



# SONGWORKS

Educators Association

Playful Teaching Vibrant Learning

## From the President

### Howdy from Texas!

Dear Friends,

I'm sitting here still feeling so happy about our time together at the SongWorks Conference a few weeks ago. This was the first time the conference came to Texas, and those of us who live here had such fun welcoming our SongWorks friends from Canada, Japan, and 14 states!

I'd like to say thank you, again, to all who took the time to be here for the conference. Thank you for making arrangements to be away from work, your students, your family, and other commitments. I do understand the financial commitment it takes to come to our conference, and I appreciate you for making that decision.

What a lineup of thoughtful, engaging, and polished presentations we had! Another big round of applause, please, for our presenters! Thank you for bringing us your ideas, for inspiring us, and for giving us so much to ponder and bring to our own classrooms. For members, the conference handouts are available on our website, [www.songworkseducators.com](http://www.songworkseducators.com).

This year we welcomed two new Emerging Pioneers, Katie Herzberg and Rebecca Hahn, who gave outstanding presentations on how SongWorks principles have made a difference in their teaching. Katie and Rebecca will be writing for the newsletter in the coming months as part of their EP assignment.

And we had a record number of Visiting Scholars this year! FIVE amazing educators joined us in all of our conference activities. If you're on the SongWorks Facebook page, you may have seen some great photos or videos of our Visiting Scholars laughing, dancing, singing, playing, and engaging with us over the three days. I'm so grateful to these five women for joining us as Visiting Scholars this year: Mary Epstein, Connie McKoy, Alice Hammel, Jill Trinka, and Julie Scott.



Vicky Suarez  
2019-2020 President  
[vicky@songworkseducators.com](mailto:vicky@songworkseducators.com)

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Working on the conference was an intense but fun experience over the past year. I'm grateful for all who helped make it a big success. Thank you to our conference team: Lisa Schoen, Max Mellman, Taryn Raschdorf, and Natalie Neugent. Many others of you took on conference jobs as well, and we all thank you!

Make plans NOW to attend the 2020 SongWorks International Conference! We'll be meeting again in Dallas, April 2-4. If you have something you can share from your teaching, please consider proposing a session. Lisa Schoen is our new Conference Chair, and she will be asking for those session proposals in the next months.

As your new President, I encourage you to step into a role within our organization. We need you! Here are some ways to be more involved:

1. Write something for the newsletter. You can email our newsletter editor Ruthie Parker ([Ruthanne.fisher@gmail.com](mailto:Ruthanne.fisher@gmail.com)) with your ideas.
2. Like us on Facebook, post on the Facebook page, follow us on Twitter!
3. Make a donation to SongWorks to help ensure that SongWorks Conferences continue to be affordable. Visit [Songworkseducators.com/get-involved/donations](http://Songworkseducators.com/get-involved/donations) to donate now.
4. Consider attending Level 1 or Level 2 of our summer SongWorks courses! More info at the end of this newsletter.
5. Share this newsletter with other music educators you know.

As we head into the final weeks of the school year, I know I can finish strong because of the ideas shared at the conference and in this newsletter. Enjoy your summer!

*Vicky*



Vicky leading the Coda at the conference

## SongWorks Certification Courses

### **Our Bags are Packed, We're Ready to Go to River Falls, WI**

Come join the SongWorks Certification Faculty and Associate Faculty for a five-day (July 8 -12, 2019) course of study. The campus at University of Wisconsin at River Falls is a lovely place to be immersed in SongWorks activities with SongWorks educators.

Two levels of study, *SongWorks in Action* & *SongWorks for Musicality* will be taught by our Associate Faculty. Teaching *SongWorks in Action* will be Esther Campbell, Molly Feigal, Max Mellman, Betty Phillips, and Leah Sunquist. Jake Edwards, Alice Nordquist, Vicky Suarez, and Lisa Schoen will take the reins of our *SongWorks for Musicality*. These accomplished teachers all use SongWorks principles and practices in their schools and have years of practical experience upon which they will draw.

After completing these courses, participants have “tons” of ideas and activities to take back to their schools in the fall — many of these activities will work on Day I of the new school year. Often teachers, after participating in these courses, begin the next school year with a new burst of energy and zest for teaching.

See pages 18, 19, 20 of this newsletter for additional information.

— **See you in River Falls!!!**

Take note! Watch for information about SongWorks Certification 2020, **Level III**.

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The password for the secure *Members Access* area of the SWEA website will soon be updated. Members who have renewed their membership within the past year will receive the updated password in an email from the Registrar. In order to keep your membership current, please visit our [Membership Renewal](#) page. If you are uncertain about the date of your last dues payment, or if you have any other questions about your membership, please contact Registrar Alice Nordquist: [registrar@songworkseducators.com](mailto:registrar@songworkseducators.com). Thank you for your support of the SongWorks Educators Association!

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# 2019 Visiting Scholars

In 2015, the leadership of SWEA initiated the Visiting Scholars program. Each year, selected scholars are invited to our conference for the purpose of exposing them to the principles and practices of SongWorks and the activities of our organization. Visiting Scholars were chosen based on their leadership in and contributions to education, as well as their commitments to excellence in learning and teaching. Throughout the conference, Visiting Scholars observed our presentations and interacted with attendees.



The 2019 Visiting Scholars share their reflections at the conference  
(from left) Mary Epstein, Julie Scott, Connie McKoy, Alice Hammel, Jill Trinka



Some visiting scholars join other conference attendees in a dance



Julie Scott and Hildegard Froehlich enjoying the banquet

## Visiting Scholars' Reflections

**Dr. Julie Scott** is Professor of Practice and Co-Chair of Music Education at Southern Methodist University in Dallas, TX. Prior to teaching at the college level, she taught elementary music and choir for over 20 years. Julie has presented over 200 workshops and conference sessions throughout the US, as well as in Germany, Scotland, Greece, Australia, China, Italy, and Thailand. She is a past president of the American Orff-Schulwerk Association.



As I think back over my time at the SongWorks conference, one word immediately comes to mind: JOY. There was joy in the music making, in the conversations at breaks and over lunch, and in the hearts of the conference attendees. I have never attended a conference with more welcoming, kind, enthusiastic people. During the conference, I learned much about the essence of SongWorks, and I had several realizations:

1. I believe that we, as music educators, sometimes compel students to analyze the joy out of a song. During the SongWorks conference, I learned ways to analyze songs with and in joy.
2. SongWorks epitomizes learning through playing—thinking about music while playing with music.
3. Limiting the rhythmic durations and pitches we introduce to students actually might be holding them back. I loved Susan Kenney's idea of showing the entire score to students, regardless of whether they have been introduced to each pitch contained in the score. Students can identify the patterns they know, but they can follow parts that contain known and unknown patterns.
4. I love the idea of learning patterns of notes, rather than individual pitches. After all, what's re on its own?
5. I really like the idea of using creative, alternate forms of notation, rather than limiting learners to a notational system that, at its best, cannot convey the nuances of musical sound.

I also have a few questions for your consideration:

1. I missed a few sessions, but I didn't see examples of student rhythmic or melodic improvisation. Are there opportunities for students to make up their own rhythmic or melodic patterns on the spot?
2. Perhaps because I was new to the technique of adding or re-ordering measures from known songs for the students to read, I found it to be challenging at times. For me, the previous and subsequent measures of a well-written melody relate to one another in such a way that, if you place a pattern in the middle of a phrase, the melody loses its integrity, making it difficult for a student of any ability to read it. I wondered, why not have the students take measures from the existing melody, as well as others, if they wish, and create an entirely new eight-measure melody? That would allow students an opportunity to create something new, rather than altering a known melody. The teacher and students could even decide together on a natural ending for the piece, such as mi-mi, re-re, do\_\_ or mi-mi, re-mi, do\_\_ or even mi-so, re-so do\_\_.

I'd love to hear your answers and thoughts regarding these questions. Thank you all so much for a magical, joyful time. See you in 2020!

## Visiting Scholars' Reflections

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**Dr. Alice Hammel** is a widely known music educator, author, and clinician whose experience in music is extraordinarily diverse. She teaches for James Madison University and Virginia Commonwealth University in the areas of music education and music theory. A prolific author, she has maintained a large, independent flute studio for over 29 years. She is passionate about teaching students who learn differently.

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Wow! What an amazing and life-changing experience I had at the 2019 SongWorks Educators Association Conference in Dallas! I completely immersed myself in playful and creative experiences with my new SongWorks friends. While I wasn't exactly sure what to expect from the conference, it somehow exceeded any expectations I didn't know I had. The culture within the organization is more supportive than any other professional organization I have experienced. The members of SongWorks truly care for each other and allow for the individual differences that inherently occur in any group that forms a community.

My brain was full by the afternoon of the first day. I began cataloging the creative ideas I was learning to fit them within my most frequent strategies. It was very exciting to begin to song dot and map music already in my repertoire as well as to add new music and immediately think of specific students who would benefit from experiencing SongWorks ideas.

One framework I designed through my research is used to adapt materials and methods for students who need more in the way of good teaching to learn concepts and skills. Through the use of size, color, pacing, and modality (visual, aural, and kinesthetic), students are able to access information in a way that makes sense to them. I encourage teachers to use these four principles in their lesson planning to augment the acquisition, practice, and assessment of knowledge. SongWorks principles and activities align perfectly with these four principles. I can't wait to recommend SongWorks at my presentations and to my students!

In addition to the adaptation principles beautifully evident in SongWorks teaching, the purpose of SongWorks was present during every moment of my experience in Dallas.

1. We were active with each other and consistently felt supported and challenged (the good kind of challenge!) by the amazing ideas, experiences, discussions, and repertoire we studied.
2. We were empowered during the conference sessions, informal discussions, banquet time, and after hours talks to be ourselves and to take what we were experiencing into our lives – not just our classrooms.
3. We were immersed in a community that values each of us and encourages diversity in experiences, viewpoints, and musical backgrounds. What a delight!

I am officially a SongWorks Educator 4Lyfe!

## Visiting Scholars' Reflections

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**Dr. Connie McKoy** is professor and director of undergraduate studies at the University of North Carolina-Greensboro. Publications are featured in national and international journals, and her research focuses on children's world music preferences, music teachers' multi-cultural competence, and culturally responsive pedagogy in music. She is current Chair of the Society for Music Teacher Education.

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My experiences over the three days of the SongWorks conference generated many thoughts, considerations, and questions. I appreciate the opportunity to share some of them in this brief reflection.

I was continually reminded that SongWorks speaks to a constructivist approach to learning, where learners are actively involved in a process of meaning-making and knowledge construction as opposed to passively receiving information. So many of the strategies I observed offered learners the chance to construct their own unique representations of what they perceived within the music they experienced.

The SongWorks principle indicating listening as a fundamental musical behavior reinforces the idea of sound before symbol. The benefits of deep listening in holistic ways was evident throughout the sessions I observed. Processes such as song dotting and the use of bridging notation correspond to Jerome Bruner's iconic or image-based mode of representing conceptual understandings. In addition, the instruction I observed in the sessions seemed founded on a broader interpretation of musical literacy, going beyond just a response to separate, individual representations of sound, and moving toward fluency of engagement.

My research interests focus on how culture influences and informs teaching and learning in music. Consequently, my conference observations often were framed by that lens. One question I thought about was how the concept of "musicality" as described in the SongWorks principles, is interpreted. Is our interpretation of musicality only based on Western European musical conceptions? Do other cultures interpret musicality differently, and if so, how can we understand and foster musicality as related to differing musical systems? These are questions that I hope will spark new conversations about expanded applications of SongWorks principles.

I appreciate having the opportunity to spend time with a group of committed teachers who eagerly and generously shared a pedagogical process to which they are highly committed and which they approached with such joy. It was my privilege to have been able to share in that joy.

## Visiting Scholars' Reflections

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**Dr. Jill Trink**a recently retired from her position at Coastal Carolina University in South Carolina. A very active singer, songwriter, performer, she is known by children, parents, and educators, as an American folk music artist who accompanies herself with autoharp, dulcimer, guitar, and banjo. Much in demand as a performer/presenter, she has recorded and written four volumes of folksongs, singing games, and play parties.

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Attending the 2019 SongWorks Conference was inspirational, motivational, stimulating, and full of joy. I believe I wore the longest-lasting smile of my life! It was an honor to attend this thought-provoking conference as a Visiting Scholar and to experience first-hand so many SongWorks music educators' clever and excellent work in action.

Every session offered something special in furthering my understanding of the SongWorks approach to teaching music. I was most impressed by the presenters' consistent blending of the two sets of SongWorks Principles (Teaching and Learning (SongWorks 1) and Teaching and Learning Music (SongWorks 2)). Part of that consistency was the specific attention given to extra-musical parameters of instruction – social, emotional, psychological, and affective aspects. Care of and for learners in genuine, inquisitive, and playful ways was ever-present. Going forward, I will more consciously help music teachers focus less on their own teaching process and much more on if and how the learners are absorbing and processing new learning.

Based on musically-pedagogic observations at this conference, I intend to incorporate several ideas and practices into my own teaching, such as: asking students how a song *ends* (seeming such a simple concept, but what amazing pedagogic power this holds); having students concentrate on the relationship of the beat to the *phrase*; encouraging rhythmic reading even without student comprehension of the relationship of beat to rhythm; showing students whole song scores to encourage discovery learning (all of which contribute to “learning to read with flow”); and introducing the concepts of song dotting, drawing melodic contour with *flow*, ideographs, song mapping, and form books (all powerful tools to help children notate ‘in real time’ what they are hearing, singing, or thinking).

Being present at this excellent conference allowed me to be a part of the inner-workings of a truly remarkable group of music educators who exhibit total engagement in teaching and learning processes (how refreshing and vibrant!), and who utilize numerous creative approaches to bringing children and notation together in a manner allowing them to be in charge of their own learning – always with the teacher's supportive, gentle hand.

Thank you for this memorable time and for allowing me to witness great teaching – as I have never quite seen before.

## Visiting Scholars' Reflections

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**Dr. Mary Epstein** is Immediate Past President of the Organization of American Kodaly Educators and has launched several important initiatives for OKAE and educators everywhere. 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. As she studied at the Liszt Academy, she continued to develop an American Adaptation, which resulted in the New Haven Project.

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I was curious about the 2019 Song Works International Conference. Would I be able to discern who you were? Your Visiting Artists program provided an opportunity I'd not otherwise have had. Your invitation was generous, your welcome warm, and your conference compelling. I enjoyed it and learned something new.

My association with SongWorks began about nine years ago with a telephone call to Peggy Bennett. I interviewed her for my dissertation. Peggy tried explaining SongWorks and I imagined I understood. Because SongWorks and OAKE (through the intersection of Zoltán Kodály) shared a vision, I hoped they would have commonalities.

From studying a year in Hungary and making an American adaptation in New Haven CT public schools, I embraced applied musicology. This meant I needed to be totally involved with the repertoire of my country and extrapolate musical structures as a basis for teaching and learning. It meant being musically involved in ways that were beyond what is normally expected of a classroom teacher in any subject let alone in music.

Here is what I learned from Song Works. It proceeds much like OAKE to explore musical structures. The aims are similar but the means different. While the aim of both approaches seems to be to penetrate the heart of music so that music can penetrate the heart of the child, the means to the end were different. The OAKE approach is filled with researching and analyzing music, building skills and concepts, singing with joy a vast repertoire of children's singing games, and using the educational tool of discovery learning as a means to foster musical independence. SongWorks spends considerably more time and energy in exploring notation play through ideographs, pictographs, song dotting, and musical mapping. They seem to resonate with the child as observed in the demonstration class and video clips. These visuals remind me of the cave drawings of ancient Mesopotamia; there one finds pictographs and hieroglyphics. They likewise remind me of charts used in jazz as well as some new music compositions. I am very drawn to the notation explorations I saw and felt at the Song Works conference.

## Guest Professors

Since 2015 Music Education Professors from local Universities are invited to attend the SWEA Conference as our guest for a day. They connect with the Visiting Scholars, observe sessions, and interact with conference attendees. Additionally, they connect with local educators they may know who are part of the conference.



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**Dr. Susan Harvey** is Chair of the Music Department at Midwestern State University in Wichita Falls Texas. At MSU, she teaches music education courses to both general education students and music majors. Dr. Harvey is Director of the MSU Summer Kodály Institute and Conductor of the Wichita Falls Youth Symphony Orchestra.

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First, I would like to offer my sincere gratitude and appreciation for having been included in the SongWorks 2019 conference in Dallas. I have been so excited to share everything I have learned with my students at Midwestern State University in Wichita Falls, Texas. During the conference, I was particularly intrigued by the use of well-known songs to teach other languages. An example was the use of the song *Bingo* to teach consonants and vowels. We have many English Language Learners in Texas and I am sure my preservice teachers will be successful with these activities in their future classrooms. The use of ukulele was very interesting to me as I often use ukulele in my teaching. I was impressed with the use of colored stickers and cards to help students visually understand the aural and kinesthetic concepts. It was also a lot of fun! In my methods classes, we spend a lot of time learning pre-literacy strategies for students who are beginning to read music. The wealth of pre-literacy and literacy techniques introduced at the conference was like opening a giant box of candy and finding all your favorite flavors. The way SongWorks seamlessly integrates this into experiences that are joyous and engaging is brilliant! Finally, the opportunity to explore various tone sets and to transfer the aural information to note names on a barred instrument was a lovely example of exactly how students learn music. On behalf of my students, and their students, thank you so much for inviting me to the conference. I will remember this experience forever.

## Guest Professors' Reflections



Peggy Bennett with her mentor, Hildegard Froehlich

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**Dr. Hildegard Froehlich**, Professor emeritus at the University of North Texas, has authored, co-authored, or edited six professional books in the area of music education scholarship and sociology, plus numerous book chapters and articles. An active participant in national and international conferences and symposia, she is a frequent keynote speaker. She co-founded, directed, and performed with the Denton Bach Choir.

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Ever since I first became acquainted many years ago with the principles of SongWorks as a music pedagogical concept, I have been impressed by the ability of those subscribing to the principles in turning seemingly abstract statements into action. All presenters demonstrated that (1) each person's music experiences are not linear but multi-layered and variable, and (2) each person organizes musical sound in what SongWorks proponents call "clusters," according to Peggy Bennett "the DNA of musical responses." Studying music means to hear, see, think, and wonder about what it is that can be learned whenever one engages with music, be it a nursery rhyme or a symphonic composition. This wide range of responses was practiced and demonstrated consistently during the one day I was able to be a participant at the 2019 three-day conference. The presentations I saw were enthusiastically learner-orientated, espoused an unparalleled spirit of camaraderie and good-will among all participants, and showed the power of learner-initiated exploration, curiosity, and engagement. While the musical materials I saw and heard presented were drawn mostly from the experiences of younger learners, it would not be difficult to imagine (and show) how the same principles of learning, exploration, and learner-initiated musical mastery could be applied to levels of all learning. My wish for next year's conference would be to see such possibilities explored further.

# SWEA Conference Photos

Anna Langness and Susan Kenney demonstrate the "ana-crocus" from Susan's session



Judy Fjell reads the ideographs to "Great Big House"



Peggy Bennett and Fleurette Sweeney deep in conversation

Having fun with "A Tisket, A Tasket"



# SWEA Conference Photos



Friends from near and far meet in the hospitality room

Exploring mapping



Creating a dance to "Get on Board, Little Children"



Playing "Have it All" on barred instruments



Late night games in the hospitality room

## Emerging Pioneer Reflections



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**Rebecca Hahn** earned a Bachelor of Music Education in piano and vocal music from Northern State University in Aberdeen, South Dakota. She has done certification classes through MusikGarten and SongWorks. Her current position includes teaching 3-5 grade Strings at Glacier Hills School of Arts & Science and 6th grade Choir at Rosemount Middle School both in the Rosemount, Apple Valley, Eagan School District in MN.

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My SongWorks experience up to this point has mostly been Saturday morning workshops in Minnesota and my week at the Certification Course last summer. This was my first SongWorks Conference. As a first-time attendee, I was absolutely amazed at the care and concern each person had for others. It is very rare in professional organizations for everyone to be so supportive of each other. It was inspirational to hear from first year teachers and retired people and feel that everyone was valued.

One of the sessions that resonated with me was Aimee and Bethany's This is Your Brain on Songworks. I have read about executive function and music before, but this session gave real life examples of how students who are facing or have experienced trauma in their lives may not have the skills in place to behave appropriately. This session was a great reminder to give students grace and to realize that their behavior is often a result of situations beyond their control.

Showing What We Hear: Clustering and Blended Notation by Doug was also very thought provoking. I was amazed at how easy it was to perform the hemiola pattern in America with the map that Doug had created. The thought that reading notes is based on relationship changed my thinking of how I approach new music with my students. I was challenged to think of music as the shape of the sound and not just singular notes, as well as thinking of clusters of sounds as musical words. While I spend most of my time teaching traditional notation, Blended Notation may be a way to help students feel and hear the patterns more easily.

Susan's session on Beware the Beat, which morphed into Be Aware of the Beat, was also very impactful. Her quote that "the brain learns by extracting patterns from confusion" has challenged the way I present new information to my students. I was reminded that it is alright for students to struggle and that figuring the patterns out for themselves will result in much deeper learning than if I break things down for them. I also appreciated that Susan encouraged us to show students the whole score to allow them to discover patterns on their own.

All of the sessions were presented with passion and excitement for teaching music. My brain was very full when I arrived at home. I was thankful that there was time to have meaningful conversations with people and I am so grateful to have had the opportunity to attend and present at this conference. Thank you to everyone who had a part in the process of the Emerging Pioneers program and those who put together an amazing conference.

## Emerging Pioneer Reflections



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**Katie Herzberg** received a Bachelor of Arts Degree with summa cum laude honors from Concordia University, St. Paul, MN, in 2007. She is pursuing a Master of Arts degree from Concordia University, St. Paul. Katie teaches K-5 General Music at Parkview Elementary in Rosemount, MN. She lives in Farmington, MN, with her husband and three amazing girls.

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As I reflect on the whole conference, I still have Peggy's opening comments in my head. She stated that SongWorks strives to teach music musically with a set of principles and practices to help accomplish that goal. Our time spent together was guided by these principles both in and out of the sessions, allowing us to fully enjoy the music, the process of teaching, and each other. The principles keep the music musical and the process of teaching enjoyable.

Although this was my second time attending a SongWorks Conference, I headed back to my school ready to present even more new songs with new strategies, and with more joy. I've already enjoyed Kate's version of "Bonjour, Mes Amis" with my students as well as Max's game with Ella Fitzgerald's "A-Tisket, A-Tasket." Marilyn and Terolle gave me more ways to make a rather intangible entity, the melody of a song, more tangible so that it can be looked at and studied. Jake and Alice provided me with more ideas on mapping. I learned from Molly that I really can "Have It All" when connecting sound to symbol, so I went back and put her ideas to use immediately.

All of the presentations were wonderful, and I am grateful to all the presenters for the work they put into each presentation! I noticed a recurring metaphor of learning as a puzzle in the conference presentations. Viewing learning as a puzzle to figure out empowers students and gives them the ownership for their learning.

As Susan reminded us during her presentation about the beat: "Fragmenting content is the biggest mistake schools make. Teachers actually cut off meaningful connections in the brain when they teach bits and pieces." Allowing students to see the whole picture and make connections on their own honors their prior knowledge and ability to piece together the puzzle. The brain is at its best when making sense out of chaos instead of being spoon-fed the "bits and pieces."

I am so thankful for the opportunity to attend the conference as an Emerging Pioneer. I am grateful to Lisa and Terolle for nominating me. I was blessed by so many people at the conference through our conversations, your welcoming and encouraging spirits, and your passion and wisdom. I feel more connected to the SongWorks family now! Thank you all!

## Member Reflections

While attending the SongWorks Educators Association convention earlier this month, I was struck by many things. One was how I can take songs I am already using in my classroom and expand and explore them with my students in different ways. Some of these ways don't even have to be "planned", but can stem from my students' curiosity and questions. Another thing that stood out to me was how my own musical upbringing can affect and limit my students if I'm not careful. The third thing that I found extremely interesting was how a lot of SongWorks was developed through work with special needs children.

I spoke at length on this topic with Fleurette Sweeney, who is over eighty years old and one of the pioneers of SongWorks. She has some amazing stories, and I really enjoyed talking with her during lunch on two of the

conference days. She told me about one of the songs that she wrote, Roly Poly. She presented activities for this song at Conference. She wrote the lyrics to help her students with their pronunciation of some of the more difficult consonants—'p', 't', and 'k'. The song ended up also being a great avenue to show love and positive touch to the students in her class, as she rolled them from herself to her teaching partner while the other students helped. The kids who rolled got to lay on the ground and help propel themselves from one side of the room to another. Children just love rolling on the floor. Where else in school can they participate in this way except in music class? Fleurette mentioned that she used this song game activity to assess many things about her students. For example, physical skills.

I tested this song in one of my bilingual first grade classes the week after the conference. They LOVED it. I have some very reserved students in this particular class who usually don't like to volunteer for things and were a bit hesitant at first, but once they had their "rolling" turn, they wanted another turn! There was so much joy and laughter as we did this song and game. I also drew a song map on the board to help students remember the song (this is another new tool that I learned through SongWorks). I let students come up and take turns following the map as we sang through the "Roly Poly" song.

In addition to testing this song at school, I also tested it at home with my 2-year-old son. A few days ago, I noticed him rolling on the floor as he played, similarly to how students roll in the "Roly Poly" song. I began singing the song to him and rolling him away from me and having him roll back to be before the end of the song, at which point I gave him a hug. He loved it! He kept saying, "Again!"

I have thoroughly enjoyed using what I learned through SongWorks in my teaching, and look forward to attending next year's conference and continuing to use what I learn.

-Anna Gulick (TX)



Playing "Roly Poly" at the conference

## Member Reflections



At my school, we've had a lot of fun with Molly's presentation using Jason Mraz's song, *Have It All*. My fifth graders decoded the mi re do patterns in the verse, puzzled through outline of the chorus melody on xylos, and have been playing the four chords on ukuleles. The song has a great message, a fun melody, and lots of accessible study patterns - it has become our new favorite! And incidentally, our school has five teachers retiring this year who are having a combined retirement party, and our staff is singing a "retirement version" of the song - teachers will be playing ukes and xylos as well! So fun!

-Lisa Schoen (MN)

I left the conference with Sandy Murray's presentation of *Good Night, Irene* ringing in my head. Her pictographs were so cute!

Looking into the history of the song, I learned that it was originally written and performed by *Leadbelly*, to whom America owes much of its musical identity. Leadbelly's original lyrics have a dark undertone, musing on love lost, homelessness, and wondering if he should "jump in the river and drown" without his love; Sandy's presentation of the song took a child-friendly approach to the verse, using imagery of animals and the homes they sleep in. Although she changed the words, the quality of the song was not diminished in any way. This gave me the confidence to alter the lyrics to some of my repertoire for my students, while keeping the music alive and intact. Notably, Sandy taught the song only through the use of pictures. This reminded me that we need not always introduce music with games—sometimes a captivating score will do the song justice.



Sandy Murray leading "Good Night, Irene"

One month later, the song continues to ring in my head. I found a recording of the song by one of my favorite duos, *Les Paul and Mary Ford*, and I have played it on repeat in my car. The lull of its gentle waltz is mesmerizing. I thank Sandy for introducing *Good Night, Irene* into my musical lexicon with love, and look forward to sharing it with my own students for years to come.

-Max Mellman (NJ)

Handouts from the presentations mentioned are available on the SWEA website under member access



## SongWorks Principles and Practices Certification Courses

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**SongWorks  
in Action**  
July 8-12, 2019

LEVEL 1  
LEVEL 2  
LEVEL 3

**SongWorks  
for Musicality**  
July 8-12, 2019

**Level III in 2020**

**University of Wisconsin at River Falls**

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Information - [www.songworkseducators.com](http://www.songworkseducators.com)



## *Certification Courses*

### **COURSE FEES**

\$600 USD

### **CREDITS**

**Seattle Pacific University**

3 quarter credits = \$165

CEU = \$80

### **HOUSING**

**Ames Suites**

Double \$26/night/person

Single \$32/night/person

Linens \$5/week/person

### **MEALS**

5 lunches + 4 dinners =

\$73.95

### **CONTACT**

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**July 8-12, 2019**

### **LEVEL I**

**SongWorks in Action**

Immersion in ways to engage students  
as they sing, play & study music

### **LEVEL II**

**SongWorks for Musicality**

The Pillars of Music Study:  
advanced foundations & practices

### **LEVEL III**

**Coming in 2020**

### **REGISTRATION**

[songworkseducatorsassociation.org](http://songworkseducatorsassociation.org)

**UNIVERSITY OF WISCONSIN  
RIVER FALLS**



# Certification Courses

## Registration Form

July 8-12, 2019

Level I - SongWorks in Action

Level II - SongWorks for Musicality

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State/Prov \_\_\_\_\_ Zip/Postal Code \_\_\_\_\_

Country \_\_\_\_\_ Email \_\_\_\_\_

Teaching position \_\_\_\_\_

### Course Fees - \$600

#### Deposit due April 30, 2019

#### Balance due June 1, 2019

Course deposit (Balance of \$450 due June 1, 2019) - Level I \$150.00 \_\_\_\_\_

Course deposit (Balance of \$450 due June 1, 2019) - Level II \$150.00 \_\_\_\_\_

Bring a friend\* Course deposit - (Balance of \$350 due June 1, 2019) \$150.00 \_\_\_\_\_

Friend's name \_\_\_\_\_

TOTAL \_\_\_\_\_

### Housing and Food

Single room - 5 nights @ \$32.00 + \$5.00 linen charge \$165.00 \_\_\_\_\_

Double room - 5 nights @ \$26.00 + \$5.00 linen charge \$135.00 \_\_\_\_\_

Food plan - Breakfast on your own - 5 lunches, 4 dinners \$74.00 \_\_\_\_\_

DUE BY JULY 9, 2019 TOTAL \_\_\_\_\_

• Print this form • Complete information • Mail registration form and check

Make checks payable to: SWEA  
Send Registration Form & check to:

Dale Turnham, 4149 Arbor Ln. Eagan, MN 55122

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.

## SWEA Board of Directors

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**President:** Vicky Suarez, TX  
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**Director - USA:** Beth Cain, TX

## SWEA

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**Support the mission of SWEA with membership dues or donations!**

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

Join or donate online at:

[www.songworkseducatorsassociation.com](http://www.songworkseducatorsassociation.com)

Would you like to submit something to be considered for the SWEA Newsletter or Happenings?

Email [ruthanne.fisher@gmail.com](mailto:ruthanne.fisher@gmail.com)

## SWEA Committees

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**Website Chair:** Pam Vellutini, OR  
**Newsletter Chair:** Ruthanne Parker, PA  
**Academic Coordinator:** Taryn Raschodorf, VA  
**Grants Administrator:** Emilee Knell, UT  
**Emerging Pioneers Advisor:** Samantha Smith, PA  
**Visiting Scholars Chair:** Peggy Bennett, MT  
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The password for the secure *Members Access* area of the SWEA website will soon be updated. Members who have renewed their membership within the past year will receive the updated password in an email from the Registrar. In order to keep your membership current, please visit our [Membership Renewal](#) page. If you are uncertain about the date of your last dues payment, or if you have any other questions about your membership, please contact Registrar Alice Nordquist: [registrar@songworkseducators.com](mailto:registrar@songworkseducators.com).

Thank you for your support of the SongWorks Educators Association!

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