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From the President



Terolle Turnham
Eagan, MN
MEI President

To reframe is to plan differently, to restructure, to hopefully make better.

Have you ever noticed that a framework or structure makes creativity happen more easily? With structure, it is exciting to begin. For example, "Pat your knees whenever you hear the words of greeting in this song." Responding is easy and uniform. But if you say, "Tap on some words in this song," the framework is too flimsy and the response is uncertain.

So here you are, a busy and tired parent/teacher. Getting a meal on the table at the end of a teaching day is so hard! What if you reframe your thinking about meal planning? The structure might be Monday/pasta, Tuesday/soup and sandwich, Wednesday/vegetarian, Thursday/poultry, and Friday/pizza. Would that framework make the task of feeding the family less stressful and time consuming? What if you practice it this summer?

Using a framework may help long-range lesson planning, too. For further thoughts on this topic, note the lessons included in this newsletter that focus on fourth grade songs and study.

Regarding long-range planning, I hear wisdom in this quote "What you resist persists." If I resist planning, each day is a struggle that I've lived before, and this struggle lasts year after year. I continue to lead, not knowing where I will arrive. And find myself asking others, "What are you doing in grade five in January?" I'm near panic and very frustrated. Sound familiar? Take the plunge! Sketch out the year in a way that makes sense for you. It won't be perfect. It will give you a framework within which to create some great lessons.

Will you take my challenge and reframe your thoughts about cooking and teaching? July is a great month for it!

Terolle

Music EdVentures Conference

April 3-5, 2014

Bloomington, Minnesota



Isn't this mountain stream a vision of beauty! The conference planners we would like to use this picture as a metaphor to inspire you! SongWorks is like stepping stones across a creek. There is bubbly energy flowing and some of small. Some require a big hop, some don't. You see stones that are large and some that are small. Either way they get from point A to B. The water is symbolic so many things for us. This is a journey to take over and over. It would always show new things.



the steps are secure, some slippery, some You see stones that are large and some point A to B. The water is symbolic so many things for us. This is a journey to It would always show new things.

How do we step from one song to another?

- What do you know about a song, game or SongWorks strategies that facilitate learning? *Hint: Song and game analysis.*
- Are you using this knowledge to create a plan that has vision, destination, and success?
- What threads do you use to connect content from one song to another?

These are the questions we are using to channel the direction of the 2014 conference. The general idea is to show the connections between songs and how they can begin to develop a scope and sequence that fits an area of instruction.

How can you help lead inquiring minds to make connections?



Consider filling out an application!
Use the month of July to think over & jot down ideas of how you might present a session to bring "SongWorks: Finding Connections" to life.

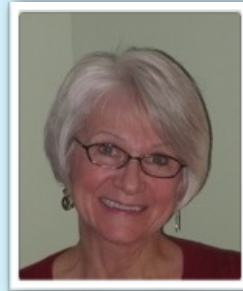
Applications will be sent out in mid July with a due date of August 5th.

Submissions will be reviewed, selected, and presenters will be notified by mid August.

Framing Your Instructional Goals

If you were to frame (or reframe) the long-range plans for your fourth grade students, what would that look like? Most of us have several levels for decision-making, and these differing frames can help us whittle down to our own teaching choices: State standards, district curricula, broad classroom/learning goals, game analysis (what's in a game?), and song analysis (what's in a song?).

Below are some samples of decisions I make in developing a plan for learning, as I frame and structure my intent for music study. Starting at the student performance goals, I gather information to make eventual decisions regarding what songs will be taught, what patterns will be studied. In the August edition of the newsletter, more information will be provided to guide the study of song material selected.



Terolle Turnham
Eagan, MN

#1

District music education goals provide the structure, the frame, for learning experiences, song material, and music activities that I will plan and provide. This is a short list of some of those goals:

- Read, notate, and perform rhythm patterns of sixteenth and eighth notes
- Read, notate & perform patterns of S, L, D R M F S L T D'
- Sing or play 2, 3, & 4-part rounds and canons
- Read and notate music using a system of notation, such as solfege, numbers or symbols
- Sing and play with accurate pitch, rhythm, & expressive intent

#2

Broad goals affect the way we work together, and they influence and shape my decisions:

- Develop a learning environment that will foster respect for one another, elicit responsiveness to music, and enhance listening.
- Set new students at ease and refresh music concepts familiar to former students.

#3

Goals for games require analysis of the game:

- Movements involved in music activities are skill-based; they require practice and effort.
- A name game fosters an attitude of respect.
- A partner game might provide a different shape for action.
- A running game can energize and motivate more athletic students.
- Imagination and variety are infused into music activities by acting out the meaning of the text.

#4

Song analysis, narrowed by all the factors described so far, leads to comparisons of song content for study

- Songs can be grouped according to similar patterns or chunks that they contain.
- Rhythms can be similar in their note-value combinations: sixteenth notes, eighth notes and quarter notes (See SongWorks 2, p. 277-278)
- Melodic chunks can be grouped according to similar combinations of tone syllables: S, L, D R M S' L' (See SongWorks 2, p. 279)



Goin' Down the Railroad

Game: partner game, standing double line formation; locomotor movement

Song: twin form, R S, D and D S, L, S,

Dutadeta Dude Dude Du



Rain, Rain

Game: name game, sitting circle, little movement

Song: balanced form, R S R S, and D M R S,

Du Du taDu de Du Du de Du de Du de Du

taDu Dutade Dude Du detaDu detaDutadeta Duta Du

Sing in a round, partner with Let's Catch a Rooster, Man's Life's A Vapor



Let's Catch a Rooster

Game: chasing, circle formation

Song: balance form

Du deta Du de Du de Du

DutadetaDu detaDu detaDu

D R M D R S, D S, D S D

Canon singing, partner with Man's Life's a Vapor

Man's Life's a Vapor

Game: dramatize meaning of text

Song: balanced form

Du deta Du de Du de Du

DutadetaDutadetaDu de Du

D R M D R S, D and SFMRDT,L,S,L,T,D

Canon singing, partner with Rooster

Note: Scores and study guides will appear in the August 2013 issue.



Anna Langness
Broomfield, CO

Decades ago, some valuable practices in my classes grew out of applying two “educational innovations” of the time: Advance Organizers and Anticipatory Set. To enhance results, students were to be given Advance Organizers, they were to be informed of what they were expected to learn. Using this strategy, teachers were expected to post or state the learning outcomes before class began. This initially felt like announcing the answers before the instruction. However, after struggling past the prescribed manner of implementation, I finally found what worked for me. It took two forms:

- 1) When introducing a new song game, I quickly stated the skills students would be using simultaneously during the game: singing, listening, thinking, moving, and interacting. Stated more specifically, students would be singing the text with its melody and rhythm, listening to others and themselves, thinking about the game, anticipating what came next, moving according to the song and game, and interacting with others.
- 2) At opportune times, I shared a vision or painted a verbal picture of what was to come; I offered an Anticipatory set, stating a goal and describing how it would look and feel when it was being achieved.

My challenge was to find language that gave the information or description in expressions of anticipation, interest or delight rather than dictating what must be done. The following are examples of how this worked.

Music study behaviors: Fourth grade students take responsibility for study behavior by working to develop personal skills of cooperation and leadership. Each student is advised to focus on a specific behavior or skill to develop or improve.

Achieving this goal is evident when the class

- needs fewer cues for behavior,
- follows class protocol (entrance, exit, handling materials, instruments)
- takes leadership roles during study, singing, and games by:
 - helping to make game formations quickly
 - volunteering to be song starters
 - helping focus small group activities
 - willingly demonstrating skills (singing, reading, playing)
 - participating thoughtfully in class discussions

Music skills: Fourth grade students will develop a habit of using previously learned music skills and knowledge as they acquire new skills in music literacy.

Achieving this goal is evident when the class

- hears and identifies sound patterns (melody and rhythm)
- identifies, reads, writes notation for
 - rhythm (16th, 8th, quarter, half, and whole), syncopated rhythms
 - melody (pentatonic, diatonic, major/minor)
 - note names on treble clef staff
- sings using healthful vocal production (habits of singing)
 - body alignment
 - breathing, breath energy
 - resonance and articulation
 - expands range and expressive qualities

plays recorders with helpful technique
body alignment
hand and finger positions
breath and tonguing
knows fingering for DE GAB
learns new songs that include C'D'
plays classroom instruments with appropriate technique

SONG/GAMES for study

Our Old Sow	Going Down the Railroad
Alabama Gal	Let's Catch a Rooster
Lil' Liza Jane	Man's Life's a Vapor
Rain Rain	Chicken on the Fencepost

Numerous songs associated with particular music skill studies, and songs that connect with Social Studies, Holidays, and programs.

When asked if I had a favorite song/game and study that I used in fourth grade, "Our Old Sow" immediately came to my mind. The following game was a favorite of my students! I loved it because there was so much to study in this song. The score, game description and two of the study activities we used (rhythmic and melodic with recorders) appear in the following pages. The rhythm page is an excerpt from my book, Recorder EdVentures: Teaching Recorders in the Classroom. The Cooperative Worksheet was adapted from ideas Gloria Nelson shared years ago.



Marilyn Winter
Sun City, AZ
Past Past President
of MEI

Our Old Sow

Our Old Sow is get-ting ve-ry fat!

Ky - mo - ko - mo ke - mo!

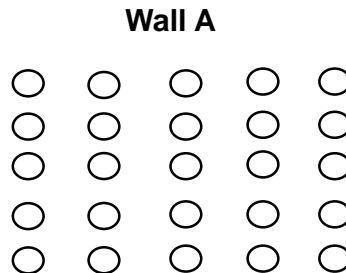
Three foot two a - cross the back!

Ky - mo - ko - mo ke - mo

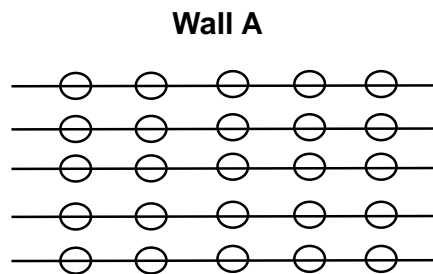
Our Old Sow

A “Streets and Alleys” type game

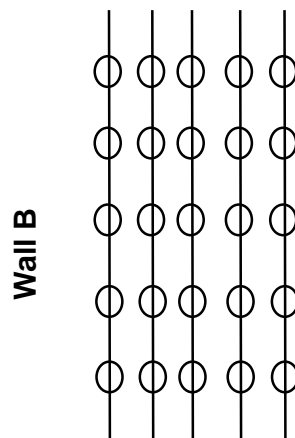
I. Divide the class into lines of five people all facing Wall A. Students also align themselves with the person in front of them.



II. With arms out to the side participants spread apart so their wrists overlap the wrists of the person next to them. Participants take hold of wrists of the person next to them forming a fence. In between the fences are the “streets”.



III. At the appropriate time participants release wrists, make a 90-degree turn, face Wall B, and take the wrist of the person next to them. The spaces between the fences now are called “alley’s”.



How the game is played:

Two people are chosen to be runners. One will be the “sow” the other the “farmer”. As the fences switch back and forth the farmer and sow run through the “streets” and “alleys”, the farmer trying to tag the sow. The sow tries to not get caught. If the farmer tags the sow before the song is finished the turn is over and the farmer is the winner. Otherwise the sow is the winner.

Rule: The farmer and the sow cannot reach across or duck under fences.

How Streets and Alleys work:

While singing the first phrase (Our Old Sow is getting very fat) students face Wall A forming “streets”. At the end of the phrase they switch directions facing Wall B, “alleys” and sing the second phrase (Ky mo ko mo ke mo). Return to “streets” for (Three foot across the back) and “alleys” for the 4th phrase.

By Marilyn Winter

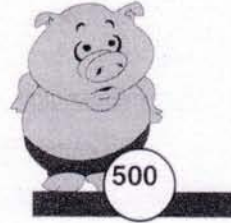
Our Old Sow

Rhythm Exercise



I. (The following involves several class sessions). Prior to this written exercise, the students have:

- spoken rhythm syllables
- drawn noteheads, stems, flags, and beamed flags
- learned the song *Our Old Sow*
- sung the rhythm syllables for the song
- tapped the rhythm of the song:
 - in the palm of their hands
 - with drum sticks on a hard surface
 - with the erasers of a pencil
- dotted the song



II. Display the following on the board:

Our Old Sow

Rhythm

— —	— —	• • • •	— —
— — •	— —	— —	— —
— —	— —	— —	— —
— — •	— —	— —	— —

Class Discussion:

- *What do you notice about this chart? Take time for many responses.*
- *What do these markings have to do with the rhythm of Our Old Sow? As students give answers, have them go to the board, sing the song, and explain what they mean.*

After students have discovered that the dots and dashes represent the syllables of the song and how long each syllable lasts relative to the others, give them individual sheets on which to work. Complete the following assignment on the board as students work at their seats.

Work Sheet:

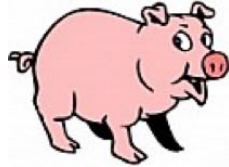
- *Draw a notehead for each of the longest marks. Draw stems for these noteheads.*
- *Draw a notehead for each of the marks just shorter than the longest mark. Draw the stems.*
- *What do we do to show that notes last for a shorter amount of time? We draw flags on them.*
- *Draw one flag on each stem of the next to longest notes.*
- *Draw noteheads for each of the shortest notes.*
- *What will we do to show they are shorter than the other notes? Draw two flags.*
- *Beam the flags according to beats.*
- *Touch the noteheads and speak the rhythm syllables. (DUDE DU or TITI TA)*
- *Touch the noteheads and say the kind of note you are touching. (Eighth, quarter, sixteenth)*

For the next meeting, a pre-session assignment could be to write the rhythm patterns for *Our Old Sow*.

Our Old Sow

Cooperative Work Sheet

Study Team Members _____



Your study group will need one assignment sheet, one pencil, and one lap board.

LEGEND	
<u>SOLFA</u>	<u>PITCH</u>
DO	G
SO	D
RE	A
MI	B

Instructions: Read Carefully!

1. All team members sing the song *Our Old Sow*.
2. All team members sing the Solfa Syllables for the song while performing the Solfa hand signs.
3. Use the legend to determine which pitch matches each Solfa syllable.
4. Pass the pencil, lap board, and assignment sheet around your circle and write the correct pitch name above each Solfa syllable. Each person takes a turn marking the name of the next pitch above the Solfa syllable.
5. Discuss the following:
 - a. How are lines 1 and 3 alike?
 - b. How are lines 1 and 3 different?
 - c. How are lines 2 and 4 alike?
 - d. How are lines 2 and 4 different?
6. When you are finished, sing the names of the pitches.
7. Get recorders and sing the pitch names as you practice the fingerings of the song.
8. Each person play the song individually.
9. When everyone is ready, **PLAY** the song **TOGETHER !!**

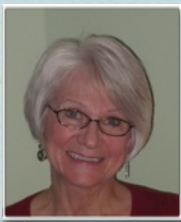
DO	DO		DO	DO	DO	DO
		SO	SO			SO
DO	RE	MI	DO	RE	RE	
DO	DO		DO	DO		
		SO	SO			SO
DO	RE	MI	RE	DO	DO	

GOOD LUCK!!

MARK YOUR CALENDAR
2014 MEI Conference
April 3-4-5
Minneapolis, MN



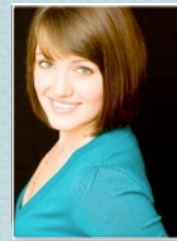
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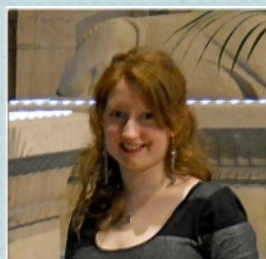
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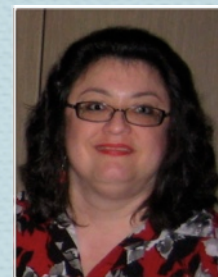
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The Purpose of Music

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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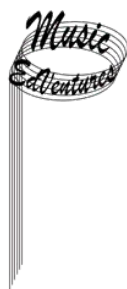
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2014 Conference Planning Committee Chair

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SAVE THE DATE

2014
MEI CONFERENCE
April 3, 4, 5
Minneapolis, MN



Any member of Music EdVentures, Inc. can receive a copy of the **MEI Policies and Procedures Manual** by contacting MEI Past President Judy Fjell, at judy.fjell@mac.net

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with your membership dues!

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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 alangness@comcast.net and may be edited to accommodate space limitations.