



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.

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News and Notes

June 2009

From Our President Deb Eikenbary, Indiana

Hello Friends!

For me school is all nearly done- a few cram-packed days remain and then regeneration time for all. You year round folks will even be taking a bit of a break soon, I believe.

During these last days I get a large paper and have markers close at hand and have the children write the activities, songs, concepts, etc that we've studied through this past year and then we hang it out in the hall. (Afterward I will use it to cover my book cart, shelves, etc.) As one second grade made their list, Michael Finnegan was mentioned. Here is the version we use

There was an old man named Michael Finnegan,

S, d d d d d m s m r d

He had whiskers on his chin-e-gan

R r r r t, r, t, l, s,

He pulled them out but they grew in again,

S, d d d d m s m r d

Poor old Michael Finnegan,

R r s s d d d

begin again

d d d d

We began working on a game for it and only got as far as experimenting with a beat passing game where a person moves back to the beginning spot when the song says begin again. The beat went back with him/her, I believe, and we played until the original person had the beat at the beginning of the song. This is clearly not a finished game, it got long, some were waiting, etc. We will want to refine it. So, dear friends I am curious as to how some of you and your students have worked on this song? It is such a lilting and fun rhyming song that they will want to dust it off again when we return. Suggestions?? Could you write up your ideas and send them to the newsletter or to me at eikenbaryd@bcsc.k12.in.us? We'd love to see where good old Michael Finnegan goes next...

-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.

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

Tunings MEI

In February of 2009, I was in San Antonio presenting three sessions for the Texas Music Educators Association conference. While there, I decided to attend a general session. General sessions in Texas are attended by thousands of people, and this one was no exception. One of the draws was the featured speaker, Daniel Pink. Pink was asked to speak on the topic of his book, *A Whole New Mind: Why Right-Brainers Will Rule the Future*.

My initial concern was that here was yet one more speaker who would be trivializing brain research, overly-simplifying the notion of “right brain and left brain” functions. Fortunately, I was wrong. Pink was a very engaging speaker, who used the “right-brainer” language as an access point to speak about the kind of thinking and action that is needed in every facet of our world.

With astute and convincing arguments, Pink proposes that our world is ready and waiting for a “new” age where inventiveness, empathy, and meaning predominate. (<http://www.danpink.com/wnm.html>) Pink uses three categories to explain the keys to the future: automation, Asia, and abundance.

Especially pertinent to advocates of arts education, Pink’s writing touts the ability of arts education to best prepare our young people for such a future in inventive, meaningful, and compassionate thinking, feeling, and acting. Pink is a passionate and engaging speaker (see a clip of his speech on YouTube at <http://www.youtube.com/watch?v=WhKLSTBSgwI>).

Pink states that for “big picture thinking” that is so important in the world, six abilities matter most:

1. Story, not just argument
2. Empathy, not just logic
3. Play, not just seriousness
4. Meaning, not just accumulation
5. Symphony, not just focus

Those of you looking for ways to articulate the value of music and arts education may find some fresh and cogent perspectives in Pink’s book.

Peggy Bennett, April 2009

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.

*Plan now to attend
Conference 2010*

March 5 & 6 in Portland, Oregon