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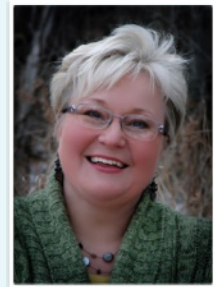
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*From the President*

“Hello, hello! How do you do, how do you do, how do you do? Hello, hello! How do you do, how do you do today?”



Leah R. Steffen  
Shafer, MN

Maybe some of you know this song from a Silver Burdett Series **quite** a few years back. This was the song I used in my first years of teaching to begin each class. Oh, how I remember those first years. I was hired to teach in a school that had never had an elementary music teacher. There was no curriculum in place. Nothing to look at from the past. No mentoring program available, just me, fresh out of college! I ordered the Silver Burdett books and pored over them to see what I thought would be the best lessons to teach. This little song “Hello, Hello” was the catchiest tune I could find and it rolled off my tongue with its memorable melody. I had convinced myself that the lesson for the day was not noteworthy if we did not begin with this greeting song. What a relief to discover that it was not necessary that I begin with the same song each class, and that such a practice can be quite boring for both the students and me.

When I look at how I structured my lessons back then, I think I saw my lesson structure as a type of “ritual” that gave me a sense of something! Whatever that “something” was, it got me through my 1<sup>st</sup> year of teaching. Most of us have rituals we develop to bring a sense of organization to the day. Think of your morning routine. Routines give us patterns to follow that usually bring about an expected outcome.

Thank goodness I was introduced to SongWorks strategies that opened up the whole world of play in my lessons. Playfulness allows imagination to come into the picture and take us on unexpected journeys.

When introducing our students to a song, we are the tour guide that helps them listen for words they know or don’t know, find phrases that repeat, hear and see patterns of melody or rhythm, and the list goes on. It is our job to know the song inside and out so we are aware of the destinations the song could lead us to. If we are not careful and develop types of “rituals” to bring students into the experience of a song, we take away the playfulness that is so helpful to their discoveries.

With collecting end-of-the-quarter assessments, preparing programs, and knowing that I am halfway through the school year, I tend to kick into automatic mode in February and need some new life interjected into my “routines.” Are you feeling the same way?

Think about the questions you are asking each time you introduce a song. Are you so predictable that your students could answer the questions before you ask them? If so, you may be developing a "wee bit of a ritual."

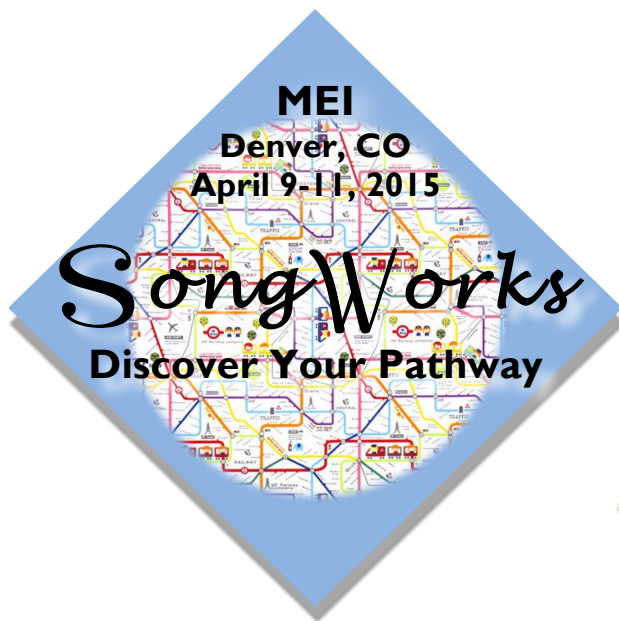
Pick a song you have used many times and challenge yourself to come up with 3 different questions for students to answer after they have heard you sing the song. You yourself may find something new along with your students.

A great way to share your ideas is to post them on the Music EdVentures Facebook page. I look forward to reading your questions and any other intriguing ways you are introducing your lessons.

Enjoy your February!

*Leah*

Leah Steffen, President  
Music EdVentures, Inc.



**2015 MEI CONFERENCE  
REGISTER NOW!!**  
Online at  
[www.musicedventures.org](http://www.musicedventures.org)  
or Mail  
Registration Form  
next page



**Hotel Reservations  
Holiday Inn at DIA  
Room \$99 Suite \$129  
Hotel guests receive 10% discount  
at the Hotel Restaurant**

**NEW Direct link for MEI Reservations:**

[http://www.holidayinn.com/redirect?  
path=hd&brandCode=hi&localeCode=en&regionCode=  
1&hotelCode=denmf&\\_PMID=99801505&GPC=mev](http://www.holidayinn.com/redirect?path=hd&brandCode=hi&localeCode=en&regionCode=1&hotelCode=denmf&_PMID=99801505&GPC=mev)



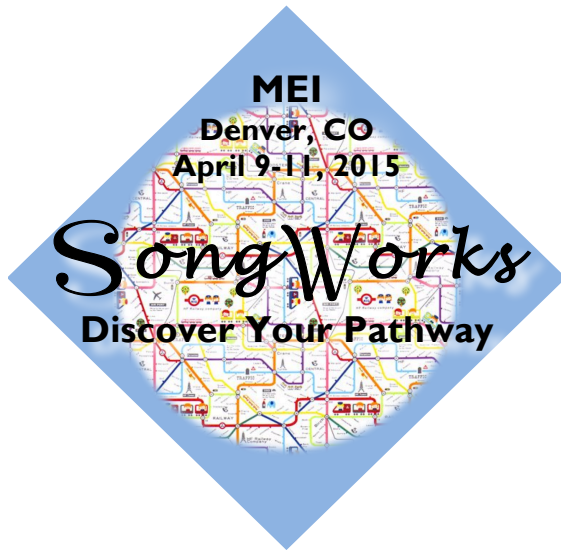
**FLYING TO DENVER?  
WATCH FOR LOW FARES!!!**

Arrive Wednesday, April 8  
Leave Sunday, April 12

**NEW THIS YEAR!**  
**CONFERENCE HANDOUTS  
will be online only**

**PREREGISTER  
to access handouts!**





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

**REGISTRATION FORM**

Registration at 8:30 a.m. Thursday, April 9  
Conference ends at 3:30 p.m. on Saturday, April 11

**CONFERENCE LOCATION  
HOLIDAY INN AT DIA**

6900 TOWER ROAD  
Free Shuttle to/from Denver International Airport

**REGISTER EARLY**

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

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

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

I teach \_\_\_Music \_\_\_Classroom \_\_\_Preschool \_\_\_ELL \_\_\_Other (\_\_\_\_\_)

1. **CONFERENCE FEES:** *(Luncheons included in this fee) (All fees payable in US Dollars)*  
\_\_\_\_ \$175 2015 Members (choose membership below)  
\_\_\_\_ \$225 Nonmembers  
\_\_\_\_ \$100 Retirees (choose membership below)  
\_\_\_\_ \$ 75 Students (choose membership below)  
\_\_\_\_ \$110 One Day Only *(Includes sessions, luncheon, 1 year complimentary membership)*
2. **2015 MEMBERSHIP DUES:** \_\_\_\_ \$45 Regular \_\_\_\_ \$20 Student
3. **FRIDAY NIGHT BANQUET:** *Great opportunity to dine, enjoy conversation and music-making with friends.*  
\_\_\_\_ \$40 *(includes gratuity and tax)*
- 3.\* **My diet requires:** \_\_\_\_ No restrictions \_\_\_\_ Vegetarian \_\_\_\_ Vegan \_\_\_\_ Dairy Free \_\_\_\_ Gluten Free
- 4.?  
**TAX DEDUCTIBLE DONATION:** I am including \$\_\_\_\_\_ *(for the MEI Scholarship/Travel Grant program)*

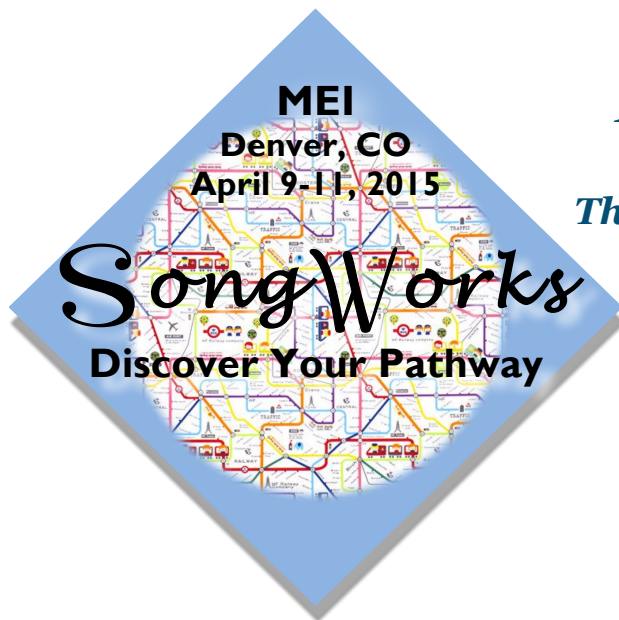
**Register ONLINE at [www.musicedventures.org/conferences.html](http://www.musicedventures.org/conferences.html) with payment via PayPal or  
Mail your registration form and check in USD by March 1 to:  
Anna Langness, 1179 Lilac St., Broomfield, CO 80020; Questions? [alangness@gmail.com](mailto:alangness@gmail.com)**

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

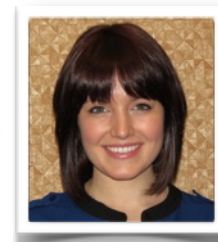
**SCHOLARSHIP AND TRAVEL GRANTS:** Inquiries about a scholarship or travel grant to the 2015 Conference:  
contact Leah Steffen, MEI President, at [lehrsteffen@gmail.com](mailto:lehrsteffen@gmail.com) for information and application process.

**RESERVE HOTEL ROOMS Deadline: March 8** (\$99 plus tax, Suite \$129 plus tax)

**NEW LINK!** Use this direct link for MEI at Holiday Inn at DIA [http://www.holidayinn.com/redirect?  
path=hd&brandCode=hi&localeCode=en&regionCode=1&hotelCode=denmf&PMID=99801505&GPmev](http://www.holidayinn.com/redirect?path=hd&brandCode=hi&localeCode=en&regionCode=1&hotelCode=denmf&PMID=99801505&GPmev)



**Music EdVentures Inc**  
**2015 Conference**  
 Thursday - Saturday, April 9 - 11  
 Holiday Inn at DIA  
 Denver, CO



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

**Conference Schedule**

	<b>Wed., April 8-12</b> (times posted)	<b>MEI Hospitality Room</b>
	<b>Wed., April 8</b> 7:30 - 9:00 p.m.	<b>MEI Board Meeting</b> (open attendance)
★	<b>Thurs., April 9</b> 7:00 - 8:30 a.m.	<b>MEI Board Meeting</b> (open attendance)
	<b>Thurs., April 9</b> 8:30 - 9:00 a.m.	<b>Conference Registration</b>
★	<b>Thurs., April 9</b> 9:00 - 5:30	<b>Conference Sessions</b>
	<b>Friday, April 10</b> 9:00 - 5:35	<b>Conference Sessions</b>
★	<b>Friday, April 10</b> 6:30 p.m.	<b>Conference Banquet</b> (by ticket, see Reg. form p. 3)
	<b>Sat., April 11</b> 7:00 a.m.	<b>2015 EP Meeting</b>
★	<b>Sat., April 11</b> 7:30 - 8:30 a.m.	<b>2011-2015 EP Meeting</b>
	<b>Sat., April 11</b> 9:00 - 3:30	<b>Conference Sessions</b>
★	<b>Sat., April 11</b> 3:45 - 4:45 p.m.	<b>MEI Business Meeting</b> (all members)
	<b>Sat., April 11</b> 6:00 p.m.	<b>Informal dinner groups</b> (arranged at conference)

- ★ **CEUs or CREDIT**  
 Up to 19 Clock Hours (CEU's) may be earned by participants who attend all Conference sessions. Participants may obtain a MEI Certificate for CEUs (free). Seattle Pacific University also offers a CEU certificate for a \$20 fee.
- ★ Participants who attend all Conference sessions may earn two (2) quarter hours of graduate credit (EDMU5588) from Seattle Pacific University (SPU) upon payment of the \$90 fee and completion of the specified assignments. Note: two (2) quarter hours = 1 1/3 semester hours.  
 Fees for CEU's or Credit are payable to **SPU** and are not included in the Conference registration fee. Sign up for CEUs or Credit at Registration with Paige Macklin.
- ★ **Scholarship and Travel Grants:** to receive information regarding "need based" assistance to attend the 2015 Conference, contact MEI President Leah Steffen at [leahrsteffen@gmail.com](mailto:leahrsteffen@gmail.com)



## 2015 MEI Conference Sessions at a Glance

Conference Handouts  
will be online  
Preregistration is required



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### THURSDAY, APRIL 9

**8:00 Registration**  
**9:00 Sessions begin**

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Song Dotting: A Sound to  
Symbol Process  
Marilyn Winter, AZ

Rabbit Run!: A Singing  
Game and Form Book Study  
Anna Langness and  
Angelie Timm, CO

Songwriting through  
SongWorks: Creating with  
Ukulele and Guitar  
Angelie Timm, CO

From Fear to Courage:  
Educating the So-called  
"Non-Musician" Educators  
Taryn Raschdorf, VA

Gypsy in the Moonlight: A  
Caribbean Mixer  
Beth Gadbaw, CO

Pathways to Musical  
Literacy: Ways My Students  
Make Music Study Their  
Own  
Vicky Suarez, TX

History Moment: Cross  
Fertilizing the Curriculum  
Fleurette Sweeney, BC

Three 2015 Recipients of the  
Fleurette Sweeney  
Fellowship for Emerging  
Pioneers in Education  
1.  
Getting to Know You:  
Playlists from Elementary  
Education Major  
Kristin Harney, MT

2.  
Lucille & The Blue Balloon:  
A Sound Story  
Alice Nordquist, MD

3.  
Score Reading and E-  
Readers: Teachers Collabor-  
ating for Emerging Literacy  
Deb Graf, MN

The Big World of the Little  
Ukulele  
Judy Fjell, MT

*Meanwhile . . . Helping  
Students Think Beyond  
What is Written and Into  
What Can Happen*  
Mary Springer, WA



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### FRIDAY, APRIL 10

**9:00 Sessions begin**

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Copland's Fanfare for the  
Common Man  
Douglas Bartholomew, MT

Spiraling Pathways: Keeping  
a Song Alive and Fresh  
for Years  
Jake Harkins, VA

It's All about the AIR:  
Energize and Focus Voices  
for Beautiful Tone  
Theresa Derr, CO with  
4th & 5th Grade Singers

Pathways from Folk Dance  
to Form Study  
Anna Shelow, VT

Making Sense: Helping  
Children Find Their  
Pathway to Literacy  
Betty Phillips, OR

Three 2015 Recipients of the  
Fleurette Sweeney  
Fellowship for Emerging  
Pioneers in Education

4.  
Strega Nona, the Healing  
Witch: A Book, Score &  
Dance  
Bronwen Fox, OH

5.  
Song by Song: Confessions  
of a First Year Teacher  
Max Mellman, NJ

6.  
Shakespeare's The Tempest:  
Music, Language, Story &  
Poetry  
Beth Cain, TX

SongWorks Around the  
World  
Ruthanne Parker, PA

Ripples: Ways We Affect  
Each Other  
Peggy D. Bennett, MT

Sourwood Mountain  
Esther Campbell, VA

### 6:30 CONFERENCE BANQUET



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### SATURDAY, APRIL 11

**9:00 Sessions begin**

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Warmup and Introduction  
to Modes  
Judy Fjell, MT

Ah, non! Le coq est mort!  
Kate Smith, BC

Playing with Language:  
SongWorks for Learning  
English  
Michiko Nitairi, Japan

When "Do" is Not a Deer  
OR the Key: Playing with  
Modes  
Judy Fjell, MT

A Musical Journey from  
Slavery to Freedom  
Esther Campbell, WA

How SongWorks is Special  
for Special Needs Children  
Molly Feigal, MN

Beethoven, Egmont, and  
Inside Out Teaching  
Susan Kenney, UT

Reading by Ear: Using  
Duets to Develop Listening  
and Reading Skills  
Douglas Bartholomew, MT

Folk Dance - FINALE  
Taryn Raschdorf, VA

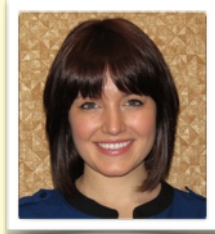
CONFERENCE CLOSING

**MEI MEMBERSHIP  
BUSINESS MEETING**  
All members



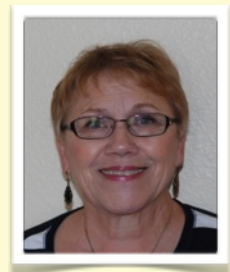
**Music EdVentures Inc**  
**2015 Conference**  
*Thursday - Saturday, April 9 - 11*  
*Holiday Inn at DIA*  
*Denver, CO*

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



## **SongWorks: Discover Your Pathway** **2015 Conference Sessions**

**Song Dotting: A Sound to Symbol Process**  
**Marilyn Winter, AZ**  
Song dotting from sound to symbol



**Rabbit Run!: A Singing Game and Form Book Study**  
**Anna Langness and Angelie Timm, CO**  
A simple and thrilling game is the perfect segue  
to tone syllable and form book study



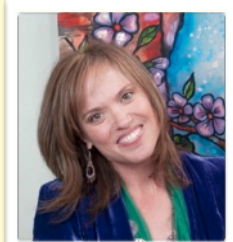
**Songwriting through SongWorks: Creating  
with Ukulele and Guitar**  
**Angelie Timm, CO**  
A longitudinal curriculum in songwriting for 2<sup>nd</sup> through 5<sup>th</sup> grades



**From Fear to Courage: Educating the So-called  
“Non-Musician” Educators**

**Taryn Raschdorf, VA**

How music evolves from scary and unnecessary  
to treasured and indispensable for classroom educators



**Gypsy in the Moonlight: A Caribbean Mixer**

**Beth Gadbow, CO**

An irresistible game with content study to delight children

**Pathways to Musical Literacy: Ways My Students  
Make Music Study Their Own**

**Vicky Suarez, TX**

Videos and photographs show literacy as a naturally evolving process



**History Moment: Cross Fertilizing the Curriculum**

**Fleurette Sweeney, BC**

What we have learned from classroom teachers

**Three 2015 Recipients of the Fleurette Sweeney Fellowship  
for Emerging Pioneers in Education**

**1.**

**Getting to Know You: Playlists from Elementary  
Education Majors**

**Kristin Harney, MT**



**2.**

**Lucille & The Blue Balloon: A Sound Story**

**Alice Nordquist, MD**

**3.**

**Score Reading and E-Readers: Teachers Collaborating  
for Emerging Literacy**

**Deb Graf, MN**





## **The Big World of the Little Ukulele**

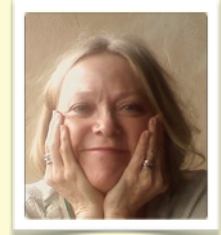
**Judy Fjell, MT**

Empower students to sing and play independently with two, three, and four chord songs

## ***Meanwhile . . . Helping Students Think Beyond What is Written and Into What Can Happen***

**Mary Springer, WA**

Dramatic play links with folk songs as a powerful playground for story development



## **Copland's Fanfare for the Common Man**

**Douglas Bartholomew, MT**

Creative movement and language to explore instrument interactions

## **Spiraling Pathways: Keeping a Song Alive and Fresh for Years**

**Jake Harkins, VA**

Use and study of a song as it evolves from Kindergarten through 6<sup>th</sup> grade



## **It's All about the AIR: Energize and Focus Voices for Beautiful Tone**

**Theresa Derr, CO**

Demonstration with 4th and 5th grade students for achieving optimal vocal sound in classrooms and choirs



## **Pathways from Folk Dance to Form Study**

**Anna Shelow, VT**

Pairing of movement and phrases make musical form visible to students







### **Ah, non! Le coq est mort!**

**Kate Smith, BC**

French language song games provide opportunities to explore melody, harmony, movement and rhythm

### **Playing with Language: SongWorks for Learning English**

**Michiko Nitairi, Japan**

Playing with language and song helps Japanese children learn English



### **When “Do” is Not a Deer OR the Key: Playing with Modes**

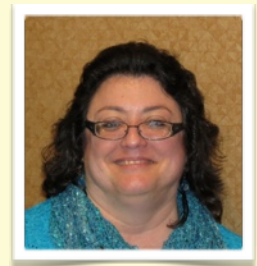
**Judy Fjell, MT**

Explore modes using solfa, hand staves, and specially constructed modal rounds

### **A Musical Journey from Slavery to Freedom**

**Esther Campbell, WA**

A 5<sup>th</sup> grade music and social studies unit that culminates in a program for Black History month



### **How SongWorks is Special for Special Needs Children**

**Molly Feigal, MN**

Activities that connect with children who have special needs

### **Beethoven, Egmont, and Inside Out Teaching**

**Susan Kenney, UT**

The power of a lead map with music and story



**Reading by Ear: Using Duets  
to Develop Listening and Reading Skills**

**Douglas Bartholomew, MT**

Using Duets on the MEI website to explore music reading as a listening skill



**Folk Dance - FINALE**

**Taryn Raschdorf, VA**



**REGISTER EARLY**  
Online or Mail  
Registration Form  
page 3



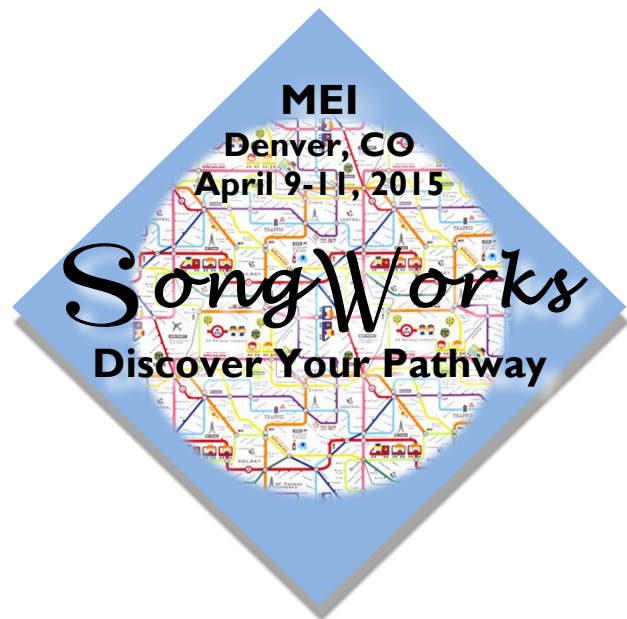
**PREREGISTER**  
Conference handouts  
will be online for  
registered participants!



**Hotel Reservations**  
Holiday Inn at DIA  
NEW direct link on the  
registration form on page 3



**FLYING TO DENVER?**  
**WATCH FOR LOW FARES!!!**  
Arrive Wednesday, April 8  
Leave Sunday, April 12



# SongWorks Sessions at 2015 State Conferences!

**Peggy Bennett, Clinician  
with Emerging Pioneers as Assistants**



**TEXAS  
TMEA**  
February 13-15, 2015 in San Antonio



Peggy Bennett, PhD



Friday, February 13, 1:00 - 2:00  
**Feedback That Feeds: Connecting What We Think and Say**  
Peggy Bennett, assisted by Danielle Solan (Hong Kong)



**MARYLAND  
MMEA**  
February 19-21, 2015 in Baltimore



Saturday, February 21, 9:00 - 10:00  
**Playing with the Classics: Music Masterworks for Children**  
Peggy Bennett, assisted by Jake Harkins (VA)

**Professional Learning Alternatives, Inc.**  
**13th Annual Child Care Professional Institute**  
**"Feeding the Whole Child"**  
**February 28, 2015**  
**Forest Lake, MN**

8:00 - 10:00 a.m.

**Bite-sized Musical Activities for the Whole Child**

The goal of this session is for you to leave with an "I can do this!" attitude and short "bite-sized" musical activities you are ready to implement. This session will include simple "nutritious" activities that tap into social, musical, kinesthetic, and cognitive skills through folksong games, nursery rhymes, and classical recordings. Pre-reading and early literacy activities will grow naturally out of movement and song. To those for whom music seems a mystery, this session is for you!



**Molly Feigal, M.A.**, has twelve years of experience teaching elementary music in **Woodbury, Minnesota** and has been an adjunct professor at St. Catherine University in St. Paul for five years. She holds a Master of Arts and Education from the College of St. Catherine and a Bachelor of Arts in Music from Macalester College. Molly has worked for 20+ years with Concordia Language Villages French Voyageur program, a summer language immersion camp. She has worked twice with NPO SMILE in Japan, teaching English folk songs to children, and is an active member of Music Edventures, often presenting at international conferences. Molly was awarded the **Fleurette Sweeney Fellowship, Emerging Pioneer in Education for 2012 (by Music EdVentures)** and in 2013, she was the recipient of the Education All-Star Award for the South Washington County School District.

**SongWorks WORKSHOP in Bozeman, MT**  
**January 24, 2015**



Photo by Judy Fjell, taken after the closing, some participants missing.

The "SongWorks: Playful Teaching, Vibrant Learning" workshop, previously announced in the January 2015 MEI News Issue, drew 25 Montana educators from near and far (some drove 2 and 3 hours to attend!). If you are looking for ways to describe what you do (in a proposal or session description), check out the list in the flyer below for ideas.

# Music EdVentures in Montana

presents a *FREE* day of professional development in

## SongWorks

*PLAYFUL TEACHING, VIBRANT LEARNING*

**January 24, 2015 10 AM - 3 PM** *(lunch and socializing at noon)*

**MSU Bozeman Howard Hall, Room 184**

### *OUR PRESENTERS*

**Peggy D. Bennett, PhD Professor Emerita, Oberlin Conservatory**

**Douglas Bartholomew, PhD Professor Emeritus, MSU-Bozeman**

**Judy Fjell, Singer-Songwriter-Teacher, Helena**

### **Playfulness and vibrancy you will experience at the workshop . . .**

- **Activities** that engage and establish an environment for learning
- **Games** that embody the importance of social interaction among learners
- **Songs, classics, and study** that directly apply to your classrooms, PK-5
- **Music** that is simple and sturdy
- **Nursery rhymes** that elevate expressive speech and flow of sound
- **Sound skills** (ear skills) that evolve from singing
- **Literacy** that moves from song to movement to symbol-making and symbol-reading
- **Movement** that maintains musicality and prepares literacy
- **Notation** that engages auralacy, preserves musicality, and facilitates music-reading
- **Classics** that flow from folksongs to masterworks
- **Instruments** (\*ukuleles) that transition sound study into accompaniment and improvisation
- **Reflections** that consider the ways we think, behave, and speak to learners

*\*IF YOU HAVE AN UKULELE, PLEASE BRING YOUR OWN, BUT EXTRAS WILL BE AVAILABLE SO THAT ALL CAN PLAY.*

Although reservations are not necessary, please let us know you are coming.  
Contact Peggy Bennett Phone: (440)315-5468 Email: [peggydbennett@gmail.com](mailto:peggydbennett@gmail.com)  
Forward this information on the FREE workshop to anyone who may be interested.  
Bring your friends.

What an honor for our English EdVentures members! The prestigious Japanese publication "Kodomo to Eigo: Children and English" features articles by our own Yuki Kawakami, Yuriko Ishikawa, and Yoshie Kaneko! We congratulate you Yuki, Yuriko, and Yoshie for so beautifully representing your wonderful work with children, English, and song.



## Kodomo to Eigo: "Children and English" Special Issue: "Literacy from Sounds"

The journal "Kodomo to Eigo" features the Tacho Tadoku method for learning English. Tacho Tadoku means "learning English through extensive listening and extensive reading." Developed by former Associate Professor Kunihide Sakai (Tokyo Electric University), Tacho Tadoku begins English learning (for adults and children) with reading easy picture books and listening to an accompanying CD. In this way, English learners begin to understand and learn through both pictures and sound.

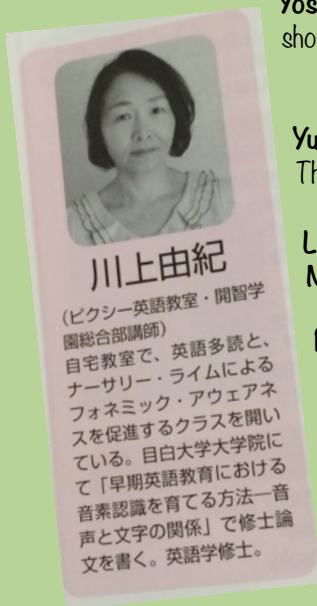
The early books of stage one have few words on a page. But step-by-step, learners begin understanding the content of the book without being hampered by the unknown words. Gradually, English learners can read a story with many words, and after reading over one million words, learners can read books by themselves.

About 10 years ago, Yuki Kawakami began adopting the Tacho Tadoku method in her classes.

After her exposure to the SongWorks approach, Yuki introduced nursery rhymes with SongWorks techniques. Her work in blending these two approaches led Yuki to enter Majiro Graduate University and, in 2013, she wrote a master's thesis based on her ideas and work with English learners: "How Do We Foster the Phonemic Awareness for the Early Learners of English: Sound and Literacy?"

Since December 2006, the magazine company Cosmopia has been publishing materials and offering information and picture books with sounds using the Tacho Tadoku method. At first a quarterly publication, the magazine Kodomo to Eigo (Children and English), now bimonthly, published a special issue which Yuki Kawakami helped to create with emphasis on "Sounds to Literacy."

This issue opens with the introduction of featured articles and authors. On page 6 **Yoshie Kaneko's** students at Akebono Nursery School are shown playing with dots and melody line. (photo on right)



**Yuki Kawakami** submitted an article based on her Master's Thesis in which she discussed five major points.

### Let's Enjoy English Sounds and Letters Through Nursery Rhymes

#### 1. Why do children need Nursery Rhymes as they begin learning English?

Yuki explains that nursery rhymes include all the elements for English learning. Nursery rhymes are especially important for providing a basis for hearing and producing the rhythm of English sound.

#### 2. What is the difference between Japanese and English?

The big difference between Japanese and English sounds is the syllable. Japanese syllables consist of one consonant and one vowel (mora Lang). English, however, often consists of a group of vowels and consonants. Another difference between Japanese and English is the accent. The accent in Japanese is a pitch accent, but the accent in English is the stress accent. So the rhythms created by syllables and accents

in Japanese and English are very different, and it is especially difficult for Japanese children. Nursery Rhymes are very useful and essential starting points for learners of the English Language.

### 3. What is Phonemic Awareness?

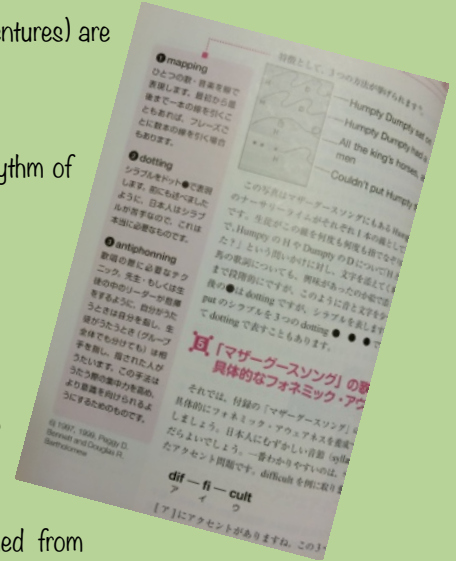
Phonemic awareness is the ability to perceive sound. It is important to foster phonemic awareness in order to read English. Children begin by listening to the nursery rhymes, then singing, learning the alphabet, reading sentences, and developing the skills to write words.

### 4. Let's foster Phonemic Awareness through Nursery Rhymes!

Nursery Rhymes include the elements of phonetics, alliteration, and, rhyming, all create the rhythm of English. For example, Humpty Dumpty sat on a wall, fall (rhyming) and Peter Piper (alliteration). The techniques of the SongWorks Approach (See Music Edventures, Inc. & English. EdVentures) are helpful for fostering phonemic awareness, especially mapping, dotting, and antiphonning.

### 5. How to Develop the Phonemic Awareness through Mother Goose

**Ex. Twinkle, Twinkle Little Star** First, children need to listen and sing and feel the rhythm of English sounds. The melody helps the children develop the sense of syllables of English.

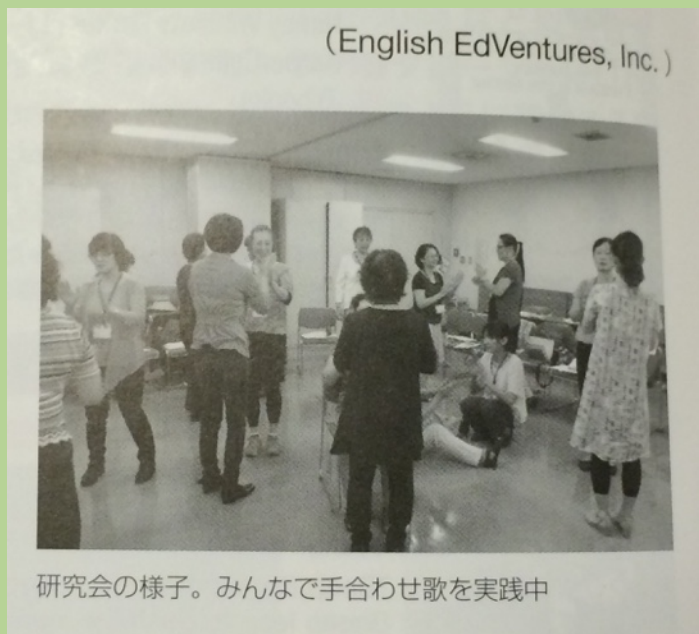


Page 32 features the interview in which **Yuriko Ishikawa** tells about English EdVentures and SongWorks.

The English EdVentures group studies the "SongWorks Approach." Originally developed as Education Through Music, this work was introduced to Japan by Akiko Inagaki in her 1978 book that consisted of songs, words, movements, and social interactions that she learned from Education Through Music presentations.

Through song games teachers offer the students lots of opportunities for listening, singing, speaking, as well as sharing their ideas and interacting with their friends and teachers. All these experiences are considered the basis of communication.

Monthly study meetings of English EdVentures are held in Tokyo, Osaka, Nagasaki, and Nagoya. The teachers share teaching experiences with each other. More intensive study of the SongWorks Approach is offered at the summer workshops where they also observe classes of children.



An activity during a monthly meeting of English EdVentures.



The **Kodomo to Eigo** magazine features many study ideas and comes with a CD of 60 tracks. Each track states the title of the picture book or song followed by a Story Reading or Story Song segment. The expressive reading in English is accompanied by sounds that fit the story, such as dog barking or sounds of waves. The songs performed by male or female singers are sung with varied types of simple accompaniment.

Listed on the page shown to the left are the featured songs of the issue. Two activities are described for student interaction with each song or rhyme.

Numerous pages of advertisements show the availability of a wealth of materials.

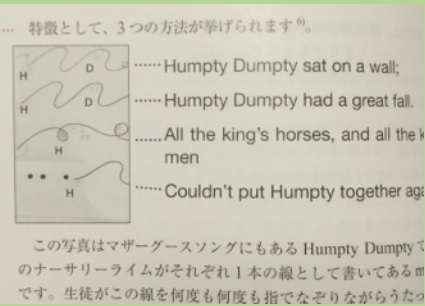
**Yoshie Kaneko** wrote about the importance of interactive games in her article, **Let's Enjoy Mother Goose Songs**. Yoshie shared activities for the songs No 1-7 listed on the page to the left. **Yuki Kawasaki** share activities for Peter Piper Picked a Peck.



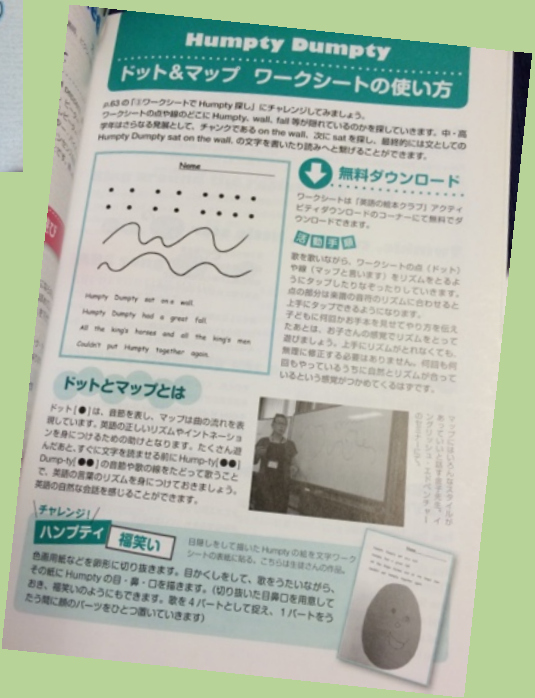
Polly, Put the Kettle On Studies by Yoshie Kaneko

Each song shows an introduction, then the activities are described and pictured, as shown to the left.

Note the study on the lower right: the sounds in the song are connected to the English letters for Polly, put, kettle, on.



Shown here are excerpts of Yoshie's study with Humpty Dumpty. The SongWorks techniques preserve the rhythm (stress/unstress relationship) of English which helps students master natural sounding speaking in English. This process moves from the "Sound of English to Words."



Special thanks to Yuriko Ishikawa for providing the translation and explanation of the features in this magazine.



Emerging Pioneers complete four assignments to fulfill their Fellowship award. 2014 Emerging Pioneer, Beth Gadbow, shares the results of her third assignment.



**Beth Gadbow** is the music specialist at Boulder Valley School District's Crest View Elementary School. She performs vocals and bodhran with her new band, Take Down the Door and her Celtic duo with harpist Margot Kimmel. Acclaimed as a Celtic singer and songwriter, Beth's song "The Donkey and the Dove" ranks among CO Public Radio's Top 50 Christmas Carols. Beth lives with her husband and two daughters in Lyons, CO, a lively mountain town famous for its summer folk music festivals and being a haven for folk musicians.

## E-I-O, My Nora Irish Folk Song

For one of my EP assignments, I chose to create a lesson using SongWorks principles. And I did so with pleasure! Once I got started, the combination of my passion for SongWorks principles and my passion for Irish folk songs took over, and there was no external motivation needed! My lesson bloomed and grew into the beginnings of a body of original games (some modified from existing games in the SongWorks repertoire) to complement some of my favorite traditional Irish songs. See the score at the end of this article for the "E-I-O My Nora" game that I adapted as a Kindergarten name game.

Although titled "E-I-O My Nora," I introduced the song to the students singing "E-I-O my darling" (as written in my notated score). I made this change because I knew I was planning to change the name to each of theirs in succession. Plus, I loved the simple idea of using a term of endearment with them so early in the year to encourage them to feel comfortable with me and also to feel excited to share with their parents. Between repetitions as I introduced the song, I asked leading questions like "Who would call a child 'my darling'?" (Mom, Dad, grandparents, etc.) "Could you imagine if we sang their name in the song?" "What would that sound like?" (E-I-O My Nana, E-I-O My Grandpa, etc.)

After singing the song for them about five times to encourage listening, leading questions, and singing along, I asked students to sing it using my name (my students call me Mrs. Gadbow). Then I asked them to sing it that way again so I could teach them a game, making sure they understood that their part of the game right now was to sit, sing, and watch what happened. Wow! They were surprised and delighted when they saw me hop up from my spot in the circle and begin running around it! Their eyes were glued to me as, at the end of the song, I returned to my seat exactly where I had started. I asked a student if she could do what I did, then another and another. I was thrilled with their excitement and readiness to sing, and their absolute joy at being able to run (or watch someone else run) while we sang.

The game unfolded marvelously as individuals ran around the circle. A few, but very few, students chose to stay seated, and so I changed the last verse from "I wave goodbye and away he runs" to "I wave goodbye and there she stays, my Lucy." This change accommodated those students who were willing to participate but too shy to

be in the spotlight. It turned out to be a beautiful accommodation that students enjoyed almost equally to "away he runs, my Lucas." By the end of our three-day unit (kindergartners in my district have music 90 minutes per week) we were able to go all around the circle, an average of 24 kindergartners per class, without stopping and with joyful singing.

The success of "E-I-O My Darling" was a follow-up to some other lessons in Irish folksong that I had done with my students over the years (including my Peggy Lettermore lesson I presented last year at the MEI Conference). Because I had specifically designed this lesson with the SongWorks approach, I was pleased to realize that in this and other Irish folk song lessons I began to develop, I could identify the same four SongWorks principles that most guide me in my daily teaching practice.

The way music sounds rather than how it looks guides the selection and presentation of patterns for study.  
(1)

Irish music is traditionally taught by ear, rather than with notation. With SongWorks, "by ear" does not mean simple repetition until the song is memorized. With SongWorks, we think, we sing, we play. We imagine the

song; we participate in games; we antiphon and chin; and we sing in our inner hearing. After playing the game for “E-I-O” we might extend the lesson by dotting or mapping.

Song provides direct involvement for making music and studying relationships. (1)

Movement and musical symbols (not necessarily traditional notation) represent sounds students hear and sing. In addition to the activities described above, we might simply draw the melody in the air with our fingers, or listen to the rhythm in a secret song in order to understand that our voices go the same way our fingers go and that hand claps can sound like song words. We might use simple shapes to show that there are two phrases in the song that are exactly the same, and follow a form score as we sing to understand that our voices do what the pictures do.

Students have the right to be treated with respect and dignity for their ideas, skills, and stages of development. (2)

I always remind my students as they begin Kindergarten that they have musical experience. I might ask, “Who has heard this song in preschool?” “Who has an older friend that has studied with me? Have you heard them sing this song? No? Ask them to sing it for you!” Questions like these are reminders that we never stop experiencing music. The school year ends, we are not in music class, but we don’t stop experiencing music. All of this experience contributes to our constant development as musicians. I hope to encourage self-confidence and immediate participation with my young students by letting them know that they are already musical.

Learning should be holistic and constructive. (2)

The SongWorks approach ensures that a song or body of songs will be experienced in a variety of ways: listening, imagining, describing, singing, moving, playing games, playing instruments, studying. Once one song is taught, those relationships, skills and patterns come back in other songs. For example, the rhythm score for “E-I-O” can be compared to that of “The Fox” in third grade. I can’t wait to see my current kindergartners playing this game as third graders!

In conclusion, I’m looking toward the future with this project. My students have been extremely helpful in letting me know which songs they love and in coming up with wonderful game ideas. My goal is to compile a shareable repertoire of Irish folk songs with games. I’m inspired by the attention to detail described in *SongWorks 1* about different games’ degrees of intensity in social interaction, cooperation, language, imagination, etc. I might envision a *Let’s Do it Again* format, with clear instructions for games, and simple illustrations. With this assignment, I have embarked on a journey that, as with previous assignments, I may never have attempted without having been honored as a Fleurette Sweeney Emerging Pioneer in Education.

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

Song Score, next page

# E-I-O My Darling

from the traditional Irish "E-I-O My Nora"

Beth Gadbow

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff contains the melody for the first three verses. The second staff contains the melody for the remaining three verses. The lyrics are as follows:

1. E - i - o - my dar - ling, E - i - o - to - day, I  
2. E - i - o - Gret - a, E - i - o - to - day, I  
5 3. E - i - o - Gwen - E - i - o - to - day, I

wave good - bye and - a - way she runs, E - i - o to - day.  
wave good - by and a - way she runs, E - i - o tod - day.  
wave good - bye and - there she stays, E - i - o to - day.

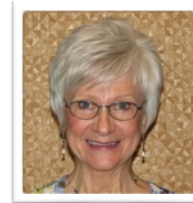
Game: Children are seated in a circle on the floor, singing the song, and waving at one child in the circle on "wave goodbye". Each child's name is sung in turn around the circle, and when sung, the named child runs around the circle and back to her spot. Or, she may choose to stay seated (in which case, verse three lyrics are sung).

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## From the Executive Director of *SongWorks* Certification

Have you sent your registration for Level I SongWorks Certification Course yet? Do so today! Include yourself in this amazing group of educators! Find the registration form online. **Follow the links on page 21** (next page).



Terolle Turnham  
Eagan, MN

### **YES, I WILL BE THERE! SONGWORKS CERTIFICATION COURSE 2015**

I have enthusiastically registered for the certification course in Minneapolis in July of 2015. I am eager to learn more so that I, too, can impart to others the gift of SongWorks - Playful Teaching, Vibrant Learning!

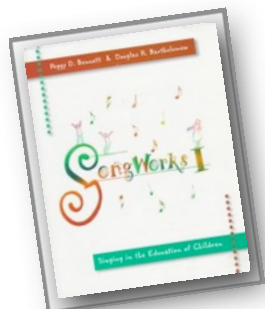
I took my first singing and folksong games class in the summer of 1982 in Corvallis, Oregon. Mary Helen Richards, Fleurette Sweeney, Peggy Bennett, Doug Bartholomew, Anna Langness and many other creative, enthusiastic educators guided us through a transformative two-week *Education Through Music* class. I was thrilled, as were other Oregon music teachers, including Gloria Nelson, Arva Frank, Betty Phillips, and Carol Nelson of Corvallis, and Pam Vellutini of Ashland. As we implemented the singing games and related activities that fall, the enthusiasm we felt in our classrooms set us afire. We were hooked!



Judy Fjell  
Helena, MT

At that time I was faced with a dilemma about whether to continue as an elementary music teacher in Oregon. The Teachers Standards and Practices Commission had recently made it compulsory for elementary music teachers to hold a music degree in addition to their K-8 endorsement. The coursework required for me to obtain that music degree would have taken me over two years of undergraduate work. Unfortunately, *only ONE of the many music courses would teach me skills directly related to teaching elementary music*. As much as I would have loved the music degree coursework, I decided to forego my beloved elementary music teaching position. Had a college or university offered me a more practical and relevant option including SongWorks classes, I might have made a completely different decision. As it is, I have no regrets. I have used the gifts of that summer course many times over as a self-employed musician and teacher of workshops and private lessons.

Thirty-two years later, I was thrilled when Music EdVentures, Inc. made the decision at the 2014 conference to develop a SongWorks certification program. This certification course will provide inspirational and relevant professional development that many of us have been seeking. It will also help us become more articulate about our goals, strategies and methods, positioning us to serve as ambassadors of the SongWorks approach to colleagues in our school districts, at area conferences, and in institutes of higher education. The future of SongWorks is in our hands and we are ready to share it! §



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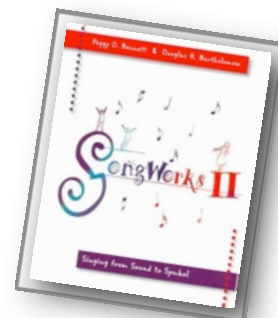
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# 2014 Music EdVentures Leadership

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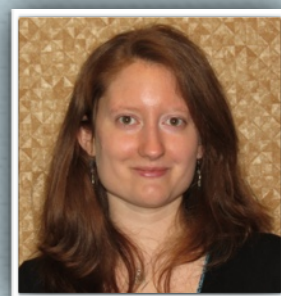
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### **The Purpose of Music**

**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.

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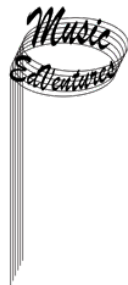
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2nd weekend

## **2015 MEI CONFERENCE**

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