

MUSIC EDVENTURES

NEWS AND NOTES

An Association of SongWorks Teachers

October 2016

From the President

Hello Edventures!

Have you ever heard that old Schoolhouse Rock song, "Three Is A Magic Number"? When you think about it, it seems true! Wanting to hear those 3 little words—Waiting for 3:00 PM—Saying 'I'm counting to 3'...so many ways '3' plays a role in our lives.

And here's one more for me: Recently, my school has adopted a new behavior program called "The Power of 3". We take care of ourselves; we take care of others; and we take care of our classroom and community. At the beginning of the year each teacher was tasked with introducing and implementing this new program as the foundation of our school culture.

After I completed this discussion with a group of 5th graders, a student asked me "Which one of the 3 is the most important?" Of course I told him that all three of these things work together to make sure everyone is successful, just like we work together as a class and an ensemble. Afterwards, I started thinking of the power of 3 in my own life.



Ruthanne Parker
Wyncote, PA



In This Issue

- President's Report p.1
- Music and Language Literacy p.3
- The Children are Coming! p.5
- Mystery Maps p.11
- Tips for Teacher Interactions p.12
- 2017 Visiting Scholars Announced p.17
- Peggy D. Bennett MN Workshop p.18
- 2017 MEI Conference p.19
- Colorado Study Group p.20
- 2016 MEI Leadership p.21

Is one really more important than the other? Yes, taking care of yourself is important, but when you have children, partners, and family members to take care of—that's important too! Well for sure it is less important to take care of your space and not to worry about keeping the house clean, right? But have you ever tried to relax in a house covered with pet hair and Legos®, without any clean mugs for your coffee or tea? It's hard to take care of yourself when you may be overwhelmed with a to-do list running through your mind.

Even within MEI, the Power of 3 plays a role. We take care of ourselves by connecting with other members, receiving inspiration and ideas, and improving our practice. We take care of others by doing things like sharing lessons that have worked for us, and giving support or encouragement when needed. And we take care of our community—helping MEI by volunteering our time and skills to do the behind-the-scenes and administrative work that keeps the organization up and running. All three of these things work together to complete the picture! So please continue to share on the Facebook page, check the website, email and call your friends and colleagues, ask for and give suggestions, share your talents, and maybe even invite someone new to check out our group!

And after all of this, is there an answer to the question “which one is more important?” With the school year well underway and the busyness of fall upon us, it may be tough to choose. After thinking about it, though, I have decided to rinse out one of my mugs and have some coffee on the back porch (away from the Legos and pet hair). By myself. I am betting that after I take a little bit of time to take care of myself, the rest will follow. Let me know how the Power of 3 is working for you in your own life!

-Ruthie

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MUSIC AND LANGUAGE LITERACY: Symbolization, Parallels, Touch Points and Questions

Beth Cain

Surprise, excitement, even amazement. I noticed these emotions among my colleagues during Vicky Suarez's presentation "Mussorgsky and Me" at the SongWorks: Basics and Beyond! conference in April 2016. The enthusiasm was palpable as Vicky showed clips of her first grade students accurately following the rhythmic notation of the "Promenade" from *Pictures at an Exhibition*.



Beth Cain
Midland, TX

It was beautiful to see the level of literacy her young students had achieved! And yet I wondered: why are we so surprised at the ability of first graders to read notation? Is it because music notation is a complex language, and to see primary students begin to master that skill is gratifying and inspiring? I think so. However, young children are very

"Why are we so surprised at the ability of first graders to read notation?"

adept at symbolization because of their reading experiences in the primary classroom. After all, symbolizing sounds is the skill that first graders spend most of their day practicing. Learning to read, it seems to me, involves the same skill set as learning to translate musical sounds into notation.

Since I spend my professional days as a literacy teacher, I decided to investigate the parallels between literacy in the language arts classroom and in the music classroom. In this paper I will consider five questions about music and language symbolization.

1. How do music and language symbolization connect with each other?
2. Why is the SongWorks approach particularly valuable in helping students learn to symbolize?
3. Do students with difficulty reading also have difficulty following musical notation?
4. Can the SongWorks sound-to-symbol approach be used to help struggling readers?
5. How can music teachers and reading teachers collaborate in their common goal of literacy?

To ponder these questions, five installments of *Music and Language Literacy* will be explored in consecutive newsletters.

I. Parallels in Music and Language Symbolization

While music and literature are two very different expressions of the human experience, one commonality is that both story and song are connected by language. The common thread of *language* determines the flow of a song and the rhythm of a piece of writing. For primary students, the shared characteristics of language may be especially strong because so many stories can be sung and so many songs tell stories. Looking at both story and song through the lens of literacy, however, requires a little more thoughtfulness. As children are taught to read, they first learn that individual sounds can be represented by a symbol. Furthermore these separate sounds can be grouped into words, phrases and longer blocks of meaning, all of which are symbolized. The symbolization of sound requires decoding to convert an abstract symbol into concrete meaning.

Arguably, this decoding process is more abstract in music. Words represent concrete objects. Musical symbols represent musical sounds, which is a bit more abstract to understand and to teach. However, the principle is the same: children learn to recognize that a symbol represents a sound. Music notation and written text transform aural language into written language.

“...separate sounds can be grouped into longer blocks of meaning, all of which are symbolized”

Next month: **II. The Value of the SongWorks Approach in Helping Students learn to Symbolize**

Beth Cain received her bachelor's degree from the University of Texas at Arlington in 1989, studying music education with Dr. Peggy Bennett. She earned a master's degree in humanities from the University of North Texas in 1991 and has held numerous teaching positions in music, English, and the humanities over her 30 year career. She has two children - Anna, 21, and Travis, 19 - and currently teaches at a private school in Tucson, Arizona.



THE CHILDREN ARE COMING!

October: *What I do and Why*

Mary Opland Springer

October! My students LOVE October and the many songs it offers. As the leaves grow crunchy, and the nights grow chilly, I evoke the mysterious nature of Halloween with my preschool (3-5 year-old) students. There is a song I have returned to for years each October: "Halloween Night".



Mary Springer
Seattle, WA

On the initial song experience I will sing in a very soft and gentle voice, using gestures to highlight the melodic contour and rhythm of the song. The calm and mystical quality of the song softly brings students into the scene. Suddenly, the song ends with a "BOO!" and this thrill is followed by playful laughter between me and my students. I invite the children to join my gestures, and many sing along as well.

Phrases 1 and 3: hands moving up/down with melodic direction

Phrases 2 and 4: using a finger like a witches' wand to illustrate the rhythm

HALLOWEEN NIGHT

The musical notation consists of five staves. The first staff shows a melodic line with a slur over it and a series of rhythmic marks below: 'ooohhhh'. The second staff has the lyrics 'Tis the night of Halloween' under the notes. The third staff has another slur and rhythmic marks: 'ooohhhhhhhhh'. The fourth staff has the lyrics 'When such funny things are seen' under the notes. The fifth staff ends with a large 'X' and the word 'BOO!' below it, with rhythmic marks: 'oooooooooooooooooooooh' and 'oooooooooooooooooooooh'.

I choose not to antiphon this song as the movement is a critical part of the experience. Instead, I encourage students to join me as they become comfortable with the song. While I have not found the need, you may consider adding locomotor movement to the experience with your students.

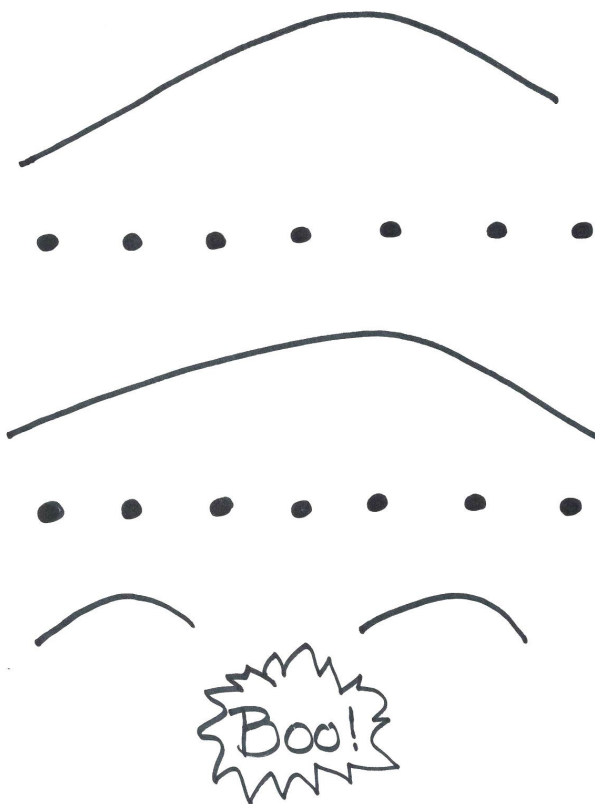
Perhaps, a leader could tiptoe on the words for phrases 2 and 4, and on the "Boo!" invite another child to join. Maybe a fun chase game develops. The contrasts between alternating phrases lends itself well for playful large movement extensions. On this first day we will sing the song many times together, and then move onto other activities.

Beyond these engaging experiences, the song also lends itself well as an opportunity for literacy study with a form book.

During a future class, I present a “mystery song” for them to discover using a visual tool—a form book. Without attaching sound yet, I show them the first page of the form book and ask them what they see. Students are excited to share observations: the line, dots, patterns, and the word at the end. As I lead, the students follow the symbols with their hands—usually very quietly—and often jump in surprise when we get to the “BOO!” Students offer ideas for the mystery song, and together we check each idea while singing and following the score to see which fits best.

Once the song has been determined, students can't wait to take turns leading their peers through the lead map. On other pages in the form book, we study the song dots and melodic contour, eventually leading to the score. At this stage, I don't drill for perfection. In this situation, my form book is meant to provide an experience for students to “read” and follow along with visual symbols while singing the song.

“Students offer ideas for the mystery song, and together we check each idea while singing and following the score...”



In my context, it is meant to be manageable for them as well as a challenge. I leave a copy of the book in their classroom for students to enjoy/study as a part of their classroom experience in their own time. This also provides an opportunity for students to playfully lead their peers in reading and singing the form book, since we don't have time for everyone to do so during music class.

I use this song because of its haunting minor melody, the simplicity of the activity, as well as the opportunity for the students to experience an important stage of literacy: tracking a score.

Halloween Night Form Book

**HALLOWEEN
NIGHT**

Boo!

ooooooohhh
 'Tis the night of Halloween
 oooooohhh
 When such funny things are seen
 oooooh oooooh
 BOOOOO!

Boo!

HALLOWEEN NIGHT

Tis the night of Halloween
 When such funny things are seen
 BOO!

halloween night

ooooooohh
 'Tis the night of Halloween!
 oooooooohh
 When such funny things are seen!
 oooooh, oooooh,
 BOOOO!

THE CHILDREN ARE COMING!

Rubbletum: *What I do and Why*

Mary Opland Springer

Rubbletum is one of my favorite classic song games that lends itself well to the season, without mentioning Halloween (some schools don't permit "Halloween" celebrations or songs). This song game may be just the spell for your upper elementary students.

STORY

A long time ago, there was a small town with a factory. This small town was surrounded by other small towns and most of the people who lived in these towns worked in the factory. This factory was a bubblegum factory and was owned by a family for many years. Joe Blow, grandson of the original owner, was now in charge and he was faced with a challenge: the bubblegum had become so popular that they couldn't keep up with the demand. Joe Blow didn't know what to do.

"This song game may be just the spell for your upper elementary students."

He talked to the factory workers and finally decided that in order to keep up with the towns' demands for the bubblegum, he would purchase new more efficient machinery. Joe purchased a machine that cut the gum into pieces, insuring that each piece would be the same exact size.

The challenge of quality control had been growing. The promise of new machines brought relief to the factory workers. Their job—to make fantastic chewing gum—would soon be less difficult. But when the machines arrived, they brought a new problem. Sometimes, a small piece of gum was left over after cutting, and Joe didn't know what to do with it. He couldn't sell it, and he couldn't put it back into the mix.



One day, sitting at his desk, he noticed a big empty barrel and inspiration struck. He decided to collect all the small pieces in a barrel, and when the barrel was full, he'd sound the factory whistle twice (toot toot). Soon, the children in Rubbletum and surrounding towns knew they could come to the factory and fill a bag with bubblegum for ten cents. He donated the collected money to a local library for new children's books. Everyone across the towns loved the idea and the children LOVED that gum!

One particularly chilly and windy night, a group of children were on holiday (vacation) from school. They gathered to play their favorite games, and chew their favorite gum. It was a merry time, until the bag was empty. NO BUBBLEGUM! As they began to weep together they heard a "toot...toot"—the factory whistle! They quickly put on their coats, and grabbed large sacks for their candy, and headed out of town to Rubbletum. There were two ways to get to Rubbletum: one was following the path by the side of the road, and the other was a shortcut through the forest. Naturally, on this stormy night they decided to take the pathway through the forest. Sometimes, they thought they would see an old lady watching them from behind a tree. They played their favorite game—one that their parents taught them and their parents before them. It had been played for many, many years when the nights turn chilly and the moon glows full.

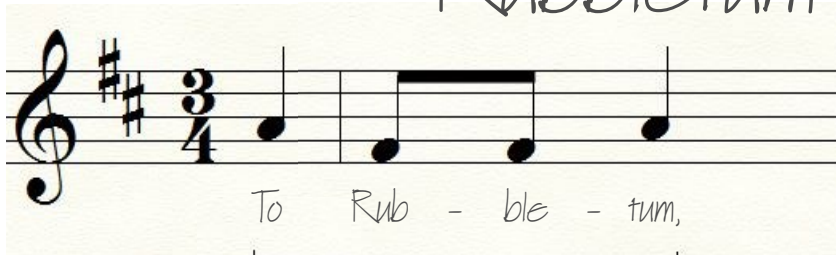
ACTIVITY

Standing, the children circle around the "Old Dame" and sing. When they speak "hey Old Dame" they freeze and say this in a number of different ways, allowing for vocal exploration.

As they sing and speak, the Old Dame holds out his/her finger (or small broom), spins around (eyes open or closed depending on your context) and freezes on the word "o'clock." I usually play the Old Dame on the first time around, and model using an interesting and dramatic voice to ask "What time is it, little boy/girl?" Whomever the Old Dame is pointing to, says: "one o'clock going on two." They sing again and freeze at the end. The new child pointed at says, "two o'clock going on three," and so on until six o'clock. There is much laughter and delight as they anticipate who will be the next one to tell the time.

The children all sit down after six o'clock and we ask the Old Dame some questions. The Old Dame tiptoes around the outside of the circle and engages in a singing dialogue with the children asking the questions. The traditional game has all the children run away as fast as they can, and the Old Dame tries to catch one of them. Whoever is caught is the next to impersonate the Dame. The chase aspect has led to a lot of chaos during the excitement of the ending so I choose to leave it out.

Rubbletum



(spoken) Hey Old Dame, what o'clock?



Children: Where are you going? (sol sol sol la la, with hand signs)

Old Dame: To the Woods. (sol sol la, and using hand signs)

Children: What for?

Old Dame: To pick up sticks.

Children: What for?

Old Dame: To build a fire.

Children: What for?

Old Dame: To boil some water.

Children: What for?

Old Dame: To cook (catch) one of you chickens!

(The original is to "cook," but I prefer using the word catch.)

Depending on your students, the six o' clock child could become the next Old Dame. Or, once everyone is sitting down in the circle with closed eyes, the Old Dame might walk around and tap someone sitting silently for the next turn. If the tapped child doesn't want a turn, I ask him/her to share it with someone else who is quietly raising his/her hand. This allows for those who aren't quite ready to be the dramatic Old Dame a chance to share and still participate.

I believe this song game is much like the old song Chicky Crany Crow, which is based on an old folk story. In addition to the opportunity for dramatic exploration, there are many elements to study from this song game. What would you choose to study from it? What will be appropriate and meaningful for your students? It's your choice!

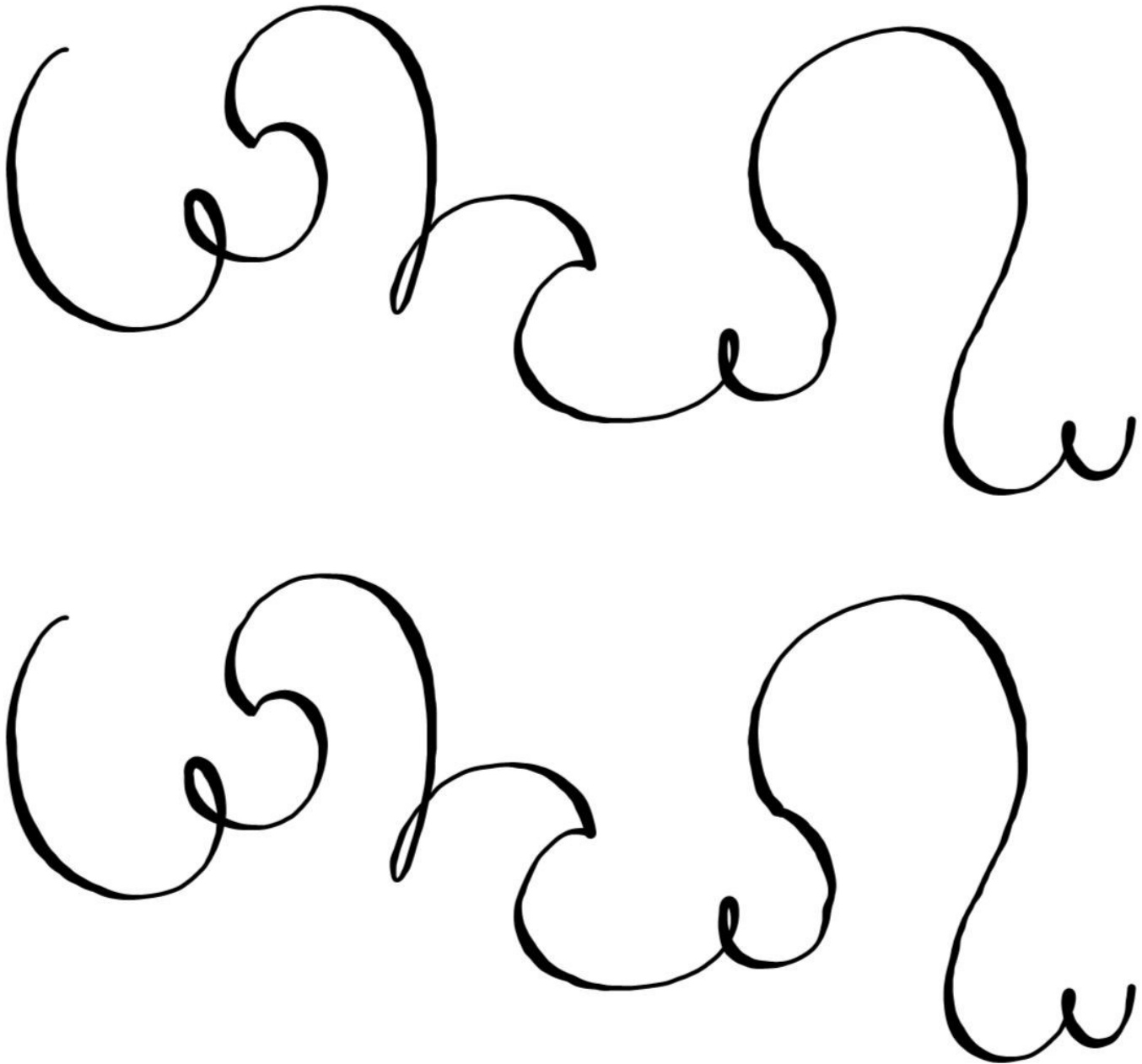
I created the story to help set the mood for playing the song game. It is important to measure the level of drama so as not to frighten anyone, but instead keep it playful and full of imaginative play. This song game can be done without the story, but I believe the story brings the children into the imaginary world and helps set up the dramatic elements present in the text and the song. This particular song game is one the children remember for years.

I teach in two Montessori schools and work with students in pre-elementary through eighth grade. A Montessori classroom (multiage) is a challenge as well as a great opportunity for students to learn from each other as well as build on their individual skills. In addition to general music classes, I also teach drama and offer a performing arts experience to all students in my schools. Seeing my students only once a week, I have found that using both music and drama brings connections that enrich their experience with song.

MYSTERY MAP: October

(Did you figure out the September Mystery Map? See p19 for the answer!)

The flowing new Mystery Map below is full of clues! Its two best known verses are identical in melodic contour, though variations occur in text. From the heaving swells in shape, to the not-so-subtle nod to the letters W and S, you can almost smell the salty air!



Check back next month for the answer!
Want to submit a secret map from one of your favorite songs? Don't be shy!
Submit maps for consideration to jeharkins@fcps.edu

TIPS FOR TEACHER INTERACTIONS

Part 2 of 5*

Jake Harkins

II. Feeling Better About 'Misbehavior'

What if how we feel about the behaviors of our students is the first step in how we respond to such behaviors? Reacting, often on impulse, instinct and emotion, may actually remove our inner peace. Responding to student behaviors is a skill that involves thought, consideration, and intentional "moments of grace" (Bennett & Bartholomew, 1997, p. 210). Some teachers may have a hard time dealing with misbehavior. Misbehavior is exhausting; it feels like a waste of time and a challenge to our control, and we often don't like who we become during the interaction. However, our behaviors and choices have the power to cause and facilitate the behaviors our students portray. Intentionally or not, we model the responses we teach our students.

New and experienced music teachers can all likely relate to the thought, "Oh no, I have to teach *that* class again on Friday." While we love what we do, and we find joy in most of our "work," many of us still actively identify a single class out of the bunch as the group of children who will send us early to our grave. For teachers who only work with one classroom, they may identify the one or two students who "will" make their year miserable.

What happens if we consider that when we create these perceptions, speak these labels, or entertain these negative thought patterns, we are orchestrating a self-fulfilling prophecy? Likewise, what happens if we consider that shifting our perceptions, speaking in positive affirmations, and communicating our *belief* in students' success, orchestrates its own—more desirable—self-fulfilling prophecy?

What if how we choose to feel about our challenging students in turn has an impact on how we act, interact, and respond to such children? What if our own intentional thought patterns have the power to keep us feeling peaceful and powerful in the presence of that class?

"What if how we feel about the behaviors of our students is the first step in how we respond to such behaviors?"

*Part 2 of 5, excerpted from Harkins, J. (2015). Peaceful and powerful: Tips for teachers' interactions. 2015 SongWorks Certification Capstone Paper.

It is human, healthy, and normal to feel emotions such as joy, sorrow, frustration and peace. Experiencing emotion is a necessary part of living. When we feel—when we experience conscious emotional reactions—we know we are alive. Many experiences bring us sheer joy and pleasure. Some experiences have the power to cause us to feel pressure, stress, and frustration. During these situations, and in reaction to these situations, we often create negative thought patterns associated with that circumstance, person, or group of people. When we give thought to, or interact with, that group we often begin to echo our memories, emotions, and negative thoughts.

When we echo our own negative thoughts, we potentially freeze ourselves and others—students, colleagues, administrators—in time. This frozen memory, perception and associated emotions contradict the one constant in life: change. When we acknowledge that life changes, and people change—in small or large ways—we admit, however difficult it may be, that our automatic responses, negative perceptions, and associated emotions have the potential to change as well.

As adults who are “grown-up,” “mature,” and “professional” teachers, we often presume the intent of children. We think that because we know our own thresholds—for sound, motion, and mannerisms—our students should know when and how to avoid our thresholds. We may believe we “know” when a student is “choosing” to “misbehave.” So, we feel it is important to communicate with students about how we will interpret their intent if they “choose” to behave a certain way. We have consequences established, and we consistently and swiftly deliver them as students cross our thresholds.



But what happens when we shift our perception from “misbehavior” to simply “behavior”?

Consider the tapping pencil, the bouncing leg, the incessant hair twirling; all have the possibility of simply being a behavior. Misbehavior “occurs when a student willingly and knowingly obstructs, disrupts and interrupts” (C.M. Charles). Objectively noticing “behavior,” before labeling it as “misbehavior,” takes practice.

Seeing a behavior as simply behavior rather than misbehavior does not mean we ignore the behavior. What it does mean is that our response to the behavior, inside ourselves and to the student, is different because we are not presuming guilt or maliciousness on the part of the student. (Bennett & Bartholomew, 1997, p. 208)

A deliberate shift from presuming student intent can guide our choices in response to student behavior and leave us feeling peaceful and empowered.

“Through my impatience and frustration, I was beginning to see every single behavior as a “misbehavior.”

A few years back, I had identified one particularly challenging upper-elementary homeroom as “*that class*.” Before the first week with the students, I already felt that the deck was stacked against us. Their music classes were scheduled for Mondays and Fridays—meaning already they would miss nearly 40% of the instruction their peers received throughout the school year due to holidays, end-of-quarter breaks, parent/teacher conference days, professional development days, etc. On top of that, due to assemblies and circumstances during the first month of school, I only saw the class twice for music in the first five weeks of instruction (and their peers 10 times). Additionally, the two

times I did have the students, their classroom teacher was out, and a frightened substitute brought the rowdy group of students to music in a disheveled mess of screaming, shoving, and arguing.

As I greeted *that class* at the door, I remember thinking with a frozen smile on my face, *you have got to be kidding me*. This poor group of students, who already had the deck stacked against them, was going to “waste” their rare music class practicing walking in the hallway. And that is what we did for the first fifteen minutes of instruction. I was firm in my conviction that they would not enter the music room in a state of chaos. The second time I saw them all year (in week 5) felt like *déjà vu*. I could hear them running, screaming down the back stairwell on their way to me. They were 10 minutes late. We entered the room. The air was thick. Through my impatience and frustration, I was beginning to see every single behavior as a “misbehavior.”

After this group of children left my room for the second time, I remember collapsing at my desk and wanting to cry. I felt angry, frustrated, disrespected, challenged, ignored, and powerless. I could have decided then and there that this group would be the Achilles Heel in my efforts for a successful and peaceful year of teaching. The self-pitying thought crossed my mind. As I sat there, I grabbed a lava rock that had been sitting on my desk and squeezed it hard.

An ancient Chinese Proverb advises, “Holding onto anger is like grasping a hot coal with the intent of throwing it at someone else; you are the one who gets burned.” I placed that rock on my desk as a reminder that sometimes we must let go, or be dragged. In the metaphor above, I could hold onto my resentment, frustrations, and anger at this group for their “misbehaviors” as long as I wanted—but as a professional I knew I would never “throw” the anger with hurtful words, a poor attitude, or immature impatience with my students.

As I sat there I realized I had a simple decision to make. I could choose to hold onto my anger, resent the students, and avoid them at all opportunities except during our infrequently-scheduled time together. I could choose to count my blessings that I only had to ‘suffer’ through that class twice a week, freeze them in time, and choose to tell all my friends about “*that* class” on the weekends.

The reality is, I knew I would be spending the entire year alone teaching music to this group of students. No amount of anger, frustration, dread, or self-pity was going to transform them. So instead of fighting and pushing them further away, I ran toward my fears, strong frustrations, and out of my comfort zone, right into the lion’s den.

I requested to meet with administration. I expressed my concerns, and proposed a plan. They were surprised by my request. I wanted to spend *more* time with the students. I wanted to join them in the mornings during breakfast, morning work, and their morning meeting. I wanted to greet them at the door as they entered the building with a smile and a handshake. I wanted to have individual conversations with students while they solved morning discussion questions and ate their bagels. I wanted to build stronger relationships and proactively provide situations outside of my environment for peaceful, positive, low-stress, and playful interactions.

“Instead of labeling this group as the source of my stress, I reframed, and chose to feel better about “misbehavior.”

I refused to echo the negative thought patterns that had been growing in my mind. I would outweigh them with the positive interactions. I would seek out *that* class more than their peers. I would create more memories of joy, playfulness, and peace, rather than anger or disappointment. Instead of seeing their actions as one “misbehavior” after another, I chose to instead consider their actions as “behaviors.” Instead of labeling this group as the source of my stress, I reframed, and chose to feel better about “misbehavior.” How? I chose to view them as an opportunity for personal growth. When I chose to shift from presuming negative intentions, to instead presuming positive or even neutral intentions from the students, I no longer internalized the draining emotions connected with the anxiety, anger, or disappointment I previously associated with *that* class.

At the meeting with my assistant principal, where I requested to push into the most difficult homeroom in the school, she smiled as I said, “*That* class is going to make me such a better teacher.”

Diamonds are the product of incredible pressure. True pearls are formed by layer upon layer of mother-of-pearl coating a grain of sand until an iridescent gem is formed; in essence the result of an accidental circumstance. Nature has a way of creating beauty and harmony in the face of terrible challenges and situations. As humans, we are a part of this nature, this “star-stuff.” And as intelligent, changing, and growing beings, we have the power of thought to dramatically influence our perceptions, experiences, and emotions.

Years later, I now believe that as soon as I worry that “tomorrow will be a terrible class, because *that* group is coming,” I have made the choice, given in, and accepted that tomorrow WILL be a terrible class. My thoughts create my reality.

Does choosing to “feel better” about stressful situations and “misbehavior” mean we ignore the stress, the trigger behaviors from our students, and dance around in thunderstorms oblivious to past and current experiences? NO! These experiences teach us everything. It means that in the moment, we are shaping our experiences through a conscious and intentional choice to reframe our perceptions, emotions, and reactions (internally and externally).

“I choose to breathe and remember: just as they are learning from this experience, so am I.”

When we intentionally choose to view life's challenges as experiences for growth, we may experience feelings of release, calm, peace, and power. I chose to look at these experiences as turning me into a better teacher. Feeling better about “misbehavior” does not mean I choose to perceive all student behaviors as neutral. In fact, sometimes students do “misbehave” (willingly and knowingly obstruct, disrupt and or interrupt). However, now, each time I re-direct behaviors, or my patience is challenged, or my authority is questioned, I choose to breathe and remember: just as they are learning from this experience, so am I.

Every experience in life—pleasant or not—is a growing experience. Some of the tougher lessons are the ones that make us the strongest. While a situation itself may feel out of our control (such as having *that class*), we do have control over the most personal aspect: how we choose to *feel* about what is happening.

Years ago when meeting with a behavior specialist who observed my lesson with “*that class*,” she posed, “Well, keep up the positive attitude and incredible efforts when you have to teach that group again on Friday.”

I smiled as I corrected her, “You mean when I *get* to teach that class again on Friday.”

Check back next month for tip **III. Choosing Effective Teacher Language.**

2017 VISITING SCHOLARS

ANN MARIE STANLEY



Ann Marie Stanley is Associate Professor of Music Education at Louisiana State University. Before her LSU appointment in August 2016, Dr. Stanley was an Associate Professor of Music Education at the Eastman School of Music where she served on the faculty from 2007-2016.

Dr. Stanley received the Ph.D. in Music Education from University of Michigan in 2009. Before entering academia, she taught public school general music and children's choir for seven years in California.

At LSU, Dr. Stanley teaches general music methods courses and graduate research. Dr. Stanley has written on musical collaboration, qualitative research methodology, and music teacher professional development and curriculum in *Arts Education Policy Review*, *Bulletin for the Council for Research in Music Education*, and *Research Studies in Music Education*. In the last three years she has authored four book chapters: one in the *Handbook of Qualitative Research in American Music Education* (2013, Oxford University Press), one in *Musicianship-Focused Curriculum and Assessment* (2014, GIA Publications), one in *Visions of Music Teacher Education* (2015, Rowman and Littlefield) and one in *Polyvocal Professional Learning through Self-study* (2016, Sense Publishers). Her chapter on professional development for elementary music teachers will appear in *Engaging Musical Practices: A Sourcebook for Elementary General Music* (2017, Rowman and Littlefield).

CARLOS ABRIL



Carlos Abril is professor of music and director of undergraduate music education at the University of Miami Frost School of Music where he teaches courses in general music methods, children's musical cultures, philosophy of music education, and cultural diversity in music education. Abril's research focuses on sociocultural issues in music education, music education policy, and music curriculum. His work is published in numerous research journals, professional magazines, and books. He co-edited the books, *Teaching General Music: Approaches, Issues, & Viewpoints* (Oxford) and *Musical Experience in Our Lives: Things We Learn and Meanings We Make* (Rowman & Littlefield), and serves on editorial boards for journals in North America, South America, and Europe.

His music arrangements and instructional materials are published by World Music Press and in the Macmillan/McGraw-Hill textbook series, *Spotlight on Music*. Abril received a Ph.D. in music education at Ohio State University, M.M. in performance at the University of Cincinnati College-Conservatory of Music, and a B.M. in music education at the University of Miami. He is fully certified in Orff Schulwerk and has received extensive training in Dalcroze Eurhythmics. He is a recipient of the Miami Cervantes Outstanding Educator Award and the University of Miami Provost's Research Award.

In 2015, the leadership of MEI voted to initiate a Visiting Scholars program. Each year, select scholars will be invited to our conference for the purpose of exposing them to the principles and practices of SongWorks and the activities of our organization. Visiting Scholars are chosen based on their leadership in and contributions to education, as well as their commitments to excellence in learning and teaching. Throughout the conference, Visiting Scholars observe presentations and interact with attendees.



**Loving Teaching
Loving Learning**
*SongWorks for
Teachers and Children*

**Saturday
November 5th
9:30-2:30**


Location
Royal Oaks Elementary
7335
Steepleview Rd
Woodbury, MN
55125

Pre-register by 10/26
leahrsteffen@gmail.com

**On site Registration
9:00 A.M.**

Cost
\$30.00

***Payable to MEI
at registration***

Endorsed by


Minnesota Music EdVentures
Proudly presents a workshop by
Dr. Peggy D. Bennett

Folksongs games,
nursery rhymes,
and music classics
are playgrounds
for responsive teaching
and learning
with young children.

**Join us for immersion in
activities and reflections on
why we love teaching.**

Dr. Peggy D. Bennett, Professor Emerita of Music Education at Oberlin Conservatory has been an active conference presenter for 40 years. Her time as Director of MusicPlay (ages 3-5) at Oberlin, resulted in 3 books that followed her co-authorship of SongWorks 1 & 2 and SongPlay. Peggy is an award-winning teacher and author of over 50 pedagogical and research articles who resides in Bozeman, MT with her husband Harley and cairn terrier Cooper.

Participation certificates available upon request.

MUSIC EDVENTURES
 2017 International Conference
Digging Deeper
 &
Reaching Wider

Save the Date: March 30 - April 1, 2017

Location: Holiday Inn Bloomington Airport South,
 1201 W. 94th Street, Bloomington, MN 55431

September Mystery Map Revealed!

Looby Loo



Colorado SongWorks Study Group

Saturday, October 15

9:00-12:00

Mamie Doud Eisenhower Library
3 Community Park Road
Broomfield, CO

Cost
FREE

RSVP
alangness@gmail.com

Certificate of Participation
for CEUs available

SPECIAL FOCUS

The SongWorks Sound to Symbol progression

Based on language patterns and bridge notation,
this holistic approach enables students
to understand the sounds produced and the symbols represented.
It's musical! It makes sense! It works!

ADDITIONAL PRESENTATIONS - TBA

EVERYONE WELCOME!

DISCUSSIONS CONTINUE FOLLOWING THE MEETING
JOIN US FOR LUNCH AT A NEARBY RESTAURANT

2016 MUSIC EDVENTURES LEADERSHIP

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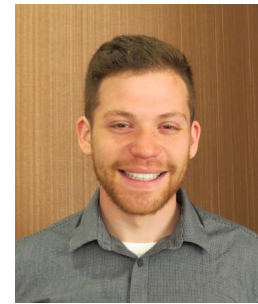
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The Purpose of Music EdVentures, Inc.

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.

Any Member of Music EdVentures, Inc. can receive a copy of the MEI Policies and Procedures Manual and By-Laws by contacting Past President Samantha Smith at samanthameese@gmail.com

Support the mission of MEI with membership dues or donations!

\$45 Regular \$75 Sustaining \$100 Patron \$20 Student
Join or donate online at www.musicedventures.org or make checks payable to MEI (in USD). Include your name, address, phone, and email.

Send to: Jeanette Potvin, Treasurer
3570 Oxford Drive
Woodbury, MN 55125

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 publication is preferred. The committee reserves the right to select material to be published according to length and appropriateness. Article length may vary. Visuals should be scanned and submitted as .pdf or .jpg files. Send submissions to jeharkins@fcps.edu with the subject line "MEI Newsletter." Submissions may be edited to accommodate space limitations.