

# SongWorks Newsletter

Playful Teaching  
Vibrant Learning

October 2018



Save the Date!

April 4-6, 2019

Annual  
Conference  
Dallas, TX



Playful Teaching  
Vibrant Learning

April 4-6, 2019

Westin Dallas/Fort Worth Airport Hotel  
Dallas, Texas

Coming soon:

**REGISTER ONLINE**

[songworkseducators.com/conference](http://songworkseducators.com/conference)

### CONFERENCE REGISTRATION

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

Let's get together! In Dallas, TX!



**Max Mellman**  
SWEA President

## From the President

Dear SongWorks Educators,

I hope you are each enjoying a strong start to the new school year! As I begin mine, I am taking stock of all that I am grateful for in my teaching situation.

I am already in my fifth year of teaching, and just became tenured! I have freedom in lesson planning. My classroom is air-conditioned, and offers more room than ever for students to explore music. My principal and families recognize the importance of music education. My district pays teachers a fair salary. And most uniquely, I have my SongWorks Educators community.

The SongWorks Educators Association opens up opportunities that I would not otherwise have in my own school. I have access to an abundance of mentors. I have colleagues and friends who are excited to share their latest plans and successes, and I can call them up anytime. Twice a year, we get to meet and think critically about how to musically educate our students. Being a part of this community, I also stay up-to-date on the state of music education across the US and in Canada and Japan! As a volunteer administrator of our organization, I know that I am also helping to empower other music educators in their own teaching sites.

How good it is for us to be part of SWEA, an intimate professional organization beyond our workplaces! This year, facing mounting challenges to teaching, public school teachers across the country have organized walkouts to demand better funding for education. Article after article tells stories of teachers with low workplace morale. I can only imagine how difficult this must be.

When I'm having a tough time at work, I remind myself that my SongWorks Educators colleagues are just a phone call away. To me, having this secondary professional community truly makes a difference. I hope you feel this way, too.

I wish you all the very best as you head into this fun season! Throughout this issue, you will find songs and activities perfect for Halloween. Check it out! And remember that we can always use your help. Invite a friend to the SWEA Conference in Dallas! Make a donation! Ask a question on our Facebook group. We are here for you.

Sincerely,  
Max Mellman  
2018-2019 President, SongWorks Educators Association





Jake Harkins

A graduate of Oberlin Conservatory, Jake teaches music at Graham Road Elementary School in Falls Church, Virginia

# The Hydra

During October, my students enjoy song games with haunting melodies, mythological themes, and opportunities for playful social interaction and movement.

My fourth graders have been particularly engaged with an Aeolian melody, "The Hydra." The intriguing introduction, spirited unfolding of the song game, and satisfying melodic study all contribute to "The Hydra" as a touchstone sturdy song in my Fall repertoire with upper-elementary students.

## SETTING THE SCENE

*The last time we left Jason, he was on his quest to find the Golden Fleece. Remember, an evil goddess had twin newborns, Frixios and Elli, who were kidnapped by Heydes, ruler of the underworld. Zeus, who is somehow everybody's father in Ancient Greek Mythology, couldn't rescue his children. No one could enter the underworld without Heydes' permission unless, you were wearing the magical, mystical Golden Fleece from a ram Zeus had created. Pelleas, a king, wanted the glory of saving Zeus' children; but, he wasn't very brave. So he sent Jason on a quest to gather the fleece in his name. After many adventures, Jason escaped the Sirens and came upon land. He found a temple where he asked a sorceress inside, "Will I complete my quest?" She responded,*

The Hy - dras gun - na get you if you don't watch out!

The Hy - dras gun - na get you if you don't watch out!

At mid - night's toll she glides a - bout.

The Hy - dras gun - na get you if you don't watch out!



While singing, perform the following gestures (sitting or standing):

*Start hands together in front of body.*

**Phrase 1:** One hand slithers up and down (similar to the melodic contour) through the air away from the body, and stays stretched out, palm up.

**Phrase 2:** Other arm does the same on the opposite side.

**Phrase 3:** One arm is raised straight above head, in the 12 o'clock position. The other arm moves 'around' up to meet first hand above head so that they touch (without sound) on the word "toll."

**Phrase 4:** Both hands slither down in front of the body and come to stillness on the floor.

### UNFOLDING THE SONG

The second time I sing, I invite students to *"Catch my motions."* (Copy me)

These gestures may

--> Help map the music's form with the body

--> Provide accessible tasks for students to perform with success while listening again to the melody and text

--> Serve as visual and kinesthetic points of closure to match the aural points of closure

The third time, remind students, *"You have seen the motions twice, and now you are responsible for them without my help."* (Sing again—without the gestures—students often join the singing at this point without a formal invitation).

PAUSE: *"Does anybody know what a Hydra is?"* I gather ideas, discuss, and show a visual of painted ancient Greek pottery with a Hydra painted on the clay (*see image at end of article*).

The fourth time, tell students, *"While you carry the song, mirror my new motions."* I sing a ready pitch, and softly sing to support students if necessary. This time, I keep a gentle half-note pulse with one fist in the opposite hand, which is flat, open and facing up. At the end of the song I rest the top hand flat and open facing down on the bottom hand.

### UNFOLDING THE GAME

*"Who can keep a pulse on my hand while we sing?"* I select a responsible student to model and after a ready pitch we sing from the beginning. At the end of the song, their hand rests, palm down, on my open hand.

It's silent, and the students are apprehensively waiting. Looking at the class, I shout, *"WATCH OUT!"* and grab the hand of the student who was keeping the pulse.

From experience, I expect playful screams and laughter.

*"With a partner, you need to decide who will be the 'sun,' and who will be the 'moon.' You have 10 seconds."*

*"The moon will hold out a hand, and the sun will keep the pulse on top. Don't worry; we will switch jobs!"*



Beginning with a starting pitch from the class, we sing and play. After switching jobs in the game, I ask if a student wants to be the “toll” at the end. The “toll” is the person who selects the surprising moment (after a long or short pause) and shouts “Watch out!” after the silence at the end of the song. This is the cue for all persons whose hands are on the bottom to try to grab the hand on top of theirs (before the top person pulls it away). No one is allowed to move until the surprise “toll.”

### PLAYING THE GAME

*“We will be in one large circle by the end of the song.”* (Sing while moving to a circle.)

*“Hold out your right hand, face up. Open your fingers wide so they look like the Hydra heads/necks and your arm is the long serpent body.”* While the class sings, I model moving counterclockwise around the inside of the circle while keeping a pulse on each new outstretched hand.

*“Who can explain the task?”* (Inside people keep pulse moving around the circle.)

We quickly move the circle into a donut so partners exist facing outside and inside around the circle. Many routines work for this—counting 1, 2 around and asking 2’s to turn in and face out. During any of these transitions, remember to use whatever level of scaffolding and modeling you know is necessary for the students in that homeroom to be successful.

*“Who will start our song?”* We all sing while the outside circle stays in their position—arms out palms up, and the inside circle moves around the circle to the pulse. During this, I’ll whisper to somebody to take the turn as the “toll” so that nobody knows where it is coming from when waiting at the end.

After this first turn, students often want to know, “What happens if you catch the inside hand?” Any variation you or the students create is acceptable, but I have told my students, *“If you catch the inside partner at the end, you get to switch with them and be in the center circle.”*

### EXTENSIONS

On future days when the song is brought back as a secret song, I have created extensions/challenges to perform during the game described above, such as:

- > Sing with chinning (on loo, or la, etc.).
- > Outside circle keep eyes closed the entire time.
- > Often, I’ll ask my students, *“What else could make this challenging?”*

Check back in **November** for melodic study strategies with “The Hydra” and possible Choral pathways for programming on a Winter Concert.





# Do you know The Ghost of John?

My favorite month in teaching elementary music has to be October! Fall and Halloween music brings so much opportunity for exploring vocal sounds, playing with expressive music qualities, and diving into music study. My October song favorites include Pass the Witches Broomstick, Black Cat, Skin and Bones, and the Ghost of John. This fall gem in a minor key is a musically rich song that can be used at any grade level!

## Ideas for Learning the song

- Ask “What makes this song spooky?” Or “How do we make our voices spooky?”
- Play the melody on a keyboard with the organ setting to create an eerie mood.
- Sing on a neutral syllable like “loo” to listen for the melodic lines.

Mary Stockum

Mary currently teaches K-5 elementary music at University Schools in her hometown of Greeley, Colorado. She received her Bachelors of Music Education degree at the University of Colorado at Boulder and is now pursuing a masters degree through the University of Northern Colorado.

Have you seen the ghost of John?

Long white bones with the skin all gone.

Oooooo

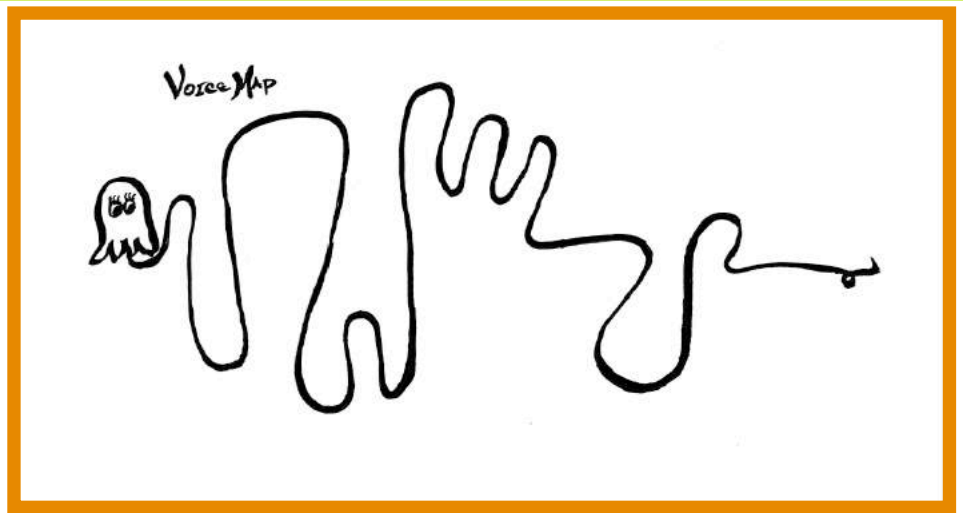
Would-n't it be chil-ly with no skin on?

- Create expressive movements to show the four phrases.  
Example:  
Phrase 1: sway arms side to side,  
Phrase 2: fly arms up and down,  
Phrase 3: circle arms overhead,  
Phrase 4: cross arms over body and shiver.
- After students know the song well, enjoy the harmony created when sung in a two-three- and four-part round

## Legato and Staccato Game

A key skill for ensemble singing is to be able to follow a conductor. Being aware of conducting gestures develops precision in the music. This 'hot and cold' game of legato and staccato singing gets everyone involved in clue giving through expressive singing.

- First sing the whole song first with a legato singing voice.
  - Sing the whole song with a staccato voice. To stay together on the sustained dotted-half "oooo," show fingers silently counting (oo-2-3).
  - Use a circle formation with joined hands with one person in the middle of the circle blindfolded as "it" or the "ghost."
  - Choose a secret opening where two hands are unconnected for "it" to walk out of the circle during the song.
  - Entire class sings as "it" slowly walks around the inside of circle listening for vocal clues of legato and staccato to guide the direction of the opening.
- As "it" gets closer to the opening, the class sings more staccato, and as "it" gets further from the opening, class sings more legato.
- Turn off a light to make it more spooky!



## Ghostly Voice Map

This activity would work well with 1st grade for play with vocal exploration. Students create with their own Ghostly Line Maps to explore moving pitches high and low.

- On a whiteboard or paper, have students draw their version of a ghost.
- From the ghost, the student will draw a line with hills, loops, or whatever shape

that can be traced and sung with their voice.

- Follow and sing the ghost's line using the full range of the voice to make the high and low sounds.
- Have students share their Ghostly Voice Maps with the group to sing other maps with the vocal exploration practice.

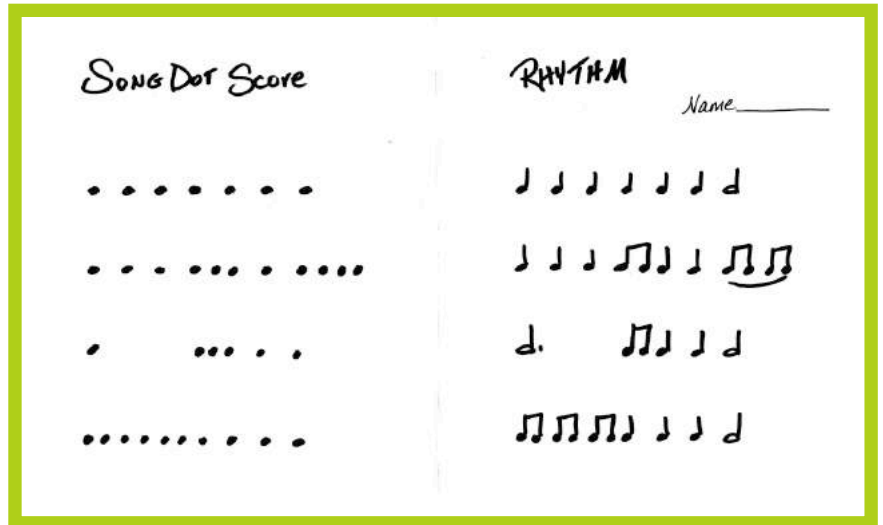
## Rhythm Study

This activity with a song dot score is fun for students to track the rhythm of the "Ghost of John" while locating special words. Good activity to be used with second grade.

1. First introduce this rhythmic study using a secret song on maybe the second or third day of experiencing the "Ghost of John." Gently tap the rhythm of the words, showing a smooth glide for the longer words like "John," "Oooo," and "on."



2. When students identify the secret song, sing and tap with two fingers to feel the rhythm of the words.
3. Provide a Song Dot Score of the "Ghost of John" for students to track each sound or syllable. The score is helpful in noticing the shorter and longer sounds heard.
4. Ask students what special words they could locate on the score. Some special word ideas could be ghost, bones, skin, etc. Student-directed ideas in choosing the words gives interest to the discovery process of locating special words.
5. When they locate the special words, they can write the word directly under the dot. The word "gone" could be a fun word to track with the upward slur.
6. Provide a second page of the Rhythm Score for students to follow a traditional rhythmic notation for the "Ghost of John."



Have fun exploring the Ghost of John with your students. Welcome more game and study ideas from your students as they play with this hauntingly beautiful song!

## See for yourself

### A Peek into a Colleagues Classroom



Our library was renovated this year, so the librarian was giving away some of the furniture and I grabbed this picture book holder. I like having the music books displayed. It reminds me of what's available in case I want to grab a book to read from, or I can allow students to take books and look at them when there are a few extra minutes left in class.

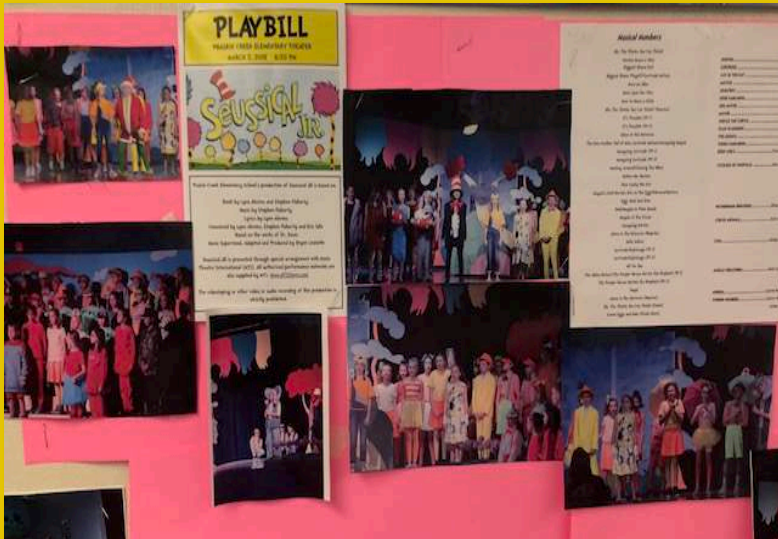


I'm so glad Jeannette Kinney Potvin shared her secret for keeping ukuleles on the wall! Just get some 3M Command Hooks. They are easy to stick on, and they've been sturdy and durable for several years now.

This year I turned the back of my electric piano into a word wall using John Feierabend's Word Wall words. You could make your own! I really like this set of words because they are color coded by subject, and because there are over 250 of them in the set.



This Peek into a Colleagues Classroom is the room of Vicky Suarez.  
Vicky teaches K-6 at Prairie Creek Elementary School in Texas.



These are the Music Express magazines from several years. I really like using these magazines because they come with recordings of good quality, and have information about composers as well as pop songs or songs from Broadway shows. Looking at the notation while singing the songs gives us many real examples of music notation in context.

I keep this area for photos and programs of our most recent programs/musicals. The students enjoy remembering the shows they were in as they line up to leave the classroom.



This bulletin board is covered with shirts and programs from shows we've performed at our school, plus shows I've attended. If students bring in a program from a concert they've attend, I will add it to the board.

## Meet our Visiting Scholars!



Dr. Jill L. Trinkka

Dr. Jill Trinkka holds a BS In Music Education from the University of Illinois, Urbana, a MM (Equivalent) from Franz Liszt Academy of Music, Budapest, Hungary, and a PhD in Music Education for The University of Texas at Austin. Areas of special interest are: Performance, transcription, analysis and classification of American folk Music: early childhood and elementary music education pedagogy and methodology; musicianship for music educators; Autoharp, dulcimer and guitar.

Dr. Alice Hammel is a widely known music educator, author, and clinician whose experience in music is extraordinarily diverse. She teaches for James Madison and Virginia Commonwealth Universities in the areas of music education and music theory respectively and has many years of experience teaching instrumental and choral music in public and private schools. She also teaches online courses, available to any pre-service or practicing teacher, through the University of Arkansas. She has maintained a large, independent flute studio for over 25 years.

Dr. Hammel travels widely to universities during the school year to serve as in-residence scholar in the area of students with special needs. This travel, combined with state, national and international conference headline and keynote presentations keeps Dr. Hammel well informed of the needs of both pre-service and in-service music educators. During summer months, Dr. Hammel teaches in graduate programs for music educators around the United States. Her expertise in those teaching situations ranges from musicianship, pedagogy, and teaching students who learn differently. This wide demand places her in close collaborations with PK-12 music educators who are seeking to become better teachers and musicians.

Dr. Hammel has put these varied experiences to great use while compiling a large body of scholarly work. She is the co-author for four texts: *Teaching Music to Students with Special Needs: A Label-free Approach* (second edition published in 2017), *Teaching Music to Students with Autism, Winding it Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings*, and *Teaching Music to students with Special Needs: A practical Resource* (published in 2017) available through Oxford University Press. Dr. Hammel has contributed chapters to several other Oxford University Press resources including *Composing our Future* (edited by Kaschub and Smith) and *Exceptional Pedagogy* (edited by McCord and Blair). She has also written chapters for GIA and Routledge Publication resources. Dr. Hammel is a contributing author to a variety of resources available through the *National Association for Music Education (NAfME)* and has published widely in music, arts, special and generally education journals.



Dr. Alice Hammel



Dr. Constance McKoy

Dr. Connie McKoy is Professor and Director of Undergraduate Studies in the UNCG School of Music, where she teaches undergraduate and graduate music education courses. She holds a BM in Music Education from the Oberlin Conservatory of Music and MM and PhD degrees from UNCG. She has had 19 years of public school teaching experience as a general music teacher, choral director and band assistant. Her research, which has been presented nationally and internationally, has focused on children's world music preferences; music teachers' cross cultural competence, and culturally responsive pedagogy in music. Her work has been published in *The Bulletin of the Council for Research in Music Education*, *Update: Applications of Research in Music Education*, *Music Education Research*, and the *International Journal of Music Education*. She has served on the editorial review committee for the NAFME publication *The Music Educators Journal* and currently serves on the editorial committee for *Update: Applications of Research in Music Education*. She also co-authored *Culturally responsive Teaching in Music Education: From Understanding to Application*, published by Routledge. McKoy is an active clinician for State, regional, and national music education organizations, is Orff- certified, and is a past president of the North Carolina Music Educators Association. She is currently the chair of the Society for Music Teacher Education, an affiliated society of the National Association for Music Education.



Dr. Mary Epstein

As an enthusiastic supporter of the Kodály Music Education Philosophy, Dr. Epstein is immediate past president of the Organization of American Kodály Educators. In 1998 Mary Epstein co-founded the Kodály Music Programs at New England Conservatory, which resides in the School of Continuing Education. The adult programs include the Kodály Music Institute and a route to Massachusetts Music Teacher Licensure; the children's programs include summer choir festival for children in grades 2 - 12: *Cançon*, *Vocal Vacation*, and *Vocal Vacation Chamber Singers*. These are, respectively, programs for experienced and novice adult music teachers learning music education in a summer institute and academic year courses plus three summer children's choir camps.

Singing, solfège, and music literacy are basic principles of the Kodály philosophy. Through a 1971 grant from the National Endowment for the Arts, Dr. Epstein studied the Hungarian Music Education System as a guest of the Hungarian State Department and student at the Liszt Academy. The purpose was to develop an American Adaptation, which resulted in the New Haven Project - a daily elementary music program in its city's public schools. Mrs. Epstein has continued to develop music education programs in public and private schools of Brookline and Boston, chaired a Ford Foundation Research committee to explore best teaching practices of school music for children ages 9 - 14, served on various boards to foster stronger music school programs, for nearly a decade directed a Massachusetts statewide high school chamber music competition, and developed an internship program for New England Conservatory students in the Boston Public Schools. Mrs. Epstein performs music as a pianist, vocalist, and choral conductor.

# SongWorks Saturdays in Oregon

**ALL  
SESSIONS  
FREE!**

**PDU'S  
Available**

Contact:

BETTY PHILLIPS  
[bgphillips3@comcast.net](mailto:bgphillips3@comcast.net)

AIMEE NEWMAN  
[aimee.newman95@gmail.com](mailto:aimee.newman95@gmail.com)



All are welcome! Bring a friend!

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**SONG REALLY WORKS: Creating an environment of respect and rapport using songs games.**

**August 29, 2018 Corvallis, 10:45-12:00**  
**September 29, 2018 Gresham, 9:00-12:00**  
**October 27, 2018 Corvallis, 9:00-12:00**  
**February 9, 2019 Gresham, 9:00-12:00**  
**April 27, 2019 Gresham, 9:00-12:00**

August 29, 2018 will be hosted by Crescent Valley High School  
4444 NW Highland Drive, Corvallis, OR 97330

September 29, 2018 will be held at Highland Elementary School  
295 NE 24th St. Gresham, OR 97030

October 27, 2018 will be held at Hoover Elementary School  
3838 NW Walnut Blvd, Corvallis, OR 97330

February 9 and April 27 will be held at Highland Elementary School in Gresham (address above)



## 2018-2019 MN Workshops

### September 15

What's Cooking in Your Classroom?  
Building Musical Experience  
with Layers of Song

### November 10

Preschool and Primary Activities

### January 26

Recorders, Xylos, and Ukles, Oh My!  
Instruments and the SongWorks Approach

### May 4

Song as Curriculum:  
Vibrant Planning and Reflection

**9:30 – 11:30 a.m.**

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

**Cost: FREE!**

**CEU's  
available  
upon request**

*All are welcome!  
Bring a friend!*

*Workshops led by  
SongWorks  
Certified  
Educators*

*Crafted to  
enliven, enrich  
and encourage  
you in your  
teaching*

*Experience  
moving from  
sound to symbol  
using folk song  
games  
and classics*

Questions? Email Molly Feigal at:  
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