

SONGWORKS

Educators Association

October 2020

Dear SongWorks Educators,

Hello! As I'm typing today, I am admiring our maple tree's bright crimson leaves shimmering in the sunshine. Ah, I love Autumn in Minnesota! I hope you are staying healthy and are focusing on the positive and joyful things happening each day.

I continue to be amazed at the variety of situations we all are facing. Some of us are teaching online, others are at school teaching in person as normal, some are in a hybrid of the two, and others are retired or are on a leave of absence. I know we are all under an enormous amount of pressure and stress, and yet I am confident we are all doing the best we can to provide a safe and happy environment for our students, our families, and ourselves.

My school district is functioning in a hybrid model. Though I have had to reinvent much of what I usually do with students, I am loving the small class sizes (between 8 and 15 students!), and I am thankful to have the opportunity to sing with children outdoors (in masks). I have learned so much, and *I am proud to be overcoming challenges that would make my last year's self shake her head in awe.*

We are all being stretched. This stretching can be painful and frustrating, but it also makes us more flexible, and hopefully we can look back someday and see how this stretching has expanded our capabilities!



Lisa Schoen
2020-2021 President
lisa@songworkseducators.com

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A song I have been introducing indoors (and then going outdoors to sing with students!) is [Accentuate the Positive](#), performed by Aretha Franklin. The lyrics in this little gem have provided many discussion points in my intermediate classes, and it's funny how these words seem to pop into my head just when I need them:

*You've got to accentuate the positive
Eliminate the negative
Latch on to the affirmative, but don't mess with Mr. In Between.*

*You've got to spread joy up to the maximum
Bring gloom down to the minimum
Have faith, or pandemonium's liable to walk upon the scene.*

I wish and hope for you to be able to do just this. Let's latch on to those positives and bring gloom down to the minimum. Let's support each other. Send a quick text. Make a phone call. Drop a card in the mail. Reach out! SWEA is an organization full of caring people who desire to connect with and help each other.

Jake Harkins' beautifully organized SIP (SongWorks in Practice) and NIP (Notice, Identify, Process) workshops have provided wonderful opportunities to connect and learn together this fall. **Betty Phillips** has a lovely writeup of one of her SIP presentations, "I'm Thinking of Someone," right in this newsletter. **Alice Nordquist**, **Nathan Daniels**, and the website committee have undertaken the huge task of updating and reorganizing our website, which will be coming in the months ahead. **Marilyn Winter** has been working tirelessly to add to the sturdy song collection in the Members Only section of our website. **Ruthie Parker** and **Taylor Crevola** continue to provide us with relevant and encouraging content in these newsletters. And—stay tuned for news of our first-ever Virtual SongWorks Conference. **Aimee Newman**, our Conference Chair extraordinaire, has done an enormous amount of legwork already to ensure we will have a wonderful experience learning together virtually on April 8-10, 2021. My heartfelt thanks to all of you, and the many others not mentioned here, whose contributions are keeping our beloved organization vibrant and healthy.

Focus on the positive. Spread joy. Be well.

Lisa Schoen

From Aimee Newman, Conference Chair

Hello SongWorks Community! We are so excited to be buttoning down details for the upcoming 2021 Virtual Conference! Registration will be opening on January 1, 2021 [on our website](#).

The cost will be \$25 for students, \$50 for Retired Members, \$100 for Regular Members, \$150 for NonMembers. Registration includes all synchronous and asynchronous sessions so that you can participate on your schedule! Our live sessions will begin on Thursday April 8 at 7:00 pm CDT. Don't miss our kickoff! Mark your calendars now!



2021 SWEA Virtual Conference

April 8-10

Live Sessions

Thursday - 7:00 p.m. CDT
Friday - 7:00 p.m.
Saturday - All Day

Asynchronous Lessons

View on your own schedule

Registration Begins

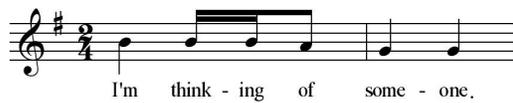
January 1, 2021

\$25- Student
\$50- Retired Member
\$100- Regular Member
\$150 – Non-Member

PLAYFUL TEACHING
**SONG
WORK**
VIBRANT LEARNING

I'm Thinking of Someone

Tune: Go Tell Aunt Rhody



Sung by Betty Phillips

Building relationships is crucial for establishing a safe, exciting learning environment for our students. Knowing names, instilling curiosity, being with children in a playful/non-threatening way is at the heart of everything SongWorks. This little song sets the stage for these things to happen.

Singing Game This activity needs no introduction. The lyrics of the song are clear and instructive.

Surveying the group, the teacher begins singing the song...

I'm thinking of someone ... who's wearing something (red). Tag: Who's wearing something red.

- Tuck your answer for this next question inside your head for now. Who do you see that is wearing something (red)? Give thinking/exploring time.
- Of all these people, motion around the room, of whom was I thinking?
- Touch your nose if you think you know. Students respond.
- Sally, who do you think it is? Sally responds, Alex.
- Sally, what is Alex wearing that is red? Sally responds, "Shoes."
- Looking at Alex. For sure, Alex **is** wearing red shoes. It **could** be Alex.
- Jennifer, who do you think it is? Jennifer guesses, Samuel.
- Jennifer, what is Samuel wearing that is red? A hat.
- I see Samuel's red hat. It **could** be Samuel.

Continue this playful dialog for a few more turns. Then,

- I had in mind Alex with his red shoes.
- Sally, you guessed of whom I was thinking, so you can choose the next person and what they are wearing. We'll give you a moment to think. Let us know when you are ready and tell us the color so we can sing it when it comes in the song. Sally mentions the color green.
- Now the song will be... Sally's thinking of someone... who's wearing something, green...

For older students you might make an extra challenge, they must guess not only the student's name but also the item of clothing of which you were thinking.

Note: At first glance, one might think the above exercise would be less time-consuming if the teacher revealed the answer after Sally's response. Not revealing answers right away builds intrigue, gives numerous students a chance to say what they are thinking, and focuses the attention on more children. For more information about this type of interaction with students see [The Right Answer Game by Doug Bartholomew](#).

From the Classrooms of Betty Phillips

"I'm Thinking of Someone" is one of those "golden nuggets" that I used for over 40 years both as a classroom teacher (Grades 1 and 2) and as a music specialist (Grades 1-5). The puzzle in this song attracts students like a magnet and immediately engages thinking.

Children get so excited when they get to take the teacher's place and select the person to think about. I have the younger students whisper to me the name of the person and the color of the item of clothing the person is wearing. It helps them remember who the person is when delight in leading the game causes them to forget who they were thinking of! There is something magical about whispering a secret to the teacher. This playful twist always brought additional life into our study.

Conclusion *This simple little song provides rich possibilities for gathering and focusing young children. Don't put it up on the shelf. Keep it in your pocket. You may be surprised how often you reach in to use it. - Betty*

Extended Study

- **Exploring Letter Sounds.** *Song: I'm thinking of someone ... who's name starts with (show a card with the letter on it

J

 and pronounce the sound it makes.)*
Continue the game as described on page one.
- **Syllabication** (number of syllables in a name) *I'm thinking of someone ... who's name sounds like this.* Tap lightly, but loud enough to be heard, make your tapping sound like the name sounds, not just the number of syllables. Ex. Mary (**tap** tap), Ben (**tap**), Alexandria (tap tap **tap** tap tap) Take care to follow the flow of the language, as one would speak the name. Avoid separating syllables with a steady beat effect of MA-RY or AL-EX-AN-DRI -A.
Focus on listening to the sound of the claps, connecting a name, before counting the number of syllables. *Can you hear the name? Whose name could this be?*

Identifying "Stress" Syllables.

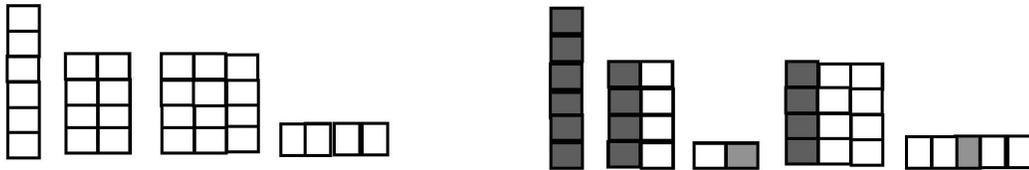
- *Maria, please say your name for us. Maria speaks her name.*
- *Let's say Maria's name just like she said it: same tempo, volume, and quality of voice.*
- *Say Maria's name 5 times. Emily count for us to make sure we say it 3 times. All respond.*
- *Say Maria's name while swaying back and forth. Say it 5 times. Bob count for us. All respond.*
- *Sway and say Maria's name touching your finger to the opposite palm with each sway.*
- *On which syllable (part) of Maria's name are we touching our palm? The second*
- *Because in speaking the English language that syllable is often pronounced louder and perhaps a bit longer, we say it is receiving the "stress."*

Word accents are especially important connections between song and language because they give shape, expression, and meaning to both. (SongWorks I. Bennett, Bartholomew p. 124)

Extended Study (cont.)

Math

After discovering syllables and stress for many names, graph the names with the same number of sounds & the names with the same stress patterns.



Language Arts/Science

Build a zoo. Name animals that are found in the zoo. In which PEN will they live? Discover where to place them by saying their name, tapping it, and listening for the number of syllables. If students hear where the stress occurs, indicate that. (Your pens could just have boxes with syllables written inside.)

Welcome to our Zoo

One-Syllable Pen

Ant Bee Snake Bear

Two-Syllable Pen

Gi-raffe Ox-en Badg-er

Don-key Rab-bit

Three-Syllable Pen

Go-rii-la Bu-fa-lo

Croc-o-dile

Four-Syllable Pen

Al-li-ga-tor Rhi-noc-er-os

Five-Syllable Pen

Hip-po-pot-a-mus



Compiled by Marilyn Winter
Contributions by: Betty Phillips
Scored by: Marilyn Winter
9/2020

FIRST-GENERATION CONTRIBUTORS TO THE EARLY YEARS OF ETM:

Those Who Were Key to Mary Helen Richards' Development Of Education Through Music



Note: You know about Mary Hellen Richards and Dr. Fleurette Sweeney. You know about Dr. Marty Stover, Dr. Anna Langness, Dr. Doug Bartholomew, and me. I am happy to introduce you to wonderful, "lesser known" contributors from the 1970s & 1980s, our **First Generation Leaders**. They are part of our collective legacy. Mary Helen had a knack for finding those who understood the unique and engaging ways teachers could teach children. When she found these people, either they would regularly return to courses or she would ask them to return and give them something to teach. MHR was not comfortable with detailed planning. Often, we joined the staff because we knew something that the courses needed. During the 1970s and 1980s, we often created lessons or simply taught activities day by day.

Marty Gibson & Lee Wood, Ohio

From the 1960s to the 2000s, Oberlin Conservatory Graduates **Marty Gibson** (deceased) and **Lee Wood** (Iowa) had a profound effect on the children of Oberlin, OH and beyond. After attending a 1960s Ohio workshop with Mary Helen Richards, the two were captivated by what they witnessed: Threshold to Music was transitioning to ETM. Marty and Lee were best friends and devoted colleagues, and together their classrooms became playgrounds for helping develop ETM activities. Marty and Lee attended the first ETM courses at the College of Holy Names (1969,1970), then the ETM course at Indiana-Purdue University at Fort Wayne (IN, 1971), hosted by Marty (Flick) Richardson. Marty and Lee were on staff for courses, and they brought flair and fun as they contributed to the directions of ETM.



Lee Wood, second from right in middle row



Marty Gibson

Akiko Inagaki, Japan

A significant connection occurred in the 1960s when Tadaiko Inagaki and his wife moved to Ohio for Tadaiko's residential Fellowship at Oberlin College. **Akiko Inagaki's** interest in language prompted her to visit the music classes of Marty Gibson and Lee Wood. Akiko was fascinated by her observations of ETM teaching and the possibilities for language acquisition and fluency. Returning to Japan, Akiko shared those ideas with friends including **Yuriko Ishikawa** and **Michiko Nitaira**. "ETM for English Learning" and English EdVentures became thriving enterprises for hundreds of Japanese teachers and their children. Mary Helen and Fleurette were the first to teach in Japan, followed by SWEA members Doug Bartholomew, Peggy Bennett, Annette Coffin, Anna Langness, Terolle Turnham, Judy Fjell, Marilyn Winter, and Sandy Murray. These beginnings helped shape the playful learning of English for the next 20+ years.



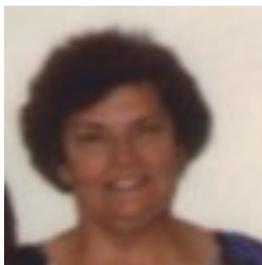
Akiko Inagaki



Aagot Borge



Mary Siverly



Mary Daly



Jane Farley (Right)



Michiko Nitaira



Yuriko Ishikawa

The Fellows

In the early years of ETM, many teachers came back to courses again and again, often from great distances. It was not unusual for 300 to 400 teachers to attend courses across North America. There were always tasks to do that did not necessarily involve teaching. In the mid-1970s, it became clear to Mary Helen and Fleurette that several returning attendees were retired and no longer teaching ... but they still wanted to be a part of the courses. Realizing their value, MHR named these devoted, retired women **Fellows of the Richards Institute**. These beloved women helped in many ways during courses. The women became life-long friends and treasured **Fellows** as their course "work" often included drop-in conversations, clarifying questions, and caring, supportive interactions. Fellows of the Richards Institute were: Aagot Borge (WI) Mary Siverly (IN) Mary Daly (IN) Jane Farley (IN).

From Previous Newsletters

Remember: You can easily access years of ideas from past newsletters on our website.
Here are a few to check out first!

Say Hey to Tommy Turkey, [November 2014](#)



Go from Paw Paw Patch to Pumpkin Patch, [November 2016](#)

Fall back in love with mapping, [October 2017](#)



Find resources, ideas, and inspiration for remote and face to face learning, [May 2020](#) and [August 2020](#)

We're Social!

Follow us on Facebook [@SongWorksEducators](#)

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Photo credit: Dale Preston

Bring **Playful Teaching**
& **Vibrant Learning**
to your classroom!

SongWorks™

Summer Certification Courses

Levels I & II

University of Wisconsin at River Falls

July 12-16, 2021

Details: songworkseducators.com



SongWorks Certification

Even though we had to cancel all SWC Courses in 2020, we are planning a very exciting 2021 for you! Mark your calendar for these in depth experiences in SongWorks principles and practices.

June 2021 marks our first invitations from two universities to provide SongWorks endorsed courses. Level 1, SongWorks in Action, will be offered at the following locations.

- June 21-25 BYU (Brigham Young University) Provo, UT
- June 28 -July 2 SMU (Southern Methodist University) Dallas, TX

In July, we will sponsor Level 1 SongWorks in Action and Level 2 SongWorks for Musicality at River Falls, WI. River Falls is a lovely setting with air conditioned dormitory lodging and the dining hall has tasty selections. This is the only site where we will have most of the SongWorks faculty present.

- July 12 - 16 UWRF (University of Wisconsin, River Falls) River Falls, WI

SWC Level 3 Teaching Practicum begins September, 2021. Successful completion of this third and final course will result in the designation of SongWorks Certified Educator.

GOOD NEWS!

SWEA Past President Max Mellman (NJ) recently had two students honored by Montclair Early Music as winners of its annual Elementary School Recorder Contest. The players submitted videos which were evaluated by three nationally recognized professional recorder players/teachers who used a variety of criteria including accuracy, posture and hand position as well as tone and articulation.

Edgemont School's music teacher Max Mellman explains: "I'm so proud of Lyle and Coco! When Edgemont School went remote last year, *Montclair Early Music* was one of the first local organizations to reach out and offer free supplementary recorder lessons for our students. A number of Edgemont's third grade families jumped at the opportunity. I was pleased to sit in on some of their remote lessons and hear how well *Montclair Early Music's* Leader Julienne Pape worked with Lyle and Coco.

"By continuing further with their recorder studies, Lyle and Coco have found musical ways to bring joy to their homes during these emotionally stressful times. Additionally, their sharing of their progress with their own classmates through pre-recorded videos and live Zoom meetings have helped to propel the whole third grade's interest in their recorders into new territory, extending beyond the school year. For this, I am so grateful."



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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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
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Grants Administrator: Emilee Knell, UT
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The password for the secure Members Access area of the SWEA website was updated on July 10, 2020 and emailed to current members. If you are ready to renew your membership, please visit our [Membership 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!