

From the President

Dear SongWorks Educators,

Summer is here and soon past! We are away from our classrooms, but we needn't leave behind our support of the SongWorks Educators Association, our contributions to the advancement of SongWorks, or our communication with the SongWorks community. Consider helping in some of these ways:



Max Mellman
Jersey City, NJ

1. Spread the word about the 2019 SWEA Conference in Dallas (April 4-6).

For the first time ever, SWEA will be hosting our Conference in Dallas, Texas at the Westin Hotel at DFW! Tell your network of music professionals about this exciting event! Invite friends and colleagues, and let them know what is special about SongWorks! Share some ways of teaching with musicality! Let them know how friendly, open and welcoming our members are! Your friends are sure to be rejuvenated and inspired; they'll have lessons to take home,



Tom Friedman, *Circle Dance* (2010)

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and they can enjoy the lovely spring weather in Texas! Contact Conference Chair Vicky Suarez at vicky@songworkseducators.com to learn more.

2. Mark SWEA Conference, April 4-6 in your 2019 school and personal calendars.

Make plans now to attend! Apply early for professional development leave and grants at your school. Watch for the SWEA Conference Registration information, coming soon.

3. Make a donation to SWEA.

Help ensure that SongWorks Conferences continue to be affordable, and that our online resources continue to be updated. Our member-based administration is made up entirely of volunteers like you and me. All donations and general funds go to support our Scholarships, Travel Grants, Emerging Pioneers, and Visiting Scholars. Remember, donations of ANY amount help.

Visit songworkseducators.com/get-involved/donations to donate now.

4. Share your enthusiasm for teaching!

What are your goals for the 2018-19 school year? What new techniques or strategies will you incorporate? What new songs or song games will you introduce? Will you use the Gordon rhythm syllables? Will you study melodic patterns with solfa and the solfa ladder? Will you create ideographs or pictographs to aid singing, listening, and study? Share with friends and colleagues what is getting you excited for the new year!

5. Ask for ideas on the SWEA Facebook group!

Our SWEA Facebook group is a great place to ask for ideas! For example, we've recently shared various formats for lesson plans (books, online forms). This is a closed group, so you'll have to request permission to join.

Find us at facebook.com/groups/musicedventures.

Personally, I plan to do all five of these, and I hope that you will consider doing them too.

I am thrilled and honored to be serving as the SongWorks Educators Association President for the 2018-2019 year. I want to do all I can to make you feel at home and valued as a member of our organization. Whether you have questions, concerns, ideas, or musings, do not hesitate to get in touch with me at max@songworkseducators.com.

Take a deep breath, enjoy these summer days, and I will look forward to seeing many of you in Texas in April!

-Max Mellman

**Not a current member of
SongWorks Educators Association?**

JOIN or RENEW

It's quick and easy! Go to

www.songworkseducatorsassociation.com





**Playful Teaching
Vibrant Learning**

April 4-6, 2019

**Westin Dallas/Fort Worth Airport Hotel
Dallas, Texas**

Coming soon:

REGISTER ONLINE

songworkseducators.com/conference

CONFERENCE REGISTRATION

*	*	*		
\$75	\$175	\$100	\$225	\$110
SWEA	SWEA	SWEA	Non-	One-Day
Student	Regular	Retired	Member	Thursday
Member	Member	Member		or Friday

** Requires membership renewal*

MEMBERSHIP DUES

\$20	\$45	\$75	\$100
Student	Regular	Sustaining	Patron

BANQUET (optional)

Luncheons included in registration

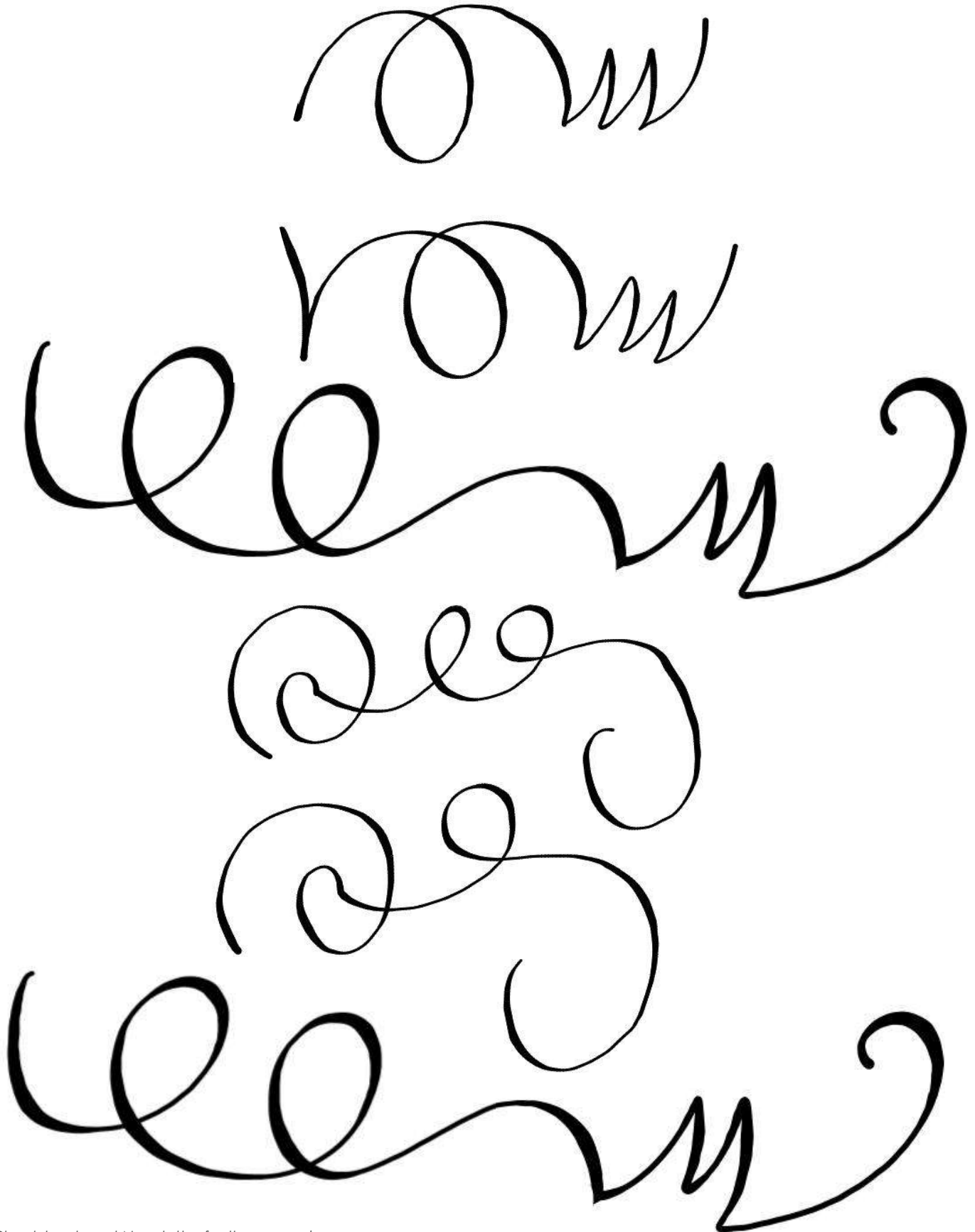
\$40

HOTEL

\$129 + 15% tax = \$148.35

MYSTERY MAP: July

Notice the form and repeated clusters.
Sometimes it is the text repeating, while other times it is the melody.



Check back next Newsletter for the answer!

Want to submit a "mystery map" or "ponder this pictograph" or "decode these dots" from one of your favorite songs/
masterworks? Don't be shy! Submit maps or ideographs or song dot scores for consideration to jeharkins@fcps.edu

2018 EMERGING PIONEER: REFLECTION

Nan Fitzpatrick

My students are initially surprised and confused to learn that our songs begin (and end) with silence. "That doesn't make sense," they exclaim. But, the more we study our songs and create and listen for the silence, the better they understand what previously seemed like a paradox.

Throughout the annual SongWorks Educators Association (SWEA) conference this past April, many presentations offered their own seemingly contradictory ideas that ultimately led participants to some rich and important truths about teaching and learning.

"Being fearless does not actually mean being without fear..."

In her presentation "SongWorks Made Me Fearless: My Tales of Teaching in Unusual Settings," Kate Smith chronicled her SongWorks teaching experiences with diverse populations including Syrian Refugee families as well as Hawaiian and First Nations children. While she suggests in her title that these experiences made her fearless, Kate explained that courage is a triumph over fear, not the absence of fear. When materials and traditional classroom settings were not always available, Kate explained that the SongWorks sturdy songs and principles were still there as foundational for problem-solving. Those tools bolstered her courage in what might otherwise be a vulnerable and fear-filled teaching situation. The great thing about courage is that it's contagious.



**Nan Fitzpatrick
Sacramento, CA**

"Our brains construct order from chaos..."

At the start of Susan Kenney's presentation entitled "Seven-Ten and the Scottish Snap - An Adventure in Discovery," she explained our brains are designed to solve puzzles; in fact, more learning can happen when our brains have to make sense of chaos as opposed to when a solution is laid out before us. It is on this scientific foundation that she scaffolded a lesson in reading Handel's *Musette*. Rather than didactically demonstrating the sound pattern of sixteenth and dotted eighth notes, she invited us to follow a series of musical maps, gifting us the opportunity to discover the rhythmic pattern for ourselves within the structure of the music. How exciting and satisfying it is to discover that I can solve the puzzle and read the map!

"Being a student has made me a better teacher..."

Having been on the receiving end of SongWorks principles as an adult student, I understand from a deeply personal perspective the power of playful and vibrant teaching in a safe and engaging learning environment. Having experienced these principles as a student helps me to become a more effective teacher. As a 2018 Emerging Pioneer I am grateful to have the opportunity to enrich my teaching and my learning with the expertise of SongWorks mentors and colleagues. This reminds me of another paradox - to emerge and bloom we must stay rooted and grounded. The 2018 SWEA Conference provided the fertile soil for continued germination of discoveries, practices, and song.

Nan Fitzpatrick teaches music at Caleb Greenwood Elementary and Tahoe Elementary in Sacramento, CA. In Summer 2017, Nan completed Level 1 SongWorks Certification after completion of the SongWorks in Action course. She has been a member of SongWorks Educators Association since 2015 and continues to incorporate the principles of learning and teaching music into her instruction.

2018 EMERGING PIONEER: REFLECTION

Taylor Crevola

From Kate Smith's fearless tales of her travels with SongWorks, to Molly Feigal's creative connections to Bobby McFerrin, this year's conference was truly inspirational for me.

Though at times I feel my experience with and use of SongWorks is unique, in reality, I think that is true for all of us. It is such a blessing for us to come together and share our individual experiences and to find commonalities. Fleurette's analysis of the sound to symbol praxis, with folk song-games and song study techniques at the center, provides a touchpoint for each of our SongWorks experiences and applications. Each presentation contained aspects of Fleurette's star; whether it was a focus on engaging social and emotional learning in Angelie Timm's presentation or highlighting the use of ideographs from Emilee Knell. The presentations by and interactions with my SongWorks colleagues give me new ideas and ways to weave together techniques and concepts to engage my students. It is incredible to me how supported by and close to this community I feel, though this is only my second conference. The way we live out our shared principles creates this space where we can share our particular experiences and are excited and grateful to learn from one another.



Taylor Crevola
Portland, OR

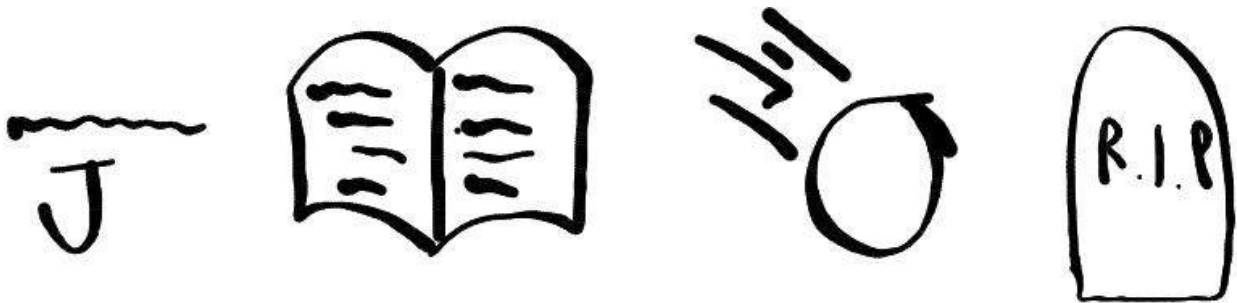
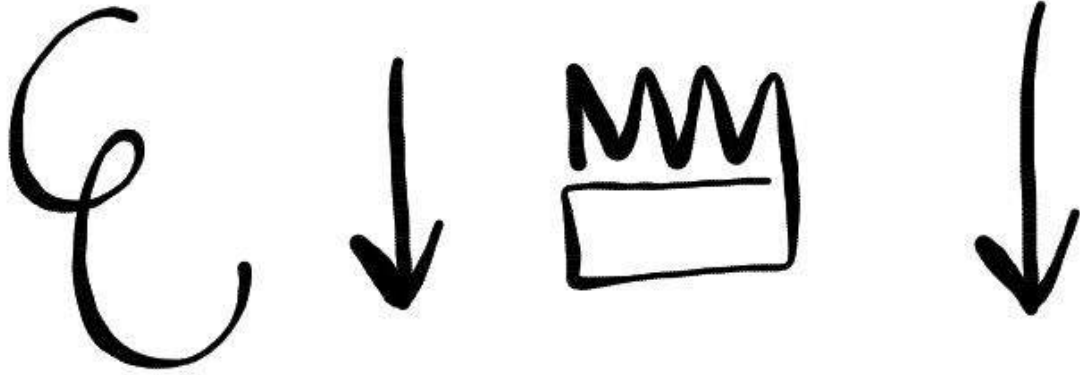
The SongWorks principles of teaching and learning are embedded in the way the conference works as we spend time each day to sing and play together, observe students learning, and share our knowledge and skill with one another in a safe learning environment. We build relationships together, not just by singing and playing while learning song repertoire, but also during lunch and evenings in the hospitality room. The conversations we have outside the conference room serve to enrich our understanding of one another and in turn give us context for how SongWorks fits into each of our lives. I believe these experiences are fostering our ability not only to develop a responsiveness to music, but to also develop a responsiveness to one another.

This year I was also able to witness how much work goes on behind the scenes to make this conference happen. I want to thank the Emerging Pioneers team that made this experience possible for me; the Board of Directors for having important discussions, making decisions, and putting into action what needs to be done to keep this group running; and the Minnesota members for volunteering time and equipment to make this conference such a comfortable and wonderful experience. A special "thank you" goes to those who worked so hard to make the hospitality room inviting and enjoyable, especially Anne Mendenhall and Leah Steffen. Thank you all for being part of my inspiring SongWorks experience.

Taylor Crevola teaches in the Middle School Communications classroom at Serendipity Center, a therapeutic school in Portland, OR. Taylor first attended a SongWorks Conference in April 2017. The experience lead her to pursue further study during this past summer, attending the SongWorks in Action course.

PONDER THIS PICTOGRAPH: July

You won't be reading this type of "magazine!"



Check next Newsletter for the answer!

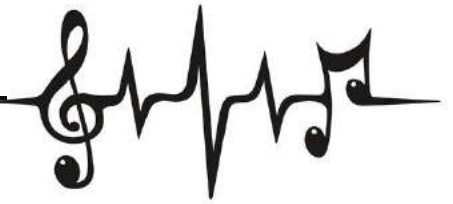
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IN PRACTICE: Music Literacy for Children

Part 6 of 6*

Jake Harkins

A Musical Evolution of Notation



Blended Notation: a Musical Evolution of Notation

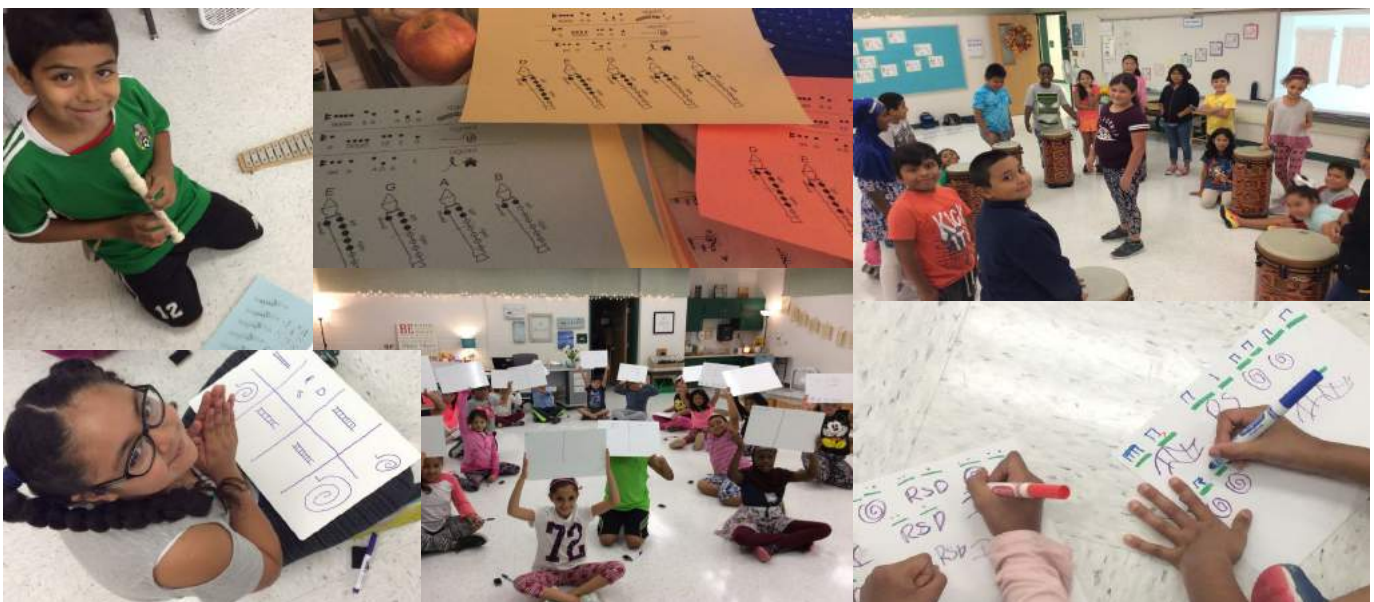
The practice of differentiation in education is a response to the understanding that “readiness for learning is context dependent: expecting mastery of one step before proceeding to the next may be pedagogically unsound and detrimental to learning” (Bennett, 2016).

While maps, ideographs, dots, and standard notation can occur as isolated experiences (and need not occur in a specific sequence), when used in simultaneous combinations within the context of a whole, the whole is greater than the sum of its parts. A blended notation score may include primarily mapping, with the cadence phrase isolated as an ideograph. The ideograph may be replaced with song dots, which through study evolve into traditional notation—rhythmic and/or pitched.

When used in
simultaneous
combinations
within the context
of a whole

Blended notation takes bridge notations (maps, ideographs, and dots) on a musical evolution of notation. *Some may believe this evolutionary goal is to “reach” fluency in traditional music notation. What happens, however, when we also believe literacy is about the journey, and preserving the value, function and power of musical responsiveness?*

Jake Harkins' fourth graders studied and created blended notation scores in balanced form for “Goin’ Down the Railroad.” They turned ideographs into song dots and solfege and played the melody on recorder. During a different week, they created their own pictograph score arrangements of clusters, and added the associated song dots for the clusters. Rhythm stems were added to the clusters and students shared and conducted their compositions in a drum circle.



Blending the “Paw Paw Patch” by Terolle Turnham

In college, I trained as an organist. It was a good match for my skills because I was adept at sight reading most anything at the piano. And I loved the challenge of balancing on the bench with my hands and feet tossing fugal motives from one plane to another in an attempt to send me flying off my perch!

I do not remember learning how to read music. I relied on “All Cars Eat Gas,” “Good Boys Do Fine Always,” “Every Good Boy Deserves Fudge,” and spelling “FACE” to get me started. I rarely named the notes as I read and played. After that initial exposure, my ear, eye, and hand coordination automatically took over and I just followed the contour of the trail of note heads.

During the 1979 winter course of Education through Music, I first encountered unconventional notation (maps, song dot scores, and ideograph scores) and I was absolutely intrigued! Exploring music this way was so accessible! Deciphering how these symbol systems represented the song felt so playful, so full of possibility. I was hooked! Throughout my teaching career, I found that the children were just as enchanted as I, readily representing familiar songs via these processes.

The result is
a wonderful
puzzle to
investigate.

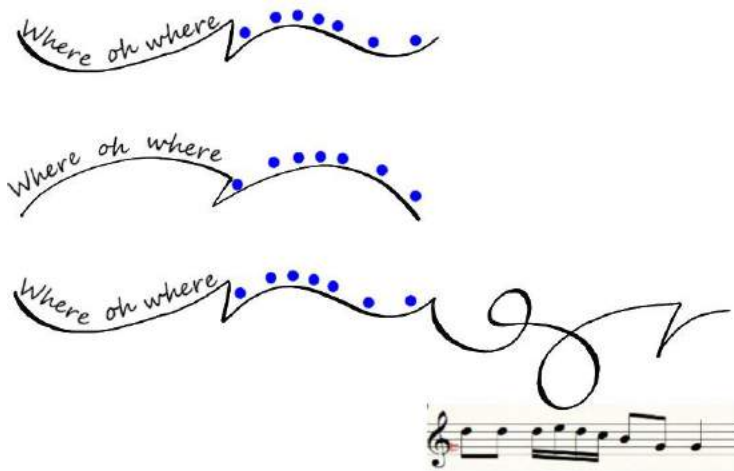
In this publication of the SWEA newsletter, our focus is on blended notation. This strategy invites us to document sound using more than one system of notation: mapping, song dotting, pictographs, ideographs, text, solfa letters, modified staves and conventional notation. Gordon syllables might be used when saying the rhythm. You might ask if showing all these systems could create a confusing jumble. Actually, the result is a wonderful puzzle to investigate.

Considering blended notation, we move from the general to the specific, from the whole song to focus on parts of the song. The teacher leads the students to become curious about sound. They look for patterns and describe and analyze what they notice. They engage in problem-solving, comparing and contrasting.

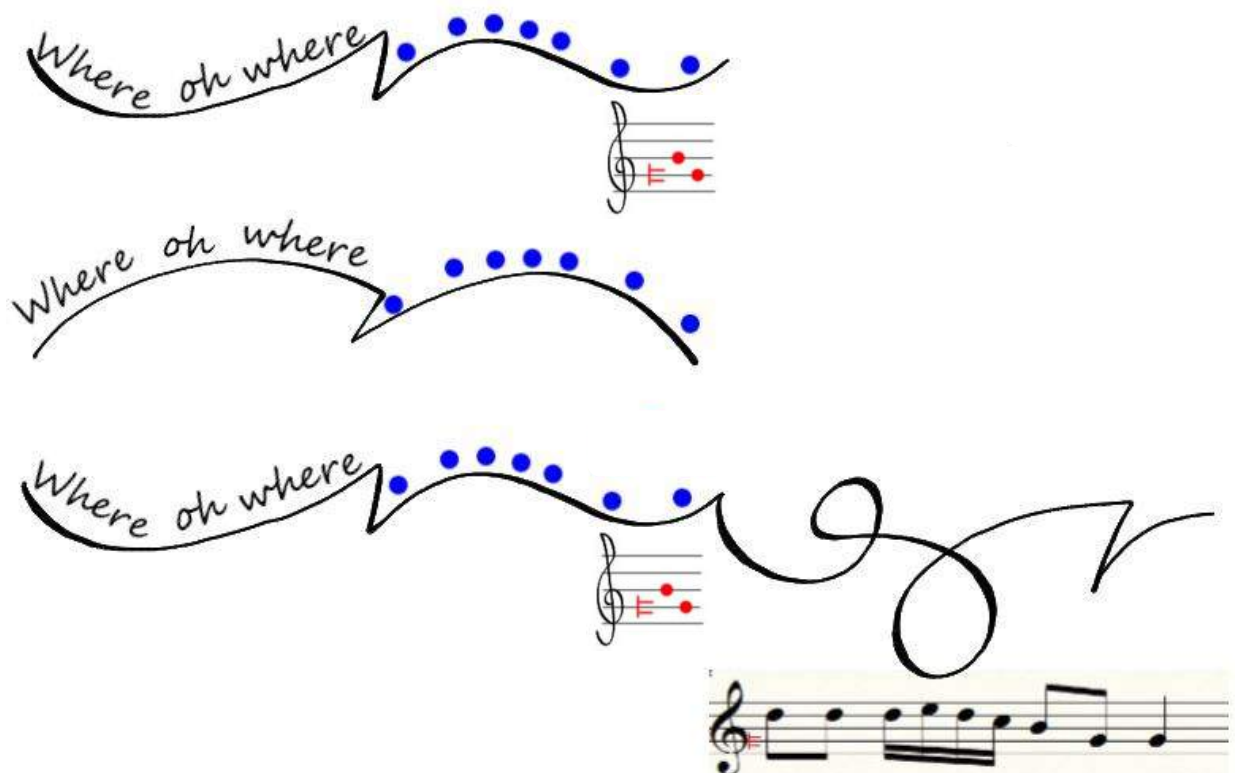
Engage in
problem-solving,
comparing and
contrasting.

The next portion of this article will give the setting for a sample study of blended notation. Graphics will show how the new information gleaned in the study could look. As I describe the following process, I am thinking of students who have studied folksong forms: short-short-long, echo and balanced. They readily hear Mi Re Do & Mi Do in cadence phrases. Their familiarity with Gordon rhythm syllables includes several patterns of duple and triple beat division.

I prompt the students to think deeper, asking, "Is there another study strategy you can use so that we have more information on this score?" One student says, "Let's song dot 'is pretty little Suzie' " so after singing the song a few times and tapping it as it occurs in the song, they begin to add the song dots above the map.



Another student shouts out, "Mrs. Turnham! I hear M D when we sing 'Suzie' the first time! Can we add that?" I respond, "Before we add it, let's check to see if we all agree." So we inner hear the song, singing aloud only "Suzie" each time it happens. "Who will describe what they heard?" John says, "I agree. I hear MD on the 'Suzie' spot." Lila agrees with John. But Rinaldo says, "I think that one 'Suzie' sounded different from the other two." We check his answer by singing in the same fashion once again. Now there are many bright eyes and waving hands! Soon the class agrees that the second "Suzie" is much deeper or lower in pitch. So we add MD only on the first and third "Suzie" spots. Some students print the letters for the pitch while others show a one line staff, others a two line staff, and other students use the five line staff.



Later I might show them a puzzle suggesting that the song I sang in my mind was one of these: "Bluebird," "Circle Left," or "Paw Paw Patch." After singing each song and reminding one another about specifics they know about each song, students dive right in, eager to figure out the puzzle, confident that they will succeed.

**Please note that not all of the notation systems need to be in every blended score.*

In this playful puzzling session, all answers are checked with the song in some way, and many students are asked to share their answer.

Blended notation gives students a sense of knowing notational systems. They recognize some as complex symbols with lots of detail and others as more general in nature. Scaffolding this knowledge and reading skill is based on building curiosity about symbols for musical sounds. These sounds come in groupings and gain identity because of the pitch or durational relationships. Children can hear so well! When given language to describe what they hear and layers of unconventional symbol systems to show what they describe, conventional notation becomes an intriguing puzzle. Students are lured into creating such a score. And when I prepare a blended notational score, they analyze what they hear and see, and apply all the layering of skills they have acquired to determine which song I have notated. All of these tasks deepen their knowledge about what symbols can show us about sound relationships.

They recognize
some as
complex symbols
...and others as
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nature.

Blending the Known with the New in “Tideo” by Alice Nordquist

“Pass one window, tideo. Pass two windows, tideo. Pass three windows, tideo. *Jingle at the window, tideo!*” With its element of surprise and energetic language, this cadential cluster entices us to play with its driving rhythm. After a variety of experiences designed to highlight and embody this group of sounds, students are ready to notate and read it. Rather than pluck it out from the song for close examination and dissection, however, creating a blended score provides a way to study this rhythm without removing it from the natural flow of language within the song. Specifically, dotting this figure as a cluster within a familiar ideograph has been a particularly satisfying way to introduce my third grade students to the conventional notation for sixteenth notes.

Playing with the Known

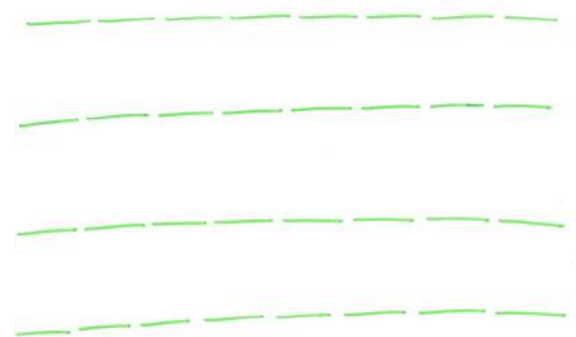
From the beginning of our study of “Tideo,” the repeated cadential cluster has received special attention: an extra jump and wriggle during the movement game (described in the August 2017 issue of IN PRACTICE), ringing an imaginary bell in time with the rhythm, and transferring that motion to a visual gesture in an ideograph (shown in the January 2018 issue of IN PRACTICE).

One day we asked, “What if the doorbell is broken?” Naturally, we found different ways to show the rhythm in our bodies. On another day, at a student’s request, our tubano drums became houses, arranged in a circle. Half of the students stood inside the circle, singing and waving as their classmates passed by on the outside. On “Jingle at the window” all hands reached out to the closest drum to play the rhythm. These experiences repeatedly drew attention to the sound and placement of this cluster within the context of the whole song—highlighting, but never isolating.

In order to check and confirm their awareness of the relationships among all the clusters of the song, students read, created, and played with ideographs. Studying the song in this way supplied a visual context for students to construct an understanding of the balanced folk song form of “Tideo.” With a keen awareness of the specific flow of clusters, and the consistent visual structure provided by the form of the song, we were ready to investigate and notate that enticing cadence.

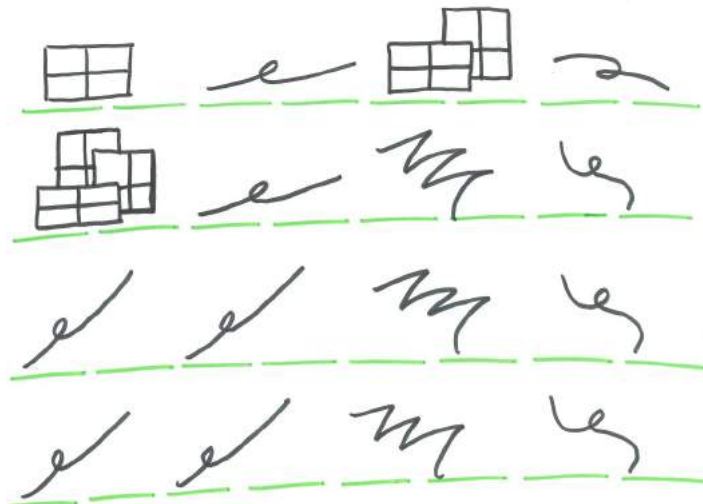
Blending in the New

At the beginning of a new class, I sang “Tideo” in my inner hearing while drawing a beat score on the whiteboard. These students had not seen me present a secret song quite like this before. While some were bewildered by the lack of specific clues in the score, others were quite certain they knew exactly what song I had audiated. To solve the puzzle, we tried singing “Hop Old Squirrel,” “Tideo,” “Jingle Bells,” “Rabbit Run,” and other familiar songs. It was so intriguing to see how many songs matched this beat score! Finally, I tapped the rhythm of the cadence to reveal that I was thinking of “Tideo.”

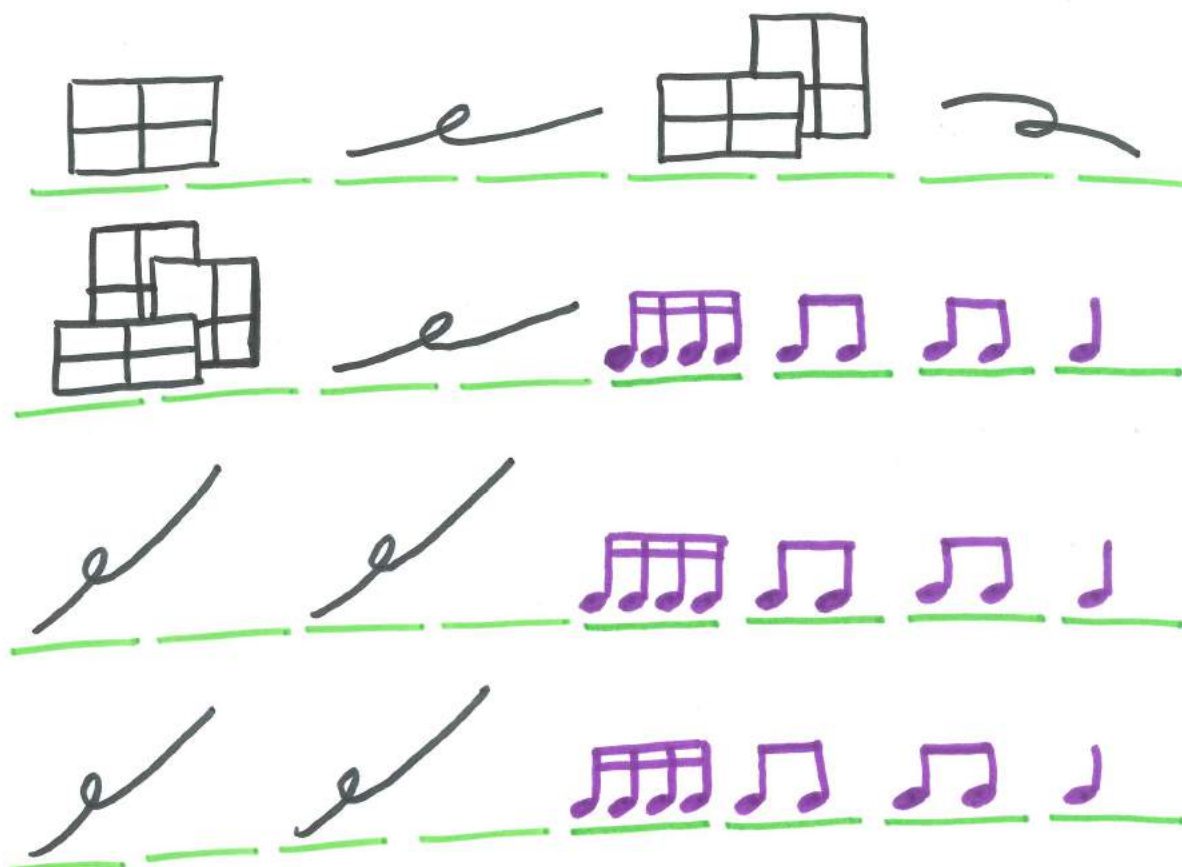


I quickly filled in ideograph symbols over the beat strokes, and students checked my work by tracking the score with their eyes while brushing the beat on their palms.

Note: Throughout our folksong game experiences, the beat is not a specific element itemized for study. With musical attentiveness to the stress patterns in language, students intuitively sing with steady timing. In this example, the beat score provides a visual and kinesthetic acknowledgement of the pulse that does not invite the beat to drive the song. Instead, the horizontal strokes track time and space with a forward flow, and the embodied sensation of the beat is a product of musical responsiveness.



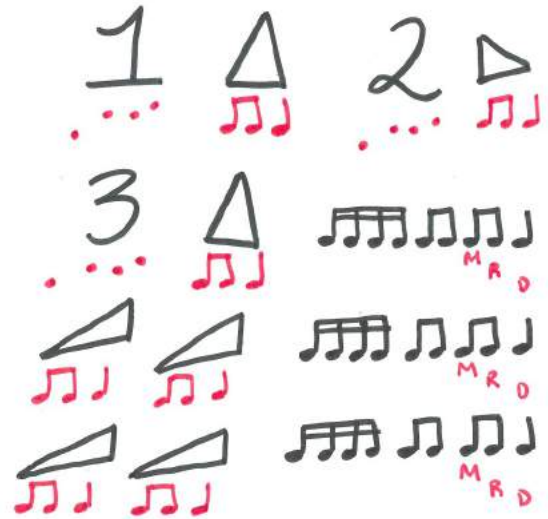
Once students checked and confirmed their perceptions of the relationship between beat and sound groupings within the whole song, I erased the symbols for each occurrence of "Jingle at the window, tideo!" These students were already comfortable reading and dotting quarter notes, groups of flagged eighth notes, and beamed pairs of eighth notes. They guided me through the steps of singing and tracking the score, dotting the repeated cadence in the empty spaces, enlarging the dots to become note heads, and adding stems.



Many students noticed that some of the sounds moved more quickly than others. They also noticed that the first four dots were grouped into one beat, but the other beat strokes corresponded to just two dots, or one. Using their knowledge of beamed eighth notes, we decided we could redraw each beat stroke across the tops of the stems in each group. But, what to do about the faster moving group? Since this group of four sounded and looked doubled-up, compared to the groups of two, we drew a double beam. Knowing about the relationship between flags and beams, students were excited to infer that each note from the group of four would sport a double flag, if separated from its group.

Following this group effort, students drew their own ideographs and practiced the process of dotting the repeated cadential figure and assembling the full notation. A few students chose to draw beat strokes, but most did not. Many students chose to add more information to their blended scores, including:

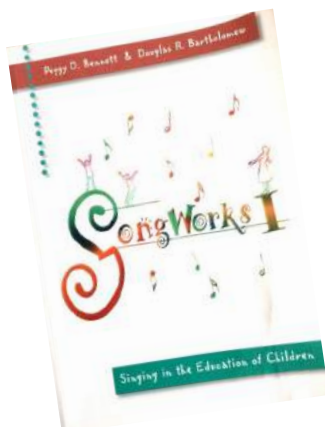
- Showing melodic contour with their dots
- Dotting other clusters within the song
- Labeling solfa clusters



All of these blended notational choices guided students to further contextualize the sound, feeling, and appearance of the beamed sixteenth notes, both within the cluster and within the complete structure of the song. These personalized scores will serve as mental models that students can access when they encounter similar rhythmic sounds and symbols in new contexts. I am looking forward to the connections students will hear when we sing and play "Going Down the Railroad" and "Chicken on a Fencepost"!

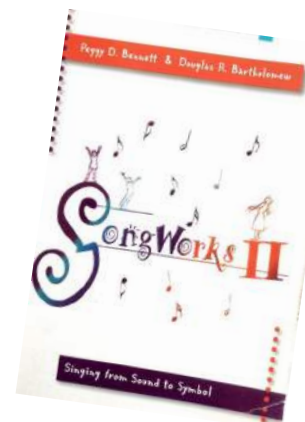
SongWorks

by Peggy D. Bennett and Douglas R. Bartholomew



Available at

songworkspress@gmail.com



Percy Grainger's *Lincolnshire Posy*, I. "Lisbon" by Vicky Suarez

One of my favorite ways to extend study of song or a masterwork is to move into a blended notation score. This is a chance to be creative in different ways and to make studying symbols fun and engaging for our students.

While attending the OAKE Convention in Oklahoma City in March, I mentioned to Peggy Bennett that a piece by Percy Grainger was stuck in my head. I hummed the tune for her and when that tune just wouldn't leave me alone, I started to think about how to use it in my teaching.

Whenever I'm introducing something to students, my first thought is, "How will I make this engaging from the very start?" For the Grainger movement, *Lisbon*, from *Lincolnshire Posy*, I was most engaged with the stress-unstress syllables so prominent in the melody. From Mary Helen Richards' book *Aesthetic Foundations for Thinking, Part 3: The ETM Process* (1980 The Richards Institute, p. 27) and from my time in this group, I've become captivated with the stress-unstress patterns in our language and in music. I've explored this with my students in a couple of ways, such as our names. Diane has a different stress pattern than Vicky, even though both have two syllables. Can you hear the difference?

In Grainger's "Lisbon," the rhythm has this sound or feeling:

4x

July July July_ One July July July ♪

July July July_ One July July July ♪

July July July July July July July ♪

July July July_ One July July July

CODA

After sending friends an initial version of the above notation, I felt confident that the words were conveying Grainger's rhythm. I introduced the lesson to my students using the following steps:

1. *Displaying the July/One score from above*, "Take a moment to practice this in your head, then raise your hand if you will say it out loud for us." I shared this with many classes, and in each one I had a student immediately and successfully speak the words with the *Lisbon* rhythm. I took time to allow a couple of students to say the pattern, then had the class say it together.
2. "Can you tap that rhythm while you say it? Use two fingers in your one hand so the clapping is musical and not too loud."
3. "How about tapping the rhythm while saying it in your inner hearing? Do you think we will stay together?"

*Note: up to this point we have not heard the piece! We are playing around with sounds and rhythms in a musical way. The language brings the musicality to the activity. Usually I try to keep notation and tapping connected to musical sound, but here I am stretching that "rule" because we have the words, and the words (and my guidance) are keeping the movement and sound musical.

4. "Are you ready to hear the piece? It doesn't last very long. I know you can be completely quiet while you listen. See if you can hear the pattern from the poster we've been reading in the music as you listen."
5. We listen to the piece two or three times. I have students tap along or speak the July July July__ pattern, always modeling and encouraging musicality in the tapping or speaking.
6. "What did you notice?" When I asked my students what they heard, their responses guided our conversation. The students shared some things I had never noticed—even after performing this piece several times with a wind ensemble!

Studying *Lincolnshire Posy* provided the opportunity for a rich discussion about early recording machines. Grainger visited small towns and villages in England, collecting folk tunes, which he used as the basis for *Lincolnshire Posy*. Even now, almost a hundred years later, we can search online and hear those recorded voices singing the folk tunes.

On a second day, I showed my students a blended score. We recalled the information about the previous lesson, discussed what we noticed, and listened to the piece again.

4x

July July July July July July July
July July July__ One July July July
July July July July July July July July
July July July__ One July July July

CODA

This image shows a blended notation score for the piece 'July July July'. It consists of four lines of music. The first line has a red '4x' in the top left corner. The notation includes blue notes and stems, with some notes having stems that point downwards. The lyrics 'July July July' are written in blue. The second line includes the word 'One' in blue. The word 'CODA' is written in red at the bottom right of the score.

4x

July July July July July July July
July July July__ One July July July
July July July July July July July July
July July July__ One July July July

CODA

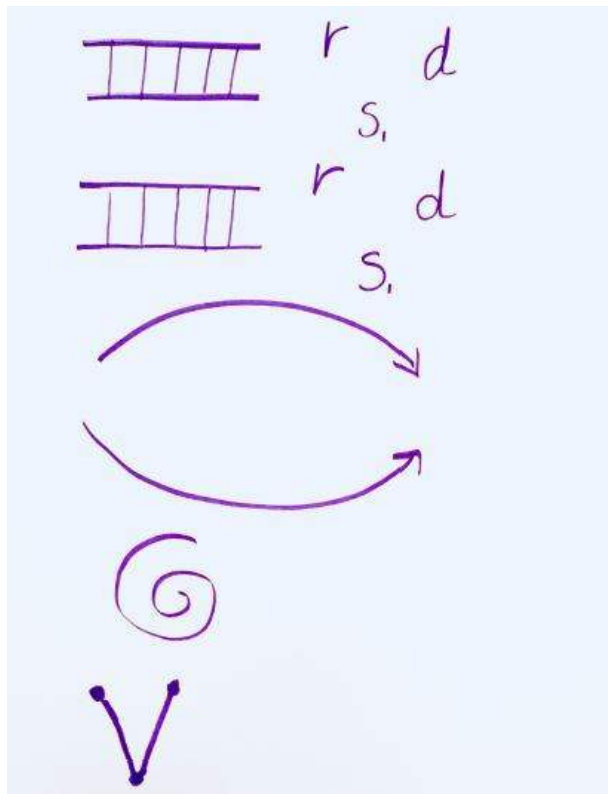
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It was not a far leap to show them the entire score in conventional rhythmic notation. We sang it with rhythm syllables (di Du di Du di Du) while listening, and without the recording.

While my study stopped here, you may consider extension lessons such as adding bar lines to the rhythm score and discussing meter, or relating the 6/8 meter to other pieces in 6/8 or to folk songs or nursery rhymes in 6/8.

Please feel free to email me (vsuarez1965@gmail.com) if you have questions about this lesson. Using SongWorks techniques and notational strategies, this piece became a playful puzzle for my students' ears, minds, and eventually eyes. Consider how approachable masterworks may be when we move through stages of notation. I encourage you to create your own lessons from pieces you know and love! The passion, excitement, and enjoyment you have for music in your life will translate to students and bring a richness to your music study.

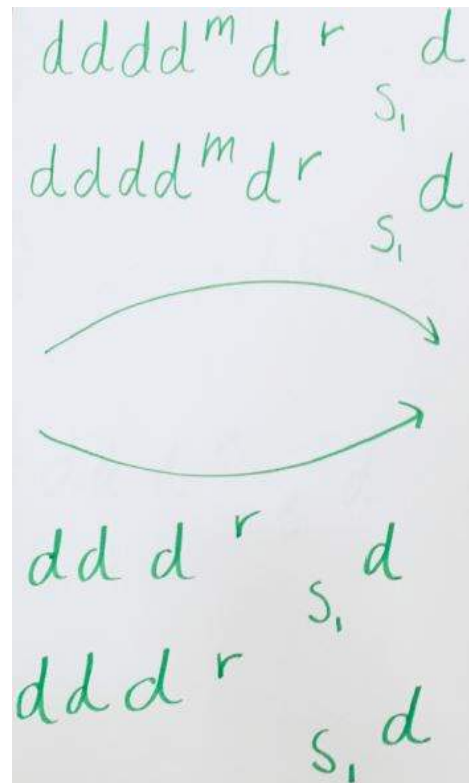
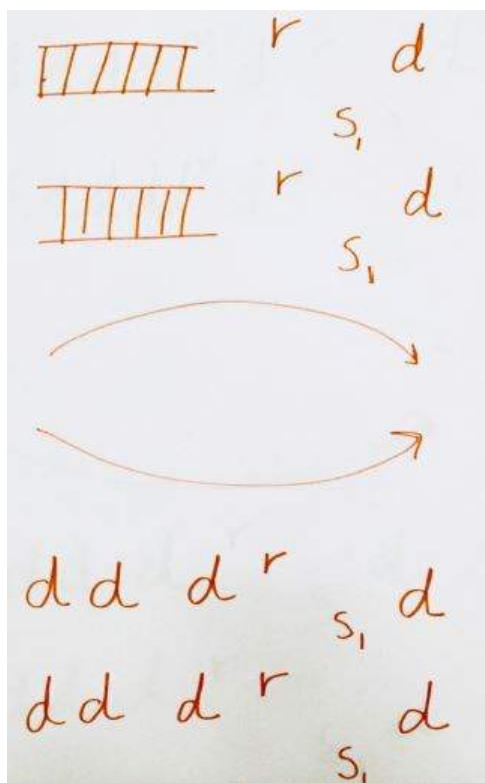
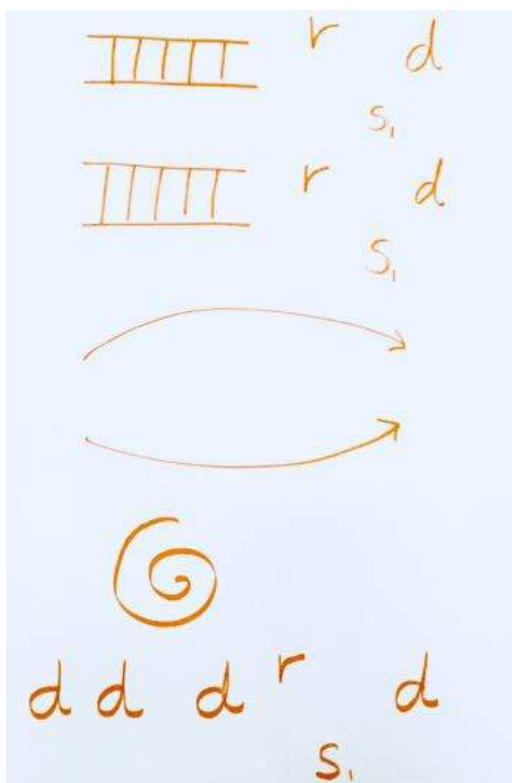
"Goin' Down the Railroad" with Blended Notation techniques by Emilee Knell

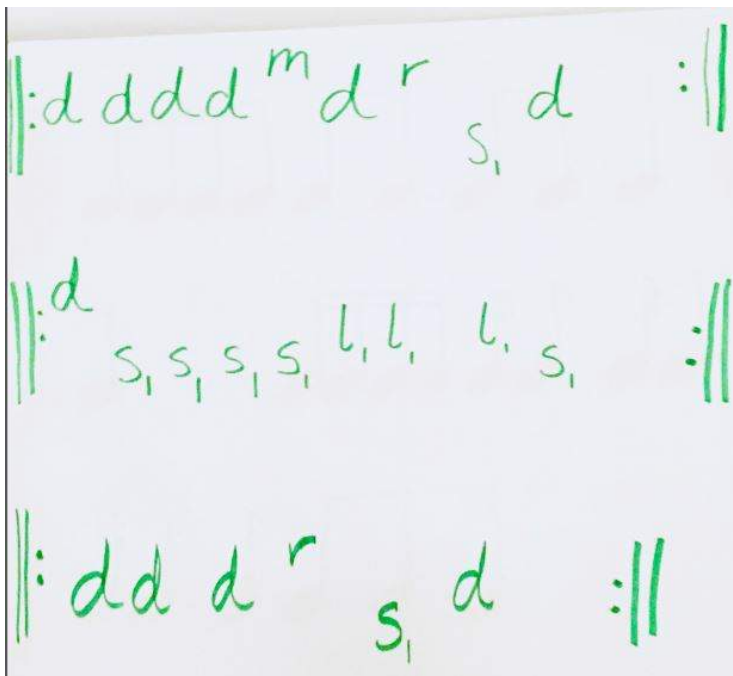


My 4th grade students enjoyed learning the vibrant song game "Goin' Down the Railroad." After unfolding the game, we playfully antiphonned with words and rhythm to solidify familiarity with the song. A few days later, I introduced the following ideograph score as a "secret song."

We practiced reading and singing the ideograph using chinning and antiphonning techniques to keep things interesting and challenging. Following this, I chose to focus on the solfege syllables, but one could focus first on the rhythm by replacing symbols with dots and then adding solfege to that.

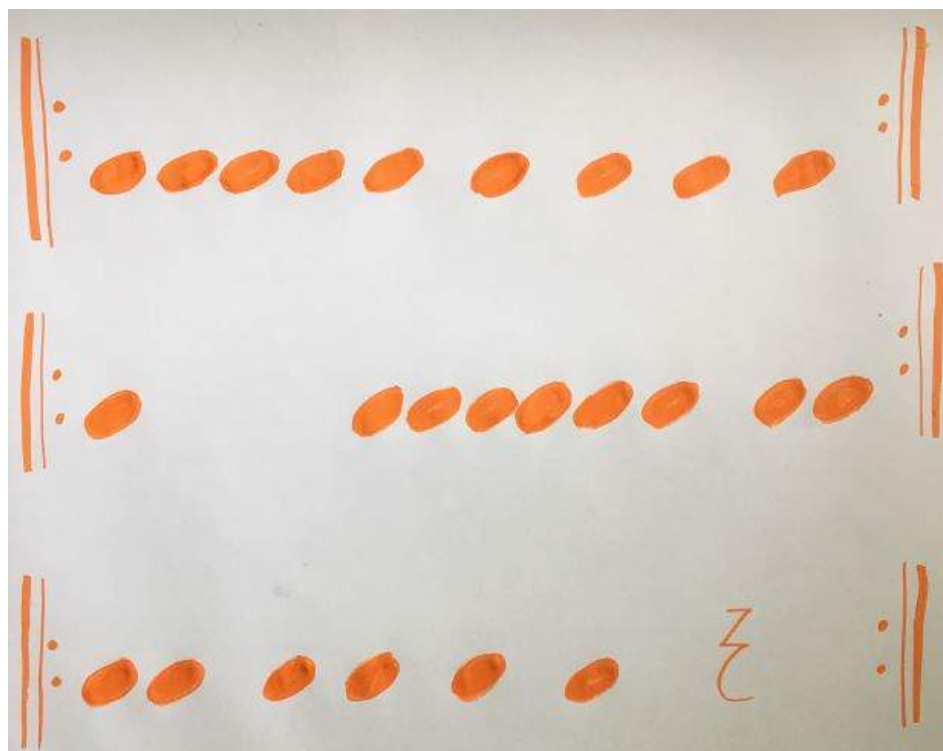
One symbol at a time from the ideograph was replaced with the corresponding solfege. Where the symbols were still in place, the words were sung.



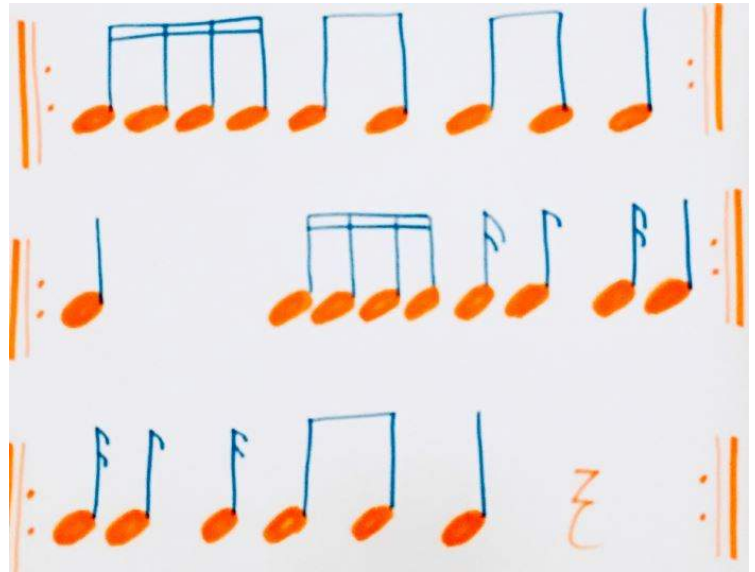


We also played with keeping the beat and the rhythm using simple instruments for some additional kinesthetic experiences with the song. In the score that utilized entirely solfege, I introduced the repeat signs for the 1st/2nd, 3rd/4th, and 5th/6th phrases to emphasize the fact that, although the words are not always the same in these pairs of phrases, the music is identical. Throughout the process, we sang “Oh, someone’s gonna run all around” for the 3rd/4th phrases.

After we had experienced the song completely in solfege through the evolving ideograph, on another day, I introduced “Goin’ Down the Railroad” as a secret song in solfege hand signs. We sang and felt the solfege this way and identified the song. On a following day I did the same thing with a tone ladder and we antiphoned using solfege syllables. During a different “secret song” experience, I presented a dot score. Once students had provided ideas, I gave another clue, by tapping the rhythm of the song on the board. Once the song was confirmed, we sang using words and solfege.



Inspired by Molly Feigal at the April 2018 SongWorks conference, I led students in chinning and moving to the rhythm of the first phrase, and students created their own dot score for that phrase. We added the appropriate stems and flags as we discovered where the longest sound, shortest sounds, and those in between occurred, and then we sang the song using rhythm syllables.



We reviewed the first phrase, and focused on chinning and moving with the second phrase and third phrases in consecutive classes. Throughout the study process, we continued to sing the song in solfege, revisited previous scores/charts, and played the game. As a class, we viewed the song in traditional notation and sang it all the different ways that we had previously experienced it – with words, rhythm syllables, and solfege.

Throughout
the study
process,
we continued to
revisit previous
scores/charts,
and
played the
game

The culmination of our study was a form book. It contains pages which students were able to tackle independently due to all the prior different study experiences with the song. I prefer to have my students fold the book for themselves. We read through the form books together, and students also found a partner and studied each page deeper. I encourage my students to take their songbooks home and teach the song to someone else – even if it is one of their pets!

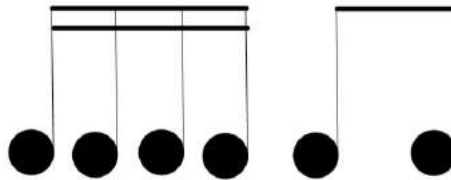
Please feel free to print and use the formbook I created for my 4th graders (on the following page). I printed ours on 11 x 17 paper, so that each individual page was large enough to read, study, and enjoy.

(Click [here](#) for a video showing how to fold the 8-page mini-book.)

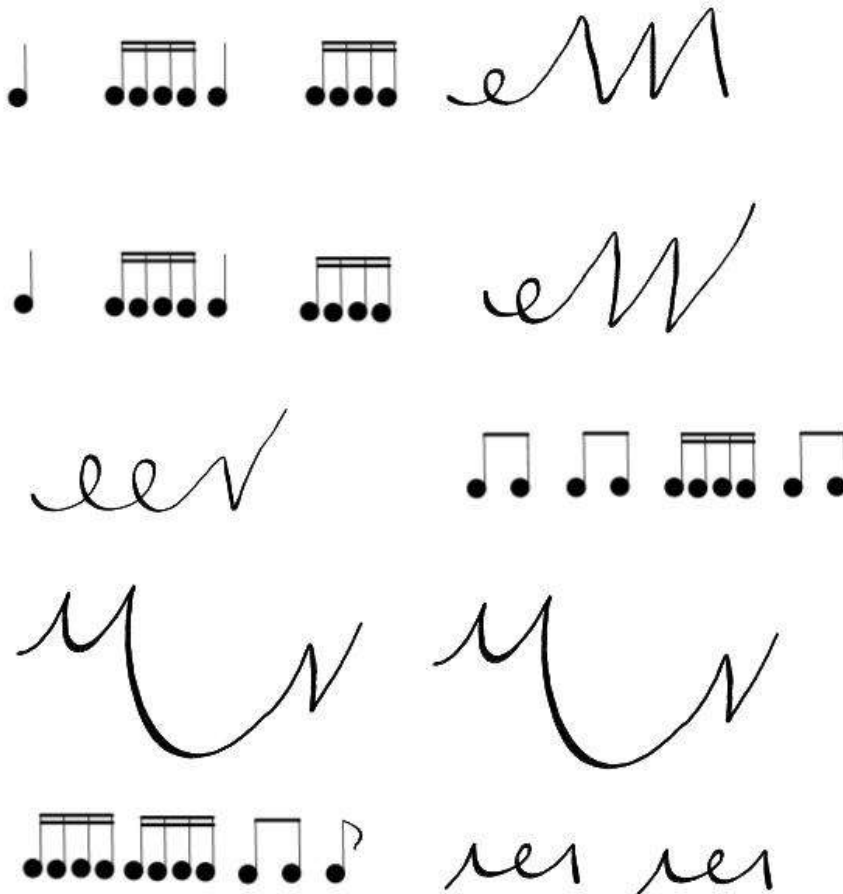
Blended Notation: J.S. Bach's Minuet in G (BWV Anh. 126) by Molly Feigal

The past few newsletters have shared real-life applications of a variety of SongWork's bridge notations for studying music. When I step towards displaying traditional notation to students, I have found that blending bridge notation with traditional notes is a great scaffolding tool.

My students had previously studied the following rhythmic cluster in the songs "Tideo" and "Goin' Down the Railroad."



We internalized the songs through playful repetition and highlighted the study cluster through antiphonning, movement, tapping and dotting. Together, students described the faster and slower parts of the cluster, and as a class we added stems and beams onto our dots. We read through the rhythm score, and met the day's music learning target: "I CAN read 16th notes in a known song."



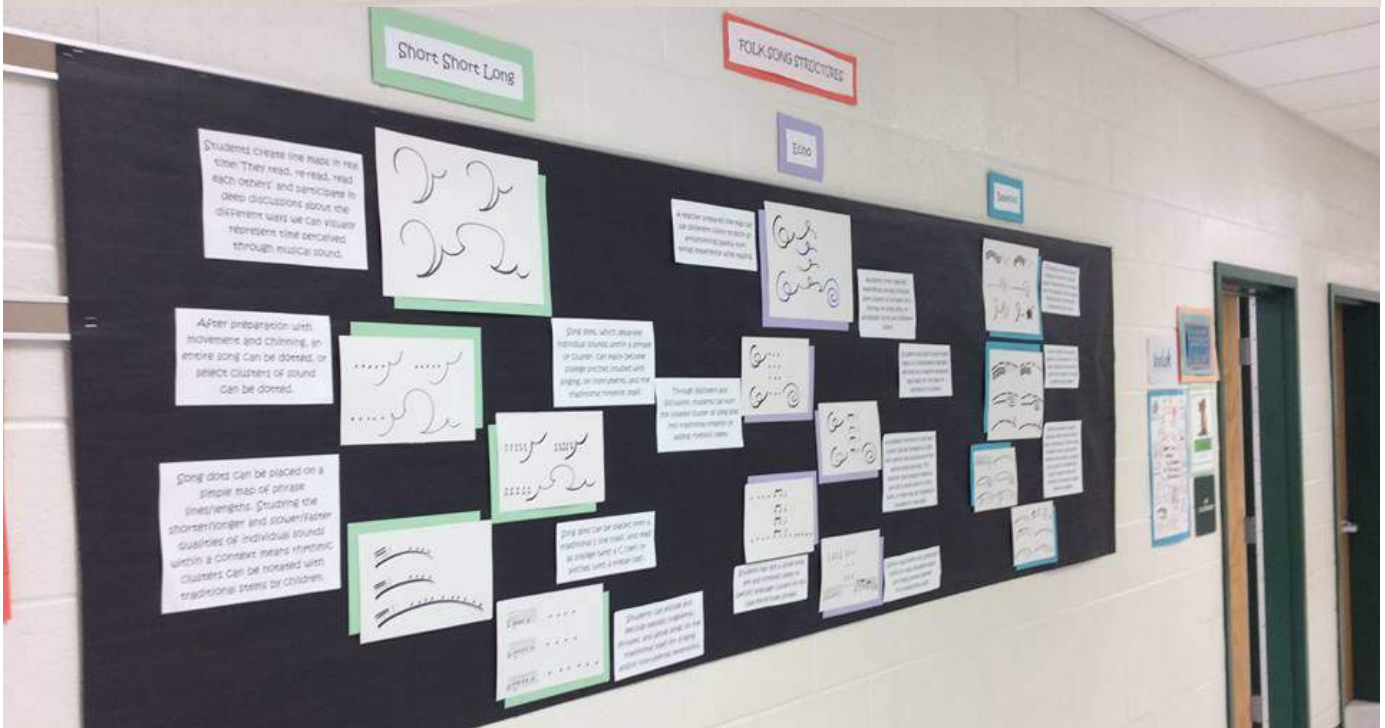
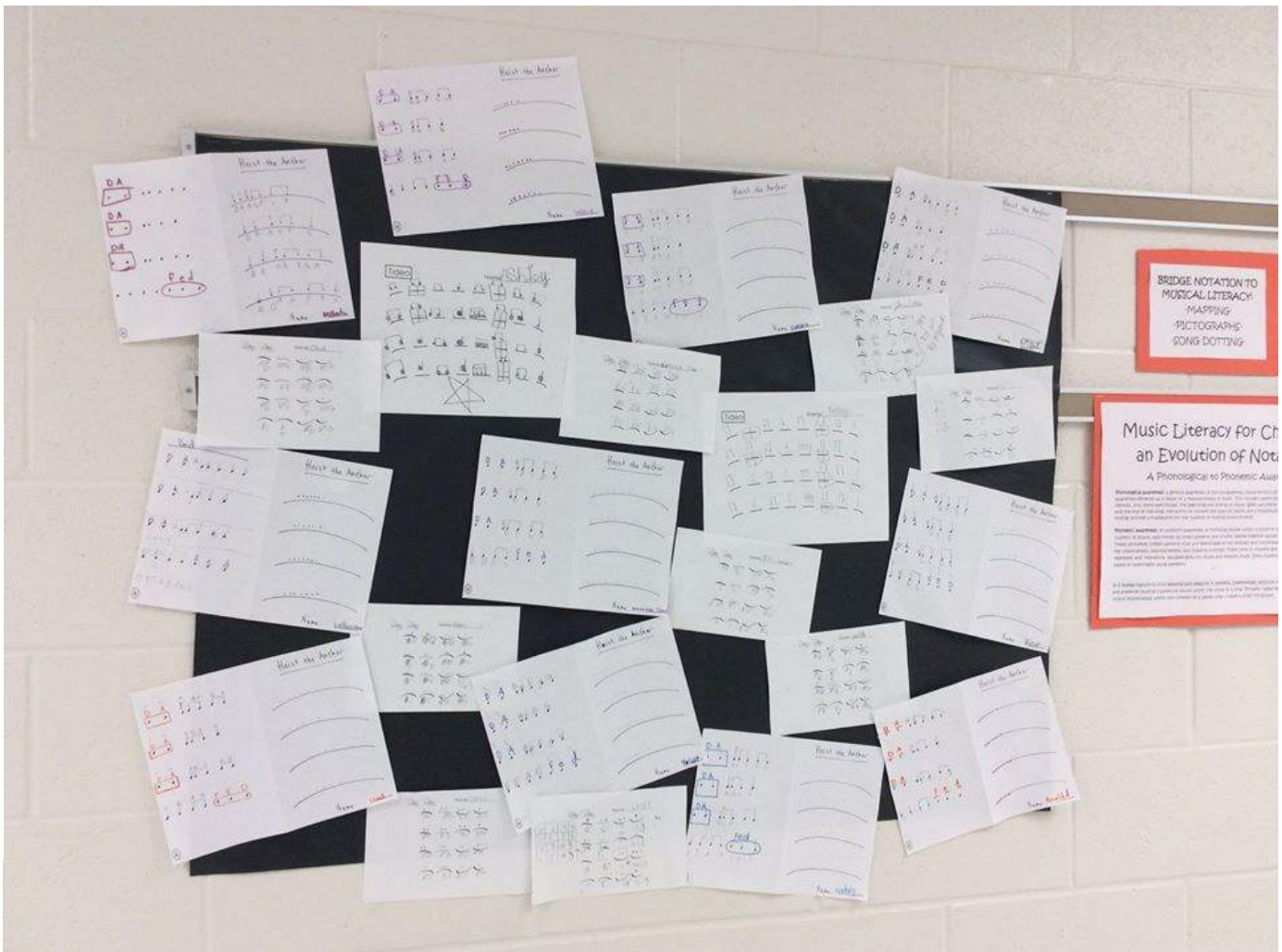
The following day I put up a blended notation map of J.S. Bach's Minuet in G (BWV Anh. 126). When I created this blended score (left), I chose to include phrases with rhythm information the students could recognize from previous studies with other literature. Likewise, other parts of the score (rhythmic clusters I chose not to highlight) were mapped. In this way, the whole of the piece is preserved for playful reading, while only certain clusters for study are represented in traditional rhythmic notation. The learning target for this lesson was "I CAN read 16th notes in an unknown song."

While this lesson focuses on listening to and tracking a "classical" piece of music with my upper elementary students, blended notation can be

used at all grade levels with a variety of repertoire—from folk songs to band and orchestra masterworks! Similar to a language immersion experience, once the children know the symbol for the sound, we replace the bridge notation with a version of the traditional notation (rhythmic and/or melodic) for those clusters in the score.

Share Blended Notation with Your School Community

Consider creating a bulletin board outside your classroom displaying SongWorks Music Literacy Strategies! Jake Harkins created these examples below, which led to great conversations with the Reading Specialists team at his school!



FOLK SONG STRUCTURES

Echo

Balanced

Short Short Long

Students create line maps in real time. They read, re-read, read each other, and participate in deep discussions about the different ways we can visually represent time perceived through musical sound.

After preparation with movements and chanting, an entire song can be decoded, or pieces clusters of sound can be decoded.

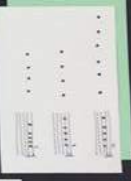
Song dots can be placed on a simple map of phrase line/lengths. Studying the ebbs/flows and slower/faster qualities of individual sounds within a context means rhythmic clusters can be decoded with traditional stems by children.



Song dots, which separate individual points within a phrase or cluster, can easily become storage pitches studied with singing, on instruments, and the traditional notation staff.



Song dots can be placed onto a traditional 5-line staff and read as pitch with 3 C, G, or F, or as pitch with treble clef.



A teacher prepared line map can use different colors to echo an and/or prepare different tonalities during classroom wide reading.



Through discovery and discussion, students can learn the spaced cluster of song dots introduced by teachers by adding rhythmic stems.

Students may dot a whole song and add rhythmic stems to specific language stems to ease the echoed phrase.

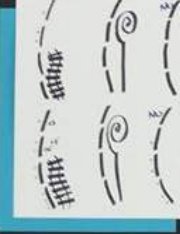
Students can encode and decode melodic fragments, phrases, and whole songs on the traditional staff for singing and/or instrumental extensions.

Audition (inner hearing) experiences are also possible when clusters or phrases of a line map (or song dots, or pictograph scene) are different colors.

Students may also create these maps or circles/highlight sections of a teacher-prepared line map for the class to imitate or judge.

A targeted rhythmic or pitched cluster can be isolated as song dots within the structure of the whole song line map. The teacher may prepare these as part of a study book or form book, or they may be created by students in real time.

Within the context of a song dot score (or map), students place and read pitches (neither) on a traditional staff.



Pictographs are visual cues of linguistic clusters or musical sound. They prepare the natural flow of individual when students read encode or decode and arrange their own music.

Pulls for such lines may be added to a pictograph (or line map). Song dots are encoded within the context of pictographs (smaller sign phrases).

Blended notation includes mapping, and/or song-dots and/or pictographs. Often times, students notice and explore rhythmic and melodic patterns and clusters in conventional music notation within the context of the other bridge (rhythmic strategies).

Sing, Say and Read “Tideo” by Anna Shelow

In my district, the main focus of the 3rd grade music curriculum is recorder playing and reading notes on the staff. Before I jump in with my students, however, there are lots of things to learn and review. This year I was looking for a song that could incorporate games and movement, and then connect us to solfege and traditional music notation.

I sometimes forget that not all of the students know each other because I see every student in the building. “Tideo” worked well as an icebreaker at the beginning of the year with my 3rd graders. I intentionally plan lots of games at the beginning of the school year so that the kids become comfortable playing with each other among their new dynamic of peers.

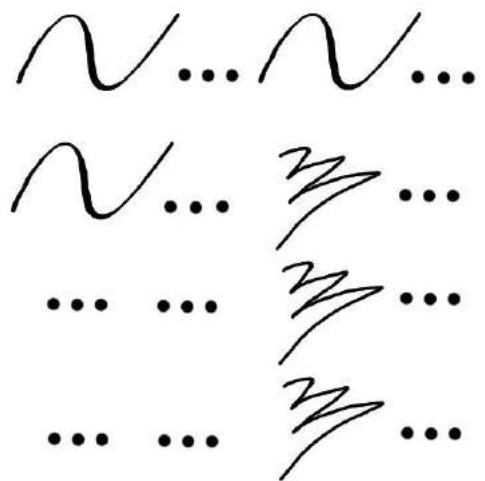
Over the course of several weeks we used the song “Tideo” to move, sing, play instruments, sing using solfege, and decode chunks of traditional notation. This article explains that journey.

Getting Familiar with the Song Game

There are many wonderful variations of this game which have been modeled at SongWorks Conferences and Summer Courses. Some can be found in previous newsletters and on the Sturdy Songs section of the SWEA website. Regardless of which version you use, I love this game for the way it mixes kids up. Students who wouldn’t normally make physical contact touch each others’ hands; students can’t just choose their friends.

Making Connections

After we are familiar with singing and playing “Tideo” I introduce the following blended notation score as a mystery map. I silently model reading the score in real-time, tracing my finger on the lines and tapping the dots to the rhythm of the song. The use of three dots for “tideo” helps them identify the song quickly. We take turns reading and singing along with the map, and we look for patterns.

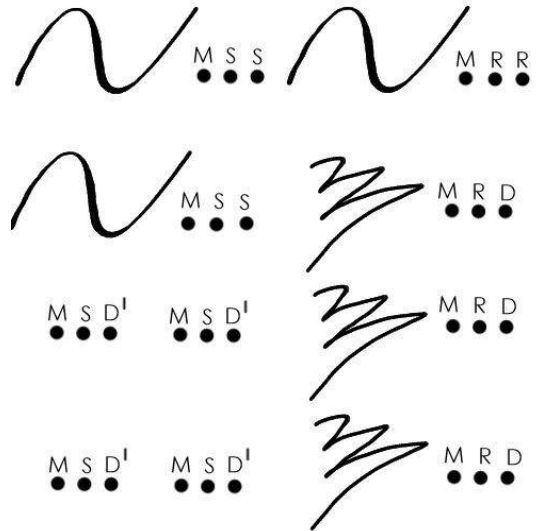


Exploration Puzzles

My students are familiar with playing barred instruments such as xylophones with a pentatonic setup. We talk about “Do Re Mi” being the group of three, and “So La” the group of two. I give my students time to discover the solfege clusters for the word “tideo” by using the barred instruments.

I’ve found that instead of simply telling them the solfege, giving them time to solve the puzzle really engages them. I prefer using the barred instruments this way rather than teaching pieces by rote. The kids quickly notice that not all of the “tideos” sound the same. Once we figure out which “tideos” match each other, we play those as a class while singing.

The kids use their new knowledge of the solfege patterns to write in new pitch literacy information on the blended score.



Challenge Level

I see my students every three days, so we enjoy the extra challenge of reading, decoding and playing the "tideos" with traditional notation in the context of a blended score.

A diagram of a window frame with bars labeled C, D, E, G, A, C', D', E', G', A'. Below it are musical notations for "Pass one window", "Pass two windows", "Pass three windows", and "Jingle at the window".

I have found that "Tideo" lends itself well to this discovery process because it is easy for my students to isolate the word "tideo" in the song. They are able to focus in on this cluster and be successful in exploring and discovering the pitches. "Tideo" was a fun and rich way to begin the year, allowing us to explore many concepts through the same material. I enjoy teaching folk songs and literacy study through the SongWorks approach with blended notation techniques. It gives my students time to get familiar with the song through playful repetition, and it helps scaffold their learning and understanding so they can be and feel successful along the journey.

Playing with Blended Notation: by Susan Kenney

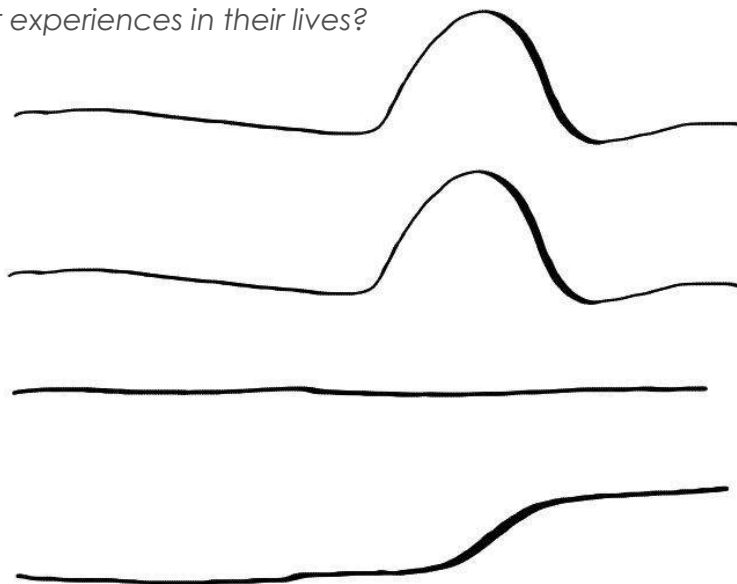
One way to use, review, and evaluate children's understanding of a variety of symbol systems is the "Guess My Song" game. The "Guess My Song" square in the upper left corner of the front board was a permanent part of my classroom space. Each day it carried a mystery song, inviting the children to explore and make discoveries. The clues might include solfege syllables, maybe an icon (picture) of some of the words in the song, a rhythm pattern, a map, or song dots waiting to be decoded. Sometime during every class, children were given time to study the mystery song. When children would guess, they were expected to share what clue led them to believe it was a certain song. Whenever a guess was given, right or wrong, the class would sing the guessed song together and then study the clues to see if the song fit. Sometimes it would take more than one day for a class to figure it out. Some clues were easier than others, but children embraced the challenge and loved the play. Wrong answers were as exciting as correct answers because they provided opportunity for thinking and making new discoveries.

The following six-day conversation describes an experience in one class. We had never taken six days to figure out a mystery song, before or since. But the exploration was so rich, I wanted to keep it going. The children had worked with song dotting, maps, ideographs, hand signs, solfege and rhythm language, and they knew the song well. But, we had not sung the song recently so it was not in their immediate memory. As you follow the conversation, notice what the children's comments reveal about their understanding of music ideas. The play also reveals that different symbol systems have aided in getting children from the sounds of the song to traditional music symbols.

Teacher comments are in *blue italics*. Other comments come from various children taking part in the conversation. Enjoy!

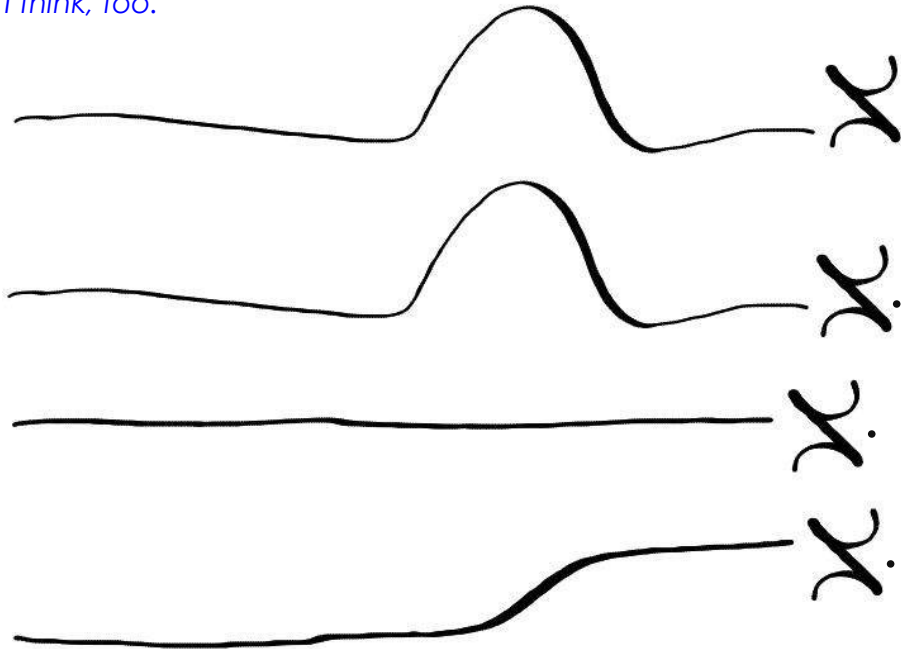
DAY 1

- *What do you notice?* 4 phrases. Bumps.
 - *What might the bumps represent?* Sally Camel has one hump. (Laughter)
 - *Is there anything else that might suggest this is "Sally the Camel"?* The straight line might be repeated pitches. It fits perfectly.
 - *Are you sure?* Yes, the song goes up when you sing "one," just like the map. (Child sings while following phrase one.) But "Sally the Camel" has three phrases alike; this song has only two.
- *We had never sung "Sally the Camel" in our class. Don't you love it when students make connections to other experiences in their lives?*



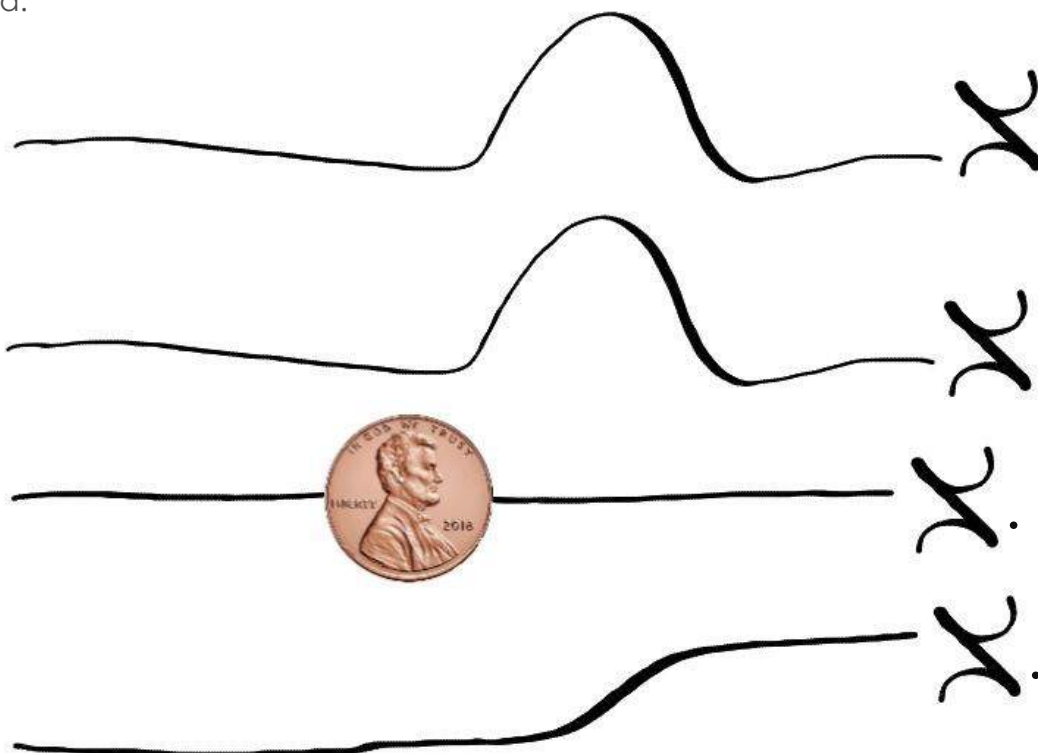
DAY 2

- *I added something to the score. What do you notice?* Rests at the end of each phrase.
- *I think "Sally the Camel" has a rest at the end of the phrase. Let's check. Keep a silent pulse while we sing.* Yes! There are rests at the end of each phrase. But the last two lines don't work.
- *That's what I think, too.*



DAY 3

- It could be "Hot Cross Buns" because there is a penny. *Check it out; sing the song and read.*
- No, it's not "Hot Cross Buns." *Why not?*
- The last phrase should look like the first phrase if it's "Hot Cross Buns." "Hot Cross Buns" doesn't have a bump in it. It is more like going down.
- *You mean the melody seems to go down at the beginning of "Hot Cross Buns"?* Yes. And at the end.



DAY 4

- *New clue. What do you notice?* Low to high pitches on last line that skip like "Scotland's Burning."
- *Is it "Scotland's Burning"?* Both songs have 4 phrases. Third line has repeated pitches "Fire! Fire! Fire! Fire!" Maybe like the third line of the map. But there's no penny in "Scotland's Burning." And "Scotland's Burning" begins and ends with the same music. This map doesn't work.

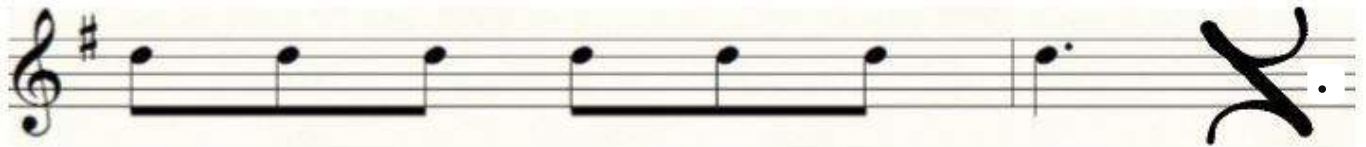
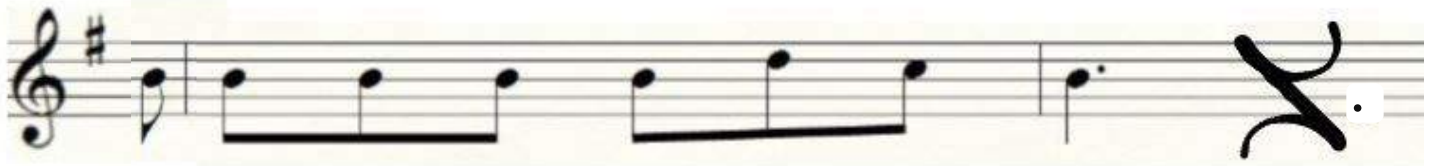
DAY 5

- I know what it is! *How do you know?*
- (Child points to dots and sings) "Cherries so ripe and so round!" *Do you know any other songs that begin with repeated pitches that then go up?*
- I thought it was "Going Down the Railroad"! (Child sings first line and points.)
- And the second phrase is just like the first. But the third phrase isn't the same at all. And there is no penny in "Going Down the Railroad."

DAY 6

- It is "Cherries So Ripe and So Round"! *How can you be so sure?*
- Because everything fits! *Could you read this traditional notation?*
- Yes. *Show us.*

**Carson did not know all that went into reading a score, and had not participated so confidently in the past, but this day he got it! He pointed to the dots and sang the whole song through by himself.*

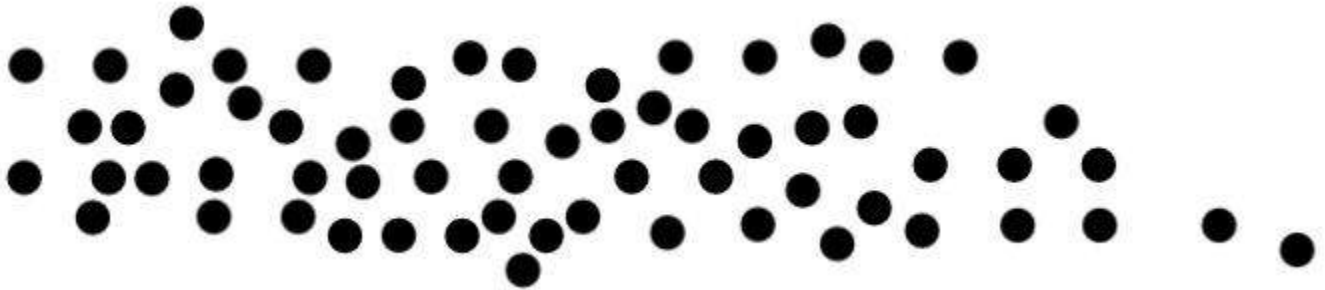


Prior to this experience, my students had not studied names of lines and spaces, the G clef, or key or time signatures. Most children did not understand all the details of a full score. Still, I **never** hesitated showing them scores for songs. I did not expect them to demonstrate complete understanding of what they saw. But the reading tools we had used (maps, song dots, ideographs, hand signs, solfege, etc.) were bridges that helped children interpret the score in their own ways. I was always surprised at what they noticed. Almost every time we looked at a score after a blended notation experience, some child had an "aha" moment as he/she individually made a connection about something. That moment for Carson in this story was "I can read music."

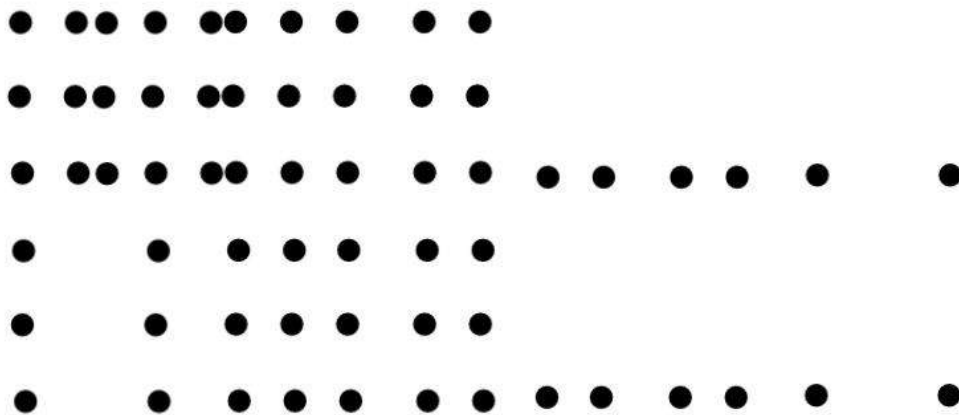
Professor Susan Kenney is Director of Elementary Education for Musician's Toolkit, an online music education program. She values the curiosity, imagination and innate musicality that children bring to the classroom and champions teaching strategies that encourage children to discover knowledge through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

“Seasick Sailor” Melodic Study though Blended Notation by Jake Harkins

- Marker cap removed, I begin to dot the rhythm of “Seasick Sailor” at the board for my fifth grade students. Eyes closed, and dotting in a random scattered form, I keep the song title a secret while the students listen for each sound. It’s a rather long song with both verses, and I’m always amazed at how silent and focused the students are during the experience.



- My students identify the song rather quickly, and describe that the dots need to be spaced out and organized. We agree that for ease of reading, each time a new phrase occurs, I should move down to create a new line of dots. This results in three lines of dots (short-short-long form). **This above experience is not necessary, but in my context it was engaging and helped focus students from their previous P.E. class, before going right into the activity below.*
- Students are presented with the following “puzzle” as a warmup of our literacy study. It intentionally lacks written directions. Sometimes, the more written direction on a study page, the more students tend to respond with, “Is this a test?!” or “This is a worksheet?” etc. Instead I choose to provide puzzles such as below and ask students, “Who thinks they know what this puzzle is asking us to do?” Students may share with a neighbor before the whole group. We identify that the text at the bottom needs to be found in the song dot score, and the corresponding shape should be placed around/over those dots.



- Once the students have tried the printed puzzle page alone, volunteers come up to place their ideas on the large song dot score on the board. After each student has come up, the class votes thumbs up meaning "I agree," or thumbs to the side meaning "I have a different answer." Should a student mark something incorrectly on the board, I will ask a student with a thumb to the side to come show us their idea. We listen, check ideas and vote again. This removes the teacher from immediately correcting students. It may also help maintain engagement from peers who have not been asked to come to the board.

- Why do I choose to have students find these specific individual sounds, and not a musical clustering of words? In this song, my end goal is using the song dot score as a way to study the song's melody while maintaining fluency in singing and reading, especially during the repeated pitches. Also, considering the idiosyncratic nature of playing with alternating hands on barred instruments, the knowledge of "sea" vs. "seasick" plays an important factor in maintain musical flow, and not getting caught up in counting sounds to avoid getting lost for the 'switch' of pitches.
- In the context of this literacy experience, the rhythmic information conveyed by stems and flags is not necessary. Neither is placing the dots on the staff. In fact, in this instance, the song dot score itself, once blended with a map, will be the score from which my students read/ study while learning the melody.
- We review the song dot score on another day, and I simply add pitches. First I write in the cadence. We sing from the beginning, using those note names when they occur.

- In this folk song, many notes are repeated on the same pitch at the beginning of phrases. Finding where those pitch repetitions start, stop, and change on a conventional score can be challenging, especially while trying to maintain flow and musicality while reading. Years ago, when I first had my 5th grade students study the melody of this song, they often spent so much energy focusing on reading each individual dot that their attention shifted to counting the dots while trying to maintain the rhythmic flow. Instead, now, we simply map and sing the text as is “what shall we do with a sea” and allow our alternating hands to play all those sounds on note “A” on the barred instrument. **Note: We sing through the end of each phrase. We do NOT stop singing on “sea”—that is where our hands will know to change pitches in the next scaffolded step.*
- The blended score changes to song dots at the end of each phrase. The three pitches that outline the minor i (DFA) and major VII (CEG) triads were added. Students had previously studied these two triads and played the harmonic accompaniment on barred instruments while singing the song. Again we sing, adding this new pitch information in the melody.
- In this manner, their attention is on the momentum and flow of the text, rhythm and melody combined—in other words the musicality—and they do not stumble on “reading” individual notes connected with mathematical beamed rhythms, beats, or bar lines of the traditional notation score.

The image displays six rows of musical notation. Each row consists of three parts:

- Row 1:** A melodic line starting with a large 'A' and ending with the word 'sea'. To the right are three dots representing the chord DFA.
- Row 2:** A melodic line starting with a large 'G' and ending with 'sea'. To the right are three dots representing the chord CEG.
- Row 3:** A melodic line starting with a large 'A' and ending with 'sea'. To the right are three dots representing the chord B C' D'. To the far right is a larger melodic line with notes labeled C', A, G, E, D.
- Row 4:** A melodic line starting with a large 'A' and ending with 'up'. To the right are three dots representing the chord DFA.
- Row 5:** A melodic line starting with a large 'G' and ending with 'up'. To the right are three dots representing the chord CEG.
- Row 6:** A melodic line starting with a large 'A' and ending with 'up'. To the right are three dots representing the chord B C' D'. To the far right is a larger melodic line with notes labeled C', A, G, E, D.

Coda to IN PRACTICE: Blended Notation by Jake Harkins

Traditional music notation is no doubt complex and sophisticated in many ways. Its horizontal and vertical data can accurately record many scientific and mathematic details of a sound experience. Traditional music notation falls short, however, in preserving the musicality of a musical memory. To the eyes and ears of a child, traditional music notation may be so rigid that its study at an elemental level lacks value, function, or power. When traditional music notation is studied by pulling visual symbols representing rhythm and pitch out of their musical context for study, sound—meaningful or not—becomes attached to a mathematical equation.

In SongWorks we provide opportunities for children's perceptions and understandings to musically evolve into traditional notation. These phases of understanding and bridge literacy to traditional notation may retain an expressive musical memory with each step. When the notation itself nurtures a deeper responsiveness to music, the value, function, and power of music literacy is realized.

When principles, not methodology, guide an educator in the exploration of sound through the SongWorks pillars of notation (clusters, mapping, ideographs, dotting, blended notation), students take responsibility for documenting *their* perceptions. The *child* becomes musically responsive by attaching symbols to meaningful sounds, rather than the reverse.

Providing students with creative and playful visual, kinesthetic, and auditory opportunities to musically demonstrate their understandings means that we invite them as active participants in their learning. When more invested and motivated in their learning, students' satisfaction and desire to learn more is exponentially nurtured. When the study of music literacy entails opportunities for students to take a leadership role in shaping their evolution of notation, the vitality of literacy—its value, function, and power to communicate—is preserved.

Literacy
is communication,
not just
reading and writing.

EDITOR'S REFLECTION

Twelve months ago, in June 2017, a new column—IN PRACTICE—was dedicated to putting the SongWorks Principles for Teaching and Learning Music into practice, with a focus on using the five pillars of notation to study music literacy:

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.

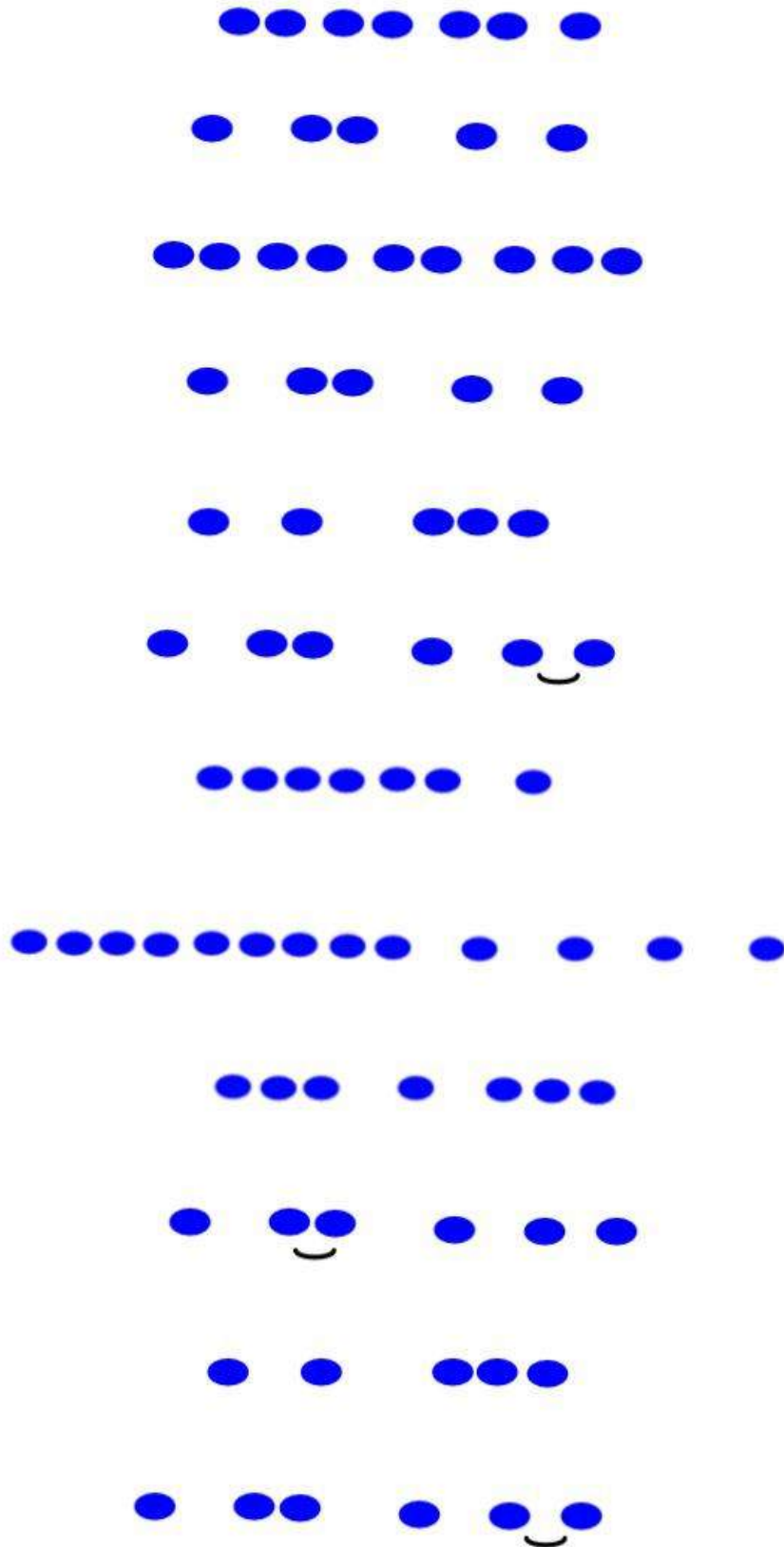
Mapping, Ideographing, and **Dotting** are each kinesthetic, tactile, and tangible ways in which clusters of sound may be visually represented as notation—by the child!

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.

Over the past twelve months 43 articles have published in which educators have shared specific, real-life examples of studying music literacy in their classrooms using the SongWorks approach. We hope their reflections have inspired you, as they shared how their intentional use and unfolding of these windows into notation nurtures an environment of playful teaching and vibrant learning.

DECODE THESE DOTS: July

God save the King!



Check back next Newsletter for the answer!

Want to submit a "mystery map" or "ponder this pictograph" or "decode these dots" from one of your favorite songs/masterworks? Don't be shy! Submit maps or ideographs or song dot scores for consideration to jeharkins@fcps.edu

The Benefits of the Mix: Blended Notations

Douglas Bartholomew

We have an array of notational strategies at our disposal. Maps capture the flow and connectedness of musical sounds. Ideographs show structural relationships. Dots are the most “note-like.” Tonal and rhythm syllables are symbolization strategies that represent tonal and rhythmic relationships. These “bridge” notations assist the ear in making its way from what it knows to how this can look. They focus on what the ear hears—flow, repetition, clusters, and aural relationships. These strategies give us a way to “notate” music that captures how we hear music. They give us varied and flexible ways to show how music can look—not how it does look.



Douglas Bartholomew
Bozeman, MT

The informality of these notations and often their simplicity, make them understandable to our students. They make the notation transparent and immediate. And because students can “write” their own maps, ideographs, and dots, their notations often reveal how they hear the music.

Notation
transparent
and
immediate

The way these bridge notations “freeze” musical flow provides opportunities to ground observations and descriptions. Students can point to where certain events happen: words, tonal or rhythm patterns, low or high tones. These notational strategies give us a way to SHOW what music looks like without technical explanations of why they look this way.

While these notations bridge from the aural to the visual, none of them directly translate to conventional notation. Blending these notations, in a mix and match combination, can set up a way to “end up” connecting with conventional notation.

Blending different types of notation is a lot like antiphonning with written symbols. In antiphonning we take turns singing a song. A leader alternates singing portions of the song with a group or a partner. The leader (teacher or student) decides WHEN the turns change. This decision to change turns (from singing to listening, or the reverse) is a way to focus on patterns within a song. By singing some passages out loud and audiating others we can help students compare patterns. Or, we might introduce tonal or rhythm syllables for certain clusters, patterns, or phrases during “our turn,” so that students can repeat them when it's their turn to sing these passages. Antiphonning can “spotlight” patterns for further exploration and study.

Blended notation is like antiphonning, but it uses different kinds of notation to signal the turn-taking changes. The turn-taking is between different notational strategies. The similarity between antiphonning and blended notation, however, is more important than the difference. Using blended notation and antiphonning both highlight or draw attention to musical patterns, musical words, and phrases. And both do this job in the context of a musical piece, like a song, that provides both a metric and a tonal context that gives musical meaning (meaning in sound) to the patterns. They build on what the ear hears rather than on a preconceived notion of what the music should look like. A beauty of using blended notation is that it can draw on the variety of ways the music might look.

Form books, a kind of blended notation technique, do this as well. Form books present multiple, from two to four or more pages, ways of showing what the music can look like.

Immediate fusing of what the ear has heard

Often form books start with a map that presents the “whole” song. But then, other ways of showing what the music can look like are presented. Following pages might blend sections of mapping taking turns with solfa syllables. Maybe a page shows parts of the map taking turns with dots, or solfa syllables, or conventional music notation. Or the second page of the book might simply be (as in Dr. Susan Kenney's recent presentation and development of Barbirolli's treatment of Handel's “Musette”) a quasi-ideographic presentation of the piece, followed by a page of the conventional rhythmic stick notation. The end result is an almost immediate fusing of what the ear has heard to what the conventional notation looks like.

Blending a variety of notational strategies gives us a chance to capitalize on the different strengths of our bridge notations and to synthesize them with conventional notation. What's not to like about this?

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 D Bennett) of *SongWorks 1: Singing in the Education of Children* and *SongWorks 2: Singing From Sound to Symbol*.

March Mystery Map, Pictograph and Dot Scores Revealed! Rig a Jig Jig

*All three scores, “Mystery Map, Ponder this Pictograph, and Decode these Dots” were different ways of visually representing the same folk song.

As I was walk - ing down the street, down the street, down the street,

A friend of mine I hap-pened to meet, hi ho, hi ho__ hi ho____

A' - rig - a - jig - jig and a - way we go, a - way we go, a - way we go,

A' - rig - a - jig - jig and a - way we go, hi ho, hi ho__ hi ho____

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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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Letter from the Editor:

It is with joy, satisfaction, and bittersweet emotions that I share that my two-year term as Editor in Chief of our Newsletter comes to a close with this publication. My time serving our organization in this capacity has been deeply rewarding. It has been an honor and a privilege to have served the SWEA community as Newsletter Editor, with a vision to provide a professional publication which connects our membership and readers with a variety of educational topics. It is my sincere hope that our readers and membership have benefited from the past two years of these publications and their content. The new SWEA Newsletter content curator and formatting editors are Ruthanne Parker and Aimee Newman, respectively.