



News and Notes

September 2010

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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From Our President Marilyn Winter, Butte, Montana

As I write this letter Anna Langness and I are zooming by Shinkansen (bullet train) through the Japanese countryside between Tokyo and Osaka. We have completed five days of teaching children (ages 4-6 years old) at Michiko Nitairi's Summer Camp in Ota and the three-day workshop in Tokyo with our Japanese affiliate, English EdVentures. This has been a "trip of a lifetime" for me. Our Japanese friends are treating us like royalty, escorting our travel and sightseeing, and taking us to extraordinary dining experiences.

I've found the children here very eager to learn the English language. What captures their interest and delights them seems to be universal to all the children I've known. Being in this situation with a very limited ability to communicate verbally, I've become even more in awe of the power of music, especially singing games to bridge gaps between cultures.

While traveling to Japan the song, "Let's Go Fly a Kite" continued to sing in my mind. At the time I wished for a game to accompany it. I expressed that wish to Michiko when we arrived in Kiryu. She immediately loved the song and began manipulating an imaginary string of a flying kite. She called her assistant teachers and students to join in the kite game. They became kites that were being flown, rising and falling, moving forward and back, all controlled by their partners, the "kite runners." The young children in my classes were happy simply flying their small kite-shaped papers. Some children's movements showed their real experience with kite flying. What a simple, realistic idea this activity is to perfectly accompany the beautiful song. (Find this song on the Internet.)

Witnessing the relationship among the English EdVentures women here in Japan has reminded me of the wonderful friendships that also exist among Music EdVentures members. I'm more inspired than ever to facilitate ways that Music EdVentures can support the ongoing professional development of its members. As I reflect on this, I appreciate the years of experiences and warm friendships that I continue to enjoy among those in this organization. I hold in high esteem the principles and practices I have learned from senior members, such as Fleurette Sweeney and Betty Hoffman, that enabled me to love the years I've had teaching children, and ultimately to have experienced this Japanese adventure!

Sayonara,
Marilyn

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.

Scholarships/Travel Grants for Conference 2011

Send your letter of application to Marilyn Winter at wintermf@aol.com by Dec. 15.

Your request should include:

- your name and contact information,
- information about your teaching position,
- 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.

Back to School ... with Molly Feigal, Minnesota Music Specialist

I start EVERY school year, at least for my k-2 with

- 1) "Come & Follow Me" - to get them in the door and seated without dealing with seating charts and reading names off a list on the first two days of music class, and
- 2) "Bumpity Bumpity Yellow Bus" - to then discover their names and LEARN PRONOUNCIATION immediately.

For the Kinders and 1st graders I say to them before they enter, "Can you stay in this line while I get tricky?" Then I lead the line into the room. That is challenge enough for my kinders! We end up singing the song later. Yes, I still do "Bumpity Bumpity" with my 2nd graders, sometimes even my 3rd graders. I just change the level of involvement as needed.

I also use "Look, Look, Look at Me" (sometimes found as "Hey, Hey, Look at Me") with my younger children the first day. Depending on how well I know the students on day one, I might be the only leader. After I have them study the ways that we are stopping (safely, in our own space, using only certain body parts perhaps) then we move on to children leaders.

During all of these activities I will occasionally stop and NOTICE class wide behaviors that I want to encourage. I'll write those up on a piece of paper to highlight them and we will explore them on the 2nd day. It is rare that I need to start talking about rules and such on the first day when I ENGAGE the students from the moment they walk in the door and HIGHLIGHT behaviors I want to encourage - although there are some classes that end up needing to have a calm "rule" talk the first day. :)

Where to find the songs:

Come & Follow Me - *SongPlay* pg. 28, *SongWorks I* pg. 239

Bumpity Bumpity Yellow Bus - *SongPlay* pg. 17

Look, Look, Look At Me - *SongPlay* pg. 59

...with Paige Macklin, Retired Music Specialist from Minnesota

Here's one I used to use with 5th grade on the first class of the year: I taught "Hello, Goodbye" (Mexican Hat Dance in *Let's Do It Again*, p. 28) first using just hands and the floor, then a partners hands, adding the elbow swing and the random walking and changing partners. This was a way to encourage the students to mix up and have many different partners, but briefly and with minimal physical contact. At some point I would stop and have the students sit with whomever they happened to be with. Their assignment was to have a conversation with the partner and find out 3 things that they could then report to the class: name of their partner, something fun they did during the summer and what musical instrument (if any) they played or what musical group or performer they liked. When they had had a few minutes to talk, we came back to a circle and went around the circle introducing their partners and reporting their partners' answers to the questions. I took notes on the instruments!

Greetings to all of you who are beginning a new year of teaching! I thought you might have fun with this song from my friend, Mary Lou Heslip. It would be fun to find out how all of you use it with your students. Have a wonderful year 2010-2011!

Anna Langness

Recently retired from public school teaching, Dr. Anna Langness will be teaching the Children's Choir course this fall at the University of CO-Boulder.

It's a Brand -New Year

adapted by Mary Lou Heslip

F



Won't you come a-long? Join in this song.

C7



It's a brand new school year. It's time to make new friends, learn new

F



things with-out end, it's a brand new year.

B \flat

F

B \flat



Ev' - ry bo - dy clap and sing. Blend your voi - ces,

F

F

B \flat



Let them ring. It's time to shine, Make it real -- ly fine,

F

C7

F



It's a brand new year.

Below is one activity from Peggy D. Bennett's new book, *Playing with the Classics: Music Masterworks for Young Children*. Expected publication date is December 2011 (Alfred).

Sabre Dance

Khachaturian

Lesson Segments

1. Story-making
1. Playlet
2. About the Composer
3. About the Music

Story-Making

1. *This music is about a group of workers, who work very hard every day to pick strawberries. When they are about to begin their work for the day, they bend over, pick up their baskets, put their baskets on one arm, and get ready to pick as many strawberries as they can. Demonstrate these actions as you speak them.*
2. *Because they get paid for how many strawberries they have in their baskets at the end of the day, the workers are very careful not to tip their baskets or lose any strawberries . . . even though they are picking very fast.*
 - *Let's pick up our baskets and put them on our arms. The strawberry plants are on the ground, so we must bend all the way over to pick them up. Show me how fast you can pick strawberries from the ground. Good luck! Be careful not to drop any!*
 - *Was that hard work? Just think how sore your back could be if you had to do that all day!*
 - *How many strawberries are in your basket?*
 - *Do you feel like you should get a little rest during your long day of working?*
3. *The manager of all these workers was very kind to them. He planned a rest after their busy hours of picking. When the workers heard the sound for "taking a break," they lay down in the field, right where they were, and took a nap. Show us how you would look if you did that right now.*
4. *When the workers were napping, as soon as they heard the sound to begin work again, they jumped up and began picking as fast as they could.*
5. *At the end of the day, the workers would take their baskets of strawberries to be counted or weighed to see how much money they would get paid.*
 - *How much money did you earn today?*
 - *How many strawberries did you pick?*

▼ Playlet

1. Before the music begins, all pick up their imaginary baskets, place them on their arms, and wait for the music that tells them to begin picking.
2. The music begins with an Introduction of 16 counts, then the workers begin quickly picking imaginary strawberries and placing them in their baskets.
3. Children continue picking until they hear the “rest” music, which is more calm and relaxing. Listen for the change in the music. When they hear the “rest” music, workers (children) drop to the floor and fall asleep. As soon as they hear the “picking” music again, children jump up and pick berries until you choose to pause the recording.
4. After several repetitions of the playlet over time, you can introduce a bird into the playlet. Once the music begins, the bird can swoop down and try to get some strawberries out of children’s baskets. The bird (teacher) need not be a scary bird, but could be a hummingbird or a duck.

▼ About the Composer

Russian composer Aran Khachaturian (1903-1978) lived to be almost 75 and was considered a “titan” of Soviet music. After he died, his native country of Armenia honored him by placing his likeness on the country’s paper money.

Sabre Dance is Khachaturian’s most famous work and comes from the ballet *Gayane* (1942). The excitement of this dance has made it popular in other genres such as advertisements, movies, and animated cartoons.

▼ About the Music

Structure

As with most composed music, this piece begins with an **Introduction**. A musical “introduction” gives us an idea of the mood, the speed (**tempo**), and the instruments that will be performing the music. It is important to help young children to wait for the Introduction to finish before they begin moving.

Instruments

Khachaturian wrote *Sabre Dance* to be performed by an orchestra. The instrument that is featured at the beginning of the piece is the **marimba**. A marimba is a **percussion** instrument, meaning that a player strikes it in order to create the sound. A percussionist plays a marimba by striking wooden bars of different pitches, the shorter the bars, the higher the pitch. The percussionist uses mallets (thin sticks with a small cloth or rubber ball at the end) to strike the bars.