

Volume 8, Number 1

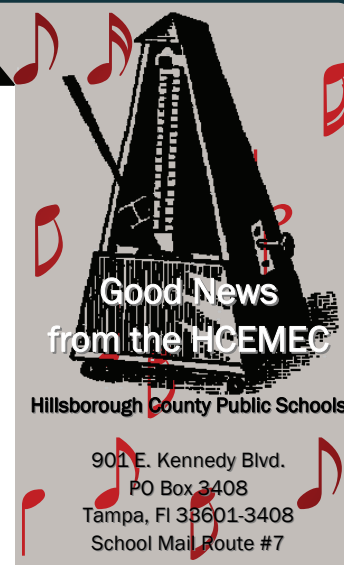
ON THE UPBEAT

Hillsborough County Elementary Music Educators' Council

<http://www.sdhc.k12.fl.us>

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Good News
from the HCEMEC

Hillsborough County Public Schools

901 E. Kennedy Blvd.
PO Box 3408
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School Mail Route #7



Elementary Music Specialists participate in the African American Studies portion of Professional Study Day. Participants are performing a Sinte drumming style as others are performing a Dinhe style dance.

President's Welcome Message

That "Defining Moment"

Life is full of defining moments that we cherish. Ask anyone about the key moments in their life that stand out and they may say getting married, having a first child, finally getting that advanced degree, or buying their first home. The list of possible answers is infinite and always unique to every individual. Because learning in school involves many years of a person's life, everyone typically has some kind of experience in school that became a defining moment. Those moments might include scoring the winning touchdown, first time singing a solo on stage, first time playing a musical instrument, or first time giving a report in front of the class. These are moments that shape us into who we are, and for our students, what they are yet to be.

Students carry such moments with them long after they leave our classroom. While we might assume that defining moments are large-scaled, even the smallest event can mean everything to a child. It could be that moment when they finally find their singing voice, or master the instrumental technique necessary to correctly play the music. It might be igniting the creative spark through a simple class composition lesson, or finally getting the steps right to a folk dance.

Because there is so much for students to discover, every moment has the potential to be a defining moment. So, as you set your goals and plan your activities for the new school year, allow for the unexpected, and enjoy the magic that comes with those defining moments!

♪ Jeff Henson, HCEMEC President, Hammond Elementary



African American Studies

Tone-Tone/Slap_Bass/ Slap_Bass/ Slap_Bass_Slap!

If you attended this year's pre-planning Music Professional Study Day, the sound of this upbeat, dance-style, djembe rhythm and the look of the body as the arms, legs, head, and waist move to the rhythm, may bring back familiar feelings of dancing, drumming, sweating, and grooving!

On Wednesday, August 3, 2016, during our first Professional Study Day of the year, Sonia Miller and I present our newly written African Studies drum and dance lessons, "Sinte" and "Dinhe," to the music teachers in our district. Sonia and I were thrilled to share our lessons and resources with our colleagues. Everyone was extremely receptive. However, I have to admit... beforehand, we were just a bit apprehensive about how teachers would feel about joining in on the dancing portion of the session. Much to our excitement, our teachers did not disappoint. Everyone in each of the sessions played "Sinte" and danced "Dinhe" with full enthusiasm and effort! Going ALL out...sweat was certainly on the menu for the day!

As explained by our Music Supervisor, Melanie Faulkner, the writing and implementation of our African Studies lessons is a part of a new initiative developed by the School District to infuse the study of African and African American History into the curriculum of every Department in the county. The philosophy being, if students learn about themselves and the cultures around them, they will develop a greater pride in themselves and an appreciation for the diverse cultures of the world. To achieve this goal, the district created an African Studies Curriculum Writing Team. District-wide, the writing team is tasked with "creating comprehensive and interdisciplinary K-12 African American Studies lessons and resources for teachers in the district." Our music writing team consists of Sonia Miller - music teacher at Booker T. Washington Elementary, and myself, Nathaniel Strawbridge - music teacher at Crestwood Elementary. We are both lead under the direction of our Music Supervisor, Melanie Faulkner. Our goal as the African Studies music writing representatives is to create lessons, provide resources, and offer strategies that allow teachers to incorporate African Studies into our normal class structures throughout the entire year.

I researched, wrote, and presented a lesson on the drumming style, "Sinte." Sinte is an West African drum and dance style from the Boka and Bofa regions of Guinea, West Africa. Traditionally, "Sinte" was played in the village when the woman returned home from fishing to celebrate their successful outing. Nowadays, Sinte is played during celebrations and festivals all over the world. Sonia researched, wrote, and presented a lesson on the traditional dance style, "Dinhe." "Dinhe" is a celebratory dance style from Zimbabwe that, because of the cities' rural to urban migration, is mostly danced in the Dande area and in the capital city, Harare. "Dinhe" is a fast paced dance that is mostly performed at harvest celebrations, lending way to it's nickname, "the harvest dance" or "dance of the harvest."



Above, Sinte and Dinhe style of African American music and dance are performed together

Our two lessons were the perfect compliment to each other. As we know, in many cultures, particularly the cultures of West Africa, drumming is rarely ever performed alone. On the contrary, traditional West African drumming is almost always accompanied by singing and dancing. Sonia and I wanted to create and present lessons that would capture this traditional merge of drumming and dancing. The main goal of our professional development session was to share materials and resources with our colleagues that could, 1.) instantly be taken back to the classroom and used with our students and, 2.) provide everyone the opportunity to experience the enjoyment, and many times, the fulfillment, of drumming and dancing as it traditionally occurs - in a community setting.

Sonia and I presented four 50 mins sessions - one for each region. We began each session with a drum jam. As teachers, it is important to give our students numerous opportunities to play what they feel without the pressure of being "right or wrong" and just simply enjoy making together. We applied that same philosophy to our session with the teachers. So, we just grooved...hard! Everyone moved and grooved...arms flying...heads bobbing... beating those drums like popcorn chicken!

Much like in the classroom, although we wanted the teachers to just enjoy playing, the drum jam had a deeper purpose. Our jam time was used to allow the group to, a.) begin to learn to listen to each other, b.) to shape the sound of the group, c.) to start becoming accustomed to looking at each other, d.) to practice moving together, e.) to start to work on our group cut-offs, and f.) to begin to learn to follow the cues of a conductor - as an ensemble should. Each of these musical tasks are vital components in the development of our students' musicianship. The group jam is an excellent opportunity to work on each of these important ensemble building skills and techniques.

Next, before starting into the main "Sinte" lesson material, we engaged in a quick review of the proper playing techniques, correct postures and positions, and the strategies needed to produce a quality tone on the drums. We also shared several ensemble building exercises and repertoire building echo patterns. Each exercise and activity worked to build on the next, helping to shape the overall musicianship of the group. From there, we moved into the main lesson activity, the learning of the rhythms of the "Sinte" ensemble. Each session group learned the first rhythm of the "Sinte" as it would be systematically broken-down and taught in the classroom. Most sessions then quickly learned the second and third rhythms of the ensemble as well. As we practiced each rhythm of the "Sinte" ensemble, the group focused on playing each rhythm with stylistic accuracy and accurate tone placement - working to master the overall placement and feel of each rhythm.

Once the group settled into the "Sinte" groove, Sonia stepped forward and began performing the dance movements from lesson as the group played "Sinte." Her dance introduction worked to transition the session into her instructional portion of the presentation, which was the teaching of harvest dance style, "Dinhe."

"Dinhe" is a dance that is accessible to students of all ages and abilities. Each movement symbolizes an action that would take place during the sowing and reaping of the harvest. In each session, Sonia taught five different movements from the "Dinhe" harvest dance, demonstrating the proper technique and form of each of the movements. Similar to the teaching of a song or instrumental piece, the students systematically learn each section of "Dinhe" until the dance is complete. The dance and the difficulty of each of the movements can, and should, be modified to accommodate the needs of the students.

"Dinhe" begins with the "home" or "resting" movement. During this first dance movement, the dancer stands in a squared - front facing position, with the knees bent slightly to achieve a partial sitting position. In this bent position, the dancer places their hands on their waist and rocks back and forth to the beat. Similar to the "A" section of a piece of music in Rondo Form, after each new dance section, "Dinhe" always returns to this "home" or "resting" movement. During the second movement of the dance, the dancers lean forward and lift and lower one foot at a time, right-left, then left-right. This lifting motion is done for 16-24 beats. Movements three and four are a combined movement that symbolizes the sowing and reaping of the harvest - dancers hold their arms in circular shape out in-front of their bodies as if to hold a basket and then lean over from side-to-side "picking and placing" the harvest in the basket. Movement five is similar to the second movement where the dancer lifts their feet, but during this section, the movement is performed more demonstratively with larger kicks and wide looping arm swings - displaying excitement and energy! We practiced performing the dance movements at various practice tempos until the dance looked and felt comfortable.

Once the group learned and practiced all five dance movements in it's correct sequence, we split the teachers into two parts so that half of the group would play "Sinte" while the other half danced "Dinhe." The two groups performed simultaneously and then we switched parts. Everyone played and danced to their fullest, leaving nothing on the table! We wrapped up the workshop with a final "up-tempo" grooving of the "Sinte" ensemble, leading to one last thunderous rumble on the drums and a clean cut-off! Although many were a bit exhausted, including the presenters, everyone seemed to enjoy playing and dancing "Sinte" and "Dinhe" together.

For both Sonia and I, among the most rewarding aspects of the day was to see the effort given by each teacher and to see the smiles on everyone's faces as we played and danced as a community - much the way "Sinte" and "Dinhe" are traditionally performed in their native cultures. We appreciate everyone's effort during our presentations and hope everyone was able to gather ideas that could be taken back to their students.

Each of these lessons and supplemental resources and materials will be posted in the Music Conservatory. Once posted, teachers will be able to access detailed written plans on "Dinhe" and "Sinte," as well as, view instructional videos on each rhythm of "Sinte" and a breakdown of the dance movements in "Dinhe." In the future, the African Studies writing team will continue to produce lessons and provide resources for our district music teachers. We look forward to continuing our endeavor of learning and growing together - with each other and for our students.

"Music is the essence of the African soul. It is present in daily life, birth, emotions, death, marriage, baptism, religion, work, pleasure, education, and much more."

**-Yaya Diallo,
Malian Master Drummer;
Author, 1985 *At the
Threshold of the African
Soul: The Fulani-Minia
Way / A Village Voice.***

Professional Development

Content Area Training: Wisdom for the New Music Teacher

Finding your way into a new music education position as a novice educator is both exciting and highly intimidating. There is so much to learn that our college degrees, so heavy in music performance and content, do not necessarily prepare us for: setting up our classrooms, learning to work with parents, working with administration, among other challenges. Finding out who can answer a myriad of different administrative, content-based and new-teacher questions can be daunting for greenhorns who already have more on their plates than they are used to having. Here in Hillsborough, one of those people is Mrs. Jennifer LeBlanc, instructor of the elementary level Music Content Area Trainings (CAT) for Hillsborough County and music specialist at Chiles Elementary.

During a four-day training that took place from July 25th-28th, new elementary music educators (and also a few veterans who were new to the district) attended a training designed to orient them to the best practices, curriculum and standards of the Hillsborough County School District. Attendees were given a thorough overview by Mrs. LeBlanc of the county's expectations for music education, including Hillsborough County's curriculum, standards, and best practices. Being a new teacher, I learned so much valuable information during CAT training that I am still referring to the folder I received at the training, and I have no doubt I will continue to refer to it as the academic year progresses.

One of the most important aspects of CAT was that I was given the chance to meet others who were, and are, in the same position as I am. I felt encouraged as I heard my peers ask questions I was pondering about myself, and it was an excellent chance to talk to my fellow greenhorn teachers about my hopes, anxieties, and expectations for the school year. That kind of camaraderie is very important to music teachers, who tend to be somewhat isolated on school campuses as the sole practitioner of their subject area. Equally important and comforting is knowing that I have a very experienced teacher, Mrs. LeBlanc, who is willing to answer any questions I continue to have without judgement. The support I experienced for new elementary music specialists was a welcome relief from the anxiety and stress of figuring out the new and huge challenge of teaching music. CAT for elementary music teachers continues once a month for the first year of teaching, and I very much look forward to my next meeting so I can benefit from the knowledge and experiences of both my peers and the more experienced teachers attending and coordinating the training, who were once in my very new shoes!

♪ Caitlyn Hawkins, Broward Elementary



Hillsborough County Music Specialists learned about "Tampa Jazz" at Professional Study Day.

Many music specialists joined Jim Burge on stage to improvise on the recorder with the Jazz Band.





Professional Development

H.O.T. Music!

Being a brand new teacher to the district, my head was spinning as the weeks of summer drew to an end. In these closing weeks, all the trainings and meetings with other professionals made me at ease and ready for day one in front of the students. It was time for the school year to begin.

I quickly noticed the amazing family that is the elementary music teachers of Hillsborough County. In the county there are teachers with lots of experience and new teachers like myself, that showed me this is the place to be for music education. This family is always willing to help and share lessons, tips, and ideas so that we can have the best musicians around. Jodie Donahoo is one of these teachers and she has a wealth of knowledge.

Jodie ran a training that I had the pleasure of attending, at the lovely hour of 8:30 in the morning on summer break, called H.O.T. Music! which guides the teacher in formulating and delivering higher order thinking questions in the music classroom. It was difficult to bring back our teacher brains while they were away on a tropical cruise, but through the course of the presentation and her guidance, the questions were pouring out. We developed a lesson plan, matching one of the benchmark standards, with in depth questions to guide students to the mastery level. Strategies were also talked about on how to look back and teach points from different angles to help achieve the highest level.

Having the class at a higher order of thinking, will transfer the responsibility of learning back to the students and create a collaborative learning environment. The main point that I took away, and I think some of my colleagues did as well, was the "H.O.T. questions" don't need to be questions at all. A statement or reflection that goes beyond memorizing and recalling information and gets the students to focus on the topics being taught will promote full engagement in the lesson.

The training had a lot of information that would require more than this article to share what was discussed. I highly recommend this to all levels of teachers, new and experienced.

 Kevin DeVivo, Cahoon Elementary

Music Specialists learn the Dinhe, which is a celebratory style of dancing. Some of the movements mimic typical movements such as placing items in a basket.



Music Specialists are "Putting it all Together" while singing and playing Orff Instruments.



Professional Development

Conversational Solfege Reflections

Over the summer I took a training on Conversational Solfege taught by Joey Willoughby. I have previously attended a Conversational Solfege training, but taking this training definitely was a great refresher and gave me some tips on how to incorporate Conversational Solfege into all activities and skills our students will be learning this year. Below are a few of the many things I learned from Joey Willoughby's training. I hope that they can help you in your classrooms as well! I strongly encourage everyone to take this training in the future.

Incorporating Conversational Solfege Into Little Kids Rock:

Mr. Willoughby showed us how to incorporate quarter note and quarter rest reading into the song, "A Horse with No Name" using the Em chord. This song can also be used to teach tempo. It is important that when you use listening examples, that you only play them for 2-3 minutes to keep students interested.



Tempo: the speed of the music

Allegro- a quick, happy tempo Largo-a very slow tempo

Which tempo did you play? What is your evidence?

Incorporating Standards and Vocabulary into Conversational Solfege Activities:

During the training, Mr. Willoughby showed us the very popular game-Forbidden Rhythm, which is used during the decoding stage of Conversational Solfege. He suggested that, instead of just using it for rhythm, you can use it to teach all sorts of concepts like phrase, dynamics, melody, or tempo. I have used it in my class to help reinforce phrases to my students, with considerable success.

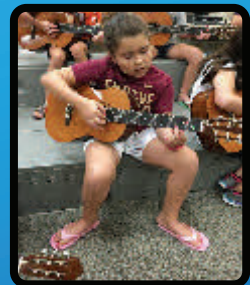
Forbidden Phrase:

"Listen for the forbidden **phrase**, and when you hear it, put your finger over your mouth. If you sing it, you sit down and wait for the next game."

♪ Alexandra Lopez, Palm River Elementary

Summer Music Camp

Summer Music Camp 2016 was held at Hammond Elementary School from June 20 - 23 and hosted 25 students in grades 2 to 5. Campers experienced a variety of musical experiences which included playing guitars, world drumming, folk dance, Orff instruments, and more. Each day had its own special theme, such as "Tropical Tuesday" and "Techno Thursday", and included special themed activities.





Upcoming Professional Development

Save-the-Date! February 4th with Dr. Robert Amchin

It is going to be another great year of professional development! I am very much looking forward to learning from our 2 clinicians that will be with us this year. Paul Corbière from the World Music Drumming faculty already gave an awesome workshop on Saturday, September 24. From “drumming with the little guys” to creating multi-instrumental ensemble pieces, this hands on workshop explored ways World Music Drumming can be used more effectively in the general music room. Incorporation of Orff instruments and recorders was also explored.

On February 4th, Dr. Robert Amchin from the University of Louisville, will be with us. His workshop entitled, “Colorful processes to any time of the year”, will have a variety of activities to take to your classrooms and explore in your general music lessons. Sing, dance, move, improvise, play. The session will include visual art experiences, children's literature, folk dances, instrumental play, and movement activities.

Dr. Robert Amchin is a distinguished teaching professor of music education and serves as the liaison to the College of Education at the University of Louisville. He enjoys leading undergraduate and graduate classes in teacher education in the School of Music. His training includes studies at the Orff Institute (Salzburg), New England Conservatory of Music, Memphis State University, Hofstra University, Hamline University, and the University of Michigan. He was an elementary music specialist in Spring, Texas and still works with children as an artist-in-residence guest music teacher. His publications include numerous collections of materials for the elementary general classroom.

Your membership in the Music Council is what helps provide the funding to bring these clinicians to Hillsborough County. Where else can you get 2 full days of workshops by national recognized clinicians for only \$20? Put your dues to good use and join us for a wonderful day of professional development.

♪ Kathryn Jurado, HCEMEC Professional Development Coordinator, Limona Elementary

Portfolios that Pop!

Portfolios that Pop was a summer training presented by Kyla Bailey and Jen Edelblute, two teachers that have been utilizing portfolios in their classrooms for years. Some of the topics covered in the training focused on knowing the difference between an activity and a worksheet, and how to incorporate them in your lessons.

An important point to this training was the emphasis put on the difference between an activity and a worksheet. An activity makes students think creatively, use their knowledge to build into a new topic, and it involves rigor. Worksheets, while great for drill and practice on musical concepts, do not promote a high level of thinking. There is definitely a spot for worksheets in your portfolio, especially when you need plans for substitutes, but if you want the students to get the most out of their learning, it is important to involve activities that require higher order thinking.

If you want a great way to monitor student progress and keep them accountable for their learning, you should definitely think about using portfolios. Having an “introduction” page where the students can show off their personalities can not only make students take ownership of their work, but is also a great way to get to know them as individuals. Other activities included in your portfolio line up can include listening maps, assessments, composition activities, and more.

If you're serious about incorporating portfolios into your classroom, it is going to take some effort getting them started. Take some time to try it out with some of your intermediate grades. Not everything is going to work, and you may not have the opportunity to do all that you set out to do with the portfolios, but Kyla and Jen will assure you that it is okay! Trial and error will get you to a system that you like and works for your school, as long as you put in the work. So give the portfolios a try! They could give you and your students a whole new way of experiencing music class!

♪ Laura Garcia, Seffner Elementary

Supervisor's Sound-Off

We have embarked on a new adventure this year! We're excited that our newly adopted music series, McGraw Hill's *Music Studio: Spotlight on Music* is already in our schools! Any time there is a major change, there are some expected *and* unexpected challenges, nevertheless, we will get there and students (and teachers) will benefit greatly from this resource.



Hillsborough County Public Schools is thrilled to be recognized as one of the "Best Communities for Music Education 2016"...look for our certificate proudly displayed in schools.

Join me in welcoming our 2016-2017 newbies!

Marisa Anguilano, Knights
Sarah Appleget, Potter;
Brandi Beauchaine, Strings,
Riverhills
Karen Bowman, Thompson
Bryce Cline, Shaw;
Theresa Daley, Graham
Kevin DeVivo, Cahoon
Caitlynn Ensley, Lomax
Harry Elmore, Westchase
Rebecca Gambino, Mango

Erik Hagen, Oak Grove
John Hanson, Clark
Caitlin Hawkins, Broward
Kelly Jordan, Riverhills
Adam Lesko, James
Rachel McCoy, DeSoto
Laura Meehan, Caminiti
Kelly Montero, Symmes
Matthew Scime, Edison
Jay Singleton, Sulphur Springs

This year promises to be the best yet!

♪ Melanie Faulkner, Supervisor of Elementary Music



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