MUSIC EDVENTURES

NEWS AND NOTES

An Association of SongWorks Teachers

December 2016

From the President

Ruthanne Parker Wyncote, PA

Hello Readers!

I hope this newsletter finds you with fond memories of Thanksgiving dinner and a cheerful spirit as we move into December and the holiday season—my favorite time of year! To be honest, I will be happy to leave November behind. Does anybody agree with me? It's time to replace that turbulent month with joy, hope, love, and light. I know I am 'preaching to the choir' when I say that one of the best ways to bring joy, hope, love, and light into this world is through music. So for my column this month I invite you to sing along to a song we all know and love. I send my sincerest wishes to you and your families for a loving, relaxing, peaceful holiday season. See you in 2017!

This land is your land, this land is my land
From California, to the New York Island
From the Redwood Forest, to the Gulf Stream Waters
This land was made for you and me!

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As I went walking that ribbon of highway
I saw above me that endless skyway
I saw below me those golden valleys
This land was made for you and me!

I roamed and rambled, and I followed my footsteps
To the sparkling sands of her diamond deserts
And all around me a voice was sounding
This land was made for you and me!

As the sun was shining, and I was strolling
And the wheat fields waving, and the dust clouds rolling
As the fog was lifting, a voice was saying
"This land was made for you and me!"

This land is your land, this land is my land
From California, to the New York Island
From the Redwood Forest, to the Gulf Stream Waters
This land was made for you and me!

-Ruthie

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PRELUDE TO AND PRESENTATION OF A FORM BOOK

Terolle Turnham & Marty Stover

Part 1 of 2

As was stated in the November article "What's In A Form Book?" a form book contains a series of pages of music symbols for a song which are clearly and accurately presented in the form of the song. Knowing that children read what the body has felt, we need to assure the following has preceded presentation of any form book pages:

Students must have numerous gross and fine motor movement experiences with the song.

Generally:

⇒ Studying form books drawn on large newsprint (24" X 36") works well with a group of children.

⇒ Some form books focus on one pattern and symbolize both tonal and rhythmic elements.

⇒ Some form books focus on one pattern and symbolize only tonal or only rhythmic elements.

⇒ It is not necessary to have students read all pages of a form book in one sitting. Foster intrigue and curiosity with playful puzzling and predicting about the look of future pages.

Each experience and exposure will contain the nuance of your attention and response to the students.

The auditory-motor experiences that precede reading music symbols are vital to the success of the experience. These may be with partners or in a small group. The teacher invites students to provide ideas for movement to stimulate the creative and interactive process. If actions are provided by the teacher, this process is bypassed, resulting in the suppression of curiosity and intrigue in symbol making and reading.

Realizing that the body needs to know the pattern before the mind can read symbols, let's consider some possible interactive assignments for partners or groups to create movement for selected music patterns. These will implant the patterns in the mind through the ears, eyes, and bodies of the students.

The following is an example of many pathways through which learning may unfold. Grounded in movement study, the sequence of experiences begins with general information about the song (the form, the beginning and ending) and culminates with symbols that show specific information about tonal and or rhythmic patterns. This sample sequence may serve as a comfortable place to start when planning ahead.

Ideas for Preparing/Planning the Sequence of Study Experiences:

First Exposure

Play the song game to be studied.

Second Exposure

1) In small groups students plan an action to perform on a selected pattern. This is usually a repeated pattern in the song or the final cadence phrase.
2) All groups rehearse ideas together while singing the song.
3) Each group demonstrates their idea while all sing the song.
4) All groups may be asked to imitate the shared movement plan.

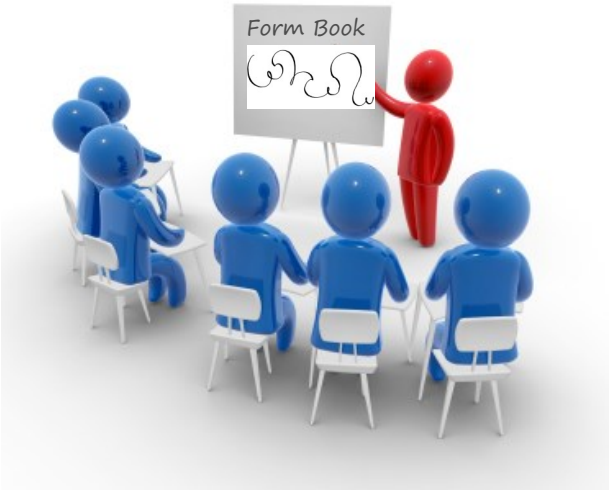
Third Exposure

Sing the song asking students to recall and discuss activities of the previous class time.

After discussing what was learned, prepare for student generated line map scores.

1) Students are given paper and marker to make a line map as they sing independently.
2) After reading their maps, students could add a contrasting color to the pattern.
3) They might add a key at the bottom of the page showing the two colors that represent the text, the song dots or the solfa of the pattern being studied.
4) Next, read those patterns with rhythm syllables or tone syllables. If able, and there is room, students could draw a staff with a "DO" clef or treble clef and draw note heads for the pitch pattern. Or if a rhythm pattern is studied, they could add song dots.

Fourth Exposure



Presentation of the Form Book

1) Returning to the same song, students sing it and recall what they know about the song.

2) Following a brief discussion, the teacher shows the title page of the prepared form book and asks students to predict what they will see inside.

3) Turning to the first page, usually a map of the song, students are invited to come and show what they see.

4) A student volunteer follows the map while all sing the song and follow from their seats. More students come to show how they would lead the class at the large map.

5) If students seem curious about the next page, they might be asked what they predict will be on future pages.

6) The next page might show the rhythm pattern or tonal pattern that has been felt in previous movement experiences.

Fifth Exposure

1) Returning to the same song, recall past study and predict future puzzles in the book.

2) Following that brief chat, the teacher might guide students to use the hand signals or the pentahand to show the pitches of the tonal pattern.

3) Or if a rhythm pattern is studied, students might be given a line map and song dot score. They can add stems and flags to the pattern.

4) Turn to a prepared form book page which can show all they know and hint at further specific conventional notation.

Next Month: **Preferred Folksongs for Study & The Process for Study - Isolate, Describe, Name**

Emerging Pioneers Program Flourishes

Since 2011, Music EdVentures has inducted 42 Emerging Pioneers into the *Fleurette Sweeney Fellowship* program. These early and mid-career teachers have deepened their relationships with SongWorks through year-long mentorships with an established member of MEI who guides them through regular reflections on their teaching, and prepares them to share what they've learned with their SongWorks colleagues at the annual MEI conference. Many Emerging Pioneers have become the torchbearers for the future of Music EdVentures.

Fun Fact: The current Presidential Team consists of all Emerging Pioneers!

"What was it like to be the President-Elect Apprentice on the Presidential Team?"

COLLABORATIVE

"When I began serving as President Elect Apprentice of Music EdVentures I didn't know what to expect. I felt that I had huge shoes to fill and a great responsibility to the organization. All of my reservations were quickly mitigated after our first Presidential Team Meeting. I quickly began to realize that the collaborative nature of the PT ensures that no person has to make decisions in isolation. Because of this, serving on the PT has been incredibly enjoyable and manageable. I love that I am able to give back to an organization that has given me so much."
-Samantha Smith, Past President

AFFIRMING

"My voice and ideas were valued within the team, and I wasn't treated like 'the new guy'. We grow and learn together and do important work to move Music EdVentures forward--and we have fun doing it!"
-Ruthanne Parker, President

SUPPORTIVE

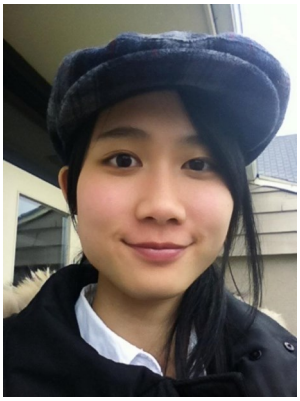
"I have never been on a leadership team before, so I wasn't sure what being a PEA would entail. What I found, however, was that this experience was a lot like student teaching under a fantastic cooperating teacher...well three fantastic cooperating teachers. I wasn't expected to know everything, rather I was given the time to learn. Even though I was the new kid on the block, my opinions were respected, and I felt supported in presenting new ideas. I believe and feel that being a PEA was the best way to develop my knowledge about Music EdVentures, how to further the growth of our organization, and how to support our amazing members."
-Taryn Raschdorf, President-Elect

PERSPECTIVE

"I see and hear a lot as President-Elect Apprentice of the MEI Presidential team. Because all initiatives and procedures require executive approval, I have a window into everything going on within our organization. I am inspired by our Presidential Team meetings. Yet, I am not in charge of anything; not for the first year. I simply listen, take notes, and occasionally chime in as Sammi shares her Past-Presidential wisdom, Ruthie (President) expertly weaves all the active threads of MEI into one cohesive meeting, and Taryn (President-Elect) grows into a confident and graceful leader. I am so honored to have my fellow members' vote of confidence that I, too, can take on these responsibilities, keeping Music EdVentures vital and moving meaningfully forward."
-Max Mellman, President-Elect Apprentice

The Warmth of Eye Contact and the Value of Playful Interaction with Children in Taiwan

Yi-An Ann Lo



Yi-An Ann Lo
Hsinchu, Taiwan

Having moved back to my home country Taiwan, I am excitedly taking on challenges and making countless adaptations in my teaching. As a Montessori English teacher and program teaching adviser, I conduct multiple projects. As a SongWorks educator, I am very grateful to have these opportunities to constantly reflect upon my lessons and balance my teaching between my beliefs and parent, teacher, and school expectations. Competitive and stressful reality leads parents in Taiwan to focus highly on academic achievement, and having textbooks seems to be a norm for preschoolers and toddlers.

"What makes the children joyfully willing to revisit these English songs on their own?

How to present the children's English learning experience with SongWorks to the parents who are busy working long hours becomes my first task. Starting a communication book that records each child's learning weekly, including photos and names of the folk song games, was my first step in that task. The second week, I started to receive feedback from parents about their children singing the folk songs at home. Some parents requested a recording of the songs to play at home. Many parents told me at pick-up time about their children growing less shy and singing more. Interestingly, my co-workers, even from other classes, also told me the children were repetitively singing the songs when they walk in the hallway or wash hands for lunch.

What makes the children joyfully willing to revisit these English songs on their own? First of all, I think the physical movement has played an important role in children's learning experience. For example, the song "Oh, We Are Going Walking" becomes vivid and concrete when the children get to experience walking with the song. The activity of walking makes the English language real and meaningful for my young (two-to-three-year-old) friends who are learning English as their second or third language. I believe it is much easier for the children to grasp the meaning of language from song games than from paper textbooks.

Another key ingredient in my lessons is the eye contact between the children and me. I am slowly realizing how my affirmative look is important for my little friends' moments of confusion and uncertainty. Sometimes, I had a whole group of lost toddlers in the game, even though the lesson was carefully planned. As I search the children's eyes and try to read their feelings, I find many of them may be worried about facing a new game or not understanding the language. The warmth of my eye contact and a gentle holding of their hands usually guide my students back to the song to try again.

"My joy in lively playing with the children sustains me in teaching."

The natural playfulness within the song games saves my energy during hectic transitions and balances my stress and physical fatigue. This restorative playfulness is fundamentally important. My joy in lively playing with the children sustains me in teaching. This pleasure of playing opens the space for my humor and for the children's creative contributions during our activities. I am grateful to see some of my little ones, who used to be shy and quiet, eagerly sharing their ideas to play. The healthy, respectful relationships, so often displayed by playful interactions and warm eye contact between the children and me, are the most powerful supports for taking on all the new challenges of a new teaching setting!

Yi-An Ann Lo has been an early childhood educator for six years. Ann believes that when singing and playing with young children, the pure joy of music, play, and social connections creates a great foundation for human learning experiences. Currently a graduate student at Self Design Graduate Institute, Ann would like to incorporate the Sound-to-Symbol Praxis method and SongWorks into her work with children when she returns to Taiwan this year.

2016 Emerging Pioneer, Yi-An Ann Lo,
shares this as her third of four assignments to fulfill her
Fleurette Sweeney Fellowship for Emerging Pioneers award.

MYSTERY MAP: December

(Did you figure out the November Mystery Map? See p17 for the answer!)

The sea shanty below has a curious form. It is neither Short Short Long, Echo, or Balanced. The free form nature of this folk tune rather resembles the carefree actions of the singer's mother in the verses of the shanty.
The nonsensical lyrics only add to the enticingly whimsical modal melody.

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

MUSIC AND LANGUAGE LITERACY:

Part 3 of 5

Beth Cain

Beth Cain
Midland,TX

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. Last month I posed 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* are explored in consecutive newsletters.

III. Students with difficulty reading may also have difficulty following musical notation

This is an area for study. Dyslexia, dysgraphia, and other identified learning differences that keep students from reading with fluency and comprehension are wide-spread. Are these learning differences evident in music class? Music involves more than the specialized skill of decoding symbols to derive sounds and then meaning. Music also demands physical coordination, and this is an added layer on the path to musical literacy that is not shared with language literacy.

"Movement to emphasize the phrasing and natural flow of a written passage…."

Despite this difference, many other areas of literacy are shared by both emerging readers and musicians: aural discrimination, fluency/musicality, coordination in group performance, deriving meaning by relating small parts to a larger whole. These are all components of literacy that are addressed in music and language classes. However, the physicality of making music could also be a benefit in helping students associate sounds with symbols.

For struggling readers, a kinesthetic approach might be a helpful tool for literacy teachers. Perhaps the use of musical instruments to create "signal sounds" that highlight difficult phonetic combinations would give aural cues to a struggling reader. Or employing movement to emphasize the phrasing and natural flow of a written passage could help a student struggling with fluency.

Next Month: **IV. The sound-to-symbol approach may be helpful for students who have difficulty reading**

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 thirty-year career. She has two children - Anna, 21, and Travis, 19 - and currently teaches at a private school in Tucson, Arizona.

TIPS FOR TEACHER INTERACTIONS

*Part 4 of 5**

Jake Harkins

IV. Providing Feedback that Feeds

When we acknowledge that what we choose to say in response to students' behaviors, skills and work product has the ability to engage students for motivation in the task at hand, providing feedback becomes a peaceful and powerful teaching tool. Teachers provide feedback with verbal responses and non-verbal cues (such as body language, signals, and cues). While both verbal and non-verbal feedback are valuable teaching tools, this reflection focuses on the power of verbal feedback.

GOALS WHEN PROVIDING FEEDBACK

1. **Establish an environment conducive to learning.** When using feedback to nurture a learning community, behavior management entails responding with feedback in such a way that students feel supported, feel safe taking risks, and can collaborate with one another.

2. **Engage students in their learning journeys.** A teacher's language and feedback can change a student's state of mind from disengaged to engaged.

3. **Empower students to high levels of self-motivation and effort**. When instilling responsibility, motivation occurs at the points where the learning, curiosity and engagement cross paths.

"What we choose to say in response to students' behaviors, skills and work product has the ability to..."

How do we empower students to move closer to their goals, which is highly motivating and invites increased effort? We (1) express our belief in students, (2) hold them accountable for our expectations, and (3) provide feedback that feeds.

In addition to facilitating behavior management, teacher language is at the heart of the feedback we provide our students. When feedback is clear and constructive, we keep error correction specific and task-oriented. We can ask probing questions without criticizing.

This type of "observational feedback" is a comment, not a judgment. In "The Perils and Profits of Praise," Bennett (1988) cautions, "Praise is seldom criticized. More often, praise serves as a tonic that we generously dispense, intending to help students feel good about themselves and their work. Like generous doses of penicillin, however, praise can have some undesirable side effects" (p.23). By removing judgment from our feedback, we may eliminate the dangers of students either resisting our "negative" feedback, or becoming addicted to our praise. "The classic way of giving feedback is to offer a critique or compliment, but research has found that praise, punishment, and extrinsic rewards are the least useful forms of feedback" (Jensen, 2013, p.86). Perhaps we should consider that specific observational feedback, targeting student achievement, is a peaceful and powerful tool for engaging students for motivation, effort, and personal growth.

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*Part 4 of 5, excerpted from Harkins, J. (2015). Peaceful and powerful: Tips for teachers' interactions. 2015 SongWorks Certification Capstone Paper.

Throughout instruction, providing "feedback that feeds" is core to communicating students' efforts, progress, and growth toward specific learning expectations, instructional goals or learning targets. I intentionally project high expectations and convince my students that they can and will master the material. Choosing to believe students will be successful also means I believe that if students are not succeeding, I must figure out a way to support their success.

TEACHER FEEDBACK

While maintaining a positive attitude and high expectations, I provide timely and meaningful feedback to students that explain the students' progress towards learning expectations and targets.

When we provide observation feedback, we describe specific behaviors and skills. We remember that our feedback is a comment, not a judgement. The content of feedback focuses on (1) the learning goal, (2) the amount of progress made towards that goal, and (3) where and how to proceed next. Observational feedback entails that our language moves from comments that reflect teacher approval or disapproval to comments that nurture student observation, self-reflection, and self-motivation. Students can become self-motivated through the playful and engaging nature of the activities and the feedback we provide, peers provide, and they provide themselves.

Sample feedback on a skill
"Wow, third grade! Did you notice that you just sang that song without my help? I stopped singing halfway through, and you did it! Many of your voices sound like they are sure of the notes in the middle. Some of your voices sound unsure. Sing when I gesture to you, and pay careful attention to the parts I sing." (This feedback is immediately followed by playful antiphonning).

Sample feedback on behavior
"Fifth grade, at the beginning of class I shared that your goal was to transition with no sound from the instruments to the floor. Many of you either forgot your job, or made the choice to talk. This means we will practice this transition again right now. First, let's review why we transition quickly and without starting conversations. When I gesture to you, fill in the blank. 'When I start chatting with friends while Mr. Harkins is still teaching during a transition, it _____'…" (Students have shared, "is disrespectful," "is rude," "wastes our time for the next activity.")

PEER-TO-PEER FEEDBACK

Feedback from the teacher, self, or peers builds effort. Involving peers in the feedback and observation is a powerful tool. While peer feedback may be formalized, it may be most effective when teacher-prompted in natural conversation and facilitated by the teacher. This may provide students with an understanding of the expectation: observational comment, not a critique or praise. Teachers can elicit observational feedback among peers with careful questioning, such as:

Sample feedback on skill
"Sasha, when we just played, how would you describe our volume? Is there anything we could change to make it sound more calm?" (It was too loud because some people were not being gentle with the xylophones).

Sample feedback on behavior
"Brandon, what did you notice happened with many students' attention after that turn in the game?" (Everyone was talking and not focusing so we had to wait a long time to gain control of our voice and body to play the next turn.)

Sample feedback on skill and behavior
"Shesly, for this turn I'd like you to come stand here, and find a student who is working hard and singing while moving. Be ready to share who that is with the class at the end of the song."

METACOGNITIVE FEEDBACK

My students understand they are expected to reflect on and communicate their observations of the class during learning experiences. As students become more comfortable reflecting on the groups' progress toward learning goals, it becomes more natural for them to reflect honestly on their own growth and efforts. Sometimes a simple silent signal is all it takes. (For example, how did you feel about your reading that time? Thumb up if you felt confident, or to the side if you felt unsure.) When students are feeling frustrated or confused, I model positive "self -talk" feedback they can use.

Sample feedback on skill
Instead of "I can't do this piece; its just too hard. I don't get it," think "I'm still learning, and it's OK. My brain is growing. What about this challenged me? I can share that with Mr. Harkins so he can help me."

Sample feedback on behavior
Instead of "Well, I was being safe in the game, so it wasn't my fault, I don't need to pay attention right now," think "My peers are still learning this expectation. I can help them and my teacher by continuing to model the right thing, even when others are not. I have integrity."

When students feel safe taking risks and making mistakes, they understand it is OK to still be learning. This combination of self-reflection and forward thinking creates a growth mindset in the learner. It is when the students become invested in their own learning and growth that their self-assessment, and peer and teacher feedback, transforms experiences to higher-levels of meaningful learning.

ASSESSMENT AND FEEDBACK

While they do exist independently, feedback and "assessment" are often treated as a packaged pair. Speaking briefly to providing feedback in an assessment (formal or informal) setting:

"Feedback from the teacher, self, or peers builds effort…."

When providing feedback and assessing individual and group needs in my classroom, it is important to get to know my students. While there are hundreds of them, spending time understanding what each student brings to the table musically drives my assessment and subsequent planning of strategies to meet their needs. When introducing a new skill or objective, I often create a playful game, or low-stakes environment, in which students are given the opportunity to demonstrate their skills, comfort level, and ability to execute that specific objective. From this informal assessment of the group (and individuals), I sit down and ask myself, "(1) what do I know my students know?" "(2) what do I think my students know?" and "(3) what do I want my students to know?" Separating student and group ability into these three categories helps me to organize skills students have (1) successfully demonstrated in the past, from (2) what I think or hope they will apply to the sequenced or future skill, and (3) what they will demonstrate down the line as a newly-mastered music skill/objective.

As I know my students better, I tailor my feedback, questioning and activities for individual students and their demonstrated strengths and areas for growth. This provides an opportunity to meet that child where needed, and provide specific feedback valuable for his/her growth.

For example, when Kindergarten comes to read an ideograph score, for a "growing" student I might ask him/her, "Show us where the song starts and ends." My feedback (in place of praise) may include, "Crystal, you found the end of the music!" or (in place of criticism) "Hmm, Adrianna, your idea of where the music starts is different than mine. That's ok! Let's sing from your "start" and then my "start" while reading and see what happens."

For a "glowing" student I might request, "Alejandro, show us where in the score our voice sings the word 'tree'." My feedback (in place of praise) may include, "You found it! I was wondering if I might trick you, but I saw you singing softly and reading carefully to yourself while you figured it out. That's what good readers do!" or (in place of criticism) "I'm curious if our voices will match your idea when we sing and read. Let's try it and focus on that spot."

CONCLUSION

In a thirty-minute class, I probably provide feedback to students every 20 seconds (sometimes to the group as a whole, but also to specific individuals), facilitate peer-to-peer feedback every few minutes, and elicit metacognitive feedback with 'teacher talk' (out loud narrative) throughout all instruction. This feedback includes observations of their skills and learning targets, as well their behavior choices. As I reflect on my journey of understanding the power of providing feedback that feeds, I remember my first year teaching. I thought that if I just praised students enough, and made them feel good enough about themselves, and told them how wonderful they were, and how well they play and sing enough that it would "fix" them (behaviorally, academically, music skills, etc.).

I quickly became aware of the perils and profits of praise in a classroom. So often, educators become habitual in giving "empty praise" to their children. As soon as Kindergarten students sing a song the teacher may respond, "good," and "very nice." Or when a 5th grader has read a complex score at the board for the class, some music teachers may exclaim, "Wow! That was so great!" While these comments are not harmful, they lack specific feedback of what was "good". What about the singing was correct? What specifically about how the student read the score was "so great"?

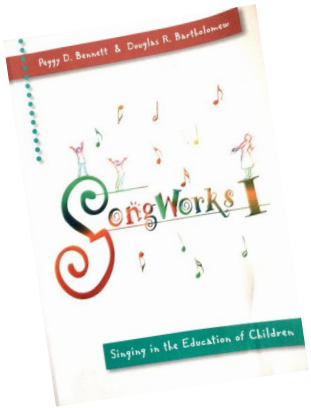
When it comes to giving feedback during formal and informal assessments, I have stopped giving lavish praise to my students. Instead, I give information to them rather than judgment or my personal opinion/approval. Naming and identifying specific behaviors and skills that I have a positive or negative response to is when "empty praise" becomes "observational feedback." When I shifted to giving observational feedback, I found my students were "improving" minute by minute during lessons. Providing these verbal comments—not evaluations—to students in the moment of instruction has created an atmosphere of safety—where students feel free to make mistakes, explore, think critically, collaborate, communicate, and create. Our response to students' behaviors, skills and work product has the ability to engage students for high motivation and self-reflection on their learning journeys.

Check back next month for tip **V. Intentional Professionalism.**

Bennett, P. D. (1988). The perils and profits of praise. *Music Educators Journal, 75*(1), 22-44.
Jensen, Eric. (2013). *Engaging students with poverty in mind.* Alexandria, VA. ASCD.

SongWorks

by Peggy D. Bennett and Douglas R. Bartholomew



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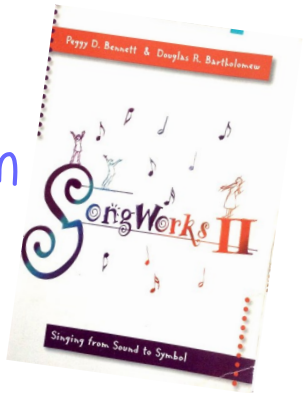


PLAYFUL TEACHING SONG WORK VIBRANT LEARNING

SongWorks in Action

July 17-21, 2017
St. Paul, MN

Announcing!

SongWorks in Action: *Playful Teaching, Vibrant Learning*

SongWorks in Action 2017 is being designed to bring the idea of "Playful Teaching, Vibrant Learning" to life. Participants will experience learning strategies and teaching tools that are **playful, musical**, and **alive with learning:** ideas that can be taken directly into one's classroom.

Principles and practices for teaching as discussed in Bennett and Bartholomew's SongWorks I will undergird all aspects of this course. Those attending will consider the value of those principles and practices as well as how to apply them in their classrooms.

SongWorks in Action is open to anyone who loves to use song and playfulness in their classrooms. Early childhood educators, classroom teachers, K-12 music instructors all will find this course truly valuable in their teaching of children.

Since emphasis will be on active participation, instructors encourage attendees to come prepared to **walk, skip, dance, laugh, play, and sing.**

An added plus for summer 2017 will be that along with instructors Terolle Turnham and Marilyn Winter a number of our SongWorks Certified teachers plan to be on hand to enrich learning for all participants.

The course is limited to 30 students so don't delay in making plans to attend.

Save your spot for the course! **Bring a friend!** **Register early, save $50!**

See you in St. Paul in July!

For more information about the course visit www.musicedventures.com (Events)

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.

2017 Music EdVentures Conference

March 30-April 1
Minneapolis, Minnesota

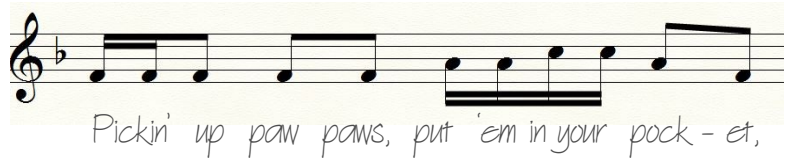
SongWorks: Digging Deeper, Reaching Wider

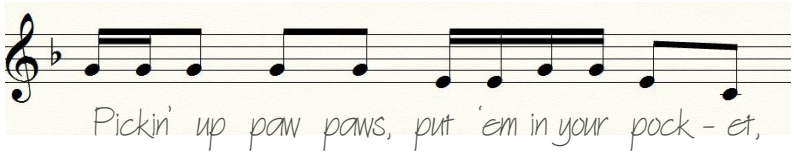
CONFERENCE THEMES

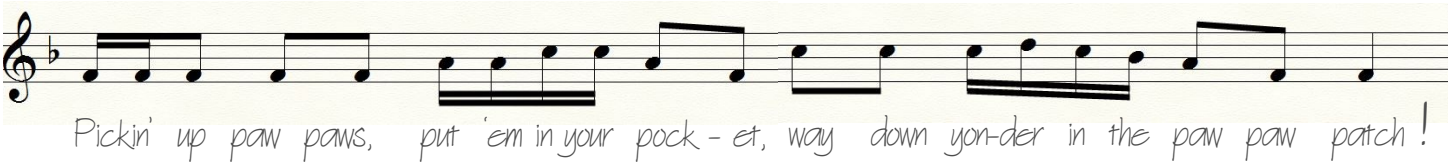
* Ways to Dig Deeper and Reach Wider: Connection
* Ways to Dig Deeper and Reach Wider: Literacy
* Digging Deeper in the Classroom
* Reaching Wider in the Classroom
* Digging Deeper into Content
* Digging Deeper and Reaching Wider in SongWorks Techniques

November Mystery Map Revealed!

Paw Paw Patch







2017 Music EdVentures Conference

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SongWorks: Digging Deeper, Reaching Wider

REGISTRATION FORM

Name_____ **Phone**_____

Address_____ **City**_____

State/Prov_____**Zip/Postal Code**_____**Email**_____

CONFERENCE FEES (Luncheons included; payabe in US Dollars. Choose membership level below)
_____$175 2017 Members _____$100 Retirees _____$75 Students _____ $225 Nonmembers
_____$110 One Day Only (includes luncheon, 1-year complimentary membership)
Select day: ____Thursday ____Friday

MEMBERSHIP DUES ____$45 Regular ____$20 Student ____$75 Sustain _____$100 Patron

FRIDAY NIGHT BANQUET _____$40 (Includes gratuity and tax)
My diet requires: ____No Restrictions ____Vegetarian ____Vegan ____Dairy Free ____Gluten Free

MAKING A TAX DEDUCTIBLE DONATION? Online: After registering return to the DONATE button.
If registering by mail add: I am including $____ Donation.

TOTAL PAID $_____
Check Number_____ (checks made payable to Music EdVentures Inc)

Inquiries regarding scholarships and travel grants for the 2017 Music Edventures Conference should be sent to Ruthanne Parker, MEI President at Ruthanne.fisher@gmail.com . Applications due by January 7th.

2 WAYS TO REGISTER:
***ONLINE payment at musicedventures.com (Get involved, Conferences)**
***BY MAIL: For mailing instructions contact registrar Alice Nordquist at mei.treasurerteam@gmail.com**

IMPORTANT TIMES
⇒ Registration: 8:00 a.m. Thursday March 30th
⇒ Conference Banquet: 6:00 p.m. Friday March 31st
⇒ Conference Sessions End: 3:30 p.m. Saturday April 1st

MARCH 10TH: Hotel deadline for Music EdVentures group rate

Holiday Inn
Bloomington Airport South

1201 West 94th Street
Bloomington, MN
55431

Reserve rooms using the Direct Booking Link below to receive MEI rates. Enter your dates and click 'more options' and our group code will appear. → Music EdVentures

Guest Rooms
(2 Queen Beds)
$90/night plus tax

RESERVE EARLY!

Deadline for Music EdVentures group rate is March 10th

Don't Forget! We will have hospitality rooms on the main floor right next to the pool—plan to hang out and connect with your MEI family!

2016 MUSIC EDVENTURES LEADERSHIP

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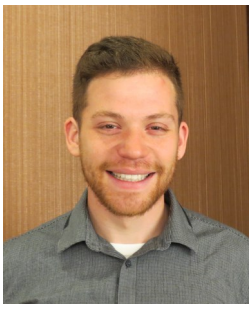

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The Purpose of Music EdVentures, Inc.

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: Anna Langness, Treasurer
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 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.