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*From the President*



Terolle Turnham  
Eagan, MN  
MEI President

Greetings Dear Members,

Have you ever stopped to think about the person with whom a school aged child spends the most time awake, and realized that it might be you? If you are a classroom teacher, you spend more time with that child than the parent does each day of the school week. Specialists see that child over a period of years and can report on all sorts of changes and growth that each child has demonstrated since first grade on up.

So if you are with that child for many hours a week or many weeks a year, you have an opportunity to make a positive impact. When MEI was establishing The Fleurette Sweeney Fellowship for Emerging Pioneers in Education, Fleurette has been quoted to have said, "The impetus was the well being of children brought about by supporting, caring, and excellently-prepared teachers." How do you bring about supporting, and caring in your classroom? I am taking it for granted that you are excellently-prepared!

Our current President Elect, Leah Steffen, and I were visiting about classroom behavior. Leah speaks to her students with words such as, "At our school, we live together each day, all day long, and spend most of our awake time together. We are like a school family. In our family, we treat each other carefully. We listen to one another in this family. We do not interrupt. We respect one another. We learn from one another. What you have to share is important to everyone in this classroom family." As a result, Leah does not post a list of rules, but she teaches the children what it looks like if they are 90 - 100% involved. She teaches them what she would hear, what she would see, how they would make choices. It is not a penalty/reward system. It is a clearly taught framework of behavioral expectations. Whenever I visit her classroom, I see children showing study behavior, appropriate playing behavior, or careful songdotting or mapping behavior...all done with active listening. It is a very nice place to be! Without a doubt, a supporting and caring environment has been created.

*cont'd next page*

Teaching children, and guiding their behavior did not come so naturally to me. I struggled! I went through the sarcasm stage. I went through the bossy stage. I went through the reward/punishment stage...barely had time to teach anything trying to keep track of all those points!

When I started thinking about the behavior I wanted to see in class, I began to talk about that. If I took time to give positive feedback for those behaviors, (without 'thank you' because it was just doing what was expected,) I saw that behavior increase! If I moved closer to a child who was not attending to my song or words, that proximity caused the child to refocus. If the children were beyond my comfort zone of volume or activity, I silently gestured to the group to 'gather round and sit down.' Changing the level of their activity by sitting, caused them to refocus. Using gestures saved my voice and prevented me from sounding angry. And believe it or not, I grew to understand that no child was 'acting out' with the intent of ruining my lesson. (I actually hate to admit that I did hold that opinion for quite some time!) I learned that gesturing to the class to stand for the final singing of the song before lining up, meant that they sang their very best and felt proud of the beauty they created. It also validated all the singing practice they had been doing throughout the game or study!

Throughout December, be gentle with yourself. Equip yourself with a smile, or an open affect. Relax your shoulders several times a day. Breathe! Then think of the children with whom you live at school. How are you going to create a calm, yet stimulating learning environment for the day? You have so many tools to use! The closure point of the song, proximity, and changing the level of their bodies, to name a few. May your Holidays be bright and filled with peace! And may supporting and caring behaviors grow in your classroom, too!

*Terolle*

**WE WANT YOU  
TO HELP LEAD US!**

MUSIC EDVENTURES, INC.  
IS NOW RECEIVING APPLICATIONS FOR  
**2014 PRESIDENT-ELECT APPRENTICE**

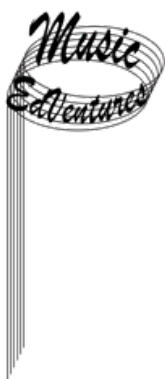
(see accompanying article, next page)

**NOTICE!** Because 75 is a maximum number for us to maintain the quality of group interactions we desire in the space we have this year, our conference will be limited to 75 participants!

**To secure your place for the 2014 Music EdVentures Conference, Making Connections**, be sure you are among the first 75 to register!



Registration now! Online or by mail,  
**REGISTRATION FORM on p. 12**



## Music EdVentures Leadership

### Will You Be Our Third President-Elect Apprentice?

(Now is the time to apply)

Music EdVentures is now beginning the exciting process of selecting a new President-Elect Apprentice. **We invite any members who would like to serve our organization to apply!** Becoming part of the presidential leadership of this organization is an honor and an invaluable learning experience. It is also a great way to give back to the unique and rich organization we call "Music EdVentures."



Judy Fjell  
Helena, MT  
MEI Past

Stepping into the leadership of Music EdVentures is a rewarding and stimulating four-year commitment. Three years ago we changed our bylaws to establish the terms for the President-Elect, the President, and the Past President to be one-year instead of two-year terms. We soon realized that it would be a big help to the President-Elect to have had a year of apprenticeship. The position of President-Elect Apprentice (PEA) was established as a stepping stone to full presidential leadership. The PEA works closely with the President-Elect, whose duty it is to lead a committee in planning the annual conference.

The PEA also serves as Secretary for the regular meetings of the Presidential Team, which consists of the President-Elect, the President, and the Past President. With this kind of continuity, the transition for the President-Elect to step into the position of President has been made much easier. By the time the Apprentice has served as Secretary of the Presidential Team and conference planner, this person truly understands the workings of our organization and is fully prepared for presidential leadership. The final year of the four-year commitment is that of Past President, who continues to serve on the Presidential Team and oversee other specific organizational duties, such as nominations and bylaws.

Leah Steffen was appointed as our first President-Elect Apprentice in 2012. She is now President-Elect and the principal planner of the 2014 conference in Minneapolis. Assisting her, and learning the ropes, is our 2013 President-Elect Apprentice Samantha Meese-Smith.

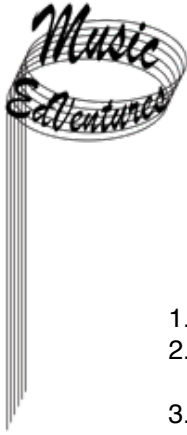
As the new MEI year approaches with our annual conference business and membership meetings, Judy Fjell will retire, Terolle Turnham will move to the position of Immediate Past President, and Leah Steffen will become our new President. Samantha Meese-Smith will move to President-Elect.

It is important that the emerging leadership of Music EdVentures step forward. Past leadership has served us well for over twenty years and brought us to where we are today, but **NOW IS THE TIME for newer members to take us into the future! Applying to be a President-Elect Apprentice is the first step.**

We are confident that our musical approach to teaching and learning has much to offer the world, especially with the changes in today's world of education. We hope that you will consider offering your time, your leadership, and your creativity to this organization. Being an officer of Music EdVentures is a terrific way to grow personally, to serve the organization, and to become more deeply connected to the people, the practices, and the principles which drive us and our work.

If you have questions about the position of President-Elect Apprentice, please contact Judy Fjell [judyfjell@mac.com](mailto:judyfjell@mac.com) (406)930-1650 or any of the Presidential Team members: Terolle Turnham (President) [t.turnham@gmail.com](mailto:t.turnham@gmail.com), Leah Steffen (President-Elect) [lehrsteffen@gmail.com](mailto:lehrsteffen@gmail.com), Samantha Meese-Smith (President-Elect Apprentice) [samantha.meese@gmail.com](mailto:samantha.meese@gmail.com)

*PEA application form, next page*



## Music EdVentures, Inc

### JOB DESCRIPTION OF THE PRESIDENT-ELECT APPRENTICE (PEA)

1. Serve on the Conference Planning Committee with the President-Elect.
2. Participate in Presidential Team communications to learn the operations of the organization.
3. Serve as a non-voting member of the Presidential Team and of the Board of Directors.
4. Act as Secretary during Presidential Team meeting/discussions.
5. Become President-Elect after one-year service as Apprentice.

### APPLICATION FOR PRESIDENT-ELECT APPRENTICE (PEA)

I \_\_\_\_\_ wish to be considered for the position of Music EdVentures President-Elect Apprentice. I realize that if selected for this position and if I accept, I will be making a four-year leadership commitment to this organization, one year for each of the following:

- President-Elect Apprentice
- President-Elect (which includes planning our annual conference)
- President
- Immediate-Past President

Write a brief essay (500 words or fewer) that includes the following information:

1. Your teaching experiences
2. Your leadership experience
3. Why you would like to serve Music EdVentures in this capacity.

Signed (or e-mailed) \_\_\_\_\_ Date \_\_\_\_\_

By **FEBRUARY 1, 2014** send this signed or emailed form along with your essay to:

Judy Fjell  
Nominations Committee Chair  
PO Box 1616  
Helena, MT 59624  
[judyfjell@mac.com](mailto:judyfjell@mac.com)



## 2014 Emerging Pioneers

by Terolle Turnham  
MEI President

We are delighted to announce our 2014 Emerging Pioneers!

Erika DeMonner - California

Beth Gadbaw - Colorado

Karalyn Koskela - Minnesota

Lisa Schoen – Minnesota

Emma Shukle – Minnesota

Jacque Udem - Minnesota

These beginning and mid-career teachers were nominated by members of our organization because they met the three expectations listed in the Guidelines for the **Fleurette Sweeney Fellowship for Emerging Pioneers in Education**:

1. The candidate learned aspects of SongWorks from a mentor teacher.
2. The candidate plans to apply his/her own creativity to incorporate the principles and practices of SongWorks into his/her teaching.
3. The candidate intends to lead others to know and understand SongWorks principles and practices.

Once nominated and accepted, further requirements state that the recipients will:

1. attend the Music EdVentures annual conference.
2. be recognized at the conference, in the MEI newsletter, and on the MEI website.
3. complete the required assignments as put forth by the Fellowship Committee and meet the deadlines proposed in the assignment agreement.

What is the intended purpose of this initiative? The paragraphs below quote the guidelines and answer that question as well as others you might have:

“The Fleurette Sweeney Fellowship was initiated in 2010 to honor Music EdVentures founding member and teacher extraordinaire Fleurette Sweeney. In her words, the impetus behind this initiative is “the well being of children brought about by supporting, caring, and excellently-prepared teachers.”

By designating an early- or mid-career teacher as an Emerging Pioneer and providing a fellowship of financial support, we aim to foster continuing development of teachers who believe in, support, and share their expertise in the principles and practices of the SongWorks approach. The Fleurette Sweeney Fellowship for Emerging Pioneers in Education is designed to assist conference attendance for those teachers who are designated as Emerging Pioneers (EP) in Education.”

Perhaps you will be alert to colleagues in your teacher network who would be fine candidates next year. If you are a member of MEI, you may nominate a candidate for 2015. Nominations may be invited as early as September, 2014, so that candidates can prepare for the time away from their classrooms with full school district approval. Request a nomination form from the MEI President to start the process.

from Dr. Fleurette Sweeney, Vancouver, BC



The workshop described below on November 9 was filled to room capacity with sixteen participants. I was thrilled to see one of my MEI *Check and Connect* contacts there. In attendance also were five students from our second cohort of students enrolled in the Living Language Institute Foundation Early Childhood Education credentialing program of which Kate McCabe is the director.

In the workshop we mapped "Fly Away Little Birdie" as the major focus of the afternoon. Everyone mapped and shared. It was totally an experience full of appreciation for this way of feeling and expressing the song. It has seldom been my experience to have adults express such appreciation of the mapping process and its potential.

The next of these workshops on Saturday, November 23 for a city wide Early Childhood Organization has already been filled with 35 folks registered.



## *Living Language Institute Foundation*

### **Workshops with Dr. Fleurette Sweeney**

Saturday November 9, 2013

Jericho Centre, 4196 West 4th Avenue, Vancouver, BC

### **From Sound to Symbol: Early Childhood Learning As Learning In Community**

The fundamental experience during this workshop will be playing three or four folk song-games that are appropriate for early learners. In addition we will experience several techniques that carry the play into focused study. Because the children are highly motivated to repeat playful activities both these types of activities give the educator many opportunities **to observe** the varied areas of learning that open up for the children.

#### ***Reflection focus during the workshop***

The over-arching focus will be **to notice how ‘playing in community’ effects and enhances children’s learning experience.**

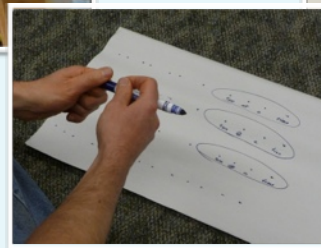
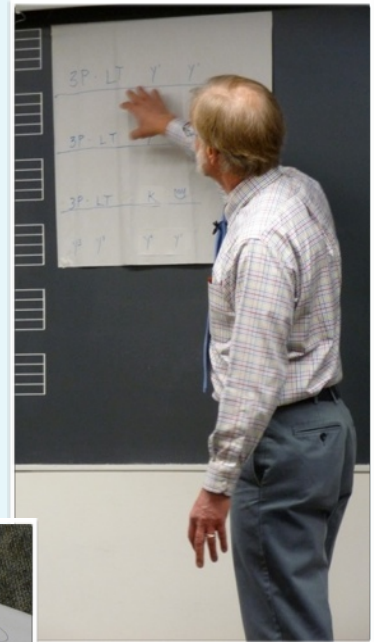
In addition we will explore learning experiences from the following perspectives:

- Movement:** Different expressions of gross and fine motor.
- Body awareness:** Laterality; position in space; spatial awareness.
- Sensory-motor coordination:** Auditory focus; coordinating eye/ear and movement; balance.
- Formation:** Circle; partner; cluster; random.
- Time:** Starting; stopping; how long; when to change; taking turns.
- Vocabulary:** Repeating words; the meaning of words.
- Memory:** Auditory; movement.

<b>Folk Song-Games</b>	<b>Study Techniques</b>
Bluebird; Row, Row, Row Your Boat; Hop Old Squirrel; Fly Away Little Birdie	Secret song, Tonguing, Tapping, Dotting Finding words, Mapping



**Scenes from the MN Workshop on November 16th  
with Douglas Bartholomew  
Engaged Analysis:  
Music Study in the Classroom**



## Engaged Analysis

### A Recap of the MN Workshop

by Douglas Bartholomew



Take a moment and list two or three of the things you love about music. Pretty easy task, yes?

Has music analysis ever gotten in the way of what you love about music? How has the study of music been an obstacle to your enjoyment of music?

Music analysis often gets a bad rap. So often our experiences of analysis don't seem to enrich our musical lives. Instead, doing harmonic analysis is just a chore. We feel like we are only looking at trees and missing the beauty of the forest. Or when we do structural analysis it feels like we are nit-picking and playing with words. We may recognize that in doing analysis we are developing our knowledge, honing our skills, and learning a common terminology, but somehow the doing of it seems to spoil the experience.

At a recent workshop sponsored by Music EdVentures, I explored these issues with Minnesota music teachers. Over the course of this full day event, we had a chance to think about how study techniques are analytical procedures, and how we can use them to enrich our students' musical experience instead of numb it. A key element here was "how we use them."

Here are some observations on how we can make analysis engaging in the classroom.

- **Maintaining the flow of music while we study keeps us connected to the music's beauty.** We use techniques that let us highlight and represent certain portions (phrases or repeated patterns, for example) and aspects (tonal or rhythmic relationships, for example) of a song as we sing the song.
- **When we use study strategies in a playful manner, in contrast to a rigid and confining way, we can stay grounded in the joy of music.** This often means giving students some control over the strategy, letting them, for example, find a way (1) to move to a rhythm pattern ("Can you use your elbows to show me how the rhythm sounds?"), or (2) to show a repetition ("Do an action every time you sing 'two at a time.' Do they all sound the same?"), or (3) to make their own written representation of a pattern (maps, ideographs, and dots). But it also means maintaining our focus on the music we are making, attending to the quality of the singing, and keeping a sense of balance among the competing demands that are present in any classroom.
- **The listening experience is fundamental.** It is the way a song sounds that is critical in choosing material in the song to study. This often means recognizing that how a pattern sounds may not be how it looks in conventional notation.
- **It pays to be flexible and thoughtful in our study.** There may be better ways to prepare students for mapping, but there certainly isn't only one way, and what makes one way better often changes from class to class and song to song. We don't have to follow every step of a procedure, study every facet of a song, and use each and every technique we have at our disposal with every song we sing. Being clear about what our students know and can do and what we want to accomplish will help us know when to model/show the answer and when to let students figure it out, when to step on the gas and when to take a little more time.

We certainly didn't answer all of the questions that circulate around these issues, but in raising them and seeing examples in practice, we came to new understandings and confirmed some of what we've known all along. Maybe analysis can be engaging after all. §

## A Tribute from Sr. Fleurette Sweeney

To our dear, fabulous, wonderful Doug,

Where can I possibly begin?

With the hours we spent huddled together in his bedroom at Mary Helen's house singing song after song in So-Fa -- transposing each one up and down the scale:

*S<sub>1</sub>DDDDD, RMMMMM...*

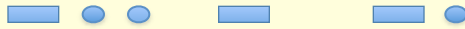
*L<sub>1</sub>RRRR, MFFFFF...*

*T<sub>1</sub>MMMMM, FSSSSS...*

Or the hours we spent driving back and forth from Windsor to Sarnia on those dark winter nights playing:

*"There is something in my mind, it is something for you to find,*

*It's a 70 - 10, followed by 7. It will sound 70-10-7" (telephone pole splinter)!!!*



Or being taken to his favorite hang out in Council Bluffs, Iowa for my first hot Rueben sandwich with corned beef, sauerkraut and beer!

These are just a few of so many wonderful, happy memories of those early years -- studying, teaching and learning together with Doug. It thrills me that you are finally able to get back to plying your fabulous skill for writing beautiful compositions based on the songs we all know so well -- songs that the children can read and perform as miniature works of art.

Thank you Doug, most of all for being you!

## A Note of Thanks from Douglas Bartholomew

To my dear MEI friends,

What a surprise to see the November Newsletter. Thank you for the wonderful tribute. Reading the comments was moving to me, even the Bernice and catching criminals memories, because reading what you wrote brought back such fond memories. As I've been working on my sabbatical project, and more on that below, I had already been brought back to so many courses, and planning sessions, and games, and this newsletter just put these memories in bold relief. You have been such good friends to me. You are more my mentors than you know, I've learned so much from you. So many of you have the sense of humor to have used the "bread-maker" photo to keep things in perspective! Another reason I cherish the times I've spent with you. Thank you all.

And so, for my sabbatical I have been going back to my two-part songs (I'm calling them duets now) that I wrote in the 1970s. I am putting them into digital form, hoping to make them available to MEI members through the website. In doing so, I have been writing some new duets. The teaching ideas that Anna and Terolle have been putting into the newsletter lately, in conjunction with the November surprise, inspired me to write a duet based on "Man's Life's a Vapor." I've added a second verse. **Look for the scores in the next newsletter.**

Doug

# SongWorks Sessions at 2014 State Conferences!



## COLORADO CMEA

January 23-24, 2014 in Colorado Springs



Peggy Bennett



Thursday, January 23, 12:40 - 1:40

**More Playing with the Classics: Music Masterworks for Children**  
Peggy Bennett, assisted by Aimee Newman



Thursday, January 23, 3:00 - 4:00

**Feedback that Feeds: Connecting What We Think and Say**  
Peggy Bennett, assisted by Theresa Derr



Friday, January 24, 8:00 - 9:00

**Vitality: Reviving the Life in Your Teaching**  
Peggy Bennett, assisted by Taryn Raschdorf



Saturday, January 25, 9:10 - 10:10

**Puzzling: How Children Can Read Music Musically**  
Peggy Bennett, assisted by Angelie Timm



**The Power of Feedback and How It Can Transform Your Classroom**  
Angelie Timm and Taryn Raschdorf



Friday, January 24, 5:00

**Centennial Singers Choir Concert** directed by Theresa Derr



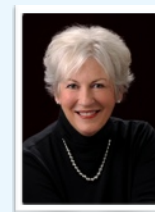
Saturday, January 25, 4:30

**Colorado Children's Honor Choir:** Including six singers from each of the choirs directed by Theresa Derr and Aimee Newman



**OHIO  
OMEA**

February 6-8, 2014 in Columbus



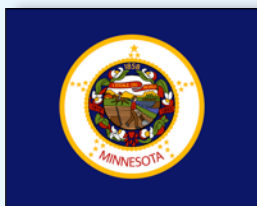
Peggy Bennett



Saturday, February 8, 12:00 - 1:00

**Puzzling: How Children Can Read Music Musically**

Peggy Bennett, assisted by Samantha Smith



**MINNESOTA  
MMEA**

February 13-15, 2014 in Minneapolis



Thursday, February 13, 3:30 - 4:30

**Feedback that Feeds: Connecting What We Think and Say**

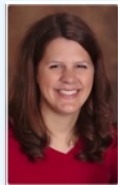
Peggy Bennett, assisted by Jeanette Potvin



Thursday, February 13, 4:45 - 5:45

**Puzzling: How Children Can Read Music Musically**

Peggy Bennett, assisted by Molly Feigal



Friday, February 14, 10:30 - 11:30

**Playing with the Classics: Music Masterworks for Children**

Peggy Bennett, assisted by Lisa Schoen and Karalyn Koskela



**TEXAS  
TMEA**

February 13-15, 2014 in San Antonio



Saturday, February 15, 11:00 - 12:00

**Playing with the Classics: Music Masterworks for Children**

Peggy Bennett, assisted by Vicky Suarez



Registration at 9 a.m. Thursday, April 3  
 Conference ends at 4 p.m. on Saturday, April 5

**HOLIDAY INN BLOOMINGTON I-35W**  
 Free Shuttle to/from MSP and Mall of America

## 2014 Music EdVentures Conference REGISTRATION FORM

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

State/Prov \_\_\_\_\_ Zip/Postal Code \_\_\_\_\_ email \_\_\_\_\_

I teach  Music  Classroom  Preschool  ELL  Other (\_\_\_\_\_)

**2014 MEMBERSHIP DUES:**  \$45 Regular  \$75 Sustaining  \$100 Patron  \$20 Student

**CONFERENCE FEES:** *(Luncheons included in this fee) (All fees payable in USD)*

\$175 2014 Members

\$225 Nonmembers

\$100 Retirees

\$75 Students

\$110 One Day Only *(Includes sessions, luncheon, 1 year complimentary membership)*

**REGISTER EARLY**  
**2014 CONFERENCE LIMIT**  
**75 PARTICIPANTS**

**FRIDAY NIGHT BANQUET:** *Great opportunity to dine and share ideas with your professional colleagues!*

\$40 *(includes gratuity and tax)*

**My diet requires**  No restrictions  Vegetarian  Vegan  Dairy Free  Gluten Free  Kosher

**TAX DEDUCTIBLE DONATION:** I am including \$\_\_\_\_\_ *(for the MEI Scholarship/Travel Grant program)*

**Register ONLINE at [www.musicedventures.org/conferences.html](http://www.musicedventures.org/conferences.html) with payment via PayPal or**

**Mail your registration form and check in USD by March 1 to:**

**Anna Langness, 1179 Lilac St., Broomfield, CO 80020; Questions? [alangness@gmail.com](mailto:alangness@gmail.com)**

**TOTAL PAID: \$\_\_\_\_\_ CHECK NUMBER \_\_\_\_\_** *(Checks payable to Music EdVentures, Inc)*

**SCHOLARSHIP AND TRAVEL GRANTS:** to apply for a scholarship or travel grant to the 2014 Conference, contact Terolle Turnham at [t.turnham@gmail.com](mailto:t.turnham@gmail.com) for information and application forms.

**OTHER:**  I'd like contact information for others interested in sharing hotel rooms.

**CONFERENCE LOCATION:**

Holiday Inn Bloomington I-35W  
 1201 W. 94th Street  
 Bloomington, MN 55431

Call the HOTEL DIRECT LINE: 952-884-8211  
 for the Music EdVentures Room rate: \$79+tax  
 Free shuttle to/from MSP and Mall of America



#### CONFERENCE PRESENTERS

Douglas Bartholomew, MT, Peggy Bennett, OH/MT, Ruthanne Fisher, PA, Judy Fjell, MT, Jake Harkins, VA, Yuriko Ishikawa, Japan, Susan Kenney, UT, Emilee Knell, UT, Anna Langness, CO, Paige Macklin, MN, Sandy Murray, BC, Betty Phillips, OR, Samantha Smith, OH, Mary Springer, WA, Vicky Suarez, TX, Fleurette Sweeney, BC, Pamela Vellutini, OR, Tony Williamson, OR, Marilyn Winter, AZ

#### THURSDAY

It's on the Map: Getting Started with Mapping and Using it in Education  
Historical Moment: Development of Mapping  
Presentation by MEI Emerging Pioneers (A B)  
Feedback that Feeds: Connecting What We Think and What We Say  
Historical Moment: Development of Form Books  
Classroom Connections: Applying Shared Reading Strategies to Music Reading  
Freeing the Ostinato: How to Find and Connect Strong Patterns in Your Song  
Grabbing and Keeping Attention with Choices: An Academic Approach to Older Students  
'Hey, I Heard That on the Radio!' Using SongWorks Strategies to Make Meaningful Connections to Popular Music  
Presentation by MEI Emerging Pioneer (C)  
Check and Connect in Action: EdVentures in "Speed Dating" for Creating Community

#### FRIDAY

Wisdom in Choosing: Selecting Song Materials That Are Both Deep and Wide  
Observation of a Music Class  
Small Group Discussion: Planning Curriculum  
Imaginings: Dramatic Play Linked to Folksongs  
Historical Moment: Learners with Special Needs  
Are You Sleeping? SongWorks or Siesta?  
Tongue Twisters: Practicing English  
Historical Moment: English Language Learners (Mein Women)  
Chording to Folksongs: Structures to Get Us Strumming  
Small Group Discussion: Applications to Curriculum/Standards  
Making Rhythmic Ostinato Connections: Drum the Patterns toward Improvisation and Composition

#### SATURDAY

Historical Moment: Development of Song Dots  
Eureka! Helping Students Discover New Melodic Patterns  
Taking the Measure of Music: Is Ravel Really as Easy as 1 – 2 – 3?  
Large Group Discussion: Implications and Application  
Historical Moment: Work with Stress/Unstress Patterns, Language Chunks  
What Can Two- and Three-Year Olds Do?: Young Children Read and Arrange Songs  
Historical Moment: Development of Ideographs  
Using a Simple Folk Song to Explore What Lies Between the Lines  
Three Camp Songs in a Dustpan

# Music & Literacy

## A Springboard to Language Development



The process of acquiring language and literacy seems to parallel how children hear music, learn songs and eventually read music. Children's songs and song games recreate an imaginative backdrop for children to immerse themselves in not only music but a rich layer of linguistic experiences.

This active and applicable workshop provides a comfortable and engaging process that practically demonstrates this connection and offers child-centered ways of enriching the development of literacy. The songs and activities are designed to be very accessible to teachers of young children.

**Pam Vellutini** has 25 years experience teaching elementary music education in the Ashland, Phoenix-Talent School Districts, DoDDS Germany as well as SOU music education.

**Betty Phillips** is retired but continues to work for the Corvallis School District after 31 years of teaching both Music K-5 and 1st and 2nd grades.

**Tony Williamson** taught K-5 music with the Gresham / Barlow School District for 18 of his 27 years teaching in Oregon.

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*Instructors: Pam Vellutini, Betty Phillips, Tony Williamson*

*Saturday, June 7, 2014*

*8:30—4:30 pm*

*Higher Education Center—Medford—Room 129*

*\$30workshop fee/\$55 for ED 399 credits*

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# Wild Birds and Kagome

By Marilyn Winter

Recently I came across the song Wild Birds in my files. I went in search of how it came to be in our MEI repertoire. Anna mentioned that versions of the song appeared in various music series books in the US. Knowing it was a Japanese folk song I contacted Yuriko Ishikawa. She reported, "In my memory, Wild Birds song was introduced by Dr. Anna around 20 years ago. The melody is almost the same as Kagome song which is very popular as one of the Old Folk Songs in Japan and especially the game "Who is behind you?" It is loved by everybody. Anna wanted the Japanese meaning of the Kagome Song and asked Setsuko Kawada at the UBC Summer Workshop.

## Kagome

Japanese Old Folk Song

Ka go me Ka go me Ka go no na ka no to ri wa  
<sup>3</sup> I tsu i tsu de ya ru Yo a ke no ba n ni  
<sup>5</sup> Tsuru to kame ga subetta Ushiro noshou men da are

### Translation:

- Kagome, Kagome → The pattern of the cage knitted out of bamboo skin.
- Kago no naka no tori wa A bird in the cage
- Itsu itsu de yaru → When are you going out?
- Yoake no ban ni → At the break of a day,
- Tsuru to kame ga subetta A crane and a tortoise slipped.
- Ushiro no shomen daare? Who is behind you?

Hexagon as tortoiseshell (carapace)



The stone monument of Kagome song in front of Noda Station in Chiba

### History of the Kagome song:

This song was found in documents over 200 hundred years ago in Edo Era. Eighty years ago (the early Showa era) the version (of the Noda district) was adopted in the music text book, so this version is very popular now. Like other Japanese old folk songs, (Moveable Do and Re are the basic tones and ends the song with Re sound). The melody is sad and feels something fearful, so it has lots of stories. The bird in the cage symbolizes the hookers by the slave trade in Edo era or the criminal in the prison etc.

**For the Kagome Game, see Game III below.**

Through our years of teaching many in our organization have come to understand the value of using stories to provide the setting for a musical experience. Time with our students can be enriched by weaving together movement, song, and story. The song Wild Birds is ideal for such activities.

## Wild Birds

Traditional Japanese

Round, round the Wild - birds fly.

Poor lit - tle bird in the cage don't \_\_\_\_\_ cry.

Close your eyes and soon you'll \_\_\_\_\_ be

with the Wild birds fly - ing free.

Who's stand - ing back of you? Can you \_\_\_\_\_ see?

If you guess my name you can fly a - way!

### Session I - Begin the story and establish movement and points of closure.

Far away, a long time ago, there was a flock of very happy birds that lived in a very beautiful meadow. Their favorite thing to do was to sing joyfully as they flew through the air. This is the tune they often sang. (Chin first four lines of the song.) They also loved to swoop down to catch a little bug flying through the air. Other times they would soar high into the air as if to say, "I want to fly high and never come down." All the time, as they flew, they sang their beautiful song. At the end of their song the birds gently landed on a tree branch or a bush deep in the meadow and mysteriously closed their eyes.

## Modeling Desired Behavior

Teacher models chinning the song (the first four lines only), pretending he/she is flying high and low, coming to rest and closing his/her eyes at the cadence.

### Teacher:

“What did you notice? What did I do?”

Accumulate student observations.

“Did my feet begin moving when the song started?  
Did my feet stop at the cadence?”

“Let’s check your observations.”

Teacher repeats the above activity while the students check answers.

“Did you notice anything that I did that we have not yet mentioned?”

Collect student responses.

“Mary, please join me in flying like a bird. What will you have to do if you join me?”

Listen to Mary’s responses and summarize them. Sing, fly, sit at the cadence and close eyes.

After the teacher and Mary take flight and land, Ask:

“Did you notice that we began flying when the song started? Did we land at the cadence? Did we sing? Did we close our eyes at the cadence? Did we avoid moving into each other’s space? Did we fly without touching each other?”

“Mary, if you ask someone to fly with us and I ask someone how many will be flying?” (4) “Yes, four persons will sing, fly, and rest.”

Then each person invites another person to join him or her until all are flying, singing, and resting on the cadence with eyes closed.

“Why did the birds close their eyes as they landed on the branch?”

Collect student ideas.

**Session II** - Continue the story, review movement and set up the game.

The birds lived happily together for many years flying and singing the days away. Then one bright December morning a young man came into the meadow. He took residence in a little cottage deep in the meadow. He immediately noticed the birds and how they sang so clearly and freely. He watched them as they swooped and soared over the land.

**Teacher:** Motion to the students to come join you in flying as you did yesterday. “Make yourself ready to fly. Ready, Sing!” (All students fly around the room coming to a rest at the cadence.)

Now, this young man decided he would capture one of those little birds to have in his cottage so he could watch it closely and hear it sing right in his own house. He built a large cage, went into the meadow, snatched the bird with the most beautiful singing voice, brought it home and put it in the cage.

The other birds circled around the young man’s cottage. They were sad to know that one of their friends had been stolen. As they circled they sang and lit on a branch near the man’s cottage. Sing the song once more.

**Teacher:** “Let’s fly once more. According to our story will we be sad or happy as we fly? “Yes, we will be sad. How might that sound? How might that look?”

“Sam, shall we soar high or swoop low or do both?”

Sing the words of the first four lines of the song and chin the last two.

The birds finally found the courage to knock on the door and ask the young man to please release their friend from the cage. BUT the young man had become attached to the little bird in his cage. He said, “I love the little bird and will not set him free. The other birds begged and begged, “Please release our friend.” Now this young man had a very unusual name and decided to trick the other birds. He sang to the caged bird, (sing last two lines of the song) “If you guess my name, you can fly away.” He thought to himself. “They will NEVER guess my name. So, I know I will be able to keep my beautiful little bird.”

The little bird in the cage pondered and said many names and FINALLY he guessed the name of the young man. So the young man had to live up to his promise. He opened the cage door and said to the bird, “You’re free!”

The birds were overjoyed to have their friend back with them. They all flew off from their perches, soared high into the air singing their favorite song.

“Let’s all fly. Now that we have our friend back with us will we be happy or sad? How will our voices sound if we are happy? How will our faces look if we are happy? If we are happy will we fly high or low or both?”

## Teaching Within the Context

For some time Music EdVentures members have considered the importance of teaching within the context we are presented. Some of us teach in ideal situations with much room for movement. At the other end of the spectrum some must travel from classroom to classroom to teach their students. Some classes are small, some are large. Thus, three games will be presented here. Two from Marilyn and one other from Yuriko in Japan. They could be adapted for many situations.

### Game I:

**Teacher:** “Let’s all practice the song the young man sang to the caged bird.” (sing) “If you guess my name you and can fly away.” (You may want to repeat this part of the song several times so the students can sing it well. This could be a place for antiphonning.)

“We need a bird in a cage. Andrew, will you be our first bird in a cage?” (If Andrew agrees to be the first bird, blind fold him and guide him to the middle of the room. This can be designated as the birdcage.)

“As we fly, I will touch one other of you Wild Birds. If you are touched you will become the “young man” in our story. You are the only one who can set our friend free. If I touch you, you will stand behind the bird in the cage. When the song ends, all little birds are on their branches, and you are standing behind the caged bird you will sing, “If you guess my name you can fly away.”

“When the caged bird guesses your name you will tap him on the shoulder and say, ‘You’re free!’.” (The “young man” now becomes the next caged bird and is blindfolded. The game continues as described above.) (If the caged bird can’t guess the name, clues might be offered such as, “His name begins with a K, or it sounds like ‘cat’.”)

**Game II:** For a more structured game you may want to try the following

**Transition into the game.** [The Wild Birds were so happy to be all together once more that they decided to make a game of what had happened to them. A few of them took on the role of the “young man” while the rest became caged birds.](#)

**Game description:** Students sit in a circle with their eyes closed. A “young man” is selected to walk around the outside of the circle as the first four lines of the song are sung. He/she comes to a stop at the cadence. All sing, “Who’s standing back of you? Can you say?” The “young man” taps the closest person on the shoulder and sings, “If you guess my name you can fly away.” When the tapped bird guesses the name the “young man” says, “You’re free!” The tapped child becomes the next “young man”.



Photo of Japanese Children playing Game III. Contributed by Yuriko Ishikawa

**Game III:** (Traditional Japanese game contributed by Yuriko.)

Standing circle formation  
5 - 10 players (need to know each other)  
Age: 4 - 10 years old

### Game:

1. Choose the first “it” or the assistant of the class.
2. “It” sits in the center of the circle covering the eyes with both hands.
3. Other participants begin singing and walking in a circle around “it”.
4. At the cadence all stop. The one behind “it” asks, “Da~a-re?” (Who am I?)
5. “It” guesses and says the name without looking behind.
6. If “it” gives the right name, the one standing behind him/her becomes the next “it” and the game is repeated.

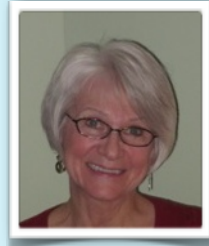
### Other things to consider.

- The leader asks the players how many chances “it” can guess, twice or three times.
- Can clues be given?
- The teacher asks the players how to go round. To the left or to the right?

For further study ideas one could apply the procedures mentioned in Anna's and Terolle's articles the past few months. §

From Terolle Turnham, Eagan, MN

In recent publications, Anna Langness and I have been writing about how we might work through the development of a set of songs in relation to common curricular goals. Sample teacher - student dialog and task assignments as well as possible student responses have been included in those scripts. The intent is that the scripts serve as a framework, not as THE way to do the lesson. Lessons have included one way to teach a game for the song, one way to study some of the melodic or rhythmic patterns, one way to develop an instrumental experience for the songs.



### Developing a Program Piece from a Singing Experience

This description will focus on a singing experience that might develop into a program piece. These are the songs that will be used:

Let's Catch a Rooster  
Goin' Down the Railroad  
Man's Life's a Vapor

I anticipate that you may have taught Let's Catch a Rooster and Goin' Down the Railroad, but that Man's Life's a Vapor is not as well known to you. You may not have had the courage to venture forth onto that dramatizing experience. Have no fear! It is delightful, and if you keep the practice time and the song moving along, it will work!

Once the children can antiphon the song well without your leadership, they may be independent enough to try this.

**SAY:** As you sing Man's Life's a Vapor, try to hear what I am singing. (You will NOT sing the same song but rather Let's Catch a Rooster.)

**SING:** "Ready, sing." on DO, the starting pitch. You also start on that pitch as you probably remember.

**SAY:** "What did you hear my voice sing?"

Responses may include:

You started out the same.  
You did not have the part with notes going down for a long time.  
You were singing a totally different song.  
Some of your song sounded the same even though the words were different.  
I think your song might be longer than ours.

**SAY:** "Sing Man's Life three times. I will add these three students to my part. Listen as you sing. I'm certain you will be able to clarify your report about what happens."

**SING:** "Ready, sing."

It is important for you to know that Man's Life has only 12 beats while Let's Catch has 16 beats. Gather a few comments about what the students heard this time as they compare the two songs.

**SAY:** "I wonder how many times we would need to sing each song in order to have them end together? Who has an idea we can try?"

It is not so very important that the math problem is solved but puzzling it out is fun! And singing to find a possible answer is great practice. So have them standing to sing their best, with a tall body and good breath energy to support the voices.

After that answer is given, SAY: "I will now have 6 singers joining my song so the parts are going to be similar in volume. This is more challenging!"

Once a few arrangements have been tried, divide the group equally into two parts.  
Now when the two songs start, you will sing Goin' Down the Railroad.

Using a similar process as described for the two songs, build until all three songs have an equal number of singers so that all songs can be sung at the same time. Sing the songs several times in a row and use a gesture to prepare for an ending even though not all the songs will end at the same time. Goin' Down the Railroad has 24 beats!

Would it be interesting to sing the words of each song but to have an antiphon leader who would turn on and off the voices of one group or another? What would the quirky word combinations be? "Man's life's a vapor, yes, let's do". Or "Let's Catch a rooster full of woes"! It could be fun!

How could the class use the idea of singing in canon with these songs to make a larger work?

Would there be any movements the class would add for various phrases for a visual effect or to highlight a certain phrase? You might have a descending arm movement on “down he, down he, down he, down he, down he goes” of course, but what other actions could be interesting without impairing the singing?

Imagine how long your students will need to be actively thinking as they sing through an arrangement of these three folksongs! That total involvement begins with intrigue and challenges. It is enticing! We want to do it and to make music together, students and grownups, too!” §

Emerging Pioneers complete four assignments to fulfill their Fellowship award. In this essay, Anne Hammond, a 2013 recipient, shares what transpired with her SongWorks project and her colleagues.

### Using Song to Build Community and Positively Affect School Culture

Brookside School and the Willits Unified School District (California) have been experiencing some extreme challenges over the last six months. The teachers have been referred to as “battered and bruised” on more than one occasion. We have also had significant changes in staff, putting our professional learning community and positive school culture at risk.

One way we are working to build community and maintain our school culture is through song. After I came back from the conference last year, I began presenting at our staff meetings. We practiced a known song and/or learned a new song at each meeting. We looked at the SongWorks principles together and were reminded that they are about good teaching. Our professional development days at the beginning of this school year began with reviewing the principles and learning a few new songs and song games. I began getting requests for new songs. I even heard teachers singing the songs in the hallways!

Singing at the beginning of our staff meetings has become institutionalized. There is something about it that lifts us up and prepares us for the hard work ahead. You can almost see the burden of the day lighten as we are singing together. I have noticed with each meeting that our voices are getting higher and lighter. My principal even commented about it at the last staff meeting.

The teachers are becoming risk takers. Two weeks ago, one third of us sang the alphabet song, one third sang Twinkle Twinkle Little Star, and the rest of us sang The Brookside Pledge (same tune), all at the same time! It sounded beautiful, truly beautiful.



**Anne Hammond** has been an elementary school teacher in California for 19 years. She has a Masters in Education and National Certification in Early Childhood Education. She first began using song games after taking a Music Empowerment summer class from Judy Fjell in 2004 and has been sharing them with her students and fellow teachers ever since. She taught for NPO SMILE in Japan the summers of 2011 and 2012 and currently teaches first grade.

Music and singing have become an important part of our curriculum. Our goal is for the kids to leave Brookside at the end of third grade with 40-50 songs that they know and love. We have our grade level songs that we all do and most of us have added many more to the students’ repertoire so I suspect kids will leave with at least double our goal.

Many teachers have songbooks and the kids love them. When I have choice time in my class, many of my students will get their songbooks out and form mini-choirs in the room. I am not sure how it is possible for something to be so chaotic yet harmonious at the same time. Many teachers are also singing and playing song games with buddy classes in different grade levels.

Singing together has helped the teachers at Brookside build trust with each other and experience joy together, even in these very trying times for our school. Those benefits trickle down to our students, helping them to feel comfortable at school, develop confidence, and become risk-takers. Singing helps both children and adults become more open and active, making learning the joyful experience it should be. §



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*April 3-4-5*  
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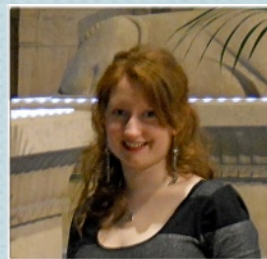
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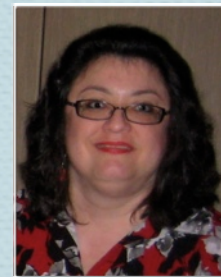
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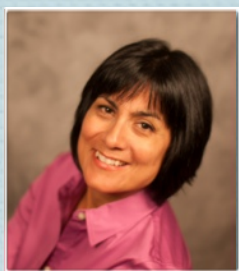
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**EdVentures, Inc.** is to search for and practice ways of making music and interacting with people that preserve and celebrate the dignity of both. As a guiding principle, this purpose will focus our work on:

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.

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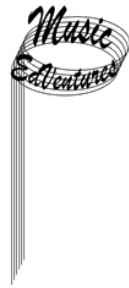
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**2014**  
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April 3, 4, 5  
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