

From the President

Happy Fall SongWorks Educators!

This is my absolute favorite time of the year. The changing leaves (which are glorious here in Virginia), the cooler weather, and yes... the pumpkin spice latte are all reasons I absolutely love autumn.

Now, another celebration I can add to my fall favorites is a birthday!

My daughter Chessed, or Kess as we call her, was born September 7th.

It has been amazing to have a new baby in the house and see how

over-the-moon everyone is for her. I have been relishing this time with Kess; cuddling her,

caring for her, and just watching her sleep. This is one of those instances, however, where I

can't have my cake and eat it too. One of my fall favorites is missing: teaching. To have this precious time with Kess I have taken a short leave of absence from teaching responsibilities.

I gave my choirs to a long-term sub and I have been teaching my university classes from an

online platform. To be perfectly honest, it's less than ideal. The fall is when I build relationships with my students and fellow teachers, settle into my teaching, and still have all that energy



Taryn Raschdorf
Virginia Beach, VA



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and excitement that comes at the beginning of the school year. In my perfect dream world I should be able to teach and take care of this new little one, but reality doesn't agree. I have had to come to terms with the fact that I am limited. My limits, however, have brought on a new sense of gratitude because so many of my family members and teacher friends have stepped in for me. Therefore, I would like to end this October column with a series of shout outs.

"Thank you to my immediate family! Your support means everything. I truly could not do this without you!!"

"Thank you ODU and Shores family for teaching my classes, making technology work for once, and giving me permission to be a mom first."

"Thank you SongWorks family for your inspiration. Being able to look on Facebook, read emails, and see the amazing things you do with your students gets me so excited to get back into the classroom. Please keep those posts coming!!"

In the spirit of this Fall Season, I wish you inspiration, joy, and gratitude!

-Taryn

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SWEA 2018 CONFERENCE



**Playful Teaching
Vibrant Learning**

April 5–7, 2018

Holiday Inn I-35, Airport South
Bloomington, Minnesota

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songworkseducators.com/conference

Register by March 18, 2018

CONFERENCE REGISTRATION

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\$ 75	\$175	\$100	\$225	\$110
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* Requires membership renewal

MEMBERSHIP DUES

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BANQUET (optional)

Luncheons included in registration

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ANNOUNCING 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

THE CHILDREN ARE COMING

October: What I do and Why I do it!

Anna Langness

Halloween is a holiday that everyone in my school happily embraces. During October the theme permeates every subject, engaging students in playful fun. Every year, the month ends with a traditional daylong celebration including a costume parade, wonderful fall games, and tables filled with healthy snacks and treats.

All month, the music bulletin boards are adorned with witches, bats, ghosts, stew pots, and black cats, each hinting at special songs. Students cheer at the sight of the theme chart for Danse Macabre and begin singing when they see the score for their treasured Black Cat song. Every class begs to be assured they will sing and play every song and game of their Halloween collection.

While favorite song games are revisited each year in my room, they never grow old; something new is added each year for exploration and study as students progress through the grade levels. Each experience involves a new level of study -- such as vocal skills, score reading for cadences, rhythm reading with new rests, or melodic patterns in minor mode.



Anna Langness
Boulder, CO



PASS THE WITCH'S BROOMSTICK

Pass the Witch's Broomstick is a new song for my fourth graders. The song's text and musical components are more complex than most folksongs, and the fast-paced game is a perfect fit for their sense of play.

Our elementary students' motto is "Use what you know; know what you know!" Embracing this school-wide mantra means that my intentional unfolding of song games includes puzzles and clues as I invite student input.

As students listen to a new song, they make connections with the meaning or origin of the words and, intentionally or not, notice aspects of the music that are familiar to them in the form, rhythm, or melody. Through careful questioning, I elicit students to vocalize this responsiveness. Whatever is noticed becomes a focus to check/confirm in the next listening.

My experience has been that after listening one or two times, students tend to join in the singing as they can, while still listening and thinking. This type of introduction brings intense focus on the song that produces quick and

accurate learning of the song. After three listening turns, my students can usually sing this whole song without me. The short, intense and focused listening/study facilitated by the teacher produces confident and accurate singing that seldom needs "fixing" during the game.

DISCOVERING THE GAME

I introduce the song in this way:

"The text of this song gives us the rules for the game. As you listen and follow the text, figure out how the game should be played. Of course, you can also mention anything you notice in the music of the song."

I display the text on the whiteboard or a chart in this format:

Pass the witch's broomstick
 Round and round the room.
 While the music's playing
 Quickly pass the broom.
 Anybody's out
 If the broomstick drops
 Or the one who has it when the music stops!



Between my singing turns, students began describing their ideas for the game. For each suggestion I ask, "What specifically in the song indicated that or gave you that idea? Let's check the song." I'll sing the song many times again, taking suggestions each time in-between. After just a few listening turns, students often naturally join in the singing.

Students discover:

- ⇒ The game is in a **circle** — "round and round the room."
- ⇒ A **broom** is needed. We quickly learn that the cute decorative broom is cumbersome and rather dangerous. We end up using a large rhythm stick.
- ⇒ Pass it **quickly**. This means as fast as you can, obviously, not on the beat.
- ⇒ You're out if you **drop** it.
- ⇒ You're out if the song "**stops**" on you.

Pass the witch - 's broom - stick 'round and 'round the room.

3 While the mu - sic's play - ing quick - ly pass the broom.

5 An - y - bo - dy's out! If the broom - stick drops!

7 Or the one who has it when the mu - sic stops!

PLAY THE GAME (Part 1)

"I think that we have the basic idea for the game. Let's start playing the game now! We can figure out other rules as we need them. Sing the song while we form a circle. Ready." (*singing starting pitch and gesturing to stand*).

We begin singing and passing the broomstick. As the game evolves, we notice a need to make more decisions:

- ⇒ If someone drops the broom
We decide to quickly pick it up and continue passing it until the end of the song. The person who dropped it sits in the middle of the circle.
- ⇒ Who is out at the end of the song
The first thing we notice is that some or many students avoided taking the broom at the end, as if it were the Hot Potato game. In this game they must take the broom on the word "stops." This opposite reaction requires a new brain and motor response! What a great challenge!
- ⇒ Student referees
Rather than having multiple students shouting who is OUT, as if they are at a ball game, we make a challenging rule: only the two people involved would make the decision. In my experience the students are honest, and, wishing the game to continue, they decide quickly. Sometimes when it seems to be a tie, one person just willingly and quickly goes "out."

The momentum of the game certainly adds to the excitement.

PLAY THE GAME (Part 2)

When two people are in the middle of the circle, the next part of the game begins. As partners they sit facing knees to knees and begin a hand jive pattern with the song. Each new person adds to the row of partners. As the game continues, partners must create double rows to fit inside the circle. The spatial growth of the inside game itself is a playful puzzle, and students often take leadership roles to solve the problem.

As the game
evolves, we
notice a need to
make more
decisions

The HAND JIVE: partners seated knees to knees

Both hands pat own legs (start with "Pass")
Clap own hands
Right hand to partner (high five)
Clap own hands
Left hand to partner (high five)
Clap own hands
Both hands to partner (double high five)
Clap own hands

During this eight-pulse pattern, the clap occurs on the "off-beats," adding to the musicality of the song.



After the song game is underway, I accompany the song on the piano by simply playing block chords on the beat: Cm Fm G7 and add the melody pitches G B C' with the chords at the cadence. Being at the keyboard effectively removes me from the game, which emphasizes the class's independence and need for teamwork and cooperation to reach success.

HOW THE GAME ENDS

The circle remains large, encompassing all who are sitting in the middle. Students standing who are still "in" the broom-passing game can make the gaps between themselves equidistant or let large gaps remain. Students then run across the gaps—from each of their "spots" to the next person—to pass the broom. In this way, the broom is always traveling the same direction. Some students choose to reach out for the pass or run together to get the broom. As fewer students remain in the outside circle game, the running to pass becomes more energetic, and the experience is exhilarating for all involved, including the seated rows of hand-jiving partners. Finally, only two run around the circle to pass the broom to each other. Whomever is holding the broom when the song stops is the last one out!

Following a successful game, I often ask the class, "What made this game fun for you?"

It's fast
and exciting!
You don't know who
might get "out."

Responses have included:

- ⇒ Everyone was into it.
- ⇒ Everyone ran their fastest.
- ⇒ It's fast and exciting! You don't know who might get "out."
- ⇒ People went "out" without arguing.
- ⇒ We could keep doing something fun when we were out.
- ⇒ We could watch what was happening.
- ⇒ The "winner" wasn't the faster runner in the class.

MUSIC STUDY

Older students tend to really *want* to learn more about how and why music "works," and to explore what is new to them. Whatever your pathway of study might be, consider referencing these three tips:

1. Find an intriguing way to explore and study the music.
2. Be careful not to become too predictable.
3. Balance; don't let the level of difficulty of a study make it dull work.



My students are intrigued by the sound of the minor mode(s). The melodic half-steps in this song are a new skill for study. Visually finding them on the keyboard has led to meaningful and interesting discussions among students.

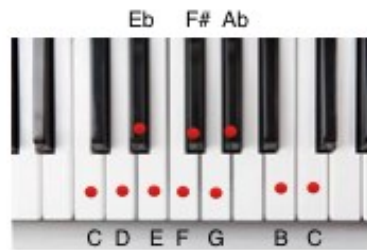
“Here are the patterns used in the song. Some occur many times; some only once. Let’s listen and figure out which they are.”



Left: pattern 1



Right: pattern 2



Left: pattern 3



Right: pattern 4

Students find the patterns on the piano and several keyboards and listen to determine where each cluster occurs in the song—a playful puzzle to solve. Students easily identify which was at the end of the song, and which was used most frequently. Rather than presenting the theory of neighbor tones, passing tones, and accidentals, I wait to find if their questions or observations will lead to such explanations. Surprisingly, they always do.

CONCLUSION

I have played this game with joy and success with children for many years. With each class, many students burst with uncontrollable excitement and joy, totally captivated by this magical song game. This student-centered game involves 21st century skills such as cooperation, collaboration, critical thinking and problem solving, all while maintaining a playful and musical environment. ‘Broomstick’ is exciting, challenging, and a treasure that creates unforgettable experiences and fond memories of music class for my students.

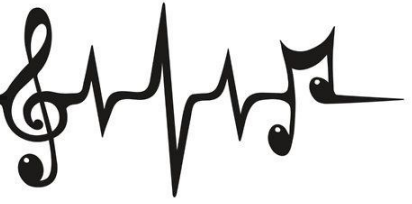
Dr. Anna Langness retired from Boulder Schools (CO) as a K-5 music specialist and has taught in teacher workshops throughout her career. Recently, Anna’s artistic and creative interests have involved several ventures: mentoring music teachers, initiating the Colorado SongWorks Study Group, photography, membership in the Denver Rose Society, and passionate gardening. Anna and her husband Bob live in Broomfield, CO. **SWEA Treasurer, Past President SWEA**

IN PRACTICE: Music Literacy for Children

Part 3 of 6*

Jake Harkins

A Musical Evolution of Notation



Mapping: Preserving a Musical Responsiveness

Studying and learning conventional music literacy as a child often felt laborious, frustrating, and out of reach. Traditional music notation was strict, unforgiving, and disinterested in my interpretations and perceptions. It was the opposite of interesting or playful.

The expressive flow and momentum of musical sound is not readily visually recorded in traditional music notation. Additionally, the musical characteristics of sound—expression, shape, flow, connection, energy—that drive this movement tend to lack preservation when recorded in standard notation.

Music
is movement,
and a map moves
with the music.

Music is movement, and a map moves with the music. When a child creates or reads a map, he/she moves with the map. Mapping a sound experience empowers the listener and/or reader to track the movement—primitive and nuanced—of musical sound. Thus, the musicality of a musical memory may be better preserved when children create or read a line map as an experience of developing phonological awareness on their literacy journeys.

Mapping sound
facilitates the study
of music notation
while preserving
musicality.

Mapping sound facilitates the study of music notation 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.

As previously explored in the SWEA August 2017 Newsletter, **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. Preserving that musical responsiveness to music is possible through **mapping**—a kinesthetic, tactile, and tangible way in which clusters of sound may be visually represented as notation—by the child!

Musical Mapping experiences can include:

Student-created maps to folk songs
Teacher-created maps (lead maps) to folk songs

Student-created maps to masterworks
Teacher-created maps (lead maps) to masterworks

Students reading and solving other students' maps

Maps showing time/duration of sound
Maps showing phrases
Maps showing form
Maps showing pulse
Maps showing rhythm

Maps as secret songs
Maps as mystery maps to known folk songs
Maps as introductions to masterworks

Maps facilitating antiphonning experiences (multiple colors)
Maps facilitating audiation experiences (multiple colors)

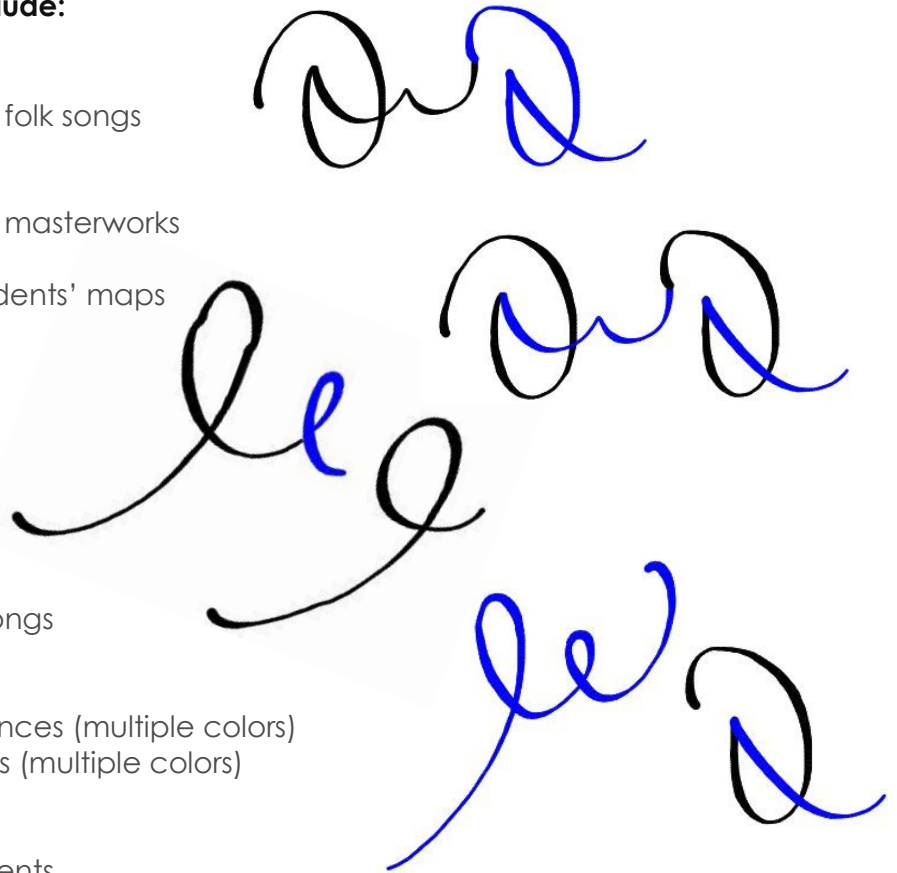
Maps drawn in real-time for students
Maps prepared ahead of time for students

Maps capturing student perceptions—formal and/or informal assessments
Maps as subjects of discussion and conversation
Maps as subjects of traditional reading strategies (predictions, infer-meaning, re-read, context-clues, summarize big picture, supporting details, beginning, middle, end)

Maps as a framework for other bridge literacy and traditional music literacy (blended notation).

In this edition of IN PRACTICE, three educators share specific, real-life examples of many of the above individual experiences, and combinations of experiences. They share strategies for preparing students for mapping through song games and movement, suggestions for scaffolding various initial mapping experiences and more advanced experiences, and reflections on what mapping 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 mapping as literacy in a vibrant learning environment. As you read these ideas and reflections, consider three questions:

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



“Come and Follow Me” by Jeanette Potvin

Mapping experiences are valuable in the music classroom for all grades. When I began my own practical application of song maps, one of the first questions I asked myself was “How can I introduce my students to meaningful map reading at an early age?” The first song I often use for a mapping experience is “Come and Follow Me.” I have used this process with students in PreK, Kindergarten, and Grade 1.

1. SONG INTERNALIZATION

Sing, as my
marker follows
the song

I introduce this song early in the school year. Ideas for introducing this song, teaching processes and exploration experiences can be found in [SongWorks 1](#), [SongWorks 2](#), [SongPlay](#), and [Let's Do It Again](#). Throughout the month, the song is internalized as we sing, play, and use it to introduce and reinforce norms and routines in the music room. We practice using our healthy singing voices, explore beginnings and endings, starting and stopping, inviting others to join, and being a leader and a follower. Throughout instruction, the following intentional teacher questions emerge:

“Did you notice where your feet stopped?”

“Where did your feet start?”

“Think about the path your feet took in this song. Can you follow it with your eyes? Can you trace it in the air with your finger?”

“I wonder where the song will take us/you this time!”

2. MAP READING EXPERIENCES

On another day, I have the students gather near a whiteboard. Mine is on an easel, but this could just as easily be done with any tool: a wall-mounted whiteboard, handheld whiteboard, SMART Board, or even a piece of paper and marker. My language with the students is:

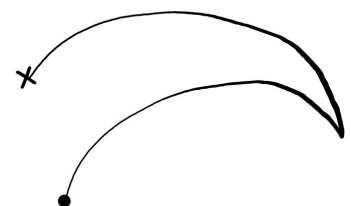
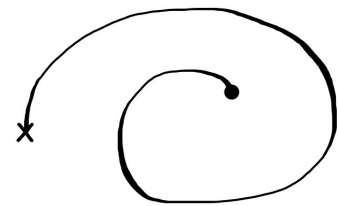
“Sing, as my marker follows the song.” The students sing, and I create a simple line map that follows the song. It often looks like the map to the right.

“Where did the song start? Let's put an X there.”

“Where did the song end? Let's put a period there.”

“We call this a line map. Let's sing again and try to follow it exactly from the beginning of the map to the end of the map, exactly when the song ends!”

This usually takes one try. Sometimes two. Depending on their level of success, I often – in the same lesson – create another line map to the same song. “What if the map looked like this?” (map on right)



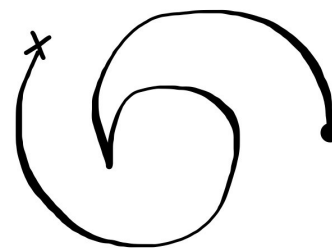
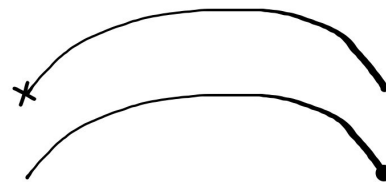
During the next lesson, I show the students a different teacher-created map of the song (maps on right) "This is another map of 'Come and Follow Me'. Let's try and follow this one." Depending on the motor needs of the class, we follow the map with different parts of our bodies. I use an analogy of "painting the map" as they sing and trace the line in the air from their spot.

"Pretend your finger is a paintbrush."

"Pretend your whole hand is the paintbrush."

"Let's follow the map with our noses."

"What other part of our body should we use to follow the map?" – students have many suggestions! We use our elbow, toes, knee, belly button, and even our tongue! Students discover that some ways of singing and following maps are more musical than others. Other ways are much sillier! This process is a wonderful way to engage the students' whole body in the action of map reading.



In another lesson, I will give the students a paper with two, three, or even four teacher-created maps for the song. This gives the students a hands-on kinesthetic experience following the map. I give them time to sing and follow on their own. This is often a joyful experience as they practice reading, singing, and following the various maps, and choosing which is their favorite. Their "homework" is to go home and teach someone how to sing the song and follow the map.

3. MAP-CREATING EXPERIENCES

For the last lessons in this song map study, the students are ready to create their own maps. They know the song well. They have kinesthetically followed several pathways with the song, both gross and fine motor. They know when the sound and movement starts and stops.

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The first materials are simple – a student whiteboard, non-odor marker, and small eraser. This activity can also work with paper and markers, but I have found more student success -and fewer feelings of frustration- when they can immediately erase an unsuccessful mapping attempt. *(Note: it is important to take time to model and discuss expectations for whiteboard and marker use before distributing materials!).*

Some teacher statements that I use in this process include:

"Keep the cap on your marker. Where will your map begin?"

"Keep the cap on your marker. Let's practice tracing an imaginary map as we sing."

"Put an X on the place your map will begin. Ready." (singing)

"Read your map. Did it work? Do you need another try?"

"Let's erase and make another one. It might be different. It might be the same."

For my youngest students, the goal is that they create and read their own map from start to finish. They are listening to and responding to the music they sing and hear by creating a visual representation of sound. They are also organizing it in a way that makes sense to them. For a more permanent document, the teacher could photograph and save the maps. After practice, students could also create permanent maps to display or take home. This learning pathway easily addresses the NAFMe 2014 Music Standards for PreK-8 as they respond and connect to song study.

Music Mapping by Anna Shelow

I am beginning to dive deeper into practicing the many techniques of music mapping with students as well as intentionally incorporating more student voice and choice in my lessons. By being more playful in my presentation of all kinds of music-mapping experiences, I have found mapping and the discussion of maps to achieve both goals.

A FIRST MAPPING EXPERIENCE

I first introduce my kindergarten students to music mapping with the song "We Walk and We Walk and We Stop." As part of the play, and in preparation for the mapping experience, I lead my students into the room with this song, noticing whether they can pause their bodies on the word "stop." After we are familiar with the song, I will present new ideas for play. "Should we hop or should we skip this time?" We change the words of the song to match our movements. The word 'stop' remains consistent, as 3 points of closure. In this way, the points of closure in this song game provide a framework for behavior management, as well as a kinesthetic responsiveness to the phonetic clusters of sound.

The playful variations of this song game lead into a discussion of locomotor and non-locomotor movements (part of my kindergarten music and P.E. curriculum.) We focus mainly on locomotor movements for this song game because I want to connect my students' feelings of movement through space with the lines of their music maps.

I create the first map on the board while students watch and sing. When I ask students what they notice, the first thing they usually observe is that I pick up my marker on the word "stop." Students are eager for chances to read my map at the board and some are already asking to make their own maps. I point out that all of our maps may look different, but they all work for the song because the music told our markers where to go and when to stop.

When students make their own maps (perhaps the same day or another day) I scaffold the experience as follows:

1. First I show a sample map that is overlapping itself many times and, therefore, difficult to follow.
2. Students share what they notice, and we talk about characteristics that make maps "challenging" or "easy" to read. (In my first years of teaching, creating legible maps for re-reading was a frequent challenge for my students. Now, I take time to model a 'messy' map and a legible map; this has proven helpful.)



I felt like this
sequence
of study was
becoming
too
predictable.

After creating their map(s) on paper, nearly all students have two shorter lines and one longer line. Even as a first experience, their maps are relatively easily read and spark a conversation about the song's form: short short long.

I enjoy using this song as a first mapping experience for multiple reasons:

- 1) Students sing it as part of our entrance each class; it is familiar.
- 2) Playful variations of the song game allow for repetition; the music is mapped in their bodies through aural, visual, and kinesthetic experiences.
- 3) The song itself provides very clear points of closure; it is appropriate for young children to conceptualize.

Auto pilot



PRESENTING LEAD MAPS

My autopilot teaching sequence the past few years has been to

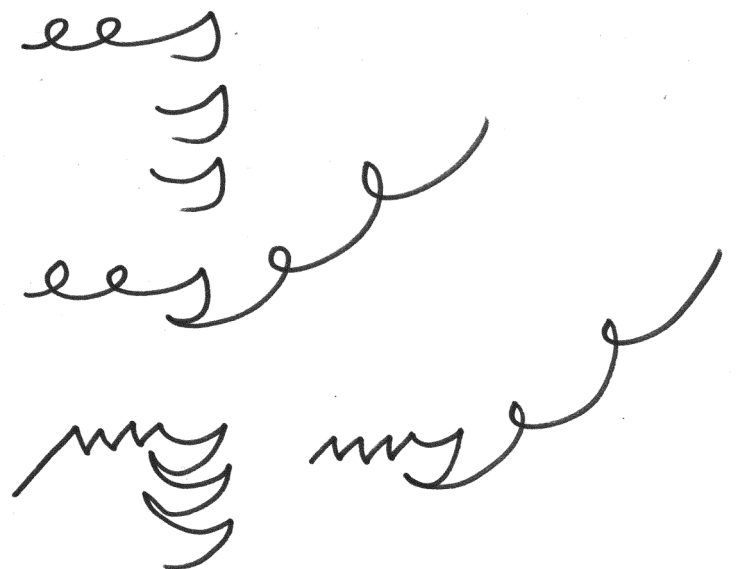
- Play a game or do another activity with a song
- Continue to play and sing until students are familiar
- Introduce them to a map to analyze

From this process, I have loved how much information and discussion the students can interpret from lead maps. However, I felt like this sequence of study was becoming too predictable—for students and myself. In an effort to fully engage my students and myself during instruction and “study,” I decided to vary my teaching strategy; specifically, the way maps are introduced.

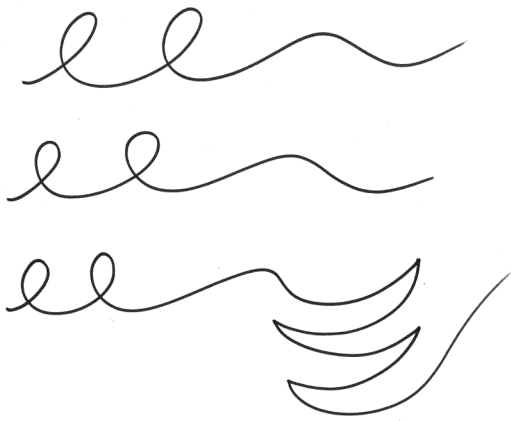
My second grade students have been playing “Rig a Jig Jig” and are very familiar with the song. Typically, my next step would be to show them my map for it.

Now, instead of presenting the map as a static picture and asking them to guess the song using clues from the map, I draw the map in front of them, in real time, while singing to myself silently.

My intention is to create a real-time mapping exposure/experience that matches the kinesthetic feel of the game. Sure enough, when I get to “away we go,” hands start shooting up in the air. Multiple students share ideas with supporting details and try them out on the map. I believe that students responded to the energy with which I created the map in front of them; instantly decoding either the “rig a jig jig” and “away we go” gestures in phrases of the map.



ANALYZING LEAD MAPS

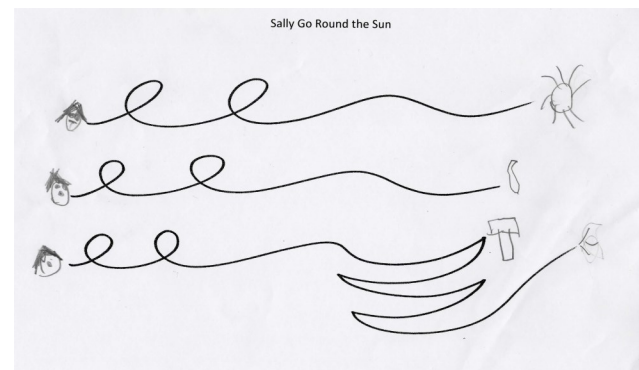
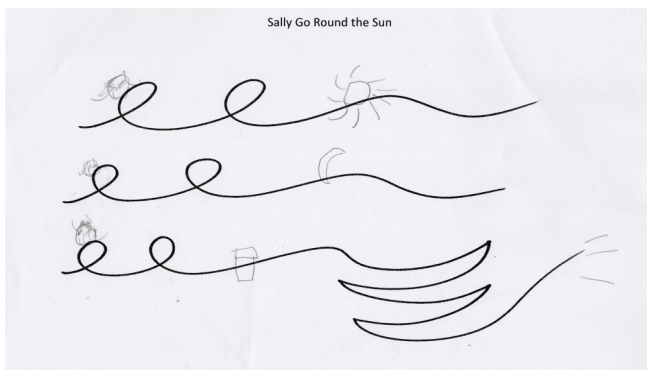


On the contrary, the opposite of the above presentation method has also been interesting for myself and students. With first grade, I put up a map for the folk song “Sally Go Round the Sun” and simply asked who thought they could follow the Sally map. They had the knowledge of which song it was; their challenge was to make the map fit.

After the first few students modeled and I provided appropriate feedback on their reading, none of the others had problems following the map. Their movement was musical, and their reading matched the flow of the music. It made me wonder why I ever showed my students the “right way” to read a map at all! For a short familiar song like this, it seems like there is no need. It’s OK if the first few students don’t get it perfect the first time; mistakes are part of learning. When students are expected to observe and track their responsiveness to music, instead of simply copying a perfect teacher model, they are more inclined to invest in their learning and become self-motivated readers.

(Editor’s note: even 5th and 6th graders have enjoyed the puzzle of “correctly reading” a complex new map while the class sings, without first watching a teacher model. The teacher’s feedback in between reading turns provides observations and clues for the next reader to come to the board.)

Once the students were familiar with surface-level reading of my teacher-prepared lead map, we begin analyzing the map at a deeper level. This transition, from phonetic to phonemic awareness, prepares the journey to future blended notation literacy techniques with mapping. Students searched for the location at which certain words (teacher or student choice) occurred during our singing and reading. Discussions followed. Students had different opinions about where the sun, moon, and chimney pot should be located in the map. This encouraged deeper listening and students noticed that these words were held out longer than others. Students completed their own analysis by finding words from the song as specific moments in the map. They added



pictures/symbols or words into the map. This experience was not only valuable learning for them, but valuable assessment data for me, providing a snapshot of what they were hearing and how accurately they were reading/interpreting the map.

In the left picture, the first student is hearing (and drew) the words sun, moon, and chimney pot near their starting points on the map. The second student (right picture) hears the words where they end on the map and places the pictures there. I think it is a good exercise for my students to think about why people come up with different solutions, and whether more than one solution can be correct.

REFLECTION

In my classroom, it is never quieter than when we silently follow a mystery map. Something about the challenge draws students in with an intense focus. Mapping and map analysis allow for creativity and expression, and give students voice and choice in the classroom. I am thankful to have the strategy of mapping in my toolbox of teaching techniques. It is a wonderful way to see what my students know; it engages their listening and responsiveness to music; it builds their literacy knowledge; and it challenges their critical thinking skills.

Magical Mapping by Vicky Suarez

Why are music maps so magical? There is something about mapping that allows us to experience the music in a different way from every other thing we might do in the music classroom. Every time I use one with my students, I experience a feeling of enchantment settling over the room.

Mapping experiences occur in four scenarios in my classroom. I'll be sharing three of these and how I do them with my students. I hope this reflection encourages you to experiment with these ideas in your own classroom.

- 1) Student-created
- 2) Teacher-created or lead map
- 3) Masterworks (with recorded music)
- 4) Blended Notation: fragments of map within an iconic representation of a song (this use of mapping will be explored in our February 2018 Newsletter).

STUDENT-CREATED MAP

I've become comfortable with facilitating student-created maps in recent years. I had to learn to let go of controlling what happened, and to give the students the chance to experience and learn from their own maps. I now realize that the very nature of that exploratory experience is why student-created maps are so engaging and valuable.

After living with the song game "Come and Follow Me" and following my lead map, my second graders create their own maps. To prepare them, I model making several maps on the white board. We experiment with following each of the maps. This is my way of showing the students that there is no "right way" to make the map aside from following a few basic parameters I have established:

- Keep the marker on the paper for the whole song.
- Remember that you will be reading the map, so don't make it too difficult to follow.
- Your map doesn't need to look like mine.

The students make several imaginary maps in the air or on the floor while we sing together and they sing in their own time.

When I hand out paper and markers we practice using the paper and the marker with the cap ON. Finally, we map our song with the marker.



In previous years, I would tell students to sing while they map. Now I encourage their singing, but I have noticed and accepted that they tend to sing more softly when mapping without even noticing it. The mapping experience becomes immediately intimate for each student, so it's okay with me if they sing softly and/or my singing is supporting them as a sound source. Sometimes students also appreciate practice mapping in their own time while they sing, without needing to stay with the group.

Key to this mapping experience is giving students a chance to make at least another map or two soon after the initial experience of mapping. After the first map, everyone reads his/her own map, makes another, reads it, and then sometimes we trade maps. A fun way to read several maps is to put the maps in a circle and travel around the circle, moving one map or two or three maps each time, reading a new map, and eventually returning to our own map.

(Editor's note: Want to impress your admin when they are visiting? Connect a mapping experience with a circle of student-created maps, reading strategies such as re-reading, snoop reading, finding the placement of text within the framework, and then have students stand and give them (grade level appropriate) math equations for the number of maps they will travel around the circle before sitting and reading a peer's map. i.e. We will walk 24 divided by 2. How many maps will we pass?)

They tend to
sing
more softly
when mapping
without even
noticing it.

TEACHER-CREATED or LEAD MAP

When I create a map for students to follow, it may either be drawn in real-time in front of students or prepared ahead of time. Depending on the contexts of the music, the students, and my goals, my map may be a continuous line, or line fragments representing either sound or word clusters or phrases of the song. The map may be introduced as a secret song, or students may be told/know the music as they first observe it.

When watching my students follow a map, I informally and formally assess:

- ⇒ How carefully are they listening to the song/music source?
- ⇒ How are they connecting their movement during reading to the flow of the music?

From watching my students follow a map while singing, I've learned that following a paper individually is different from touching a larger map. The larger maps, on the white board in front of the class, require bigger motions and gestures, so different muscles are used. I discuss these kinds of nuances with my students. "How did it feel to follow the map on the board?" "Was that easy for your finger or arm? Why?" "How was it different to keep your place on the map when you couldn't see it all at the same time?" "Which was more challenging?" "Which was more satisfying? Why?"

Many years of observing students read and create maps has helped me to develop a vocabulary of feedback to use when students follow a map. Rather than blanket praise statements like, "Good job," I use statements that deliver specific information such as, "I saw your finger stay with the song," "You solved the puzzle of this map!" or "You read that map!" These observational comments gently encourage and affirm. If a student struggles with following a map, I might say, "I noticed this spot right here was a little tricky, let's do it again!" Sometimes I guide the student's finger once and then let him/her try the map again.

Tchaikovsky, *Nutcracker Suite*: March

MASTERWORKS & MAPS

Perhaps my most joyful experiences with mapping and students involves Masterworks (recorded music of monumental and historical importance)—guiding the reading of a lead map while listening to a piece of recorded music. From kindergarten through sixth grade, guiding the reading of a lead map while listening to a Masterwork is always an adventure! I've enjoyed using maps from Mary Helen Richards' book [Aesthetic Foundations for Thinking](#) and from Peggy Bennett and Doug Bartholomew's books [SongWorks 1](#) and [2](#).

Two pieces I've used with great success for older students are "Gavotte" from the *Orchestral Suite No. 3 in D* by J. S. Bach, and the "Minuet" from *Symphony #41* by W. A. Mozart.

The act of following a Masterworks map to a recorded piece—which lacks language in the traditional sense of text—evokes a heightened focus on the sound clusters in the music and the flow of the music. I see my students at their most concentrated when they follow this kind of map.

Sometimes I have a Masterwork map displayed on the white board, and other times I have paper copies for the students. My students tend to sing while they follow, and last year we had a fun time singing numbers along with Mozart's "Minuet" from the *Jupiter Symphony*. (TEN eLEVenty TEN Twenty-SEVen). Using numbers provides a lingual oral experience that is true to the stress patterns of the melodic and rhythmic content while maintaining its musical spirit. It was another way of experiencing the sound. Students have told me that when they take these maps home they often find a recording and share the experience with their parents!



Maps are still enjoyable for those who know how to "read" traditional music notation.

Music maps are a way of notating sound by and for students. Maps are still enjoyable for those who know how to "read" traditional music notation. Following a map while producing/singing or hearing music encourages a powerful and focused simultaneous listening and reading experience.

If you are new to mapping, what about it is most intriguing to you? If you've been mapping, how do you use it in your classroom?

This year I am challenging myself to create some new maps for Masterworks to provide as lead maps for students. If you make a map you'd like to share with me, I would be glad to have it! Please also feel free to send me your questions or comments: vsuarez1965@gmail.com.

Coda to Mapping by Jake Harkins

When students experience mapping through the variety of experiences described above, mapping becomes a playful and important part of their literacy journey. It is their understanding and curiosity that leads to the discussions and attention to details when visually capturing the experience of a musical memory.

The reflections above are a goldmine into mapping experiences, processes, pathways, teacher language, student choices, and reflective teaching. In that spirit, I have added my own reflection on three specific topics that were mentioned: materials for mapping, feedback to students' map reading, and joyful masterworks and maps.

MAPPING MATERIALS

For years I would model the actual process of creating maps to known folk songs on a large white board. Some students would have the lucky opportunity to try on the whiteboard, but due to time, most students took watching, singing and group reading turns. For the majority of the class, their experiences of actually individually mapping would include pieces of paper and a marker.

This year, I decided to invest in a set of large whiteboards so each student could use one. Each "set" has its own purple marker, an eraser, and a *large* whiteboard that fits nicely on student laps. After years of having students only map with markers and paper, I made this switch for the following reasons:

- 1) Very simply, mapping (dotting, ideographing, etc.) on whiteboards, rather than multiple pieces of paper, saves paper.
- 2) Using a whiteboard provides students more opportunities to practice; rather than just 4 tries (one on each side of 2 papers) before collected for formal/informal assessment.
- 3) The very nature of the whiteboard provides students with a sense of playful practice and learning, without concern of "getting it perfect" the first or second try.

When mapping on white boards, students know that if they make mistakes, they can go back and erase and try again. With whiteboards, each student can have many chances to practice his/her literacy learnings for each new song game and instrumental study piece. For many young children, mapping on paper with a marker feels "permanent" and many feel the pressure to not make mistakes—which is not the goal of a mapping experience. I still value mapping with markers on paper, but usually for a 'final' product once students have had time to explore.

**Tip: If ordering professional whiteboards is not in your school's budget, consider making your own. Laminate white cardstock, and glue two pages into the inside of a simple manila file folder. Or, as I did, consider asking your PTA to fund the whiteboard project and present student work product and photos of the experiences at a PTA meeting.*

FEEDBACK ON READING MAPS

When observing students reading maps, how much do we "correct" and when and how do we do so? What happens when we intentionally tailor our questions and feedback for individual students and their demonstrated strengths and areas for growth when creating and reading maps? We meet that child where needed, and provide specific feedback valuable for his/her growth.

Example: When kindergarten comes to read a map, for a "**growing**" student I might ask him/her, "Show us where the song starts and ends." My feedback (in place of praise) may include, "Crystal, you found the end of the music!" or (in place of criticism) "Hmm, Adrianna, your idea of where the music starts is different than mine. That's ok! Let's sing from your "start" and then my "start" while reading and see what happens."

For a “**glowing**” student I might request, “Alejandro, show us where in the map our voice sings the word ‘tree’.” My feedback (in place of praise) may include, “You found it! I was wondering if I might trick you, but I saw you singing softly and reading carefully to yourself while you figured it out. That’s what good readers do!” or (in place of criticism) “I’m curious if our voices will match your idea when we sing and read. Let’s try it and focus on that spot.”

MASTERWORKS AND MAPS

Masterworks can feel challenging to approach with students. They appear to lack the setting, context, and plot that the text in folk songs provide. However, playfully studying Masterworks can provide rich musical experiences of responsiveness to music through movement, listening, and literacy.

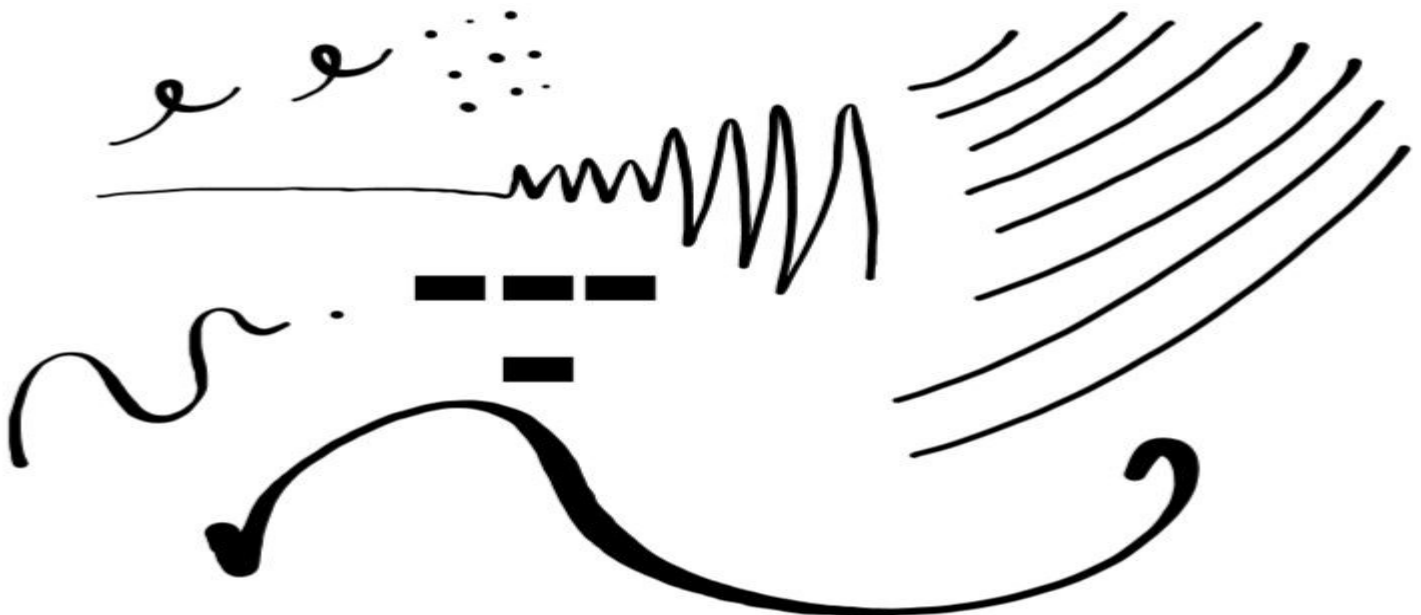
When selecting music for a “Masterwork” study, consider:

- ⇒ The quality of playfulness in the music, and the story/movements/playlets it might entail
- ⇒ The natural repetition of certain rhythmic or melodic chunks that just get “stuck in your head”
- ⇒ The contrasting elements of melodic theme(s), dynamics, instrumentation, tempo, etc. that may make the mapping experience rich with engagement through contrast (similar to the excitement of riding a roller coaster, up, down, slow, fast, straight, curved—it is perhaps the variation that makes musical Masterworks so memorable and playful)

Some Masterworks I have enjoyed playing with, studying and mapping with each grade include:

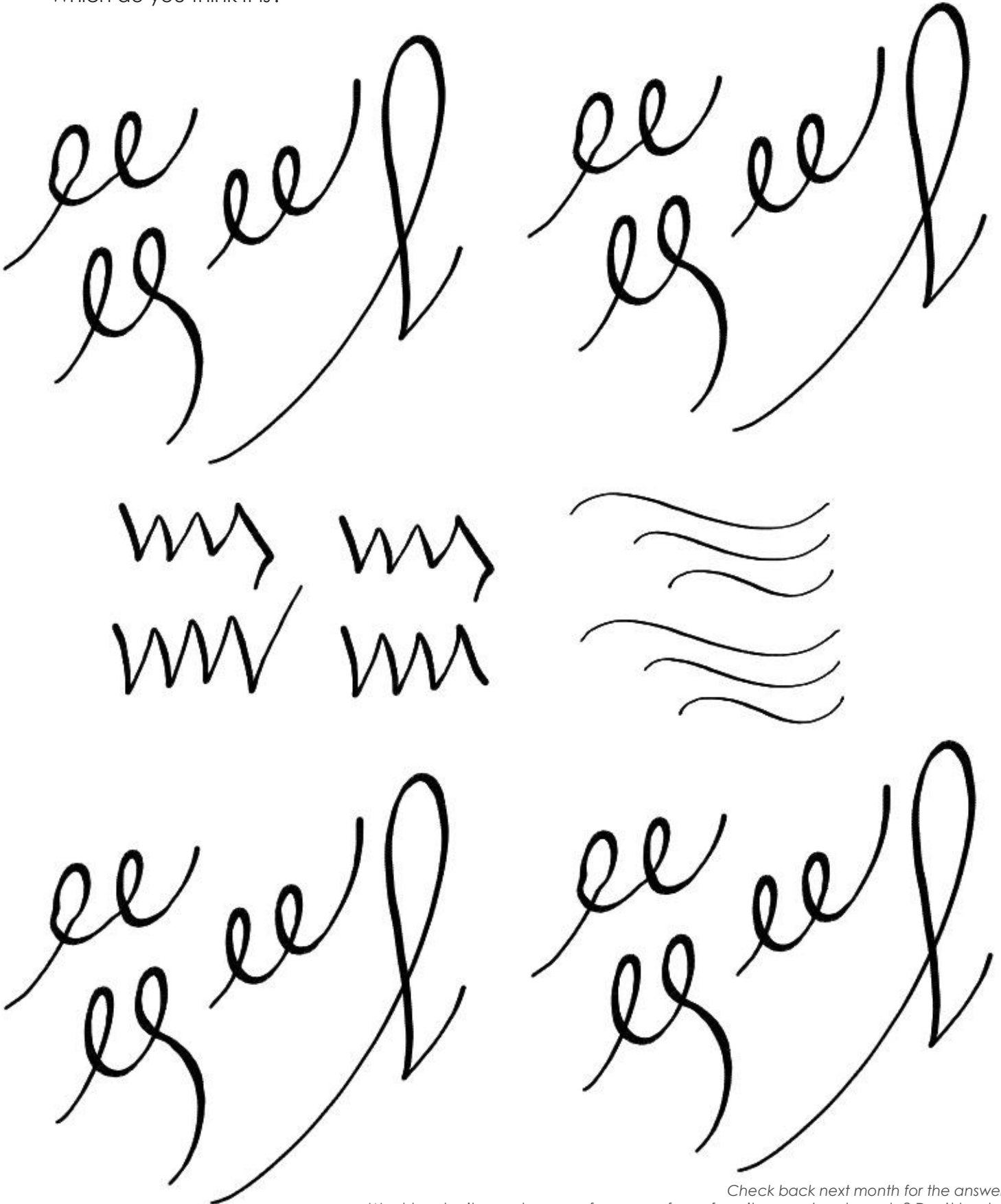
- ⇒ Kindergarten: the Nutcracker Suite: Tea Dance (Pyotr Ilyich Tchaikovsky)
- ⇒ First Grade: the Nutcracker Suite: March (Pyotr Ilyich Tchaikovsky)
- ⇒ Second Grade: Carnival of the Animals: Aquarium (Camille Saint-Saëns)
- ⇒ Third Grade: William Tell Overture: Finale (Gioachino Rossini)
- ⇒ Fourth Grade: The Firebird (Igor Stravinsky)
- ⇒ Fifth Grade: Peer Gynt: In the Hall of the Mountain King (Edward Grieg)
- ⇒ Sixth Grade: Pictures at an Exhibition Ballet of the Unhatched Chicks (Modest Mussorgsky)

CHECK BACK in the December newsletter for IN PRACTICE next steps: ideographs—a kinesthetic, tactile, and tangible way in which clusters of sound may be visually represented as notation—by the child!



MYSTERY MAP: October

This lead map is for a Masterwork. Possible selections include the **Finales** to either Tchaikovsky's 1812 Overture, Elgar's Enigma Variations or Rossini's William Tell Overture. Which do you think it is?



Check back next month for the answer!

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

SongWorks in Action 2017

Initial Mapping Experiences

by Marilyn Winter

Leading children in making their first music maps can be tricky. To help assure success from the beginning a careful structuring of the process will help. Presented below are two scenarios for initial map experiences that surfaced during the SongWorks in Action summer course 2017. The first by Marilyn Winter was used with Sally Go Round the Sun, the second by Terolle Turnham was demonstrated using the song Clickety Clack. Both of these approaches can be used with other songs the students have internalized.



Marilyn Winter
Sun City, AZ

Initial Mapping Experience - Marilyn Winter

Initial Movement Activity

- ◆ *As I sing I will move a body part. See if you can detect what I am moving.* Teacher sings and moves a body part that will be difficult to detect, e.g., slightly move pinkie finger.
- ◆ Students listen, watch, and determine what was moved.
- ◆ *Watch again. Pay careful attention to when I start moving and when I stop. What am I moving?*
- ◆ Attending to *Points of Closure*, teacher sings and moves another body part.
- ◆ Students detect what was moved and when the movement started and stopped.
- ◆ To the student who guesses what body part the teacher moved, *Alex come move something and we'll see if we can detect it.* Alex does so.
- ◆ Game continues with additional student turns.

Exploring Larger Movement

- ◆ Students suggest various body parts to move to the song. Head, hands, feet, body
- ◆ Students devise various ways to move through space. Run, walk, glide, etc., upper space, lower space, middle space

Practicing Making a Map

- ◆ *As we sing let your finger point and move through space.* Children sing and move.
- ◆ *Pretend the ceiling is a picture frame. Sing and let your finger move within the frame.*
- ◆ *Pretend the window is a picture frame. Sing and let your finger move within the frame.*
- ◆ *What other thing could we use as a frame for our map?* Fingernail, nose, white board, etc.

Teacher models making a map

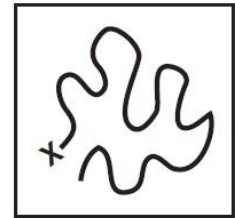
- ◆ Draw a large frame on the board.
- ◆ *Let your finger move using this frame as its boundaries.* Students do so.
- ◆ *If I put my marker tip on the board, I wonder where the song will take my marker? Let's see!*
- ◆ *Help me sing.* (cap on) Teacher lets marker move within the frame.
- ◆ *When did my arm start moving? When did it stop?*

- ◆ *What will happen if I take the cap off the marker. I think I will draw an X so I can remember where I started.* Teacher lets the marker flow across the paper leaving a visible mark. (Ex. 1)
- ◆ *I just made a map of our song!*
- ◆ *I'll make another. Help me sing.* Teacher draws an X and makes a second map. (Ex. 2) You may want to erase these maps so students get the idea that they were just examples and that they are to make their own creation.

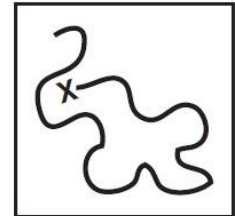
Student model

- ◆ *Sandra, come to the board. With the cap on, place your marker on the board. I wonder where the song will take Sandra's marker?*
- ◆ *We'll let you have a practice turn. Would you like for us to sing with you or will you sing on your own?* Sandra sings and practices making a map.
- ◆ *Are you ready to make a visible map? Take the cap off your marker and draw an X where you will start.* Sandra makes her representation of the song. (Ex. 3)
- ◆ Other students come to the board and make maps as described above.

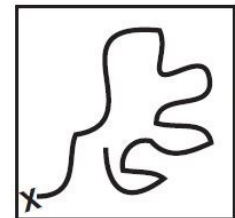
Sally Go Round the Sun



Ex 1



Ex 2



Ex 3

Initial Mapping Experience - Terolle Turnham

Bringing the song to consciousness

- ◆ *What songs can you recall from this morning that start with the letter "C"?* Students rethink the previous lessons and respond, "Come and Follow Me" and "Clickety Clack"
- ◆ *Can you sing those two songs if I start you out?* Groups sing the two songs.
- ◆ *Which of those two songs do you hear as I tap?* Teacher taps Clickety Clack without singing aloud.
- ◆ Group hears Clickety Clack.
- ◆ *I see many hands up. How many of you heard "Come and Follow Me? Clickety Clack?"*
- ◆ *I will tap the song once again so that you can check your answer.* Teacher taps again.
- ◆ *Your faces are bright with assurance! I'll ask once again about "Come and Follow me..." "Clickety Clack..."*
- ◆ All heard Clickety Clack.
- ◆ *"Clickety Clack" is the song I had in mind as I tapped.*

Recalling the movement of the game with a variation

- ◆ *Molly and Lisa, would you come into our circle and be our first engines?* The women are supported in their singing by the group and the two make separate pathways through the empty circle.
- ◆ *I see you remembered to coordinate your movement with the song, even changing direction after the pauses within the song.*
- ◆ *Now your next challenge: Point to the place where you started and trace the pathway you made.* With their fingers, the women each follow the pathway their feet just took.
- ◆ More participants are added each time until all are moving, making a pathway the first time, and tracing it the second time.

Preparing for the mapping experience

- ◆ *Remembering the pathway you just traced, try tracing it on the white board.* Students change the plane from the floor to the side walls that hold the white boards.
- ◆ *I see that you began moving and stopped tracing with the start and stop of the song. It looks like many of you remembered the pathway your feet created.*
- ◆ *Try changing the plane and the size of the pathway as you trace it on one ceiling tile.*
- ◆ *Could you adjust the pathway to fit the palm of your hand?* All do so.

Making individual maps

The following applies to both Marilyn and Terolle's above approaches to mapping.

Gathering supplies

- ◆ It is desirable to have supplies dispersed around the room so the pick up goes faster, or designate multiple student-helpers for materials.
- ◆ *When you get your supplies, with the cap on the marker put it at the top of your paper. Practice making a map with your finger until everyone is ready.*

Making individual maps

- ◆ *Now that we are all ready, as we sing, let's make a map.*
- ◆ *Place an X on your paper so we will know where your map begins.*
- ◆ *Take the cap off your marker and hold it in the air.*
- ◆ *I will know when you are ready for the song when I see your hand holding still in the air, waiting for the song to begin.* Teacher checks to see that all markers are in the air ready to move with the song.
- ◆ *I can see that you are all ready. Markers on the X, ready.....sing.*

Explore other maps

At this point, for both approaches of introducing mapping, take time for the students to see the other maps that have been made. Challenge them to figure out how to follow friends' maps. Ask if there are places that are easy or challenging to follow. Are there similar shapes within a map? Are there similarities between maps made by two students? Encourage the students to notice, compare, contrast and describe what they see.

Working independently

As students gain more experience with mapping, the song can be reviewed. Then... *Students collect your mapping supplies and make 4 maps of Sally Go Round the Sun. When you are finished, place your favorite map on top and wait for further instructions.*

Marilyn was a public school music specialist in Butte, Montana for 20 years. She is a charter member of Music EdVentures, the parent organization to the newly named SongWorks Educators Association. She and Terolle Turnham pioneered the first SongWorks Certification Level I course of study, *SongWorks in Action*, held in 2017. Marilyn was instrumental in gathering and documenting the *Sturdy Song Collection* found on the SWEA website. She found it most rewarding to revisit and write about the many song activities and study techniques that have come her way during her 35+ years tenure with SongWorks educators. **SWEA Past President**



Preschool & Primary Workshop

Saturday, November 4, 2017
9:30 – 11:30 a.m.

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Music Building, Room 202
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Featured  
Presenters:

Terolle Turnham  
Kathy Cartwright  
Lisa Schoen

## Mapping and Fluent Reading

### Doug Bartholomew

Do we read a map? Is mapping a process that has a role in becoming a music reader? If so, what is this role? Is it a necessary role? Where does it come in a sequence of instruction that ends up with efficient music readers?

Mapping is perhaps the nonconventional written notation that requires of students the smallest skill set and least background knowledge. People of almost any age can make a map. Of course some maps are easier to follow than others, but pre-school children can follow simple maps of songs they know. Young children can make their own maps for songs that they know, and they are usually able to sing while they make or follow their own maps or those of others. The basic process is to follow the map with a finger and come to the end of the map at the end of the song.



**Doug Bartholomew**  
Bozeman, MT

Following a map is a reading experience, but it is one that is driven by listening. In varying degrees, one has to

1. Be aware of the pace of the song relative to the amount of map not yet followed
2. Attend to structural breaks in the song that might be represented in changes of direction or shape in the line
3. Match the rhythmic feel of the song to whatever way this feel might have been expressed in the map.

It is a kind of reading that focuses on the “fit” between the notation and the music rather than focusing on the notation.

Notice that this map reading does not involve naming anything. There are certainly shapes that could be named (such as loops, zig-zags, and spirals) and these can be helpful landmarks. But following a map successfully does not require this kind of conceptual framework. Instead, following a map successfully requires shaping one’s own movement by the combination of the heard flow of the music with the seen shapes of the map. To do this students are anticipating the sounds they are about to hear and trying to coordinate these “not-yet-heard sounds” to this notated version of the song. This is reading guided by the ear.

Do we  
read a  
map?

So yes, following a map is a reading experience and it is one in which listening plays the decisive role. Identifying any parts of the map (think notes and letters in traditional notation) need not play a role at all.

Maps can be teacher-prepared, and these can facilitate both the reading and the use of the map to focus discussion on what students hear in the music. They are “road maps” that students can “travel on” (following/reading, in less metaphorical language) and comment later on what musical events occurred along the way: repeated patterns, special words, fast passages, long tones, and so on. And of course, these events can then be drawn on, or close to, the places on the map where they occur.

What is the role of mapping in music reading instruction? I think most importantly it is that mapping preserves, even emphasizes, the musical flow. One feels the musical flow as one follows (reads) the map. This reading experience is guided by how the music sounds. Music may be made up of discontinuous, individual sounds, but the sound of music is of a continuous flow. Mapping captures this continuity of sound. By itself, this does little to prepare students to read eighth and quarter notes, but if the experience that students have with eighth and quarter notes can be put into the context of maps, perhaps the musical flow of the eighths and quarters can be preserved in a musical way. And when students see these notes as their road maps “go past” them, they are seeing them in the flow of the music, a fluent experience of these notes. This prepares for fluent reading rather than note-by-note reading.

**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*.

## August Mystery Map Revealed!

### Going 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.

## Mind the Map\*

### Jake Harkins

- When the body has “mapped” the music, movement gestures may transform into written maps: lines, dots, shapes, and **expressive visuals** of the experience.
    - ⇒ Following movement experiences, students create their own maps of gestures in real-time.
    - ⇒ Depending on students' previous experience with mapping music, a scaffold of visual supports, such as a graphic organizer, may be helpful.
- The image shows four hand-drawn musical maps on a light background. The top map features a series of 'A's followed by a jagged line, then another series of 'A's and a jagged line, ending with a horizontal line and a double bar line. The second map consists of a series of connected loops resembling a cursive 'l' or 'e'. The third map shows a jagged line, a dotted line with an 'A', another jagged line, and a double bar line. The bottom map features a jagged line, a horizontal line, and another jagged line.
- “A map represents a child's fundamental way of **organizing sound.**” (Kenney, 2016)
    - ⇒ While a responsiveness to language is nurtured, the listener begins to develop a phonological awareness—a general awareness of the fundamental characteristics of sound.
    - ⇒ A phonological awareness also develops as a result of a responsiveness to music, including where sound exists between silences, and, more specifically, the beginning and ending of sound.
  - Music makes time audible, and mapping music **makes time visual.**
    - ⇒ The musical characteristics of sound—expression, shape, flow, connection, energy—lack preservation when recorded in standard notation.
    - ⇒ Mapping can show a child's perception of context and closure within a whole song in real time.
  - Music is movement, and a map **moves with the music.**
    - ⇒ When a child creates or reads a map, they move with the map.
    - ⇒ Mapping a sound experience empowers the listener and/or reader to track the movement—primitive and nuanced—of sound.
    - ⇒ The musicality of a musical memory may be better preserved when children create or read a line map as an experience of developing phonological awareness on their literacy journeys.
  - It is important to provide students **opportunities to re-read**, practice, and reflect on their maps while listening to check for understanding.
    - ⇒ These experiences provide a chance to identify spots that were difficult to map accurately and with detail, and focus listening during another real-time mapping/reading experience.
    - ⇒ Students may study their peers' maps to find similar visuals of the sound, seek possible solutions to their challenges, or discover new ideas altogether.

\*Harkins, Jake (2016). Conference Presentation. *Hatching Sixth Grade: Masterworks, Movement, and Maps*. Handout selections, St. Paul, MN.

## Exploring Lead Maps

### Marilyn Winter

Primitive maps as discussed in various settings in this newsletter are expressions of an individual's perception of musical sound. A lead map is indeed the same thing. The difference is that a lead map is prepared ahead of time and intended to lead others into an awareness, and an understanding of various aspects of musical sound. Often, the lead map serves as a guide for study or a puzzle to explore and solve. The intrigue, puzzling, and bringing to awareness that occurs in decoding a lead map enables the learner to internalize many aspects of musical sound and to verbalize one's understanding of that sound.

Following is a sample dialog for exploring lead maps: a dialog that promotes an unraveling of the puzzle and gives room for students to construct their own understanding.

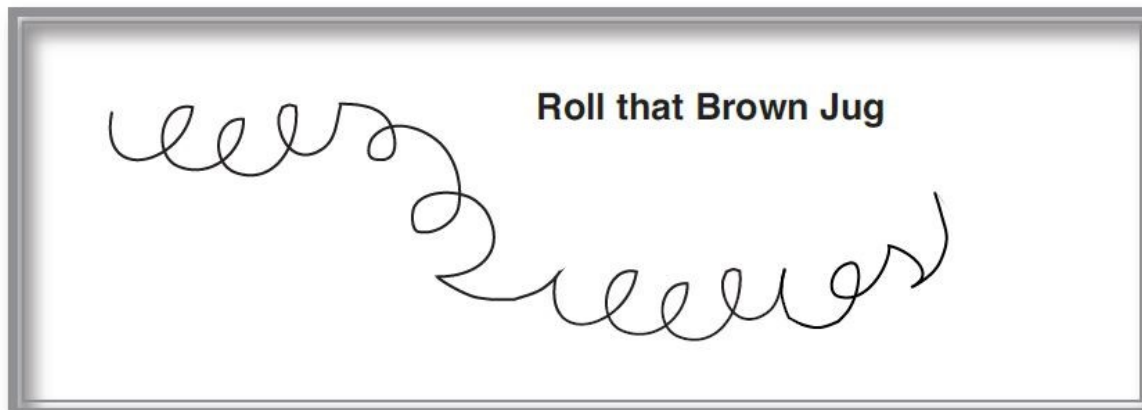
For the discussion of the process of exploring a lead map the song that is used for this map is "Roll That Brown Jug."

### Roll That Brown Jug



### Introducing the map

- ◆ *What do you know about maps?* Students contribute their understanding of maps.
- ◆ *What is the purpose of a map?* Discussion
- ◆ Display the following map or one of your own making. The title may or may not be displayed depending on your goals for the lesson.
- ◆ *Generally a map shows a pathway from one place to another. This map takes us from the beginning of the song to the end of the song.*
- ◆ *This is a song map.*





## Back to the whole class

- ◆ With the whole class discuss the points explored with partners as stated above.
- ◆ *When I made this map, this is the way I did it.* Teacher sings and traces the map.
- ◆ *Do you have questions you would like to ask me about this map and the song?*

## In-depth study

- ◆ Perhaps at another time you may want to hand out individual maps for this study.
- ◆ Take a moment to review and discuss observations about the map.
- ◆ *Are there clusters of words that repeat in the song?* (Roll that Brown Jug Down to Town)
- ◆ *Share with a neighbor what those words are.*
- ◆ *How many times does that cluster appear in the song?*
- ◆ *Share with a partner where those words occur on the map.*
- ◆ *Who will show us where that cluster of words appear on the map?*
- ◆ *Are the patterns for the clusters all the same?* (No)
- ◆ *Are any of the patterns the same?* (Yes)
- ◆ *Which are the same?* (1 and 3)
- ◆ *Which one is different?* (Cluster 2)
- ◆ *Why, do you suppose, I made the map this way?* Discussion follows.....because 2 is different-our voice changes, the song changes, etc.
- ◆ *Let's sing aloud only the first two Roll that Brown Jug clusters. The rest of the song let's sing in our inner hearing.*
- ◆ *What did you notice?* (The words and the rhythm are the same the melody is different)
- ◆ *Sing clusters 1 and 3 aloud and the rest of the song in our inner hearing.*
- ◆ *What did you notice?* (They are exactly the same, words, melody and rhythm.)

Something  
learners  
cannot NOT  
attend to

Consider that these ideas can be divided into smaller lessons. For older students the lessons might fill a whole class time; for younger children 5-10 minutes. The complete study may happen over a period of days or perhaps years.

In closing, a music map, especially a **lead** map is somewhat like a magnet for most individuals. It seems a map is something learners cannot NOT attend to. It draws people from across the room and often holds their attention for longer than we can imagine, especially if one's peers are sharing and demonstrating ideas and the students are constructing their own understanding. Lead maps are not only valuable for folk songs; many lead maps may focus and guide listening experiences of Masterworks, such as on page 22 of this newsletter.

This map also fits other songs known in SongWorks circles as the Barn Dance Songs: "Paw Paw Patch," "Polly Put the Kettle On," "Little Red Wagon." These songs are notated in the Sturdy Songs Collection on the SongWorks website and listed under Barn Dance Songs.

## Music Mapping and the Brain

### Susan Kenney

The last third of the 20th century saw an explosion of brain research. Because of advances in technology, researchers were able to study the biology of learning, and place their findings along side observational research about cognitive development that has been going on for hundreds of years.

I was a young teacher during this heady time and was disturbed by what I was hearing. My discomfort began with this declaration: "The brain thrives on confusion" (source unknown). It didn't make sense to me. Take the music notation system for example. It is very confusing to children. A teacher must find ways to simplify in order to protect the new learner from the confusion and frustration of traditional music notation. I used a linear, step by step system, beginning with the beat, quarter note, then the eighth note and so on, proceeding in a very logical and mathematical way. Pitch-wise, it was logical to begin with two pitches and gradually add another and another until the whole pitch world made sense. I have come to call this the "add-on" approach. It was such an easy way to teach.

For a while I ignored the "confusion" statement and went about teaching as usual. But more information followed. Education was buzzing with talk of brain-based learning; conferences and books for teachers were readily available. As I immersed myself in brain research, I came to believe that my tidy ways of teaching may not be as effective as I thought.

The following quotes are representative of ideas that were emerging as result of brain study. I have added comments from my **then teacher self**.

- ⇒ "The human brain works more like a jungle ecosystem than a computer." (Sywester)  
*I don't think so. We are people not plants. Plants don't need to be told how to grow, they just work together and a forest grows up. Surely our brains need more guidance from outside than a tiny seed. Hmm?*
- ⇒ "Teachers are taught to present things logically, in neat, step-by-step sequences. This approach produces little learning because the brain resists logic." (Hart)  
*That makes no sense at all. Logic is what it is all about. We need to proceed in logical step-by-step sequences in order for the learner to "get it." On the other hand, a jungle does not grow logically.*
- ⇒ "Teachers actually cut off meaningful connections in the brain when they teach bits and pieces. Fragmenting content is the biggest mistake schools make." (Caine)  
*What in the world does this mean? We learn by studying a little bit at a time, then adding to that a little bit more, don't we?!? Caine's statement just isn't logical! But then apparently, the brain resists logic.*
- ⇒ "The brain is designed to deal with the confusion of the world around us. It learns by extracting patterns from that confusion." (Hart)  
*Wait! Is this another way of saying what constructivist psychology has been telling us all along? Play is how the child learns. Give her an environment (a confusing space) and she makes sense of it (finds meaningful patterns) as she plays. During play, children solve all kinds of problems and do not need adults to show them how.*



Susan Kenney  
Alpine, UT



My music-teaching world was being turned upside down. I was becoming convinced that brain researchers knew what they were talking about. But how was I going to teach (particularly music notation) in brain-compatible ways without turning my classroom into chaos?

I had already decided that when teaching songs, the “whole song” approach worked in my classes. A song-game could be thought of as a whole little world of “confusion” on which the brain could thrive, make meaningful connections, and solve problems. If confusion resulted, I would just invite the children to listen again (or if a singing game, watch again), maybe with a guiding question, so they could solve the problem. With this approach, the children became better observers, active problem solvers, and more responsible for their learning.

When teaching one phrase at a time, I was responsible for their learning, I was responsible for correcting mistakes, and I spent a great deal of time explaining. When engaged in “phrase by phrase” lessons, the children were simply puppets (one observer said this approach treats children as parrots.), doing what they were told rather than being active problem solvers. When treating each song game as a complete world of confusion from which the brain could extract patterns, not only was I explaining less, but the children were more attentive as they figured out the words, the music and the actions.

But what about teaching music notation? There is so much to learn. It's just logical (there's that word again) to teach one symbol at a time, then “add on.” There is little opportunity for students to solve problems, to be in charge of their own learning, to explore the music notation world of confusion and solve their own problems. Students who have had more opportunity to “play” with the music symbol system at home may be able to make sense of the add-on approach, but many get lost and are not only confused, but grow to dislike their music classes. What other options are available?

The first  
map was  
made by  
Brian

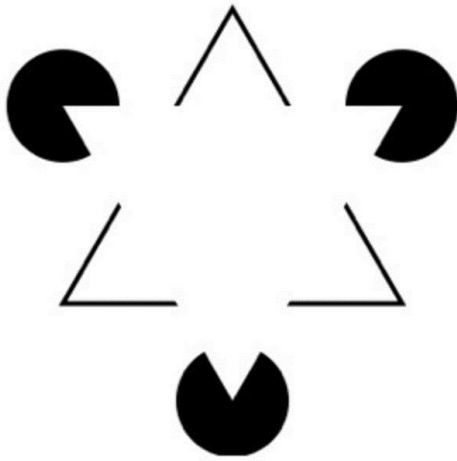
Fortunately, about the same time the brain study explosion was happening, music mapping was evolving as a tool for studying music. The first map was made by Brian, a young child who was attempting to represent his understanding of a song game to his classmates. He drew three lines on the board, each representing a phrase and change of action in the singing game. After drawing it he traced over the lines as he sang again. Other children in the class wanted to follow the lines as they sang. “Again, again,” they shouted, until every child had a turn. While one child was having a turn at the board, the others were following with their fingers in the air (Richards).

This moment might have been forgotten along with so many others that occur every day in classrooms, except that in this case, their teacher, Mary Helen Richards, sensed something significant was happening and continued to experiment with Brian's idea. The map, as Richards came to call it—because it guided the journey of the singing game from beginning to end—motivated her to explore further with the children. She provided every child with paper and markers to draw their representations of the singing game. The children were eager not only to draw their own maps for the song, but also to follow them. They traded papers and followed the lines of their friends while singing, asking to do it over and over and over again.

Creating the maps was a form of literacy, encoding. Following the maps was a form of reading, decoding symbols for sound, a way to notate music in the same way we hear or perceive it, first representing the whole, then patterns of sound within the whole (perhaps phrases), then patterns or *clusters* within the phrases, etc., until getting to standard notation. And each child is able to write and read this map symbol system as soon as the song is mastered aurally.

A song-game;  
a whole little  
world  
of confusion

My old ways of teaching bits and pieces seemed cumbersome as I embraced ways of teaching more consistent with how the brain learns. Mapping became an effective tool for helping children study music symbols in more brain-based ways and provided opportunity for children to make discoveries and solve their own problems.



In a way, the music mapping process involved children in a music symbol world of "confusion" on which they could make all kinds of discoveries as they grew in mastery. Children demonstrated excitement as they put their natural, intuitive ways of learning to work. Children did not get bored, because each was engaging in brain-compatible ways as they interacted and created with maps. Questions from the children, as they discovered new awareness, led naturally into concept development and traditional symbols. The brain works by studying wholes and then figuring out the smaller parts, rather than adding up small parts to get the whole. This may be why teachers using maps with children are amazed at the attentiveness of every child in class when engaged in the mapping process. Like music itself, the teaching and learning seems to flow, as the children eagerly use mapping to discover musical forms, build music listening repertoire of the great masters, and come to read standard notation.

Since that time so many years ago, mapping has become a standard tool for many music educators in the country. Teachers use mapping in a variety of ways. The short list below identifies some of them:

- ◆ To symbolize formal structures in music
- ◆ To locate pitch and rhythm patterns in the music
- ◆ To focus listening when encountering large symphonic works
- ◆ To bridge the gap between what we hear and what we see in standard notation
- ◆ To encourage children to express their own music understanding with symbols
- ◆ To heighten the connection between music sounds and human feelings
- ◆ To help music performance become more expressive

Studying  
wholes  
and then  
figuring out  
the smaller  
parts

Some universities are incorporating mapping techniques into their Conducting and Form and Analysis classes. Music mapping is helping their university music education majors discover more nuance when they analyze scores. The mapping gestures, which represent music flow rather than the individual notes, transfer to more musical conducting. (Dunn) After movement activities mapping the music in their bodies, Jake Harkins' first graders 'conduct' the mystery map on p.22 of this Newsletter with batons, expression, musicality, and nuance!

The brain  
"thrives on  
confusion"

If I were to define brain-based teaching today, I would say any teaching that engages children in solving problems, finding patterns, asking questions, experimenting, or drawing conclusions, is probably on the right track. That the brain "thrives on confusion" is another way of saying that it learns by moving from whole to part, from general to specific, from concrete to abstract, from intuitively (not logically) simple to complex. We might say there is nothing new here. We learned this information from men like Piaget and his colleagues long ago.

Children construct their own knowledge by discovering meaning from wholes, not by putting together bits and pieces they've been given. The brain research is validating what we already know and reminding us to continue to work at making our teaching more consistent with what we already know about how the brain learns. What is new, is the music map. Music maps are intuitively simple and help children move to more complex understanding. They work from whole to part, general to specific, concrete to abstract. In addition, the map facilitates the integration of auditory, visual, kinesthetic and tactile senses, stimulating the brain through touch, sound, eyes and body movement. The huge amount of information gained by the brain through the senses engaged in music helps the child make discoveries and ask questions about the sounds, leading to further and deeper study, as each child constructs knowledge. Finally, the mapping process respects the perceptual ways children organize music information, facilitating children's active involvement in the teaching/learning process as they discover the complexities of music and music notation.

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**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.

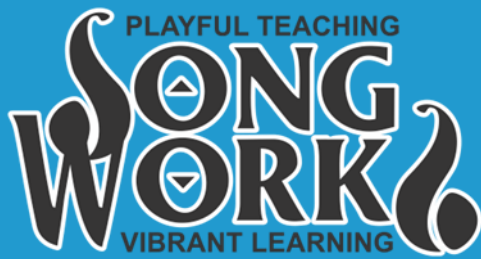
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*\*Editors note: for a more detailed discussion about music mapping, we look forward to sharing Susan Kenney's 2016 SongWorks Certification Capstone paper, "Music Mapping: What is it? Where Did it Come from? Why Does it Work?" on the members only section of the SWEA website in the future. An abstract of this 25-page work is below:*

### Abstract

This paper explores the use of music mapping in an elementary school class as a way of helping define what music mapping is and how it can lead to standard music notation. In addition, the paper tells the story of the first music map, a symbol for a song game as expressed by a Kindergarten child. How this child's symbol became a new way of thinking about music education is explored and analyzed. In addition to providing several reasons why mapping works well with children, the article also challenges us to rethink how we teach music.



Watch for more course information.

Questions?

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**ANNOUNCING  
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July 9-13, 2018  
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graduate credits  
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**LEVEL I**

SongWorks in Action

**LEVEL II**

SongWorks for Musicality



Nan Fitzpatrick

What a terrific kick-off to this week of *SongWorks in Action*. We got right down to the action: experiencing the teaching and the music. I was struck by the level of intention each instructor brought to his/her song play experience. Each direction, affirmation, modeling, questioning, and movement was a deliberate building block in the creation of the experience.

**Nan Fitzpatrick  
Sacramento, CA**

Anna Shelow

All of our presenters were using minimal teacher talk. Our directions were concise and rapid. We were able to spend more time doing the activities without hearing more directions. There were also many times that the teachers changed the activity slightly in a nonverbal way. We were instantly engaged as we worked to figure out what it was that they wanted from us.



**Anna Shelow  
Parma, OH**

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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.

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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](mailto:jeharkins@fcps.edu) with the subject line "SWEA Newsletter." Submissions may be edited to accommodate space limitations.