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## From the President

“HOT DIGGITY-DOG!”

**2015 Level 1 *SongWorks* Certification is HERE!**

Perry Como’s 1956 “Hot-Diggity Dog”, begins with “Oh, hot diggity, dog ziggity, boom what you do to me. It’s so new to me, what you do to me. Hot diggity, dog ziggity, boom what you do to me...” Further along in the song it sings “...what a wonderful feelin’ to feel thattaway...Tell me where you have been all my life!”



Leah Steffen  
Shafer, MN

I know this song is what my heart will be singing in July after I have completed the 10-day Foundations Course, followed by the Fall 2015 Practicum Course. Throughout the *EdVenture* I will have received advanced study, reflection, and application in:

- *SongWorks* Principles
- Sound Skills
- Repertoire
- Observations of *SongWorks* Teaching and Learning
- Distance Mentoring from *SongWorks* Faculty (fall semester)

The 2015 course will encourage me to explore the concepts and practices inside and outside my classroom, so that I’m ready (“hot diggity!”) for the 2016 Level II *EdVenture*! My personal intent is to be open to new and thrilling insights and practices as I work toward becoming a Certified *SongWorks* Instructor!

*SongWorks* Certification has long been a dream of several MEI members. It was the incredible leadership skills of Judy Fjell, however, that picked up that dream and made it a reality. In early August 2014, Judy and Marilyn Winter put into action a jam-packed three days of brainstorming and planning. The Certification Committee of Peggy Bennett, Anna Langness, Betty Phillips, Terolle Turnham, Samantha Smith, Ruthanne Fisher and I joined the duo to carefully put together details and implement a plan of action for *SongWorks* Certification.

The MEI Board unanimously approved the *SongWorks* Certification Plan and *SongWorks* Certification Program Budget. The Certification Committee’s nomination of Terolle Turnham to be Executive Director of

the *SongWorks* Certification Program was also unanimously approved by the MEI Board.

The Board also appointed nominees, Dr. Peggy Bennett and Dr. Anna Langness to be the 2015 Faculty for certification courses. Executive Director Terolle Turnham appointed Dale Turnham to be the program's Business Manager. We extend a heartfelt welcome to Mr. Turnham and are very fortunate to be the recipient of his impeccable skills.

If you are hearing about the 2015 **Level I *SongWorks* Certification Courses** for the first time here and have questions, please do not hesitate to contact our Executive Director, Terolle Turnham at her new email address [terolleturnham@icloud.com](mailto:terolleturnham@icloud.com).

Our dear Marilyn Winter summed up the whole process by saying, "Thank you to each one of you who took time out of your precious summer **to help change the face of education in a way that can never be measured.**" Join me in applauding **all** of the pioneers who tirelessly spent *many summers prior to this one* bringing MEI where it is today and where it will be tomorrow.

There is no doubt in my mind that 317 days will fly by, and before you know it, the first day of the **Level I *SongWorks* Certification Course** on July 13<sup>th</sup> will be here! Will you be joining me? Hot Diggity, I hope so!

*Leah*

Leah Steffen, President  
Music EdVentures, Inc.

Youtube link to Perry Como's "Hot Diggity" <https://www.youtube.com/watch?v=1jVECp5Dzp4>

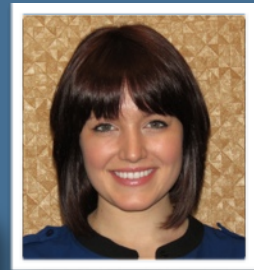
OR

Oberlin SongWorks for Children MusicPlay program's link to "Hot Diggity"

<http://cdm15963.contentdm.oclc.org/cdm/singleitem/collection/p15963coll12/id/650/rec/8>

2015 MEI Conference  
April 9 - 10 - 11  
Denver, CO

Conference Chair  
Samantha Smith (OH)  
MEI President-Elect



Planning for the 2015 Music EdVentures Conference, *SongWorks: Discover Your Pathway*, is well under way. Thank you to everyone who submitted proposals! I'm grateful to have received an abundance of engaging proposals that more than filled the available session times. This year's conference promises to be content-rich, engaging, and lots of fun!

Register now and discover your pathway through *SongWorks* teaching.



**2015 Music EdVentures Conference  
April 9-11**

**REGISTRATION FORM**

Registration at 9 a.m. Thursday, April 9  
Conference ends at 4 p.m. on Saturday, April 11

**CONFERENCE LOCATION**

**HOLIDAY INN AT DIA**  
6900 TOWER ROAD  
Free Shuttle to/from Denver International Airport

**REGISTER EARLY**

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

State/Prov \_\_\_\_\_ Zip/Postal Code \_\_\_\_\_ Email \_\_\_\_\_

I teach  Music  Classroom  Preschool  ELL  Other ( \_\_\_\_\_ )

1. **CONFERENCE FEES:** *(Luncheons included in this fee) (All fees payable in US Dollars)*  
 \$175 2015 Members (choose membership below)  
 \$225 Nonmembers  
 \$100 Retirees (choose membership below)  
 \$ 75 Students (choose membership below)  
 \$110 One Day Only *(Includes sessions, luncheon, 1 year complimentary membership)*
2. **2015 MEMBERSHIP DUES:**  \$45 Regular  \$75 Sustaining  \$100 Patron  \$20 Student
3. **FRIDAY NIGHT BANQUET:** *Great opportunity to dine and share ideas with your professional colleagues!*  
 \$40 *(includes gratuity and tax)*
- 3.\* **My diet requires:**  No restrictions  Vegetarian  Vegan  Dairy Free  Gluten Free
- 4.? **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:

**TOTAL PAID:** \$ \_\_\_\_\_ **CHECK NUMBER** \_\_\_\_\_ *(Checks payable to Music EdVentures, Inc)*

**SCHOLARSHIP AND TRAVEL GRANTS:** Inquiries about a scholarship or travel grant to the 2015 Conference: contact Leah Steffen, MEI President, at [lehrsteffen@gmail.com](mailto:lehrsteffen@gmail.com) for information and application process.

**RESERVE HOTEL ROOMS** (\$99 plus tax, Suite \$129 plus tax) Use the direct link for MEI at Holiday Inn at DIA  
<http://www.holidayinn.com/redirect?path=hd&brandCode=hi&localeCode=en&regionCode=1&hotelCode=DENMF&PMID=99801505&GPC=MEV>

Editor's Note: Whenever Betty has presented sessions at the Music EdVentures Conferences we've heard people comment, "What gems of advice! If only I could remember them when school starts!" In response to my request for a few of her favorite "one liners" of advice for teachers, Betty dashed off these! They are wise, valuable, and will make you smile.



## TIPS for Teachers to Kick Off the Year

by Betty Phillips

- \* Don't compare your weaknesses to other peoples' strengths.
- \* A lesson is a framework not a recipe ... watch and listen. The children will let you know where to lead them.
- \* Never assume anything.
- \* Practice does not make perfect, but it makes it better and easier.
- \* Remember to smile.
- \* Drink water.
- \* Your job is just as important and exhausting as every other staff member, just in different ways and at different times. You're all on the same team.
- \* It's all about relationships ... with students and staff.
- \* Synchronize your classroom clock and your watch to the office clock. That way you can make sure you are on time to receive classes and dismiss them.
- \* Get to know the PE teacher ... the gym is their classroom that you will borrow for music programs.
- \* Eat lunch in the staff room ... the staff needs to get to know you.
- \* Go to staff meetings even if you don't think it applies to you ... the staff will see you as a team player.
- \* Watch for cliques ... stay neutral.
- \* Learn the kids names quickly ... put them in a seating order and take a photo so you can practice names every chance you get.
- \* Have at least 5 different attention getting tricks in your toolbox. When one stops working, pull out another. (For ideas, see SongWorks I, pp. 173-175)
- \* Engaged learners have less time to create behaviors that you need to deal with.
- \* You don't always have to have a quick answer ... it's OK to acknowledge the question or concern and let the person know that you are going to think about it and get back to them.
- \* When you make a mistake ... own it, fix it, and MOVE ON!
- \* Keep "Thank You" cards in your desk ready for when you need one.
- \* Do something that brings you joy every day!



**Betty Phillips** of Corvallis, OR has retired after 31 years of teaching Music K-5 and classroom grades 1 and 2, however, she still works for the Corvallis School District as organizer of the New Teacher Academy, Lead Mentor for new teachers, and facilitator of the Music Team. She also teaches Music one day per week in Albany. In her spare time she enjoys working at Wild Birds Unlimited, gardening, golfing, reading, and spending time with family and friends. Betty is the MEI Secretary.



Emerging Pioneers complete four assignments to fulfill their Fellowship award. In assignment #3, Emma Shukle shares her conversation with another SongWorks teacher.



**Emma Shukle** is the K-8 music specialist at nativity of Mary Catholic School in Bloomington, MN. She holds a Bachelor's Degree in Vocal Music Education from St. Catherine University in St. Paul, MN. When she is not teaching, Emma enjoys singing for Mass at St. Edward's in Bloomington, and Our Lady of the Lake Catholic Church in Mound, MN. She also loves traveling and visiting her older siblings on both coasts.

Networking and connecting with other music teachers is a great way to share each others' experiences and gain a different perspective. I recently had a phone conversation with friend and SongWorks colleague Kelsey Grue to discuss aspects of the SongWorks approach.

At the beginning of our conversation, Kelsey and I were discussing how she used some of the SongWorks strategies with her band classes. She said that she was so inspired after the conference and seeing Jake and Vicky present on pop music, that she went back to school and starting doing secret songs with her bands everyday using pop songs from the radio. All of her students enjoyed the secret songs, but her 5<sup>th</sup> graders especially had fun with it. Kelsey told me that she would divide a song into phrases, then notate a phrase for students to play. Her students played the phrase and figured out the song. She required her students to keep their idea of the song title to themselves, and they could whisper it to her if they knew. If they didn't figure it out during class time, they had the chance to go home and think about it if they needed to take more time and work it out.

Kelsey and I agreed that the way she allowed the students to take their time and figure it out really demonstrated the SongWorks principle about respecting our students' abilities, feelings, and skills. The fact that they got to have the time to figure it out showed the students that it's ok to not get the answer right away. They were given the time they needed to figure it out, which also caters to different types of learners.

Kelsey and I asked ourselves, "What is the most important idea that we can learn from the SongWorks approach?" We both agreed that keeping students safe and comfortable is the most important principle to practice. If students are not safe, it hinders the learning process. If students feel safe and comfortable, they will want to open up and share their ideas. Kelsey and I talked of when we've taken classes to increase our education, we find ourselves being nervous about being judged if we

make a mistake. In SongWorks, mistakes are embraced, welcomed, and not shamed. We also both feel that how we speak to students can impact their comfort level. Terolle Turnham has spoken to us about using sarcasm and the negative effects that it can have. Kelsey and I admitted that, when it comes to sarcasm, we need to be mindful about the person, the age, and the risks of using this type of communication.

It was so refreshing to be able to connect with Kelsey and talk to her about her experiences. It is so important to connect with other teachers and gain perspective to enhance and better our teaching. I am glad to be a part of a network of teachers who are so open, helpful, kind, and dedicated to their teaching. §



Emerging Pioneers complete four assignments to fulfill their Fellowship award. Luisa Rodriguez, 2013 Emerging Pioneer, completes her final assignment.

For my fourth EP assignment, Peggy Bennett suggested I review a series of videos available on the Oberlin SongWorks website. These videos show short clips of Peggy teaching MusicPlay classes to pre-school students. It was very helpful and exciting for me to review these videos because they were very nearly equivalent to watching Peggy live and in action. I think the introduction to the SongWorks library says it best:

*“As you watch the videos, you will experience a rare luxury in education: you will be able to observe learning in the finite capsules of brief videos. Teachers and parents do not often get to experience the simple pleasure of observing children in group, instructional settings. The approximately 700 SongWorks for Children videos offer you this extraordinary, and perhaps unique experience, and it is our great privilege to offer you these opportunities.”*

For those who align with SongWorks principles and practices, this is a proverbial goldmine. We have the privilege to observe an expert (and one of the authors of the SongWorks texts) and other supervised students as they put into action the philosophies that Peggy has carried on from her predecessors.

For me, it seemed to make sense to start at the beginning in the library, so I chose a set of videos in the first page of the collection that featured a song called “All Join Hands.” From the description connected with the videos, the background information was: “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 of this song, see SongWorks 2: Singing from Sound to Symbol.) 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.” The video descriptions also state what we will see in the video, but I want to add my own observations here.

The first “All Join Hands” video opens as five-year-old Allison traces the symbol score and sings the song. For her age, Allison sings with a strong sense of pitch, and she reads the score confidently and fluently. Dr. Bennett offers observational feedback with, “Allison, it’s almost like you practiced that!” This statement is a perfect example of observational feedback that is straightforward without giving a false sense of accomplishment, but does communicate to the student what was positive about her performance. Next, Luke raises his hand and waits to be called on before eagerly jumping up to perform the score. He needs a little prompting, which Dr. Bennett gives without singing the complete song for him. In this way Luke is able to prove that he can sing and read the score, and though his voice is much quieter than Allison’s, he proudly shows what he is developmentally able to do. Peggy then asks him the question, “Luke, did you know you could do it that easily?” to which he replies an enthusiastic “Yeah!” It is clear from the big smile he flashes in the view of the camera that he is very proud of his learning. Lastly, Kira comes to the board to perform the score. Peggy gently asks for an atmosphere of respect as another child is talking when Kira is beginning. When Kira re-starts, it is clear that she knows the song well but needs to be reminded of where to begin and what to do to read the score. With a



**Luisa Rodriguez** spends her time as a voice teacher of many ages, an arts administrator, and a performer of many genres! In her "spare" time she sings jazz, swing dances, salsa dances, and geeks out on scientifically centered vocal pedagogy books. When she isn't singing opera, Luisa lives with the intention and pursuit of entering and finishing a doctoral program for Vocal Pedagogy, with a special interest in modern techniques for singing, such as belting for musical theater and jazz. Recent/upcoming performances include Papagena in "The Magic Flute," a lead role in the musical revue, "Side by Side by Sondheim," Soprano soloist in the Rutter Requiem, the role of Sylvia in a brand new opera project called "Behold the Man," and the Dew Fairy/narrator/production team member in a children's production of "Hansel and Gretel."

little prompting, Kira gets the opportunity to succeed and finish her singing in conjunction with the end of the music score. It is very clear at this point that all of the students in Peggy's class are taught to give and are given mutual respect that allows each child to succeed within his or her individual level.

From what I have observed in the first video of "All Join Hands," three of the SongWorks Principles stand out to me:

#1. *"Students have the right to be treated with respect and dignity for their ideas, skills, and stages of development."* Dr. Bennett's demeanor, as well as her request that other students are quiet while someone is performing, makes one certain that there is a great deal of respect and dignity shown to the children.

#2. *"Students deserve an engaging learning environment in which they feel safe enough to demonstrate freely their understandings and skills through various types of participation."* The way in which each student willingly and confidently displayed his understanding and skill shows that they all feel safe to do so. Luke's pride in particular to show that he could "do it that easily" is a wonderful example of this.

#6. *"Accurate and constructive feedback helps students become independent learners."* In every circumstance, Dr. Bennett gave feedback that was appropriate to the performance that the student gave. Those of us who have been involved in and/or observed SongWorks Principles at work have been well instructed in the art of specific feedback; however, I never stop feeling awe over how meaningful and effective that feedback is when it is given well. Each student knew exactly what he had done well, and in areas of struggle, was assisted so that he could succeed in the moment. This is at the core of what it means to be a teacher of any kind, in any subject, for any purpose. This a very important reason of many reasons that SongWorks is so valuable to educators.

In Video 2 of the "All Join Hands" group, the class reads the score together with Dr. Bennett's help. Following that, she takes two volunteers to do it in front of the class. In both instances, the student is able to complete the task accurately with some prompting. For this age group, I notice how important it is to affirm even the success of the attempt, and of finishing the task. Peggy does this with observational feedback, simply stating in an affirming way what exactly the student has accomplished. She says to the second volunteer, "Luke, you were reading those symbols!" What I notice about the feedback given is that the feedback is not only directly observational, but puts an emphasis on what the student has actually accomplished, rather than highlighting any disparities between the different levels in each student. This in turn motivates the student to feel pride in his accomplishments and will most likely lead to continued learning.

"All Join Hands, Read 3" highlights the students practicing with their own individual scores. They are then instructed to go to their parent and demonstrate to show that they can read the score independently. In the video you can hear the cacophony of many little ones singing the same song at different times, and a great deal of success at the task. Principle 4 of *SongWorks 2* states, "The way music sounds rather than how it looks guides the selection and presentation for patterns of study." Essentially, the symbols for the iconic score were chosen carefully in order to make sense for the targeted age group.

My only wish is that I could see a more advanced explanation of this, like something you would do for a third or fourth grader. I wonder what a case would be where 16<sup>th</sup> notes would "sound" different than they would "look." When would there be a passage in a song that would be less effective to use. With this particular video I can see clearly the aim of the principle, even if I can't quite grasp its full extent in every circumstance.

The fourth video in this series seems to be a continuation of video number three. Even in cases where the students are not entirely following the score, I notice that they are practicing left to right! I don't see a student that wasn't following from left to right by the time they were reading by themselves (except one who had the score completely upside down). It is clear that the students are developing at their own paces but that they certainly are all developing the skills needed towards music literacy. I also notice that the students are beginning to give themselves feedback at this point. Above the blending of little voices, you can hear one student say "I did it! I did awesome!" and another student say "Wow" to himself as he finishes. It is clear from the reactions that a very safe learning environment has been created for learning, and that because of the clear observational feedback that has continuously been given, the students begin to know for themselves when they have met with success in the task.

*cont'd next page*

While so many of the *SongWorks* Principles are demonstrated in this series of videos, there are two that seem to stand out in my observations. Firstly, we see a clear culmination from video 1 to video 4 of *SongWorks 1*, Principle 6: “*Accurate and constructive feedback helps students become independent learners.*” From the beginning we see that the students have been given clear feedback about what is happening and what they are doing well; by the end, we can hear them independently making observations about their own work! I also feel strongly that *SongWorks 1*, Principle 7 is clearly at work here: “*Quality of life is enriched through music and singing.*” I can’t think of a better example of life being enriched than students gaining pride in their own learning and growth. Throughout this video series, this joy and excitement is very obvious and present. There are many goals and hopes that a teacher has when choosing to share music with students, but the greatest of these for me has always been the enrichment of their lives. I feel very inspired to continue to do so going forward, and seeing the videos of these students’ reactions so clearly reminds me how possible it is! §

... from What’s on the MEI Website!



Marilyn Winter  
Sun City, AZ

## I Can Manage That!

by Marilyn Winter

SongWorks Principle 2: Students deserve an engaging learning environment in which they feel safe enough to demonstrate freely their understandings and skill through various types of participation.

From the moment we greet our students at the door of our classrooms until we send them off to other endeavors, our skills as managers are in play. We might have the most inventive and interesting lesson plan but if we don’t have our students’ attention, what does it matter?

With this in mind let’s take a look at information concerning classroom management on our MEI website:

1. The Classroom Management section of the Newsletters collection.

[For an Article Topic Listing Click Here](#) From the Sweet Girls articles to Introducing a Song, there is a wealth of information for us to consider. Specifically notice the December 2012 Newsletter, it is packed full of ideas for managing a classroom. [December 2012](#)

2. Molly Feigal’s Conference 2012 Observation Class. As you watch the demonstration be sure to follow the guide that leads you to realize specific teacher behaviors and the results of those behaviors.  
[Printable Video Guide](#)

3. From the Articles section, be sure to notice writings by Peggy Bennett. The following articles speak directly to classroom organization concerns.  
[Introducing a Song: Ways to Capture Attention](#)  
[My Word!: A Lexicon of Peaceful and Powerful Responsiveness](#)  
[Playfulness!: Full of Play In and Out of the Classroom](#)  
[The Power of Brevity: Two-Word Cues](#)

4. Also from the Articles section peruse these articles:

[It’s Time for a Walk: Allowing for Student Independence in the Classroom](#) by Gloria Nelson

[Kids LOVE This](#) by Sandy Reitmeier-Coolen

[Set Them Free: Teaching skills of independence](#) by Marilyn Winter

[All Together Now! Moving in a Safe Manner](#) by Marilyn Winter

[The Right Answer Game: Managing Student Responses](#) by Dr. Douglas Bartholomew

[What Is Your Favorite Activity? Planning Ahead](#) by Pam Bridgehouse

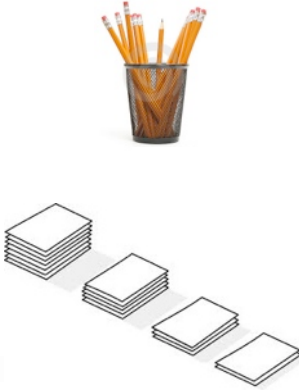
[A Signal to Return to Attention](#) by Marilyn Winter

# Two Ideas For Getting Organized

by Marilyn Winter

## DISPENSING AND COLLECTING MATERIALS

To avoid congestion, place materials in different areas of the room. For example, the pencils can be placed on the window sill, the recorders on the shelves by the piano and the music scores on a table by the door. Students are arranged in groups of four. Each individual in the group is assigned a number; one, two, three, or four. (The group decides who gets which number.) When supplies are needed, a number is selected. The child with that number goes for supplies (or puts them away) for his or her group. If several items are needed, two or more numbers can be called.



## ENCOURAGING INDEPENDENCE

Each morning write instructions on the board or on a large sheet of paper. As students enter the room, they read the instructions and begin work. This places the responsibility for study onto the students and frees the teacher to check lesson plans, organize materials, visit with students or visit with teachers as they bring their students to the music room. Instructions may look like the following example:

### FOURTH GRADE ASSIGNMENT

**Number Ones, pass out recorders for your group.**

**Number Twos, pass out music scores for your group.**

**Everyone begin practicing the "fingerings" for *Hot Cross Buns*. Remember, "fingering" means to practice without blowing.**

**Check all members of your group to see if their "fingerings" for *Hot Cross Buns* are accurate.**

from Establishing Classroom Protocol p.10 in *Recorder EdVentures: Teaching Recorder in the Classroom* by Marilyn Winter

Limited quantity of *Recorder EdVentures* available. Contact Marilyn, [mfw406@gmail.com](mailto:mfw406@gmail.com)

# 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 discreetly are the numbers who receive Dianne 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](http://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". A navigation bar includes links for HOME, GET INVOLVED, ABOUT US, RESOURCES, and CONTACTS. A yellow callout menu titled "GET INVOLVED" is positioned on the right, listing "Memberships", "Conferences", "Subscriptions", and "Donations". Two yellow arrows point from this menu to the "GET INVOLVED" link in the navigation bar and to the "SongWorks" banner below. The banner features a treble clef and the text "SongWorks becomes the catalyst through which LEARNING happens". Below the banner is a photo of an elderly woman in a pink shirt interacting with children in a classroom. The website footer contains three main sections: "MEMBERS ONLY" with a "JOIN TODAY" button, "Featured Video" with a "VIEW MORE" button, and "Newsletters" with a "MEI NEWS" button. The footer also includes copyright information: "© 2012 Music EdVentures, Inc. • All rights reserved. • Designed & Developed by IOR Consulting." and the IOR logo.

# 2014 Music EdVentures Leadership

## The Board of Directors



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Shafer, MN



President-Elect  
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Director for Canada  
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.

### **MEI Officers**

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Leah Steffen, MN

#### **President-Elect**

Samantha Smith, OH

#### **President-Elect Apprentice**

Ruthanne Fisher, PA

#### **Past President**

Terolle Turnham, MN

#### **Secretary**

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#### **Newsletter Chair**

Anna Langness, CO

#### **Academic Coordinator**

Paige Macklin, MN

#### **Communications Guidelines**

Peggy Bennett, MT

#### **2014 Conference Planning**

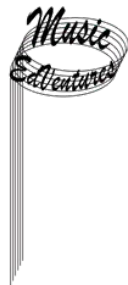
##### **Committee Chair**

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](mailto:t.turnham@gmail.com).

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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 jpg files. Submissions may be sent to [alangness@gmail.com](mailto:alangness@gmail.com) and may be edited to accommodate space limitations.