

MUSIC EDVENTURES

NEWS AND NOTES

An Association of SongWorks Teachers

January 2017

From the President

Happy New Year, Readers!

2017 is here and with it—well, I don't know. Don't you think that's one of the great things about January 1st? A fresh start, a blank canvas, a year ready to be filled with who knows what.

Accomplishments and joys, challenges and sorrows, and my favorite: celebrations! This year, Music EdVentures certainly has something to celebrate—our 25th anniversary! New initiatives, growing numbers, and a wider reach are all things we can look forward to as we mark a quarter-century of sharing music together. As you may know, though, looking toward the future is never a solitary act. It always has a partner—remembering and reflecting on the past. While you are reading the newsletters this year, be on the lookout for thoughts from past-presidents of Music EdVentures. Starting next month, these former leaders will be sharing the



**Ruthanne Parker
Wyncote, PA**



In This Issue

- President's Letter p.1
- Volume 1 Number 1 p.4
- The Children are Coming! p.8
- Prelude and Presentation of a Form Book p.13
- Mystery Map p.18
- Music and Language Literacy p.20
- Tips for Teacher Interactions p.21
- SongWorks in Action p.23
- 2017 MEI Conference p.24
- MEI Leadership p.26

highlights from their time as president, and I cannot wait to read about the growth our organization has seen in the past 25 years, and how their experiences mirror my own as president even now! And who knows—maybe for our 50th anniversary we will be hearing from YOU!

-Ruthie

With gratitude, we THANK our outstanding

MUSIC EDVENTURES PRESIDENTS 1992-2016



Sandy Verschoot 1992-1994, MT

Judy Suvak 1994-1996, MT

Anna Langness 1996-1998, CO

Terolle Turnham 1998-2000, MN

Marty Stover 2000-2002, MT

Sandy Murray 2002-2004, BC

Tony Williamson 2004-2006, OR

Mary Springer 2006-2008, WA

Deb Eikenbary 2008-2010, IN

Marilyn Winter 2010-2012, AZ

Judy Fjell 2012-2013, MT

Terolle Turnham 2013-2014, MN

Leah Steffen 2014-2015, MN

Samantha Smith 2015-2016, OH

Ruthanne Fisher 2016-2017, PA



Not a current member of
Music EdVentures, Inc.?

JOIN or RENEW

It's quick and easy! Go to

www.musicedventures.com

MUSIC EDVENTURES

is proudly

CELEBRATING



YEARS!

Volume 1 Number 1

MEI's very first Newsletter, 1992

MUSIC EDVENTURES

Volume I Number 1

Sandy Verschoot, President
Judy Suvak, Editor

A FROM YOUR PRESIDENT

Hopefully you had a relaxing and enjoyable summer and you are launched into the school year with excitement and high expectations of success.

The Montana Educators Group (MEG) of Music EdVentures met at Marilyn Winter's home September 25, Friday evening, till about 10:00 Sunday morning, September 27. Our agenda included the following:

1. Clarifying the difference between Update and a future conference, and writing a statement of purpose for each.
2. Discussing what might be included on a form recommending new candidates for Update.
3. Looking over the work that Marilyn has done so far on the writing of a grant for teaching the gifted and talented. She is asking for help on the evaluation section.
4. Discussing future courses--when, how long they should be, etc.
5. Discussing the use of outside presenters for Update as well as for future conferences. Conversely, Jerrie mentioned that to get exposure we should be putting in proposals to present at reading conferences and talented and gifted conferences.
6. Trying to come up with a name for what we do.
7. Working on an agenda for Update 1993.
8. Looking at the Pre-K-1 materials that have been compiled so far. A working meeting will be held at Ann's home to do further work on this project the end of October.
9. The sharing of ideas. **WHEW!**

It was a very fulfilling, rewarding and rejuvenating weekend. I strongly encour-

age you to meet in your own areas (if possible) for brainstorming and sharing on the items mentioned above. The willingness to share ideas and the ability to consider each others' opinions and ideas and then come to a consensus is one of the things that make our Music EdVentures so strong. If you have any thoughts about the items we discussed at our MEG meeting please write or call me and/or bring your ideas to Update 1993.

Just a reminder so that there will be no misunderstandings or hurt feelings, as per the motion that was passed at our last meeting, Update 1993 will be for the people currently on the list of charter members. I am working on a form for prospective members of Update. If you have any suggestion please call or mail them to me.

Looking forward to seeing you at Update 1993! Sandy Verschoot.



UPDATE

Update 1993 will be held at Holiday Inn West in Spokane March 26 and 27. The cost of rooms has gone up \$1, to \$40 per night per room. Please make your reservations by March 10.

Some people have complained about the food. This has been mentioned to Jean Berg who does the reservations. We can look for another motel if things are not to our liking, but it might be difficult to find an inn that is as convenient and as inexpensive as Holiday Inn West. Your comments are welcomed on this subject.

SUMMER NEWS

Our members have been busy during the summer. If you don't see your activities related here, please let me know what you have been doing.

One of the major accomplishments of the summer was the publication of a new book authored by Peggy Bennett and Doug Bartholomew. Its title is SONG WORKS: Valuing Singing in Education. Anna used the book in Oregon during the course there. If you haven't had opportunity to see the book,

Doug has them.

Peggy taught a class in Indiana and she and Anna taught together in St. Paul.

Anna taught the only course sponsored by Music EdVentures this summer. Marilyn and Daisy were support persons. Due to some problems within the university, the course wasn't advertised correctly and thus drew a small enrollment. The word is that it was an excellent course.

Doug and Judy taught a three day course called Tall Tales and Small Songs which used songs and activities to aid in teaching language arts. There were 35 enrolled including Marilyn and Tomi. Doug also taught a composition class and his Music Literacy Class. If you have taught a course not mentioned here, please get your info to me.

TREASURER

Tomi has been VERY busy being our treasurer. She got a lot more work this summer than she had expected. All the checks for the Oregon course were written to Music EdVentures (instead of the university) and sent to Tomi. This was over and above the regular work of

organizing a new group's treasury. Our thanks to her.

Carol Nelson again took a choir to Europe this summer. We haven't heard any of the details, Carol!

We have missed Jerrie Boksich at Update because she has been very involved in The Montana Reading Council. She is now president. We look forward to her being with us in the future.

Betty Hoffmann spent nearly four weeks in England in the summer. Her friend, Dennis Melang, is teaching there in the American School. Laurel Luebs and Betty enjoyed Les Miserables and Phantom, cathedrals, choirs and a wonderful time in Ireland.

Betty Phillips and family moved into a new house this summer. Betty spent some of the summer with her mother who had broken her arm.

Nancy Meserve asked to be remembered to you. She wants to keep in touch with our group.

So...what have you been doing? Please send your news for publication.

WE'RE SAILING DOWN THE RIVER

Marilyn Winter (and friends)

The progression of the development of this song game is as follows:

We know the B section from Let's Do It Again. Carol Nelson presented the gate idea at Update; then Marilyn took it back to her sixth grade students with the intention of adding the A section. During this year's course in Forest Grove the ideas surfaced of putting five in the middle instead of three. For adults this is where the game really took off.

Formation: Circle, hands joined. Three to five people in the center.

Section A -- Three to five people in the middle, eyes closed. "It" goes around the outside of the circle and touches three sets of hands, one set on each "sailing." These people become bridges or gates that will open to let out the people in the middle. They can open only when approached by someone in the middle and will remain open while they pass through. The gates then close and will not reopen during this turn.

Section B -- Those in the middle uncover their eyes and attempt to find the openings and get out. "It" spins as cadence "Oh, Miss Susan Brown" is sung, again stopping on "Brown." The person s/he is pointing to becomes the next "it." The ones who were able to get out select another person to be in the middle. Those left in the middle must stay for another turn or, depending upon the group, everyone selects a person to replace people in the middle.

We're Sailing Down the River

American Folk Song

A

B



AN INTRODUCTION TO THE SONG AND GAME

"After I sing this song I will ask you a question, so you may want to get your ears ready to listen. Can you remember some of the words that were sung? (Class responds)

I will sing the song again and we'll see how many of the words you mentioned that were in the song. You might be thinking about where they occur in the song.

Please antiphon with me. I will begin singing; when I stop you will continue singing the song until I begin again. (Antiphon, stopping only on cadence words, building to chunks and phrases until song is familiar).

How many sections does the song have? Raise your hand when you think the second section begins. How many sections? Why do you say that? In the first section I'm thinking of a word that occurs three times. Can you figure it out? Check it.

Stand and make a circle. Connect the circle. Something will happen on the word "sailing." See if you can figure out what it is. (Teacher goes around the inside of the circle and touches the hands closest to her on the word "sailing." Did you notice what happened? (Check out answers).

I'll be in the middle. If your hands were touched you must let me out when I come to you. Otherwise you must keep the gates closed.

Sing B section. Teacher spins, stopping on "three," thus choosing three persons to be in the middle. As we sing the B section, let's see if the three people in the middle can get out.

Well, that's pretty easy. How can we make it more difficult? (Close eyes)
What would happen if we put five or six in the middle?

Marilyn thought I should include this in the newsletter. She plans to use some of the ideas to send home with the first report cards. It took a long time but I finally realized that the classroom teachers couldn't read my mind. If I wanted them to know what I was doing and why, I needed to tell them. There was some very positive feedback from the kindergarten teachers after they were given these goals.

GOALS FOR KINDERGARTEN MUSIC--Judy Suvak December, 1991

Kindergarten music is the beginning of an ongoing program of music development in which attitudes, skills and concepts are developed in a spiraling curriculum.

My main goal in the teaching of music is to give children many and varied experiences with music so that they will develop a love of music and a desire to pursue musical activities now and in the future. In order to reach this goal, children also need to become skilled in and knowledgeable about music. The skills and concepts we work on in kindergarten music are these:

1. Participating in activities. Little can be learned if one does not "do something." Most children want to play the singing games so participation is usually readily achieved and often enthusiastic. We all know individual children who have trouble attending, functioning in a group, etc., but most children in a class participate from the first day of music class.

2. Remembering to sing (vocalize). The reason I say "vocalize" is that the use of the voice must precede singing. Some children do not use their voices with the rest of the class and they must be encouraged and helped to do this. Sometimes children think they are singing when actually their voice isn't being used. They are possibly singing in their minds. A first need is that the voice be used consistently.

3. Finding the "singing voice." Some children speak in a low chest voice habitually. Doing this limits their speaking and singing range. Many, many vocal models in this country account for this problem as well as parental vocalization.

The goal in singing is to find the head voice or head register. Much work is needed for some children to achieve this goal. Some children come to kindergarten singing well. These children usually have been sung to, sing in the family or elsewhere and have access to recordings of singing. In other words, they have had models and been encouraged to sing.

As we know the school cannot completely make up for lack of experiences before the child enters school, but we do as much as we can. Two years ago I began singing in kindergarten classes in a much lighter voice than I had previously used. I have always sung with a

light voice, but I worked to consciously use a breathy, high, light tone at all times. I do wish I had tape recorded each class on the first day of music. Without saying one word about voices I began to hear more and more children join me in using the head register. It was very exciting. I continue to do this.

Recently we began to do vocal exploration in which the children can discover some of the things their voices can do. I will also discuss and reinforce vocal health practices. Vocal exploration is usually done first through work with the speaking voice. Most children can find the head voice through speaking experiences. From work with the speaking voice we will expand to singing. When children first begin to use the head voice, it is weak. Vocal folds are muscles. If muscles haven't been used in a certain way they need strengthening. This takes time and practice--both are vital.

You can help the children greatly by taking care to pitch the songs they sing high.....MUCH higher than you think comfortable. When I walk through the school I usually hear the children singing in a range that is comfortable for some adults. Our goal as educators should be to sing in the range that children should be using and learning to use. We need to be concerned about doing what is best for the children and not what is necessarily easiest for us.

4. Social Skills The activities I use are carefully planned to develop and practice many social skills. Working with a partner and/or group, inviting, becoming aware of others (decentering), waiting for turns, listening to and accepting others' ideas.

5. Language development Most of the songs and related activities are designed to develop, use and practice correct language patterns; work is done with language substitution, rhyming words and phrases, and speaking in complete sentences to name a few.

6. Listening skills Planned music activities for kindergarten are designed to strengthen listening skills through listening to the singing, speaking; by describing what is heard; by listening to recorded music.

7. Culture Music can and should be used to impart the culture of the children's heritage. Some music should be known by all of us. All of it is not taught in kindergarten, but the repertoire grows each year of school (grades K-4).

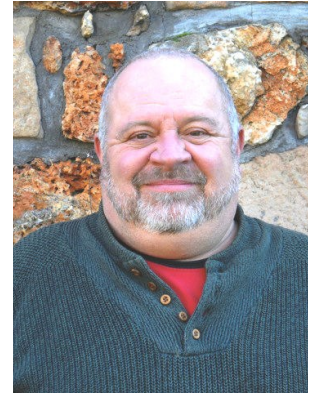
THE CHILDREN ARE COMING!

Jingle Bells: What I do and Why

Tony Williamson

Choosing repertoire for winter programs can be challenging. Educators have to be aware of the cultural and religious implications inherent in so many beautiful seasonal songs. "Jingle Bells" has often come to my rescue in planning programs. It is secular and conveys the delight that children often experience this time of year.

"Jingle Bells" is a joy to sing but when coupled with a variation of the "Virginia Reel" it becomes an absolute delight. It is visually and musically enjoyable for an assembly or program. Having parents or teachers be partners with the children makes this even more engaging.



Tony Williamson
Portland, OR

SETTING THE STAGE: THE STORY

Did you know that I grew up out in the prairies of the Midwest before cars were invented? Farm houses were several miles apart separated by many acres of rolling farmland. Because we had no cars or trucks we had to figure out inventive ways of going to school, shopping, or visiting friends, especially in the blizzardy winters.

I had a large family with a lot of sisters and a few brothers who had lots of friends. When I was a teenager one of my closest friends was a girl named Fanny, Fanny Brite. That's an unusual name today, but back when I was a child it was fairly common.

One morning I woke up after a huge snowstorm and looked out the window. It looked really cold but the sun was shining very bright. It had snowed at least four feet while we were asleep. Even more exciting, there were drifts of snow over eight feet high! I couldn't wait to get outside and was very excited because we had a fairly large sleigh that was pulled by a horse. It was an open sleigh and didn't have a top. We used it to get into town in snowy, icy weather.

I asked my mom and dad if I could take the sleigh over to Fanny's house for a sleigh ride. I couldn't believe it when they agreed because up until this year they would not have let me go. I had just turned 16 a few months before, and I guess they were beginning to think of me as a grown-up.



My mother said to bring Fanny over after the ride, and she would make us some cocoa with tasty white marshmallows. After bundling up I trudged through the deep snow to the barn and slowly hitched the sleigh up to Nellie, our beautiful bay horse. She was a deep, dark brown with dark black hair covering the lower parts of her legs. She also had a bobbed tail which was fairly short. I was surprised to see that someone had tied a bunch of bells to it, probably my oldest sister, Shirley. Every time the horse moved the bells would ring. Fanny would surely like it.

I cracked the whip and we were off to Fanny's house. The bells must have been jingling loudly because as I approached I could see Fanny waving to me. She was standing in front of her family's beautiful three story white house dressed as warm as a polar bear. All I could see was her pink nose. As he climbed into the open sleigh I cracked the whip again and off we went over the snowy fields.

We were so cold! Our feet stung and were almost numb while the wind kept biting at our noses. We didn't care, we were having so much fun. At one point I timed the horse to see how fast we were going. It took us only two minutes and forty seconds to go one mile. That is fast!

You won't believe what happened next. We were singing and laughing so loudly that we didn't see we were headed for this huge, monstrous drift. It must have been higher than a rooftop and as wide as a barn. The horse started galloping up the steep slope when all of a sudden we tipped over....we were upsoot!!! We laughed so hard. Neither one of us was hurt so we tried as hard as we could to push the sleigh upright. We finally succeeded and headed over to my house. Sure enough, my mother had made us two large warm mugs of hot chocolate with sweet marshmallows. It tasted so delicious. I will never forget that wonderful day.

THE LYRICS

1) Dashing through the snow in a **one-horse open sleigh***,
Over the fields we go, laughing all the way;
Bells on bob-tail ring, making spirits bright,
What fun it is to ride and sing a sleighing song tonight.

Refrain: O, Jingle bells, jingle bells, jingle all the way!
O what fun it is to ride in a one-horse open sleigh. (repeat refrain).

2) A day or two ago, I thought I'd take a ride
And soon **Miss Fanny Brite** was seated by my side;
The horse was **lean and lank**, **misfortune seemed its lot**.
We got into a **drifted bank** and we, we got **up-sot**.

Refrain

3) Now the ground is white go it while you're young,
Take the girls [*your friends*] tonight and sing this sleighing song;
Just get a **bob-tailed bay**, **two-forty for his speed**
And hitch him to an open sleigh and crack! You'll take the lead.

Refrain

*The **blue passages** are phrases that might not be understood by the students. It was intentional to incorporate these within the story.



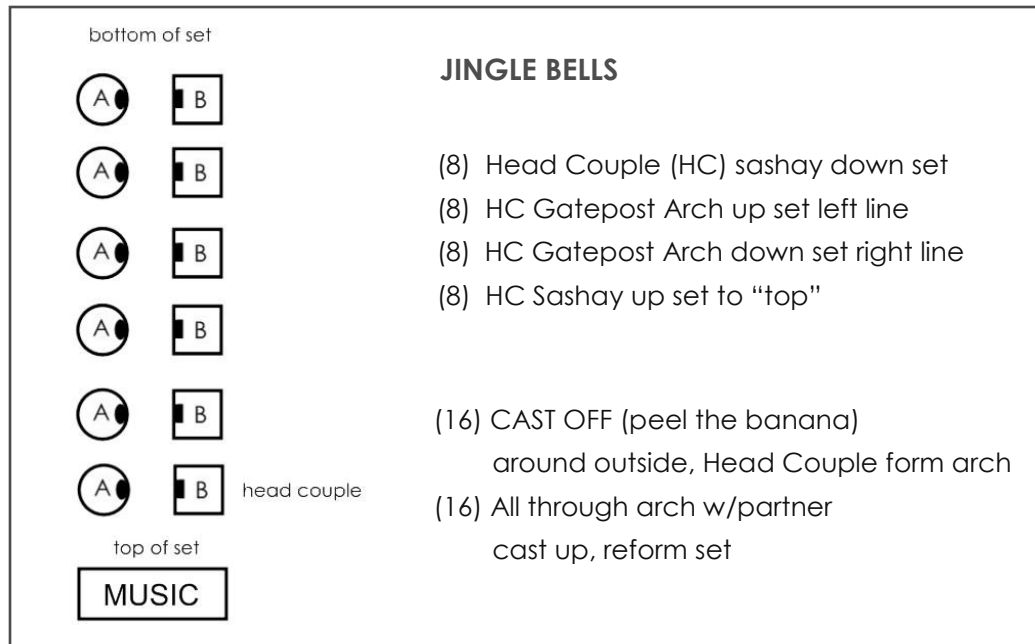
THE DANCE

This is a variation on the "Virginia Reel" and the Boston Tea Party dance. Some of the ideas in the dance were inspired by Tomi Kent of Missoula, Montana. There are samples of the basic "Virginia Reel" on YouTube if you need a reference.

Formation: Double Line Set/Longways Set/Railroad Tracks

Two lines (A & B) facing each other. Partners (A & B) are across from each other.

The lead couple is at the "top" of the two lines, closest to the music source.



Lyrics / Dance description

"Dashing through the snow in a one horse open sleigh" Lead couple sashays down the middle of the two lines toward the bottom of the set.

"Over the fields we go, laughing all the way" Each partner in the lead couple lets go of one hand while joining inside hand. This creates an arch. The lead couple passes the arch over the heads of line A returning to top of the set. Line A ducks as they are passed over.

"Bells on bobtails ring, making spirits bright" Upon reaching the head, lead couple continues with arch traveling to the bottom of the set over line B while line B ducks.

"What fun it is to ride and sing a sleighing song tonight" Lead couple sashays up the middle of the two lines returning to the top of the set.

"Oh, Jingle Bells....." Lead couple casts off* followed by their respective lines. Lead couple makes a bridge at the bottom of the set. The two lines pass under the bridge, join partners** and skip to the top. The former lead couple is now at the bottom of the set. The new lead couple is in the front repeating the whole process while everyone sings the second verse.

*Casting off: both lines face the front. In a "follow-the-leader" fashion, partner A leads line A to the back by walking (or dancing) on the outside of the "railroad track". Simultaneously, Partner B does the same with line B.

**It is fun to give the partners in line A hand-held jingle bells. They pass it to their respective partners in line B as they pass under the bridge. Bells are rung during the chorus.



REFLECTION

I teach Jingle Bells for the joy of it. By the time I have taught the dance and refined it for performance I don't use it for a specific song study, though one certainly could. That does raise a question, though. Is teaching a song for "the joy of it" enough to rationalize it for use in our music curriculum?

In telling the lead-up story, and watching the dance develop, I have again become aware of the importance of the aesthetic experience in learning. For instance, the children seem delighted when they sashay down the middle of the two lines, passing their arch over the heads of the anticipating children. They duck to get out of the way (or initially don't duck because they want to see what happens). Are they learning anything? I see that they are touching: learning how to touch a friend or someone from a different gender, how hands fit together that doesn't hurt, etc. They are learning how to anticipate excitement and how to enjoy each other. They are timing their movements to coincide with the phrasing of the song. When the children "peel off" they are traveling in one direction while the remainder of the line is moving in an opposite direction. They see two lines moving toward the front, another moving toward the rear...and as if by magic they become the line moving toward the front watching the outside line moving toward the rear. What are they processing in that exciting visual and kinesthetic experience? I believe it may be stimulating the brain, eyes, ears in all sort of ways we may not understand.



There is also a behavior component. As the dance takes on its own life, it often becomes very rowdy. For instance, the children jump up, trying to hit their heads on the bridge, they stick their hands or feet out to obstruct the passing lines. Consequently, the dance soon falls apart. What an opportunity! We stop the game and sit down for a discussion. "Let's talk about it. What could make the game work better?" Lots of ideas are generated: safety, the tone of the singing, the meaning of the words, even the various heights of the children. Some girls don't want to hold boys' hands. Often the game falls apart because they stop singing. All of that discussion helps the children develop awareness, respect and responsibility in so many ways.

Dance often contains a physical problem that needs resolution, usually in a very intriguing way. The inherent problem in Jingle Bells is how to hand over the lead couples' role to the next couple after doing all of the fun stuff. Through an elaborate contortion of back and forths, ins and outs, ducking and arching, the lead is eventually handed over. The first couple becomes the last... isn't *that* interesting?

The joy, delight, and aesthetic experience can then be a catalyst for studying the other components that are accentuated in this particular art form. The song is rich in language, poetry and imagery, and the dance accentuates the form and structure. All sorts of rhythmic and melodic fragments can be explored. In the dark days of winter it is refreshing to have an array of traditional songs that accentuate the importance of friendship, love and community. For the music teacher, song-dances such as "Jingle Bells" can help solve some of the programming issues that can occur this time of year without demeaning the essential messages of winter celebrations in a multi-cultural society.

Tony Williamson taught elementary music for nearly 30 years in Oregon. He has been a presenter at numerous teacher conferences, early childhood and district in-services, and is a charter and founding member of Music EdVentures. Tony served as President of MEI from 2004-2006. Recently he has taught several music education courses with the Montessori Education Institute of the Pacific Northwest.

His teaching uses "song adventures" to create classroom community and aesthetic sensitivity through the study of music. In his eighth year of retirement, Tony continues to enjoy gardening, cooking, biking, and just about anything Italian. He lives in Portland with his partner, Mark.



Snow Art: Simon Beck creates gigantic winter crop circles by walking in the snow.

PRELUDE TO AND PRESENTATION OF A FORM BOOK: A Process for Study & Preferred Folksongs for Study

Terolle Turnham & Marty Stover

This is the third in an ongoing conversation regarding form books and how we might use them with students. To be clear, the representations of the song in a form book **always** show the form of the folksong, from page one through to the end of the book. As the saying goes, "A picture is worth a thousand words." Perhaps samples of the first page of a form book can save some words.

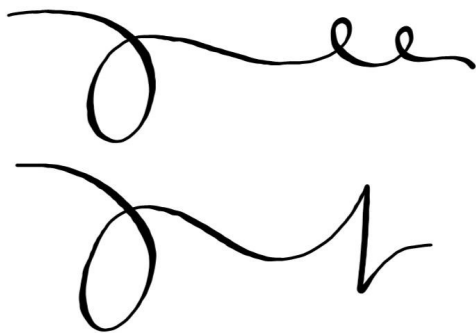
Short Short Long (SSL) Form



Echo Form



Balanced Form



It is the clustering
of language pattern chunks
within the context of
melodic and rhythmic elements
which determine the folk song form.

A Process for Studying

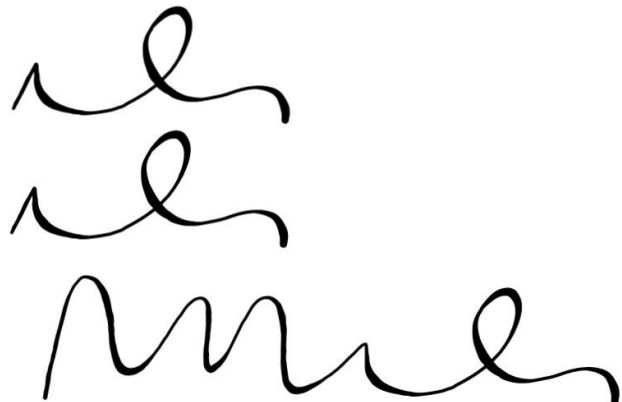
Let's see what a Short Short Long Form folksong might provide for study.

For example:

The Farmer in the Dell.

The Farmer in the Dell.

Hi - ho the derrio, The Farmer in the Dell.



Focus on the tonal pattern of the cadence chunk of "The Farmer in the Dell" (R M M R R D.)

Isolate

Use antiphonning, inner hearing, and neutral syllables to highlight the sound of that pattern within the whole song. For example:

- 1) Have students sing the entire song with inner hearing and the cadence phrase aloud on a neutral syllable.

Describe

- 2) Ask students to describe how their voices moved. Have them use words like *up, down, higher, lower, stays the same*. Collect answers, then sing again to check.

Name

- 3) Name the tonal patterns (R M M R R D) and show the solfa hand signs for the cadence chunk of music.
- 4) All sing the pattern and try the hand signs when the pattern happens in the song.

Practice

- 5) "Try it with the right hand," "Try it with the other hand," "Try with both hands, touching hands together on each syllable."
- 6) Challenge students to figure out how to do the hand signs with a partner, each using one hand.
- 7) Students show their plans to the class. All try each plan as they all sing.

Apply

8) Half the class could "get stuck" on the cadence phrase (as an ostinato), performing their movements at the same time, while the other half of the class sings the song from the beginning adding their actions to the cadence. Then reverse tasks. "Listen for each part as you sing!"

STUDY

Following the movement study, students create their own form maps and highlight the study chunk. Reading maps made by other classmates means each student works with pacing the reading and movement because the student can see where the cadence portion of the map is located. Reading other maps also provides more sample of shapes, fluid lines, tricky cross-overs and builds a deeper knowledge base of ideas for future map-making.

Often, the vocabulary, syntax and sentence structure of one child is more easily understood by another child.

Puzzling about the meaning and reading the teacher prepared map is a very satisfying experience. The students know that they know how to do this! And each eagerly leads the class at the form book page explaining what he/she understands in his/her own words. Students teaching students gives opportunity for practicing expressive language. Often, the vocabulary, syntax and sentence structure of one child is more easily understood by another child.

SYNTHESIZE

This is where the whole form book comes into play. The song and the study chunk is known via a multitude of experiences and perceptions. Deciphering the various puzzle pages and reading them in various ways brings it all together.

ABOUT FORM BOOKS

Articles on this topic are published in the November and December MEI Newsletters. In November's edition there is an example of the development and design of a form book for the folksong, Sally Go Round the Sun. A process to guide student attention and discovery is found in the December issue.

Preferred Folksongs for Study

Songs preferred for study are those that offer repetitions of a pattern of music such as folksongs in Echo, or Short Short Long form. Singing these folksongs and moving (tapping, snapping, etc.) to predetermined chunks of the music give students repeated opportunity to internalize the targeted pattern of music. For example, consider the two following songs. Notice the four repeated patterns or one might say the echoed patterns, "the Muffin Man" and "the Mulberry Bush."

The Muffin Man

Oh do you know the Muffin Man,
 the Muffin Man,
 the Muffin Man?
 Oh do you know the Muffin Man who lives on Drury Lane?

The Mulberry Bush

Here we go 'round the Mulberry Bush,
 the Mulberry Bush,
 the Mulberry Bush.
 Here we go 'round the Mulberry Bush so early in the morning.

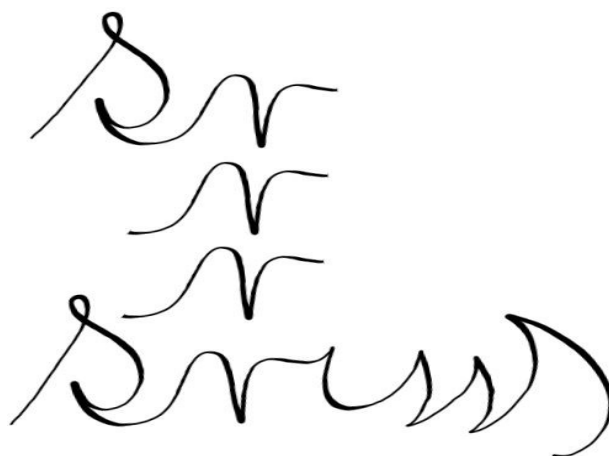
Students, in groups, could be instructed to make up and perform their own movement for the repeated chunk of music. If so, by the time the activity is completed, they would have moved with and sung that pattern four times multiplied by the number of groups who showed their action plan for all to imitate. Studying this chunk of music within the "whole" of the song provides much repetition while maintaining the aesthetic experience of singing the song.

Here are sample first pages for each of these songs:

The Muffin Man



The Mulberry Bush



Using Gordon Rhythm Syllables

Once students have sung and moved to a repeated pattern of music such as “the Muffin Man,” Gordon Rhythm Syllables could replace the words of that pattern. The song would now be sung,

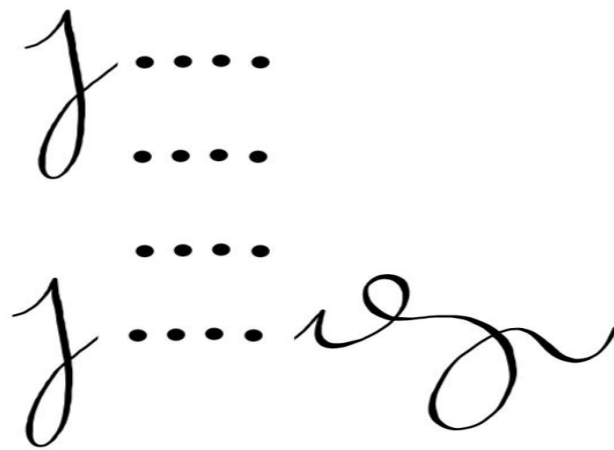
Oh, do you know “ta dude du,”
 “ta dude du,”
 “ta dude du?”

Oh do you know “ta dude du,” who lives on Drury Lane?

Likewise, “the Mulberry Bush” chunk of music could be replaced with “de dudade du.”

Sample dialog for most form book pages might be:

“What do you remember about your recent study of The Muffin Man? After several student responses, have the class look at the form book, page two:



- 1) Who can show us what is the same as before?
- 2) Who can show us what looks different?
- 3) Can you sing the song with all the words as you follow the map?
- 4) What could you sing on the song dots?
- 5) Who can guide our eyes touching the score as we sing?
- 6) Is there anything that puzzles you on this page?

Is it a Form Book or Study Book?

If each page clearly and accurately shows the **form** of the whole song, it is a **Form Book**. If a page deviates from the form, **Song Study Book** is probably the term to use. That the book title and contents (Farmer in the Dell Form Book or Farmer in the Dell Study Book) are consistent is beneficial for students of any age.

A Few Tips

Anna Langness has provided a few additional **Tips for Teachers** as you prepare your own Form Book pages:

- 1) Make the rhythm notation look the way it sounds.
 Frequently we draw rhythm in beat groups rather than as a flow of notation.

Rather than *Twinkle, Twinkle* in note/beat groupings

Use *Twinkle, Twinkle* as it sounds

Can you see the difference?

- 2) Show some indication of melodic contour or interval.
 This really helps students HEAR the melody and connect the tonal score to the conventional notation of the full melody.
- 3) Line up the lyrics to show the anacruses versus when there is none as shown in this article with *The Farmer in the Dell*.

CONCLUSION

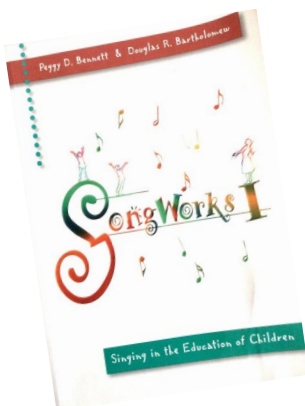
Preparing students to analyze folksongs begins by identifying the form. Over time various activities call for the creation of numerous gross and fine motor movements connected to the targeted pattern of music. Teachers of children who are building music responsiveness and reading skills oftentimes focus only on tonal and rhythmic patterns. Yet, the child benefits from the concrete framework of the folksong form into which she can place the tonal or rhythmic pattern being studied. Highlighting that study pattern with movement created in a small group brings in the playful quality, the social interaction, and the creative spirit that meld the pattern as an entity. Thus the music is, so to speak, IN the body and in the mind of the students when they read the symbols provided in the form book. Playful teaching and vibrant learning go hand-in-hand throughout the study.

Terolle Turnham taught elementary and middle school music over the course of her 34-year career in public schools. She presented at numerous state conventions, taught graduate courses in several states and was awarded several outstanding teacher awards. One of the founding members of MEI, Terolle served two terms as President of MEI from 1998-2000, and 2013-2014. Currently she is the Executive Director of the SongWorks Certification Program. She and Marilyn Winter are preparing the 2017 summer course, SongWorks in Action.

Dr. Marty Stover taught elementary music and college music methods classes full or part-time for 52 years. During that time she was also a performing orchestral percussionist and taught numerous workshops throughout the United States and Canada. She has authored several texts. After moving to Minnesota in 1990 where she taught at St. Catherine's University in St. Paul, she was named President of the Minnesota Society for Music Teacher Education and received the Distinguished Service Award from the Minnesota Music Educator's Association. Marty served as President of MEI from 2000-2002. She presently enjoys being the "cheerleader" and "encourager" of exciting new SongWorks teachers.

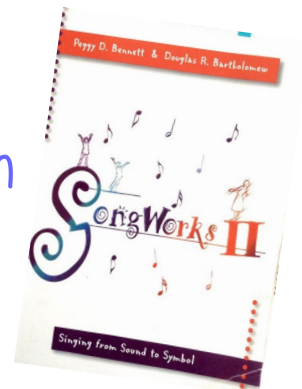
SongWorks

by Peggy D. Bennett and Douglas R. Bartholomew

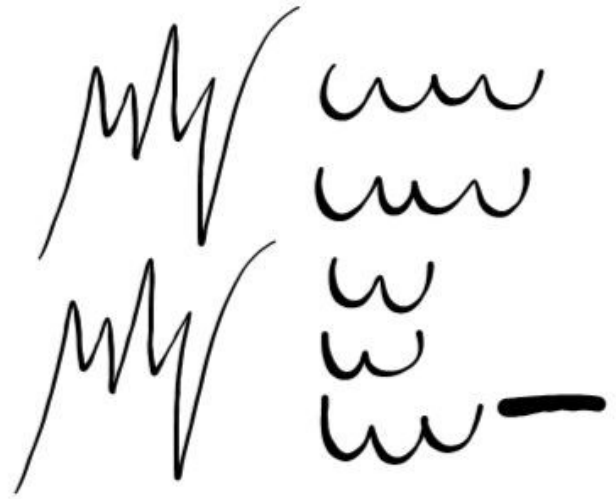


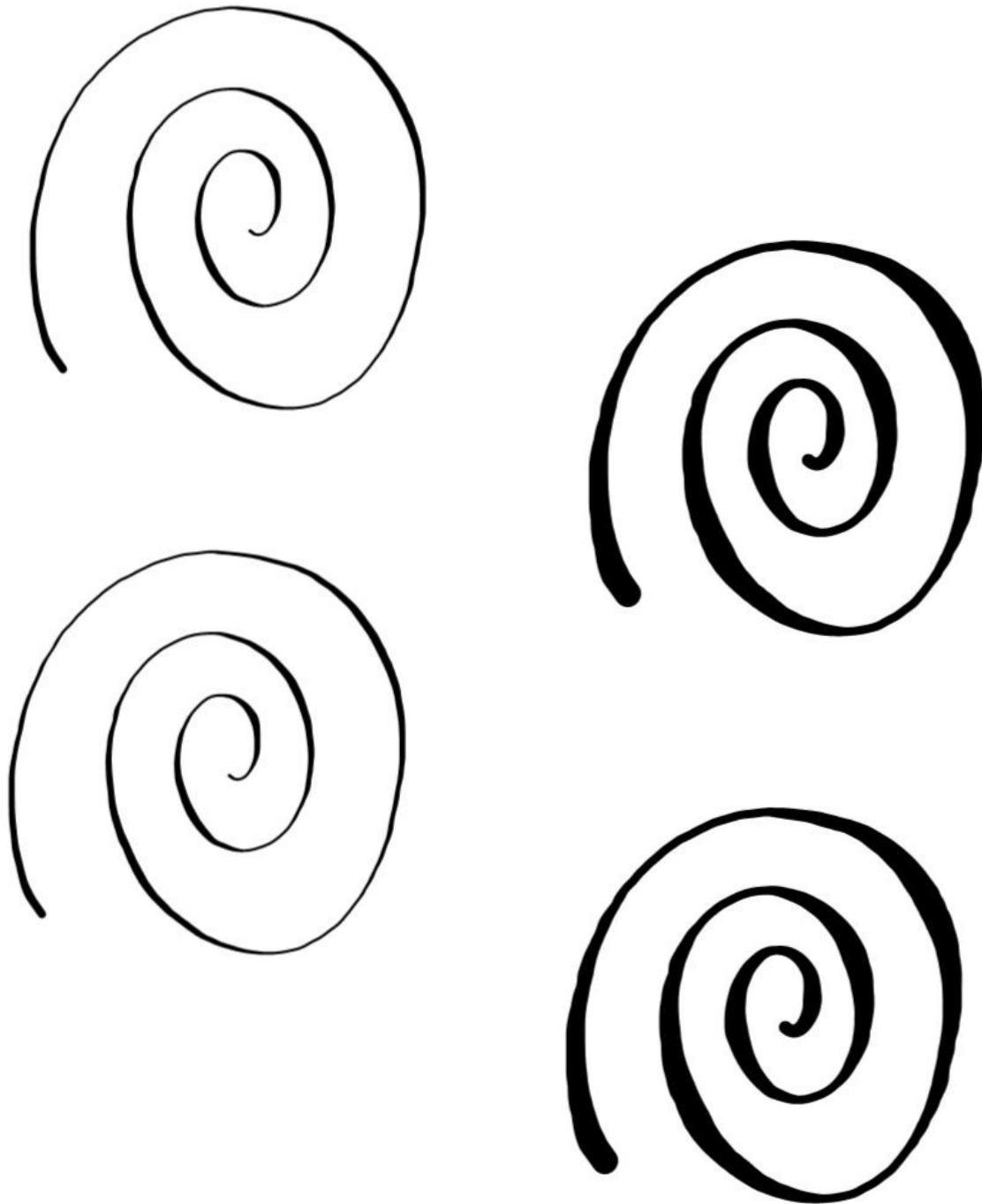
Available at

songworkspress@gmail.com



MYSTERY MAP: January





The above mystery map is performed in ABA form, with p.18 serving as "A" and p.19 serving as "B." Can you hear the flute flutter in the thin spirals above?

Still not sure? Take a little time away, go relax and watch a ballet, and we're sure you'll be able to crack this nut when you return!

Did you solve the mystery map for December? See p.24 for the answer!

Check back next month for the answer!

Want to submit a secret map from one of your favorite songs? Don't be shy!

Submit maps for consideration to jeharkins@fcps.edu

MUSIC AND LANGUAGE LITERACY:

Part 4 of 5

Beth Cain

Since I spend my professional days as a literacy teacher, I decided to investigate the parallels between literacy in the language arts classroom and in the music classroom. Last month I posed five questions about music and language symbolization.

1. How do music and language symbolization connect with each other?
2. Why is the SongWorks approach particularly valuable in helping students learn to symbolize?
3. Do students with difficulty reading also have difficulty following musical notation?
4. Can the SongWorks sound-to-symbol approach be used to help struggling readers?
5. How can music teachers and reading teachers collaborate in their common goal of literacy?

To ponder these questions, five installments of *Music and Language Literacy* are explored in consecutive newsletters.



Beth Cain
Midland, TX

IV. The sound-to-symbol approach may be helpful for students who have difficulty reading

The strengths of the SongWorks approach may help students who have difficulty reading. Repetition of the language of a song helps students internalize text. The isolation of musical elements from a larger whole is a conceptual skill that can be transferred to recognizing individual words in a larger passage. Kinesthetic learning is engaged constantly through tapping, chinning, dotting, dance, and whole-body movement and emphasizes song chunks that neatly correspond to textual chunks. Highlighting difficult phonetic combinations through movement could be an important language literacy strategy. Most importantly, the process of SongWorks teaching involves the whole body of the learner and the whole song. The logical progression of moving from sound to symbol can break literacy down into manageable steps for a struggling learner.

*The logical progression
of sound to symbol
can break literacy down
into manageable
steps...*

When I was teaching elementary music using the SongWorks approach, one of my favorite first grade lessons was exploring the rhythmic notation of "In the Hall of the Mountain King" by Edvard Grieg. The lesson began with listening to the composition, creating movements that would tell a story, and incorporating the dramatic accelerando as the piece builds and then climaxes. Then the students were guided through various physical representations of the rhythm, including tapping, clapping and song dotting. The lesson concluded with introduction of the eighth note patterns and reading the score.

All first graders were successful at reading the notation by the end of the lesson. This logical progression from sound to symbol could be used in a language arts setting as well.

Next Month: **V. Music and reading teachers can collaborate in teaching literacy**

Beth Cain received her bachelor's degree from the University of Texas at Arlington in 1989, studying music education with Dr. Peggy Bennett. She earned a master's degree in humanities from the University of North Texas in 1991 and has held numerous teaching positions in music, English, and the humanities over her thirty-year career. She has two children - Anna, 21, and Travis, 19 - and currently teaches at a private school in Tucson, Arizona.

TIPS FOR TEACHER INTERACTIONS

*Part 5 of 5**

Jake Harkins

V. Intentional Professionalism

"Watch your thoughts; they become words. Watch your words; they become actions. Watch your actions; they become habits. Watch your habits; they become character. Watch your character; it becomes your destiny." —Lao-Tzu

What if the most powerful aspect of creating a productive and peaceful day at school is entirely in our own control: our professional choices and comportment? When we approach professionalism with intention, we purposefully construct who we want to be in our school environment. We are leaders in our own classroom. Are we leaders in our school? Do we consider ourselves to be leaders in our community and in our profession? This article is not intended to provide an exhaustive list of the qualities of a "professional." Rather, it aims to encourage reflection upon our own intentional thoughts, choices, and behaviors.

Professionalism extends beyond our attire and punctuality. Other important aspects of the persona we portray at school include our demeanor during interactions with students, colleagues, administration and parents, our choices in language during these interactions, and our intention to bring the best of ourselves to each situation.

How do we purposefully construct who we want to be in our school environment?
We reflect on our qualities of:

Nine Facets of Intentional Professionalism

Accountability and Action

Benevolence, Balance, and Buoyancy

Communication, Collaboration, Confidence, and Compassion



While each of the complex qualities of our professionalism deserve its own chapter in a book, these facets simply categorize my own reflections; they are by no means all inclusive. To provide meaningful reflection, these facets will be explored in three consecutive newsletters.

*Part 5 of 5, excerpted from Harkins, J. (2015). Peaceful and powerful: Tips for teachers' interactions. 2015 SongWorks Certification Capstone Paper.

ACCOUNTABILITY & ACTION

The quality of “accountability” includes the standards of expectation we hold for ourselves. When we hold ourselves to a high level of personal accountability, others’ confidence in our dependability is naturally nurtured. Yes, we do what we can to teach students their accountability to us, their learning, and themselves. We may also believe we do what we can to teach parents, colleagues and administrators their accountability to us, their learning, and themselves. For this reflection, our self-accountability is explored.

Do we hold ourselves accountable for the “obvious” expectations, such as showing up to work on time, punctuality during our day, having our lessons prepared, etc.? Hopefully.

It’s not
enough to just
“show up...”

A more difficult question, for both new *and* experienced teachers on the verge of burn-out: Do we hold ourselves accountable for the less obvious expectations—our own engagement and growth. Engagement in our entire day: in our work with and for children, in our conversations and interactions with all those we encounter, and in our own effort, passion, and continued desire to make a difference.

In fewer words, do we consciously, actively, and intentionally engage? It’s not enough to just “show up.” The accountability for our personal and professional growth requires *action* to be taken: to nurture our growth mindset.

the standards
of expectations
we hold for
ourselves...

The power of intentional thought has long been proposed to be the most personal experience that may guide every aspect of our daily lives. Knowing that a “growth mindset” entails not only personal change, but also influences my instruction and students’ mindset and success, has guided my intentional choices: to take risks, learn from mistakes, and understand that effective effort leads to achievement. Modeling this “growth mindset” for students has in turn aided their willingness to step out of their comfort zones, and embrace the inevitable change and growth that comes from doing so.

Daniel Pink once said, “People can have two different mindsets. Those with a ‘fixed mindset’ believe that their talents and abilities are carved in stone. Those with a ‘growth mindset’ believe that their talents and abilities can be developed. Fixed mindsets see every encounter as a test of their worthiness. Growth mindsets see the same encounters as opportunities to improve.” Living with a growth mindset includes the courage to question our own practices, the humility to know when to ask for help, and the wisdom to accept change. When we hold ourselves accountable to these more challenging choices, we reflect mindfully on our professionalism and intentionally take action, choosing to “do better.”

Check back next month for **Intentional Professionalism: Benevolence, Balance, and Buoyancy.**



Remember to Register!

SongWorks in Action: Playful Teaching, Vibrant Learning

SongWorks in Action 2017 is being designed to bring the idea of "Playful Teaching, Vibrant Learning" to life. Participants will experience learning strategies and teaching tools that are **playful, musical, and alive with learning**: ideas that can be taken directly into one's classroom.

Principles and practices for teaching as discussed in Bennett and Bartholomew's *SongWorks I* will undergird all aspects of this course. Those attending will consider the value of those principles and practices as well as how to apply them in their classrooms.

SongWorks in Action is open to anyone who loves to use song and playfulness in their classrooms. Early childhood educators, classroom teachers, K-12 music instructors all will find this course truly valuable in their teaching of children.

Since emphasis will be on active participation, instructors encourage attendees to come prepared to **walk, skip, dance, laugh, play, and sing**.

An added plus for summer 2017 will be that along with instructors Terolle Turnham and Marilyn Winter a number of our SongWorks Certified teachers plan to be on hand to enrich learning for all participants.

The course is limited to 30 students so don't delay in making plans to attend.

Save your spot for the course!

Bring a friend!

Register early, save \$50!

See you in St. Paul in July!

For more information about the course visit www.musicedventures.com (Events)

2017 Music EdVentures Conference

March 30-April 1
Minneapolis, Minnesota

SongWorks: Digging Deeper, Reaching Wider

MARCH 10TH: Hotel deadline for Music EdVentures group rate

Holiday Inn
Bloomington Airport, South
1201 West 94th Street
Bloomington, MN
55431

December Mystery Map Revealed!

Hullabaloo Belay



Vs.1 Me moth - er kept a board - ing house, Hul-la-bal-loo Be - lay,



Hul-la-bal-loo Ba - lah Be - lay.



Me moth - er kept a board - ing house, Hul - la - bal - loo Be - lay.

Vs.2 A fresh young fella named Shallo Brown, Hullabaloo, etc. He followed me mother all 'round the town, Hullabaloo, etc.

Vs.3 One day when father was in the "Crown," Hullabaloo, etc. Me mother ran off with Shallo Brown, Hullabaloo, etc.

2017 Music EdVentures Conference

March 30-April 1
Minneapolis, Minnesota

SongWorks: Digging Deeper, Reaching Wider

REGISTRATION FORM

Name _____ Phone _____

Address _____ City _____

State/Prov _____ Zip/Postal Code _____ Email _____

CONFERENCE FEES (Luncheons included; payable in US Dollars. Choose membership level below)

_____ \$175 2017 Members _____ \$100 Retirees _____ \$75 Students _____ \$225 Nonmembers

_____ \$110 One Day Only (includes luncheon, 1-year complimentary membership)

Select day: _____ Thursday _____ Friday

MEMBERSHIP DUES _____ \$45 Regular _____ \$20 Student _____ \$75 Sustain _____ \$100 Patron

FRIDAY NIGHT BANQUET _____ \$40 (Includes gratuity and tax)

My diet requires: _____ No Restrictions _____ Vegetarian _____ Vegan _____ Dairy Free _____ Gluten Free

MAKING A TAX DEDUCTIBLE DONATION? Online: After registering return to the DONATE button.

If registering by mail add: I am including \$_____ Donation.

TOTAL PAID \$_____

Check Number _____ (checks made payable to Music EdVentures Inc)

Inquiries regarding scholarships and travel grants for the 2017 Music EdVentures Conference should be sent to Ruthanne Parker, MEI President at Ruthanne.fisher@gmail.com . Applications due by January 7th.

2 WAYS TO REGISTER:

*ONLINE payment at musicedventures.com (Get involved, Conferences)

*BY MAIL: For mailing instructions contact registrar Alice Nordquist at mei.treasurerteam@gmail.com

IMPORTANT TIMES

- ⇒ Registration: 8:00 a.m. Thursday March 30th
- ⇒ Conference Banquet: 6:00 p.m. Friday March 31st
- ⇒ Conference Sessions End: 3:30 p.m. Saturday April 1st

2016-2017 MUSIC EDVENTURES LEADERSHIP

Board of Directors



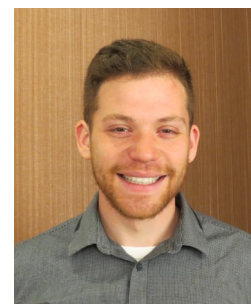
President
Ruthanne Parker
Wyncote, PA



President-Elect
Taryn Raschdorf
Virginia Beach, VA



Past-President
Samantha Smith
Rocky River, OH



President-Elect Apprentice
Max Mellman
Jersey City, NJ



Secretary
Betty Phillips
Corvallis, OR



Registrar
Alice Nordquist
Baltimore, MD



Director at Large
Jake Harkins
Arlington, VA



Director at Large
Esther Campbell
Olympia, WA



Director for USA
Vicky Suarez
Richardson, TX



Director for Japan
Yoshie Kaneko
Nara City, Japan



Director for Canada
Kate Smith
Port Coquitlam, BC

MEI Officers

President

Ruthanne Parker, PA

President-Elect

Taryn Raschdorf, VA

Past-President

Samantha Smith, OH

President-Elect Apprentice

Max Mellman, NJ

Secretary

Betty Phillips, OR

Treasurer

Anna Langness

Registrar

Alice Nordquist, MD

Board of Directors

Jake Harkins, VA

Esther Campbell, WA

Vicky Suarez, TX

Yoshie Kaneko, Japan

Website Chair

Pam Vellutini, OR

Newsletter Chair

Jake Harkins, VA

Academic Coordinator

Leah Steffen, MN

Emerging Pioneers Advisor

Peggy Bennett, MT

Visiting Scholars, Chair

Peggy Bennett, MT

Communications Chair

Lisa Schoen, MN

2017 Conference Chair

Taryn Raschdorf, VA

The Purpose of Music EdVentures, Inc.

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.

Any Member of Music EdVentures, Inc. can receive a copy of the MEI Policies and Procedures Manual and By-Laws by contacting Past President Samantha Smith at samanthameese@gmail.com

Support the mission of MEI with membership dues or donations!

\$45 Regular \$75 Sustaining \$100 Patron \$20 Student
Join or donate online at www.musicedventures.org or make checks payable to MEI (in USD). Include your name, address, phone, and email.

Send to: Anna Langness, Treasurer
1179 Lilac St.
Broomfield, CO 80020

News and Notes is the monthly communication of Music EdVentures, Inc. (MEI). Regular features will keep members and friends up to date on coming events and the latest teaching techniques, tips and strategies. Submissions are due on the 15th of the month prior to publication and may be submitted months in advance, indicating the month in which publication is preferred. The committee reserves the right to select material to be published according to length and appropriateness. Article length may vary. Visuals should be scanned and submitted as .pdf or .jpg files. Send submissions to jeharkins@fcps.edu with the subject line "MEI Newsletter." Submissions may be edited to accommodate space limitations.