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Judy Fjell
Helena, MT

From the President

Greetings to all of you Music EdVenturers wherever you may be!

Thanks to the internet, we know that some of you will be reading this newsletter almost as soon as our Editor, Anna Langness, sends it out into cyberspace.

Even though I have always loved the independence and creativity of being an elementary teacher, I sometimes found the job of teaching music to be a bit isolating. When I taught in Corvallis, Oregon, in the 70s, I was delighted to be in the company of 12 other elementary music teachers in our district. We music teachers had a part time resource specialist, monthly meetings, and a district music office in which were kept such amazing resources as xylophones, drums, big colored posters of composers, and enough autoharps, alto recorders, and ukuleles for a classroom. We even had two synthesizers to introduce the children to electronic music! Those were the days.

We all know that even though collaboration is important, it can be difficult to find time for face to face conversations or meetings in today's world. However, the internet makes new connectivity a reality. We in Music EdVentures are having conversations which would never have happened in the 70s. I have particularly enjoyed the Facebook posts in our group over this past month. In the first twenty days of September there were twenty postings with multiple comments. Some posts were individuals seeking advice or sharing suggestions of songs, games, activities, or Wikipage connections. Others were celebrating their accomplishments, musical delights, or updates in their current professional environments. The video posts give the sharing process an extra richness as we can actually hear voices and see gestures. The most exciting thing is that our natural human instinct for collaboration goes on whether we're in the 70's in a district with an ample music budget or whether it's 2012 with computers and smartphones at our fingertips and barely enough time to manage job, family, and some personal rejuvenation.

cont'd

One of the primary goals of our Music EdVentures organization is to help you connect with kindred spirits and find reliable information for your teaching. The internet is our ally in all of this, whether it's email, Facebook, Wikipages, or our Music EdVentures site. Please remember the wealth of information at www.musicedventures.org and keep checking the site. Our website committee is continually improving and adding to it.

Thanks to all of you for keeping in touch. It's exciting to witness the many ways we reach out to each other in this spirit of collaboration.

Sincerely,
Judy Fjell,
Music EdVentures President

MUSIC EDVENTURES 2013 CONFERENCE MINNEAPOLIS APRIL 4-6



Refresh *Revitalize your passion for teaching through interactive song experiences and engaging discussions.*

Rethink *Consider the components of good teaching and observe them being modeled.*

Refine *Hone musical and pedagogical skills as you learn from masterful teachers: Dr. Peggy Bennett, Dr. Fleurette Sweeney, Judy Fjell, Mary Opland Springer, Dr. Anna Langness, Tony Williamson, Annette Coffin, and Dr. Douglas Bartholomew. Other featured presenters will include MEI members from Japan, British Columbia, and many states, including Minnesota.*

Teachers of children with English as their second language, special sessions are planned just for you! *English EdVentures of Japan teachers will masterfully guide song experiences which they have designed for teaching children to speak, read, and write English. Their models are adaptable to any language.*

Sessions for elementary classroom and music teachers of children K-6 will inspire your teaching! *SongWorks activities provide the context for student immersion in social interaction, movement, language, thinking, listening, and singing. You will see, experience, and evaluate strategies for students of varied learning styles.*

SongWorks I: Singing in the Education of Children (1997, Wadsworth) and *SongWorks II: Singing from Sound to Symbol* (1999, Wadsworth) by Dr. Peggy D. Bennett and Dr. Douglas Bartholomew

SongWorks practices are built on the premise that students are at the center of, and actively involved, with music making and music study.

For further information, contact:
Terolle Turnham (651)442-0584 or Anne Mendenhall (952)892-6997
Music EdVentures, Inc. www.musicedventures.org

The Music EdVentures webpage has a new look! You may first notice the new color scheme and then the use of our MEI Logo. This Logo was created by founding member the late Blair Borden (Salmon Arm, BC) in 1994. A little something she came up with that took hold! Although the website committee spent countless hours proposing and discussing various logos and palettes for the website, it was a welcome realization that our original logo would continue to serve our purposes.

In 1999, Marilyn Winter set out on a quest to create a website to share ideas and concepts from our relatively new organization. Her vision was to “share what we do” with other teachers. She bought a book on how to build a website and after overcoming some distressing mishaps, Marilyn launched MEI on the “world wide web.” Marilyn’s original vision of a web presence for MEI remains a major goal for our organization. In that first website Marilyn used articles from issues of the MEI publication, *EdVentures in Learning*. These articles shared principles and teachings of SongWorks and let folks know how to contact us. In 2005 it was decided that our website needed a “face lift” of sorts. The Board voted to hire Ryan Mallory of *ior Design* in Ashland, Oregon to work with me to bring the website up to speed. We transferred and updated material to the “new” site, updated the appearance and added buttons and links. This is the site you’re used to seeing . . . until now!

Keeping her mission on the table, Marilyn brought the MEI Board into the discussion of creating video links to give visual and auditory examples of “what we do.” This is now evident in our latest version of the musicedventures.org website. You will find audio clips to hear a song, printable documents of lessons to use in class, and, thanks to Marilyn Winter, Terolle Turnham and team, links to YouTube video clips demonstrating SongWorks techniques.



Another addition to the site is the ability to register and pay for MEI conferences, make donations and pay your membership dues directly from the site through PayPal.

As I recently read through the articles on our site, I was struck over and over at the wealth of information here. Like looking back through a favorite book, I was reminded of what a generous and diverse organization this is, all coming together to teach children. Some articles are short with little ideas as in “Learn a Song in a Hurry” by Betty Hoffmann or “It’s time for a walk” by the late Gloria Nelson. Other articles share ideas that are projects or units of study, such as “Songwriting with Sally” by

Sandy Murray and compilations of “More ways than one: Four ways to study Mozart” and “More ways than one: A new look at favorite games.” Since it’s October, read “Who is that Pumpkin Child?” by Gloria Nelson. I’d encourage you to take another look at the articles. They are full of games, activities, teaching tools and much food for thought.

Thank you to the website committee who worked with me: Marilyn Winter, Anna Langness, Mary Springer, and Angelie Timm. Thanks also to those who gave input and encouragement: Judy Fjell, Terolle Turnham, Leah Steffen, Peggy Bennett and Tony Williamson. §



Website Chair
Pam Vellutini
Ashland, OR

Emerging Pioneers in Education

Sixteen educators were recipients of the 2012 Fleurette Sweeney Fellowship for Emerging Pioneers in Education. In return for this recognition and financial assistance we requested feedback from our Emerging Pioneers about the 2012 Conference. We hear from Emerging Pioneers Jake Harkins and Mary Kuterbach.



JAKE HARKINS
Arlington, VA

A recent graduate of the Master of Music Teaching program at The Oberlin Conservatory of Music, Jake teaches music in the William E. Doar Charter School for the Performing Arts. He teaches General Music (3-8), Vocal (3-5), Piano class (3-5), Beginning Band (3-5) and Arts Elective (6-8) for selected students.

It was an honor to be nominated and awarded the 2012 Fleurette Sweeney Emerging Pioneer in Education Fellowship. The journey of attending and presenting at Music EdVentures (MEI) International Conference in Canada was an incredible privilege. I experienced, observed and gleaned many teaching strategies of the SongWorks approach that resonate strongly with me as an educator of music.

First, as a participant, I experienced the immediate positive effects on learning of the strong presence of SongWorks principles throughout the conference. From “Song Play en Francais” to “Inviting Everyone to Sing,” a host of presentations modeled playful, guided, and engaged learning. Specifically, “Inviting Play With Songs” was the perfect ice-breaker to kick off the conference. Like our students, adults often have anxieties in new social environments. Through music and play, the presentation created a safe environment conducive to engaged learning and an opportunity for conference participants to become acquainted.

Second, my MEI experience affirmed specific connections of material from my own presentation directly to the philosophies of fellow music educators. “Bringing Children into Music Literacy with Melody” coincided with my belief in the power of keeping a musical pattern intact and the use of ideographs. “SongWorks for Urban Learners” shared my thoughts on music notation and the fundamental skill in music behavior—listening. “Dancing on the Rooftop,” affirmed my practice of using movement to explore, express and perform music. “Playing with the Classics & Children” epitomized the essential role of ‘play’ in early childhood education. Play is at the core of the SongWorks approach and Music EdVentures. As a percussionist, I intrinsically believe that music is playful. Percussionists really are children at heart. We can't sit still; we love to bang pots; and we seem to always want to play around. As my presentation attested, there's more to a percussionist than just being the person in the back of the ensemble who can't keep quiet, but that's part of it.

Finally, MEI facilitated a personal journey in defining my own strategies and beliefs on teaching and performing music, answering the ever-difficult question “How *do* I do what I do?” In preparing my presentation I asked, “What makes me a musician?” As a graduate of Oberlin Conservatory of Music, I sought to validate my last four years of music study. In writing down things that others may not realize are important in what I do as a percussionist, I found that I had not necessarily defined them for myself yet either. In the process of asking myself these questions, the things that were familiar from the SongWorks approach became very important—they bubbled to the surface in what makes me, as a performing percussionist, a musician. Preparing a presentation helped me to define the familiar into content. In defining for myself my favorite and most effective practices as percussion performer and teacher, I had finally found the validation I was seeking.

In conclusion, it is humbling to be on the receiving end of such a generous fellowship and experience the joy and community of MEI's International Conference. It is my hope in the future to contribute to the Education Fellowship fund and help future Emerging Pioneers begin their journey as music educators. §

The SongWorks approach is focused on several principles of teaching and learning. The conference itself was an example of those principles. As we attended the conference, we were all teachers and students at some point over the three days and experienced each principle of the SongWorks approach. I'd like to reflect on several on them specifically that resonated during those three days.

*Students deserve an engaging learning environment in which they feel safe enough to demonstrate freely their understandings and skills through various types of participation.**

As we participated in a number of activities, we became the students. We were always in a welcoming environment. The attendees were so eager to share and discuss ideas. It was most important to reflect on how we felt as a "student" since this would give us insight into how our students would feel as they do the same task. Teachers don't often think from this perspective and continue on their way leaving many behind. Acting as a student in an activity and truly focusing on those feelings can help us adjust our teaching habits. Are we really giving our students the best learning environment? Can they express what they understand?

*A teachers attitudes, behaviors, and methodologies should be compatible.**

This principle goes hand in hand with the last one and was clearly evidenced by all who presented at the conference. Everyone was excited to share his or her own ways of using the SongWorks approach. There were so many varieties but yet they all shared common elements, those being the Principles of Teaching and Learning (*SongWorks 1*) and the Principles of Teaching and Learning Music (*SongWorks 2*). Ideas flowed quickly, and all were connected by the same thread. It was exciting to listen. My note taking was jumbled in trying to keep up!

*The way music sounds rather than how it looks guides the selection and presentation of patterns for study.**

This was probably the most thought provoking principle portrayed at the conference. It was so fascinating listening to people asking and answering "Just how do we decide what musical element to teach?" But more importantly, "Why?" (I chuckle thinking about Peggy Bennett's reference here to "Whhhyyyy?") I think that too many, far too many, teachers never consider the why of what we do musically. I know that I have fallen in that trap myself. One can see how students fail to connect musical elements together, because they don't make sense in the way they were taught or in the way the students "discovered" them.

*Quality of life is enriched through music and singing.**

Ah, definitely the best yet. A few days of singing, listening and playing in Richmond, BC . . . If only every day could be filled with such joy. But wait, I teach music! I CAN have every day with singing, listening and playing! Thank you Music EdVentures for reminding me how full and wonderful life can be. §



Mary Kuterbach
Ovilla, TX

Mary has been teaching music over 25 years in Texas public and private schools. Recently completing her Masters Degree in Instructional Technology, Mary works each summer teaching educators how to integrate technology in their lessons, and was a presenter at the Texas Computer Education Conference. Mary and husband Brian have three college-aged children and three dogs.

* Principles of SongWorks

Bennett, P.D. & Bartholomew, D. R. (1997). *SongWorks 1: Singing in the education of children*. Belmont, CA: Wadsworth.
Bennett, P.D. & Bartholomew, D. R. (1999). *SongWorks 2: Singing from sound to symbol*. Belmont, CA: Wadsworth.



Song Works

"Refresh, Rethink, Refine"

MUSIC EDVENTURES CONFERENCE 2013 APRIL 4-6 MINNEAPOLIS

HOLIDAY INN BLOOMINGTON I-35W

Free Shuttle Ride to/from MSP
and Mall of America

Conference begins 9AM Thursday, April 4
and ends at 4PM on Saturday, April 6

2013 Music EdVentures Conference REGISTRATION FORM

Name _____ Phone _____

Address _____ City _____

State/Prov _____ Zip/Postal Code _____ Email _____

I teach _____ Music _____ Classroom _____ Preschool _____ ESL _____ Other (_____)

CONFERENCE FEES: (Luncheons included in this fee) (\$ amounts are the same whether paying in CAD or USD)

- _____ \$170 **Members**
- _____ \$210 **Non-Members**
- _____ \$100 **Retirees**
- _____ \$ 75 **Students** (Covers luncheons, gratuity, and tax)
- _____ \$110 **One Day** (Includes sessions, luncheon, 1 year complimentary membership)

FRIDAY NIGHT BANQUET: Great opportunities to dine and share ideas with your professional colleagues

_____ \$40 (includes gratuity and tax)

MEMBERSHIP DUES:

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

TAX DEDUCTIBLE DONATION:

_____ I am enclosing \$ _____ (for scholarships to the Music EdVentures Conference)

SCHOLARSHIP AND TRAVEL GRANTS: See www.musicedventures.org for application forms for conference travel grants and scholarships.

OTHER:

_____ I'd like contact information for others interested in sharing hotel rooms.

My diet is _____ No restrictions _____ Vegetarian _____ Vegan _____ Dairy Free _____ Gluten Free

Mail your registration form and check in USD by March 1. Send form and check to: Anna Langness 1179 Lilac St. Broomfield, CO 80020

TOTAL PAID \$ _____ CHECK NUMBER _____ (Payable to Music EdVentures, Inc.)

CONFERENCE LOCATION:

Holiday Inn Bloomington I-35W, 1201 W. 94th Street, Bloomington, MN 55431

Direct Phone: 952-884-8211

Free shuttle to/from MSP airport and Mall of America Music EdVentures rooms: \$79+tax

The Purpose of Music EdVentures, Inc. is to search for and practice ways of making music and interacting with people that preserve and celebrate the dignity of both. As a guiding principle, this purpose will focus our work on:

1. Practices that foster interactive, facilitative learning environments.
2. Strategies that empower the learner within the context of music experience and study.
3. Networks that encourage collaboration between diverse disciplines, professionals, and interest groups.

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2013 MEI CONFERENCE

April 4, 5, 6
Bloomington, MN

Visit the MEI Website

www.musicedventures.org

Read articles, get ideas, and learn more about Music EdVentures, Inc. -- a great way to teach and a fun way to learn!

Support the Mission of MEI
with your membership dues!

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

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

Send to Anna Langness, Treas.
1179 Lilac St.
Broomfield, CO 80020

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