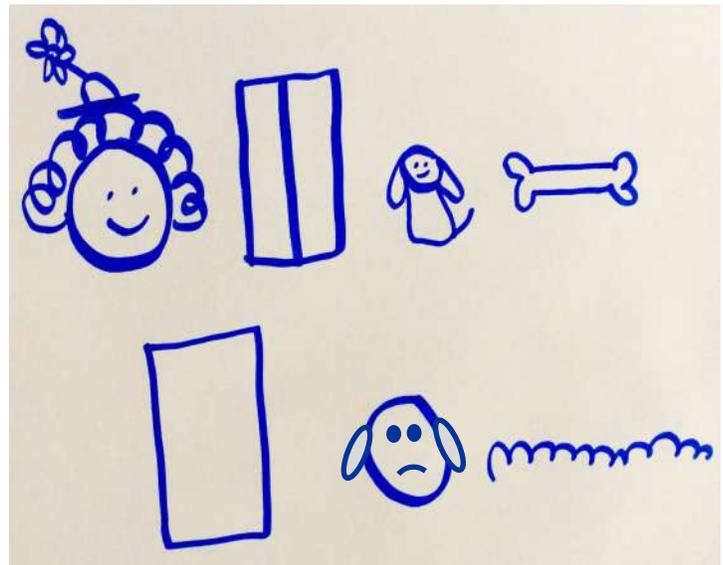
## Ideographs as Reading

Those who know me, know my flair for drawing. I don't have one. I never have. Now, before you rush to contradict me (for those in the 2016 summer course, just picture my drawings for "Old Mr. Rabbit"), I need to tell you that the MusicPlay children and I had a good understanding about my drawing. And, I believe it was healthy. The children (and their watching parents) simply knew it was not my strength, and they accepted me anyway. So did I.

This video shows the teacher drawing an ideograph for "Old Mother Hubbard" and a child commenting on my drawing....my specialty was the bone. [CLICK HERE](#)

When the book RhymePlay: Playing with Children and Mother Goose (2010, Alfred Publishing) was published, I requested hand-drawn ideographs for the book. Yet, the graphic artist's creations are still more polished than I wanted. As with handwriting, I like the primitive charm that simple drawings and variations can convey. In my classes, I did not use graphics borrowed from a book or characters found online. I wanted primitive.

I believe the ideal ideographs for children are those they can easily recreate on their own. And, I believe there is value in children's seeing the teacher (or a student) "notate" as they simultaneously speak the words of each cluster.



Ideograph drawings can show characters and objects. They can also, however, reflect motion and emotion, use letters and punctuation marks as clues, and can combine a mix of these options.

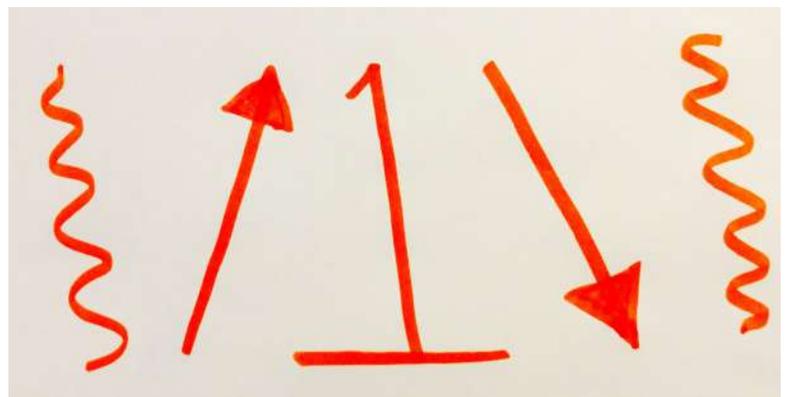
- 1) **Descriptions:** a face for "Little Bo Peep," a spider in "Little Miss Muffett," a pumpkin for "Peter, Peter Pumpkin Eater."

This video of "Little Bo Peep" shows both the score and the expressive speaking of the reader.

[CLICK HERE](#)

- 2) **Motions:** graphics that show twirling for "Diddle Diddle Dumpling," a running motion for "runs through the town" in "Wee Willie Winkie."

This video shows the fingerplay motions (and expressiveness) for "Hickory Dickory Dock" that will later appear in the ideograph score. [CLICK HERE](#)

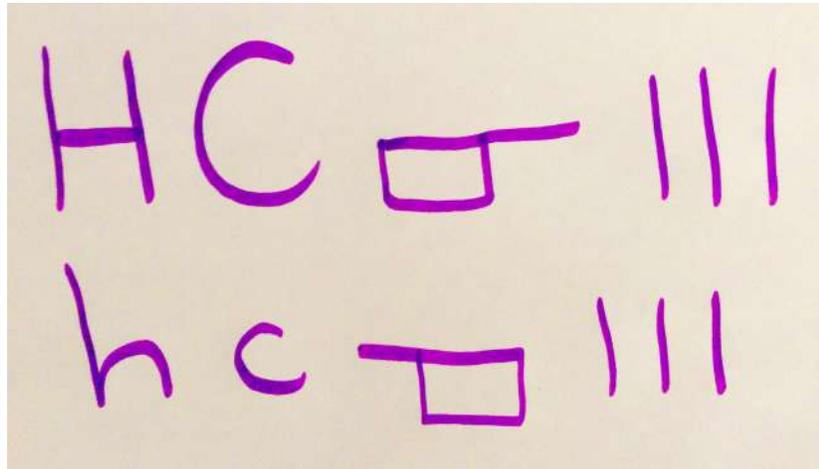


This video shows a child reading the "Hickory Dickory Dock" score and adjusting to match the words to the symbols. [CLICK HERE](#)

This video shows a child reading the "Hickory Dickory Dock" score that followed the fingerplay motions. [CLICK HERE](#)

- 3) **Clues about punctuation and spelling:** a question mark for “and can’t tell where to find them,” letters H and C for “Peas Porridge Hot.”

This video sample of “Peas Porridge Hot” shows a child reading a score that differentiates with capital and lower case letters. [CLICK HERE](#)



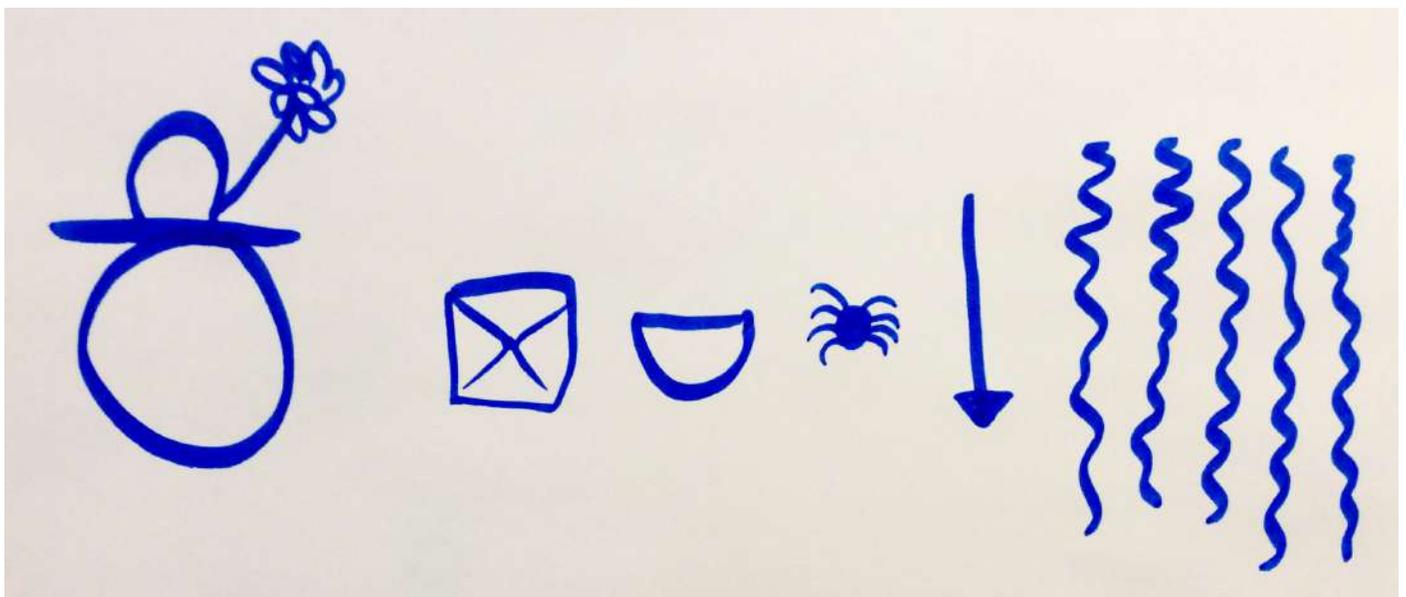
### ReadingPlay with an Ideograph

Ideographs are best read by simply touching the picture or graphic as the represented clusters are spoken. This is different from tapping the individual syllables of song dots or synchronized tracing of lines in a song map. Ideograph graphics most often represent distinct phrases or clusters of sound.

When children are familiar with and able to read the graphics within a score, offer additional, playful ways to read.

- 1) Change the order of the pictures/graphics.
- 2) Add repetitions of the graphic at the end of the rhyme.

This video example shows the delight in challenging a child to read additional endings on the “Little Miss Muffett” score. [CLICK HERE](#)



- 3) Add repetitions of phrases within the score.
- 4) Substitute dots for pictures in a phrase of the ideograph.
- 5) Substitute a line map for one or more phrases of a score.
- 6) Add dynamics indicators such as p, f, pp, ff and crescendo/decrescendo marks under sections of the ideograph.
- 7) Change the size of simple notations to indicate volume changes.

Ideographs are one of the notations we use in SongWorks to "bridge" our students' pathways to conventional notation.

- ⇒ Ideograph scores can lead to confidence, musicality, and foundational understandings.
- ⇒ Children learn how sounds are represented and how to represent sound with graphics that they understand.
- ⇒ Familiar word clusters can be recorded in ways that make sense to children, through their own speaking, moving, and reading.

All the playfulness, challenges, and student engagement that are priorities in SongWorks game-playing and sound study continue when working with ideographs.

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Peggy D. Bennett began teaching teachers while she was an apprentice of Mary Helen Richards in July 1972, at the age of 22. Every year since, she has aimed to learn from teachers in order to teach them. Professor Emerita of Oberlin Conservatory of Music, she previously served as Professor and Director of Music Educator at The University of Texas at Arlington and Texas Christian University.

## October Mystery Map Revealed!

### **William Tell Overture: Finale**

Gioachino Rossini, 1829





## 2018 MN Workshops

### January 6

Beyond the American Folk Song:  
Teaching Multicultural Music using SongWorks

### March 10

Music Literacy Pathways

### May 5

Standards in Action:  
Vibrant Planning Based on the Standards

**9:30-11:30 A.M.**

St. Catherine University  
Music Building, Room 202  
2004 Randolph Avenue  
St. Paul, MN 55105

R.S.V.P. to Molly Feigal at:  
feigalmj@hotmail.com

**Cost: FREE!**

**CEU's available  
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**Bring a friend!  
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and encourage  
you in your  
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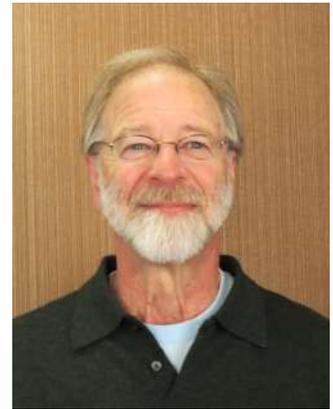
**Sound to Symbol  
approach  
involving the  
whole person**

## Ideographing and Musical Units: Using What We Hear

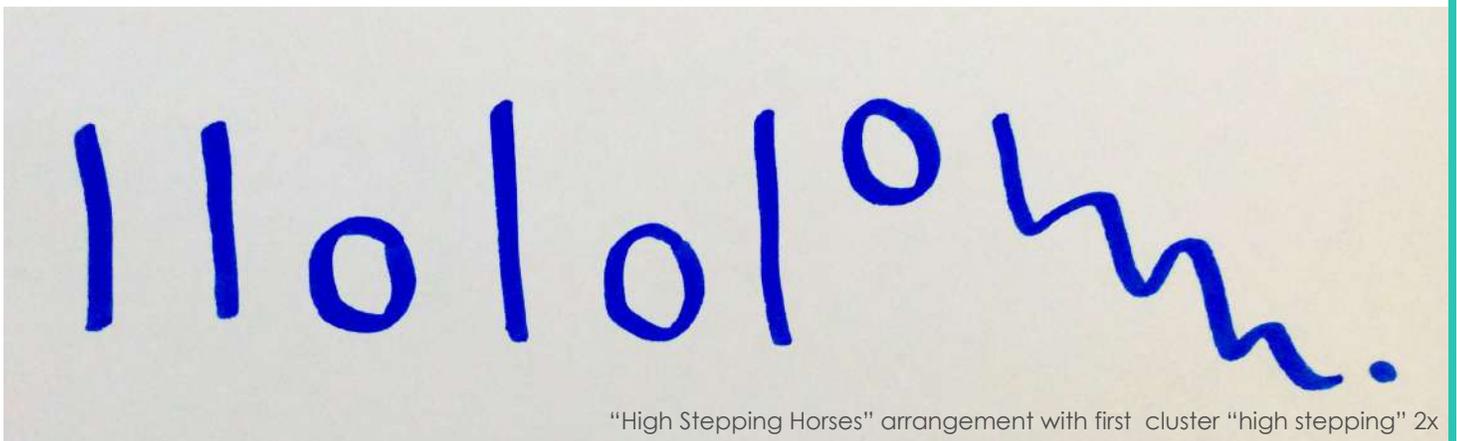
### Doug Bartholomew

Ideographing is a way of symbolizing musical units, typically in a song context. An important feature of ideographing, and what distinguishes it from other forms of musical notation, is the size and integrity of the musical units that are symbolized. SongWorks materials refer to these units as clusters or song chunks. Ideographing is based on clusters and uses simple hand-drawn pictures or designs to represent these clusters.

Ideographing promotes the habit of fluent reading. Students choose and draw their own symbols used in ideographing. They can write whole songs with them. They can read each other's symbols and can decipher songs from symbols someone else has made. Because the symbols reflect how they hear a song, they can readily identify what parts of the songs go with each symbol. They can also easily make an arrangement by repeating symbols (in the order in which they come in the song), and by doing so create their own adaptations and easily read the adaptations made by other students.

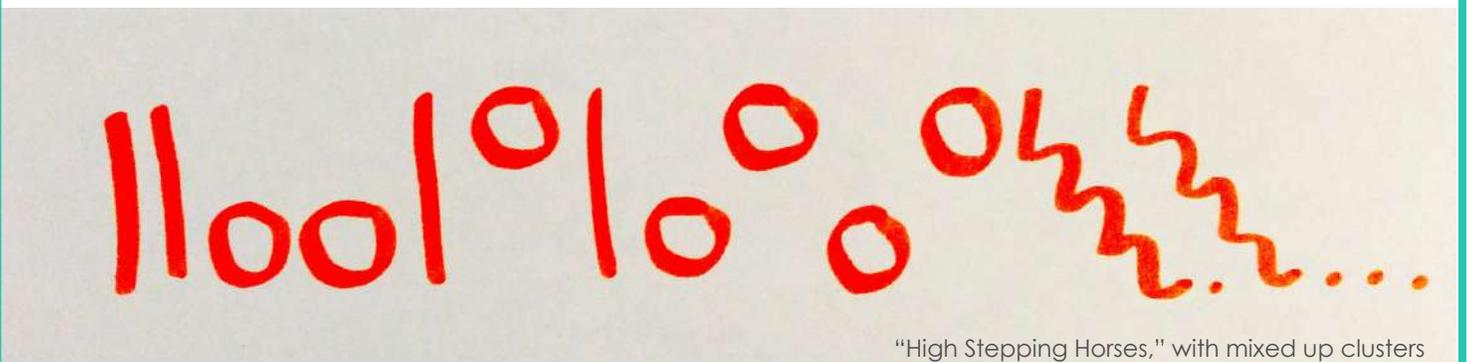


**Doug Bartholomew**  
Bozeman, MT



"High Stepping Horses" arrangement with first cluster "high stepping" 2x

With some songs, and with more experienced students, the ideograph symbols can even be rearranged to make arrangements that can be surprising and challenging. The students can read and sing these on their own, predicting, usually successfully, what this new "rearrangement" will sound like. Students can manipulate ideographs in ways made possible because of the integral nature of the units represented.



"High Stepping Horses," with mixed up clusters

When students look at an ideograph they can inner hear or audiate the song just by seeing the symbols (the way you hear these words right now as you read them without having to say them out loud). The students don't have to hesitate between each symbol. Because they can hear these units as a whole, their eyes can move on to the next, even before they have finished the first. Is this not what real music reading is like? Is this not true "reading at sight?"

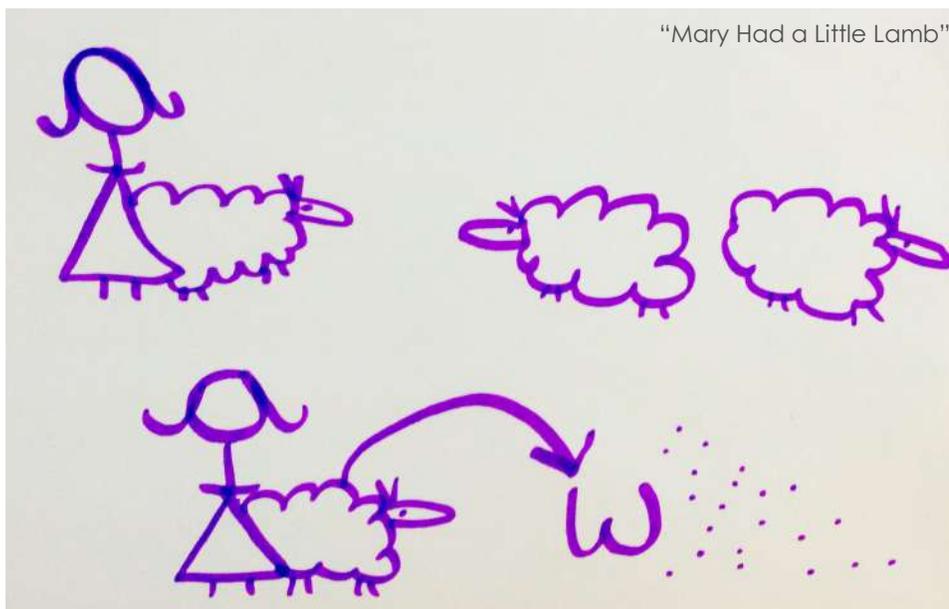
The key issue concerning ideographing is to come to grips with what an "integral musical unit" is. The way we answer this question has much to do with whether we focus more on listening or more on notation.

Is this not  
true  
"reading at  
sight?"

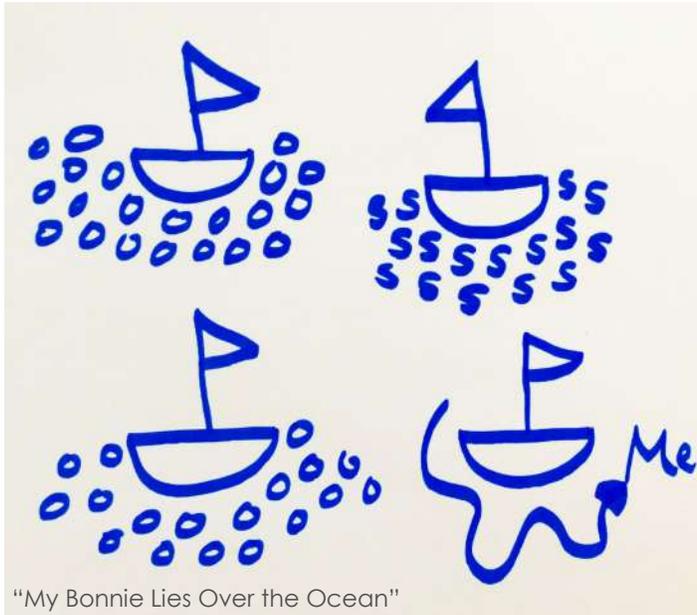
Are individual tones the integral units that we should symbolize? Each tone is certainly represented in our conventional notation with a notehead. And we can even use different shapes for each notehead, corresponding to its scale degree, as in shape-note notation.

But as counterintuitive as it sounds, we don't listen in "individual" tones. In a song we hear tones as related in pitch and duration to other tones. When we begin to sing "My Bonnie lies over the ocean," we hear "-nie lies..." almost before (or maybe at the same time) as we sing "My Bon-." What if we were to use units larger than the individual note as our basis for symbols?

We could use measures as our units. In the song, Mary Had a Little Lamb (in 2/4 meter), "Mary had a" would be the first unit, and "little lamb" would be the second. But we don't hear the "a" as a part of "Mary had" so much as we hear it as a part of "a little lamb." If asked "how does Mary Had a Little Lamb begin," most everyone would sing, "Mary had a little lamb" not just the first note or "Mary had a."



Nor do we hear "My Bonnie lies over the" as an integral unit. We hear "across" the barline, and we don't stop on "o-" either. We continue on to "-cean," a very natural ending point. The integral unit that we would draw an ideograph symbol for is "My Bonnie lies over the ocean," which crosses two barlines. However much theoretical or notational integrity measures have, we don't hear "in measures" either.



We hear in units that often run counter to the assumptions of conventional notation. These clusters almost always correspond to integral language combinations. We connect the articles and adjectives with the nouns they describe in spite of barlines, rhythmic beams, or any other notational device. Pickups almost always cross barlines. Ideographing uses clusters that often cross barlines, break rhythmic beams, and use units that seem complicated from the perspective of conventional notation.

This is a fundamental point about the integral musical units (clusters or chunks) in the SongWorks materials.

Ideographing helps us re-think our conception of music reading and music reading instruction. The musical units we use for ideographic symbolization are going to be units that reflect how we divide the song by ear and not by conventions of notation. The units used in ideographing should correspond to the way students spontaneously divide a song, not the way conventional notation may cause us to think about the divisions of a song.

Ideographing helps us teach music reading from the perspective of what music sounds like instead of how conventional notation makes it look like. If we are going to begin with listening, with how music sounds instead of with how it looks, then we will need a way to represent the clusters we hear, regardless of how its notation might look. Ideographs are a symbolic representation of the clustering we hear. We would use one symbol to represent "My Bonnie lies over the ocean," but nothing about the ideograph would help explain the details of the conventional notation.

Rather than just showing students what eight quarter notes look like, or rhythmic exercises that only fit within a 6/8 measure, we would show them the rhythmic notation for the whole chunk, pick-up, dotted note, and everything. Once students have made and read their ideographs, in place of the design used for the cadence chunk, "Oh, bring back my Bonnie to me," we would substitute the conventional rhythmic stick notation. We could do so with or without barlines or beams. This is to say that we could just show what the conventional notation looks like for this chunk. We can let students describe what the notation looks like, in which case the barlines and beams might be worth including.

Ideographing is rooted in how we hear, and it makes fluent and real reading possible. The way the ideograph presents the parts of a song is the way we hear how the song is divided into parts. SongWorks materials also make use of other nonconventional notations, like mapping and dotting. These notational techniques may provide important opportunities to develop the listening skills necessary to fluent reading.

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**Douglas Bartholomew** taught music education and theory courses at Montana State University and at the University of Windsor, Ontario, and taught middle school music in Omaha, Nebraska and Muncie, Indiana. He is co-author (with Dr. Peggy Bennett) of *SongWorks 1: Singing in the Education of Children* and *SongWorks 2: Singing From Sound to Symbol*.

## SONGWORKS CERTIFICATION 2018

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#### SongWorks in Action

A "hands on" approach to teaching music to children

### LEVEL II

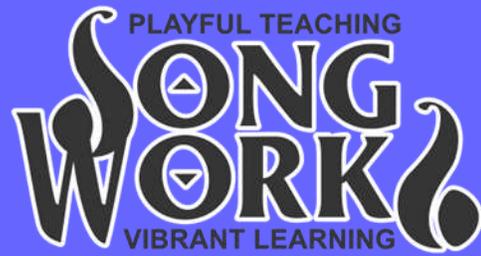
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Want a financial incentive to attend the course? If your invitation to a colleague new to SongWorks results in their enrollment in the course, you get a reduction in your tuition fee. Sound like a good idea? It is!



New earlier **DATES:**

**July 9-13, 2018**

New **LOCATION**

### University of WI at River Falls

- Classes will be in Ann Lydecker Living Learning Center.
- Housing will be in The Ames Suites within the Living Learning Center.
- Meals will be on campus in the Riverside Commons.

Contact:

Terolle Turnham, Executive Director  
[terolleturnham@icloud.com](mailto:terolleturnham@icloud.com)

Following SongWorks in Action this past summer, I volunteered at Anwaj Choir's music camp outside Bethlehem following my tour of Israel and Palestine with Voices 21C. I was nervous about my teaching—most of the kids didn't speak much English, and it's intimidating enough to walk into a teaching situation with a group of students you've never met! After one particularly rough session, I decided to shift gears entirely and try out some SongWorks games I'd learned at the certification course in July. They went so well! We did "Come and Follow Me," "High Stepping Horses," and "Shoo Fly" (not from the conference, but from my memory banks). I was able to teach with very little spoken language, and kids had a lot of fun leading games and taking turns. Thanks, SongWorks!



**Chad Putka**  
Providence, RI

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## The Purpose of SongWorks Educators Association

is to search for and practice ways of making music and interacting with people that preserve and celebrate the dignity of both. As a guiding principle, this purpose will focus our work on:

1. Practices that foster interactive, facilitative learning environments.
2. Strategies that empower the learner within the context of music experience and study.
3. Networks that encourage collaboration between diverse disciplines, professionals, and interest groups.

Any Member of SWEA can receive a copy of the SWEA Policies and Procedures Manual and By-Laws by contacting Past-President Ruthanne Parker at [ruthanne.fisher@gmail.com](mailto:ruthanne.fisher@gmail.com)

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The SWEA Newsletter is the bi-monthly communication of SongWorks Educators Association (SWEA). Regular features will keep members and friends up to date on coming events and the latest teaching techniques, tips and strategies. Submissions are due on the 15th of the month prior to publication and may be submitted months in advance, indicating the month in which publication is preferred. The committee reserves the right to select material to be published according to length and appropriateness. Visuals should be scanned and submitted as .pdf or .jpg files. Send submissions to [jeharkins@fcps.edu](mailto:jeharkins@fcps.edu) with the subject line "SWEA Newsletter." Submissions may be edited to accommodate space limitations.