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From the President



Terolle Turnham
Eagan, MN
MEI President

Greetings Dear Members,

Ah, November! A month of decreasing light, a month of increasing cold, a month anticipating the snow and ice. Yet, it is also the month of Thanksgiving here in the USA.

What a clever refocusing holiday! The very name suggests that we look not at what is uncomfortable but at the many ways in which we are blessed. In other words, put on an attitude of gratitude as you put on that extra layer to ward off the chill on your way to Grandmother's house for turkey dinner.

Gratitude is one of the qualities that motivates me to spend time on MEI tasks during my retirement. My teaching career, as well as the rest of my life, was totally changed by learning the SongWorks approach to singing, to being with others, to respecting the learning pathway of students. While I taught, retaining the beauty of the song throughout the game into the study meant I lived each day in beauty. Yes, there were troubles to solve but because of this way of being with others they were not crippling or embittering.

Specific events and people along my journey come to mind:

Anne Mendenhall strongly encouraged and invited me to 'try ETM' so I took my first class. She opened the door for me.

Fleurette Sweeney was my first teacher. I learned to trust the folksongs, the games and the children. And to really listen to the sound...of names, of phrases, of song chunks.

From Marty Stover, I learned that the kinesthetic qualities involved in play and study are essential for all of us, not just for restless little boys.

From Anna Langness, I learned the advantage of having the song repeat without teacher talk between each repetition. The singers gain independence and their listening opportunities are more in-depth.

From Peggy Bennett, I learned to question ideas delivered as 'the law of teaching music' and to look to the children.

From Doug Bartholomew, I learned that the feel of the music as symbolized on the masterworks maps, can open the ears and minds for all of us.

From Betty Hoffmann, I learned to laugh at my mistakes.

From Mariam Allen Brownson, I learned to throw away any fear I harbored about playing with someone in a wheelchair.

From Randy McChesney, I learned to monitor my adult enthusiasm.

From Marilyn Winter, I learned that a quiet approach did not mean you were ineffective as a teacher.

From Tony Williamson I learned about the intrigue of storytelling as a way to introduce new song material.

From Norma May, I learned that voice quality that floats on your breath invites others to listen, not just to the singing but to your speaking as well.

From Yuriko Ishikawa and Michiko Nitaira, I learned that Japanese teachers are prolific game creators.

From Mary Springer, I learned to find the story behind the folksong through dramatic play.

From Kate Smith, I learned that even grade eight students enjoy playing folksong games that lead to study and learning experiences.

From Sandy Murray, I learned that using a webbing technique to brainstorm ideas following a music activity can lead to rich writing, even for young students.

From Judy Fjell, I am reminded to trust the folksongs, the games and the children!

For these teachers and these lessons as well as many I have not mentioned, I am truly grateful!

Who and what comes to mind for you as you put on gratitude? Take the time to jot an email message to that person. They will be delighted to hear from you!

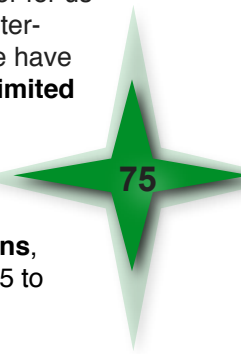
Terolle

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. 10**

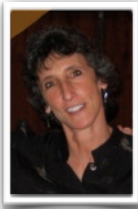


Are you . . . applying to your school organization, school or district for professional leave days, conference fees, or travel grants?

Are you . . . including study at the 2014 MEI Conference as part of your plan to achieve your Professional Development Goals?

If so, you may find it helpful to have more specific information about the Conference (i.e., contact hours, session descriptions, crediting institution)

Request a Conference Fact Sheet: email Anna Langness at alangness@gmail.com



From MEI Website Committee Chair, Pam Vellutini, OR

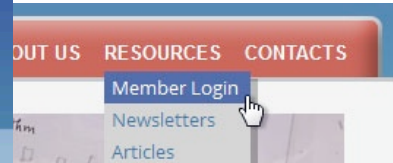
NEW ADDITIONS TO THE WEBSITE!

Are you a member of MEI? If not, here is yet another reason to join!!!

For quite some time we have wanted to create something more for MEI members. All newsletters and other articles on our website are available and FREE for anyone who is interested. And, throughout the years we have heard a variety of suggestions and requests from our members: "I would love to see some of those conference sessions again!" "I just can't attend the conference this year, would it be possible to Skype some of the sessions?" "I can't attend the conference, can you send me the handouts?" Many reasons prevented fulfilling requests to Skype and we know that handouts alone can't convey all the information that is necessary from the sessions. We pondered, **what could satisfy these requests and also be of great benefit to all MEI members?** In addition, we wanted to make available the wonderful footage from the 2013 Conference taped by David Steffen. So, to accomplish this and address these various concerns, we have created a collection of video clips for our website. Anna Langness, Terolle Turnham, and Marilyn Winter have spent countless hours watching and editing video content from several sessions of the 2013 MEI Conference in Minnesota. To enhance the viewing, they have created a number of observational guides. We debut this feature with 29 video clips of segments from the sessions.

This new addition to our ever growing and changing website is called **MEMBERS ONLY** and can be accessed by the process listed below. The user name and password are being emailed to current members. If you are not currently a member, you can become a member or renew your membership at JOIN TODAY in the Membership box on the home page. Your user name and password will be emailed with your Dues Confirmation.

Begin your journey through the MEI video content and printable documents now!



1) **Member Login**: enter your user name and password, you will enter the Secured Area.

OR



1) **Members Only CLICK HERE** enter user name and password, you will enter the secured area.

2) In the Secured Area, select the title you wish to view. CLICK on **Printable Video Guide** to view or download helpful points, comments, or questions to guide your viewing or CLICK on a **Video Clip Title**, i.e., **Susan**: [Printable Video Guide](#) or select a clip from Susan's session: 4) [Mixing Icons Using Three Songs](#)

Come Learn with Dr. Fleurette Sweeney



Dr. Fleurette Sweeney continues to work with children from preschool through school age. She has also facilitated workshops for librarians in various districts and for teachers throughout Vancouver and the Lower Mainland.

About the Full Day Workshop

Fleurette will be leading participants through activities that help children connect with one another and to their bodies in physical space. She does this through the practice of song games.

There is much to be learned through the song/game explorations. To mention a few:

- the development of flexibility of mind,
- an understanding of their own voices as singers,
- the ability to share their ideas,
- learning to hear language in a way that supports reading and meaning making in general.



Saturday, November 9th

9:30 a.m. - 3:30 p.m.

(an hour for lunch)

**Kitsilano, 4196 West 4th Avenue,
Vancouver**

Fee: \$40 per person for the day

Space is limited to 20 participants

Please register with Kate McCabe

Living Language Early Childhood Training Program

livinglanguageece@gmail.com



Engaged Analysis: Music Study in the Classroom

Sponsored by



**Saturday
Nov. 16th
9:00-2:30**

Location

St. Catherine
University

**Music Building
Room 202**

*2004 Randolph Ave.
Gate 3*

Registration

9:00 A.M.

Workshop Fee

\$20.00

Payable to

MEI

at registration

CEU's Available

Further Questions
leahrsteffen@gmail.com

Music Edventures

Proudly presents a workshop by

**Dr. Doug
Bartholomew**

*Outstanding Professor from
Montana State University,
Researcher, and Co-Author of
SongWorks 1 & 2*



- **Fresh ways to engage students**
 - Song study using movement
 - Pre-notation skills using penta-hand & staff-hand
- **Strategies, tools, and techniques**
 - Composing using ideographs
 - Song mapping masterworks
 - Formbooks
- **Hands on experience**
 - Song reading strategies
 - Two part singing
 - Whole group activities

Uniquely Gifted Clinician

Dr. Doug Bartholomew's knowledge of music theory, composition, performance, and psychology provides a broad basis for the development of music educators who are concerned with the problems of music learning and teaching. He has developed and published instructional materials for the general music classroom and has conducted workshops across the United States and Canada. In addition to co-authoring the SongWorks textbooks, Dr. Bartholomew has published research dealing with musical thought and perception. He will be a featured presenter at the 2014 Music EdVentures, Inc. Conference in Minneapolis, April 3-5. Dr. Bartholomew is Professor of Music at Montana State University in Bozeman, MT.

From Apprentice to Professor



1974 Playing with DOUGH
Doug, ETM Apprentice with the
Richards Institute.

To
Retire
May
2014



2014 Teaching people to understand DO
and how to play with DO.
Dr. Bartholomew, Professor of Music at
Montana State University in Bozeman.

We pay tribute to Douglas Bartholomew --
author, composer, teacher, and friend!
Charter member of M&I

One of the truly gentle spirits that I have ever known.
-- Marilyn Winter, AZ

Thank you so much for helping me with my masters at MSU.
I always looked forward to seeing you at the MMEA
Convention every year. You will always have the best
masterwork song maps to follow! Thank you Doug for all of
your gentle encouragement and knowledge. You have been
a great mentor in my life. -- Joni Bell, MT

A gentle soul who quietly and habitually thinks deeply, mulling
the connections and the meanings of ideas great and small. A
gem of a man. Someone who has been willing to "step outside
the box" of traditional music theory teaching and teach music
theory in a way that makes sense and has meaning to
learners. A beautiful combination of simple and complex in his
thinking and persona. A gentle giant within our group and our
work. One of the biggest "lovers of music" I've ever met!
-- Peggy Bennett MT/OH

When I think about Doug, I think of "seeing jazz" as I listen. He brings what feels like a complex auditory form into
the visual. Doug makes it exciting and accessible. -- Pam Vellutini, OR

There are so many things to say, but here are a
few:

Playing and not playing flutes.
Laughing so hard we can't get a breath!
Playing flutes down a hallway.
Playing flutes in a stairwell.
Hand signs for two songs at the same time...
ready, right hand and left hand
Bartok
Time in Judy Suvak's garden
Amazing listening with Copeland
Montana in the dorm, early days!
Bernice... nuff said! The house in Stratford.
Dessert in Portland with Tony and gang and the
spoon that just kept getting bigger. Trying
not to laugh out loud, since we were sitting
right by the lovely musician.
Dori. We share the same birthday.
-- Mary Springer, WA

For me Doug is a gentle ray of sunshine that brightens the room. His delight in the listening lessons he has shared over the years has helped me venture into new territories with a sense of adventure. I am grateful to know Doug and I hope for many new joys and adventures in the next chapter of his life. -- Kathi Smith, CA

Doug taught a summer workshop for music educators. The focus was on beat and rhythm and everything that comes with it like measures and meter, etc., etc. With a little finessing of any topic, Doug can typically find a "better way" as he did on the subject of beat and rhythm. He decided to refer to that whole musical aspect as TIMING. Yes, yes! That worked so well! That tweak to the terminology stayed with me for the next 20 years as I repeatedly suggested using the term TIMING when re-writing a music curriculum. And, repeatedly, I was turned down. But, just the same, I just smiled inside myself, because no one has been able to take away the fun and joy of exploring a topic with Doug! -- Tomi Kent, MT

Doug is always SO EXCITED with child-like delight about what he is teaching....a million dollar smile that crinkles the corners of his eyes. I was always completely captivated by every word that came out of his mouth because he was so delighted about what he had discovered and was sharing it with us!
-- Carol Nelson, OR

I have many pleasant memories of Doug, from playing games in Marg and Ken Wharram's yard during a Chatham course, to Doug and my son Bill playing along the Avon in Stratford. But most pleasant of all memories are Doug's numerous presentations at conferences and workshops. Each presentation is an inspirational experience given with creativity, wisdom, knowledge, musical integrity and always a bit of charming wit and humor with a twinkle in his eye. Who can forget "your turn - my turn?"
Thank you, Doug, for continuing to inspire us.
With sincere appreciation.
P.S. I'm quite sure Mother Dorie is watching with great pride and love. -- Marty Stover, MN/FL

Doug's influence touched every aspect of my teaching. Most transformational was his suggestion, "Teach relationships of notation. You know, quarter notes are not always performed as one whole beat."
-- Anna Langness, CO

Doug has always challenged me to look a little closer, that little things can really make a difference: how you think about a song or piece of music can be more meaningful if you look a little closer, put your attention on a small phrase or idea. His gentle spirit and playful nature make me want to be around him and learn more from him. He is so young at heart! -- Vicky Suarez, TX

Catching criminals in Bozeman.
Drinking scotch after a long day of conference.
Acting like a gopher on St Mary's Peak in Corvallis at dusk.
Going off the deep end with the hand staff.
Helping us develop an ear for listening to Jazz.
Engaging form books. -- Tony Williamson, OR

My favorite memory of Doug is from a Corvallis course in 1990. During Repertory Class Doug ended up as my "bridge" partner during the Chanty Song game. I must have been moving him too fast! Afterward he commented that I must be "very competitive!" I really enjoyed that summer course. -- Esther Campbell, WA

A Spokane memory: Whenever I think of Doug, I remember those wonderful solfege layered vocal lines weaving in and out, and walking around to hear the morphing of the sound. I can still hear the sound after all these years!
-- Heather Hicks, BC

Django! I've LOVED all of Doug's jazz sessions (he's a genius!) but this one is a favourite. My Grade 5 class thought this piece was pretty cool. -- Sandy Murray, BC

I'll never forget the first time I met Doug. It was my first ETM workshop in Minn. He was teaching some kind of theory class that included solfege and mapping, and the two-part song books. From that moment on, I was a changed teacher. I wanted to follow him around wherever he went just to see if I could figure out what was so magic about him. Since then, whenever he and I are in the same place, I make sure to talk with him (except for a goof-up in Greece). I don't know much about his oft-touted jazz work and feel at a loss because of that. But his creative approaches to music theory have changed my world. May your future be filled with so much fun and music! -- Susan Kenney, UT

I have always loved the challenges of Doug's singing sol-fa sessions. They stretch us but are still fun!
-- Paige Macklin, MN

What I have always noticed about Doug when I have attended the conferences, is not only his playfulness and full commitment within *his* presentations, but his full presence to the presentations of others. He always seemed absorbed in what he was hearing and doing and thus he modeled for me the ways of being a teacher who was also a learner. -- Kate McCabe, BC

From my experience, Doug was the "Peter Pan" of Education Through Music. I have fun memories of working with Doug during the 4 wk courses I took throughout the 1980's & 90's. He would take us on extended trips of hand-signing songs. Then like a musical wizard, he would change the Sol to Do, and behold a new key, and so we went with our voices in this wonderful land of sound exploration. At our Montana State Music Teachers Association Conventions, Doug always advised us to value what you have used and what you felt was effective. -- Gina Adoff, MT

I always look forward to Doug's presentations at our conferences! They are always inspiring. I will always remember Doug's joy when he was notified that he would be a Professor at Montana State University. I thought it was so special that he celebrated by sending Patty to the hairdresser! So sweet!
-- Daisy Cochran, AZ

About Doug:

During the 1982 summer session in Corvallis, OR, Doug led my class through a study of Mulberry Bush. The way we analyzed the anacruses and really studied the construction of the song brought about the "Aha!" moment for me that was stated so clearly by Doug:

"Music theory is exactly that - a theory about how things might generally work."

Having studied theory in high school and college I had thought of it as rules not to be broken. But Doug's insight totally freed my thinking about how music is constructed and what makes it work. That study meant a lot to me in my personal enjoyment and analysis of music. I'll never forget the sense of absolute freedom I experienced that day.

I have a huge professional respect for Doug as a composer and a teacher. He always claims he can't sing, but he leads the most creative and beautiful Comalia singing - leading hand signs with both hands. What a musical imagination he has!

Doug's playful way of presenting masterworks and/or jazz juxtaposed with the simplest folk songs showed me how to make the study of all kinds of music understandable and enjoyable, and showed me an intellectual framework for examining how music is constructed. His presentations are always intellectually challenging, pushing out the sides of the thought-box I close myself into. His thought processes fascinate me. He's a brilliant scholar and a captivating presenter.

When I picture Doug I see his big bright smile and the twinkle in his eye. He's always ready to laugh. I love the way he tells funny stories - great timing and delivery.

And, he always asks about my family. What's not to love about Doug? -- Pam Bridgehouse, OR

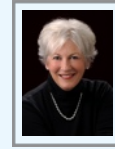
I've always been so proud of our Doug. For me, he was the younger generation who helped carry on the work of music education in Montana.

Way back, when I was elected President of the Montana State Music Teachers Association, I brought in a most exciting clinician for the conference, Mary Helen Richards. That was the beginning of our work. Many courses and workshops followed from which a wonderful group of dedicated teachers evolved and became special friends. Following one of those summer courses that bright, gifted young man who came to teach, returned to become Professor Bartholomew of Montana State University's Music Department. Through the many years that followed, he taught us all so much, inspired us, and supported us in our work! He, too, influenced music in Montana as MSMTA's President. I wish I could recall more fun, specific memories. But, here's to Doug! Best Wishes for your retirement years! -- Betty Hoffmann, MT

[Betty celebrated 90 years on 9/18/13]

SongWorks Sessions at 2014 State Conferences!

Presented by
Peggy D. Bennett assisted by
MEI Emerging Pioneers



and performances and session by Colorado MEI Emerging Pioneers



COLORADO

CMEA (Jan. 23-24, 2014 in Colorado Springs)

Feedback that Feeds: Connecting What We Think and Say
(Theresa Derr assisting)

Puzzling: How Children Can Read Music Musically
(Angelie Timm assisting)

Vitality: Reviving the Life in Your Teaching
(Taryn Raschdorf assisting)

More Playing with the Classics: Music Masterworks for Children
(Aimee Newman assisting)

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

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

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



OHIO

OMEA (Feb 6-8, 2014 in Columbus)

Puzzling: How Children Can Read Music Musically
(Samantha Smith assisting)



MINNESOTA

MMEA (Feb 13-15, 2014 in Minneapolis)

Feedback that Feeds: Connecting What We Think and Say
(Jeanette Potvin assisting)

Puzzling: How Children Can Read Music Musically
(Molly Feigal assisting)

Playing with the Classics: Music Masterworks for Children
Lisa Schoen and Karalyn Koskela assisting



TEXAS

TMEA (Feb 13-15, 2014 in San Antonio)

Playing with the Classics: Music Masterworks for Children
(Vicky Suarez assisting)



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 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

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 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



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

Announcing 2014 MEI Conference Presenters

Give yourself a challenge: find which title on the previous page matches the presenter!
Which title will have co-presenters? Who will present more than one session? GOOD LUCK!
(answers next month)



Dr. Douglas Bartholomew, MT

Dr. Peggy Bennett, OH/MT

Ruthanne Fisher, PA

Judy Fjell, MT

Jake Harkins, VA

Yuriko Ishikawa, Japan

Susan Kenney, UT

Emilee Knell, UT

Dr. Anna Langness, CO

Paige Macklin, MN

Sandy Murray, BC

Betty Phillips, OR

Samantha Smith, OH

Mary Opland Springer, WA

Vicky Suarez, TX

Dr. Fleurette Sweeney, BC

Pamela Vellutini, OR

Tony Williamson, OR

Marilyn Winter, AZ

From Terolle Turnham, Eagan, MN

In this article Terolle restates the goals and specific objectives of her music curriculum that this set of lessons were designed to accomplish. We hope this is a helpful model for teachers to use when planning lessons to achieve goals of their music curriculum. The song score and game development can be found in the August 2013 Newsletter.



In the first course I took with Fleurette Sweeney, she was teaching us about a perceptual skill called Figure Ground. Usually we think of that as a visual skill, such as finding the little character in the red and white striped shirt in the midst of a busy, crowded circus scene (Where is Waldo?). As it applies in a folksong, Auditory Figure Ground is the ability to hear a specific phrase or chunk, to anticipate when it will happen and then to add movement at the specific point. For example, in Goin' Down the Railroad, when the R S, D chunk is sung and students are asked to add the hand signs for those pitches, they are using Auditory Figure Ground and coupling that with a kinesthetic demonstration. Both the pitches and the movements happen within the larger context of the song.

Skills required in combining auditory figure ground, kinesthetic coordination and memory are necessary to accomplish this set of lessons.

In my 2013 July Newsletter article, I described some of the decisions and information gathering activities involved in planning for intermediate students. From the short list, these three are involved in the music activity I describe:

- 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 and play with accurate pitch, rhythm, & expressive intent.

In addition, study behaviors that Anna Langness detailed in the same issue will be used in this lesson: "... students take responsibility for study behavior by working to develop personal skills of cooperation and leadership. 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."

Further, "... 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)."

The Task or Lesson Objective:

Using "Goin' Down the Railroad," students will read and perform tonal and rhythmic notation along with an accompaniment.

Reading, singing and playing the melody

To begin, as you sing the song in your head, demonstrate the hand signs for the melodic contour of Goin' Down the Railroad.

SAY: "You may remember this melody. If you are able, show the hand signs with me as we sing the melody in our inner hearing."

SING: "Ready, think."

SAY: "Many of you seem to have good memories! I see hand signs matching mine!"

Sing the words of the song as you show the solfa hand signs."

SING: "Ready, sing." Continue to demonstrate, watching for more who are able to do the entire song.

SAY: "You are ready for independence as a class. **Sing the words** and **show the signs** without my guidance."

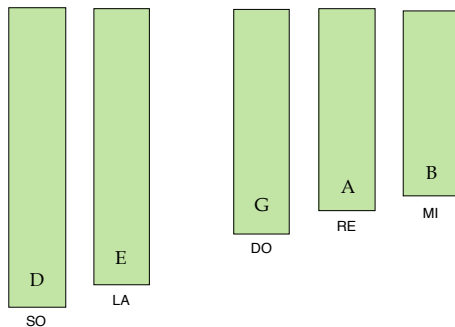
SING: "Ready, sing."

SAY: “You were up to the challenge. Now **sing the solfa** names as you **show the signs** for the melody.”

SING: “Ready, sing.”

At this point, there may be students who sing without error and others who are still figuring it out. Move along even so. They will most likely catch up.

SAY: “As you receive the chart I am passing to you, notice how it is organized and be ready to describe what you see.”



G Pentatonic

SAY: “What do you notice about this chart.”

Possible comments:

Some of the bars are missing.

All C and F bars are missing.

The long bars are on the left and they get shorter as you move to the right.

The D R M chunk uses note names G, A and B.

Low L and S are named D and E.

It is titled “G Pentatonic” because G is Do.

There are several notation versions of the melody to use with your class. (*See the scores -- Melody Graph, Solfa on the Staff, Note Names on the Staff, on the next page, p. 15*) Print them out in such a way that students receive all versions. They will use what works best for them.

SAY: “Sing the solfa version of the song. On your personal chart tap the correct bar as you sing the solfa name.”

SING: “Ready, sing.”

Monitor as you listen. Challenge students with the next task.

SAY: “Figure out how to use **alternating hands** to tap the solfa version. Start with your right hand for the first note. Try to use one tap with the right hand then the next sound is taped by the left. Lines 3 & 4 will be tricky and require some creativity from you.”

SING: “Follow your chart once more. Ready, tap and sing.” Monitor as you listen. Touch the shoulder of students who look ready to move to instruments.



From here on, I am imagining that you have arranged the instruments in a random order in a circle.

SAY: “I touched several of you on the shoulder. That means that you seem ready to try tapping the solfa on the instruments. Taking the chart and the song scores with you, move into place at the instrument where you wish to begin. Be ready to have a fingertip touching turn. No mallets yet. Practice the song twice and then fold your arms and look at me.”

SAY: “We have everyone’s attention to begin. As those at the instruments play I will be watching to see who might be ready to join the group at the instruments.”

SING: “Ready, tap and sing.”

Once again, you will be watching student progress as they perform the song.

SAY: “People at the instruments will step to the left for the next instrument. Others join the group at the open spots. Each time before you play have a silent practice turn singing the solfa and touching the bars just as you did on your papers.”

Move on to several more turns, challenging students to try looking at other notation versions of the melodic contour.

On another day
Learning to read, sing and play an accompaniment

Have copies of the g pentatonic chart and the melodic scores available for reference. Students receive the Accompaniment Score.

Goin' Down the Railroad Accomp.



SAY: “Look at the version that works best for you. What do you notice about the first and second lines? They are identical.

SAY: “Are there any other repeated lines?”
Lines 3 & 4 match.
Lines 5 & 6 match.

SAY: “Let’s get the pentatonic sounds we need in our voices and ears. Sing and follow my hand signs.”

Start on DO moving up and down gradually to sing through the whole pentatonic scale needed for the accompaniment. Do not sing the lines at this point.

SAY: “Look at line one. Try singing it in your head.”

Give a brief thinking time. Then move on to have the class sing lines 1 & 2 with you.

Go through the same process for the other patterns. Guide students to notice if the rhythm changes. That will impact how they use their mallets.

Once they have sung the parts with some confidence, move on.

SAY: “This is where you apply what you already know. It is like working on a long division problem after the teacher has shown you how to do it. You will work on your own for a bit without a group practice. Figure out how to play the Accompaniment. Get a pentatonic chart if you need it. Take your score with you. Sing and tap with your finger tips.”

After individual practice, gather the attention of the group.

SAY: “Now it is time to check your work. Be ready to play using mallets while looking at your score.”

SING: ”Sing and play.”

Move the group to one or two more instruments for variety in their practice. Stop for a demonstration from some of the more skillful students. Students love to perform alone because they can hear themselves so much better. This is an opportunity for them to “prove their answer to the problem.”

Combining the accompaniment, the melodic contour and the song.

Challenge the group to select lower pitched instruments on which to play the Accompaniment. Higher pitched instruments play the melody. Other percussion instruments might add a chugging sound, the train whistle or the steam escaping. Use them for an accelerando introduction that leads into the performance tempo for the song. The song could be performed several times with variation, such as:

1. Sing with accompaniment.
2. Play the melodic contour and accompaniment.
3. Sing first phrase, echo on melodic bells, accompaniment as before.
4. Sing and play melody with accompaniment.
5. Create a coda with percussion performing train sounds with ritardando.

Videotape their work and let them hear how they sound. Ask them to listen for what they are doing well and what needs improving? Their evaluation can lead to further practice or it can be the culmination of the study. You may use their performance as an assessment of their progress, too!

Good for you for reading through this lengthy description! I hope you use it with your intermediate music students and that it provides rich learning and music making! §

Emerging Pioneers complete four assignments to fulfill their Fellowship award. In this essay, Theresa Derr, a 2013 recipient, shares what transpired as she visited with colleagues about the SongWorks approach.

I had the opportunity to spend three days with our district team of elementary music teachers as we stayed in a condo together in order to attend the Colorado state Technology in Education (TIE) conference. The time we had together resulted in many lively discussions, and one of the liveliest was when I was trying to share aspects of the SongWorks approach.

In the course of the conversation, we discussed the ways in which we speak with children. Sadly, many of our children are from homes where kindness is not the norm, and they are not learning basic skills of communicating with others. Basic manners are frequently taught more in classrooms than in homes. We discussed how treating children with respect and dignity produces longterm results. This isn't always the easiest thing to do. In a classroom of 25-30 kids, there are 2-3 who often consume the majority of our energy and our attention during a forty minute music block. Several of the teachers expressed frustration at the wide range of developmental and social skills we see in a classroom, but we strongly agreed that our first responsibility is to teach respect by being respectful to each and every child that enters our classrooms.

As a team, we struggle with assessment. It seems so unnatural in a room where the activities are free-flowing to suddenly request pencils and papers. Nonetheless, this is one of those topics where our team will always agree to disagree. In our discussion, I shared the idea of *SongWorks 1*, Principle 4, that "learning is holistic and constructive." If that is a principle we agree on, and for the most part we do, my argument is that assessment should be holistic and constructive as well. Three members of our team insist that we need a standardized test of three rhythm patterns for every grade level, and rather than have children speak or play instruments to demonstrate understanding, we must provide them with a test paper and a pencil and require them to listen as we clap a rhythm, then have them circle the pattern they hear.

In my opinion, this form of assessment in music is extremely contrived and not very informative. I prefer a more relaxed approach to assessment:



Theresa Derr works at Centennial Academy of Fine Arts Education in Littleton, CO where she teaches general music, produces musicals for grades K-5, and conducts choir, ukulele, and mountain dulcimer ensembles. Theresa teaches private voice lessons, is in her 8th season singing with Kantorei (a world renowned choir based in Denver), and is an active clinician for children's honor choirs. Theresa is committed to a healthy lifestyle through a healthful diet and daily exercise. She loves dogs, especially her Bella the Beagle and Gracie the Golden.

one that organically weaves opportunities to informally assess through observing each child or small groups of children in the course of an activity. In discussing this with my colleagues, the vast majority of them conduct assessment in the way I've just described on a regular basis. But others feel that this is not as objective a form of testing as our legislators will be demanding. Perhaps they are correct.

Feedback is always a hot topic. I was trying to share with my team the importance of "accurate and constructive feedback" as described in the SongWorks approach. Empty praise doesn't communicate to a child the specifics of what she or he is doing correctly and what could be improved upon. So many of my colleagues still insist upon statements such as "I like the way Sally is sitting." Upon more discussion, however, we were able to look at feedback as a very powerful aspect of our teaching. Many of us, myself included, find that effective feedback requires a different kind of awareness in the music room, where we truly slow down, observe, and think in specifics before we speak.

I truly enjoy discussing SongWorks with anyone who wants to know more about the approach. My district team is a very close-knit group, and we enjoy supporting each other in every way possible. Many

of the team members wanted printed copies of the principles, and I referred them to the Music EdVentures website. Most agreed that the SongWorks approach is a great reminder to all of us to take a deep breath and focus on the children,

and not focus so much on all the mundane but necessary aspects of our job which consume so much of our time. That's certainly a simplification of all the benefits of the approach, but it's a great place to start. §

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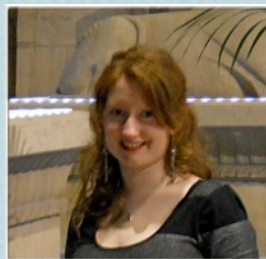
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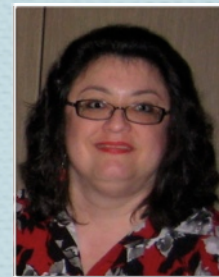
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EdVentures, Inc. is to search for and practice ways of making music and interacting with people that preserve and celebrate the dignity of both. As a guiding principle, this purpose will focus our work on:

1. Practices that foster interactive, facilitative learning environments.
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3. Networks that encourage collaboration between diverse disciplines, professionals, and interest groups.

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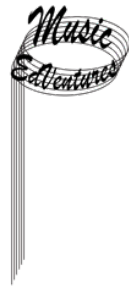
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