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SONGWORKS FROM SOUND TO SYMBOL WITH MELODY

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Four Phases of the Symbolization Process

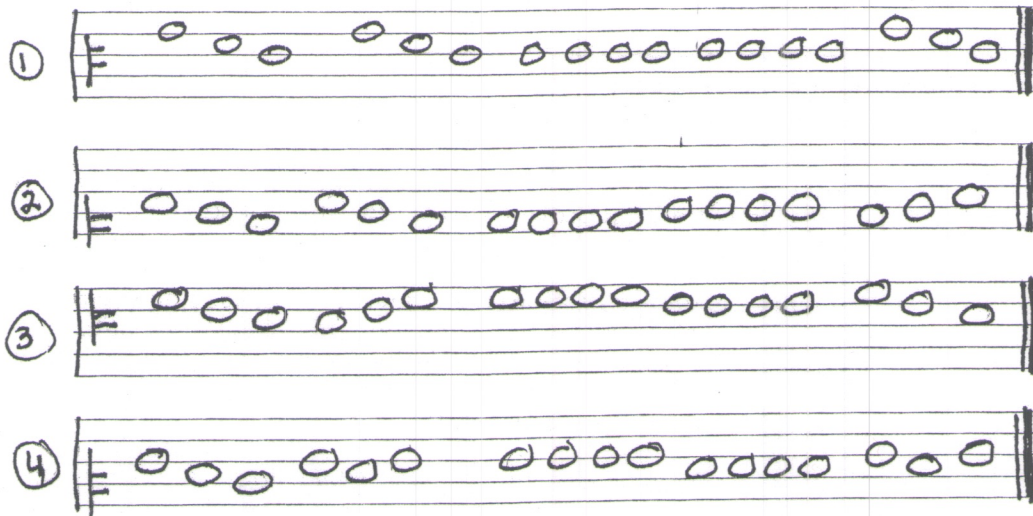
Repertoire	Students' repertoire of songs and sound patterns is built through playful activities that provide varied repetition of song and engage students' attention.
Awareness	Students' awareness of a pattern is developed by leading them to discover, practice, and label it. Highlight and practice the pattern by using inner hearing, chinning, antiphonning and movement. Movement experiences include precision activities such as tapping, hand signs, and hand staff.
Write	Students write and highlight the pattern by using mapping, song dotting, and traditional notation.
Read	Students read their own and others' notations of the pattern. Include practice with playful reading of the pattern in familiar and unfamiliar settings.

Maintaining the "Life" of Musical Patterns

1. Any of the four phases of symbolization can become so teacher-directed that students have little or no opportunity to discover, experiment, and play with their own learning. Each phase should include several ways in which students take leadership roles in shaping the activity. Through solicitation of student responses, vitality of the music can be maintained.
2. Deriving a pattern from the context of a song, helps ensure that the pattern is musical. To know what patterns are evident in songs, look at the language groupings rather than barlines. These groupings include anacruses and stress-nonstress relationships that frequently do not match the notation organization. Avoid performing patterns mechanically or selecting them for their mathematical relationships; these practices compromise musicality.

3. By singing the pattern as it is studied the "life" of it can be maintained. Whether studying rhythmic or tonal elements, singing gives flow, context, and a musical identity to the pattern which can be lost in continuous, non-sung repetition.
4. Movement to music should be musical. When using hand signs, tapping, clapping or any other movement involved with musical study, model musical flow and encourage children to "sing" with their hands. Otherwise, the pattern/element being studied may not resemble music.

ReadingPlay for "Hot Cross Buns"



Glossary

"Song dots are made by tapping the rhythm of a pattern or a song with chalk or a marker, leaving a visual record of this movement." "Song dots are simple notations for the sounds of all or a portion of a song. Song dotting requires no previous notational knowledge or skill and can be an effective introduction to the individual units of conventional notation." (Bennett & Bartholomew, 1997, p. 99)

"Antiphonning is a way of performing a song in which a leader and responders alternate performing successive parts of the song: it is a kind of fill-in-the-blank activity for singing a song." (Bennett & Bartholomew, 1997, p. 89)

"A music map is a line that represents the flow or movement of music. Drawn [or read] while a song or an instrumental work is being sung or heard, a map is a kinesthetic symbol as well as a visual one." (Bennett & Bartholomew, 1997, p. 95)

Principles for Teaching and Learning

Bennett & Bartholomew

from
SongWorks 1

1. Students have the right to be treated with respect and dignity for their ideas, skills, and stages of development.
2. Students deserve an engaging learning environment in which they feel safe enough to demonstrate freely their understandings and skills through various types of participation.
3. Student learning is the responsibility of both teachers and students.
4. Learning is holistic and constructive.
5. A teacher's attitudes, behaviors, and methodologies should be compatible.
6. Accurate and constructive feedback helps students become independent learners.
7. Quality of life is enriched through music and singing.

Principles for Teaching and Learning Music

Bennett & Bartholomew

from
SongWorks 2

1. The major goal of music study is the development of a responsiveness to music.
2. The musicality that is critical to music performance is just as important in music study.
3. The fundamental skill in music behavior is listening.
4. The way music sounds rather than how it looks guides the selection and presentation of patterns for study.
5. A distinction exists between skills and concepts that are musically easy and those that are musically simple.
6. Song provides direct involvement for making music and studying sound relationships.

Books Referenced

Available at www.amazon.com

- Bennett, P.D., Ed. (1999). *SongPlay: A collection of playful songs for children (4-7)*. Milwaukee, WI: Hal Leonard.
- Bennett, P.D. & Bartholomew, D. R. (1997). *SongWorks 1: Singing in the education of children*. Belmont, CA: Wadsworth.
- Bennett, P.D. & Bartholomew, D. R. (1999). *SongWorks 2: Singing from sound to symbol*. Belmont, CA: Wadsworth.
- Hart, L. (1983). *Human brain, human learning*. New York: Longman.

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