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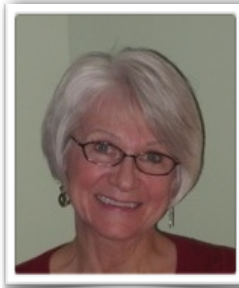
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*From the President*



Terolle Turnham  
Eagan, MN  
MEI President

Greetings Dear Members,

Happy New Year! Time to look ahead! And what do I notice? It is soon April when we will be together at the MEI Conference in Minnesota! You have made all the arrangements you need, right? You have applied for time away from your classroom. You have registered on line so Conference Planners know you are coming. You have made travel arrangements and hotel reservations.

Being together at our MEI Conference is a real life experience of synergy. The dictionary says synergy is "the interaction or cooperation of two or more organizations, substances, or other agents to produce a combined effect **greater than the sum** of their separate effects." The life of a teacher can be isolating and lonely. You might be the only teacher in your building who uses song in your classroom. Elementary music specialists are often the lone musician in the building with no one with whom to "talk shop." Being at the MEI Conference gives you a chance to immerse yourself in an atmosphere where many others see their role with students just the same way you do. These are your "peeps"! Don't miss the chance to assemble, sing, move, think and laugh this spring. Get going on what it takes to make certain you are in Minnesota April 3 - 5, 2014! Plan to arrive on Wednesday! The quality of the synergy created is dependent on your input. **No one can bring to the table what you have to offer.**

It will be great seeing you in Minnesota and catching up with what you are doing and thinking about!

*Terolle*

## HELPFUL TIPS!



**Register asap! (Online [www.musicedventures.org](http://www.musicedventures.org) or mail, registration form on p. 3)**

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 9 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?

For information see the registration form!

**WE WANT TO SEE YOU THERE!!**



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](http://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](mailto: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](mailto: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 PRESENTERS

Douglas Bartholomew, MT, Peggy Bennett, OH/MT, Ruthanne Fisher, PA, Judy Fjell, MT, Jake Harkins, VA, Yuriko Ishikawa, Japan, Susan Kenney, UT, Emilee Knell, UT, Anna Langness, CO, Paige Macklin, MN, Sandy Murray, BC, Betty Phillips, OR, Samantha Smith, OH, Mary Springer, WA, Vicky Suarez, TX, Fleurette Sweeney, BC, Pamela Vellutini, OR, Tony Williamson, OR, Marilyn Winter, AZ

### 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

# SongWorks Sessions at 2014 State Conferences!



## COLORADO CMEA

January 23-24, 2014 in Colorado Springs



Peggy Bennett



Thursday, January 23, 12:40 - 1:40

**More Playing with the Classics: Music Masterworks for Children**  
Peggy Bennett, assisted by Aimee Newman



Thursday, January 23, 3:00 - 4:00

**Feedback that Feeds: Connecting What We Think and Say**  
Peggy Bennett, assisted by Theresa Derr



Friday, January 24, 8:00 - 9:00

**Vitality: Reviving the Life in Your Teaching**  
Peggy Bennett, assisted by Taryn Raschdorf



Saturday, January 25, 9:10 - 10:10

**Puzzling: How Children Can Read Music Musically**  
Peggy Bennett, assisted by Angelie Timm



Saturday, January 25, 10:20 - 11:20

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



Friday, January 24, 5:00

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



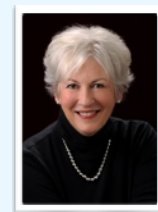
Saturday, January 25, 4:30

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



**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



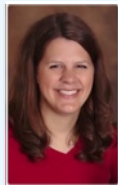
Thursday, February 13, 3:30 - 4:30

**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



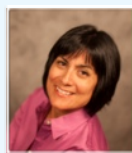
Friday, February 14, 10:30 - 11:30

**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](mailto: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](mailto:Hufill@sou.edu) or 541-552-6332  
[sou.edu/education/ecd/workshops](http://sou.edu/education/ecd/workshops)

## Recipients of the 2014 Fleurette Sweeney Fellowship for Emerging Pioneers in Education



**Beth Leachman Gadbaw** is currently the Music Specialist at Crest View Elementary School in Boulder, CO.

Beth has a Masters Degree in Music Education from the University of CO at Boulder. She has traveled and studied in Ireland and was a Fulbright Teacher in Great Britain for a year. Beth performs, composes, and records as a Celtic singer and bodhran player in her duo, Gadbaw & Krimmel, with her band the Granias and with other Celtic groups and choirs.

Since 1994 when Beth student taught with Dr. Anna Langness, she has applied the principles and practices of SongWorks (unnamed at that time) and has found her core repertoire for teaching in Let's Do It Again! As a successful, experienced music specialist Beth has devised her curriculum to fit the needs of her school and meet the Boulder Valley School District curriculum guide.

Beth is respected as a teacher in Boulder Valley and is highly respected as a performing musician. She has natural leadership qualities, communication skills and a persona that charms audiences (not in the usual ways). She is at a point in her career when she would like to "give back."



**Jacquie Udem** is the elementary Music Specialist at Chisago Lakes Primary School in Chisago City, MN.

Jacquie graduated from the University of Minnesota at Duluth where she received a Bachelor of Music Degree in Music Education with vocal emphasis.

During her twelve-year career Jacquie has gained a broad perspective as an educator having experienced a wide variety of teaching assignments. She has taught elementary classroom music, choirs (6-8th grade, 9th grade Men's, Women's, 10th grade Mixed Choir of 104 singers, and swing choir), general music and beginning guitar. Currently she teaches K-2 classroom music.

Jacquie's first exposure to SongWorks was through her Chisago Lakes mentor, MEI President-Elect Leah Steffen, who has coached her on SongWorks lessons, principles, and practices. Jacquie has enthusiastically participated in the MN MEI meetings and the 2013 Conference.

Jacquie has strong interpersonal skills, a "can do, get it done" attitude, ambition, competency, and vision.

## Recipients of the 2014 Fleurette Sweeney Fellowship for Emerging Pioneers in Education



**Erika DeMonner** is the Music Specialist K-8 at Saint Lawrence Catholic School, Santa Clara, CA

Erika graduated from Santa Clara University with a BA in Music and a BS in Anthropology. After her matriculation, Erika taught for one year in California. She combined music and dance, and worked with a creative arts/improvisational group approach. After a year of trying many things, Erika knew what she needed and wanted to learn so she pursued the Masters in Music Teaching program at Oberlin.

As an Oberlin Conservatory Masters in Music Teaching 2012-2013 student, Erika completed two methods classes and student teaching with Dr. Anna Langness. She also assisted in MusicPlay. SongWorks seemed to be a natural fit for Erika -- the Principles aligned with her outlook. She easily and cleverly implemented the symbolizing and study techniques in her MusicPlay teaching and during student teaching at an elementary school, and now finds these techniques very useful in her classrooms at Saint Lawrence!



**Emma Shukle** is K-8 Music Specialist at Nativity of Mary School and Preschool in Bloomington, MN.

Emma has studied voice for ten years, guitar and piano. She has studied with noted professors Dr. Patty Connors and Dr. Angela Broeker (choral conducting), and Jocelyn Hagen (Orchestration). Emma was an assistant vocal director/chorus captain for the St. Kate's production of "Pirates of Penzance" in spring of 2012. At the College of St. Catherine her Elementary Music Methods course was taught by Paige Macklin. She studied the SongWorks curriculum and practices when she student taught with Molly Feigal in Woodbury, MN.

Emma participates and presents at the MN MEI meetings. She has attended MEI Conferences and is active on the MEI Facebook site.

Emma is described as very energetic, happy, compassionate, and positive. She is hard-working, dedicated, a great communicator, and listener. Emma aspires to be a valuable, consistent presence in MEI for many years to come.

## Recipients of the 2014 Fleurette Sweeney Fellowship for Emerging Pioneers in Education



**Karalyn Koskela** is the elementary music specialist at Echo Park Elementary in Burnsville, MN.

A piano major with a focus in psychology at the College of St. Catherine, Karalyn's music education courses resulted in work with SongWorks and teachers actively involved in Music Edventures. Dr. Marty Stover taught her courses, directed her cohort work with Molly Feigal and Beka Butter Grathwol, and supervised her student teaching experience with SongWorks master teacher Norma May in Cottage Grove.

Karalyn uses the SongWorks books as the basis for her day-to-day teaching. Her leadership style is quiet, reflective, and collaborative. Her goals as a teacher include helping students feel like a part of a musical community and working to interact respectfully with one another. She guides students to appreciate music and develop a basic understanding of musical concepts. Karalyn has collaborated with the art teacher to develop programs such as their "Second Grade Music and Art Showcase," an "informance" style production that gives the audience a taste of what goes on in music and art classes.



**Lisa Schoen** is the elementary music specialist at Deerwood Elementary School in Eagan, MN.

Lisa graduated with a music degree from Gustavus Adolphus College in St. Peter, MN with emphasis on piano and vocal performance, and preparation for K-12 music licensure. As she and her husband began their family of three children, she taught full time and earned her Master's Degree in General Education through Concordia University in St. Paul, MN.

The Advanced SongWorks Study: Song as Curriculum class at the University of St. Catherine taught by Dr. Marty Stover and Terolle Turnham contributed greatly to Lisa's application of the SongWorks approach. Hired to replace Terolle at Deerwood, Lisa benefited from mentoring Terolle provided and the rich collection of materials she left at the school. Lisa has also studied with SongWorks teachers, such as Dr. Anna Langness and Anne Mendenhall, who observed her teaching and worked with her students.

Lisa is passionate about teaching children. She excels in organizational skills, a willingness to work hard and an ability to collaborate with others in an atmosphere of genuine friendliness. She is highly respected amongst her peers at Deerwood and the district music staff.

# Vapors

by  
Douglas Bartholomew  
Bozeman, MT



As a part of my sabbatical project I am creating digital copies of reading material that I arranged years ago. Some of these were published as Two Part Songs (in two volumes). Others were written in the 1980's and 1990s but not published, and some are recently composed. I am now calling them duets (instead of two-part songs). "Vapors" is one of the newly arranged duets. It is based on the song "Man's life's a vapor," and you might be interested in following up some of the teaching lessons that have appeared recently in this newsletter based on this song, "Going down the railroad," and "Let's catch a rooster." "Vapors" was inspired by the lessons using these three songs. I hope you enjoy it.

## The arrangements.

All of the duets are based on pre-existing children's folksong material, and the arrangements assume the readers' abilities to sing these songs with confidence and independence. As reading material, students should have some exposure to how tonal and rhythmic relationships are represented in notation, but besides how notes are placed on the staff and some rhythmic notation very little conventional notation is necessary. The readers' knowledge of how the song goes typically carries them through the reading experience, almost effortlessly. Small changes are made, unexpected repetitions or shifts in rhythmic values for example, and with a bit of pre-reading, students will be able to identify where the changes occur and how the song is changed.

A basic premise of these reading experiences is that when we read an email, very little of what we see is new to us. Except in rare cases, we have seen (and heard, and read) all of the words and all of the grammatical constructions before. We do not exactly "sight-read" a newspaper article as if we have never seen it before.

The songs on which the arrangements are based provide the kind of background knowledge that helps the early reader "hear" into the visual symbols, knowing how the "music" should go, and how it should go when the symbols don't match

how the song does go. Instead of reading at sight, I hope students learn to read by ear.

I have tried to support the pre-reading process by including two or three challenges to the students for each arrangement. These challenges direct the readers to identify notational devices (where Do is, for example, or how the pulse is represented). They also alert the students to the changes to the song they will encounter. The challenges are meant to be suggestive, not prescriptive. Other challenges might be more appropriate for a given situation. Most of the challenges change for each format.

## The three formats.

The idea behind having each duet available in three different formats is to give teachers reading materials to meet a variety of student needs. The **basic** format uses the bare minimum of conventional notation while still representing clearly tonal and rhythmic relationships. The **intermediate** format introduces the treble clef, conventional key signatures (signs still indicate the placement of Do), and some meter signatures (instead of a number, a rhythmic value, such as a quarter note, functions as the lower portion of the meter signature). The third format presents the duet in completely **conventional** notation.

The arrangements are unchanged in each format, only the look changes. In most cases, the placement of Do is different in the three formats, and in some cases the pulse value also changes in the different formats.

Teachers may want to use a single format for a duet, or they may want to show how the duet can sound the same but look different by using two formats. The multiple formats give opportunities to introduce (teach) key signatures and meter signatures in reading contexts.

Some teachers may only want to use one format for their reading experiences. Others may want to use the multiple formats. Use what is appropriate for your own classrooms. §

## BASIC FORMAT

- This arrangement uses different musical techniques.
- See if you can find a canon and unexpected unisons.
- You can also find changes in the melodic patterns.

# Vapors

pulse = ♩ Man's life's a va - por full of woes. He just gets up and down he goes.

Man's life's a va - por full of woes.

The first system of musical notation for 'Vapors' consists of two staves. The top staff is a vocal line with lyrics: 'Man's life's a va - por full of woes. He just gets up and down he goes.' The bottom staff is a piano accompaniment line with lyrics: 'Man's life's a va - por full of woes.' A 'pulse' symbol is shown as a quarter note.

5 Dow - ny dow - ny dow - ny dow - ny, he just gets up and down he goes. Man's life's a va - por,

He just gets up and dow - ny dow - ny dow - ny dow - ny, down he goes. Man's life's a va - por,

The second system of musical notation for 'Vapors' consists of two staves. The top staff is a vocal line with lyrics: 'Dow - ny dow - ny dow - ny dow - ny, he just gets up and down he goes. Man's life's a va - por,'. The bottom staff is a piano accompaniment line with lyrics: 'He just gets up and dow - ny dow - ny dow - ny dow - ny, down he goes. Man's life's a va - por,'.

9 oh so grand. She just falls down and up she stands. Dow - ny dow - ny dow - ny dow - ny

oh so grand. She just falls down and up she stands. Dow - ny dow - ny dow - ny dow - ny

The third system of musical notation for 'Vapors' consists of two staves. The top staff is a vocal line with lyrics: 'oh so grand. She just falls down and up she stands. Dow - ny dow - ny dow - ny dow - ny'. The bottom staff is a piano accompaniment line with lyrics: 'oh so grand. She just falls down and up she stands. Dow - ny dow - ny dow - ny dow - ny'.

13 up she stands. Dow - ny dow - ny dow - ny dow - ny up she stands.

up she stands. Dow - ny dow - ny dow - ny dow - ny up she stands.

The fourth system of musical notation for 'Vapors' consists of two staves. The top staff is a vocal line with lyrics: 'up she stands. Dow - ny dow - ny dow - ny dow - ny up she stands.' The bottom staff is a piano accompaniment line with lyrics: 'up she stands. Dow - ny dow - ny dow - ny dow - ny up she stands.'.

Arranged by Douglas Bartholomew

INTERMEDIATE FORMAT

- Choose a line and read it carefully.
- Find the places where the song has been altered. Describe the changes.
- What is the meter at the beginning?  
Where does the meter change?

# Vapors

pulse = ♩ Man's life's a va - por full of woes. He just gets up and down he goes.  
Man's life's a va - por full of woes.

<sup>3</sup>  
Dow-ny dow-ny dow-ny dow-ny, he just gets up and down he goes. Man's life's a va-por,  
He just gets up and dow-ny dow-ny dow-ny dow-ny, down he goes. Man's life's a va-por,

<sup>5</sup>  
oh so grand. She just falls down and up she stands. Dow-ny dow-ny dow-ny dow-ny  
oh so grand. She just falls down and up she stands. Dow-ny dow-ny dow-ny dow-ny

<sup>7</sup>  
up she stands. Dow - ny dow - ny dow - ny dow - ny up she stands.  
up she stands. Dow - ny dow - ny dow - ny dow - ny up she stands.

Arranged by Douglas Bartholomew

## CONVENTIONAL FORMAT

- If you think that the meter is in 2 not 4, what would the meter signature be? Try putting in the barlines for this meter. Watch out on the last line!
- Why do you think the meter changes at the end?

### Vapors

Man's life's a va - por full of woes. He just gets up and down he goes.  
Man's life's a va - por full of woes.

3  
Dow - ny dow - ny dow - ny dow - ny, he just gets up and down he goes. Man's life's a va - por,  
He just gets up and dow - ny dow - ny dow - ny dow - ny, down he goes. Man's life's a va - por,

5  
oh so grand. She just falls down and up she stands. Dow - ny dow - ny dow - ny dow - ny  
oh so grand. She just falls down and up she stands. Dow - ny dow - ny dow - ny dow - ny

7  
up she stands. Dow - ny dow - ny dow - ny dow - ny up she stands.  
up she stands. Dow - ny dow - ny dow - ny dow - ny up she stands.

*Arranged by Douglas Bartholomew*

Editor's note: We want you to become familiar with the growing number of delightful and helpful resources that have been 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 College and Conservatory website. Read what people say about the site. Go there! Watch the children! Find a gem that you can use!

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

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

<http://www.oberlin.edu/library/digital/songworks/>

## SongWorks® for Children

### A Video Library of Children Making Music



*from Molly Feigal, Minnesota*

Peggy,

Thank you so much for all of the work that you and the Oberlin staff did on your video library!

As you know, I am teaching a class at St. Catherine's University here in St. Paul, MN. Your three books, *SongPlay*, *RhymePlay*, and *Playing With the Classics 1* are the textbooks for my class. My adult students have been so thrilled to be able to read about a lesson, run through it in class together, then be able to go home and find a video of real children doing that lesson on your website! They come to the next class excited and ready to give it a try with their own students. It makes such a difference to be able to SEE the activities that you describe in action.

THANK YOU!!

*from Dr. Fleurette Sweeney, British Columbia*

I sat here in tears!!! What an incredible gift to us all. It is the embodiment of everything we value in our relationship with children and families -- incredible playfulness, deep respect, even deeper listening and responsiveness to one another and the music. The fact that it is available in 'open source' is incredible. Who can we thank at Oberlin Conservatory in the name of all of us in MEI?

Love beyond words!!!

*from Jake Harkins, Virginia*

WOW! I am so amazed at the detail in content, and the organization of this collection. The wealth of insight is invaluable. I have not come across anything like it on the web. Being able to observe children being children and participating in real-life musical experiences (not 'performances') is like candy for me, as a teacher. I can't stop watching! This Friday I think I'll order a pizza and spend a few hours enjoying children at play, being led by a master teacher. Congratulations!

***from Kate Smith, British Columbia***

I think that the work you are doing is so very unique and exciting! It is wonderful to be able to use all the footage you have of the children singing and playing and just "being". I can hardly wait to be able to actually click on a category and see our dear song games in action! This is such a gift you are giving us.

***from Judy Fjell, Montana***

First, of all this is a fantastic offering for music teachers, teachers of young children, parents, caregivers . . . I love the video clip format for all the reasons you state. In addition, your accompanying text illuminates what is actually happening in the videos. I love the way you have this organized. So important to be able to retrieve things in an intuitive manner when working on the computer.

What a project! You and your students will certainly receive golden halos for going through all that video and selecting footage for sharing. Holy cow! You are doing a GREAT thing for all of us, thanks so much.

***from Jean Robinson, Texas***

Oh my goodness, why didn't you do this before I retired??? What a marvelous project you have created. You are a genius! Just think of the new teachers, and veterans, this Video Library will impact!!!

***from Lee Wood, Ohio***

I love your introduction to your new publication. I wish every parent could hear your words. The idea of "listening" to your children is soooo important. Just taking time to play and help children to use their imaginations is such a part of a child's growing up and developing their brain cells. I loved the short videos. The laughter of children's voices says it all. Kudos to you dear friend for your diligent work on making music education such an important part of parents' as well as children's lives.

***from Betty Phillips, Oregon***

First of all, BRAVO!!! I love the website and the contents. Wow!!!

***from Kate McCabe, British Columbia***

Amazing! What a contribution to thousands of educators, parents, children... Thank you Peggy.

***from Eiko Oyoko, Japan***

Thank you so much for letting me know the excellent website. I enjoyed browsing some pages of the site. They were so helpful, so instructive, so useful! How much energy and time you had spent making the website! How much you had devoted yourself to thinking, researching, teaching actually, reflecting, writing and many other things to finish the project. I do respect you very much.

I remember that you said to us at the English EdVentures Summer Workshop [in Osaka], "I showed you one of the models. But you cook it in your way suitable for your students.", though the words may not be the same as what you really said. You are one of few teachers who showed us model teaching. I can say that I have learned a lot by observing you teaching children in my own eyes. There are many professors who give the future teachers various theories of education, but there are few who can show their own teaching in practice to their students. It must be very helpful for the students to watch their teacher teaching children. You are the person who do it. Your students are happy, aren't they?

The video library gives not only your model teaching but also a chance to think about the children's responses. I'm sure it is interesting to discuss the children's responses including their words, their facial expressions, their movements and so on. I have not watched all of the videos yet, but I love "Turkish Rondo" and "Lollipop". In the "Lollipop" the boy wearing a red T-shirt and blue jeans is very cute. Seeing him dancing makes me feel very calm and happy. It is new and fresh to me to see you teaching music in addition to nursery rhymes to children. It might lead me to a new approach to teaching English. Thanks so much!

***from Rebecca James, Hawaii***

I did finally have a chance to look at the new website and...wow! I can see why it was such a huge project, but it turned out so wonderful. I know I certainly will be browsing through it quite frequently, especially when I get back to teaching. And it's so nice to be reminded of the precious moments working with those children.

***from Terolle Turnham, Minnesota***

It is SOOO exciting to see all this come to fruition! Such a huge volume of work though! AMAZING, REALLY!

**from Angelie Timm, Colorado**

[Facebook post] Also great for the beginning of the year is Peggy Bennett's SongWorks for Children website. I REALLY feel this is one of the most amazing resources out there. I have a hard time getting the true "feel" for a game or song study if I am reading the procedures. I appreciate so much the ability to watch short, to the point, step by step examples of all these wonderful activities. It's like having Dr. Bennett in your back pocket all the time :)

I have been watching your videos lately and this is such an INCREDIBLE resource. I am watching it and I keep thinking, "this is free? I can watch all of these videos whenever I want? I am going to be a better teacher with this!!!"

**from Kathi Smith, California**

WOW!! I just love the project you spent your year completing! It is so amazing and user friendly to all!! It is inspiring as well empowering. I think it really allows teachers and parents to feel successful in giving an idea or many ideas a whirl. It is like having a yummy dessert... you walk away with a deep satisfaction wanting more. I actually want to share the link with friends who have children in this age bracket.

**from Bronwen David Fox, Ohio**

Your SongWorks website is phenomenal, Dr. Bennett! What a lot of wonderful work you have done. I feel so proud that I had a chance to work with you and some of your students! I will be sharing this with colleagues!

**from Ruthanne Fisher, Pennsylvania**

Who would have thought that I would be spending my Friday night watching educational videos?! This website certainly captivated me....it looks very professional and I love the drop down menus on the homepage. Thank you for putting this together -- what a great resource it will be for everyone who visits the page.

**from Danielle Solan, Hong Kong**

First of all, I could not be more ecstatic that this is going up soon! Yay!

**from Sandy Murray, British Columbia**

Wow, this is incredible! It will be so useful to anyone who buys any SongWorks related materials or has attended a Music EdVentures workshop. I think it's very complete, comprehensive, and reflective of our work. I love that it's simply not a website that shows you how to play some games or activities. The comments from the "users" really help give the viewer a sense of the context in which the lessons take place. I like that each video will have a "notice this" comment. The layout is uncluttered and easy to use. Really professional and very attractive. It truly honours the children and the work of the program. Thank you for sharing this fabulous project with us. I can hardly wait to use it!

**from Pam Vellutini, Oregon**

I like the filmstrip banner with children. It lets me know immediately this site is about children and film, about group play or playfulness as I see the smiles on faces. I read all content and the layout is clear and in a usable sequence. I can see the process of how the site will work. Way to go Peggy!

**from Marilyn Winter, Arizona**

OMG I am impressed. I found the site very easy to navigate, classy in appearance and appealing to the eye. Can't wait to see those little ones in action. As I perused this site, Peggy, I just kept thinking about how important this is going to be for beginning AND experienced teachers of early childhood students. So, thanks so much for doing this. What a gift you are giving all of us.





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



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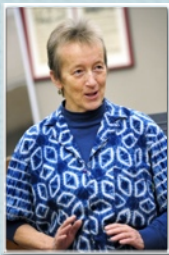
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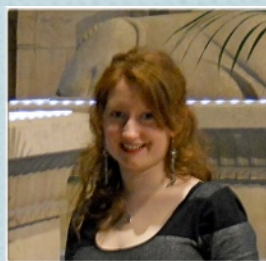
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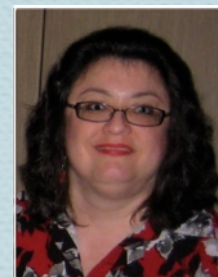
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### **The Purpose of Music**

**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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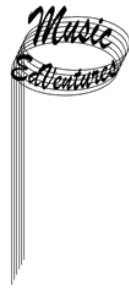
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SAVE THE DATE

**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](mailto: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](mailto:alangness@gmail.com) and may be edited to accommodate space limitations.