

From the President

As teachers, how many times have we had to step out in front of students or colleagues to introduce ourselves? Well here I go, but let me say I am a little nervous. This being said, I am honored to be given this opportunity to write you and will hopefully get to know you better over the next year as the President of SongWorks Educators Association. Wait...what was that? That's right! Our beloved organization has officially been renamed SongWorks Educators Association (SWEA). Along with this name change you might notice some other transformations, but I don't want to take away from your discovery process. There is a lot of work being done to make sure that you are finding what you need to stay connected and informed. So, over the summer, set aside some time to navigate through our "new" SWEA website and newsletter.

Something that might be a little more difficult to find the "newness" in is the 2016-2017 school year. Some of you may be finished and in your case, well done! You pushed through and can now reflect on how your students have grown as musicians, scholars, and lovers of music! If you are like me, however, I do not finish up my school year until the



Taryn Raschdorf
Virginia Beach, VA



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"Stay engaged
until
the end..."

second week of June. At this point my spring concerts are over and I am left to find ways to keep my students engaged. One would think after 16 years of teaching this would come a little easier, but to be perfectly honest I still struggle. I am so grateful, however, that two months ago I attended the 2017 SongWorks Conference. Not only was I energized by my interactions with my "SongWorks Family," but I have a plethora of songs, games, activities,

and information to carry me through these last two weeks of school and get me thinking ahead to next year (and... almost all of these items can be found on the Member's Access page on our website). The other motivation getting me through these last two weeks are some goals I have set for myself:

1. Stay engaged until the end. I will not give into frivolous or mindless activities such as movies or board games.
2. Give my students the opportunity to voice how they would like to end their school year.
3. End on a positive note by reflecting with the students on what went well, what was achieved, and where we should go next.
4. Maintain relationships with my teacher friends here and across state lines.

I will make sure to give you an update on the achievement of my goals, but I challenge you to set a goal for yourself as you are finishing out your school year. Who knows if your goals will give you that little extra motivation to end the school year encouraged and empowered?

I wish the best for each of you as you move into your summer adventures. In the spirit of all the "new" things happening with SWEA, go explore, try something new, be bold and strike up a new relationship with someone in our group.

"You'll never be bored when you try something new. There's really no limit to what you can do!" – Dr. Seuss

-Taryn

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SongWorks Educators Association?**

JOIN or RENEW

It's quick and easy! Go to

www.songworkseducatorsassociation.com

April 1, 2017

Hello Readers!

In preparation for writing my last president's column this month, I went into my archives and found my first column from June 2016. Wouldn't you know, it was centered around the SongWorks conference in Denver that had just wrapped up. Reading it now I feel just as revitalized as I did a year ago! Companionship, continued learning, and an emphasis on the value of the important work we do are fondly remembered. It feels as if it was just yesterday we were all together.



**Ruthanne Parker
Wyncote, PA**

During my year as President, I noticed many things changing within the organization. Actually, not just within MEI, but at my school, in my personal life, and everywhere in between. Big or small, don't you think change can be an uncomfortable thing? Not knowing if it will be followed by success or setback is scary. In fact, I have been unable to take one strip of wallpaper off of my kitchen walls for the fear of what I might uncover, and the worry that I might never finish and be looking at a kitchen of half old wallpaper and half who-knows-what! In reality, that may be an excuse. Here's what I actually know: I should and can update that kitchen, even if it won't be easy. Change can be scary and good—even necessary, at the same time. If you need some motivation to embrace change or make it happen, look no further than Barack Obama, who said, "Change will not come if we wait for some other person or if we wait for some other time. We are the ones we've been waiting for. We are the change that we seek." This may seem trivial in reference to a kitchen, but it doesn't have to stop there. In our homes, in our classrooms, in our communities, in our country, in our world, change drives us forward. Where will it take you?

As I write this month's column I am en-route from Philadelphia to Minnesota for the 2017 Conference and I am excited! Although these are my final days as president and my role within the group will change, I don't see it as an ending, but rather as an opportunity to grow and adapt to my new role as Past-President. By the time this newsletter arrives in your inbox the conference will be over and we will all be returning to our classrooms ready to share what we learned and experienced these past few days. What will be said about our time together in Minnesota? I can't wait to hear what our next president has to say!

Fondly,

-Ruthie



It's just around the corner!!

SongWorks in Action: Playful Teaching, Vibrant Learning

As you close out the school year, Marilyn Winter and I are gearing up for the SongWorks in Action 2017 summer course of study. We are finding it a challenge to include in a five-day time period all of our favorite activities. We are certain the ideas we have decided to share with our participants will be of great help when they head back to school in the fall. Some of those activities are:

- Classroom management ideas
- Singing activities for both younger and older children (Kate Smith).
- Daily, live observations of teachers teaching children:
 - ~Betty Phillips (younger children)
 - ~Vicky Suarez (older children)
- Activities to hone your own music skills
- Moving to, listening to, and analyzing Bach, Mozart and Beethoven orchestral compositions

Our interns, Alice Nordquist, Danielle Solan, Emilee Knell, Esther Campbell, Jake Harkins, Max Mellman, Lisa Schoen, Leah Steffen and Molly Feigal have been planning, practicing, and fine-tuning their presentations. What an excellent opportunity for participants to meet and bond with a network of stellar teachers who will offer camaraderie and support.

The class is almost full! So if you plan to join us, you must act quickly!

SongWorks Level I: ***SongWorks in Action***
DATES: July 17-21, 2017

If you are in the process of making plans to attend the SongWorks in Action course; awaiting notification of funding from your school district, checking dates of other summer activities, please be in touch with me very soon so that I can save you a spot.

Questions? Contact me at terolleturnham@icloud.com. A link to the registration form and additional information can be found on the left-hand column of the homepage at www.songworkseducatorsassociation.com

—Terolle Turnham, Exec. Dir., SW Certification Program

THE CHILDREN ARE COMING!

Seasick Sailor: What I do and Why

Samantha Smith

Late spring can be a trying time for both students and teachers. The kids are squirmy because they need to get outside to run and play, and the teachers are tired—we're ready for summer too!

As I was reviewing my third grade state standards a few years ago, I realized that I needed to include more composing and dancing in my lessons. I also needed to incorporate self-assessment. For third grade students, a traditional composition can feel somewhat daunting, so instead of composing a song from scratch, I decided to have my third grade students change the lyrics to a song they know and love.



Samantha Smith
Cleveland, OH

Seasick Sailor came to the rescue! I love teaching Seasick Sailor in the spring because it helps us envision being outside and visiting the beautiful shores of Lake Erie, which is right in our backyard. It's also a catchy tune that's sure to keep kids excited, engaged, and moving. Below is a description of how I taught Seasick Sailor this year.

Seasick Sailor

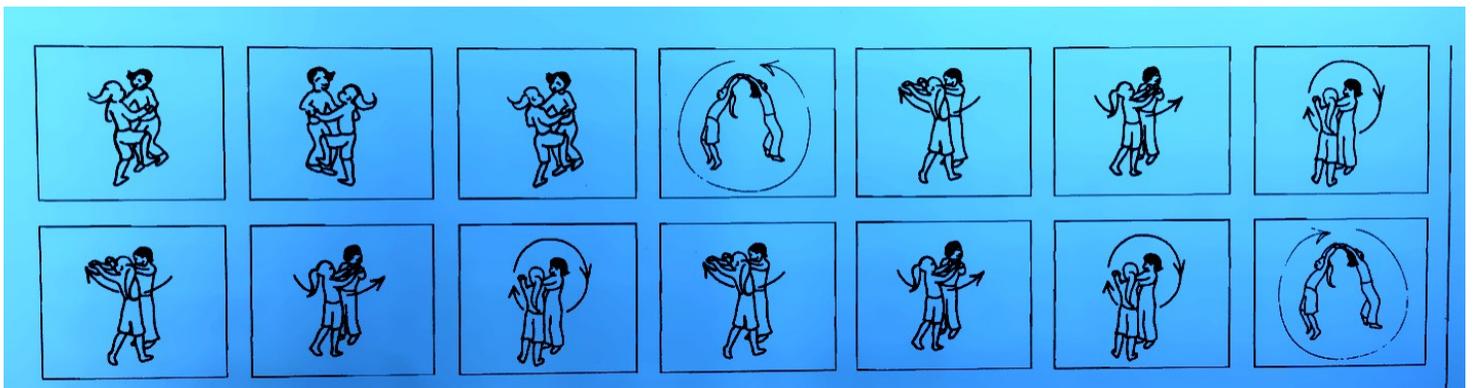


*What shall we do with a seasick sailor?
 What shall we do with a seasick sailor?
 What shall we do with a seasick sailor, earlye in the morning?
 Weigh, heigh, and up she rises.
 Weigh, heigh, and up she rises.
 Weigh, heigh, and up she rises, earlye in the morning.*

MOVEMENT ACTIVITY:

Before introducing the composition and choreography activity, I sang the song and asked, "What does it mean to be seasick?" We compared sea-sickness to car-sickness or dizziness after riding a roller coaster. Kids loved telling their classmates about summer fishing trips, or about the time they rode the biggest roller coaster at Cedar Point. I also told a funny story about how the seasick sailor realized he picked the wrong career. After all, what kind of sailor gets seasick?

While singing, I also referenced other sea-worthy songs like "Chanty Song" and "Floating Down the River." By this time, my students had internalized the song and were ready to move. I used the movement activity from "Let's Do it Again! The Songs of ETM" as outlined below. These movements also came in handy for the choreography portion of their final assignment.



ACTION:

Each pair of partners, clasping hands, side-skips vigorously in the same direction with each phrase, feet side-skipping to the beat (sashay). They reverse direction at the end of each phrase and repeat, concluding by wringing the dishrag, on "earlye in the morning."

Players step and swing arms moving in the opposite direction on "weigh" and "heigh." On "up she rises," arms make a full circle. Repeat, continuing to move in the same direction on each phrase, and conclude by wringing the dishrag, again on "earlye in the morning."

Composition and Choreography:

After students moved with the song, I extended the Seasick Sailor study by creating a composition and choreography assignment. In this assignment, students were tasked with writing two additional verses that described steps they would take to make the seasick sailor feel better. Additionally, students had to add choreography to their verses and perform for the class.

“memorized
and intentional
movements...”

Process:

- ⇒ First, I introduced and outlined the entire assignment, including the self- and peer-assessment portion. This was a great opportunity to review concepts like teamwork, cooperation, and collaboration.
- ⇒ Then, students split into groups of four and composed their lyrics. I allowed students to choose groups for this project because I was already asking them to step outside of their comfort zones, and didn't want to add another layer of complexity/high risk to the project.
- ⇒ While students were working, I walked from group to group to monitor. Once a group felt that they had written at least two solid verses, I gave them the “OK” to move on to creating choreography.
- ⇒ I defined choreography as “memorized and intentional movements. Some groups chose to create dance moves, while other groups acted out different roles, like blocking for a musical. Either method was fine with me.
- ⇒ Finally, I gave the groups time to practice. Once they were confident, we had our “performance day.” I set up my camera and videotaped each group's performance. During this time, the rest of the groups acted as an audience, and were excited to see their classmates on “stage.”

Here is an example of one group's lyrics:

*What shall we do with a seasick sailor?
What shall we do with a seasick sailor?
What shall we do with a seasick sailor, early in the morning?
Take her to the doctor.
Take her to the doctor.
Take her to the doctor, to see what he can do.
Give her some chicken soup.
Give her some chicken soup.
Give her some chicken soup, until she feels better.*



Self-Assessment:

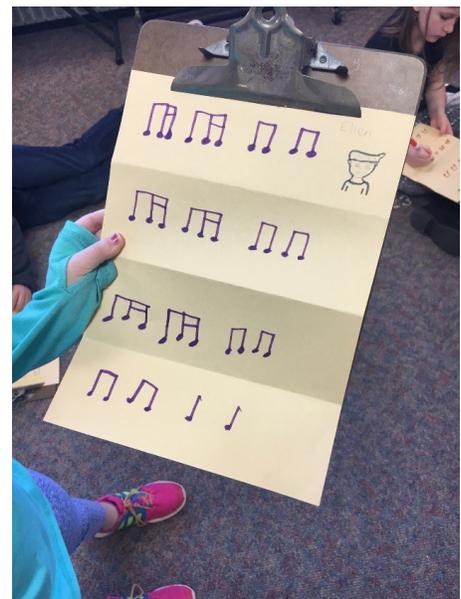
During the next class, students were given self- and peer-assessment sheets. Students watched the performance videos, and graded themselves and their fellow group members based on a rubric (1-4 scale) that we created together in class.

“keep kids
excited,
engaged,
and moving...”

Ultimately, students were incredibly successful with the assignment! I was overjoyed to see students who are usually shy in class singing and dancing in front of their classmates. I was also impressed by the way in which students watched the performance videos. We had discussed appropriate audience behavior and how to give feedback to one another, and students watched intently and respectfully.

Extras:

This composition and choreography assignment is my favorite activity to do with “Seasick Sailor,” but there are many other activities that are just as engaging. This year, we also studied the rhythm and focused on the first phrase of the song. After song dotting together, students used their prior knowledge of form and rhythm to write the notation for the rest of the piece. In the past, I've also added a double-moving bordun on the barred instruments (xylophones), and have studied the form. Whatever you choose to do with Seasick Sailor, I'm sure it will be a hit!

**References:**

Richards, Mary Helen. (2003) *Let's Do it Again! The Songs of ETM*. Sarnia, ON, Canada: Richards Institute of Education and Research.

Samantha Smith is a music specialist at Hilliard Elementary and Dover Intermediate in the Westlake City School District. She holds a bachelor's degree in Music from the University of Pittsburgh, and a master's degree in Music Teaching from the Oberlin College Conservatory of Music. Samantha is a Certified SongWorks Educator. **2012 Emerging Pioneer, SWEA Past-President**

MYSTERY MAP: June

This orchestral piece might bring to mind a night at the movies.
Can you hear the different instrument groups trading phrases as the map changes colors?"



Check back next month for the answer!

Want to submit a mystery map from one of your favorite song/masterwork? Don't be shy!
Submit maps for consideration to jeharkins@fcps.edu

THE CHILDREN ARE COMING!

Engaging to the Last Day: What We do and Why

Drumming Familiar Songs

The last few weeks of school are a mixed blessing. Although we are happy that summer is nearing, the final days are a tough time for teachers and students alike.

Students tend to be antsy, and as their energy grows ours seems to simultaneously drain. Class after class, hour after hour, it feels like the children can't stop moving, and we take deeper and deeper breaths to calm ourselves. Veteran and new teachers alike, seem always in need of ideas and activities that will both hook students' interests and provide reflective review of our school year.

Drumming can do both!

Activities described in this article are based on Pam Vellutini's masterful Music Adventures conference presentations. The nine experiences described here will ideally spark your own imaginations and provide a sample framework for incorporating playful, musical, and meaningful drumming into your own contexts.



Molly Feigal
Woodbury, MN



Jake Harkins
Falls Church, VA



1. Imitate Drum Sounds. After children are situated at their drums (typically in a circle), they begin experimenting with drum sounds by echoing the teacher. Model a variety of tones and dynamics during these echo sessions. Cue student's listening with brief phrases: "Notice the different tones?" "See how we did that?" "Wow! That's a different sound!"

Talking can be minimal during these echo experiences. Once the sounds are modeled, students naturally add them to their own "drum vocabulary" and use them when it is their turn to lead the echos.

Not enough drums for every student? Consider having students rotate around the drum circle every few playing turns. Sometimes watching and listening turns are just as valuable for students' engagement and success as the actual drumming.

2) Choose a familiar song. From the repertoire of folk songs played and studied during the year, check students' general knowledge of the song by singing it once. The teacher may present it as a secret song (with tapping, drumming, etc.), or the students may select/propose the song. Once sung, the students could tap the song on the drum gently with the index finger, with the goal of starting, staying, and ending together.

3. Select one phrase from the song. Encourage students to experiment with how to make the drum "sing" a select phrase of the song. It is important to keep the rhythm linked to the language, so that rhythms "sing" the song. Otherwise, rhythms can become too mechanical, making them feel unmusical or losing the sense of context within the musical phrase. Often, the cadence chunk, or final phrase of a song, is a good choice for a drumming pattern: the cadence tends to be most memorable and rhythmically sturdy.

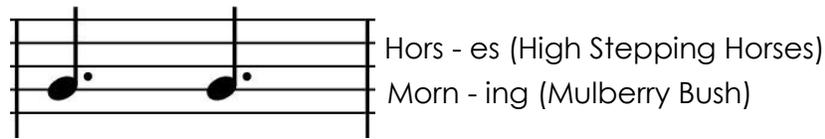
<p>Name: _____</p> <p style="text-align: center; font-size: 2em; font-weight: bold;">A</p> <p>The Mulberry Bush Unison Layer Morn - ing 4x <u>Steven, Daniel C.</u> Mulberry Bush 4x <u>Rizi, Jose</u> Whole song <u>everyone else</u></p> <p>High Stepping Horses Unison Layer Hor-ses 4x <u>Ella, Celeste</u> Jiggity Jiggity Jog 4x <u>Daniel R., May</u> Whole song <u>everyone else</u></p> <p>Sally Go Round the Sun Unison Layer Every afternoon, Boom! 4x <u>David, Mario</u> Whole song <u>everyone else</u></p> <p>High Stepping Horses <u>team 1</u> ADD Sally Go Round the Sun <u>team 2</u></p>	<p style="text-align: center; font-size: 2em; font-weight: bold;">B</p> <p>Three Blind Mice Unison Layer Three blind mice 4x _____ See how they run 4x _____ Whole song _____</p> <p>Over the River Unison Layer Over the river 4x _____ Through the woods 4x _____ Whole Song _____</p> <p>Three Blind Mice _____ ADD Over the River _____</p> <p>Rig a Jig Jig Unison Layer Rig a Jig Jig 4x _____ Down the street 4x _____ Whole song _____</p>	<p style="text-align: center; font-size: 2em; font-weight: bold;">C</p> <p>Layer Hor-ses/Morn-ing 4x _____ Three Blind Mice 4x _____ Through the Woods/Down the Street 4x _____ Mulberry Bush/Rig a Jig Jig 4x _____ See How they Run 4x _____ Jiggity Jiggity Jog 4x _____ Ev-ery af-ter-noon, Boom! 4x _____</p> <div style="text-align: center; margin-top: 20px;">  </div>
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Figure 11.1

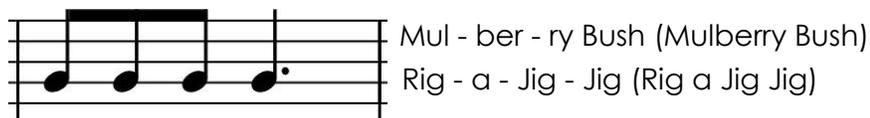
4. Perform ostinato patterns. An ostinato is a short, repeated pattern. It may be performed simultaneously with the song. Using the selected and practiced pattern, have some students sing the song while others perform the selected pattern. Challenge drummers to listen for the singing voices as they perform the ostinato pattern. Ask students, "Is it possible to sing the song and perform that ostinato?" "Is it possible to play the ostinato without covering up the singing?" "Let's see what we need to do to be successful with both ideas."

5. Select a different phrase and follow the same process. Students experiment with different ideas for song patterns using their voices, drums and minds. Not all selected ostinato are successfully played while the song is being sung. "That's OK!" "Let's try again." "Any suggestions for making it work?" "Hmm, what did we find out in our experiment?" Feedback can also guide experimentation: "Wow, that rhythm cluster was really tricky to keep going while we were singing. Is there another way we could test this?" Keep experimenting and enjoy the discovery. Students can be amazed when they listen to the song without singing: "Hey, that first bit we did is rhythmically exactly the same as that other bit!"

Examples:



Through the Woods (Over the River)
Down the Street (Rig a Jig Jig)



6. Combine the whole-song with multiple ostinati. Students can choose to sing and drum together or half sing and half drum. Or, the teacher sings while students drum and vice versa. Be creative with the combinations. Build confidence with additional ostinato to see which works well with the song. Encourage students to experiment!

**It is important to note that duple meter songs work best together (i.e. Paw Paw Patch, Little Red Wagon & Polly Put the Kettle On) and triple meter songs work best together (i.e. Mulberry Bush, Rig a Jig Jig, High Stepping Horses).*

Keep
experimenting
and enjoy the
discovery...

7. Choose a phrase from two different songs and perform the ostinati simultaneously. For example, half of the circle drums the phrase “shake those fingers down” from Circle Left, while the other half drums “way down yonder in the Paw Paw Patch” from Pretty Little Suzy. A polyrhythmic experience!

8. Layer the ostinato experience. Rather than simply starting several complex rhythms at the same time, students are often more successful if the ostinati are layered on top like a cake, adding one ostinato at a time.

9. Create a formula for performing. This may include playing two (or more) folk songs at the same time, including ostinatos from the folk songs. Remember, students seem most successful when playing one song (all the way through) or ostinato (for 4 repetitions) alone before adding the next element/level. Then, add a second, third, fourth element—either an ostinato or another song. It is valuable and musical to remind students who are already drumming, to lower their volume when the next song or ostinato enters so all can enjoy its rhythmic personality. Students are often eager to take turns conducting and leading. They gesture to control the volume and to see how softly they can encourage the group to play while still staying together!



Our students have found great joy in the singing and drumming activities described here. Figure 11.1 on p.11 is an example of a template Jake created for his Percussion Ensemble's drumming selection in this year's Spring Concert. Once all parts had been playfully studied and memorized, students volunteered to play the specific parts and wrote their names into the template.

Drumming, with melodic-audiation of a familiar song ever-present, is a powerful experience for listening, musicality, and musicianship. With these higher-level thinking tasks and carefully scaffolded performance experiences, students are successful. A primary reason for that success evolved from our drumming experiences being rooted in the folk songs we have sung, played and enjoyed throughout the year.

Molly Feigal teaches elementary music in Woodbury, Minnesota and formerly served as adjunct professor at St. Catherine University in St. Paul. With a Bachelor of Arts in Music and a Master of Arts in Education, Molly taught for many summers with the Concordia Language Villages (summer language immersion program) and spent two summers in Japan teaching for NPO SMILE. Molly lives with her husband, Kenny and their two children, Calvin and Samantha. **2012 Emerging Pioneer**

Jake Harkins is a General Music Specialist (PK-6) in Falls Church, Virginia, where he also conducts after-school ensembles for chorus and percussion. Jake has a BM in Percussion Performance and an MMT in Music Education from Oberlin Conservatory of Music. Drawing from the teachings of many approaches, Jake believes music activities foster critical thinking, creativity, collaboration, language study and acquisition, expressive communication, and confidence. **2012 Emerging Pioneer, SWEA Board Member**

Website: Exciting Update!

Once again, Ryan Mallory of Oregon Marketing Pros LLC has stepped up to the plate and woven an image from conversations into a tapestry and onto the canvas. Website committee members Anna Langness, Deb Graf, Marilyn Winter, Mary Springer and I visited about the "look" we envisioned and shared ideas with one another from websites we liked, sites we didn't care for, and why. Narrowing down our focus was a challenge in collaboration and the result proved positive at the unveiling of the new SongWorks Educators Association, SWEA website.



**Pam Vellutini
Ashland, OR**

We're hoping that you'll find the revised site easy to navigate with all of your favorites still intact. There have been questions about different names used when searching for our organization. We have purchased domain names to help secure our place with SongWorks. A search for SongWorks Educators Association, SongWorks Educators, and Music EdVentures all will be pointed to the SongWorks website.

All of the sites below work and have been tested in multiple browsers on multiple machines and phones:

<http://songworkseducatorsassociation.com>

<http://songworkseducators.com>

<http://songworkseducators.org>

<http://musicdventures.com>

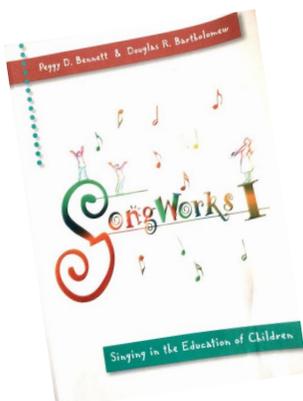
<http://musicdventures.org>

Changes with the website don't stop here. We are currently working on new areas of interest—one with our written history (though collected documents) and another of our history as told on video by Dr. Fleurette Sweeny. The oral history will be on a SongWorks You Tube channel in the members section of the website. Also in the members section, Marilyn Winter continues to upload songs and activities, creating an accessible source for quick, fun and familiar activities to share and study with your students.

I hope as summer vacation approaches, you'll manage some time on the website to discover all that is there to 1) guide you along and 2) act as a refresh button for ideas you may have forgotten.

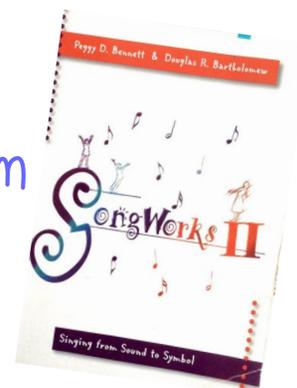
SongWorks

by Peggy D. Bennett and Douglas R. Bartholomew



Available at

songworkspress@gmail.com



BIG Moments little moments

Reflections on **2017** Conference

“Kate Smith showed us humanity. Her facilitation of seniors and children connecting through music was touching and profound. Beautiful messages for all of us!”

“Doug’s revelations about sight-reading vs simply reading ‘get to me’ every time!”

“Studying prepared maps has the power to build intrigue, curiosity, and anticipation which draw listeners through extended listening to instrumental pieces.”

“So inspired to provide materials for stations and independent exploration! Thanks, Bethany!”

“Fleurette’s passion! Fleurette’s humor!”

“SO many ideas to get students problem-solving and puzzling!”

“Anna Shelow created an extraordinary and satisfying map of the Olympics theme. And, her connections to the Common Core were spot on!”

“Thank you for this opportunity to experience learning & growing with a caring group!”

“We begin with how music sounds not how it looks.”

“I’d like to teach people to read by ear.”

“A group is not one person.”

**“The sofa (couch) is not your friend! Keep moving...exercise!
Take care of yourself!”**

“Don’t teach for guaranteed success. Be comfortable with the messiness, it is part of the learning journey.”

*Check back next newsletter for more
Conference 2017 Big and Little moments!*

2017 EMERGING PIONEERS: CONFERENCE REFLECTIONS

Alison Carter

As I reflect on the 2017 SongWorks conference, I can't help but think about how much I've connected with the conference title, "Digging Deeper, Reaching Wider." I have returned to work with a sense of excitement and energy, ready to input new ideas and goals into my teaching. I am eager to put into action all I have learned and truly dig deep and reach wide with my students and as an educator.



Alison Carter
Littleton, CO

This was my third SongWorks conference, and although I learned so much the first two times, this conference truly made a difference for me. I was so thankful to have the opportunity to be an Emerging Pioneer this year.

*reflect on and share
how SongWorks
has enhanced
my teaching...*

Being an EP gave me the opportunity to reflect on and share how SongWorks has enhanced my teaching since discovering the Music EdVentures group 2 years ago. This was also the first time I have presented at a conference of any kind so this process was new to me. However, the warm and welcoming members of MEI put me at ease.

After giving my presentation, "Story!: Reaching Deep and Wide in Learning," I was so happy to hear how many people connected with my topic and wanted to try my ideas or even had ideas of their own to share with me. I am grateful to have found a group of such caring and supportive colleagues.



All of the presentations at the conference were so inspiring. I couldn't wait to get back to Colorado and start singing, song mapping, moving like chicks and having a hoedown with my students. Each time we came together I was reminded why I became a member of this group in the beginning. The way we use SongWorks to get our students to share our passion is quite amazing to witness. I loved watching the presenters' faces light up when talking about their students and how SongWorks has impacted their lives.

I was also inspired by how many presenters have also been Emerging Pioneers in the past. This excites me for my future in SongWorks after this Emerging Pioneer journey. Overall, I am so honored to be a part of the Emerging Pioneer family. And, I am thankful to my nominators Anna Langness and Theresa Derr and all others who made this scholarship possible.

...we use
SongWorks to
get our students
to share our
passion

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 second of four assignments to fulfill her
Fleurette Sweeney Fellowship for Emerging Pioneers award.**

Since 2011, Music EdVentures has inducted 44 Emerging Pioneers into the Fleurette Sweeney Fellowship program. These early and mid-career teachers have deepened their relationships with SongWorks through year-long mentorships with an established member of MEI who guides them through regular reflections on their teaching, and prepares them to share what they've learned with their SongWorks colleagues at the annual MEI conference. Many Emerging Pioneers have become the torchbearers for the future of Music EdVentures and the SongWorks way of teaching.

2017 EMERGING PIONEERS: CONFERENCE REFLECTIONS

Halle Davis

On the last day of school before spring break, I was talking with the office secretary at my school about vacation plans. When I enthusiastically told her I was going to a conference, she seemed a bit surprised by my excitement. I explained that this would be my third consecutive year attending this conference, and that each year, I have come back refreshed, inspired, and reminded of why I teach. This year was no different.



Halle Davis
Santa Barbara, CA

*Each year, I have
come back
refreshed, inspired,
and reminded of
why I teach.*

It was truly energizing to learn from each other in such a playful and welcoming environment. What fun we all had! As a learner, I felt like I was living SongWorks. The principles and practices of the SongWorks approach were not only integral aspects of the presentations, but also framed our interactions amongst each other. Being a learner and participant in this environment left me wondering if this is

how our students can feel in a SongWorks classroom, surrounded by such vibrant learning. These principles and practices truly energize and empower.

Though I've attended two SongWorks conferences previously, this year was the first time I have presented. I am so grateful to have had such a warm and welcoming environment in which to do so. Presenting on such a personal topic, well-being and self-compassion, certainly gave me some extra pre-presentation nerves. When I shared this with Dr. Peggy Bennett, our Emerging Pioneer Coordinator, she would smile and say, "Nerves? Excitement! You are excited to present!" That was true! I was excited to present, and now I am proud of myself for doing so. By presenting, I now feel more connected to our organization and our members.

*Not just what we
teach, but also
how we teach*

I believe it was SongWorks member, Molly Feigal who stated at the conference that SongWorks is not just what we teach, but also how we teach. I left the conference with so many new lesson ideas that I am eager to try, but I also came away with strategies, practices, and principles that I can apply to any lesson I teach. I have come back refreshed, inspired, and have been reminded of why I teach. What a wonderful experience.

Halle Davis teaches K-3 general music and 4-6 instrumental music in Santa Barbara, California. Halle was introduced to Music EdVentures and Songworks during her time at the Oberlin Conservatory of Music where she received a Bachelor of Music Degree in Violin Performance and a Master of Music Teaching. In addition to teaching, Halle plays violin with the Santa Barbara City College Orchestra and enjoys spending time with her family and their dogs.

2017 Emerging Pioneer, Halle Davis,
shares this as her second of four assignments to fulfill her
Fleurette Sweeney Fellowship for Emerging Pioneers award.

March Mystery Map Revealed!

Willum



Wil - lum he had sev - ven sons,



sev - ven sons,



sev - ven sons,



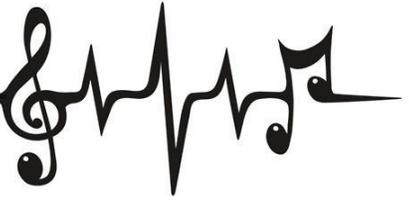
Wil - lum he had sev - ven sons, and this is what they did.

IN PRACTICE: Music Literacy for Children

*Introduction**

Jake Harkins

A Musical Evolution of Notation



PREFACE

Since its inception, humans have long had a complicated relationship with literacy.

From the prehistoric Lascaux Cave Paintings (17,000 B.C.) to yesterday's online print of the New York Times, we've come a long way in how we communicate. "Literacy is communication, not just reading and writing" (Bennett, 2016).

Throughout history, literacy's influence has shaped cultures, religions, and civilizations. As the human species conceived and established communication patterns to speak, read and write—in culturally-accepted phonetic and alphabet systems—it is important to remember that there was a time when only primordial symbols were recorded to express experiences.

Literacy
is communication,
not just
reading and writing.

In the academic world, the existence of humans can be divided into two expansive periods: historic (recorded history of human existence through the invention of writing systems), and prehistoric (the existence of humans prior to recording themselves). The evolution of human civilizations paints a continuous advancement in the value, function, and power of literacy.

Its value, function,
and power to
communicate must
be questioned

When considering the culture of Western Music, it is often hard to distinguish a separation between the performance and study of music from its dependence on a traditional notation system. Ironically, this accepted system of traditional music notation, while logical, is burdened with limitations to expressively record a musical memory. **If the notated record of a musical experience does not capture the musicality, then its value, function, and power to communicate must be questioned.**

Often, conventional music notation is studied on an elemental level by pulling visual symbols, representing rhythm and pitch, out of their musical context for study. When this happens, sound—meaningful or not—becomes attached to a mathematical equation. **What happens when we consider that complex traditional music notation has become so rigid that its study at an elemental level lacks value, function, or power?**

FIVE NOTIONS OF NOTATION: a Sound to Symbol Approach

The acquisition of literacy—either for spoken language or musical experience—depends on the aural, visual, and kinesthetic perceptions of the learner. **In other words, literacy skills evolve as aural perceptions of intangible moments in time are captured in visual representations.** Like language, children learning to read and write music first experience sound through an aural perception. Within that auditory experience, kinesthetic and visual perceptions also collaborate. When considering the study of music literacy through the lens of a child, the approach should provide a necessary *evolution* of sounds to meaningful symbols in the context of a whole musical experience.

Literacy skills evolve
as aural perceptions
of intangible moments
in time
are captured in
visual representations

The SongWorks approach to music literacy for children provides just this opportunity: children's perceptions and understandings evolve into traditional notation. These phases of understanding and "bridge literacy" retain an expressive musical memory with each step. In addition, perhaps the literacy skill may hold more value, function, and power when the *child* becomes musically responsive by attaching symbols to meaningful sounds rather than the reverse.

Music literacy through the SongWorks approach employs these five notions: clustering, mapping, ideographing, dotting, blended.

Clustering is what makes sound musical. Clustering is not necessarily only valuable in preparation for notation. The act of clustering sound is fundamental in our responsiveness to music.

Mapping, Ideographing, and Dotting are each kinesthetic, tactile, and tangible ways in which clusters of sound may be visually represented as notation—by the child!

Blended notation allows for various visual representations to occur within the context of a whole. Its very nature provides the opportunity for endless pathways of notation study in regard to musical sounds.

Each facilitates the study of music notation—conventional and otherwise—while preserving musicality. Unlike studying traditional notation, these experiences center on the *child's* perceptions, understandings, and ideas. In addition to a teacher's modeling, the child is the notation scribe of his/her musical experiences. The wisdom of providing these experiences is grounded on a set of principles.

Principles for Teaching and Learning Music*

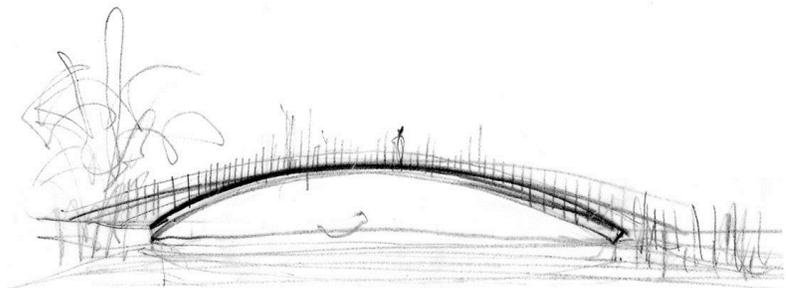
1. The major goal of music study is the development of a responsiveness to music.
2. The musicality that is critical to music performance is just as important in music study.
3. The fundamental skill in music behavior is listening.
4. The way music sounds rather than how it looks guides the selection and presentation of patterns for study.
5. A distinction exists between skills and concepts that are musically easy and those that are musically simple.
6. Song provides direct involvement for making music and studying sound relationships.

The child becomes
musically responsive
by attaching symbols
to meaningful sounds

This new column—IN PRACTICE—is dedicated to putting the SongWorks Principles for Teaching and Learning Music into practice, with a focus on using the five themes of notation to study music literacy. In the next 5 consecutive newsletters, educators will share specific, real-life examples of studying music literacy in their classrooms using the SongWorks approach. We hope

their reflections will inspire you, as they share how their intentional use and unfolding of these windows into notation nurtures a playful environment, and what it does for their students' learning.

August, September: CLUSTERING
October, November: MAPPING
December, January: IDEOGRAPHS
February, March: DOTTING
April, May: BLENDED NOTATION



*Bennett, Peggy D. & Bartholomew, Douglas R. (1999). *SongWorks 2: Singing from sound to symbol*. Belmont, CA: Wadsworth. Reprinted 2014 by SongWorks Press.
Bennett, Peggy D. (2016). *Principles Class. SongWorks Music Literacy Course. Lecture and Study Sheets*. St. Catherine University: St. Paul, MN.

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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

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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. Article length may vary. Visuals should be scanned and submitted as .pdf or .jpg files. Send submissions to jeharkins@fcps.edu with the subject line "SWEA Newsletter." Submissions may be edited to accommodate space limitations.