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From the President



Terolle Turnham
Eagan, MN
MEI President

Greetings Dear Members,

Recently I have noticed in a more profound way that there are friends with whom I golf, share movies and good books and then there are my Music Ed Ventures friends, with whom I talk about things that matter deeply, ideas and values that are at the core of this life journey. Connecting on a deeper level of intimacy and understanding rarely happens. But when those connections occur, I am refreshed, fed, stimulated to go beyond the usual or ordinary and life feels very rich.

I've been thinking a lot about growing deep and how that notion lives in my work and in our organization, too. Here are some thoughts I want to share with you for your consideration.

In regards to your teaching, perhaps in growing to know one set of related songs intimately will cause deeper growth. That sort of knowing where you hear the songs in your mind, sing the tunes in solfa, sing or speak the rhythm in the Gordon language syllables, visualize the form, AND recognize patterns from that set of songs as you encounter other music...folksong, orchestral, jazz, or pop music...that is what growing deep means for me. That ability to see connections between differing forms, to hear the similarities without needing to check in a book or score is key to your long range planning.

In order to grow deep, our students need repeated yet varied experiences with our core folksongs. Then students will internalize the songs and have them accessible for study. Variety in the focus of study, variety in the way the song chunk is brought to consciousness, variety in the way the song will be symbolized...by movement, or tapping, or song dotting, or mapping the whole song and highlighting the places where the study chunk occurs. Perhaps a study of fewer songs, but a deeper study can refocus your preparation as you begin school this fall.

Growing deep for our organization may not mean a burgeoning membership, or a conference that hosts 200 people. It might mean, a deepening of relationships between a cohort of SongWorks teachers

who can speak easily with one another, who stimulate one another to think beyond the obvious, who can ask probing questions of one another without fear of ridicule, and who can work together to share SongWorks practices and principles in workshops in their area.

One school year, Paige Macklin and I met nearly every Friday after school for a beverage and a chat about what our fifth graders had experienced, learned and demonstrated during music class over the course of the week. This served us both as professional development and had deeply positive results in reshaping how we guided the learning for this age student. We moved beyond what did the kids like, to what could the students do and how did they apply the learnings from earlier in the month to new song material. What entices you to grow deeper? Is there someone who can share the journey with over the phone or video chatting or by an actual meeting?

Being intentional about how you grow is very much like planting a garden. The soil must be prepared. The plants or seeds selected for the amount of sun, the rain in your climate as well as the winter temperatures endured in your area. What preparations will facilitate deeper growth for you? Are you investing in friendships with other SongWorks teachers by calling for a quick chat or dropping them an email message or posting something on Facebook just for them? Are you setting aside a sum of money each month so that you have the funds needed to come to the conference?

Growing deeper in many facets of life is so enriching. With an awareness of that intent, we can be set free to make fresh decisions about how we plan, how we spend our time, who we spend time with, and how we can further the cause of our organization. Best wishes to each of you as you look for ways to be more effective in every avenue of life this year.

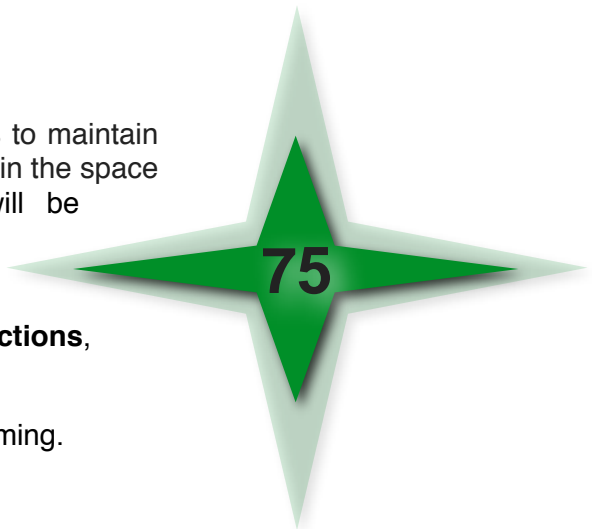
Terolle



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 75 to register!

It's not too early to begin your plans for coming. Send in your registration now!





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.

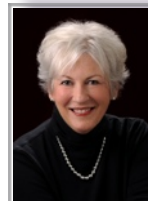
CONFERENCE LOCATION:

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

SongWorks Sessions at 2014 State Conferences!

**Peggy D. Bennett
with
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)



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

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



OHIO
OMEA (Feb 6-8, 2014 in Columbus)

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



BEGINNINGS

Exciting times for these Music EdVentures members who announce their new positions and in a few words, share their feelings as they begin teaching or "begin again" in a new school setting. Two members are beginning their second year in their school.

Emma Shukle

Nativity of Mary Catholic School
K-8 Music Specialist
Bloomington, MN

I am so excited to be in my first full time position and to try new things!

Kelsey Grue

K-12 Band and General Music
Isle Public Schools, MN

My own school!

Aimee Newman

Bear Canyon Elementary (K-6)
Douglas County School District
Highlands Ranch, CO
(moved from Corvallis, OR)

On a new journey.

Vicky Suarez

Prairie Creek Elementary
K-6 music
Richardson Independent School District
(a suburb of Dallas)

I'm full of anticipation for a great year!

Natalie Neugent

Colleyville Elementary
Music, Kindergarten-5th grade
Grapevine-Colleyville ISD, TX

This is exactly the change I needed!

Betty Phillips

Takena Elementary
Music K-5
Albany, OR

What a perfect retirement gift! Others tell me, "You just can't stay retired!"

Danielle Solan

Hong Kong International School,
Lower Primary Division
Music preK-2nd grade
Repulse Bay, Hong Kong (a Special Administrative
Region of China)

Far away, teaching feels like home.

Carianne Bennett

The Metropolitan Opera Guild
Program Assistant for the Access Opera program
New York, NY

Teaching through opera is wonderful!

Luisa Rodriguez

Boulder Opera, Director of Education and Performer
Mojo's Music Academy, Longmont, CO
Voice and children's group teacher

I feel extremely blessed/excited!

Joni Bell

Beartooth Humane Alliance
Education and Outreach Director
Red Lodge, MT

Passions: Teaching and Animals plus

PART TIME sounds "Paws"itively" Purr"fect!!

Taryn Raschdorf

Coleman Place Elementary, Music K-4, Choir 5th Gr.
Old Dominion University

Music for Classroom Teachers

Norfolk, VA

SO EXCITED to be back in the classroom having been absent for the last four years. Can't wait to work

SongWorks into my teaching.

Jake Harkins

Graham Road Elementary School: General Music,
Choir, Percussion, Recorder, and Guitar Ensembles
Fairview Elementary School: General Music, Handbell
Choir, Music Therapy

Fairfax County Public Schools, VA

Time to make a difference! :)

Samantha J Smith

Hilliard Elementary (K-4)

Parkside Intermediate (5)

Westlake City School District

(a suburb of Cleveland)

Starting fresh with SongWorks!

SECOND YEAR AT THE SCHOOL

Anna Shelow

Coventry Village School K-8, Coventry, VT
Charleston Elementary K-8, West Charleston, VT

I'm excited to go into this with some idea of what I will teach. Glad to have my spaces all prepared and to feel ready for this go around!

Ruthie Fisher

H.B. Hackett Elementary

General/Vocal K-5

School District of Philadelphia, PA

So many ideas for expanding the program this year.

From Anna Langness, Broomfield, CO

In the August newsletter article, "Secrets in Songs: An Activity for Intermediate Ages," Terolle Turnham described four games for songs that were rich in potential for music study that matched her district outcomes for older grades. She planned to give samples of "what to do after the game" for this issue, however August found her busily preparing her home for sale and preparing to move to the perfect house for her and husband Dale's future years.

Terolle and I found that our ideas for studying these songs were remarkably similar, so I agreed to write study ideas for this issue. Just in case some readers were planning to teach these songs, we wanted you to continue with the benefit of our study ideas.



After the Games: Rich and Engaging Musical Study

Rain Rain

Rain, rain, the wind does blow.
Stars are shin - ing to and fro. Ma -
ric Rich-ard-son says she'll die if she
don't find a fel-low with a ro-guish eye.



When students are familiar with the song, having played the game, music study can begin. (See the August newsletter for ideas of helping the students become familiar with the song.) The study that is suggested here works well in small segments or can flow in a longer period.

HAND SIGNS and SOLFA

The teacher says:

"Sing the song while you watch my hand signs. Notice what happens."

Students sing the song while the teacher (not singing) shows the melodic outline with hand signs. Hold each hand sign (tone) until it changes (on each beat). Use both hands separately, alternating the pitches. Begin with Re in the left hand, the right hand reaches above and below for the So octave.

Re So Re So,
Do Mi Re So,
Re So Re So,
Do Mi Re So,

Ask the class:

"What did you notice?"

Quickly check, affirm or clarify each answer. Take several answers, then repeat the song to refresh observations. After the third repetition, change to singing the melodic outline with tone syllables (each tone on a beat).

Students usually notice:

- the hand signs change with each beat
- each phrase or four tone pattern is repeated
- "Re" is in the middle, "So" is above and below
- every phrase ends with "Re So,"
- uses pentatonic tones without La: S, DRM S
- song begins on "Re" and ends on So,
- "Re" is always in the same hand

Teacher asks:

"Do any of you have the melodic outline memorized now?"

(You may discover that your students have greater memory power than they realize or than you think. Asking this awakens an awareness of this potential.)

"Let's sing the tones and show hand signs. You can close your eyes if you want to check your memorization. (Singing on Re) Hand signs ready. Sing"

Show the beginning hand signs, then indicate that they are to continue without you. Watch and listen.

Feedback (samples):

I saw some eyes closed! Wow!
Your hand signs were clear and in their spaces. You showed all the tones and changed them at just the right time!
I love to just watch and listen. Well done.

HAND SIGNS WITH PARTNERS

Teacher says:

"Here's a new challenge for the class: make hand signs with a partner.
I need a volunteer partner to demonstrate what I mean."

Match hands with this partner, alternating as before:

Sing the tones as you demonstrate.

Show that:

"Re" hands come together and cross.
"So" meets as hand taps (or slaps) above and below.
"Do" fists meet.
"Mi" shields above eyes, look in quickly at the partner, then back ready to match hands on "Re"

Give quick directions:

"Here's the procedure...wait to hear it!
Find a partner
Practice the signs with the song
Notice my signal (raised hand) when it's time to stop
Find a partner and go to work!"

Expect this to happen quickly. It should sound like warm-up time before a rehearsal, everyone singing at their own pace. Move around, give "thumbs up" signals, you may clarify the spatial positions for signs for some partners.

Give a warning:

"Five more seconds."

If this is a new activity, don't belabor the time waiting for every partnership to finish. When most have it, move on, they'll learn quickly from watching others.

Stop Signal (hand raised)

Teacher says:

"Let's all sing and sign together.
Ready sing."

Feedback:

"I was watching for clear hand signs. You did it!"
"Some of your partner hand signs move like a dance!"
"It was beautiful to hear your high 'So' and see the signs."

At this point, you may wish to move on to another song. Come back to the following ideas in subsequent class periods.

PRACTICE SOLFA AND HAND SIGNS

Students need more practice, but the task needs to vary. You will likely return to this in subsequent lessons.

Variation of tasks for practice:

- 1) "Let's watch the people on this side of the room. This side can be seated."

Give feedback on the synchrony of motion, etc. Students may offer feedback also: positive observations that recognize what is done well is helpful.

"Now we'll watch the other side."

- 2) "Let's have two or three pairs demonstrate for us."

If there is hesitancy for volunteers, ask a well-respected student to nominate three pairs to demonstrate. Announce that following the demonstration, each pair will choose the next. This can be quite playful and can build momentum for much practice.

Ask the demonstrating group if they'd like to sing for themselves or have the class join them.

"Everyone's hands can practice. Observe the pairs carefully."

- 3) "By the count of FOUR, have a new partner and be ready to sing!"

Show 1 2 3 4 fingers in the air. Give the starting pitch, begin. Those not ready will catch up, and find partners more quickly next time.

Sing

"Here we go___ Re So. . ."

When the song ends,

Teacher says:

"Find a new partner by FOUR."

- 4) Form a circle with partners facing each other, their backs to those behind in the circle. This creates a single circle of people.

Sing tone syllables and make hand signs with the partner. At the end of the song, sustain the final "So," while you pass by your partner to the next person and begin the song again. Each person walks forward. One partner will be moving clockwise to the next person, while the other moves counter clockwise.

Always make hand signs, but alternate singing the lyrics of the song or the tone syllables.

At times the tempo accelerates somewhat, which is fun as long as precision is maintained!

5) Pick a tone to Lip Sync every time it occurs in the song. Show the hand signs, but lip sync (audiate the sound) the selected tone. Pick two tones, etc.

As with all of the folksongs that are valuable study songs, let the students know that you plan to revisit Rain Rain sometime in the future for other music study. §



Goin' Down the Railroad

Revisit the Railroad game to enliven the opening of your lesson and to bring the song fresh to the students' memory. (See the August newsletter for the game activities.) When learning this song, your students likely noticed the tone syllables (Re So, Do) in the lyrics. Did they comment?

Teacher says:

"Our study today focuses on melody. You noticed the three tone syllables in the lyrics, right?"

(yes, Re So, Do)

"Could you make hand signs for those tones fast enough to fit when they occur in the song?"

Let's try the first two phrases."

Since students know the hand signs, watch what they do, rather than showing or doing it with them. Did they alternate hands or use both?

Feedback:

"Wow, that was fast. Precisely done."

"Interesting. Many of you used alternate hands."

"Some of you used both hands. That moved quickly!"

Next:

"Have you noticed or heard this pattern (sing) 'Re So, Do' elsewhere in the song?"

Let's 'chin it' so we can listen."

Check where they think it happens. Have them sing where they think it is. They will likely hear correctly "turn around." "Goin' to Re So, Do."

Goin' Down the Railroad



Go - in' down the rail - road, Re, So Do!

Go - in' down the rail - road, Re, So, Do!

Oh! Mar - y's gon - na run all a round!

Oh! Su - san's gon - na run all a round.

Go-in' to turn a-round! Go-in' to go back home!

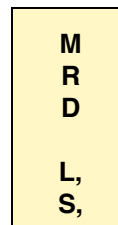
Next:

"Can you figure out the other tones in that phrase?" "Goin' to Re So, Do"
(chin the "Do" tones on "lu")
"lulu lu Re So, Do"
What do you hear?"

Do they hear or guess 'Do'? They can describe why they think it is 'Do' and sing it.

"Let's all sing the tones and show the hand signs: DD DR S, D."

At this point it is helpful to see the tones and relationships on the Solfa Ladder. The visual provides a reference that helps students track the sound and tones.



Teacher:

“This Solfa Ladder shows us the pentatonic scale. Our song is pentatonic. It uses only these five tones (sing) So, La, Do Re Mi.

I’m curious to see if you can figure out the tones for the rest of the song.

You can try this: sing the words of a phrase, then chin it and listen, like this:

(sing) Goin’ down the railroad Re So, Do.

Lu lu lu lu lu Re So, Do.

Check with the person beside you.

What tones are needed? Try it.”

Let them work it out. Remember that helping too much, guiding them step by step, listening and comparing each tone will actually make the task much more difficult. Let them try it. Sing it. Listen. Check it. Does it make sense?

DDDDM D R S, D (1st and 2nd phrases)
D S,S,S,S,L,L, L,S, (3rd and 4th phrases)

Similar to Math class, let students use what they know to “solve the problem.” Ask them to tell or show how they knew or figured out the tones. As in Math, the various ways they listen, think, detect pitch direction, or compare sounds model musical thinking for their classmates. Their descriptions of the sound and how it changes may not be in terms we would use, but make perfect sense to their classmates.

Remember, errors are part of learning, not to be feared or brushed over. Should they sing pitches in error for a pattern, simply say, “Let me sing those tones...listen.” Sing the correct pitch for the tones they chose, i.e. in the third phrase if they sang the melody on “Do La, La, . .” Sing it with La correctly. They’ll hear that it should have been “So.”

When you are working and checking, keep the tempo slow enough so they can listen and track, but also keep the musical feeling of the song.

After you have sung the tones for the entire song, collect some musical facts.

Musical Facts:

How many phrases in the song?

Six

What is the form?

Balanced form, equal length, each repeated:
AABBCC

Many folksongs begin and end on “Do.”

What happens with this song?

It begins and ends on “Do.”

Conclude study sessions with a satisfying singing of the song. Antiphon the song with lyrics or solfa. Have a student conductor. Sing it in a two part canon with the lyrics then with solfa. Leave the song in a way that will make a return visit welcomed! §



Let's Catch a Rooster

After a short session of the game, gather together for study. (Activities for the game appear in the August newsletter.)

Antiphon the song in various ways.

Antiphon, chinning the song.

Teacher:

"This is another folksong. I'm curious. What are you noticing or hearing in it?"

What do you hear that is similar to what we have been studying in other songs?"

It's interesting to discover what students are hearing. You might list what they find, but don't lead them to find everything on the list.

In their descriptions, students often hear:

Text of each phrase is repeated

Rhythm is repeated

Melody changes

Melody sounds similar, moves higher in the second phrase

Third and fourth phrases have the same words, but different melodies

"Yes, let's do" sounds like "Re So, Do" but in the first phrase only.

Teacher:

"Let's examine the rhythm of this song.

Where do you hear this pattern in the song?"

Tap the rhythm for "Yes, let's do" . . .
then sing the rhythm syllables, "Du de Du"

"Tap the rhythm of the song.

Where do you hear it?"

Students often hear "Yes, let's do" immediately.
(Yes, let's do) in phrases 1-2

"Let's sing that pattern in the lyrics of those phrases (continue tapping the rhythm).

Let's catch a rooster Du de Du

Let's catch a rooster Du de Du."

"There are faster sounds in that phrase.

Listen to the rhythm syllables and echo me."

(Sing the rhythm syllables)

Du detaDu de Du de Du

(have the class echo a few times)

Let's Catch a Rooster



"What syllables are we singing for 'Let's catch a rooster'?"

Articulate accurately: Du deta Du de,
Let's catch a rooster.

"We need to get our tongues around the faster rhythm syllables.

'catch a rooster,' 'detaDu de'

Let's practice that chunk several times with words and syllables."

Then

"Put the whole phrase together, ready sing:"

Du detaDu de Du de Du

Du detaDu de Du de Du

"Listen to the syllables for the last two phrases.

(Sing) DutadetaDu detaDu detaDu

DutadetaDu detaDu detaDu

Do you hear some chunks or patterns?"

Students often mention the ending pattern first:
detaDu detaDu, the syllables for Cookaree,
Cookaroo

Teacher:

"Let's practice that several times:"

detaDu detaDu,

Cookaree, Cookaroo

"Listen to this: DutadetaDu, He'll no longer sing.
Try that several times."

"Let's sing the whole phrase."

DutadetaDu detaDu detaDu

DutadetaDu detaDu detaDu"

"I think we're ready to sing the whole song with syllables. Ready sing:"

Du detaDu de Du de Du

Du detaDu de Du de Du

DutadetaDu detaDu detaDu

DutadetaDu detaDu detaDu

Playfully antiphon the song with words and syllables. Antiphon rhythm in the word chunks used above.

Teachers: notice how the language groups the rhythm versus how the notation looks on the beat? Notice how the beat groupings of notation differ from what we hear in the language?

Du deta Du deta
 "Sing Cooka" "Ree Cooka"

English language seldom fits a sixteenth note set as a pattern: Dutadeta

The sixteen note set usually leads to the next beat. Notice how the language fits these rhythm patterns:

DutadetaDu DutadetaDu de
 He'll no longer sing, Goin' down the railroad

The rhythm syllables that fit the language roll off your tongue and are heard as patterns.

DutadetaDu detaDu
 He'll no longer sing Cookaree

See *SongWorks II: Singing from Sound to Symbol* by Bennett and Bartholomew for in-depth explanation and examples of this SongWorks Principle: The way music sounds rather than how it looks guides the selection and presentation of patterns for study.

READING NOTATION

After singing the syllables by ear (listening), present the score. While most scores will be written with beamed notation, it is most helpful for students to practice with single stem/flag notation to make the one to one connection with a word syllable and a note, and at the same time, view notation in chunks or groupings that make sense together.

Study Sheet, page 1

Let's Catch a Rooster
 Name _____

Locate patterns and mark as follows:
 Circle: Cookaree, Cookaroo
 Rectangle: Let's catch a rooster
 Underline: He'll no longer sing

Sing and study the score in a variety of ways.

Teacher:

"You know the words of the song and the rhythm syllables so you can study independently.

Track the notes on the score as you sing the words.

Track the notes and sing the rhythm syllables.

Be sure to sing at the tempo that will allow accurate tracking."

Feedback:

"It looks like this went well for everyone."

"The word syllables and notes were connecting"

"I can hear the song when I watch your fingers."

Next:

"Detecting patterns in notation when reading a score is a very important skill for musicians. Just like reading a book, we don't sound individual letters, we read words and phrases that flow in a sentence. Musicians don't look at single notes or beats. They see groupings that are patterns, that fit the word chunks in the lyrics or patterns that are common in songs."

"I hope to see you become skillful – that is, quick and accurate, in finding patterns in notation.

Let's do what is indicated at the bottom of the song study sheet. Locate the patterns and mark them as indicated.

READING PRACTICE

"Let's practice reading the patterns in the song. Choose which pattern you'll sing. Track the others, but audiate them. (Allow choice. It's fun to hear many, few, or no singers on various patterns.)"

"Choose a different pattern this time."

"Choose two patterns."

"How about a quartet of singers, each one choose a pattern. You can confer to choose your patterns or surprise yourselves and us."

This may evolve into a variety of groups -- octets, sextets, trios, or duets performing for the class. The whole class may wish to form various groups to practice. The entire class practicing!

Another day, present Study Sheet, p. 2

Reading notation in beamed notation and finding patterns.

Let's Catch a Rooster
folksong



Locate patterns and mark as follows:
Circle: Cookaree, Cookaroo
Rectangle: Let's catch a rooster
Underline: He'll no longer sing

Teacher says:

"What's the first thing you notice about this score?"

Students may say:

It's the same song.
The notes are beamed together instead of having flags.
We're supposed to find the same patterns and draw the same things as the other page.

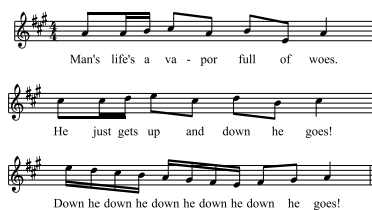
Teacher:

"As we've studied before or you've noticed in other scores, beamed notation is grouped on the beat. It is absolutely the quickest way for the brain to identify the rhythm and read it accurately. The challenge for the musician is to know what the patterns are in that notation. After you see this with a few songs, you'll get a sense of how it works."
"Yes. It is the same song, same syllables, and we'll locate the same patterns, but you'll notice what happens with that. It is the challenge for you to discover what happens with the patterns."

Besides the study benefits presented, making the study with traditional notation on the staff motivates students to play the song at home or have someone else help them. Parents become interested in the skills students are learning. §



Man's Life's a Vapor



It's likely that you have sung this song before. (Activities for learning this song appear in the August newsletter.) The score can be presented as a reading activity without identifying the song.

Rhythm Study Score:



Teacher:

"This notation must look familiar. Take a moment to read it silently to yourself."
"Who will read this score with rhythm syllables? Let's have several readers before we all try." Who will take the first try? Who's next? Anyone else?"

They are reading these rhythm syllables:

Du detaDu de Du de Du
Du detaDu de Du de Du
DutadetaDutadetaDu de Du

It's interesting to give individuals an opportunity to read alone. This chance to show their skills is welcomed by students who have advanced music skills, who are confident or adventurous. Let several (many) read it! You aren't just looking for the correct answer. Individuals are sometimes successful, and sometimes they discover the tricky places.
"We need to check (fix) this place."

Don't correct it for them! Let another student help figure it out or tell what they think it is! This often results in intense focus, listening and concentration from the entire class. They are STUDYING and learning during each person's turn. Keep going if there's time and interest or say, "We have time for one more."

Then:

"Everyone read and sing with syllables."

Feedback:

Be interested, pleased, but not overjoyed with their success. Mistakes are not a problem and need not be embarrassing. They show the places that are challenging and that need to be figured out.

Sample feedback statements:

All correct:

"That's it. You've got it.

Ahh, sounds like you've got the song and the syllables."

Mostly correct:

"Oh, you found the tricky spot.

First two phrases, got it! Last phrase, a bit tricky.


All of those single sixteenth notes are tricky reading."

Many errors, confused or stops:

"Want to begin again?" (If they say No. "OK... next?" Respond in the same manner as the others, go to the next volunteer.)

Song Study Score, p. 2

Man's Life's A Vapor



The image shows a musical score for the song "Man's Life's A Vapor". It consists of three staves of music. The first staff is the melody, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second and third staves are accompaniment, also in 4/4 time. The melody consists of three phrases: a four-measure phrase of quarter notes, an eight-measure phrase of quarter notes, and a four-measure phrase of quarter notes.

Teacher:

"What do you notice in this score?"

Rhythm the same in phrases 1 & 2

Melody is higher in phrase 2

Descending scale in phrase 3.

"Let's sing this song in a round to conclude our study.

Who will be the leader of the first group?

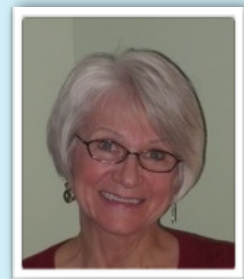
Second? Third group?

Let's sing the song three times, and sustain the last word until all groups finish."

We can return to songs, and like an onion, peel off another layer to reveal more of the musical content. We can spiral back around to songs, revisiting what we love about them, gaining greater skills and adding to our musical knowledge. Songs don't "grow old" or belong to a specific grade level. They are folksongs! Old friends! Ageless! §

From Terolle Turnham, Eagan, MN

In the October issue of the newsletter, I plan to describe processes you might use if you take these folksongs into another realm, that of instrumental performance. It is very satisfying to students to perfect their musical skills on rhythmic and or melodic instruments. Knowing they are learning and that it sounds good propels students forward. Once a song has been mastered it is fun and challenging to use it in new ways with the three remaining songs. Oops! Sounds like I am starting to write that article already! Look for it in October!



Emerging Pioneers complete four assignments to fulfill their Fellowship award. In this essay, Anne Hammond, a 2013 recipient, shares her application of SongWorks principles in her classroom teaching.

As I think about how ideas from SongWorks guided my thoughts and actions in my first grade classroom this year, these three principles from *SongWorks I* were key to my students' development:

Students deserve an engaging learning environment in which they feel safe enough to demonstrate freely their understandings and skills through various types of participation.

Student learning is the responsibility of both teachers and students.

Quality of life is enriched through music and singing.

Every year at our end-of-the-year program/potluck, I ask my students to state their favorite part of first grade. I am always amazed by how many students state that singing was their favorite part. This year was no exception. Several kids chose singing as their "favorite." However, I was surprised by a couple of boys, E. and C. They are both "cool kids" at school. Each boy has very involved parents who have them participate in a myriad of exciting extra curricular activities including, Future Farmers of America, karate, soccer, baseball, science fair, scouts, and so on. Both sets of parents started the year by telling me how their children were totally bored all through kindergarten and did not like to come to school because they "knew everything already."

It is true, both boys started first grade with math and literacy skills at an ending-first-grade level. They both stayed well above grade level academically, and I had to work very hard this year to keep them challenged during whole class academic lessons. It is also true that both boys loved school, had great attendance, and took on leadership roles in our class singing.

Classroom teachers tend to teach to the middle in order to make sure all the standards are covered, and then provide intervention for the struggling students. Above standard students tend to get the short end of the educational stick, but they will not stay above standard if we do not target them

Living on a forested mountaintop near Willett, California, **Anne Hammond**, 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.

specifically. It is important to think about engagement for all students. Singing not only engages them but also taps into their creativity, helping them to become critical thinkers.

E. and C. both had specific jobs during singing time for most of the year. C. had a talent for remembering the words to a song after one listening, so he was responsible for the words during singing time. The students and I looked to him when we were unsure of the words. E. always sang "high and light" and in tune. He was responsible for having me start over if I was too low or not singing the tune correctly. He often got us going when I did not have a voice or an ear for the tune. Other kids would ask to sing with both boys during independent reading time or choice

time. These students became teachers, allowing them to add a metacognitive layer to their learning, thus solidifying it and making it their own.

At the beginning of the year, E. and C. both had issues with being shy. Each boy had difficulty expressing himself, becoming flustered and even displayed some stuttering. Being leaders during singing time really helped them come out of their shells and gain confidence with public speaking and performance. Each boy confidently led a song at one of our grade level assemblies with over 120 kids performing.

Music provided challenges for these boys academically as well. They both loved writing new

lyrics to tunes they already knew. They frequently wrote songs in their “draw and write” journals. E. also selected a song he wanted us to learn as a class, and edited my writing of it, correcting both typos and incorrect wording.

Reflecting on this past year with these two boys has confirmed what I already knew: Quality of life is enriched through music and singing (SongWorks 1). Every student’s needs can be met through singing. Differentiation is inherent in learning songs and singing. E. and C. were more than willing to take responsibility for their learning and blossomed while doing it. §

... from the MEI Website



Three Blind Mice

By Marilyn Winter
Sun City, AZ

A focus of our recent MEI newsletters has been ideas that work well with older students. A good example of a game for

older students is the THREE BLIND MICE chase game brought to us by Mary Springer, as described in her article on the MEI website at <http://musicadventures.org/articles/three-blind-mice-game.pdf>

Not only has Mary given us a FUN, FUN game, but Three Blind Mice is a song “chucked full” of possibilities for music study:

- Repeated melodic and rhythmic patterns
- Canonic singing
- Study of the history and meaning of the words
- Study of form
- Vocal exercising

Three Blind Mice is a very old folk song that may date back as early as the 17th century. Some say it is the best-known song round in the world. In thinking about this song, I went to the internet and found a delightful story of the Three Blind Mice.

<http://www.gutenberg.org/files/26060/26060-h/26060-h.htm>.

As I read through this little booklet I imagined how much fun it would be to have students:

- get into groups and figure out how to sing one of the verses (each group a different verse). For some of the verses it might take a bit of study to figure out how to fit the words to the melody.
- act out their verse for the rest of the class.
- write their own versions of the song or just add a verse at the beginning, in the middle, and at the end?
- compile and illustrate a booklet of the verses. Read it to a class of younger students.
- write a story from the perspective of one of the characters.
- pretend they are reporters and interview one of the characters. They could work in teams. One might be the reporter and the other, the character. The stories could be compiled in a newspaper format.

Well, as my imagination took off, I became a bit wistful thinking that I no longer have students to try these ideas. So I leave it to all of you who are still working in the ranks to stand in my stead and enjoy Three Blind Mice with YOUR students. §



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

REGISTER NOW
Conference limit - 75!



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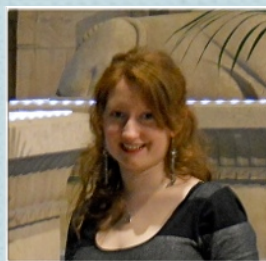
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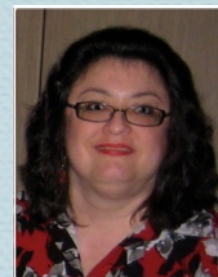
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The Purpose of Music

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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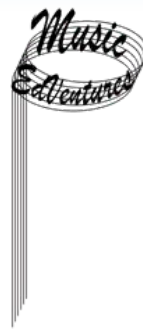
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SAVE THE DATE

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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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@gmail.com and may be edited to accommodate space limitations.