



SONGWORK

Educators Association

Playful Teaching Vibrant Learning

From the President



Vicky Suarez
2019-2020 President
vicky@songworkseducators.com

As many of you know, I'm in a new school and new district this year, after being in my former school for six years. These past five weeks in the classroom have given me so much to ponder as I get to know my students! I've been keenly aware of my feelings of discomfort as I've worked to learn names of 450+ students and make a connection with these children so that I can be an effective teacher. It's not easy to be new to a school, and this experience has given me a lot of empathy for other teachers (maybe you!) who are in a new situation. I'd like to share some ideas that have been helpful for me.

My first idea is how we see behavior and misbehavior. What is misbehavior? What if we saw "misbehavior" as only those times when students *willingly and knowingly obstructed* the activity or the lesson? (from Charles, C.M. (1985). *Building classroom discipline: From models to practice*. New York: Longman.) This idea is not new to me. I've been familiar with it for decades! But these past five weeks I've really taken it to heart and applied it many times in my classroom. As I let go of trying to control every aspect of an activity, as I allow the children some freedom to laugh and make mistakes, I've found a freedom and a joy in my teaching. It seems like a small thing, this shift in thinking about behavior/misbehavior, but I think it can have a huge impact on our classroom environment.

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In *SongWorks I* by Peggy Bennett and Doug Bartholomew, I found this helpful reminder:

“When discipline problems begin to surface during our lessons, five areas deserve our attention:

1. Our own level of energy and enthusiasm.
2. The clarity of expectations for students’ behaviors during the activity.
3. The level of fascination that the activity holds for the students.
4. The potential for success that students feel toward the activity.
5. The level of assertiveness required to refocus students’ attention.

The other idea is something we talked about last July in the SongWorks for Musicality class in River Falls, Wisconsin. It’s something I want in my classroom every day, both for my students and for myself. It’s the notion of *aesthetic delight*. How can I structure my lessons so that every class period will have moments of aesthetic delight? The beauty and richness of a song, the harmony in our voices as we sing partner songs, the satisfaction of a dance that is going well, the feeling of flow and connection to the music as we follow a masterworks map, the joy on the children’s faces as we play a game – these are all moments that make my work worthwhile. Noticing and planning for these aesthetically pleasing moments can bring vitality to our teaching.

I hope you are making plans to attend our 2020 SongWorks Conference in April! We’ll be in Dallas, Texas again, and I know you will enjoy our time together as we explore music and teaching. Happy Fall!

Vicky

Hey SongWorks Educators!

Are you passionate about our work, and interested in taking on a major leadership role?

The SWEA Presidential Team is looking for applicants to join the team as President-Elect Apprentice in 2020.

As a Presidential Team member, you’ll be involved in official business including conference planning, board meetings, member communications and outreach, and shaping new initiatives.

If you’re interested in applying, the application will go live soon. In the meantime, consider why you think you are the right person to lead our organization into the future.

We look forward to hearing from you!

Sincerely,

The 2019-2020 Presidential Team

Max Mellman, Immediate Past-President

Vicky Suarez, President

Lisa Schoen, President-Elect

Aimee Newman, President—Elect Apprentice



Dallas, TX
Westin DFW Airport
April 2-4, 2020

Registration opens in January!

CONFERENCE REGISTRATION (includes luncheons)

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

*Requires Membership Renewal

MEMBERSHIP DUES

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

FRIDAY BANQUET (optional)

\$40

*For inquiries regarding financial assistance to attend the 2020 Conference, contact **SWEA Grants Administrator Emilee Knell** at ekknell@yahoo.com*

SongWorks Certification Courses

Join us this summer for SongWorks in Action, SongWorks for Musicality, and NEW in Fall 2020, SongWorks Practicum! Work with SongWorks Faculty as they mentor and guide you to apply the principles and practices in your classroom. Completion of SongWorks Practicum will result in SongWorks Educators Certification, with Level 1 and 2 being prerequisites. You can find the registration forms for Level 1 and 2 on the SongWorks Educators Association website. Stay tuned for Level 3 registration coming this spring. See what others are saying about the SongWorks Certification Courses!



Betty Philips
Executive Director of the
SongWorks Certification Program

Course Reflections



Katie Herzberg

When we teach children, we strive to meet them where they are; in music, that place of “where they are” is the language. Children already have a sense of flow and rhythm from language, so we can use that as a foundation by focusing on clusters. Focusing on these small, easily repeated, easily memorized building blocks of music allows us to plan curriculum with musicality in mind. Clusters allow teachers to highlight part of a song for study while still experiencing the whole song.

Throughout this course I experienced such an embodied understanding of musicality through play and study. I felt such ease as we transitioned from play to study and sometimes back again and all intertwined. It was so inspiring to see how we could examine tonal intervals within chunks, or the feel of a song with a map, or the experience of rhythm through song dots without feeling a separation from the embodied experience of singing the song and playing the game.



Taylor Crevola

Pumpkin Stew

Every year when fall rolls around it's time for a delicious bowl of Pumpkin Stew to warm us up! This is one of my favorite activities to use with younger students. It is versatile and can be adapted for Halloween, fall, or even Thanksgiving. Pumpkin Stew provides opportunities for creative movement, student input, and use of solo singing voices along with a chance to sing in a minor key.

Set-Up

I start by asking students what foods they like to eat in fall. Get them brainstorming by asking "What foods do you like to eat to warm up?" or "Does anybody go apple picking? What foods do you make with all of those apples?" Then offer up your favorite fall food...pumpkin stew! Invite students to stir the stew using big, exaggerated movements. Sometimes we pretend to be witches stirring up our brew, other times we are chefs preparing a huge meal for the whole school.

Pumpkin Stew

Pump-kin stew! Pump-kin stew!

3 What shall we do with that pump-kin stew?

5 I think that a ? will do!

7 That's what we'll put in the pump-kin stew!

Melody adapted by Erika DeMonner



The Game

The first time we sing this song I choose a pumpkin to put in the stew, and then have students come up with things to add to the stew. As each student suggests an idea, we sing the song again, this time with their ingredient (tomatoes, cookies, and spiders are all ingredients my students have suggested) as we mimic adding things to the big pot in the middle of our circle. Giving each student a turn to suggest a new ingredient provides plenty of repetitions to learn the song without students growing bored, especially if you add props! Grab some play food and let them put it into the cauldron (pot, box, basket) as you sing. Let students "taste" the stew at the end of the song.

Solo Singing

Since I am often using this with kindergarten it is a great time to introduce using our solo voice. "This time when we sing about which food we will add, only Evelyn will sing." Framing solo singing in the context of the game creates a more comfortable environment, in my experience, and I have found even my shyest singers enjoy having their moment in the spotlight. I take this opportunity to do an informal assessment of singing vs. speaking voice as well.

Variations

This song can be adaptable in a few ways. Does your school embrace Halloween? Make a Halloween potion by adding eyeballs, bats, spiders and bones to your stew! What about a Thanksgiving Stew? It would be a great way time for students to share foods that are special for their family during that holiday. You could even take it all the way to winter by making a Snowman Stew with scarves, carrots, coal, and other things used to make a snowman.



Ruthanne Parker teaches K-5 music at Hackett Elementary school in Philadelphia, PA.

Extensions

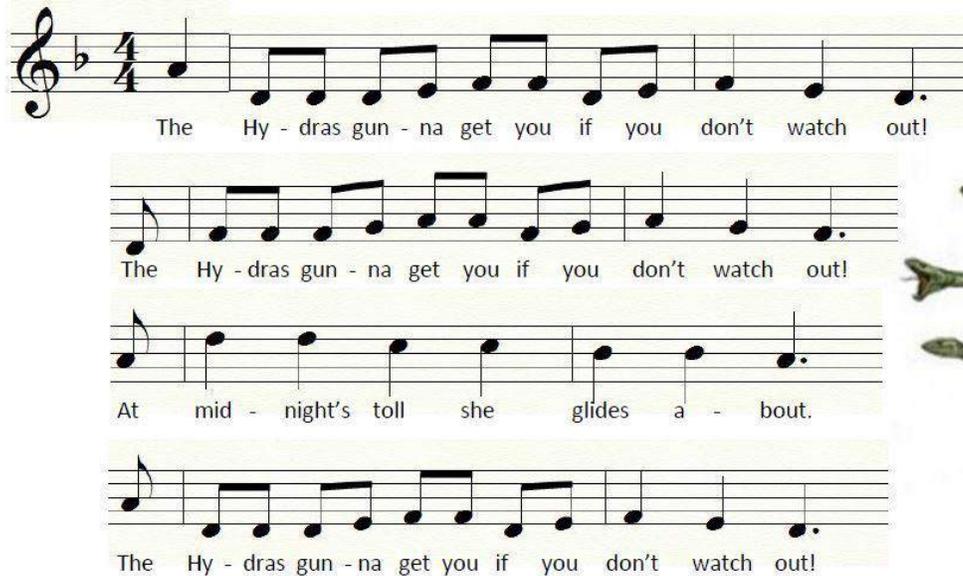
My students have had fun breaking into small groups and coming up with ways to dramatize this song. They love sharing out what their group has come up with!

Students could also follow a song dot score for this song. Can you circle all the places where the word 'pumpkin' appears?

If you have Orff instruments available in your room you may wish to add an accompaniment. An octave bordun may work well with the younger students, while your older students may be able to play the entire melody.

How will you customize your pumpkin stew?

Last October, Jake Harkins shared 'The Hydra' with us, and many members have since used it in their classrooms. This month he shares some options for extending the study of this haunting melody.

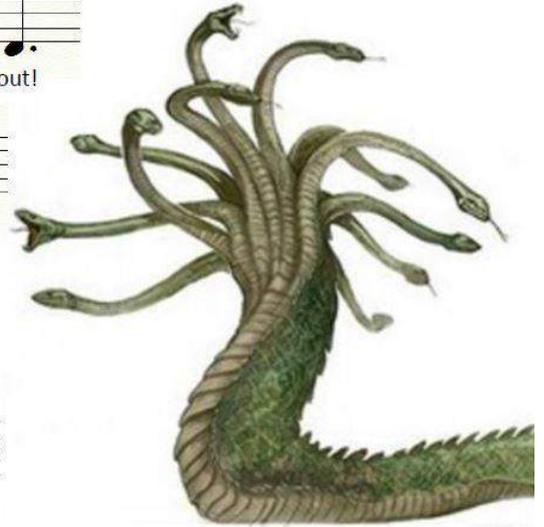


The Hy - dras gun - na get you if you don't watch out!

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!



What are some ways to take "The Hydra" past Halloween?

To clarify, my school doesn't celebrate Halloween; but mythological history is appropriate. I imagine if the game is learned and played during October, it would be fresh enough to program on a Winter Concert in December.

How would you develop it into a winter concert performance piece?

Off the top of my head, I would consider an arrangement that includes vocal and instrumental contributions. Due to the tempo and aesthetic of the melody, I think gradual entrances would be effective.

I would include my school's Percussion Ensemble with the Chorus. Perhaps layering entrances in this order:

- Minor tuned wind chimes (note: not the gold chromatic ones) or randomly played tone chimes
- Basic ostinati that mix complimentary rhythms on finger cymbals, and a quality triangle.
- Melody (in unison) on higher pitched barred instruments such as glockenspiels.

The second time through the melody, I might add the Chorus, singing on "loo." The third time, layering in metallophones--some split on melody, some on borduns: level, broken, chord, and cross-over.

I find the dissonance and resolution that occurs with this melody in canon form is particularly complex and delightful. So, I would probably next have the Chorus split into a two-part or three-part canon. After the canon has completed two or three times, I would fade out in reverse. This would eventually leave only the unpitched percussion that then disappears.

While I haven't done it yet, I do believe this performance extension from the song game would make a strong 3-5 minute program piece. However, you or your students decide to create it, consider that interesting and frequent changes/layers in tambour may keep the listener intrigued. I would have my groups perform this in D minor for a concert to support the quality of resonance in the voice in that range, and ease of instrument accompaniment in that key.

For classroom use, what patterns would you extract for melodic study?

If I were to do melody study during general music class, I might consider planning a purposeful sequence/pathway for exploring the melody through singing, listening, describing, highlighting, gestures, movement, and hand signs and solfege. An example (flexible!) of how I might explore melody for this piece with my 4th graders follows.

FOCUS: Tonal Cadence Clusters

Day 1:

Unfold the song game (described in the October 2018 newsletter).

Day 2:

Bring back the song as a secret song (chinning the melody), and review the game.

At some point during the game, level down.

Highlight the cadence clusters "if you don't watch out." These are the last 5 notes of phrases one (L,T, D T, L,) two (DR M R D) and four (L,T, D T, L,) with variations/playful gestures. i.e. tapping nose with the rhythm for L,T, D T, L, and ankle during the M R D cluster.

Level up and play the game. Level down.

Sing again, switching gestures: perhaps raise eyebrows to the rhythm on the L,T, D T, L, cluster, and tap toe in rhythm for the DR M R D cluster.

Elicit students to share what they notice. Gather and guide responses. Have students describe what they see and what they hear.

- ✓ Five taps in a row
- ✓ The location of the movement changes
- ✓ The location of the movement is in one place, changes, and returns

Level up and play the game.

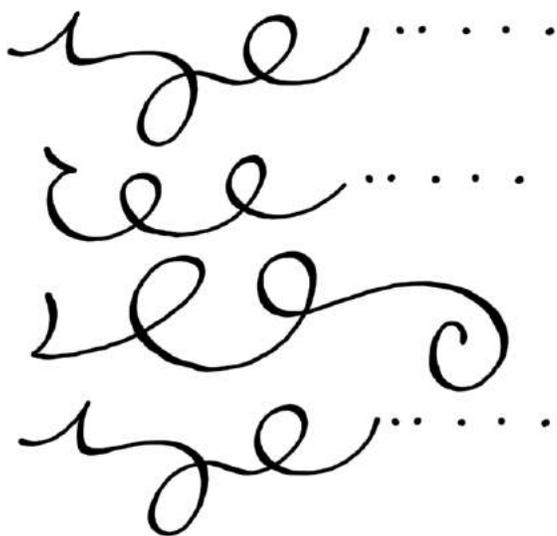
Day 3:

Bring back the song as a secret song (tapping the rhythm in your hand, and added new gestures for the cadence clusters, such as elbows swinging to the rhythm during L,T, D T, L, and legs opening and closing to the rhythm during DR M R D. My students respond well to playful movement, so I would even consider motion 1: feet together that open and close by rotating ankles, with heels staying together, and for motion 2: shaking pointer finger back and forth with a worried expression.

Tell students “when we arrive at those points, pick how you will move” (you can remind them the three examples you have shown: tap nose and ankle, move toe and eyebrows, elbows and legs). “You may use one of the ideas we all know, you make your own.”

If time permits, have a student leader share their own gestures to add.

Play the game. Pause, and level down. Have students commit to gestures they will use. Level up.



Invite students to move through space during the song, and on each of the cadences perform their chosen gestures.

Level Down.

Model creating a blended notation score of a line map and song dots. Have students create their own on white boards. A fun challenge could be for students to pair up with one board, and alternate who is notating during the four phrases: phrase one (student A), phrase two (student B), phrase three (student A), phrase four (student B). Draw attention to the fourth phrase looking identical to phrase one; student B has to try to re-create student A’s first phrase in real time (without knowing ahead of time how it will look).

Level up. Play the game.

Consider challenging the students to be as still as possible during the song, except when they perform their chosen movement gestures on the highlighted cadences. Sing, and provide feedback. Then, challenge them to only sing aloud during the parts in which they were moving (audiating the rest).

Have students describe those clusters of sound/pitch. Their responses may include:

- ✓ Three groups of sounds
- ✓ The sounds were not the same, they moved upward and downward
- ✓ The middle time a group of notes happened, it was different
- ✓ Some of the groups sounded the same.

Ask, "Which two groups sound identical?" Gather responses. "Let's check. Sing on moo when my hand is open." (Lead audiation so phrases one and four are sung aloud, and phrases two and three are audited).

Affirm/confirm their descriptions by turning the visual/kinesthetic gestures into more specific representations of pitch changes.

"Sing again and copy my hands." During the L,T, D T, L, cadences touch toes, knees, waist, knees, toes and during the DR M R D cadence touch waist, shoulders, top of head, shoulders, waist.

Ask a student, "Do you want to see me show that one more time, or should the class try it without my help?"

I intentionally and consciously provide constant opportunities for student leadership, choices, and voices to support momentum of engagement.

While honoring that student's choice by doing as they requested, be watching the students to see their level of success. This will help you provide specific feedback and decide what to do next.

Play the game.

Day 4:

Sing the song and perform hand signs for the highlighted clusters during phrase one (L,T, D T, L,) two (DR M R D) and four (L,T, D T, L,).

Chin the song and perform the hands again, inviting students with "join my hands."

Model finding ways to connect hand signs with a partner.

Consider for a challenge, all agree upon (teacher/student created) how each partner group will connect for L,T, D T, L, but students create the DR M R D connection with their partner. On phrase three everyone creeps away, finding a new partner to connect with for the final cadence in phrase four.

Have students turn-and-talk with a neighbor to remember and identify the solfege associated with those hand signs.

Level down, and antiphon to highlight those cadence clusters (students are responsible for just those). When the teacher sings it will be the text, when the students sing they will fill in what they and their partner 'think' was the appropriate solfege. Be prepared for a variety of results. These may include strong success when the students sing, or lots of confusion/incorrect solfege or somewhere in-between. If confusion seems prevalent, consider laughing it off with them, and saying "I'll take those jobs. Do you need me to point, or do you know when it will be my turn to sing?" (Then, have the class sing the song, while you sing the solfege with hand signs during the cadence clusters.) Finally, "this time, you are responsible for the whole thing. Who will start the song?"

Day 5:

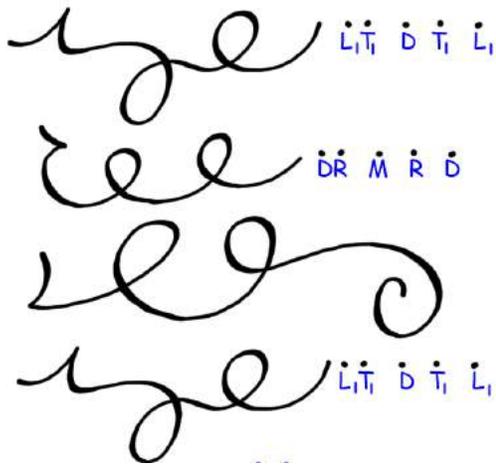
Display a tone ladder. Sing, using solfege for the highlighted cadence clusters. Resist the temptation to 'point' (the answers) immediately.

Have students come point/guide our eyes to each of the three different highlighted cadence clusters as the class sings. If students are confused, balance your modeling (the answers) with allowing the time to figure out how to be the reader leader.

Because I often enjoy being unpredictable and playful, I'd have either a stack of random cards they pick from, or a randomized spinner on the SMARTboard with options such as use your finger, nose, elbow, etc. to guide our eyes on the tone ladder.



Play the game.



Level down. Create a blended notation score with mapping and song dots. Have students come to the board to add information they know. (Solfege pitches).

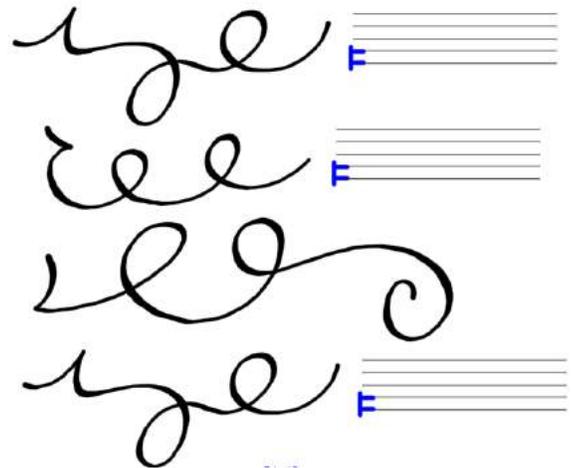
Level up and play the game.

Level down. Present a puzzle to the students.

"This song is in the Aeolian mode. The tonal center is La, not Do. When you go to your instrument today, La will be the note with the letter D.

When you have discovered how to play the cadences clusters we have been studying, you will notate those pitches on the staff. Remember to use the resources around you!"

I choose to have solfege hand signs in the front of the room tiered like stairs. I also have the staff with pitches (where is F, where is A, etc.) displayed in my room.



REFLECTION

This example focuses on a pathway that supports students in listening and describing sound patterns and clusters. It aims to move from sound to symbol, and support the understanding of pitch relationships. This pathway of pitch study evolves the abstract to concrete on our bodies in playful ways. The intention is to not first use solfege or hand signs to provide immediate answers for pitch.

The Fleurette Sweeney Fellowship was initiated in 2010 to honor SongWorks Educators Association founding member and teacher extraordinaire Fleurette Sweeney. In her words, the impetus behind this initiative is "the well-being of children brought about by supporting, caring, and excellently prepared teachers." Do you know an educator who has learned SongWorks principles and practices from a mentor teacher, and who you could see leading others to know and understand the principles and practices as well? Nominate them to be a 2020 Emerging Pioneer! You can find the nomination form at the link below. Nominations are due by November 15th! For questions, email Samantha Smith at samantha@songworkseducators.com

Nominate someone here: <http://bit.ly/EPNomination2020>



Emerging Pioneers at the 2015 conference with Fleurette Sweeney

Looking for ideas for fall?

Find them in past newsletter issues, all available at songworkseducators.com

- [October 2018](#) Jake Harkins shares "The Hydra" and Mary Stockum introduces us to "Ghost of John"
- [October 2017](#) "Pass the Witch's Broomstick" with Anna Langness
- [October 2016](#) Mary Springer creates a form book for "Halloween Night"
- [November 2016](#) Turn the "Paw-Paw Patch" into the "Pumpkin Patch" with Esther Campbell
- [November 2014](#) Anna Langness says "Hey Tommy Turkey"



Max Mellman
Edgemont Montessori
Montclair, NJ



Welcome to my classroom! It is small, but as open and dynamic as possible. My doorway is the closest door to the main entrance, so students frequently stop in to say hello. Since we repurposed this space as the music classroom in 2016, it has become a familiar and comfortable place for students to be themselves.

The windows on the West side of our music classroom let in lots of natural light. I love being able to conduct classes without using any indoor lighting. Those black strips between the window are acoustic paneling for reducing noise levels.



Our music classroom space is limited to this carpeted area; behind that cabinet on the right is office space for other teachers. One of my favorite parts of music class is having my students gather around the piano during the informal stages of concert rehearsal season.



Records are the only decorations I keep in the music classroom. I like these because they are musical, artistic, and can include a diverse cast of characters—do you recognize any? I also display the Curwen hand signs (including So La and Ti below Do, since many folk songs include these lower tones), and my SongWorks I and II Principles.

And, after three years of waiting, a projector will finally be installed this week. I couldn't be more excited!



The octagon outlined in white tape helps groups of ~24 students to easily find their seats. The shelves that divide the classroom space from the office space fill up quickly once Band season begins.



CONTACT

Betty Phillips
Executive Director
betty@songworkseducators.com

[Flyer, Brochure, & Registration](#)

(click)

ANNOUNCING

CERTIFICATION COURSES

July 13-17, 2020

University of WI at River Falls

LEVEL I

SongWorks
in Action

LEVEL II

SongWorks
for Musicality

Coming in Fall 2020

LEVEL III

SongWorks Practicum

2019-2020 Oregon SongWorks SATURDAYS



OCTOBER 12, 2019

Helman Elementary School
Music Room
705 Helman St
Ashland, OR 97520

FEBRUARY 8, 2020

Hoover Elementary
School Music Room
3838 NW Walnut Blvd
Corvallis, OR 97330

APRIL 25, 2020

Highland Elementary
School
Music Room
295 NE 24th St
Gresham, OR 97030

**All Workshops are 9:00am- 12:00 noon
FREE! Certificates for PDUs**

EVERYONE WELCOME! BRING A FRIEND

Workshops are led by SongWorks Certified Educators

Experiences are crafted to enliven, enrich and encourage you
in your teaching!

Renew your passion to teach musically, playfully, and vibrantly, using SW
principles and practices!

For questions or to RSVP Contact **Betty Phillips**
betty@songworkseducators.com



2019-2020 MN Area Workshops

September 21

SongWorks and Ukuleles

Deerwood Elementary
1480 Deerwood Drive, Eagan, MN

November 16

Song as Curriculum: From Game to Study

University of Wisconsin, River Falls
410 South 3rd Street, River Falls, WI

February 1

Preschool and Primary

Taylors Falls Elementary
648 West Street, Taylors Falls, MN

May 2

Playing with Masterworks

Middleton Elementary
9105 Lake Road, Woodbury, MN

Saturdays

9:00 a.m. – 12:00 p.m.

Cost: FREE!

**CEU's
available
upon request**

*All are welcome!
Bring a friend!*

*Workshops led by
SongWorks
Certified
Educators*

*Experiences are
crafted to enliven,
enrich and
encourage you in
your teaching.*

*Renew your
passion to
teach musically,
playfully, and
vibrantly, using
innovative SW
principles and
practices.*

*We appreciate being able to contact you in case of
inclement weather or unforeseen circumstances.*

RSVP to Molly Feigal at feigalmj@hotmail.com

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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SWEA

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

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

Email ruthanne.fisher@gmail.com

SWEA Committees

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

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.

Thank you for your support of the SongWorks Educators Association!
