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Terolle Turnham
Eagan, MN

From the President

Greetings Dear Members,

February is a hard month for me. In Minnesota, we are into our fourth month of snow and cold temperatures. We see very little sunlight. Spring seems far away! Getting up in the morning is tough. I know it will be another day of dark skies and cold temperatures. And, believe it or not, trying to put on a cheerful attitude for my husband is the hardest task I face for the day!

What has helped me rise above these feelings of despair?

1. I REGISTERED for the Conference.
2. I contacted a roommate for my hotel stay.
3. I made calls to the people on my Check and Connect list and asked, "Are you coming?"
4. I read about the SongWorks Certification Program, which may start summer of 2015.

Suddenly, my outlook and feelings changed. I felt buoyant, ebullient, excited to be alive! It's true!

Dear readers, now is a great time to be associated with MEI! We are surging into the future with such positive energy! The leadership of the organization has worked with passion, vision and vigor. The Conference Planning Team has been working hard since way last summer. Just for YOU!

Have you made your arrangements to come to the Conference? We have participants arriving from as far away as Hong Kong and Japan. We need your voice. We need to hear what you have to say. Our conversation and our understanding are enriched by your thoughts.

The hotel room rate for Music Ed Ventures is very reasonable, however, you need to reserve by **March 1** to receive the rate of the MEI reserved block. **CALL Holiday Inn 35-W Direct 952-884-8211 and reserve with Music Ed Ventures.** Do what is needed to keep your costs down and let planners know you will be among us! **Send the Registration Form on p. 4 of this issue or register online today!**

I REALLY look forward to seeing you!

Terolle

HELPFUL TIPS!



Register asap! (Online www.musicedventures.org or mail the registration form on p. 4)

You'll help Conference Planners prepare materials for you!



Make Hotel Reservations (MEI Group)!

Holiday Inn Bloomington I-35W Reserve with Music EdVentures
Hotel Direct Line: **952-884-8211** (MEI rate \$79 + tx)



Air Travel - get your tickets now!

Plan to arrive on Wednesday, April 2.

Registration is at 8:30 a.m. Thursday

Leave on Sunday morning, enjoy quality time with new MEI friends on Saturday evening.



Do you need help?

Need to share a room? Need travel assistance?

Contact Anna Langness: alangness@gmail.com

For information see the registration form!

WE WANT TO SEE YOU THERE!!

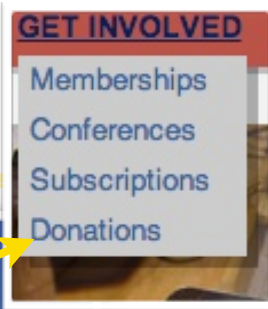
See the Conference Schedule on page 5

How Are Grants and Scholarships Funded? How Do I Donate to Music EdVentures?

As newsletter readers, you have undoubtedly noticed the expanding activities of MEI over the past five years. Besides seeing the transformation of the website and the additions of videos, you've learned about the dynamic teachers recognized and supported through the Fleurette Sweeney Fellowship for Emerging Pioneers in Education. Reported more discretely are the numbers who receive travel grants and scholarships. Grants are awarded on a need basis, which changes for people from year to year. We also recognize that travel expense to the conference varies greatly. Given all the variables, we see how dedicated our members are to make their attendance and support of MEI a high priority in their lives.

MEI's goal each year is to fund the Fellowship, Travel Grants and Scholarships through Donations and the budget line, then if needed, from our Reserve Funds. **Our Donations come from Members of MEI!** Each year many members have made donations! These vary in size: \$5 \$15 \$25 \$35 \$50 \$100 \$1,000. Many members have made a practice of "rounding up" their check total when paying their Registration fees (membership, conference, banquet.) While Registration online does not make that possible, there is a place to donate online in a very easy process. Look below!

To make a Donation today, go to www.musicedventures.org All donations are tax deductible. You will receive a Letter from MEI for your Tax Records!



Music EdVentures
An Association of SongWorks Teachers

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happens

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- Collaborate with other educators
- Learn new lesson plan ideas
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- Conferences with workshops

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Newsletters

Lesson Plans, Articles, Conference Information, and other MEI News by monthly email.

MEI NEWS

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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



Conference Schedule

Wednesday evening, April 2

7:30-9:00 p.m. Board Meeting

Thursday, April 3

7:00-8:30 a.m. Board Meeting

8:30-9:00 a.m. Registration

9:00-5:40 Sessions

Friday, April 4

9:00-5:30 Sessions

6:30 Banquet

Saturday, April 5

7:00 a.m. 2014 EP meeting

7:30-8:30 2011-'14 EPs

9:00-3:15 Sessions

3:40-4:40 Membership Business Meeting

CEUs or CREDIT

Up to 19 Clock Hours (CEU's) may be earned by participants who attend all Conference sessions. Participants may obtain a MEI Certificate for CEUs (free). Seattle Pacific University also offers a CEU certificate for a \$20 fee.

Participants who attend all Conference sessions may earn two (2) quarter hours of graduate credit (EDMU5588) from Seattle Pacific University (SPU) upon payment of the \$90 fee and completion of the specified assignments. Note: two (2) quarter hours = 1 1/3 semester hours.

Fees for CEU's or Credit are payable to **SPU** and are not included in the Conference registration fee. Sign up for CEUs or Credit at Registration with Paige Macklin.



ATTENTION! SongWorks Certification Proposal to be presented at the MEI Membership Business Meeting, 3:40 Saturday, April 5

The SongWorks Certification Committee is finalizing a proposal for presentation to the MEI board and the membership at our 2014 Music EdVentures Conference. In the summer of 2014, the Certification Committee will develop specifics of the program. Preliminary plans include: a weeklong summer course in 2015 to begin the Level I SongWorks certification program; mentoring and area weekend classes throughout the year; and a weeklong summer course in 2016 to conclude certification. Graduate credits will be available.

Members: Plan to attend this MEI Business Meeting to hear the details, contribute your ideas or requests, hear the discussion, and VOTE!



THURSDAY, APRIL 3
Session Titles and Presenters
8:30 Registration
9:00 - 5:40 Sessions

It's On the Map: Getting Started with Mapping and Using It in Education – Marilyn Winter, AZ

Actively participate in how to begin music mapping with your students and then explore various ways music maps can work with your classes.

History Moment: Mapping -- Fleurette Sweeney, BC

Enhancing SongWorks with Smart Boards -- 2014 EP Lisa Schoen, MN

Cooking Up Excitement: Pumpkin Stew in Kindergarten -- 2014 EP Erika DeMonner, CA

Feedback that Feeds: Connecting What We Think and What We Say – Dr. Peggy D. Bennett, OH/MT

How can we accept and deliver criticism in ways that intend to “do no harm?” When we know how to offer “feedback that feeds,” we choose comments that help a child, a parent, an administrator, or a co-worker grow rather than wither. And, when we understand how to speak with peaceful yet powerful messages, we offer ourselves and others healthy ways to build social integrity and personal authenticity.

History Moment: Form Books -- Fleurette Sweeney, BC

Classroom Connections: Applying Shared Reading Strategies to Music Reading – Sandy Murray, BC

Take the classroom practice of shared reading into the music room. Many shared reading strategies that teach students to be thoughtful and constructive readers are just as effective when applied to reading music notation. We will explore strategies that help students make sense of what they are reading, whether it's traditional notation, music maps, song dots, or ideographs.

Freeing the Ostinato: How To Find and Connect Strong Patterns in Your Song – Pam Vellutini, OR

Using familiar folk songs and nursery rhymes, we will discover what makes certain ostinato patterns stronger than others. In this session we will explore what makes a strong pattern melodically and/or rhythmically and how to use the pattern within the whole song.

Grabbing and Keeping Attention with Choices: An Academic Approach to Older Students –

Dr. Anna Langness, CO

This novel, academic approach gives older students a choice of which song/game to study. Which will they choose? How will their musical knowledge influence their decision? This approach “teases out” what students know, allows them to think and express personal opinions and preferences, and results in whole-hearted participation.

Hey, I Heard That on the Radio!: Using SongWorks Strategies to Make Meaningful Connections to Popular Music – Jake Harkins, VA and Vicky Suarez, TX

When beginning in a new school, make immediate, meaningful and lasting connections with older students by teaching music skills through music they currently know and like. Song study with SongWorks strategies will be shared that will get your students engaged, studying and thirsty for more! We will look at songs from current popular music and make connections to familiar concepts and patterns for study.

Polishing off the Eighth Grade Choir: Enhancing Musical Skills & Enjoyment -- 2014 EP Emma Shukle, MN

Check and Connect in Action: EdVentures in “Speed Dating” for Creating Community – Ruthanne Fisher, PA

Participants will spend short periods of time connecting with other members of MEI and exchanging ideas and contact information. The quick pace will allow members to interact with multiple participants during the session and gain some insights into what other teachers are doing in their classrooms and what ideas can be shared and adapted for use in their own settings.



FRIDAY, APRIL 4
Session Titles and Presenters
8:30 Registration
9:00 - 5:30 Sessions
6:30 Banquet

Wisdom in Choosing: Selecting Song Materials That Are Both Deep and Wide – Betty Phillips, OR

Planning is hard work! There is so little time to teach so much and still maintain the joy of study. Here are some thoughts for creating criteria to help you select song materials that are rich with potential. Blending what we know as best practices and keeping the National Standards (MENC) in mind, here is a way to choose songs that are juicy and fulfilling.

Programs!: They're Not Just Performances -- 2014 EP Karalyn Koskela, MN

Observation of an Upper Elementary Music Class – Jeanette Potvin, MN

Participants will observe a music lesson to see SongWorks principles in action. The teacher will use a variety of study techniques to engage the students in an unrehearsed lesson.

Imaginings: Using a Simple Folk Song to Explore What Lies Between the Lines – Mary Springer, WA

Building a repertoire of theatre games and activities to prompt the imagination. Dramatic play linked with folk songs provides a powerful playground for story development. How do you engage your students in a playful and meaningful way as they explore the story in a song? Using theatre games and process drama, we will explore a variety of activities that will provide an imaginative playground for exploration around our simple folk songs. Getting students to think beyond what is written and into what can happen between the lines will bring a new life to an old song.

History Moment: Learners with Special Needs (Thinking outside the box) -- Fleurette Sweeney, BC

A Real Reel: Imagining Peggy Lettermore -- 2014 EP Beth Gadbow, CO

Tongue Twisters – Yuriko Ishikawa, Japan

A "Tongue Twister" is a phrase or sentence that is hard to speak fast, usually because of alliteration or a sequence of nearly similar sounds. Using tongue twisters helps develop speech skills for non-native speakers. SongWorks strategies help students have great fun while practicing tongue twisters. This session will show a demonstration of two tongue twisters, Peter Piper Picked a Peck of Pickled Peppers and 'Denderaryu' (Japanese Folk Song).

History Moment: Mein (mee-en) Refugee Women -- Fleurette Sweeney, BC

Chording to Folksongs: Structures To Get Us Strumming – Judy Fjell, MT

American folk songs are a rich source from which to study music. Melody, rhythms, dynamics, phrasing, rhyme patterns, length of phrases and general forms of the songs can all be discovered. Another feature of the songs less often explored in the SongWorks approach is that of chord progressions. This session will lead participants in a discovery process of those implied chords in several folk songs.

So Touching!: A 'No Fear' Approach to Being Playful -- 2014 EP Jacquie Udem, MN

Making Rhythmic Ostinato Connections: Drum the Patterns Toward Improvisation and Composition –

Pam Vellutini, OR

Building on rhythmic ostinati in various songs, participants will use the drum to explore and bridge patterns in demonstration of improvisation and composition.

6:30 CONFERENCE BANQUET (Everyone Welcome! Sign up with your Registration or at the Conference check-in)



SATURDAY, APRIL 5
Session Titles and Presenters
8:30 Registration
9:00 - 3:15 Sessions
3:40 - 4:40 MEI Membership Business Meeting

Begin the Day with Vocal Play -- Judy Fjell, MT

History Moment: Song Dots -- Fleurette Sweeney, BC

Eureka! Helping Students Discover New Melodic Patterns – Samantha Smith, OH and Paige Macklin, MN

This presentation focuses on enabling students to discover melodic patterns in songs that are based on melodic patterns they have already studied. Through guided listening, comparison, and logical guessing, students decode an unknown melodic pattern in a new song, and ultimately sing, play, read or write that pattern.

Taking the Measure of Music: Is Ravel Really As Easy As 1 – 2 – 3? – Dr. Douglas Bartholomew, MT

Building on the observation that music doesn't always sound the way it's written, this session will examine how we might teach metric concepts based on how music sounds, and then see how these sounds are represented in conventional notation. We will explore conflicts in how we hear meter and how we notate it, misunderstandings of metric and rhythmic terminology, and practical applications of these concepts in song and masterwork contexts.

History Moment: Stress/Unstress Patterns, Language Chunks -- Fleurette Sweeney, BC

What Can Two- and Three-Year Olds Do?: Young Children Read and Arrange Songs – Susan Kenney, UT and Emilee Knell, UT

This coming year, at the Brigham Young University Music Preschool, an experiment will be conducted with two and three-year-old children. The focus will be on their abilities to read and arrange symbols for song chunks of known songs. Children will be given the opportunity to “read” both icons (pictures for word meaning) and ideographs (arbitrary symbols) from songs they have mastered through play. This presentation will be a summary report of the experiences, including video of the children's play.

History Moment: Ideographs -- Fleurette Sweeney, BC

Imaginings: Building a Repertoire of Theatre Games and Activities to Prompt the Imagination -- Mary Springer, WA

Building a repertoire of theatre games and activities to prompt the imagination. Dramatic play linked with folk songs provides a powerful playground for story development. How do you engage your students in a playful and meaningful way as they explore the story in a song? Using theatre games and process drama, we will explore a variety of activities that will provide an imaginative playground for exploration around our simple folk songs. Getting students to think beyond what is written and into what can happen between the lines will bring a new life to an old song.

Three Camp Songs in a Dustpan – Marilyn Winter, AZ

Using SongWorks techniques and strategies participants will learn three camp songs then sing them as partner songs.

Conference Closing

3:40 Annual Music EdVentures, Inc. Membership Business Meeting



2014 Colorado Music Educators Conference



SongWorks sessions presented by Peggy Bennett assisted by CO Music EdVentures EPs

Taryn Raschdorf, Aimee Newman, Peggy Bennett, Angelie Timm, Theresa Derr

A reflection posted on Facebook by Meredith (Mary) Stockum, Broomfield, CO.

I was only at the Colorado Music Educator conference for two days, but a new perspective and most importantly a renewed sense of clarity in myself was discovered. Conferences are usually all about the hype of receiving a TON of ideas and then going back to reality wondering how to actually incorporate and maintain all these new ideas. Maybe this CMEA conference was just like the rest where I get really excited to teach differently and then see that things stay the same. But I personally feel this opportunity to attend the conference this year revealed fresh, concrete intentions and also uplifted me to see that I have come a long way.



I like lists rather than long paragraphs, so here are 10 ways in which CMEA impacted me this year:

- 1) **Music Friends**- Walking around all day from clinic to concert and never knowing who I was going to run into but feeling more connected with every conversation and familiar face. These interactions reminded me how important it is to reach out to others more to get higher perspective on teaching, share ideas, and to not lose my sanity!
- 2) **Peggy Bennett and SongWorks**- This presenter and educator totally GETS what teaching music to children is all about and explains her wisdom with such poise and passion. Thank you Taryn Raschdorf for introducing me to SongWorks, and Anna Langness for introducing me to Peggy! I'm so excited to go to the Music Edventures conferences in April!
- 3) **Hope**- Talking to music teacher friends and seeing how well they are doing in their jobs gave hope that I too will also find a full-time music job. I feel so open to go ANYWHERE and expand my comfort zone of where to look and to really look out for anything. The job hunt for a full-time elementary music job is on, there is something out there for me that is going to be meaningful and deserving!
- 4) **Trust Myself**- As much information and helpful guidelines there is out there to be an effective educator, its NOT all about going by the books. I can trust myself to be the expert of my classroom and know my students' needs.
- 5) **Singing**- I LOVE SINGING! I saw a few choirs perform at the conference and realized, "Hey! I miss this!" I think I forgot how enjoyable it is to sing with others and how much the pure sound of choral music moves me. I want to get back into a choir group again!
- 6) **Play and Imagination**- From Peggy Bennett. "Vitality in teaching comes through playful and imaginative interaction." Practicing playfulness and a sense wonder with children is vitalizing as a teacher. Play is like taking a vitamin of joy.
- 7) When looking for what to teach: **"Chose music you love and teach with love."** Peggy Bennett again :)
- 8) **I AM a good teacher and I AM making a difference in my students.** "These little people are impacted by what we do. Appreciate the moments of enriching your students' lives." -Taryn Raschdorf :)
- 9) I'm in my second year of teaching and this year was the first to attend CMEA as a 'real teacher' not just a 'student teacher'. Its amazing to see how different it feels to be a teacher getting ideas for MY classes and having a definite sense of 'owning it' in terms of seeking information that is relevant to me and my students. It is good to experience the continual process of becoming a working professional and actually believing myself to be a working professional.
- 10) There are challenges in developing the above raised intentions and insights into becoming an overall better teacher and happier person, but I feel calmly confident in what's next for me on my own journey of awareness and growth. :)

SongWorks Sessions at 2014 State Conferences!



OHIO OMEA

February 6-8, 2014 in Columbus



Peggy Bennett



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

Puzzling: How Children Can Read Music Musically

Peggy Bennett, assisted by Samantha Smith



MINNESOTA MMEA

February 13-15, 2014 in Minneapolis



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

Feedback that Feeds: Connecting What We Think and Say

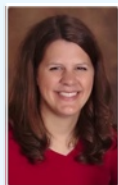
Peggy Bennett, assisted by Jeanette Potvin



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

Puzzling: How Children Can Read Music Musically

Peggy Bennett, assisted by Molly Feigal



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

Playing with the Classics: Music Masterworks for Children

Peggy Bennett, assisted by Lisa Schoen and Karalyn Koskela



TEXAS TMEA

February 13-15, 2014 in San Antonio



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

Playing with the Classics: Music Masterworks for Children

Peggy Bennett, assisted by Vicky Suarez

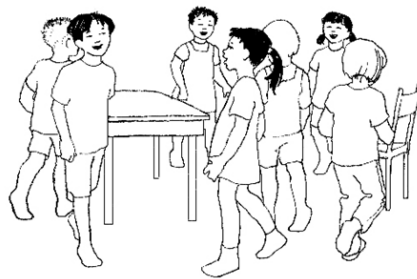
MEI members: Are you making a presentation or sharing SongWorks ideas with classroom colleagues or your school district music specialists? Let us know! Send your information to the Newsletter Editor, Anna Langness at alangness@gmail.com.

SATURDAY EARLY CHILDHOOD WORKSHOPS



Music & Literacy

A Springboard to Language Development



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

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

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

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

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

Instructors: Pam Vellutini, Betty Phillips, Tony Williamson
Saturday, June 7, 2014
8:30—4:30 pm

Higher Education Center—Medford— Room 129
\$30workshop fee/\$55 for ED 399 credits

*Open to SOU Early Childhood
& Elementary Ed students &
Early Childhood Professionals*

Pre-register by contacting Angela at
Hufill@sou.edu or 541-552-6332
sou.edu/education/ecd/workshops

A growing number of helpful, delightful resources are being collected for SongWorks teachers and made available on the Music EdVentures website. Marilyn Winter's articles have been guiding us to specific studies found there. The Members Only section, debuted recently, will have more items added soon.

Another valuable resource, *SongWorks for Children*, is located on the Oberlin Conservatory website.* In my recent visit to the site, I found an example that both delighted and inspired me -- the preschool children were singing and reading an ideograph for the same song/game that was a perennial favorite of my fourth grade classes, All Join Hands! In this article I will point you to the clips on the Oberlin site and share the game and music study my fourth grade students loved.

View the site and watch the children. See what is loved about their study. From this song example, we see how the SongWorks principles guide our work and how the versatility of the study techniques allows teachers to make study activities appropriate for any age. The examples shared in this article show that **students are never too young to study MUSIC and never too old to interact in playful GAMES!**

Thank you, Peggy Bennett, for producing this valuable resource.

* *It is recommended that you use CHROME as your browser for faster access of videos.*



Anna Langness
Broomfield, CO

SongWorks® for Children

A Video Library of Children Making Music

Home
The Collection
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OC Digital Collections

Links to Videos

-- Select a Category --

-- Select a Feature --

Quick Search

The Collection

Welcome to SongWorks for Children! We are eager to introduce you to the activities, the ideas, and the children featured here.

What will you see in this collection? You will see three-, four-, and five-year-old children "being themselves" as they make music in Oberlin's MusicPlay classes. You will see children immersed in singing games, nursery rhymes, masterworks, pop songs, and score reading. You will see teachers and parents being playful, interacting with children and music in ways that capture imaginations, focus attentions, stimulate senses, and elicit responsiveness.

Queen of the Night

Sur le Pont d'Avignon

On the following pages watch the MusicPlay children work with All Join Hands and read how Peggy describes their study. Then read what Anna shares of her study of the same song with fourth grade students.

All Join Hands

All join hands and cir - cle to the left, and cir - cle to the left, and cir - cle to the

5 All join hands and cir - cle to the left to swing them all a - round.

9 Round and a - round and a - round we go. Round and a - round and a - round we go.

13 Round and a - round and a - round we go to swing them all a - round.

SongWorks for Children, Peggy D. Bennett

All Join Hands - Read 1 (reading an ideograph)

Context:

(1) Previously, children had played a game in which they walked in a circle for the first section and offered movement ideas ("around we go") for the second section of the song. (For the score and musical content for this song, see SongWorks 2: Singing from Sound to Symbol.) (2) After multiple experiences with the song and game, the teacher presents children with a score, and they volunteer to read it. This score is a mix of picture symbols and line maps that synchronize with chunks of sound. (3) This five year old sings and reads with fluency and confidence. Notice the feedback given by the teacher. (4) This four year old receives visual and auditory prompts from the teacher as he reads the score. Notice the feedback given by the teacher and the child's response. (5) The three year old girl is eager to read and begins singing as soon as she steps up to the white board. The teacher then insists on quiet from other children before she begins. (6) This child knows the song well, yet receives auditory prompts and help to follow the score with her finger. Notice how when the teacher holds the child's finger to read, [it guides the child] yet it blocks the child's view of the score.

<http://cdm15963.contentdm.oclc.org/cdm/singleitem/collection/p15963coll12/id/137/rec/8>

Note: Allow several minutes for the Video to load.

All Join Hands - Read 2 (guiding and giving feedback)

(3) The teacher scaffolds the reading experience for a four year old girl by consistently helping her with the song and the score. Perhaps children did not yet know the song well enough to sing for their reading. (4) A four year old boy adjusts the song to the symbols he is reading, rather than vice versa, so he skips some chunks of the song in this reading. Notice the feedback given by the teacher and the child's response.

<http://cdm15963.contentdm.oclc.org/cdm/singleitem/collection/p15963coll12/id/136/rec/1>

All Join Hands - Read 3 (reading independently)

(2) After multiple experiences with singing the song, playing the game, and reading the score, the teacher presents children with a paper score to read to themselves before they read it to their parents. It is common to hear much more confident and fluent reading when children read to themselves or their parent.

<http://cdm15963.contentdm.oclc.org/cdm/singleitem/collection/p15963coll12/id/134/rec/1>

All Join Hands - Read 4 (reading skills and satisfaction)

(2) ... It is also apparent that the sound around them seems not to bother the majority of these children. Notice the little boy saying, "Wow" when he finishes reading.

<http://cdm15963.contentdm.oclc.org/cdm/singleitem/collection/p15963coll12/id/135/rec/11>

All Join Hands and Circle to the Left!

Anna Langness, CO

I was thrilled when I found this folksong gem! My older students needed a folksong with greater complexity to further the development of their musical skills. Here was a song with a longer form, a range of an octave, beginning on “Do” rather than “So,” diatonic including “Fa,” rhythm using half notes to sixteenths, a text that indicated a game for students to create, and a song that elicited vigorous and fast-paced movement.

For Fourth Grade:

A major goal for older grades was for the students to become aware of the musical knowledge and skills they possessed and to develop a habit of using those skills and techniques as they learned a new song.

First, they listened to learn the song (text, melody, rhythm) as I sang. They were challenged to think of movement or a game that would fit the song as they listened.

I sang only the Verse.

Students recognized the Echo form and said that obviously the game was to circle to the left. They thought the circle should move very quickly. They gave several suggestions for the cadence “to swing them all around.” We decided to try several of their ideas for the Verse before adding the rest of the song.

The circle was to hold hands, circle quickly then on the cadence:

Idea

- 1) stop and swing arms high and vigorously forward and back
- 2) drop hands and spin around in place
- 3) wring-the-dishrag with your partner, who was chosen before the song started.

My classes preferred either Idea 1 or Idea 3.

Next, I sang the Chorus: “Round and around...”

They noticed that the form changed to short-short-long. Interestingly, every class settled on the same idea for the chorus: partners swing -- right-arm, left-arm, right-arm swings, then wring-the-dishrag on the cadence.

Every class developed a very fast-moving game that was tremendously satisfying. It seemed natural to add another verse: “All join hands and circle to the **right.**”

MUSIC STUDY

We followed a typical format for studying a new song. We figured out as much as possible by listening to the song. On the next page, see the format of scores we used when working with the song. Using what they knew, students noted the anacrusis in the echoes, noted how the melody changed while the rhythm was repeated. We studied the rhythm notated with flags and also studied a score with beamed eighth and sixteenth notes (see *SongWorks II*). Students discussed how what they heard “looked” in notation. Following this, the class studied the full score, noting how all the aspects we had studied in separated scores were connected and on the traditional staff.

The scores were written in a small Form Book format so students could review all of them. Reading them independently or with a partner provided an opportunity for self-evaluation before the students took the booklets home. Students were encouraged to share the booklet with someone at home, in the neighborhood or a relative. Many students reported that they learned to play the song on the piano or violin.

For more information, see *SongWorks II*, Form Book for All Join Hands on p. 260-261; Score on p. 312

FORM

Verse (Echo form)

REFRAIN (short-short-long)

TEXT

All join hands and circle to the left
 and circle to the left
 and circle to the left
All join hands and circle to the left to swing them all around.

Round and around and around we go
Round and around and around we go
Round and around and around we go to swing them all around.

BEAT IN FORM

 --
 --

RHYTHM



SOLFA LADDER

range
tones of song

Do'

La

So

Fa

Mi

Re

Do

MELODY

D R M F LLSSS

M SSFFF

R LLSSS

D R M F LLSSS M S S F R D

D' D'D'D' D'D'L S S

M RRM SSL S S

D' D'D'D' D'D'L S S M S S F R D

. . . from articles on the MEI Website

Tickling our Understanding of the SongWorks Process

by Marilyn Winter



Marilyn Winter
Sun City, AZ

JANUARY/FEBRUARY – In many ways this was my favorite time of year at our school. Christmas programs were behind us and spring programs were a bit in the future. This was a time we really “dug in” and studied music in-depth. I LOVED that time. It was rewarding to watch students experience, explore, discover, and manipulate their world of music using the process as encouraged for SongWorks activities.

Terolle Turnham’s article, “From Tickling to Reading: A sound to symbol process for melody,” on the MEI website is a perfect example of this process. In her article, Terolle presents a thorough description of a game and developments for the folk song, “Hey Betty Martin.” Included are:

- Variants on the song game to highlight phrases to study
- Background knowledge necessary to the study process
- Questioning strategies to prompt song analysis
- Form book pages for teacher and student investigation.

Her presentation of Hey Betty Martin enables students to construct their own understanding of melody and form in song. The activities Terolle describes in her “Tickling...” article could be used with many different songs. Providing a copy of the little formbook such as the one presented in this article would be a treasured gift to students of all ages. <http://www.musicadventures.org/articles/from-tickling-to-reading.pdf>

We have often added the B Section to Hey Betty Martin:

Skip with me, I’ll skip with you.	L, L, S, S, D R M
We’ll go skipping the whole day through.	R R S, S, S, M D S,
Skip so fine, skip so fine.	L, L, S, D R M
Skipping, skipping all the time.	L, L, D D R R S,

To extend your study, possibly for older students, listen to the wonderful rendition performed by Mitch Miller and his choir singing a variant of Hey Betty Martin. Have you heard other verses? A verse about popcorn? Anna shared with me how her beloved Music History Prof at the University of Colorado - Boulder delighted in searching for variants of folksongs and examining how and why they differed. He told how folksong collectors used musical shorthand to notate songs -- an outline, bare bones of the melody and rhythm. These were intended to be sung as “the folk” did, most likely not in strict, square rhythms or exact simple melodies. Here is the variant Mitch Miller used. How fun it would be to study this song also!

<http://www.youtube.com/watch?v=aFddz7pBBdY>

D DRMD R R D
D DRMD R R T,L,S,
D DRMD R R D
S S MRD R R T,L,S,
S S MRD R R D

I was unable to find definite origins of this song, but it is included in collections of Revolutionary and War of 1812 Songs.

I hope you can find a bit of time to look through these materials. I’m sure you will find your time well spent.§

Find the Hey Betty Martin score in *Let’s Do It Again!* p. 30

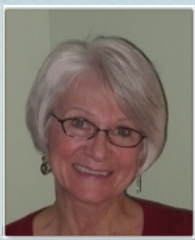


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2014 MEI Conference
April 3-4-5
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REGISTER NOW
Conference limit - 75!



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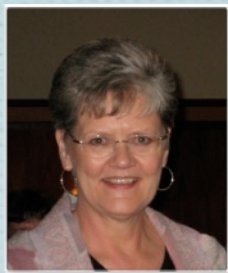
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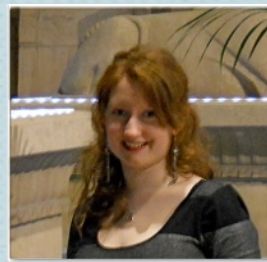
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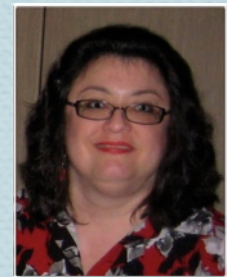
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EdVentures, Inc. is to search for and practice ways of making music and interacting with people that preserve and celebrate the dignity of both. As a guiding principle, this purpose will focus our work on:

1. Practices that foster interactive, facilitative learning environments.
2. Strategies that empower the learner within the context of music experience and study.
3. Networks that encourage collaboration between diverse disciplines, professionals, and interest groups.

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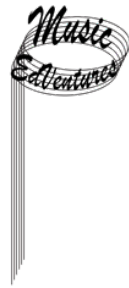
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SAVE THE DATE

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.