



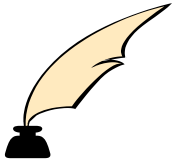
The

Voice

of Music EdVentures, Inc.

Newsletter Vol. 16 No. 1

January 2007



Musings from Mary

Greetings from the wetlands, otherwise known as the Pacific Northwest! It's been the rainiest November on record for the Seattle area and I've been chanting "rain, rain, go away..." for the past three weeks!

A few years ago, our conference was entitled *Playing with SongWorks*. That focus constantly reminds me of the importance of play in the way we work with children. Research continues to support the need for *play*, yet the current situation in many schools reflects cutting recess in order to leave more time for academic work. There have been a number of studies which suggest that *play* is a child's *work*. So much of our *work* in Music EdVentures is experienced through *play* and it seems that what we do is becoming even more critical in the daily lives of our students.

I am sure that we can all recall frequent experiences in our classes that link child's play with their learning. Even though I have been in a classroom for over three decades, I am constantly amazed at the process of this work and what the children bring to every class. In a recent pre-school class, we were singing a song about Thanksgiving. One of the first things the children wanted to do, was to "make a game" out of the song. The children took over and created a very simple little game. They were able to do this, because they had already experienced so many song games and had the structure and the language to make it happen. In spite of the simplicity of the game, there was a

genuine feeling of accomplishment and pleasure at the end of the activity. As I consider the sophistication of what they accomplished, I am reminded of all the skills needed to complete this task. So, I thought of a checklist. What skills and thought processes were required to accomplish this simple task?

- Physical and social development? Check. The children had to work with each other to create the game. They had to listen to each other and be willing to follow directions. In addition to this, they created the necessary movement to make the game happen.
- Language development? Check. The children had to express the rules of the game and communicate their ideas to the other students. They were also willing to accept the suggestions from the other students.
- Imagination? Check. The creation of the game as well as following through and adjusting to make it work reflected an imaginative process at every stage. They had internalized the text of the song and were able to recreate it.
- Creative thinking? Check. The inspiration of a simple song led them on this journey. The text provided the characters and the setting as well as an opportunity to represent it visually in time within the context of the song.
- Music study? Check. The song was not only the inspiration; it served as the vehicle for their work and provided the children with many opportunities to sing.

I know this is what we would see in many of our classrooms on a daily basis, but I think it's important to revisit *why* and *how* we do what we do. As we prepare for our conference in March, *SongWorks, a natural approach to literacy*, I think it is important to reflect upon our work and how this relates to literacy.

I hope you will consider joining us in Bloomington, Minnesota again this year. President-elect Deb Eikenbary and the conference committee have been busy planning for another wonderful conference. As we approach our next conference dates, I've been searching for some things to consider before the Update sessions March 1, 2007. In doing so, I ran across this list written by Elliot Eisner, a professor of education and art at Stanford University. As you read it, consider how it relates to you personally as well as professionally.

Ten Lessons the Arts Teach

By Elliot Eisner

The arts teach children to make good judgments about qualitative relationships.

Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.

The arts teach children that problems can have more than one solution and that questions can have more than one answer.

Continued on page 4

About Music EdVentures, Inc.

Music EdVentures, Inc.

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OUR PURPOSE

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.

The Voice of Music EdVentures, Inc.

Vol.16. No.1 January 2007

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Rebekah Butter Grathwol

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Heather Hicks, Pam Vellutini,
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St. Paul MN 55102

Send news items to:

bekabuttercup@yahoo.com

Items must arrive by
May 1, 2007

Music EdVentures Inc. is very pleased to present Kathleen Forsythe as guest speaker at Conference 2007.

Kathleen Forsythe is one of the first knowledge architects in the world and combines her knowledge in cybernetics and systems to generate practical strategies and projects that open new directions for the civil society. The systemic nature of her work is equally applicable at every level from curriculum to organization and management.

Intrigued by the Sound to Symbol Methodology (Dr. Fleurette Sweeney's dissertation), by experiences led by Dr. Sweeney with teachers and children, Michiko Nitaira's work in Japan and with parents and children with autism spectrum, she sees the work of Music EdVentures as a living example of the natural way of learning, the biology of cognition, and conversation theory. She is a dynamic, caring, articulate, and inspirational speaker. Plan now to hear Kathleen Forsythe speak. Perhaps she will talk about ways that architecture, knowledge and language function together in her world, and how that might help you understand your world in a NEW way!

Come to Conference 2007

Need a lift to Minnesota?

Grants are available to assist in travel to Conference 2007. Please send your application to Mary Springer before January 31st 2007.

You may send your application via email to Mary Springer:

mrearl@verizon.net or to:

Mary Springer 4724 23rd Ave. SW Seattle, WA 98106

Please include: name, address, phone and email and response to:

- Where do you teach, how long, music, classroom, ELL? What level?
- How did you hear about the conference?
- How might attending impact your teaching?
- Briefly explain the reason for the request of assistance.

Announcement

The **annual meeting of the board of directors** for Music EdVentures Inc. will take place Thursday, March 1st from 4 – 6:30 at Bloomington MN.

The **business meeting** will be held Saturday, March 3rd following lunch at the conference site.

Canada

This summer **Sandy Murray** had the wonderful opportunity to teach at Setsuko Kawada's language school in Japan. She wrote, "I shared a bit about Canada with her 5 to 15 year old students through recording artists like Susan Aglukark (O Siem, We Are All Family) and Great Big Sea, a Maritime rock/folk band. *My Paddle* and *Land of the Silver Birch* also added a touch of Canada. We sang and played folk song games like *Yonder She Comes*, *Muffin Man*, *Come and Follow Me*, and *Old Grumbler* for 7 days. We used ideographs and antiphonning all of the time. I found that these two techniques especially helped the students understand the meaning of each phrase or chunk. This was my first time teaching English through singing games. Even though I have students in my classes here in Abbotsford, B.C. who are learning English, the dynamics of teaching English to an entire class of new English speakers is totally different! I learned that it takes time to process language and that waiting for responses was most important. It was exciting to see firsthand that singing games are truly an effective way to learn a new language. When I think back to my time in Japan I can still hear the children's strong voices singing with fluidity, joy, and confidence."

Japan

This was our seventh summer to offer workshops. In Tokyo and Osaka 70 participants were led by our invited presenters, **Dr. Anna Langness** and **Dr. Peggy Bennett**. Their lectures were inspirational and informative. And the observation classes were very satisfying as we watched the Japanese children happily experience song study in English. Participants also included **Sandy Murray** (Canada), and **Molly Feigal** (Minnesota). It was a very exciting summer.

In October, Mrs. Sumiko Leeper, librarian at Dolores Gonzales Elementary in New Mexico, presented "Balanced Biliteracy Program". Since our teachers have been searching for

ways to proceed with reading and writing processes after song games, this was a very helpful lecture.

In November, we will have our final meetings for 2006 in Tokyo, Nagoya and Osaka. It has been a fulfilling year of sharing and study.

Yuriko Ishikawa offers this lesson:
[Guess How Much I Love You](#)
(Candlewick Press)

First published in 1994, this simple yet profound tale is now available in thirty-seven languages, and here in Japan it is very popular. In 2004, Candlewick Press offered a tenth anniversary edition with a CD, in which I've found a song by Barry Gibson. Through the song story, Japanese children come to a much deeper understanding.

I introduced the story using an English pop-up book. Nursery school children loved it. Then I put the book aside, and sang using American Sign Language on the words, "guess", "how much", "I", "love", "you". As I sang the eight verses, I acted out the meaning of the text. Each line of text is repeated. The children compared who stretched wider or reached higher. They enjoyed hopping up and down with each other, too.

Guess how much I love you,
1 Hold on tight, listen now.
2 Stretch out wide, reach up high.
3 Tumble over, upside and down,
4 Swing right round, round and round
5 Hop and bounce, up and down
6 Cross the river, over the hills.
7 To the sky, to the moon.
8 Home again, so good night.

This story and song have become favorites for my kids this year. Perhaps you will search for it and use it with your students. I reconfirmed that using a song is very helpful for English as Foreign Language students through this practice.

Minnesota

The Minnesota MEI branch has been meeting for informal sharing/potluck nights. We have enjoyed hearty soups, stimulating conversation, and lesson plans that speak to our hearts. Some

of the topics have included new name games, working with upper primary students (4th through 6th grades), and moving from game to rhythmic or melodic study with upper primary students. The themes that weave through our sharing sessions keep reminding me that we use a principles based approach! I have been worrying that in response to the trend calling for more quantitative measures of our student's musical knowledge, I am losing track of the bigger picture. Yet, the following themes have come out so clearly in our sharing sessions, that they bring my focus back to what I consider most important:

- The importance of play, the use of imagination, and giving the students ownership.
- Students deserve to be respected for their ideas, skills, and stages of development.
- How the music sounds, rather than how it looks, guides the selection of what to study.

We hope to continue posting topics, invitations, and reviews of the gatherings on the Music EdVentures Forum. Feel free to join in if you are in the area, or to join our conversation from afar with postings or emails! Please email Karalyn Koskela (kmoskela@gmail.com) or Molly Feigal (feigalmj@hotmail.com) if you have not received information regarding the meetings, but would like to!

Kari Todnem, who is currently teaching her second year in Budapest, Hungary, married Justin Wendroth on Monday, October 23rd in Santorini, Greece. It was a perfect day with the most amazing sunset. Although the happy couple will remain apart until she finishes in Budapest this June, they couldn't be happier. In other news, Kari is excited for her return to Minnesota for the conference in March and is anxious to see everyone!

Anne Mendenhall shares an experience with "Circle Left".

"Circle Left" received a new "spin" this year as I introduced it to my 3rd graders in the following fashion: I started by humming the first "du de du" chunk followed by "let's do it!" and so on throughout, ending with "shake

those fingers down." I then asked, "What words describe an action?" (shake those finger's down) "Move and sing on those words next time." After noticing the children shake their finger's down I said, "Good, now listen for a change." Then I replaced humming the first chunk with "jump up high" humming the following two chunks followed by "let's do it." "Move and sing on the new action but don't forget to add the shake part too!" With successive singings, new challenges were added for the second, then the third chunks. When they started to feel vocally confident, I asked them to suggest a new idea for "jump up high" while keeping the rest the same. Gradually they changed the second and then the third one, too. Over the next few class times, they graduated to groups of four, creating their own versions. In addition, I challenged them for an action on "let's do it!" Each group sang and demonstrated their ideas. Then the rest of the class would perform that version while the group of four sang again, delighted to watch their ideas being acted out! (The listeners were challenged to hear the group's ideas just once and be able to get up and perform!) Awareness grew as group members acknowledged students who performed the actions without mistakes. The subsequent music mapping of the song produced by the children demonstrated an overall understanding of the form. It also served to solidify the structure of the song for further highlighted melodic study on the bar instruments. This process of highlighting a language chunk (or melodic phrase) by humming it within the whole song can be applied to other folk songs with equal delight.

Karalyn Koskela is teaching in a new position at Echo Park Elementary in Burnsville, MN. Karalyn shares, "I am really enjoying the chance to develop my own music program with the 800+ students I have! So far everything has gone very well, and there was a great moment last week when I walked out of school and heard several fifth grade students (my biggest challenge) singing "Uncle Joe." They called over to me: "We love Uncle Joe! We've been singing it all day!" I am looking forward to our next lesson when we

will begin studying the melodic patterns in the song."

Oregon

Tony Williamson of Gresham, Oregon writes about his experience in communicating with music educators with many different teaching styles. "The music teachers have been meeting regularly for many years. We have set aside our pedagogical differences and spend a lot of time talking about teaching. Each month a staff member does a presentation on one of their strengths followed by lots of questions and insights. We have had very high quality presentations on Orff, Kodaly, and Music EdVentures as well as technology, assessments, singing, keyboards, aesthetics and various other topics.

We recently have been working through a curriculum adoption process. The district offered the music /arts department a minute amount of money in comparison to what had been offered other curricular areas.

We voted as a team not to accept the district's proposal but rather united as a team and went to the district to get more money. We got all of our "ducks in a row" and after giving our rationale we were given a substantial increase.

The exciting outcome of this is that not only did we receive the increase but the various district arts programs received increases as well.

All of this has happened because our group focuses on children and teaching rather than our own particular "method." We have learned over and over again that it is not necessary to take "no" for an answer but to organize and really go after not only what we need, but what the children need."

Pam Bridgehouse is enjoying using MEI training as she teaches music to the preschoolers at her church daycare, and ESL to adults. Pam writes, " Good teaching is good teaching, and the power of music connects it all. Thanks to all who went before and added to my knowledge and experience by their generous sharing."

Musings by Mary continued

The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.

The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

The arts make vivid the fact that neither words in their literal form nor number exhaust what we know. The limits of our language do not define the limits of our cognition. The arts teach students that small differences can have large effects. The arts traffic in subtleties.

The arts teach students to think through and within a material. All art forms employ some means through which images become real.

The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling. The arts' position in the school curriculum symbolizes to the young what adults believe is important.

SOURCE: Eisner, E. (2002). *The Arts and the Creation of Mind*, Chapter 4, What the Arts Teach and How It Shows. (pp.70-92). Yale University Press. Available from NAEA Publications

I look forward to seeing you in Bloomington, Minnesota in March. For now... back to the rain.

MARY SPRINGER, PRESIDENT

Haydn's Surprise Symphony

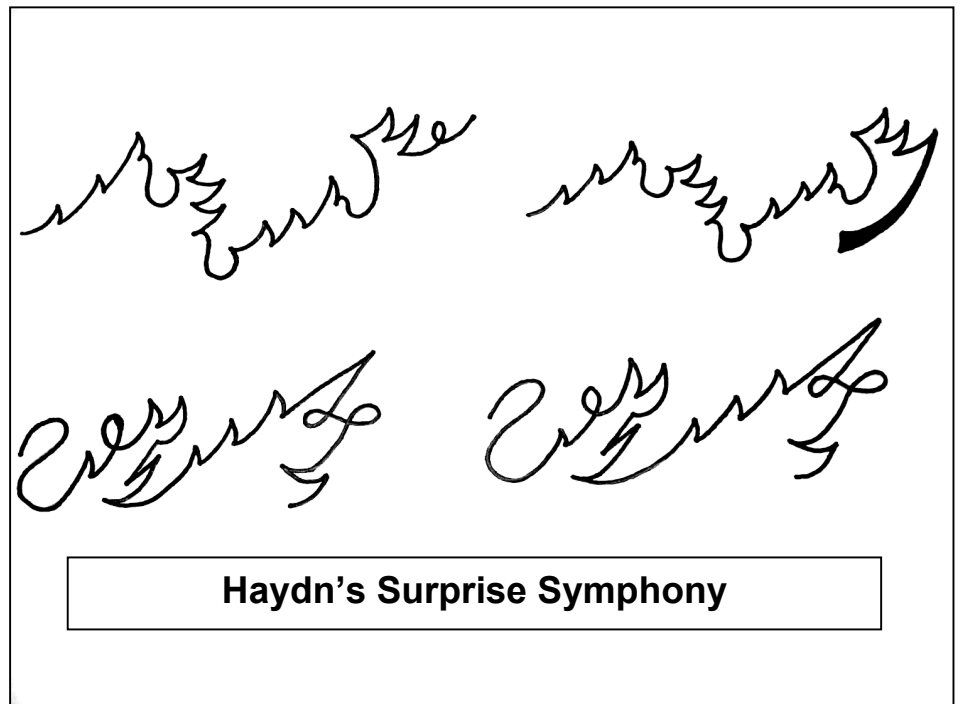
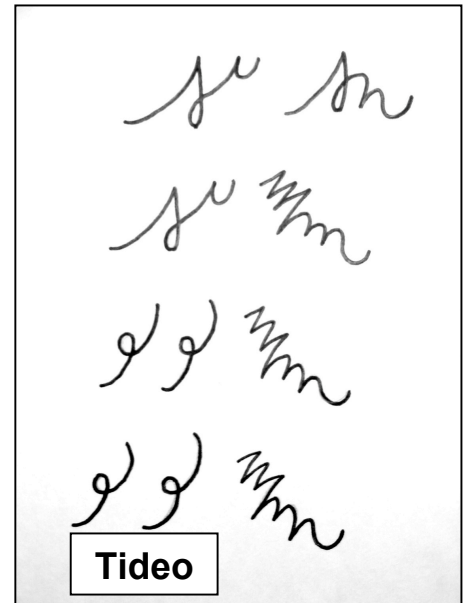
Rebekah Butter Grathwol of St. Paul Minnesota is thrilled to be in a new position this school year. She is teaching in South Washington County right along side MEI members Molly Feigal, Jeanette Potvin, and Norma May.

Beka shares, "My third graders are happy to do anything I come up with. We have had a great time singing, playing, listening, and dancing. One of the requirements of third grade in our school district is; the students must be able to identify instruments of the orchestra by sound. I have been finding ways to introduce them to instrument sounds in fun and active ways. To introduce them to the brass family, we learned a traditional Mexican folk dance in which they came up with their own "moves" in some parts (one class included "The Robot"). To introduce the percussion family we listened and moved to African drumming and to introduce the string family we have been listening to Haydn's *Surprise Symphony*.

To make this activity more engaging, I created a listening map for the *Surprise Symphony* that would be challenging enough to intrigue my students. Prior to seeing this map, my students have had several mapping experiences. The most recent map they had studied before the *Surprise Symphony* was a map of *Tideo*. The *Tideo* map flowed perfectly into the *Surprise Symphony* because of the way I chose to draw the maps. The emphasis on the *Tideo* map was melodic direction and patterns (When the song goes higher, so does the line on the map. When there is a repeating part in the song, there is a repeating shape or line on the map). The students enjoyed finding the patterns on the *Tideo* map, predicting which parts of the map belonged to which parts of the song, and then being responsible for making their finger follow the map as they sung the song. The students are aware that it is their job to follow the map with the song, I use phrases like, "make your finger fit with the song" and "find a speed that is just right; not too fast and not too slow".

The *Surprise Symphony* map I created is similar to the *Tideo* map, in that it echoes the melodic direction of the song. Also, repeating or similar sounding parts of the song will have repeating or similar shapes on the map. The students were quick to point out patterns and shapes on the *Surprise Symphony* map and were excited about how challenging it looked.

Of course I told an embellished and incredibly overdramatic (my specialty) story of Mr. Haydn and the Duke who kept falling asleep during concerts. In retaliation, Mr. Haydn decided to write a symphony that would surprise the duke and teach him a lesson about manners. After the story the students listened to the *Surprise Symphony* with the job of figuring out what they thought the "surprise" was. They found it and thought it was hilarious. They were then to find the "surprise" on the map. They found that immediately as well (the thick dark line). The first few times we listened to the song and followed the map, I put up the first two parts of the map. Once the students were close to mastering that, I put up the next two parts and we continued working on the challenge. It was very successful and the students continue to request the *Surprise Symphony*. Every child wants a chance to go up to the board and follow the map"



Music EdVentures Website and Online Forum

To see the forum and the message:

1. Go to www.musicedventures.org
2. On the left-hand side (olive green window) click on *Forum*. You will see the Forum policies and a link at the bottom of the page.
3. Click on "Take me to the Forum!" It will open in a new window.
4. On the Music EdVentures Forum window, you will see several categories and links. Look down on the page to the section, "Regional Forums". Click on your region.

If you would like to post a reply (or post a message anywhere else on the forum, **you must register**).

To register:

1. There is a row of underlined links just under the title bar ("Music Edventures"; "An International Network of Teachers"). Click on the word "Register".
2. You will see the Music Edventures Forum – Registration Agreement Terms. You must click on "I agree to these terms and am over or exactly 13 years of age".
3. **Filling out the Registration Information** (this information is required)
 - a. **Choose a username.** It can be your first name, last name, or a name you make up. This is the name that other forum members will see when you post messages.
 - b. **E-mail address:** this is required so that the forum administrator may contact you if need be. Your e-mail address will NOT be displayed to other members. You *can* personalize your settings to display your e-mail address if you

want to; more on that later.

- c. **Password:** Choose a password that you can easily remember. You are required to type it in twice.
- d. **Confirmation code:** Type in the sequence of letters and numbers that you see. This step is important – it assures that human eyes are registering on this forum and not a computer (computers cannot read that image).

At this point, you are basically done. If you are interested to learn about other user settings, read on. Otherwise, skip to step 6.

4. **Profile Information** (this information is not required. Any information you share here will be publicly viewable)
 - a. **ICQ Number, AIM Address, MSN Messenger, Yahoo Messenger:** These are all instant messaging programs. If you participate in them and have a username/user number, type it in here and forum members will be able to contact you through this method as well.
 - b. **Website:** If you have a website that you would like to share (such as a personal website or a school web page, for example) type the address in here. Members will be able to go to your website.
 - c. **Location:** Where are you? Be as precise or vague as you want. Most people put their city, state, or province in this area. Some people have a sense of humor and put "Earth"

or "Mars" or some other smarty pants location.

- d. **Occupation:** What do you do for a living?
- e. **Interests:** Do you have any special interests?
- f. **Signature:** This is a block of text that can be added to posts you make.
- g. **HTML code, BB code, Smilies:** If you are an internet techie feel free to fuss with them, but if you are not just leave them alone. They are default board settings and have nothing to do with your personal information.
5. **Preferences:** The preferences shown are the default settings for the forum. This is where you can change the option for your e-mail display, private message preferences, and such.
6. **Your registration is almost complete.** You will now need to check your e-mail (the address that you entered when you filled out the registration form. You will receive an e-mail from meiadmin@musicedventures.org. It will contain your username and password. You must click on the link provided to make your account active. Once you click on it, your registration is complete!

Join the Music Edventures Forum! Ask questions about a lesson or an idea, post new songs and games you have discovered.

Music EdVentures Inc. Presents
SongWorks: A Natural Approach to Literacy
Update - March 1, 2007 Conference - March 2 and 3, 2007
HOLIDAY INN BLOOMINGTON I-35 BLOOMINGTON, MINNESOTA

To make your reservation for this outstanding event phone **952-884-8211** or e mail kmatts@kinseth.com
The hotel is \$79 per room but tax is not included in that price. You may have up to four persons at no extra charge.
Be sure to ask for the Music EdVentures Inc. group rate when you register.

TENATIVE SCHEDULE

Thursday, March 1, 2007

UPDATE

- 9:30 - 11:30 Folksongs, Games & Masterworks
11:30-12:45 Lunch
1:00 - 2:00 Vision Ventures Discussion
2:00 - 3:00 More Folksongs & games
4:00 - 6:00 Board Meeting
4:30 - 6:30 Registration; Book Sale

Friday, March 2, 2007

CONFERENCE

- 8:45-9:10 Opening:
9:15-10:15 Songworks: A Natural Approach to Literacy Folk songs, games & techniques
1 Classroom (TBA)
2 Games and Techniques (TBA)
10:15-11:15 Student Observation
11:30-12:15 A Dramatic Exploration of Song...Wroks! Mary Springer
12:15-1:30 Lunch
1:30-3:00 **Kathleen Forsythe** Conference Guest Presenter
3:00-3:15 Break
3:15-4:30 EdVentures in Teaching English with SongWorks Teachers from English EdVentures in Japan
4:30-5:30 Closing

Saturday, March 3, 2007

- 8:45-9:00 Meet and Greet
9:00-10:00 Songworks: A Natural Approach to Literacy Folk songs, games & techniques
1 Storytelling (TBA)
2 Games and Techniques (TBA)
10:15-12:00 Songworks: A Natural Approach to Literacy Folk songs, games & techniques Session by Dr. Peggy Bennet
12:00-1:30 Lunch and Business Meeting
1:45 - 2:45 Songworks: A Natural Approach to Literacy Folk songs, games & techniques Tony Williamson
3:00-4:30 **Kathleen Forsythe and Fleurette Sweeney** Singing and Autism
4:30 - 5:00 Closing
6:30 - 7:00 Social Hour
7:00-10:00 Banquet Minnesota Music EdVentures Hosts

WHAT IS UPDATE?

Update is the original format for Music EdVentures gatherings and the precursor of annual conferences. During Update, members share new study techniques and song adventures (song-games, masterworks, dances) honing their leadership and presenter skills. There has been continued interest in keeping the Update format so it was decided that Update coincide with the conference and take place on the Thursday before the conference. If you are a returning member and are interested in giving a twenty-minute, somewhat informal session, please contact Mary Springer at mrearl@verizon.net.

CONFERENCE 2007 REGISTRATION

Name _____
Address _____
City _____
State/Province _____
Country _____
Phone _____
Email _____

Will you attend Update? _____

CONFERENCE FEES (Enter cost and total)

- All prices quoted in US funds

TWO DAY CONFERENCE FEE

Includes two buffet lunches

Members	\$100	_____
Non-members	\$120	_____
Retirees	\$70	_____
Students	No Charge	

ONE-DAY CONFERENCE FEE

Includes buffet lunch

Members	\$65	_____
Non-members	\$85	_____
Retirees	\$50	_____
Students	No Charge	

SATURDAY BANQUET \$30 _____
(Tax and gratuity included)

MEI MEMBERSHIP

Regular	\$25	_____
Sustaining	\$50	_____
Patron	\$100	_____
Student	\$10	_____

Deduct \$5.00 from total if post dated before February 7, 2007.

Total _____

Make checks payable to MEI in US funds. Send registration & check to:

Norma May
3211 CANTERBURY COURT
WOODBURY, MN 55125

Questions?

Deb Eikenbary (812) 350-6599
eikenbary@bcremc.net

Music EdVentures Inc. invites you to:

**Conference 2007:
SongWorks: A Natural Approach to Literacy
March 2 & 3**

Update - March 1, 2007

Holiday Inn Bloomington I-35
1201 W 94th Street
Bloomington, MN 55431-2369
Phone: 952-884-8211

Janice Crawley
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HELENA, MT 59602