Music EdVentures
An International Network of Teachers

News & Notes
June 2013

IN THIS ISSUE

From our President
Terolle Turnham p. 1

2013 EP Essays
Anne Hammond p. 2
Luisa Rodriguez p. 3

MEI Policies, Procedures
Contact Judy Fjell p. 3

Sailing Down the River with Three in the Middle
Marilyn Winter (1992) p. 4-5

We All Jumped for Joy
Marilyn Winter p. 5

Can you Imagine?
Marilyn Winter p. 6

Goals for K Music
Judy Suvak (1992) p. 7

A Conversation . . .
Debra Graf &
Anna Langness p. 8-9

2013 MEI Leadership
The Board of Directors p. 10

2014 Conference
Save the Date p. 11

Renew Membership
Online or mail p. 11

MEI Information p. 12

From the President

Terolle Turnham
Eagan, MN
MEI President

Aaaaah, summer! Time to relax, to reconnect, to recharge! (Yes, I AM hung up on the 're' prefix this year!)

Time! A wonderful gift for physically and emotionally exhausted people.

How to make it count?

- Breathe
- Listen
- Slow down
- Be grateful
- Examine your hopes and successes,
  "Why does THAT game always work so well?"
  Success is like cooking...once you know the recipe, adjust as needed.
- Examine your fears and failures,
  "Why do I avoid active game playing with the older kids?"
  Life is like photography...you use the negatives to develop.
- Enjoy nature daily
- Spend time with friends
- Simplify everything
- Think about what is essential
- Snuggle
- Giggle
- Hum

You are important!
Your physical and emotional health is vital to your every role in life. Take care of yourself this summer so that you can return to school with renewed vigor and vitality.
You are worth the effort!

Aaaah, summer!
It's time! Make the most of it!

Terolle

Emerging Pioneers complete four assignments to fulfill their Fellowship award. This essay describes their experiences of the SongWorks principles and practices during the conference. Anne Hammond and Luisa Rodriguez share their response to the 2013 Conference.

2013 Emerging Pioneer
Anne Hammond
Willett, CA

Living on a forested mountaintop in northern California, Anne currently teaches first grade. Her class of 20 students includes four English Language Learners, two retained students, six students with moderate to severe speech and/or language issues, three students in occupational therapy and one resource student. The majority of students are on the free and reduced lunch. Many of them live very hard lives.

Anne first began using song games with her students after taking a Music Empowerment summer class from Judy Fjell in 2004. Anne instituted Brookside school's SongWorks Residency with Judy Fjell and now coordinates the event -- securing funding, scheduling classroom visits and the concluding all-school SING! Teachers have grown from being afraid to sing to becoming wholehearted participants with their students.

Anne taught for NPO SMILE in Japan the summers of 2011 and 2012. While there she attended the English EdVentures of Tokyo Workshop.

The Music EdVentures Conference was incredibly powerful for me this year, sparking in me so many different ideas and realizations. I came away with many different new songs, song games and ideas I could use immediately. My students are having a blast with all the new material, and so am I. There were also some echoes through the course of the conference that spoke to me on a much deeper level.

I have been immersed in a climate of change for over a year and it promises to continue for at least the next two to three years. I am working hard to embrace all of this change with the mindset that we need to do what is good for students. While I truly believe that change is good, I also know that I need to be grounded in order to be effective. Our core beliefs should guide us in our desire to improve as teachers.

During the course of the conference, I had the opportunity not only to reread the *Principles of Teaching and Learning,* I was also able to hear how they have been applied in classrooms and watch them first hand through the presentations. The *Principles of Teaching and Learning* are about good teaching. They are a constant in the sea of change because they are universal truths in education. They do not depend on a specific curriculum, teacher, grade level, subject, or era. The conference gave me the opportunity to reacquaint myself with the *Principles of Teaching and Learning* and reminded me if I use them to guide my teaching, my students will not just make it through, they will excel.

The MEI community is a great model for how our schools and classrooms should be. The idea that I have a wall to hold me up hit me like a ton of bricks (pun intended). I felt so supported and valued by everyone, months before the conference, during and after. Knowing that I am important and get to be a part of such an amazing group of thoughtful, dedicated teachers is very special. It has lifted me up and allowed me to be better at my craft, giving me the confidence to share what I am doing. This is how our colleagues should feel. It is how our students should feel.

I don't think any of my friends would believe it if I told them I wrote something serious and semi-mushy, as I tend to be the comic relief, but the conference really did have a profound affect on me. The idea of becoming the teacher we want to be was an echo across the conference as well, and I know that I will forever be in that larval stage. I think it is the process that is important and exciting, and while I know I will never be the perfect teacher, I think MEI helps me get one step closer.

Thank you all so much for your kindness and support. §

In my experience at the Music EdVentures conference I received confirmation that the values, methods, and ideas of this organization, and the people therein, are some that I believe in very strongly. Anna Langness provided my first introduction to the methods of SongWorks through a class I took with her in 2010. At the time, I was in awe of Anna's methods, and being a young and overwhelmed teacher, I panicked about how I could ever gain the knowledge, skills, and methods which she utilized in her teaching. It was then that Anna introduced me to some of the ideas in SongWorks. Two and a half years later, I have attended the 2013 Music EdVentures conference as an Emerging Pioneer.

Luisa Rodriguez
Boulder, CO

Luisa has taught K-5 general music in Boulder, CO for three years. Having received a bachelors degree with majors in Voice and Music Education at Lee University, she is now pursuing a MME with emphases in Vocal Performance and Pedagogy at the University of Colorado-Boulder. In addition to performing in three operas with Opera Colorado, Luisa sings, dances and drums with the traditional Puerto Rican music group Barrio E. This group performs Afro-Carribean indigenous music including Bomba and Plena. Recently discovering a passion for singing jazz has made Luisa a regular at a Boulder Jazz Jam.

Before the conference I had heard Anna and Angelie Timm discuss things I didn't understand, like song dotting and form books. Angelie also talked about all the fun singing games and rich song material she used in her classroom as a result of student teaching with Anna and her contact with MEI. I must admit that I was really jealous about missing out on this! At the conference, I finally was able to experience all of these things and more than I could take in! I have studied the Orff Approach in as indepth a way as possible next to taking the levels, and I have to say that I still feel a great amount of difficultly with the Orff philosophy of sound to symbol. In one session with Terolle and Anna, I feel I can employ sound to symbol according to SongWorks. I honestly feel I can begin using the concepts and ideas in my classroom right away. I do not feel that any other approach I have studied has felt as intuitive and natural to me.

Through first my interactions with Anna and Angelie, and now through my participation in the conference, I have found SongWorks to be in line with what I believe and value as an educator. Most importantly, the approach puts an emphasis on playfulness and singing. Singing is so important for all people, because while SongWorks does not exclude the use of instruments, we understand that our voices are the instruments we carry everywhere and at all times. Even beyond the teaching approach, the most unique thing I sense about MEI is the general attitude of the group: a sense of community and support, willingness to mentor each other into success as Music Educators. This support is so meaningful and healthy because music educators who have a healthy attitude and a strong support system can then create a healthy atmosphere for the students they teach and mentor. The group has already impacted my teaching and my attitude towards teaching in more ways than I can tell in an essay. I believe that the experiences I had at the conference will continue to shape who I am becoming as a teacher, and I plan to continue interacting with Music EdVentures.§

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

Editor's note: Thanks to Peggy Bennett, who saved every issue of the MEI Newsletter for the past twenty years, we can feature two items published in Vol. 1 No. 1 on pages 4-5 and 7. In an article following, Marilyn Winter reflects on the efforts required to send out the MEI News in our early years. Marilyn is cataloging the contents of all MEI News Issues currently archived on the MEI website. Next she will add to the website the scanned "pre-digital" issues.

from the 1992 MEI Newsletter, Vol.1 No.1, Judy Suvak, Editor

WE'RE SAILING DOWN THE RIVER

Marilyn Winter (and friends)

The progression of the development of this song game is as follows:
We know the B section from Let's Do It Again. Carol Nelson presented the gate idea at Update; then Marilyn took it back to her sixth grade students with the intention of adding the A section. During this year's course in Forest Grove the ideas surfaced of putting five in the middle instead of three. For adults this is where the game really took off.

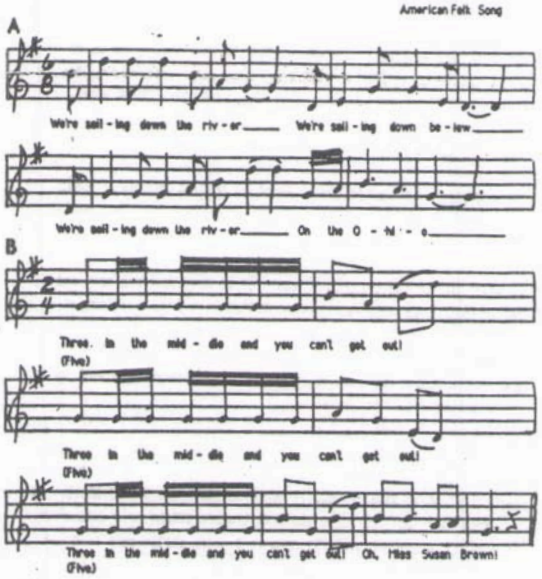
Formation: Circle, hands joined. Three to five people in the center.

Section A -- Three to five people in the middle, eyes closed. "It" goes around the outside of the circle and touches three sets of hands, one set on each "sailing." These people become bridges or gates that will open to let out the people in the middle. They can open only when approached by someone in the middle and will remain open while they pass through. The gates then close and will **not reopen during this turn**.

Section B -- Those in the middle uncover their eyes and attempt to find the openings and get out. "It" spins as cadence "Oh, Miss Susan Brown" is sung, again stopping on "Brown." The person s/he is pointing to becomes the next "it." The ones who were able to get out select another person to be in the middle. Those left in the middle must stay for another turn or, depending upon the group, everyone selects a person to replace people in the middle.

We're Sailing Down the River

American Folk Song



AN INTRODUCTION TO THE SONG AND GAME

"After I sing this song I will ask you a question, so you may want to get your ears ready to listen. Can you remember some of the words that were sung? (Class responds)
I will sing the song again and we'll see how many of the words you mentioned that were in the song. You might be thinking about where the occur in the song.

Please antiphon with me. I will begin singing; when I stop you will continue singing the song until I begin again. (Antiphon, stopping only on cadence words, building to chunks and phrases until song is familiar).

How many sections does the song have? Raise your hand when you think the second section begins. How many sections? Why do you say that? In the first section I'm thinking of a word that occurs three times. Can you figure it out? Check it.

Stand and make a circle. Connect the circle. Something will happen on the word "sailing." See if you can figure out what it is. (Teacher goes around the inside of the circle and touches the hands closest to her on the word "sailing." Did you notice what happened? (Check out answers).

I'll be in the middle. If your hands were touched you must let me out when I come to you. Otherwise you must keep the gates closed.

Sing B section. Teacher spins, stopping on "three," thus choosing three persons to be in the middle. As we sing the B section, let's see if the three people in the middle can get out.

Well, that's pretty easy. How can we make it more difficult? (Close eyes)
What would happen if we put five or six in the middle?

We All Jumped for Joy
by Marilyn Winter

One in the middle and they jumped for joy!
One in the middle and they jumped for joy!
One in the middle and they jumped for joy!
Oh my lil-e-oh!

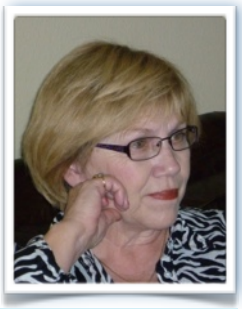
We all jumped for joy when we received the email from Peggy Bennett announcing that her **SongWorks for Children: a video library of children making music** was available for observation online. What a gift you have given us, Peggy! I was so intrigued with all that was going on with these little learners. As I watched her little ones in action one activity caught my attention, **"One in the Middle."** This song game was such a delight to watch, the activities so "age appropriate." Please visit this treasure collection!
http://www.oberlin.edu/library/digital/songworks/singing_games.html

I knew this activity had been written up somewhere in our past materials so I went in search of it and, YEAH! I found it in our January 2011 MEI Newsletter. **"One in the Middle"** was contributed by Anne Mendenhall and I know many of you have used it since.
http://musicedventures.org/newsletters/January%202011.pdf

It was such fun to SEE this song game in action on Peggy's site as well as read about it. Thanks, Anne and Peggy for a song game that is definitely a "keeper." §

CAN YOU IMAGINE….????

by Marilyn Winter



Marilyn Winter
Sun City, AZ
Charter Member
of MEI

Can you imagine the task of publishing the MEI newsletter and mailing it to many points of our world?

Can you imagine or recall life 20 years ago -- before unlimited long distance calls, cell phones, the internet, and email?

Can you imagine how our MEI newsletters were published during those early years – 20 years ago? The process went as follows:

1. **Collecting information**. Most correspondence was accomplished through "snail mail" or long distance phone calls that were very expensive. Just as today, many of us were in different time zones making it difficult to find a time when both parties were available for a phone call. It might have taken weeks to contact a person asking them to write an article, then another few weeks waiting for them to write it and get it to back via "snail mail."
2. **Compiling and editing.** Next, the newsletter needed to be typed and arranged in a pleasing fashion -- not a small task with a typewriter or an early model computer. It was sent “snail mail” to several members for proofreading, then returned by “snail mail” to the editor.
3. **Printing.** The final draft was taken to a **professional** printer for printing. This was costly and could take up to a week to accomplish.
4. **Distributing the Issue.** The task of actually mailing the letters meant hours of stuffing, licking, addressing, stamping, and sorting. Canadian and Japanese letters had different postage rates – costly. To save money, Yuriko volunteered to mail the newsletter in Japan to the members, once the issue was sent in bulk to her. She then stuffed, addressed, stamped and mailed them. Whew!

After a few years it was decided that all this was way too big a job for the editor. Betty Hoffmann was enlisted for the printing and mailing task. She found a less expensive professional printer and arranged to use the bulk mailing permit, which meant letters had to be bundled in zip code areas -- still a time-consuming task.

Now you know why the MEI newsletter, known as The Voice back then, was published only twice a year.

‘Tis Timeless….. One thing that struck me as I reread our first newsletter is that the educational materials within are still as pertinent and valuable as they were 20 years ago. Undoubtedly, one of the reasons is that the song literature is timeless and sound in its structure and content. Activities that accompany those songs come from and speak to the nature of CHILDREN whatever time in history or place on earth they live. Also, the principles that undergird all that is accomplished with these materials are sound and sturdy, speaking to the humanness of all involved.

Publishing the newsletter is STILL a huge job. We are grateful to Anna for the wonderful publication we now own. NOW energies can be used to produce quality and quantity of writings and to attend to the attractiveness of the newsletter rather than “licking and stamping.” I, for one, am very proud to present MEI newsletters to colleagues, friends, and relatives whenever possible.

Finally, I’d like to dedicate this article to our dear friends and mentors, **Judy Suvak (Bozeman, MT)** and **Blair Borden (Salmon Arm, BC),** who spent hundreds of hours writing, compiling, and publishing materials for Music EdVentures. Much of their lives were dedicated to making the world of education a better place by spreading the good word now known as SongWorks.§

Editor's note: The following article is timeless, indeed! Goals for Kindergarten Music was written in 1991 by Judy Suvak, Bozeman, MT, while she was the MEI News editor and President-Elect of MEI. Judy was a highly skilled singer, excellent musician, and an extraordinary music teacher. She possessed great insight to children's learning and their acquisition of music skills. She delighted in teaching and inspired all who knew her.

from the 1992 MEI Newsletter, Vol.1 No.1, Judy Suvak, Editor

Marilyn thought I should include this in the newsletter. She plans to use some of the ideas to send home with the first report cards.
It took a long time but I finally realized that the classroom teachers couldn't read my mind. If I wanted them to know what I was doing and why, I needed to tell them. There was some very positive feedback from the kindergarten teachers after they were given these goals.

GOALS FOR KINDERGARTEN MUSIC--Judy Suvak December, 1991

Kindergarten music is the beginning of an ongoing program of music development in which attitudes, skills and concepts are developed in a spiraling curriculum.

My main goal in the teaching of music is to give children many and varied experiences with music so that they will develop a love of music and a desire to pursue musical activities now and in the future. In order to reach this goal, children also need to become skilled in and knowledgeable about music. The skills and concepts we work on in kindergarten music are these:

1. Participating in activities. Little can be learned if one does not "do something." Most children want to play the singing games so participation is usually readily achieved and often enthusiastic. We all know individual children who have trouble attending, functioning in a group, etc., but most children in a class participate from the first day of music class.

2. Remembering to sing (vocalize). The reason I say "vocalize" is that the use of the voice must precede singing. Some children do not use their voices with the rest of the class and they must be encouraged and helped to do this. Sometimes children think they are singing when actually their voice isn't being used. They are possibly singing in their minds. A first need is that the voice be used consistently.

3. Finding the "singing voice." Some children speak in a low chest voice habitually. Doing this limits their speaking and singing range. Many, many vocal models in this country account for this problem as well as parental vocalization.
The goal in singing is to find the head voice or head register. Much work is needed for some children to achieve this goal. Some children come to kindergarten singing well. These children usually have been sung to, sing in the family or elsewhere and have access to recordings of singing. In other words, they have had models and been encouraged to sing.
As we know the school cannot completely make up for lack of experiences before the child enters school, but we do as much as we can. Two years ago I began singing in kindergarten classes in a much lighter voice than I had previously used. I have always sung with a light voice, but I worked to consciously use a breathy, high, light tone at all times. I do wish I had tape recorded each class on the first day of music. Without saying one word about voices I began to hear more and more children join me in using the head register. It was very exciting. I continue to do this.

Recently we began to do vocal exploration in which the children can discover some of the things their voices can do. I will also discuss and reinforce vocal health practices. Vocal exploration is usually done first through work with the speaking voice. Most children can find the head voice through speaking experiences. From work with the speaking voice we will expand to singing. When children first begin to use the head voice, it is weak. Vocal folds are muscles. If muscles haven't been used in a certain way they need strengthening. This takes time and practice--both are vital.

You can help the children greatly by taking care to pitch the songs they sing high.....MUCH higher than you think comfortable. When I walk through the school I usually hear the children singing in a rang that is comfortable for some adults. Our goal as educators should be to sing in the range that children should be using and learning to use. We need to be concerned about doing what is best for the children and not what is necessarily easiest for us.

4. Social Skills The activities I use are carefully planned to develop and practice many social skills. Working with a partner and/or group, inviting, becoming aware of others (decentering), waiting for turns, listening to and accepting others' ideas.

5. Language development Most of the songs and related activities are designed to develop, use and practice correct language patterns; work is done with language substitution, rhyming words and phrases, and speaking in complete sentences to name a few.

6. Listening skills Planned music activities for kindergarten are designed to strengthen listening skills through listening to the singing, speaking; by describing what is heard; by listening to recorded music.

7. Culture Music can and should be used to impart the culture of the children's heritage. Some music should be known by all of us. All of it is not taught in kindergarten, but the repertoire grows each year of school (grades K-4).

A Conversation with Debra Graf and Anna Langness

Following the 2013 Conference session, SongWorks: Defining a Scope and Sequence, presented by Terolle Turnham and Anna Langness, Debra Graf asked Anna if she would answer a few questions. As they visited during lunch, they wondered if others might have the same questions, then decided to share their conversation with you.

Debra Graf
Lake Elmo, MN

DEB: How did I completely miss the scope and sequence answer I expected to hear when I sat through your entire workshop?

Anna Langness
Broomfield, CO

ANNA: I know what you expected to hear! Early in our planning, Terolle and I were excited about "sharing" what we taught in grades K-5 or 6. We thought it would be easy to list our basic songs for each grade level, then have participants add theirs and collect the list generated from the session. Given more thought, however, we realized that skills and concepts needed to be added as well. Would we indicate just music skills or all the other social, movement, language, and thinking skills? How would this look?

For example, for Kindergarten our list would include:

Songs:
Come and Follow Me
Circle Left
Clickety Clack
High Stepping Horses
The Farmer in the Dell
Sally Go Round the Sun
The Mulberry Bush

Music skills:
Listen to the song
Start/stop with the song
Drawing maps for songs
Following maps
Tapping the song (rhythm)
Secret song
Antiphonning
Hand signs with tone syllables

Social, math, language skills:
Knowing and using names
Giving, accepting invitations
Taking turns
Listening to others
Math: Number awareness, Counting, Patterns, Predicting

Suddenly our list was long and, large as it was, did not completely include the skills and songs for the year! Clearly, our idea for the session would not be feasible! We began recalling the many attempts others have made to create such a list and why this Defined Scope and Sequence was not already in existence.

DEB: What does it mean to "start from the song" and you will somehow get your Scope and Sequence because everyone's needs are different?

ANNA: Maybe it would have been better to say "start from the language of the song" and you will find the patterns that can be featured for study, thus creating your own Scope and Sequence. Each teacher would choose the song/game literature for each grade that appealed to them and fit the needs of their students and their school. Then they examine the language of the song for study patterns. The language patterns would determine the form of the song, the tonal patterns, and the rhythmic patterns.

The unique aspect of SongWorks teaching is the way we treat the language. We use language units to determine tonal and rhythmic patterns for study, rather than the beat or an interval. We preserve the stress/unstress relationship of a pattern, which necessitates dealing with notation in a way dramatically different from the traditional approach.

cont'd

Terolle led us to experience the sway technique to help focus on the language units in the song -- a way to identify language chunks. This technique has helped many teachers move from habits of teaching from the symbols on the Steady Beat or a Tonal Interval as a unit to working from a language unit, the grouping non-musicians most likely hear.

In our teaching, Terolle and I found that working from chunks in the context of the whole song quickly led to the holistic study of the melody and rhythm of the song. Working with language patterns maintained musicality. There was no need to drill and instill the unmusical heavy beat emphasis to enable children to “hear” what would be symbolized (notated.) Ultimately, our students would not need to be “retrained” to become musical at a later age, should they continue developing as a musician.

DEB**: One more question, how do I handle the 5th and 6th grade boys not wanting to sing "baby" songs?**

ANNA: Folksongs and interactive games can be quite threatening and very embarrassing for older students. The quickest defense for potential discomfort or embarrassment is to “put down” the song or activity, to refuse to play, or to behave overtly. Of course, any of these defeat the purpose of the game or use of the song. Until students are caught up in the study of music, they don’t want to study folksongs and they don’t necessarily want to “study” their popular songs, either. They aren’t easily entertained.

What do I do? I try to maintain a confident, pleasant, but businesslike demeanor. I avoid assuring them that they’ll feel comfortable or that they’ll like the activities. Actually, “liking it” is their business. They don’t need to “like it” to learn, just as they aren’t expected to “like” every math problem or assignment they’re given. I focus on the purpose for the study of music -- what music elements they are experiencing as they play the game, what skills they are demonstrating. For example, as you play this game, you’ll be listening for a specific part of the song while you are moving, and you’ll coordinate your movement precisely with the music. You’ll be doing at least four things simultaneously -- singing, moving, listening, and thinking. This is an essential musical skill!

Baby songs? Yes! I’m hoping that you learned these when you were very young, because it will make your focus on the musical elements and the symbolization process so much easier. Easier, because the musical SOUNDS that we will study have been in your brain, your “ears” for years!

Sometimes, it works well to have two groups, those who play and those who observe. But how to develop a constructive task for observers is a longer conversation. (Lunch time had ended.) §

2013 Music EdVentures Leadership

The Board of Directors

President
Terolle Turnham
Eagan, MN

President-Elect
Leah Steffen
Shafer, MN

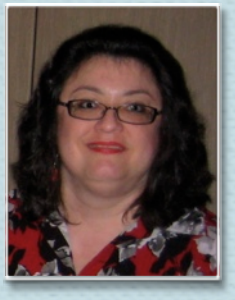
Past President
Judy Fjell
Helena, MT

President-Elect Apprentice
Samantha Smith
Cleveland, OH

Treasurer
Anna Langness
Broomfield, CO

Secretary
Betty Phillips
Corvallis, OR

Director for USA
Ruthanne Fisher
Glenside, PA



Director for USA
Esther Campbell
Olympia, WA

Director for USA
Vicky Suarez
Richardson, TX

Director for Japan
Eiko Oyoko
Nara City, Japan

Director for Canada
Annette Coffin
Vancouver, BC

MARK YOUR CALENDAR

2014 MEI Conference

April 3-4-5

Minneapolis, MN

Support MEI ~ renew your membership!

online at
www.musicedventures.org

2013 MEI Membership Dues

___ Regular $45 *___ Sustaining $75*

___ Patron $100 *___ Student $20*

or
send your check to
Anna Langness, MEI Treas.
1179 Lilac Street
Broomfield, CO 80020

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.

MEI Officers

President
Terolle Turnham, MN
President-Elect
Leah Steffen, MN
President-Elect Apprentice
Samantha Smith, OH
Past President
Judy Fjell, MT
Secretary
Betty Phillips, OR
Treasurer
Anna Langness, CO
Board of Directors
Ruthanne Fisher, PA
Esther Campbell, WA
Vicky Suarez, TX
Eiko Oyoko, Japan
Annette Coffin, Canada

Website Chair
Pam Vellutini, OR
Newsletter Chair
Anna Langness, CO
Academic Coordinator
Pam Bridgehouse, OR

2013 Conference Planning Co-Chair
Leah Steffen, MN
Anne Mendenhall, MN

SAVE THE DATE

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

Visit the MEI Website
www.musicedventures.org

Read articles, get ideas, and learn more about Music EdVentures, Inc. --
a great way to teach and a fun way to learn!

Support the Mission of MEI with your membership dues!

$45 Regular $75 Sustaining $100 Patron $20 Student

Make checks payable to MEI (USD)
Include your name, address, phone and email.

Send to Anna Langness, Treas.
1179 Lilac St.
Broomfield, CO 80020

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.