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From the President



Leah Steffen
Shafer, MN

Picture this: Stacks of papers to grade that you promised to replace with more engaging student assessments that did not require paper and pencil, students in for recess to finish up work, supplies to order for next year, grades to put on the computer, final reports to write and turn into administration plus helping out with end of the year parties.

Whew! I think some time to rest and a huge treat is mandatory! Ah yes, a lounge chair, the sun, naps, and time spent with family and friends. Looking at a plan book is not on the top of my list and somehow never surfaces until late August. Does anyone relate to this?

However, it has occurred to me that this **IS** the time to look at my plan book, from beginning to end. As much as I want to put the year on pause and take a break, my mind is fresh with the strategies I used for my lessons and their outcomes. With neon green and yellow highlighter in hand I am doing just that. Green means “keep it,” yellow means “rethink.” Throughout the pages I am recalling joyful, fun, moments when the students were captivated with the song and game. The studies following were noteworthy and prepared them for the next lesson in line. Uh-oh, I am reaching for the yellow highlighter and discovering some lessons need attention. I ask myself, “Do you have the brain-power to re-develop this lesson. . . now, maybe, maybe not?” None-the-less I know I need to look at it. I pick up my favorite pen and I jot it down in the cute notebook I purchased from Target just for this situation. I have promised myself I will bring it with me when I sit on my lounge chair in the sun and sip my beverage. I will call up a MEI member and chat about this lesson and take notes. Who knows I just might be calling you. I couldn’t think of anything more delightful! I would love to hear from you if you decide to do the same thing. Give me a call or send me an email. You can find this information on the “Members Only” section on the Music Ed Ventures website. Speaking of the “Members Only” section, a BIG Thank You goes to Anna Langness for putting together our new photo directory. If you haven’t logged in yet to see it, please do.

Have a lovely summer everyone and take some time to refresh, refine and rethink.

Leah

ANNOUNCING

2015 MEI Conference

April 9 - 10 - 11

DENVER, CO

SAVE THE DATE



*Conference Chair
Samantha Smith (OH)
MEI President-Elect*

SongWorks: Discover Your Pathway

Our 2015 conference theme will focus on ways in which the SongWorks principles and practices can be applied in different instructional settings. With this information, conference attendees will be able to connect these strategies to their own teaching and learning in a way that specifically fits their needs. In essence, the sessions will inspire you to create your own SongWorks pathway.

Presentation applications were sent to MEI members in mid-May, so start thinking of great ideas now! Submit your proposal asap! Please feel free to contact me with any questions you have regarding the theme. I am more than happy to brainstorm with you!

Email or call me: samantha.meese@gmail.com 412-691-0660

MEI members: Are you giving a SongWorks presentation for colleagues or other organizations? Let us know! Send your information to the Newsletter Editor, Anna Langness at alangness@gmail.com



Vicky Suarez
Richardson, TX

**A-singing We Will Go! Songs and games which bring vitality
to the music study in your classroom
June 11, 2014 at the Fine Arts Summit, Highland Park High School**

I'll be presenting this hour and fifteen minute session at Region 10's Fine Arts Summit. We'll play selected games then I will share ideas for extending into music study. The Region 10 Education Service Center is one of 20 service centers established by the Texas Legislature in 1967 to support a defined geographic area. The Richardson Center supports 650,000 students and 51,000 educators from 80 school districts and 31 charter schools. Teachers attend workshops and receive Continuing Education (CE) credit for the next year.

What made me propose a session? Our elementary music coordinator sent an email asking for session proposals, and I responded. What gave me the confidence to do that? In the summer of 1990, I presented at a similar event in Fort Worth for which Peggy Bennett had recommended me as a presenter. Me, a presenter after I'd completed only one year of teaching! I thought, "If that girl could do it, so can I!" :)

**SongWorks workshop in Music, Movement and Literacy
2014 Summer Session, Simon Fraser University**

Kate Smith, our Canadian Music EdVentures board member has been invited to present a workshop at Simon Fraser University this summer. Her presentation will be one component of an Early Childhood Education Curriculum and Instruction course as part of the university's teacher Professional Development Programme (PDP). The course is entitled "Music, Movement and Literacy." Kate's name was suggested by young educator, Melanie Gibson who attended our 2014 conference and is just completing her PDP degree with a view to teaching young children and perhaps Kindergarten. Kate is very excited to be offered this opportunity to share some of our beloved song games and study techniques with a group of young and eager educators.



Kate Smith
Port Coquitlam, BC



Betty Phillips
Corvallis, OR

**MUSIC: A Joyful Way to Start Each Day!
June 18, 2014 Professional Development Day
Corvallis School District, Oregon**

The Corvallis District teachers get to attend professional development workshops as "make-up" for snow days! How thrilled do you think they'll be to do this in the middle of June? I tried to find a title that will inspire them for 2.5 hours! This session will be available for elementary classroom and elementary music teachers. Given several sessions running simultaneously, my fingers are crossed that I'm not the only one in the room!



**Sandy Murray, Abbotsford, BC
Clinician
SongWorks and English Workshops
for
English EdVentures of Japan
August 2014 ~ Tokyo and Osaka**

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
Huftill@sou.edu or 541-552-6332
sou.edu/education/eed/workshops

Editor's note: Again this month, interest generated on the MEI Facebook site has prompted the sharing of a song and teaching strategies in the newsletter. The MEI Facebook site is active and helpful. Thank you to all who make requests and who so generously share ideas.



Mary Opland Springer teaches music and drama in two Montessori schools and a middle school in Seattle. She graduated from the University of Montana and has a MA in Education from Antioch University. Mary is the founder and artistic director of Twelfth Night Productions, a nonprofit theater company located in Seattle.

This score is available as [ABC](#), [SongWright](#), [PostScript](#), [PNG](#) or [PMW](#), or a [MIDI file](#). [Pennywhistle notation](#) and [Dulcimer tab](#) for this song are also available.

The Geoduck Song

Mary Opland Springer and Anna Langness

In the 1990s I found this song composed by harpmaker-storyteller Ron Konzak of Washington State along with Judy and Jerry Elfendahl. It tells of clam diggers hunting for the "Gooley Duck" which is unique to the Pacific Northwest. The Geoduck, a giant clam, is the world's largest borrowing bivalve that can weigh up to 10 pounds, live burrowed three feet down and live up to one hundred years.

The GEODUCK SONG (Gooley Duck)

by Ron Konzak with
Judy and Jerry Elfendahl



1. You can hear the dig-gers say, as they're head-ed for the bay "Oh, you've
2. Oh, it takes a lot of luck and a cer-tain kind of pluck Just to



2
got - ta dig a duck, got - ta dig a duck a day. 'Cause I
dig a - round the muck, just to get a goo - ey duck. Oh, he



3
get a buck a duck, if I dig a duck a day!" So I
has - n't got a front and he has - n't got a back and he



4
got - ta dig a duck, got - ta dig a duck a day!"
does - n't know__ Donald and he does - n't go__ quack!

Chorus:



5
Dig a duck, dig a duck, dig a goo - ey duck, Dig a



6
duck, dig a goo - ey duck, dig a duck a day!

If you have a picture in mind of the Geoduck or know what happens when you dig for them, you'll enjoy the song and game immeasurably more. For information on this fascinating creature, I recommend that you (the teacher) check out the links that Anna and I found about the Geoduck, especially Mike Rowe's segment on *Dirty Jobs*.

Facts of the Geoduck:

<http://www.ecy.wa.gov/programs/sea/pugetsound/species/geoduck.html>

Photos of the Geoduck

<http://www.ecy.wa.gov/programs/sea/pugetsound/species/geoduck.html>

Informative "For the Teacher only" Mike Rowe: The Gooley Duck on *Dirty Jobs*

<https://www.youtube.com/watch?v=iZhQLoYIbJ4>

INTRODUCING THE SONG:

I asked the students to listen as I sang the first section of the song to figure out why it is a song about the Pacific Northwest (my students in Washington know about Geoducks, students in other states likely won't). I waited with the B section as it tells the answer. Once the facts are determined I sing the B section (chorus), which always brings laughter. It's also a great vocal warmup for drama!

These questions guide the students' discussion:

- Who is in the song?
- Where are they?
- What is the action?
- What is their motivation?

We discuss what it's about:

- Who are the "diggers?"
- What is a "buck?"
- What is a "bay?"
- and so on.

By the time we've looked into those answers, the kids have had a lot of practice listening and singing the song before we begin the game. During this I've asked questions such as

- How many times do we sing "Geoduck" in the song?
- How many times does "Dig a duck" occur?

Antiphonning would be a fun way to check how well everyone is doing with this fast-paced song.

THE GAME

Formation:

- standing circle, turned counterclockwise, one person walking opposite direction around outside of circle

Characters:

- Diggers (those walking counterclockwise)
- Geoduck (the one walking the opposite direction)

Action:

- As the song begins the diggers walk in the circle pretending to dig for clams. The diggers may step sideways as they dig -- step to L, R beside, step L, R beside
- The one who is it (the geoduck) walks around the outside of the circle during the first verse of the song.
- On the last word of the first verse, (day), the geoduck taps the digger he is closest to and a chase begins with the digger chasing the clam as the chorus is being sung.
- If the clam is caught, he or she goes into the Clam Pot to sing and watch the action until the end of the game. (A clam digger would never release a clam just because he caught another clam!)

THE DRAMA GAME

In addition to the game, my (Anna's) fifth grade classes in Boulder loved the drama idea I learned from Mary at MEI Conferences. The class in two student-selected groups made up a drama to enact while the other half sang the song. Each group performed for the other. The drama happened with imaginary objects, no props.

This is the basic game each of the classes created.

The scene: clam diggers arriving, walking on the beach with their pant legs rolled up, carrying imaginary shovels, gatherers with imaginary pails, etc.

Characters: diggers, gatherers, person at the hut who pays for the geoducks.

Song: the acting group decided how many times the first verse is sung before the ducks are taken to the hut.

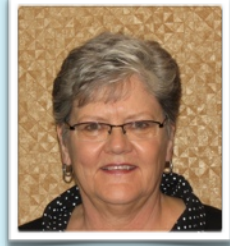
Character in positions (tableau): Actions begin when the song begins.

ABOUT THE SONG:

There are many ways to engage students' listening and pique their interest when you introduce a new song. Mary's example (p. 6) asks students to listen to the text as she sings then discuss the meaning of the words. Students who have not experienced clam digging or know about geoducks must infer the solution from other clues, "bay" and "dig." This presents quite a puzzle for them.

This song provides rich study for older or more experienced students. Compared to the most common folksongs the students learned when young:

- song starts on So above low Do
- phrases of the verse begin with a two-note anacrusis
- all chunks in the verse feel the anacrusis
- chorus begins on the beat, as a command "Dig a duck"
- phrases have many repeated rhythm patterns,
- cadence patterns are embellished with neighbor tones (R R R half cadence as RDRMR; L T D' final cadence as LD'TR'D')



Anna Langness, retired from teaching music, is actively involved with MEI as Treasurer, Editor of the Newsletter, and serves on committees. Anna enjoys mentoring SongWorks teachers in the Denver metro area and online. She loves gardening, photography, and feeding wild birds. She lives in Broomfield, CO with her husband Bob.

THE MUSICAL STUDY OR MYSTERY APPROACH

Music puzzle: Show three scores: scale, melody line, rhythm (or rhythm with melody above) *Note that the melody line score will give students much more information than a score with tone syllables written in a straight line. Also, the melody line chunks show that the word chunks, not the notation beat groups.

Ask:

Given these three scores, what musical facts or information can you tell about this song, which you've never heard? What characteristics are familiar or which are unusual?

List all their observations (musical, that is). This is a great review of what the students know. They can identify every symbol they know, i.e, note value names, repeat signs. Enthusiastic answering and listing facts feels best. Give prompts such as:

Who can say more about the rhythm?

Who can say more about the marks on M D R?"

Avoid dragging answers out of the class. Questions on the next page can generate "fast facts."

Song Scale
(solfa ladder)

Mi[#]
 Re'
 * Do'
 Ti
 La
 * So
 Fa
 Mi
 Re
 Do

Melody Score

Rhythm & Melody Score

Here are questions for a “Fast Fact” finding exercise. My students suggested that this was the Music class equivalent of the Mad Minute in Math class. They enjoyed both.

Looking at the charts, answer these questions: (everyone raises their hands to show they know, call on students quickly or choose one student to make the quick “call.”)

- On what pitch does the song begin?
- On what pitch does the song end?
- What is the highest pitch in the song?
- What is the lowest pitch in the song?
- What pitch seems to be used the most?
- How many phrases are in the song?
- Where does the melody move in a scale pattern?
- Where does the melody skip?
- Where do the melody patterns repeat? Differ?

While these observations, questions, answers take a great deal of space in print, in class this should take just a few minutes of lively interactions in celebration of what the students know! This review exercise can happen with many songs, so take limited time before moving into the song. Use the song introduction that suits your students best.

ANOTHER IDEA: PREPARE TO “SIGHT-READ”

A major goal for my fifth grade music students was to “use what you know” so you “know what you know!” This would help them feel confident and prepared to function at their best in middle school and high school choir, band or orchestra. When asked these questions, there was always at least one student in class who could answer:

- When given a score for a new piece, what do musicians do? Do they start playing the first note?
- No, they scan the entire score so they know what to expect.

As musicians scan the score, they notice all of the things we’ve been studying -- key and time signatures, controls (repeats, DC al Coda), expressive markings, the form, melodic and rhythm patterns. They see what is familiar and spot what is unique. They’ll be alert for any unusual or tricky spot. This quick, informative “scan” becomes habit for musicians! They are ready to play the piece without practicing! They “sight-read!”

Our game: Attention class! Prepare to Sight-Read! See and ID all that you can in three minutes! Ready? GO! Every student could identify SOMETHING on the score. Guiding questions led to recognition of patterns, singing solfa patterns and saying rhythm patterns in addition to giving note rhythm and pitch names. With each new score the excitement grew -- they were “Ready” for middle and high school music games! §

NOTE:

Thank you, Mary, for sharing this wonderful song from the Northwest! Thank you, Vicky Suarez, who learned it from Mary years ago, had it stuck in her head this spring and asked on Facebook for the game. The song and game “alive again,” we now share it with everyone!



Emerging Pioneers complete four assignments to fulfill their Fellowship award. This essay describes their experiences of the SongWorks principles and practices during the conference. Beth Gadbow and Karalyn Koskela share their response to the 2014 Conference.

Upon my return from the 2014 SongWorks: Making Connections conference, I felt exhilarated and exhausted all at once. How many times have I thought about organizing and teaching my next unit and thought, "I feel exhausted just thinking about it." Now, I think about the next unit and realize ... "Wow, I feel *exhilarated* just thinking about it!"

Watching SongWorks in action is exhilarating. Teaching the "SongWorks way" is the most exhilarating thing about my teaching. The biggest "A-Ha!" of the conference was that the incredible lessons we saw by these amazing teachers, work *because* of SongWorks principles and practices. So...inspired by what I saw and in the spirit of trying something new...I decided to try out a few ideas. All activities were extremely engaging and worthwhile for my students, and I found success and joy in each activity.

With my own preschool age children, I introduced "Cherries So Ripe and So Round" from Susan Kenney and Emilee Knell's presentation "What Can 2, 3, and 4 Year Olds Do?" My daughters were intrigued as I drew pictures for them of the ideographs, which they then cut into square-shaped puzzle pieces and re-assembled into the order of the song. My four year-old was almost instantly able to put the song in order and sang it for me, my husband, and her visiting grandparents. Although she was reluctant to rearrange the song in a new way, her reading and singing went on for about ten minutes. My three year-old took longer to put the song in order, was very interested in rearranging the song, and lost interest after a few minutes. What recaptured her interest was when my older daughter laid the ideographs out in a long line (we made three sets). Suddenly not worried about the order, my younger daughter stepped from picture to picture on the floor while singing the song in the random order she had created. I was so excited to introduce Susan and Emilee's techniques to my daughters that it has convinced me to do more and more songs with them that way, as I would my elementary students. If I did this activity with students, I would use pre-made manipulatives, but hand-making them with my own children was rewarding and fun for us all.

Also, I wanted to teach "One Bottle of Pop" from Sammi Smith, Vicky Suarez, and Marilyn Winter's presentation "Three Camp Songs in a Dustpan" to my fifth grade students and ask them to find it on keyboards. My fifth graders enjoyed the song instantly (a few knew it already). I then had them sing while sitting, and then sing again while rotating to a new keyboard station. They readily took to singing the song. I said, "If you could figure out how to play that and then come play it for me on my keyboard once you've got it, I would be very intrigued." I noticed as I walked back to my keyboard that about five of them were figuring it out already. I'm hoping I'll hear some of them perform it when I listen to their study pieces in the coming days. I was pleased that my students found instant interest in the song. Using it as a transition song in our keyboard unit was a great way to introduce it. If I did it again, I would perhaps give them all three songs at once and let them choose which one to find and make it part of their study to find their selected song on the keyboard "by ear." I could extend the experience by having students play partner songs as duets on their keyboards.

My grades 3-5 loved the songs "Home" and "We Found Love" from Jake Harkins and Vicky Suarez' presentation on pop music. Because we had African drums in the room at the time, we incorporated a drum beat/ostinato with the Rihanna song, "We Found Love." In fifth grade, it evoked our favorite response to our favorite activities: "Let's do it again!" And we did it....again and again! The recorder pattern was extremely motivating even for students who don't consider themselves recorder players. I also heard it on the playground after school being played on band instruments! I was grateful to Jake and to Vicky for doing the hard part of

cont'd



Beth Leachman Gadbow, Music Specialist at Crest View Elementary in Boulder (CO), holds a Masters Degree in Music Education from the University of Colorado at Boulder, and was a Fulbright Teacher in Great Britain. Beth has traveled and studied in Ireland and now performs, composes, and records as a Celtic singer and bodhran player in her duo, Gadbow and Krimmel and with her band, the Grantias. Beth is a 2014 Emerging Pioneer.

teaching pop music: actually listening to it! Providing me with school-appropriate selections that had educational value was a great gift. My students so enjoyed the privilege of being able to sing “their” music, I’ll take Jake and Vicky’s advice and just ask them to let me know, from time to time, what they’re listening to... and not resist.

In conclusion, I’ll share a conversation I had with Anna Langness recently. She had come to my school to teach my students a lesson on “Uncle Joe.” Anna mentioned, “Of course this lesson with just the game itself would have been a flop without the SongWorks approach.” And there it was: my biggest reflection. SongWorks works! The principles of teaching are indispensable: mutual respect and responsibility are easily graspable and important to students and teachers. The repertoire is of utmost importance: what the teacher likes, what the students like, what makes students feel valued, and what works well in tandem with academic study. Most importantly the way of BEING with the students and in the musical space is SongWorks. ALL of that presence, revealed, shared and enjoyed by teacher and students -- IS what makes these lessons teach themselves. Now, that’s not so exhausting, and in fact, it IS exhilarating! §



Karalyn Koskela is the Music Specialist at Echo Park Elementary in Burnsville, MN. Karalyn graduated from the College of St. Catherine in St. Paul, MN as a Music Education major with a piano concentration and minor in psychology. Karalyn coordinates concerts and assemblies for her students, and especially enjoys collaborating with her school’s art teacher for two annual concert events. Karalyn is a MEI 2014 Emerging Pioneer.

Attending a SongWorks convention is such an enveloping experience. Not only is it an opportunity to be surrounded by people who think and teach in similar ways, but to be treated with respect for one’s thoughts and ideas. One of the most valuable parts of attending this conference is the chance to become a student and regain a student’s perspective. It is always refreshing to return to my classroom with a better understanding of how the students feel when they participate in music activities.

This year, the theme of “Making Connections” was so appropriate. There were many connections to be made to the various sessions and to other people, but on a grander scheme, the whole conference was so connected. The interwoven “historical moments” talks by Fleurette Sweeney were the ultimate connection in my mind. I could see not only where this organization came from, but also how we continue to grow.

Although I don’t plan to make a comprehensive list of everything that I connected to at the conference, I do want to mention a few things that made a big impression on me. Jake Harkins’ and Vicky Suarez’s session on using popular music in the classroom helped me to feel a bit more comfortable about my own use of pop music. We have an entire concert with this type of music at my school, and I’ve sometimes felt it hasn’t been the most educational. Seeing how they weave pop music into classroom and band situations gave me some great ideas on how to continue this tradition at our school and make it as educational as possible.

Samantha’s Smith’s session using solfege patterns in “Skin and Bones” and “Chicken On A Fencepost” made so many great connections for me as well. I saw new ways to teach and continue to use both of these songs. Samantha also incorporated a “Morning Message”-type activity and helped students create a Venn Diagram, which I’m sure helped them connect with other activities from their general classrooms. Seeing this reminded me that I could certainly be using some of these strategies in my classroom.

Since returning from the conference, I have used Samantha’s idea of connecting two songs through solfege and xylophones, mapped “Morning” with students (as modeled by Marilyn Winter,) worked with recorder students on the song “Home” (as Vicky Suarez showed us,) and used some of the ideographs with my kindergarteners that Emilee Knell and Susan Kenney presented. After seeing Anna Langness and Angelie Timm talk about being playful with solfege and warm-ups, I was able to enhance my current warm-ups and make them more engaging – and the students have responded in a very positive way! Also, Lisa Schoen’s SMART Board ideas have been helping me take another look at how I use this tool in my classroom. Again, students have been very excited to try dotting, ideographs, and solfege on the SMART Board. I am very grateful for all the experiences that were shared at the SongWorks conference this year! Thanks to all!! §

. . . from What's on the MEI Website!

I Read That Somewhere????

I'm not sure if you have visited the Newsletter page on the MEI website recently but it is mind boggling to think that in since 2006 MEI folk have written dozens (actually I quit counting at 75) of valuable articles to share with other teachers who read our newsletter. The articles fall under various categories including:



Marilyn Winter
Sun City, AZ

Classroom Management
Goals
Holiday Activities/Special Times of the Year
Instrumental Applications
Philosophy
Professional Growth
Repertoire
Singing
Sound to Symbol Activities
Story Telling

As summer approaches you may want to steal a moment to revisit some of these incredible articles. You will find much to take back with you to your students next fall. Just go to the Newsletter Page and begin your journey to some great professional reading.

Newsletter Archives

For an Article Topic Listing
Click Here

(Click to read or print PDFs)



<http://musicedventures.org/newsletters.html>

Editor's note: Dear Readers, Let other folks know about this wonderful resource! Take another look at it from the perspective of preschool and kindergarten teachers, special needs teachers, or parents! Suggest a specific spot for them to view! Share this website address with others! fyi -- Chrome is recommended for faster access to the videos.

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

SongWorks® for Children

A Video Library of Children Making Music



Links to Videos

-- Select a Category --

-- Select a Feature --

Quick Search

keyword search

About MusicPlay and SongWorks

- MusicPlay Classes at Oberlin
- Tenets of the MusicPlay Program
- Principles of SongWorks
- Learning Opportunities for Children in MusicPlay
- A Singing Approach to Music Making and Music Study

Voices from MusicPlay

- Comments from Teaching Assistants
- Comments from Parents

Additional Links



The Collection

The videos in this collection share several characteristics:

1. Children were never prompted to demonstrate or perform for the camera. The raw footage of children, parents, and teachers captures children's unpolished, unrehearsed responses in the real setting of a weekly, preschool MusicPlay class.
2. During the 11-year span in which these videos were recorded (2001-2012), there was no intent to make the videos available for public viewing. Therefore, minimal attention was given to camera work, and the video images often have a home-movie quality to them.
3. When recorded music is played in a video, the proximity of the video camera to the audio equipment often caused the sound to seem much louder in the video than it was in the classroom.
4. Print sources for activities are cited with nearly every video description.
5. Playfulness, rather than polish, is the goal of our MusicPlay classes, and you will see the differences as you watch these children make music.
6. All lessons intend to embody and demonstrate the principles and practices of the SongWorks approach

Whether you are a music teacher, early childhood caregiver, classroom teacher, teacher educator, or parent, your observations of these videos can inform you.

1. Activities in the videos provide an extensive repertoire for your own use and can be replicated in your classrooms, communities, and homes.
2. Thoughtful observation can cause you to consider and re-consider how to interact with and respond to a child's behaviors and ideas.
3. As you view the videos, you can challenge yourself to study and ponder children's ideas, skills, and stages of development. You can ask yourself:
 - What do I see in this child's response?
 - What could that response mean?
 - How might my observations affect the ways in which I teach or interact with this child?

The SongWorks for Children collection intends to offer possibilities, but not necessarily solutions, for your own special contexts of teaching and parenting. We are immensely grateful that we can offer you these views of children and the SongWorks approach as potential contributions to your own sense of playfulness and study as you teach, learn, or parent. Peggy D. Bennett, 2013



OBERLIN
COLLEGE & CONSERVATORY

Funded by a grant from the Andrew W. Mellon Foundation to the Five Colleges of Ohio (Next Steps in the Next Generation Library: Integrating Digital Collections into the Liberal Arts Curriculum, 2010)
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Dear MEI Newsletter Readers

Become a new member or renew your 2014 membership
Consider making a donation to MEI

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 Lukas 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 Sweeney Fellowships, and Lukas Travel Grants and Scholarships through Donations. **Our Donations come from Members of MEI!** Each year many members have made tax deductible donations in a variety of amounts: \$5 \$15 \$25 \$35 \$50 \$100 \$1,000. You may consider contributing in this way to help fund our efforts.

MEI MEMBERSHIP DUES support the ongoing work and outreach of Music EdVentures. Please enjoy the newsletter and support us! The 2014 user/password for the "Members" site will be sent with the confirmation of your payment! A wealth of resources are there for you! www.musicedventures.org

The image shows a screenshot of the Music EdVentures website. At the top, the logo reads "Music EdVentures An Association of SongWorks Teachers". Below the logo is a navigation bar with links: HOME, GET INVOLVED, ABOUT US, RESOURCES, CONTACTS. The main content area features a large banner for "SongWorks becomes the catalyst through which LEARNING happens" with a treble clef graphic. To the right of the banner is a photo of an elderly woman in a pink shirt teaching a group of young children in a classroom. Below the banner are three featured sections: "MEMBERS ONLY CLICK HERE!" with a list of benefits and a "JOIN TODAY" button; "Featured Video" with a video player and a "VIEW MORE" button; and "Newsletters" with the text "Lesson Plans, Articles, Conference Information, and other MEI News by monthly email." and a "MEI NEWS" button. A yellow arrow points from the "GET INVOLVED" menu to the "GET INVOLVED" link in the navigation bar. The menu itself is a white box with a blue header "GET INVOLVED" and four items: "Memberships", "Conferences", "Subscriptions", and "Donations".

GET INVOLVED

- Memberships
- Conferences
- Subscriptions
- Donations

HOME GET INVOLVED ABOUT US RESOURCES CONTACTS

SongWorks
becomes the
catalyst
through which
LEARNING
happens

MEMBERS ONLY
CLICK HERE!

- Access to Secure Member Area
- Members ONLY Training Videos
- Collaborate with other educators
- Learn new lesson plan ideas
- Online and monthly resources
- Conferences with workshops

JOIN TODAY

Featured Video

VIEW MORE

Newsletters

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

MEI NEWS

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Kate Smith
Port Coquitlam, BC

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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2014 Conference Planning

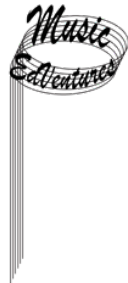
Committee Chair

Samantha Smith, OH

SAVE THE DATE
2nd weekend

2015 MEI CONFERENCE

April 9, 10, 11
Denver, CO



Any member of Music EdVentures, Inc. can receive a copy of the **MEI Policies and Procedures Manual** by contacting MEI Past President Terolle at t.turnham@gmail.com.

Support the Mission of MEI with your membership dues!

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

Pay online at www.musicedventures.org

or

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

Send to Anna Langness, Treas.

1179 Lilac St.

Broomfield, CO 80020

News and Notes is the monthly communication of Music EdVentures, Inc. (MEI). Regular features will keep members and friends up to date on coming events and the latest teaching techniques, tips and strategies. Submissions are due on the 15th of the month prior to publication and may be submitted months in advance, indicating the month in which they are to be published. The committee reserves the right to select material to be published according to length and appropriateness. Articles should be 200-325 words. Visuals should be scanned and submitted as pdf or jpeg files. Submissions may be sent to alangness@gmail.com and may be edited to accommodate space limitations.