



News and Notes

March/April 2012

IN THIS ISSUE

2013 CONFERENCE

From our President

Judy Fjell p. 2-3

2012 Conference Summary

Meghan Meloy p. 3-4

Sweet Girls

Peggy D. Bennett & Samantha Smith p. 5-6

MEI Dues Increase

Announcement p. 6

Membership form p. 6

2012 Emerging Pioneers Reflect on Conference

Leah R. Steffen p. 7

Aimee Newman p. 8

Kathryn Dula p. 8-9

Molly Feigal p. 9-10

Website Happenings

Pam Vellutini p. 10

MEI Information

Purpose of MEI p. 11

MEI Officers p. 11

Board Members p. 11

Chairs p. 11

Save the date p. 11

MEI Website p. 11

Submissions p. 11

2013 MEI CONFERENCE MINNESOTA

New dates

April 4, 5, 6

Plan now to attend!



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Invite your colleagues and friends!



Anne Mendenhall, MN



Terolle Turnham, MN
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From Our New President

Greetings to all of you!

I returned from the Music EdVentures conference in Richmond, BC, completely inspired. Now that's saying something, since as President-Elect I was in charge of planning the conference. Yes, I was tired when it was all over, but it was a happy kind of exhaustion, knowing that we had all partaken of, and contributed to, a very positive experience. We did indeed "Celebrate Learning." Learning itself continues to be what the excitement is all about.



Judy Fjell
Helena, MT

I have been reading the feedback forms and am happy to see that I was not alone in my enthusiastic recollections of the conference. Thanks to all of you for taking the time to write about your experiences of the sessions and your ideas about how we can make our conferences and our entire organization more effective. Based on what I read, I know that many children and classrooms have already benefited from the many things we all learned in Richmond. And the learning will continue as we reflect, reconsider, and continually remake ourselves into ever better teachers and an organization which is moving toward an even brighter future.

The collective effort required to put on a conference is remarkable. I am so happy that the current officers and board are fully on the job. Our president Marilyn Winter has spent many hours not only in her leadership, but also in turning the organization over to mine. She conducted our Music EdVentures meetings at the Executive Plaza Hotel with terrific efficiency and effectiveness. Our past president Deb Eikenbary and the nominations committee spent many long hours which ultimately resulted in the gift of two new board members and Terolle Turnham's nomination as president-elect. We know that we are in good hands for the next several years! And, a quiet but significant gift from Deb Eikenbary and Tony Williamson was the rewrite of the bylaws, which we voted to approve. After twenty years as a nonprofit, there are always many things to tidy up and continually re-invent.

The conference itself could not have been so successful without the diligent work of Betty Phillips, our conference co-planner; Annette Coffin, our on-site coordinator; Anna Langness, our Treasurer; Kate Smith, our Canada registrar; Pam Bridgehouse, our academic coordinator; Peggy Bennett, our EP coordinator, and everyone who helped all of us. This means spouses, partners, school districts, co-workers, the generous staff at the hotel, all who keep our website and internet presence and contribute in not so visible, but very important, ways. Thanks to all of you for the conference success.

Now the work continues. Music EdVentures is in a period of tremendous vitality due to the energy of younger teachers, retired teachers, newly inspired teachers, and those who believe deeply that our practice and philosophy make a difference not only to each of us, but also to the vast world of learning and education. We are living in a golden age of communication thanks to technological advances of the last decade. I am very optimistic about how much we can, and will, accomplish over the upcoming year.

A central means for making organizational progress is through committees and task forces. The President and the Board oversee a number of committees, including the following:

- Policies/Procedures/Bylaws (Marilyn Winter, Deb Eikenbary, Tony Williamson)
- Membership Outreach (Kari Wendroth and committee)
- Newsletter (Anna Langness and committee)
- Website (Pam Vellutini and committee)
- Scholarship (Peggy Bennett and committee)
- Vision, Mission, and Goals (Judy Fjell and committee)
- Academic Coordinators (Pam Bridgehouse and committee)
- Conference/Update Planning (Terolle Turnham and committee)

I want to be sure that any MEI member who is invested in the health and future of this organization has a place to contribute his or her skills. Take a look at the list of committees and notice that there are many ways in which your gifts and talents could help MEI. I have attempted to reach out to all of you to invite you to serve, but many committee memberships still have openings and I may not have had a chance to

converse with you at the conference about the possibilities. If you would like to be part of MEI's exciting future, not to mention our very productive present, please contact me so I can put you in touch with a committee chair.

I hope you will continue to celebrate with me the twenty years of our beloved organization, Music EdVentures, Inc. Uttering the words "twenty years" is like taking a glimpse of the tip of a very large and complex iceberg. It would be impossible to add up the hours of dedication of all who came before us and the collective work of our current members. But we can be assured that we are standing on a vast resource from which to move forward into the next twenty years.

Let's stay in touch through the website, the newsletter, and by whatever is your own favorite means of communication. Visit www.musicedventures.org regularly as we continue to grow and unfold with a new look, video clips of our teaching practices, lessons for you to use, and other valuable resources. The website is undergoing some BIG, exciting changes in the next few months. Please give all of us board members and officers your ideas for how it could be even better. I am happy to hear ideas from any of you at any time. My email address is judyfjell@mac.com and my phone number is (406)930-1650.

And, please reach out to your colleagues. Tell them about Music EdVentures and how it's possible to share in the joy of learning even in today's world. We are venturing forth in exciting times!

Keep singing and playing! Judy



2012 MEI Conference: A Poetic Summary

by Meghan Meloy, Swarthmore, PA

Individuals from near and far gathered in Vancouver
to share ideas, laugh out loud, ask questions, and reflect together.

Tony Williamson shared playful song games,
guiding participants to run up and down the room, merrily singing Jingle Bells!
Dr. Anna Langness demystified how we can joyfully teach children music literacy
by highlighting melody and rhythm in songs,
by connecting sound to symbol.

Nancy Shimmel showed us how to tell stories so that they flow like music.
Wow! Emerging pioneers shared a plethora of ideas about SongWorks
connected to their own teaching experiences.

Annette Coffin infused the end of the first day with energy,
teaching us to move with groove to Dancing on the Rooftop.
We reflected! We departed! The first day ended!

Judy Fjell led us in pharynx stretches
to prepare our voices for a full day of singing and speaking.
Dr. Peggy Bennett and Dr. Douglas Bartholomew asked,
"Why do we do that?"

Why do we use these practices to teach melody, rhythm, and beat to children?
Heather Hicks taught us to make beautiful harmony by singing partner songs,
Kathryn Dula and Mary Fai played Clickety Clack with their preschool students,
demonstrating how they treat their kids with dignity and respect.
And Judy quickly showed us how to experiment with tuning forks!

Food,
conversation,
thought bubbles floating above everyone's heads.

cont'd next page

Molly Feigal, Jeanett Potvin, and Leah Steffen brought clever ideas from Minnesota to make our lives easier:
how can we assess our students (easily!)?
how can we teach composition to our students (easily!)?
Tisia Minichiello invited us to imagine ourselves walking through the night, to create an ethereal soundtrack for our movements with mallet instruments.
Sandy Murray showed us how to be zombies (to everyone's delight!) as we experienced ideas for dance activities.
Michiko Nitaira shared video clips of her students learning English through song, Bea Castillo sang "Tue, Tue" and we all joined in.
We reflected! We departed! The second day ended!

Molly Feigal sang Here We Are Together, as she, Pam Vellutini, and Judy invited timid singers to sing, Dr. Bennett and Dr. Bartholomew again asked, "Why do we do that?" Why do we use these practices to teach patterns, sequence and notation to children?
Kate Smith sang Sur le Pont d'Avignon, inviting us to sing French words, play with French songs.
Honk! Beep! We were careful to avoid crashing into other cars when Dr. Bennett showed us how to play with Gershwin's An American in Paris.
Terolle Turnham took turns antiphonning Hey Betty Martin with us:
Hey Betty Martin •••• Hey Betty Martin •••

Food,
conversation,
thought bubbles floating above everyone's heads.

Judy Fjell revealed how to take care of our voices with easy onset:
say come-over,
instead of come OH-ver.

Yuriko Ishikawa played rock, paper, scissors, shoot with us as we sang a song from Japan.

And Mary Springer showed us how to create a scene with background music, use folks songs as a starting point for dramatic play.
We said goodbye. We departed. The third day ended.

Can't wait to see everyone next year!

Meghan, an Oberlin graduate with degrees in Music Education and Environmental Studies, teaches K-3 Music at St. Frances de Sales School in Philadelphia and directs 1st-2nd grade choir at Play On, Philly! She also accompanies the Voices of Gwynedd, serves as interim organist for Newtown Presbyterian Church, and interns at Greener Partners. Meghan is a 2011 EP.

Great, useful, not the same old thing.

Awesome!

Great ideas for a young educator!

What people are saying about the Conference.

I still carry with me the thought of those wonderful preschool teachers we saw at the conference... Just observing them inspired me! I loved every minute of the time we were together.

This week's post-conference tidbits: - Having a blast with "The Farmer in the Dell" with K's and 1's - Rockin' all of Natalie's seating chart ideas. I have a quick and dirty version hanging from the ceiling right now and am slowly making good looking ones. - Ballet of the Unhatched Chicks. - I've never done it until now! -Magicians and Zombies. The students love making their classmates dance! - Antiphonning! And MORE Antiphonning! And chinning! Did I mention Antiphonning? - Pentahand with the 5th graders. - Four in a Boat has also made an appearance, introduced with a story about "my crazy friend Tony."

Sweet Girls: How Teaching Has (Thankfully) Transformed Us

by Peggy D. Bennett and Samantha Meese Smith



Peggy D. Bennett
Professor of Music
Education,
Oberlin College
Conservatory of Music

“Peggy Says. . .”

Are you a “sweet girl?” I was....and still am sometimes. Do you know us sweet girls? We have lilts in our voices, smiles on our faces, twinkling in our eyes, and kind, kind demeanors with others. Some of us go to great lengths to make sure that others feel good, even when they don’t deserve it and even when we neglect our own needs and desires.

For most of my life, I treated sweetness as a virtue, maybe the most important one, and I must admit that it served me well. Parents, teachers, professors, girlfriends, boyfriends, and strangers all rather liked it when I was sweet. It certainly made life easier, because I could be consistently *not* a problem for them. Generally, I think I believed that I could keep my world wonderful and happy if I was just nice enough, just smiled enough, just laughed easily and frequently enough, and just showed enough enthusiasm for whatever was happening.

Teaching made it clear that my inner sweet girl needed to “tart up” a bit. The sweetness that had served me so well suddenly caused a screeching turn-around when I faced young students who needed something different from me, something that was not already in my behavioral “vocabulary.”

In this series, I am asking several current or former “sweet girls” to tell us of their transformation when they became teachers. I hope you enjoy these insights as much as I do! Even though we may be treating it lightly, this is a subject that is very, very important to success for young teachers.

“Samantha Says . . .”

I have always been a “sweet” girl. I love to smile and usually catch myself speaking in a singsong voice when I am teaching. I have a great deal of fun in class, and want my students to have fun as well. Prior to my current teaching job in an urban school, I student taught in an affluent district where students were incredibly well behaved. I rarely, if ever, had to correct behavior, and consistently had the attention of almost all students. My current teaching position is different.

On the first day at my current school, I made nametags for every student. I had done the same in student teaching and thought it was a great idea; how else would I learn 250 names? I realized I had made a huge mistake as soon as students walked into the room. Nametags were everywhere – this was nothing like student teaching. It didn’t take much time for me to realize that I had to change quite a few things about my teaching style, expectations, and demeanor.

I began to realize that being sweet wouldn’t always work in my classroom. For a while, I tried being stern and harsh, but that did not feel right. I tried being positive and bubbly, but that got students too excited. Today, after much experimentation, I feel that I have found a good balance. I get to be myself—I am kind to the students, which is what many lack at home, but I am also firm. I say exactly what I mean, give clear and concise directions, and strive to set students up for success. I give lots of specific feedback, and focus on the positive. I found that I had to teach much more than I had originally assumed. I had to teach students how to come into my classroom without talking or pushing, and even how to sit properly on a chair. All of this had to be done before we could even begin to work on music. Nearly two years later I still review these simple concepts often. But by setting students up for success, modeling exactly how things should be done, I am able to remain sweet yet firm.

I expect respect from my students, but I give respect back to them as well. I do not yell, and I refuse to let myself get upset. I strive to remain neutral but firm in even the most aggravating situations. I believe that



Samantha Smith is in her second year of teaching at The Intergenerational School, a highly performing Cleveland Charter School. She graduated from the University of Pittsburgh and has a Masters in Music Teaching from The Oberlin Conservatory of Music. She lives in Shaker Heights with her husband Danny and Sphynx cat Neo.

this sense of calm is what has helped me gain control over my class and my emotions. I am now able to work through difficult situations by controlling the tone of my voice and my facial expressions. Instead of instantly grinning when I see students waiting in the hall, I try to remain neutral as they come into the room, smiling at those who I know can handle this burst of excitement. Some students need the constant reminder that they are in my class to learn, and need to know that we can have fun once I see that the very basic procedures of entering the classroom are followed. For these more difficult classes, my "sweetness" made them feel that they could walk all over me. Now, my firmness shows them I am serious.

Over the past two years, I have become more confident in my own skin. I feel that I am able to handle situations that would have made me uncomfortable before. I do not always have to wear my heart on my sleeve, but I do not have to put up a barrier between my students and myself either. Overall, I am still a "sweet girl," and I probably always will be, but I have figured out how to set my students up for success so that I can let that sweet girl in me shine. §

MEI Membership Dues Increase

The MEI Board has approved an increase in membership dues effective April 1, 2012. Only once before in our twenty year history have MEI dues changed -- from \$25 in 1992 to \$35 in 2005. Dues at our four levels are now:

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

Increased revenue will aid the ambitious projects being undertaken to support our members' teaching and to make the resources of Music EdVentures and SongWorks easily accessible to more people.

If you missed this year's conference, renew now! Encourage your colleagues to become a part of our organization. They will find stimulating and inspiring information in our newsletter and on our website. Soon, people will be able to join or renew membership on our website.

2012 MEMBERSHIP & RENEWAL

NAME _____ Email _____

Phone (h) _____ Cell _____

Address _____ City _____

State/Prov _____ Zip/postal code _____ Country _____

2012 MEMBERSHIP

\$ _____
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Emerging Pioneers in Education

Sixteen educators were recipients of the 2012 Fleurette Sweeney Fellowship for Emerging Pioneers in Education. In return for this recognition and financial assistance we requested feedback from our Emerging Pioneers about the 2012 Conference. In this issue and future issues, EPs will tell of the insights they gained from experiencing the principles and practices of the SongWorks approach at the conference and in their classrooms. We hear from four EPs in this issue: Leah Steffen (MN), Aimee Newman (OR), Kathryn Dula (BC), and Molly Feigal (MN).

Seventh and eighth grade...did you just shudder, freeze or block out the moment you read those words? Not one person I know says, "Could I go back in time and experience it again?!" We were doing anything to fit in. For example, using the word "sick" expressed our joy, disappointments, confusion, awkwardness, comprehension . . .and the list goes on. Frequently I would ask myself, "Why do I always say this word when it really means 'I'm ill'?" We wanted to do what seemed popular yet show our parents we were "growing up" to be responsible enough to earn some freedom.

During the 2012 Music EdVentures Conference and everyday since, I keep processing the questions Peggy Bennett and Doug Bartholomew asked, "**Why do we do what we do?**" Do we use the strategies we use because we want to be popular and hip with our peers or show administration we are competent professionals, teaching to the required levels of rigor and authenticity? Do we use one approach to cover everything we teach? How many times have we questioned what we are doing yet keep on doing it because it's what we do? Thank God time moved me out of seventh and eighth grade, and I realized it's me who takes in information, processes it and decides what best fits an individual situation. Digging in, I looked deep to see if I was using one train of thought to teach everything, like I used the word "sick" to express myself a million years ago. Listening to Peggy and Doug question all we do with such intelligence and humbleness, I confirmed what I suspected when introduced to the process of SongWorks: teaching with the techniques we have learned through watching, doing, gleaning, discussing, and researching allows us to be facilitators and not puppet masters. We can all be good puppeteers, but wouldn't we rather be the teachers who let the strings loose for our students and guide them along so they don't get tangled and if they do get tangled, be the one who steps in and figures out how to unweave it without damaging what has already been done? [I KNOW that was a long sentence!]

Going on the wonderful journey each presenter provided with brilliance, I reflected on my lessons and asked, are they purposeful, logical, musical, cohesive, fun, technical, sensible, a good use of time? Do they ask the students to go beyond knowledge and require them to think critically so they themselves are facilitators and not responding mechanically like a puppeteer? My excitement level soars when I think of my students processing lessons in this manner!

Ok, reality check! I'm just me. I will not always have the energy and time to cover each lesson using such powerful questions. However, in my tool bag I have a set of incredible principles and practices to follow. Thinking like a person-who-uses-SongWorks, transformed my skills to create lessons that evolve because my students direct me toward what they need, and I want to provide what best works for them. Bottom line, aren't we all lifelong learners? §



Leah R. Steffen
Shafer, MN

Leah teaches music and art, K-5 at Taylors Falls, MN. With a BS in Music Education and Music Therapy from Augsburg College, MN and a ME in Curriculum and Instruction from the University of MN, Leah has been Chisago Lakes Music Department Chair for five years. She and husband David and son Jacob live in Shafer, MN.



Aimee Newman
Corvallis, OR

Aimee holds BS and MS degrees from Oregon State U. She has taught two years in private and three years in public schools in Corvallis, OR, where she and her family reside. She has studied with Kathi Smith and Betty Phillips. She is in her third year conducting Choir I with the Heart of the Valley Children's Choirs.

WOW! What a trip the 2012 MEI conference was for me! As I sit back and look through this wealth of handouts about all that I learned, I am amazed at not only the presenters but the hours of work that were put into each sheet of paper I hold in my hand. Every song, every nugget of knowledge, every note, every word, seems to be marinating in my mind that feels like a sponge full of water, full of digestible materials for my classroom. I think of the group of friends I made and lifelong colleagues who have put in endless hours to create an environment conducive to learning and a safe place to be oneself. I think of the melodies sung to each other, sharing of a dragon-themed night. I am amazed truly at these people whom I'm getting to know and those I've just met for the first time.

The insights into the SongWorks approach at the conference that held the biggest moment of "ah-ha" for me was when I was sitting quietly with Pam Bridgehouse as she helped me figure out the "penta-hand." During Terolle Turnham's presentation of "Hey Betty Martin," I was figuring out how it worked and my brain was rolling around all the possibilities of using it in the classroom. From the "mi-re-do" to the "do-la,so," I was like a kid with a new instrument!

Why!? WHY!? WHHHHYYY!? aren't we teaching this to our students, colleagues, our graduates at the Bachelor's or even Master's Degree level? More than that, why haven't I even heard of this technique until meeting this group of esteemed people! ☺

I'm over the moon with excitement over all the ways of introducing the penta-hand to my students! What a great way to put it in their bodies AGAIN! Repetition, repetition, repetition! I've been practicing every day with ways to rearrange my hand for the different melodic patterns it can make and looking it up in the SongWorks books. How can you not be fascinated with this wealth of other peoples' knowledge and experience!? It makes me feel like a little kid again sitting at an elder's feet learning the ways of the world! I'm renewed with this possibility

and additional insight to my teaching. What a beautiful and brand new idea, that to me, is so full of potential! I am so excited to be looking at the future and seeing all the possibilities that are in front of me; things that can add another element to my teaching. I can't wait to see these efforts and their outcome in my students! §

At the MEI Conference in Richmond, it was such a wonderful experience to be in the company of thoughtful, caring and innovative educators who continue to challenge our thinking and practice. I left the conference with much clarity about my intent as an early childhood educator as well as questions on how to continue growing in the practice.

I have no musical background but I do see the value of music for children both as a source of enjoyment and an educational tool. Being in the company of musically trained teachers at the MEI Conference was a bit daunting at first, since there are many musical things I'm unsure of...mostly music theory. What I experienced, however, is a community of learners who are respectful of one another's ideas and abilities; I felt totally comfortable sharing my views and constructive thoughts. One of the conference sessions I really enjoyed was Doug Bartholomew and Peggy Bennett's session that inquired "why do we do what we do?" As teachers we have a lot to consider: expectations from parents, school board, your director, students, and yourself. Oftentimes we get so caught up in this chain of meeting others' expectations that we tend to disregard our own values, and we stop asking ourselves why we do certain things. What is our purpose and who is it for?

Taking the time to question and further inquire about what is accepted or established also gives us a chance to think and reflect critically on our practice. I was impressed in several ways by the session on assessments. Leah Steffen, Molly Feigal, and Jeanette Potvin showed us how they are trying to come up with



Kathryn Dula
Richmond, BC

Kathryn is an Early Childhood Educator in Richmond, BC, with an Assoc. Degree in Peace and Conflict Studies at Langara College. She is currently completing an ECE degree at Capilano University.

creative ways to check the children's learning so they not only have a product (a "what") to show but also get a clear sense of how the children understand (the "why" and "how") the process. The goal is not just for students to show off their learning, but to have an appreciation of the experience and create connections in their lives. It was clear from this session that these music teachers value holistic and constructive learning.

What I found amazing was to see how the Song Works approach has spanned through time. Technology is changing how we perceive, appreciate, and acquire music. As I watched other "Emerging Pioneer in Education" award recipients present what they do in their classrooms to engage young learners, I saw that technology is definitely a huge part of the process, but the Song Works values and principles still have the "binding power." Before, I felt cautious about incorporating some technological techniques, because they might interfere with how we foster social development through the songs. As I listened carefully to the presenters, I became more open-minded and appreciative of how I creatively and purposefully use technology.

On the last day of the conference, at the Saturday morning meeting of the 2012 and 2011 Emerging Pioneers, I asked myself some questions about what I can contribute to the group. Of course, we want to continue evolving, and that takes commitment and responsibility. I set three goals for myself: to stay connected with the rest of the Emerging Pioneers, to continue to share SongWorks ideas and experiences, and to "spread the word" to other educators so they see ways of learning music that may prompt them to become part of our community . . . because the best part of it all is making connections and celebrating together. §

Although the 2012 MEI conference was full of new ideas and activities to try with my students, what really got me fired up was Peggy Bennett & Doug Bartholomew's presentation "Why We Do What We Do in SongWorks." In the week following the conference I re-visited my notes from that presentation many times. I was trying to get the multiple examples and reasons for "Why We Do What We Do" set in my brain. My goal was to be able to speak more eloquently to my colleagues when faced with questions such as, "What is the purpose of song maps?" "Why do you use Gordon syllables?" "What is a form book?" "Why are you singing songs with THAT rhythm pattern, isn't it too hard?"

An immediate outcome in the week following the conference was a conversation I had with a parent. This parent is part of a well-known a cappella group based in our area. He had noticed the press release that was in our school newspaper and asked me about the Emerging Pioneer's Fellowship that I had received and "what it entailed." We had a half-hour long "music geek" conversation while his children paced impatiently around the room. He was very excited to hear that there are music teachers focused on the *sound* of music instead of what music *looks like on paper*. I was able to share with him many of the examples Doug and Peggy used of how teachers sometimes choose or manipulate patterns to make them easier to notate. "Is notation driving pedagogy?" (Bennett & Bartholomew – presentation handout) The father writes songs for his group and admitted that he creates them by how he wants the song to sound: he sings the parts into his computer, and the singers learn many of those songs aurally, instead of reading notation. Other groups have asked to have an arrangement of his songs, and the father's reply is, "Listen to the recording and figure it out yourself – we don't have it written down."

Before this conference I was, quite humbly and quietly, a teacher who uses the SongWorks approach. Although I had a great understanding of the principles and a pretty good grasp of the techniques and strategies, I struggled to articulate WHY I teach the way I teach. I struggled to organize a sequence of study that culminated in something other people would understand. I was quiet at district staff meetings, letting other people talk about assessments and teaching strategies as I silently disagreed. Peggy and Doug's presentation highlighted for me exactly how SongWorks is *different*. I had always known, but couldn't pinpoint what was



Molly Feigal
Minneapolis, MN

Molly teaches music in Woodbury, MN and is an adjunct professor with St. Catherine University, St. Paul, MN. She has a BA in Music and a MA in Education. She has worked many years with the Concordia Language Villages summer language immersion program and has taught twice in Japan for NPO SMILE. She lives in Minneapolis with her husband Kenny and two children Calvin and Samantha.

so different or why. My confidence is growing in my ability to articulate what SongWorks is, and what it isn't. Peggy and Doug's points about sequencing and notation sparked a drive in me to *plan!* I have found myself eager to sit down and plan lessons. I am now able to say quite confidently, and no longer silently, that I teach using the SongWorks Approach. "What, you haven't heard of the SongWorks Approach? Well, let me tell you about it ..."

Thank you Peggy and Doug. Thank you everyone who has contributed to this awesome approach. I teach the way I teach because of you. §

Website Happenings!

Pam Vellutini, Chair

A newly formed website committee made up of Pam Vellutini, Marilyn Winter, Anna Langness, Mary Springer, and Angelie Timm have begun work on updating and making changes to the website. One change on the home page is a new "video" link button where "forum" once was. This link will take you to the video clips page where you can see demonstrations for Antiphonning. (Thank you Video Team!) You can also access the video links in the SongWorks section of the Webpage for Antiphonning. Other video demonstrations as well as many updates to the web page will be ongoing over the next few months so check back often. www.musicedventures.org

Be a yardstick of quality. Some people aren't used to an environment where excellence is expected.

- Steve Jobs

FUN and MENTAL
are

Fundamental

*- from the movie,
Mr. Mongorium's Wonder Emporium*

Cheerfulness is the best promoter of health and is as friendly to the mind as to the body.

- Joseph Addison

Over prepare,
then go with the flow

- fortune cookie

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.

MEI Officers

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NEW DATES

2013 MEI CONFERENCE

April 4, 5, 6

Bloomington, MN

Visit the MEI Website

www.musicedventures.org

Read articles, get ideas, and learn more about Music EdVentures, Inc. -- a great way to teach and a fun way to learn!

Support the Mission of MEI with your membership dues!

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

Make checks payable to MEI (USD)
Include your name, address, phone and email.

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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 they are to be published. The committee reserves the right to select material to be published according to length and appropriateness. Articles should be 200-325 words. Visuals should be scanned and submitted as PDF or jpeg files. Submissions may be sent to alangness@comcast.net and may be edited to accommodate space limitations.