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From the President



Terolle Turnham
Eagan, MN
MEI President

Greetings Dear Members,

You are back at school! I am a little jealous wishing I could delve into all those experiences I recall with pleasure! Yet there are other areas of interest that challenge retired members such as myself. Several have been investing time and energy in projects for this organization. I thought you might want to know what is happening!

Naming and Logo development

In the closing months of her sabbatical, Peggy Bennett worked with an expert developing a "brand" and logo for SongWorks for Children. Peggy's contact mentioned the importance of marketing a product, which for us is SongWorks. The significance of name recognition and logos was brought to our attention. At this point, MEI does not have a logo for SongWorks but there is a new one that was developed for the Oberlin site that we are considering adapting for our use of SongWorks. Decisions about this are in the works among the leaders of our organization.

Furthermore, Peggy's experience combined with membership discussions over the last few years caused us to think more about differentiating between Music Ed Ventures, Inc. (the name of our group) and SongWorks (the principles we uphold in our teaching). One might say, "I am a member of MEI and I use the SongWorks approach in my teaching."

Website Changes

The above discussions have caused us to have a new clarity about the focus of our website as well. We wanted our website to highlight SongWorks. We hope you will notice a few changes on our site. For example, the blue banner that announces "**An Association of SongWorks Teachers.**" Have you seen the pale blue background grow deeper as your cursor moves into the phrase "SongWorks becomes the catalyst through which learning happens?" Click there to open the SongWorks page. Following the description of the terms, you will see **Details**. Clicking on that word could activate video footage from a presentation or a classroom experience we have filmed for you.

Video project

Marilyn Winter, Anna Langness, Pam Vellutini and I have been editing video footage from the 2013 conference sessions. Several of those clips will soon be on our website. Visit the site often. You just might be the first to watch the new clips and announce it to our Facebook group!

Emerging Pioneers for 2014

Six teachers have been selected as Emerging Pioneers for 2014. We await their response accepting the award. Look for the announcement soon!

SongWorks: Making Connections

Our conference for 2014 will be hosted in Bloomington, Minnesota. There is a limited amount of space. We want to **insure** that the experience participants have is rich in interaction, building relationships as well as understanding. Register early so you do not miss out! Leah Steffen, Conference Chairperson, and her committee, have already identified presenters and they are working on deadline to send in summaries of their presentations!

Check and Connect

Several current and former Directors and officers said, "Yes" to Ruthie Fischer's invitation to be a part of this new program. Maybe you have received a phone call or an email message from one of them checking in to see how things are going for you. This group of callers cannot reach the entire membership so you might consider letting Ruthie know that you'd like to be a contact person, too.

I sure hope you are off to a great start this year! Remember to check out website Newsletters to stimulate your thinking. The August 2012 issue is shock full of practical ideas from several members. Throughout July, August, September writers have worked through curriculum development using intermediate students and song material. That continues in this edition. **We are working for you! Use us!**

Terolle



NEW
this year

Because 75 is a maximum number for us to maintain the quality of group interactions we desire in the space we have this year, our conference will be **limited to 75 participants!**

To secure your place for the **2014 Music EdVentures Conference, Making Connections**, be sure you are among the first 75 to register!

It's not too early to begin your plans for coming.
Send in your registration now!



75

MAY WE HELP YOU?

Are you
... applying to your school organization, school or district for professional leave days, conference fees, or travel grants?

Are you
... including study at the 2014 MEI Conference as part of your plan to achieve your Professional Development Goals?

If so, you may find it helpful to have more specific information about the Conference (i.e., contact hours, session descriptions, crediting institution).

Request a Conference Fact Sheet: email Anna Langness at alangness@gmail.com

Come! Discover threads connecting content among
songs, games, SongWorks strategies



Check these session titles! Something for everyone, more to come!

Feedback that Feeds: Connecting What We Think and What We Say
Classroom Connections: Applying Shared Reading Strategies to Music Reading
Tongue Twisters: Practicing English

Are You Sleeping?: SongWorks or Siesta?
Grabbing and Keeping Attention with Choices: An Academic Approach to Older Students
Three Camp Songs in a Dustpan
Radio Music for Your Classroom: What Makes You Beautiful?
Imaginations: Building a Repertoire of Theatre Games and Activities to Prompt the Imagination
Meanwhile: Using a Simple Folk Song to Explore What Lies Between the Lines

What Can Two- and Three-Year Olds Do?: Young Children Read and Arrange Songs
Eureka! Helping Students Discover New Melodic Patterns
It's on the Map: Getting Started with Mapping and Using it in Education
Taking the Measure of Music: Is Ravel Really as Easy as 1 – 2 – 3?
Wisdom in Choosing: Selecting Song Materials that Are Both Deep and Wide

Freeing the Ostinato: How to Find and Connect Strong Patterns in Your Song
Making Rhythmic Ostinato Connections: Drum the Patterns toward Improvisation and Composition
Chording to Folksongs: Structures to Get Us Strumming

Historical Moments of SongWorks Development
Check and Connect in Action: EdVentures in "Speed Dating" for Creating Community

Announcing 2014 MEI Conference Presenters

Give yourself a challenge: find which title on the previous page matches the presenter!
Which title will have co-presenters? Who will present more than one session? GOOD LUCK!
(answers next month)



Dr. Douglas Bartholomew, MT

Dr. Peggy Bennett, OH/MT

Ruthanne Fisher, PA

Judy Fjell, MT

Jake Harkins, VA

Yuriko Ishikawa, Japan

Susan Kenney, UT

Emilee Knell, UT

Dr. Anna Langness, CO

Paige Macklin, MN

Sandy Murray, BC

Betty Phillips, OR

Samantha Smith, OH

Mary Opland Springer, WA

Vicky Suarez, TX

Dr. Fleurette Sweeney, BC

Pamela Vellutini, OR

Tony Williamson, OR

Marilyn Winter, AZ



Registration at 9 a.m. Thursday, April 3
Conference ends at 4 p.m. on Saturday, April 5

HOLIDAY INN BLOOMINGTON I-35W
Free Shuttle to/from MSP and Mall of America

2014 Music EdVentures Conference REGISTRATION FORM

Name _____ Phone _____

Address _____ City _____

State/Prov _____ Zip/Postal Code _____ email _____

I teach Music Classroom Preschool ELL Other (_____)

2014 MEMBERSHIP DUES: \$45 Regular \$75 Sustaining \$100 Patron \$20 Student

CONFERENCE FEES: *(Luncheons included in this fee) (All fees payable in USD)*

\$175 2014 Members

\$225 Nonmembers

\$100 Retirees

\$75 Students

\$110 One Day Only *(Includes sessions, luncheon, 1 year complimentary membership)*

REGISTER EARLY
2014 CONFERENCE LIMIT
75 PARTICIPANTS

FRIDAY NIGHT BANQUET: *Great opportunity to dine and share ideas with your professional colleagues!*

\$40 *(includes gratuity and tax)*

My diet requires No restrictions Vegetarian Vegan Dairy Free Gluten Free Kosher

TAX DEDUCTIBLE DONATION: I am including \$_____ *(for the MEI Scholarship/Travel Grant program)*

Register ONLINE at www.musicedventures.org/conferences.html with payment via PayPal or

Mail your registration form and check in USD by March 1 to:

Anna Langness, 1179 Lilac St., Broomfield, CO 80020; Questions? alangness@gmail.com

TOTAL PAID: \$_____ **CHECK NUMBER** _____ *(Checks payable to Music EdVentures, Inc)*

SCHOLARSHIP AND TRAVEL GRANTS: to apply for a scholarship or travel grant to the 2014 Conference, contact Terolle Turnham at t.turnham@gmail.com for information and application forms.

OTHER: I'd like contact information for others interested in sharing hotel rooms.

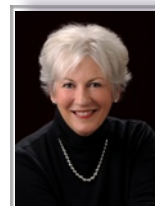
CONFERENCE LOCATION:

Holiday Inn Bloomington I-35W
1201 W. 94th Street
Bloomington, MN 55431

Call the HOTEL DIRECT LINE: 952-884-8211
for the Music EdVentures Room rate: \$79+tax
Free shuttle to/from MSP and Mall of America

SongWorks Sessions at 2014 State Conferences!

Peggy D. Bennett
with
MEI - Emerging Pioneers



COLORADO

CMEA (Jan. 23-24, 2014 in Colorado Springs)

Feedback that Feeds: Connecting What We Think and Say
(Theresa Derr assisting)

Puzzling: How Children Can Read Music Musically
(Angelie Timm assisting)

Vitality: Reviving the Life in Your Teaching
(Taryn Raschdorf assisting)

More Playing with the Classics: Music Masterworks for Children
(Aimee Newman assisting)



MINNESOTA

MMEA (Feb 13-15, 2014 in Minneapolis)

Feedback that Feeds: Connecting What We Think and Say

Puzzling: How Children Can Read Music Musically

Vitality: Reviving the Life in Your Teaching

More Playing with the Classics: Music Masterworks for Children



TEXAS

TMEA (Feb 13-15, 2014 in San Antonio)

Playing with the Classics: Music Masterworks for Children
(Vicky Suarez assisting)



OHIO

OMEA (Feb 6-8, 2014 in Columbus)

Puzzling: How Children Can Read Music Musically
(Samantha Smith assisting)

Come Learn with Dr. Fleurette Sweeney



Dr. Fleurette Sweeney continues to work with children from preschool through school age. She has also facilitated workshops for librarians in various districts and for teachers throughout Vancouver and the Lower Mainland.

About the Full Day Workshop

Fleurette will be leading participants through activities that help children connect with one another and to their bodies in physical space. She does this through the practice of song games.

There is much to be learned through the song/game explorations. To mention a few:

- the development of flexibility of mind,
- an understanding of their own voices as singers,
- the ability to share their ideas,
- learning to hear language in a way that supports reading and meaning making in general.



Saturday, November 9th

9:30 a.m. - 3:30 p.m.

(an hour for lunch)

**Kitsilano, 4196 West 4th Avenue,
Vancouver**

Fee: \$40 per person for the day

Space is limited to 20 participants

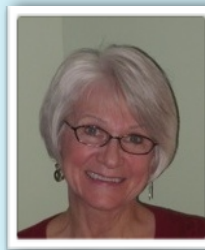
Please register with Kate McCabe

Living Language Early Childhood Training Program

livinglanguageece@gmail.com

From Terolle Turnham, Eagan, MN

In the July Newsletter, I wrote about “Framing your Instructional Goals” with a fourth grade focus. “Secrets in Songs: An Activity for Intermediate Ages” in the August publication, provided lessons presenting four folksongs. In September, Anna Langness wrote “After the Games: Rich and Engaging Musical Study” describing tonal and rhythmic studies using those songs. In this article, I offer ideas to provide opportunity for students to arrange, create and perform extended variations of Rain Rain. Look for further developments on the other songs we have featured in the November issue.



Using Instruments With Your Classes

Introducing Barred Instruments

You are the expert in your classroom. You know what sort of study behaviors your students are capable of doing. **If this is your first year at your school**, you may want to use very few or even just one barred instrument, perhaps your largest metallophone, with the class gathered around watching and listening.

Play a familiar tune but not the one for study today. Ask questions about what students hear from the instrument.

- How would you describe this sound?
- Does it last a long time?
- Does it remind you of knocking on wood or of other bells you have heard?
- Are the pitches generally quite high, near your own singing voice or quite low?

Play the same tune on a glockenspiel and ask students what was different. Name the two instruments and invite students to state a fact about the size of the bar and the pitch it makes.

Bring out a midsize xylophone and play the same tune.

Ask: “What did you hear this time?”

Name this instrument and ask about which instrument family of the three has the longest lasting sound and which has the shortest. This is important information for performing quick rhythms with clarity or slow song with a rich, full long lasting sound.

If you have a longer history in your school and students are familiar with the instruments and how to work as a class you might use the following plan.

To prepare for the use of barred instruments, arrange a circle of metallophones, glockenspiels and xylophones, mixing them at random. As students move around the circle, they quickly adjust to smaller bars, a new timbre, lower pitches, or a long lasting sound depending on the instrument. Each practice is engaging since each turn sounds and feels different. Depending on the song, I arrange the bars with limited choices or the full range of pitches. The goal is to have students **making music** most of the class period.

The first time students are at the instruments, make it very clear, without talking a lot, that diddling around between song practices on the instrument will mean that your mallets are quickly removed from your hands. Done in a businesslike fashion with no hint of anger or frustration, the message is clear. “We are here to study and make music!” The behavior you need to see is a student with mallets ready to play, looking at you without talking so that the class can hear what to do and when to do it, so talk about that. Give feedback about what you **WANT** to see.

- “There are 3 students at xylos who are ready.”
- “We are not waiting for anyone at the metallophones. They are ready to play.”
- “These four students were the quickest to be ready without a sound!”
- “You all moved into playing position so quickly. You have saved so much time! You will probably have more playing turns today!”

Playing a familiar song

As primary students, these older children learned how to play Hot Cross Buns (MRD), Scotland's Burning (S,DRMS), and Hey Betty Martin (S,L,T,DRM). They studied several songs with MMRRD. The S,D chunk as is found in Circle Left, Old Grumbler and When I Was One is also familiar.

Rain, Rain

In the tonal study as described in last month's newsletter, students sang the melodic contour of this tune using hand signs for the solfa names, S,DRMS. Write a pitch chart from left to right with a larger gap between S, and D (because L and T are missing) and a smaller gap between M and S (only F is missing).

S, D R M S

Ask: "What song do you see and hear in your mind?"

Guide students through the song by tapping it on your pitch chart as you sing it in inner hearing simply showing the contour. The pitch changes on the pulse.

Ask: "What were you able to hear and identify?"

Though you did not show the melodic rhythm, you can expect that most students will hear Rain, Rain. Gather responses without telling the answer.

Say: "I will be adding more information for you to notice. Check the song you think I am using by singing it silently as you watch and think."

This time you add the tapping of the melodic rhythm as you move across the pitches for the melodic contour.

When it is clear that most students hear Rain, Rain,

Say: "Tap out the song and sing it all together. I will help you get started. Then you are on your own."

Watch closely to see if anyone is ready with good accuracy. Invite that student to be teacher at the board, pointing to the pitches as you did.

Say: "Follow Sammie as she leads you through the song. I'll be noticing who might be ready for another solo turn."

Add the note names below the pitch syllables. Use either F or G pentatonic.

Now the pitch chart will look like this:

S, D R M S
C F G A C

Say: "As Jared leads you, sing and tap the note names of the melodic contour instead of the words of the song. Some of you may be ready to do this with eyes closed."

Move students into position at the instruments. If not at an instrument, challenge students to practice while looking at the solfa chart on the board or with eyes closed imagining the instruments beside them.

I describe a process where **many** students are at instruments here:

Say: "Your first turn at the instruments will be a thinking and planning turn. Use your fingertips to tap out the melody. When you think you know how to play it, have your mallets silently ready."

Ask: "Who will play first?"

Feedback samples:

"That sounded just like the song."

"You found each pitch and played it at just the right time."

"The first and third line sounded just like I expected."

"Hey! You used your left hand on R all the time and your right on high and low S. That's a challenge!"

Say: "All play together now. Ready, play."

Once the song is over, students move to the next instrument on their left. This might be another finger tapping turn to plan out the song. But many students may be ready right away. Move at the pace needed as you see success. Move the group to the next instrument several times. Have just the xylophones play once. On another turn have the glockenspiels or metallophones play. Or just the low-pitched instruments. Allow several turns so students can hear that they "have it" as well as the timbre of the ensemble.

cont'd next page

Teacher Guided Arrangements

Say: "Let's make an arrangement. Sam, which ensemble would you like to hear first? Xylos, metallophones, or glocks?"

Say: "Mary, who will play second and third?"

Say: "The plan is that all xylos first, glocks second and metallophones third. Be ready when it is your turn. We won't stop to announce it. Let's see how this sounds!

One, two, ready, play."

On the next arrangement, include a verse of singing the song with the text in some way, perhaps to start the arrangement.

Other ideas?

Singing in canon

Playing in canon with differing timbres

A solo, duet, trio or quartet, sung or played

All sing and all play

Repeating the final RS, 3 times, playing a decrescendo

Adding knee patching of the melodic rhythm to accompany a small instrumental group as they play the melodic contour

Student Generated Arrangements

Say: "In a small group you will create your own arrangement and perform it for the class. The worksheet (See below) gives you ideas and space to make a note of your plan so you can refer to it

when you perform it for us. Our job will be to pay close attention and describe what you did after hearing your group."

You may have a system for organizing small groups ahead of time. That would make this a non-issue. If there are students new to your school, it is helpful to include them with an experienced student who will be an effective junior teacher and help them catch up.

This sample lesson suggests using variation in timbre, texture, and volume. Adding temple blocks or claves, hand drums or congas could also provide a nice contrast. Barred instruments could play the contour while the percussion perform the melodic rhythm. Variation in form might be included by developing an introduction or a coda such as RS, playing it three times on three different instruments changing in volume.

Worksheet (see on the next page)

These arrangements can be used in performance beyond your classroom. Students are so proud to share what they have created. Can you imagine how parents react to hear such interesting, student-generated, vocal and instrumental pieces? A program that includes quality student arrangements of these sturdy songs demonstrates the depth of the learning experience the student enjoy in your music class. I look forward to hearing your stories about these events. Try it! You'll like it!

§





Name _____

Class _____

Creating an Arrangement for Rain, Rain

Make your own arrangement of Rain Rain. During this process you will have to make many decisions. The questions below will help guide you in this process. Use the space at the bottom of the page to make notes to guide your performance. **I can't wait to hear what you create!**

Write the names of members of your group:

Playing:

What instruments will you use?

Who will play each instrument? How many? (Solo, duet, trio, quartet or the whole group)

Singing:

How many people will sing at a time? (Solo, duet, trio, quartet or the whole group)

Who will sing?

Will singers sing the song, sing the text, or the pitch names?

Other things to consider:

What order will you use for singing and playing?

Will you have an introduction or coda? What will that sound like?

Will you use dynamics in your piece? Where?

Will you use canons? If so, where will the second part begin?

Performing the piece:

How will you get the sound started and ended?

Who will direct the starting and the ending?

Write out the cues (reminders) you will use for your performance:

From Anna Langness, Broomfield, CO

The activities that I share for the four songs in this series of articles obviously can be applied to many songs and are accessible to younger children. Time spent building skills with these activities in music class will pay huge dividends in the choral setting. You'll find that this approach empowers singers! The aesthetic of harmony touches them and makes them want to experience more. My advice: give time for the process to work. Do not underestimate young singers! Let them discover what they can do!



Part Singing & Part Listening: Building Vocal Independence and an Appreciation of Harmony

How do you teach singing in parts? Are you caught with a deadline for performance? Do you need a "quick fix" so the song can be ready for the program? Or are you a teacher who helps the class so they experience "success" -- the first try and every try? These situations may bring good results for the concert and each song, however, it may prevent singers from learning to hear part singing and to understand how they are creating harmony. It takes time initially, but the rewards are worth it.

SINGING, LISTENING, THINKING

What needs to be in place before part singing is explored? Students need to know the song well. Antiphon to establish the song securely. Bring student awareness to their observation skills (following the conductor) and listening and thinking skills (thinking ahead in the song while singing).

Antiphon:

- 1) pass chunks of the song
 - between two groups
 - among three groups
 - between partners
- 2) follow the conductor (teacher or student)
- 3) anticipate what is next in the song

INTRODUCING TWO-PART LISTENING THEN TWO-PART SINGING

"Two-part singing" necessitates "two-part listening." Emphasis on the this term helps to avoid the camp-style shouting contests, or that concept of singing rounds. Part-listening can seem a novel thing to do.

The teacher says:

As you sing this time, can you hear my voice while you continue singing your song?

- 1) Class + teacher

The class begins the song, the teacher enters the second part singing very softly.

The teacher says:

Could you hear my voice?
Could you hear my words?
Were you able to stay on your song?

Sing again with the teacher singing just a bit louder. (questions repeated)

- 2) Add singers (1, then 2, 3) to the teacher's part, with everyone focused on hearing the other part(s) while singing.

The teacher says:

Could you hear our voices plus your voice?
Is it getting easier or more challenging to stay on your part?
(Students often say that it's getting easier. With more singers on the teacher's part they expected it to be more difficult, but it wasn't.)

- 3) Teacher leaves group, listens to two groups
- 4) Too challenging? Even if not, it's nice to choose a leader to face each group. Students can read their leader's lips while singing and listening to the other part.
- 5) Alter which group begins first, what they hear differs.
- 6) Add a "Listeners' Group." They will describe what they noticed when listening.
- 7) Have many small groups work in two parts. Groups can get smaller until they are partners.

MOVING “PARTS”

- 1) Walk around singing your part (alone or with someone on the same part.)
- 2) Listen to other parts as they pass by.

The teacher says:

What did you hear when you were walking?
Did you notice that you are walking through harmony and easily staying on your part?
That’s called independent part-singing.

- 3) The game: “Walk and sing.” “Stop and listen.”
This allows students to stop singing and listen to the harmony and other individual voices.

The teacher says:

How did it sound when you weren’t singing?
Did you notice anything that surprised you?

Students often comment on the beauty of the harmony and the quality of the class singing. Sometimes they are surprised by the quality of an individual voice, one that they don’t normally hear alone.

(Note: don’t set limits on the “stand and listen” time. It is a pleasure. You can, however, let students know that you will expect more feedback from those who have had extended listening time. What students hear is of vital importance to this study.)

TAKE TIME

Avoid rushing into three and more parts. Explore the numerous options that give students power to choose, to take leadership (choosing which group to join, choosing a group leader, being a group leader). These choices provide a great deal of practice. The experience builds confidence and skills for independent singing.

SINGING IN A ROUND

We assume that the students know these songs very well, since they’ve played the game and studied the rhythm and tones as suggested in the September issue.

Singing Let’s Catch a Rooster or Man’s Life’s a Vapor in a round usually works very well. Hearing the harmony that the round creates is the next focus.

Show the hand sign “Do” at the beginning of either song, then “Mi” on the second phrase, “So” on the third. Let students hear that chord: Do Mi So.

Let’s Catch a Rooster

Let's catch a roost - er. Yes, let's do.

Let's catch a roost - er. Yes, let's do.

He'll no long-er sing coo-ker-roo coo-ker-roo.

He'll no long-er sing coo-ker-roo coo-ker-roo.



Man's Life's a Vapor

Man's life's a va - por full of woe.

He just gets up then down he goes.

Down he down he down, he down he down he goes.

HOLD THAT SOUND!

This can be a fun challenge. The conductor lets the groups enter, then conducts a “hold” for singers to sustain the word they are singing while they listen to the sound. This can be too challenging, but it can also be fantastic discovery of the harmony.

ARTICULATION: Staccato and Legato

Some well-known choirs use the technique of singing staccato on a neutral syllable to gain rhythmic precision. Children have been delighted to hear the results of this technique. (At Halloween it is especially effective with “The Ghost of John.”)

- 1) Sing the syllable “tu.”

The teacher says:

Place your hand below your chin. Let it remain still while the tip of your tongue articulates the short sound “tu.”

Notice how sounds quick and crisp?

Did you notice or hear the space (silence) between each “tu”?

Was the singing precise? very short?

Conduct the beat using a small, precise pattern.

Next:

- 2) Have children feel the beat with fingertips touching the beat on two spots on the top of the other hand as they sing.


- 3) Explore feeling different beats: ♩ ♪ ♫

Keep the tempo of the beat the same.


Notice how the words become slower.

Sing each idea in two or three-part rounds.


Let's catch a rooster, Yes, let's do!



Let's catch a rooster, Yes, let's do!



Let's catch a roo-ster, Yes, let's do!



Be sure the song retains the musical quality of the original, that it doesn't change to emphasize the beat.

- 4) Have students listen and describe what they heard or noticed with each beat change. Did they notice how the beats related to the words?

Legato

Explore singing Man's Life's a Vapor legato.

- 1) Sing smoothly and connected on "lu".
- 2) Check that the tip of the tongue is the articulator and the jaw remains still and relaxed.
- 3) Compare singing the song legato with staccato.

Finally, for fun:

Use "hand trumpets" (hand cupped at mouth) to produce the staccato sound. Sometimes this "fun" production frees voices to produce sounds in the upper register. March around as the round is sung.


SINGING IN CANON

Sing Goin' Down the Railroad in a canon with only one beat delayed entrances. It's great fun!

- 1) Practice singing the song precisely together. Instead of the names, sing "Oh someone's gonna run all around" Snap on the rests.
- 2) Sing in a two-part canon Listen for the echo effect in the parts: "Goin' down the" "Goin' down the" "Oh" "Oh"
- 3) Decide how many times to sing the song in canon before stopping. (three or four times)
- 4) Have students describe what they are hearing, what effect they are noticing.
- 5) Build to four parts.
- 6) Apply any of the techniques suggested before in this article. Ask students to suggest or to choose which ones to use.



Goin' Down the Railroad



Go - in' down the rail - road, Re, So Do!

Go - in' down the rail - road, Re, So, Do!

Oh! Mar - y's gon - na run all a round!

Oh! Su - san's gon - na run all a round.

Go-in' to turn a-round! Go-in' to go back home!

- 7) As a FINALE, beginning with two groups, have students form trains and move as they sing in canon.



continued, next page

CANON CREATED HARMONY

Singing and Listening = Ear Training

When engaged in movement and games, it is easy for students to focus only on the “fun.” It is important that students become aware that all of these activities are building skills musicians call “ear training.” When they are looking at the tone charts and listening to the sound of the intervals, they are studying “music theory.” Students, and especially their parents, appreciate knowing the value of their study. Add these terms to your list of **Academic Language**: ear training, music theory.



Rain Rain

Musical notation for the song "Rain Rain" in G major, 4/4 time. The lyrics are: "Rain, rain, the wind does blow. Stars are shin - ing to and fro. Ma - rie Rich - ard - son says she'll die if she don't find a fel - low with a ro - guish eye."

RAIN RAIN

Use imagery in play with the melody of this song.

The teacher says:

When you listen to the melodic line of this song do you hear how it depicts the ocean? Do you sense the rise and fall of the waves?

Students usually react to this by showing the rise and fall of the melody. The whole class could become (show) the giant swells of the ocean as they sing.

Create a chart or show this on the board.

- Part I - Black
- Part II - Blue
- Part III Red

R S R S, D M R S,
 R S R S, D M R S,
 R S R S, D M R S,

- 1) Sing the melodic outline of the song with tone syllables. Use two hands to show the hand signs smoothly.
- 2) Sing in two parts with hand signs.
- 3) Noticing the third line, students usually ask to sing in three parts, too.

Note: the tones written in a line are easily followed, but don't show the intervals spatially.

Create the next chart, that will show the melodic line spatially.

The teacher says:

What do you notice in this chart? Who can explain how it works?

Ask a student to track each part separately while the class sings and signs it.

What notes exist in the interval spaces?
 Fa, La and Ti

S S S
 M M M
 R R R R R R R R R
 D D D
 S, S, S, S, S, S,

*note the red shadow on the third “R” indicates where Part III begins. When handwritten, the “R” could be outlined in red to show the entrance more clearly.

- 1) Explore singing, listening, and tracking the parts.
- 2) Notice how the pitches are exchanged in voices..
- 3) Hold each beat (interval) and listen to the harmony created.
- 4) Change parts, sing and listen again.
- 5) Have the class divide into two groups. Let each group organize into three parts and conduct their own singing.
- 6) FINALE: Can groups of six people sing in three parts? groups of three people? Will any volunteer to perform for the class?

Note throughout this article how students are asked to figure out, explain, lead the class, work in small groups, or describe what they hear. Please TAKE THE TIME to stand back, observe, and listen. You may be in for a big surprise when you discover what children are capable of doing! Good Luck! §

. . . from the MEI Website



Hey! Wanna Be in the Choir!

Compiled by Marilyn Winter
Sun City, AZ

As the new school year begins many of you are organizing your children's choirs. Below you will find ideas contributed by MEI members throughout the years that might help in your planning.

MEI Newsletter and Website Articles

Boys in Choir by Anna Langness

<http://musicedventures.org/articles/boys-in-choir.pdf>

Back to School Conditioning for Voices (chart)

by Anna Langness and Angelie Timm

<http://musicedventures.org/newsletters/August2011.pdf>

Favorite Songs for Young Choirs

by Anna Langness

<http://musicedventures.org/newsletters/Jan-2006-Voice.pdf>

Ideas for Choral Music (in President's Letter)

by Deb Eikenbary

<http://musicedventures.org/newsletters/October%202009.pdf>

Ideas for Singing in Rounds with Children

by Marilyn Winter

<http://musicedventures.org/newsletters/2011octoberNLsm.pdf>

Music Map in the Choir Setting (in Random Tips)

by Sandy Murray

<http://musicedventures.org/newsletters/2012-Dec-MEI-Newsletter.pdf>

Partner Songs: Three Blind Mice/Bluebird

(in Random Tips)

by Leah Steffen

<http://musicedventures.org/newsletters/2012NovNews.pdf>

Learn a Song in a Hurry

by Betty Hoffmann

<http://musicedventures.org/articles/learn-a-song-in-a-hurry.pdf>

Partner Songs

Barn Dance Form Songs: Little Red Wagon, Paw Paw Patch, Roll That Brown Jug, Polly Put the Kettle On, Bluebird

Darby Town, Sandgate

Three Blind Mice, Bluebird

Octavos

We Are the Young

Ain't Gonna Let Nobody Turn Me Round

Pie Jesu by Mary Lynn Lightfoot

Mrs. Murhpy's Chowder [http://](http://www.youtube.com/watch?v=HpDpv-suwcQ)

www.youtube.com/watch?v=HpDpv-suwcQ

Ghost Ship in MacMillan Grade 6

Cold & Fugue with props, by J.S.Bach

Song for a Pirate Child

Peter Piper

Hush! Somebody's Callin' My Name

How Can I Keep from Singing

My America (partners with America)

by Joyce Eilers

Room to Grow by Albrecht and Althouse

Rounds and Canons

Three Blind Mice

I Love the Mountains

Man's Life's a Vapor

Sing Together

Cherries So Ripe and So Round

Row, Row, Row Your Boat

Brother John

Scotland's Burning

Rain Rain

Old Joe Clark

The Farmer in the Dell

A Hunting We Will Go

Circle Left

Come Good Rain

Songs with a Descant

Bombalalom

Drunken Sailor

Emerging Pioneers complete four assignments to fulfill their Fellowship award. In this essay, Luisa Rodriguez, a 2013 recipient, shares her observation and application of SongWorks principles in her music classroom.

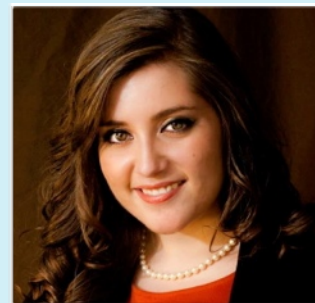
On Friday, March 8, 2013, the wonderful and gracious Anna Langness came into my classroom to observe me while I taught, but more importantly to also teach my fifth grade class so that I could observe her. Previously, Anna had substituted in my classroom more than once, so she had the opportunity to build relationships with my students. On this occasion, Anna was able to add in-the-moment suggestions to my third grade teaching, and she decided to continue with work she has done with the fifth graders.

In my third grade classroom on this particular day, I led the students through vocal warm-ups. In my experience, sometimes students don't know that listening to the pitch first will help them to then sing it; thus, I explicitly teach this. Also, I have read research that suggests that students match pitch much easier with a person than with an instrument or piano, and subsequently more easily with other children than an adult. For this reason I often have students practice listening and blending with each other. However, one thing had escaped me, and Anna was able to help my students in the moment that I was teaching.

Even though it can take a great deal of time, I often see improvement in students who have trouble matching pitch or moving into light mechanism/head voice. While most of my students sing in age-appropriate ways, in some cases it has taken me almost three years of teaching to finally begin to hear specific children switch into head voice with more ease. During my warm-up, Anna was able to jump in and show me and my students an exercise which helped them to "switch gears" and flip easily into head voice. Later she explained to me that the pieces I was missing—which I already sort of realized but didn't know how to fix—were the vocal exercises to help students with this vocal coordination: students must be able to hear the pitch and match it, but first they must be able to coordinate the vocal mechanism. My students had so much fun with the exercise she showed us, and I used it many times after her visit to my class. For this exercise, students began at a lower pitch and flipped into head voice at the interval of around an octave, just as though switching gears on a

Luisa Rodriguez

of Boulder, CO is surging towards the completion of a Masters Degree in Vocal Performance from the University of Colorado at Boulder. In addition, Luisa performs with Boulder Opera and serves as its Director of Education. She also teaches private voice lessons and group classes for young children at Mojo's Music Academy in Longmont, CO.



bicycle. Each child would make a gear switching motion with his index finger and thumb, which the children collectively seemed to enjoy and which certainly also connected the voice with the kinesthetic sense. This easy exercise quickly developed into a fun game to see how high they could go or how long they could hold a pitch.

Later, in my fifth grade class Anna played a singing game; this was the second time she had worked with this class, so she and the students had already established a strong rapport and had done work on this particular game. Watching Anna lead a singing game with fifth graders was so powerful for me to observe because I often have a hard time remembering that fifth graders still need musical play. Anna played the singing game that partners with the song "Soon we'll be in England town (Little Powder Monkey Jim)" and I think what was most exciting for the students was the tug-o-war during the "Little Powder Monkey Jim" section. Anna also emphasized unfamiliar words and the purpose of the song, engaging the students to be thoughtful listeners and consumers of music, as well as critical thinkers, something for which we can always have more in public schools. In general, and specifically in this classroom of children, there was always a façade of "too cool." I was always very cautious about singing games with them because they wanted to be "big kids" (and I must note that they had been this way even as third graders—this group of kids was always a little

precocious). Anna somehow drew them right in to have fun and enjoy being children! One of the things Anna has said to me many times is that she does not spend time convincing students to “like” something; instead it is their own prerogative to “like,” and her job is merely to teach what is valuable, while creating intrigue if possible. I can appreciate this statement because SongWorks Principles do not recommend fun, but instead aim for responsiveness to music. One of the ways Dr. Langness helps students to respond is to allow them to discover and problem-solve at the beginning of the lesson in order to make choices surrounding what will happen in the lesson. While I did not get to observe this, Anna told of me how she let the students decide between this singing game and another: she sang the songs stylistically but without the words, and the students had to vote on which they wanted to learn and play (she used this technique with the students on a day that I was absent and she substituted for me). Another way that Dr. Langness creates intrigue among the students is to ask them “what if” questions, to let them try out the “what if,” and to let them ask the same kinds of questions. This is a perfect example of a technique that I have seen used by practitioners of SongWorks many times, certainly relates to several of the SongWorks Principles, and is an example of a different type of musical play. Anna has convinced me, as one of her students, that musical play will work . . . even among fifth graders!

I am looking forward to finding a way to integrate Anna’s strategies of creating intrigue into my teaching in the future, because this is a lesson that will not leave me quickly. Something interesting and important to note, however, is that even in the midst of letting students be kids, Anna treats students very professionally and as though they are real musicians (because they are!)—an idea that falls directly in line with SongWorks Principles. I learned this lesson early on from her, and it has always served me well, as I find that kids wanted to be valued as real people (Principles 1 and 2 from *SongWorks I*). Finally, students have a safe space to experiment in a SongWorks classroom and with Anna. Somehow the singing game turned into a game of vocal exploration in which a student who had always been reluctant to sing “found” his “opera voice.” Anna reminded me through this to let a *small amount* of chaos and freedom reign in the music classroom so that students can make such

discoveries. I am always fascinated by her ability to jump in and draw the silliness out of students in a way that can be reigned in when necessary.

Several months after this event, I met with Anna to debrief about the things that I had experienced and noticed in her teaching. Beyond what is explicitly evident in SongWorks Principles, I found some ideas in her teaching that are indirectly at the heart of SongWorks and the Music EdVentures mission. In the time that I have known Anna and in the teaching I have observed from her, I have seen her go above and beyond what is required in a way that is genuine and passionate instead of laborious. Teaching is a difficult profession for so many reasons, and I think that at least for me, it is necessary to find the energy I have witnessed from her in order to continue as a teacher. When I asked Dr. Langness about this, she suggested to me that teaching and sharing music is about something greater than music—it is about connecting with people on a deep level. Though this statement is not specifically stated in the SongWorks Principles, I see this as a sum of all of the principles combined. I learned the idea behind Anna’s statement early on and for myself, but it is helpful to know that there are others who see it this way as well.

At this stage in my teaching career, I feel burdened with the weight of all the “stuff” that comes along with teaching. I love the kids and I love sharing music, but find many of the details of teaching (playing the game of making other adults happy, bureaucracy, following rules that may not be in line with what I think is important, grades, and so on) to be heavy and burdensome in an (almost) intolerable way. Knowing that another teacher shares some of my sentiments and has had a brilliantly successful career gives me hope for myself and my potential as an educator. Certainly I have seen these values reflected in even the limited experiences I have had with the Music EdVentures group--which is why I will certainly continue to be affiliated with the group in the future. I am happy to remember my purpose in this world and the reason that I became a teacher, which is to connect by sharing my deep love of music, and I am grateful for this opportunity to reflect on what really matters.§

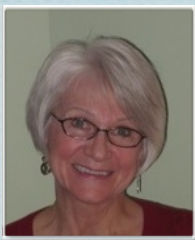


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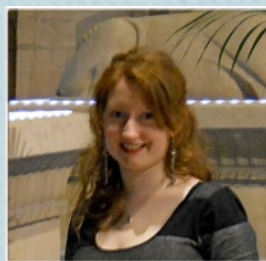
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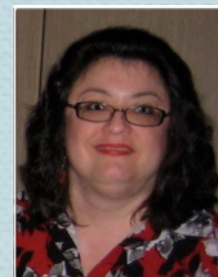
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The Purpose of Music

EdVentures, Inc. 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.

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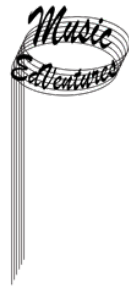
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