



The purpose of Music EdVentures 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.

Are you interested in hosting a workshop or class in your area? Send requests to the email address shown above, to be routed to the appropriate presenters/coordinators.

Officers:

President: Deb Eikenbary, Indiana
President Elect: Marilyn Winter, MT
Past President: Mary Springer, WA
Secretary: Pam Bridgehouse, OR
Treasurer: Paige Macklin, MN
Board of Directors:
Bekka Butter Grathwol, MN
Yoshie Kaneko, Japan
Gina Adoff, MT
Judy Fjell, MT
Membership Coordinator:
Paige Macklin, MN

News and Notes

December 2009

From Our President Deb Eikenbary, Indiana

Dear Friends ,

Please remember the Dec. 15 cut off for requesting scholarships for this year's conference in Portland. Registrations can be sent any time to Paige Macklin.

Is it me or is even music magical at Christmas time ? This year I am so touched by my students' energetic approach to the smallest of holiday activities. Little things like tip-toeing only on the fa-la-la-la part of Deck the Halls put a look of joy on their faces that is unbelievably contagious.

Having put them away for the last couple of years or so, I got out the old Education Through Music form books of Christmas songs. Mary Had a Baby was a wonderful time with my first graders who have been studying mapping . We can't wait to get back to it to follow the form map and explore it more fully. There is so much fullness in the music of this season that I wish I had more time , but alas, December is flying by and soon we will be dispersed to celebrate at home so as to come back in the new year ready for a new semester with all its adventures.

I am wishing you a peace filled holiday season with the time to connect with friends and family. Here's to a great 2010!

- Deb

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 PamBridgehouse@hughes.net and may be edited to accommodate space limitations.

Conference scholarship applications are due...

Send your letter of application to Deb Eikenbary at eikenbary@bcremc.net by Dec. 15. Your request should include your name and contact information, as well as information about your teaching position, and the amount requested.

Scholarships may be applied to registration and/or travel expenses.

NOTE: There is no registration fee for students.

Students are welcome to apply for a travel grant.

Notifications of scholarships awarded will be sent in January.

Plan now to attend Conference 2010

***March 5 & 6 in Portland, Oregon
(Update for returning members on March 4)***

Connections Between Educational Philosophies with Dr. Peggy Bennett
Healthy Voices with Dr. Anna Langness
Potpourri of Puzzles for Reading
Four Faces of a Song
Dancing, Song Games, and Singing in the Education of Children
plus
Teaching English with Music by our friends from Japan

Philosophy, History, Tradition: The Why, What, and How of MEI

Featuring wisdom, and history that are foundational to MEI

Visit some of the links on the web page to find out more
about the philosophy, history and tradition
of excellent teaching by MEI educators.

Watch this space for future contributions from our founders and mentors.

Is your membership up to date? Regular - \$35 Sustaining - \$50 Patron - \$100 Student - \$10

Send check payable to MEI (US funds) to: Paige Macklin

Please include your name, address, phone and email address.

23021 Woodland Rd.

Lakeville, MN 55044

JINGLE BELLS

A Play Party Game

“Though danced when Santa is just around the corner,
[this activity] can also be used to ‘cool things off’ at parties in July.
The most fun is when a tiny ‘jingle’ bell is worn on each wrist.”
(Rohrbough, 1940, p. 115)

Formation: Single circle of couples, all facing into the middle.

Song	Movement
1. Dashing through the snow in a one horse open sleigh	1. All walk into the center 4 steps and back out.
2. O’er the fields we go, laughing all the way.	2. Slide quickly to the left around the circle 8 slides.
3. Bells on Bobtail ring, making spirits bright.	3. Everyone into the center and out again.
4. What fun it is to ride and sing a sleighing song tonight.	4. All slide 8 to the right around the ring.
5. Jingle bells! Jingle bells!	5. Facing partners, clap own hands 3 times in front and 3 times behind the back.
6. Jingle all the way!	6. Clap own hands 4 times in front again and, on 5th clap, strike both hands of partner (moving to melodic rhythm).
7. Oh what fun it is to ride in a one horse open sleigh.	7. Swing partner (two hand swing or elbow hook), ending facing your corner (with back to partner).
8. Repeat 5, 6, 7 with the corner partner, this time ending the swing so that each person has a new partner on his or her right side as all face the center.	

Rohrbough, L. (1940). *Handy dandy play party book*. Revised by Cecilia Riddell 1982. Printed and published by World Around Songs, Inc., Rt. 5, Box 398, Burnsville, North Carolina 28714.

About Play Parties

Around the turn of the century in America, the play party was one of the most popular forms of social gatherings and entertainment. Similar to the folk traditions of Scotland, England, Ireland, and Germany, play parties were simple social occasions which drew young and old to a common gathering place to sing, play, and dance together. The fellowship, frolicking, and celebration that the play parties provided helped balance the stark isolation and lonely existences that many of the pioneering Americans felt, especially those in rural settings.

No instruments or equipment were needed for the play parties. Participants accompanied their games by singing, and this simplicity was well suited to the lives they led. The emphasis on play and the focus on singing to accompany that play also paralleled the strong currents of religious conviction that shaped many social occasions in those days. Quakers, Disciples, Methodists, Baptists, and Presbyterians all agreed that both dance and the fiddle were instruments of the devil. Therefore, the play party fit well into the social fabric of the 1900s, providing an acceptable venue for the innocent and unsophisticated singing games. “So it came that these charming dances, carefully referred to as ‘play parties,’ brightened life on the American frontier.” (Rohrbough, p. 3)