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From the President

Every year on January 1st I wake up determined to begin my usual New Year's resolution, but by the end of the day I have always abandoned it. My lack of staying-power might have something to do with the fact that I always resolve to cut out caffeine. By 2:00 in the afternoon, the resulting pounding headache convinces me to pop a lovely piece of chocolate into my mouth and make plans to try again next year.



Leah R. Steffen
Shafer, MN

Four years ago I settled on two resolutions. One was my usual, cutting out caffeine and the other was to get much more involved with Music Ed Ventures. The caffeine resolution suffered the same fate as it always does. The MEI resolution, however, was very successful! "More involved" became **much** more involvement than what I was thinking at the time. Yet, I am very pleased with the way things evolved.

When I accepted the Fleurette Sweeney Fellowship for Emerging Pioneers (EP), I asked myself how I could utilize my skills to give back to the group who had given so much to me. As an EP, I was asked to choose and complete 4 assignments that would show what held the most allure and excitement for me and my students. Following through with the assignments was no problem and it was fun. But, I wanted to do more, something that would put me in touch with MEI members and everything that made this group so ALIVE.

Going to our monthly meetings in Minnesota and attending the yearly conference were good steps in the right direction but I still wondered, "**How do I get more involved?**" Have **you** ever asked this question?

There are many ways you can become involved in leading this group towards its future. Here are some possibilities you might consider.

- 1. Write an article for the monthly newsletter.**
 - We *all* learn from all those who share what they are thinking about and doing in their own settings.
- 2. Volunteer to be a member of a committee.**
 - Go to the MEI web page under ABOUT US to see some options for leadership.

cont'd

3. Apply to be a member of the Board and learn all about the inner workings of our group.

- The Board of Directors meets quarterly (by Skype) and is a key decision making team for MEI.
- Board meetings follow Roberts Rules of Order as a way to govern ourselves and act efficiently and responsibly.
- The Board meets at the conference each year and is a key part of the membership meeting.

4. Apply to become President Elect Apprentice (PEA) and join the Presidential Team (PT).

- The Presidential Team meets monthly (Skype) as well as quarterly with the Board.
- The PT acts as the sounding board for the organization and helps organize a yearly conference.
- The PT also oversees all committees and makes certain they are completing their responsibilities in a clear and organized fashion.
- The PT takes responsibility for making sure that the bylaws are followed and that the proposed budget is both balanced and compliant with approved allocations.
- The PT keeps the vision of the organization alive with new ideas and goals.

When I began my role as a President Elect Apprentice (PEA) I wasn't really sure what to expect (I was the first PEA!), yet I knew I was in for a wonderful ride. I have incredible mentors who are always a phone call or email away. I am never left to "figure it out" all on my own, and I rely on the discussions with the Presidential Team as well as other members. This group of supportive members understands we are all people with lives and commitments outside of MEI and values the importance of efficient communication. I have watched myself personally grow beyond measure, and I have developed relationships that will be with me for a lifetime. This group is ALIVE because of the people who dedicate themselves to the principles of teaching and learning in music. Come be a part of the leadership in this incredible family!

Leah

Leah Steffen, President
Music EdVentures, Inc.



Terolle Turnham
Immediate Past President of MEI
Nominations Committee Chair

What Can You Do, Punchinella. . . ?

Many musicians and teachers have a wide variety of other interests and skills. You probably do, too! You might have considered working to further the cause of Music EdVentures by helping out somehow but you did not know what might be needed. Hence, you have been silent. Well, the purpose of this brief article is to suggest some areas where your skills might be useful. So, what can you do?

Are you a creative writer who enjoys polishing a paragraph or article?
We always need people to edit the newsletter articles.

Are you someone who enjoys editing video footage?
More people are needed to do this so more videos can be added to the website.

Are you interested in bookkeeping?
Perhaps you would like to work with the Treasurer to learn more about it.

Are you interested in social media?
An ongoing committee will be needed to shape the involvement of MEI and alert the organization to new opportunities.

Are you interested in reporting and recording thoughts and discussions?
Perhaps you would like to edit the secretary notes.

cont'd

Are you good at imagining new EdVentures?
Perhaps you'd like to serve on a long range planning committee.

Are you knowledgeable about the web?
Perhaps you would like to work on the website committee.

Are you good with graphics?
Perhaps you could work with the newsletter editor or the conference planner.

Let your voice be heard by responding to the leadership application below. We are eager to hear from you!
We've just been waiting for your ideas and skills!

Leadership Application

Write a brief (500 words or less) essay or resume describing your skills, talents, and areas of interest.
Include your contact information.


By **February 1, 2015**, send your application to terolreturnham@icloud.com.

PLANNING YOUR CONFERENCE ATTENDANCE

Conference Schedule

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

 **Credit hours available through Seattle Pacific University (Register and pay onsite: more information next month)**
MEI will provide CEU Certificates Free

 **Scholarship and Travel Grants: to receive information regarding "need based" assistance to attend the 2015 Conference, contact MEI President Leah Steffen at lehrsteffen@gmail.com**

Music EdVentures in Montana

January 24, 2015

SongWorks Playful Teaching, Vibrant Learning

What: A FREE day of Professional Development
with immediately-applicable
classroom activities
for music teachers PK-5

Where: MSU-Bozeman
Howard Hall, Rm 184

When: Saturday, January 24, 2015
10.00 am - 1.00 pm
Lunch and socializing immediately after

Who: Peggy D. Bennett, PhD
Professor Emerita, Oberlin Conservatory

Douglas Bartholomew, PhD
Professor Emeritus, MSU-Bozeman

Judy Fjell
Singer-Songwriter, Helena

Although reservations are not necessary, please let
us know you're coming by email or phone:

Contact Peggy Bennett
Phone: 440-315-5468
E-Mail: peggydbennett@gmail.com





2015 Music EdVentures Conference

April 9-11

REGISTRATION FORM

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

CONFERENCE LOCATION

HOLIDAY INN AT DIA

6900 TOWER ROAD

Free Shuttle to/from Denver International Airport

REGISTER EARLY

Name _____ Phone _____

Address _____ City _____

State/Prov _____ Zip/Postal Code _____ Email _____

I teach Music Classroom Preschool ELL Other (_____)

- 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)*
- 2015 MEMBERSHIP DUES:** \$45 Regular \$20 Student
- FRIDAY NIGHT BANQUET:** *Great opportunity to dine, enjoy conversation and music-making with friends.*
 \$40 *(includes gratuity and tax)*
- My diet requires:** No restrictions Vegetarian Vegan Dairy Free Gluten Free
- TAX DEDUCTIBLE DONATION:** I am including \$_____ *(for the MEI Scholarship/Travel Grant program)*

Register ONLINE at www.musicedventures.org/conferences.html with payment via PayPal or

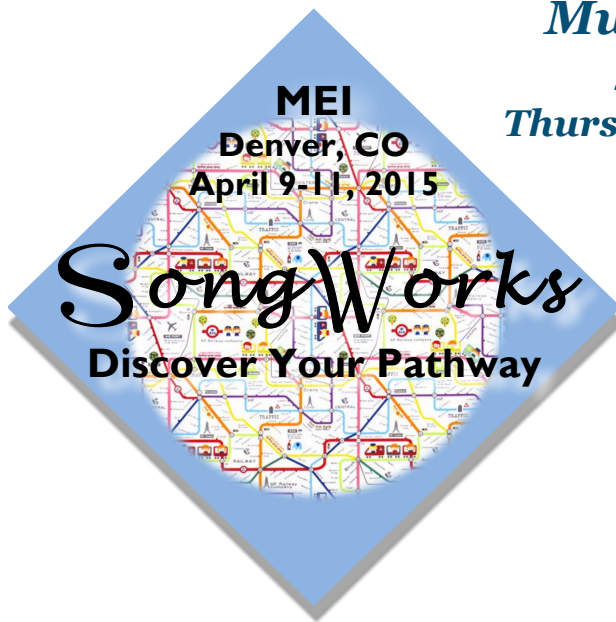
Mail your registration form and check in USD by March 1 to:

Anna Langness, 1179 Lilac St., Broomfield, CO 80020; Questions? alangness@gmail.com

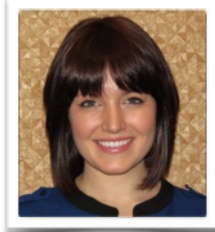
TOTAL PAID: \$ _____ CHECK NUMBER _____ *(Checks payable to Music EdVentures, Inc)*

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

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



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

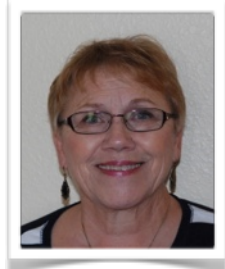


Conference Chair
Samantha Smith (OH)
MEI President-Elect



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 2nd through 5th 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

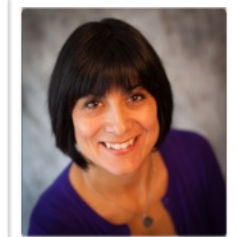
Beth Gadbow, CO

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.

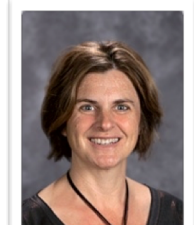
Lucille & The Blue Balloon: A Sound Story

Alice Nordquist, MD

3.

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

Deb Graf, MN





The Big World of the Little Ukulele

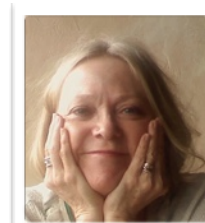
Judy Fjell, MT

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 6th grade



It's All about 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





Making Sense: Helping Children Find Their Pathway to Literacy

Betty Phillips, OR

Icons to notation chunks to composing show correlations between writing and music composition

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

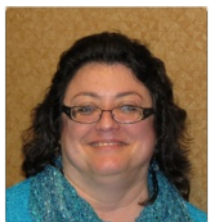
Ruthanne Parker, PA

Traditional SongWorks practices take a trip around the world

Ripples: Ways We Affect Each Other

Peggy D. Bennett, MT

Reflecting on ourselves and schools as ecosystems of constant interaction



Sourwood Mountain

Esther Campbell, WA

An Appalachian folksong with hand jive and dance



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

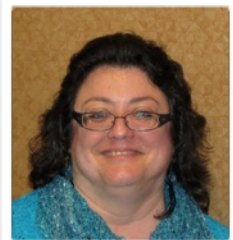
Judy Fjell, MT

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

A Musical Journey from Slavery to Freedom

Esther Campbell, WA

A 5th 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

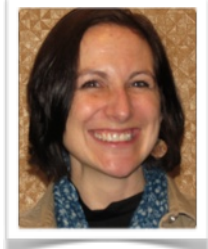
The power of a lead map with music and story



**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
next page



Hotel Reservations
Holiday Inn at DIA
Direct link on page 5 form



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



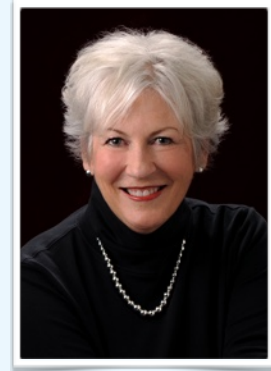
SongWorks Sessions at 2014 - 2015 State Conferences!

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



**COLORADO
CMEA**

January 28-30, 2015 in Colorado Springs

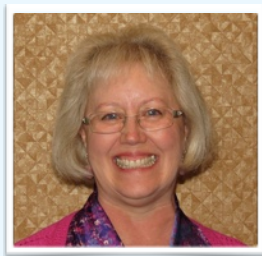


Peggy Bennett, PhD



Thursday, January 28, 3:20 - 4:10

Imagine That! Cultivating Imaginations through Music Activities
Peggy Bennett, assisted by Beth Leachman Gabbar (CO)



Friday, January 29, 3:20 - 4:10

**Mirror, Mirror on the Wall:
Reflections on How Our Behaviors Affect Our Students**
Peggy Bennett, assisted by Betty Phillips (OR)



Saturday, January 30, 4:30

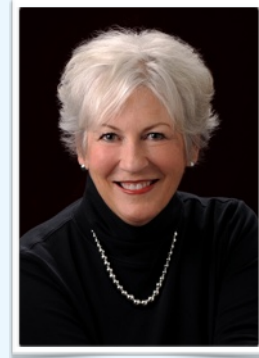
Colorado Children's Honor Choir Concert
Including six singers of Theresa Derr's choir

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,
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)

**INTRODUCING THE 2015 EMERGING PIONEERS (EPs)
RECIPIENTS OF THE
FLEURETTE SWEENEY FELLOWSHIP FOR EMERGING PIONEERS IN EDUCATION**

Beth Cain lives in Midland, **Texas** and teaches humanities at Midland Community College. A graduate of the University of Texas at Arlington, Beth is a Gifted and Talented specialist as well as an English and Reading specialist. Her career has led her to a variety of disciplines, yet her roots remain in music education. In addition to her college teaching, Beth enjoys teaching English and Reading to sixth graders.

Beth Cain
Midland, TX



Bronwen Fox is in her fifth year of teaching general music and choir to grades 3-8 in the Oberlin, **Ohio** schools. With undergraduate and graduate degrees from Oberlin College and Conservatory, Bronwen was a College Teaching Assistant in the MusicPlay program while she completed her MMT. Now, she is a MusicPlay parent and attends classes with her daughter Maria.

Bronwen Fox
Wellington, OH

Deb Graf teaches at Valley Crossing Community School, Northeast Metro Intermediate School District 916, in Woodbury, **Minnesota**, where her job includes classroom music, strings, winds, brass and percussion lessons, and ensembles. For 6 years, she taught in a United Nations School in Vienna Austria. Deb loves to travel and hike.

Debra Graf
Lake Elmo, MN





Kristin Harney
Bozeman, MT

Kristin Harney, Assistant Professor of Music Education at **Montana State University** in Bozeman, currently teaches undergraduate and graduate level music methods, assessment, and interdisciplinary arts courses. Additionally, she supervises student teachers, advises music education majors, and directs the MSU Youth Chorale. Kristin received her BA in music education from Luther College, her MA in music education from the University of Minnesota, and her DMA in music education from Boston University. She has taught at MSU for 9 years and has 14 years elementary general music experience. Kristin's areas of research interest are music integration in the elementary curriculum and student motivation.

Max Mellman is in his first year teaching elementary general music at a public Montessori School (the same district where he attended school as a child) in Montclair, **New Jersey**. A graduate of Oberlin College and Conservatory, Max is a multi-instrumentalist who loves technology and design, and has a special bond with the Czech Republic.

Max Mellman
Montclair, NJ



Alice Nordquist
Baltimore, MD

Alice Nordquist, a teacher of K-5 music classes in Howard County, **Maryland** (near Baltimore), graduated from Oberlin College (BM in Music Education and BA in Latin Language and Literature) and the Peabody Institute (MM). For her thesis, Alice developed a sample curriculum that explored ways to integrate content standards for both music and English Language Arts into music lessons. Her culminating project was titled, "The Music and Language Interface: Accessing Music Through Language and Language Through Music."

Emerging Pioneers complete four assignments to fulfill their Fellowship award. Lisa Schoen and Karalyn Koskela report on their project for assignment #3.



Karalyn Koskela
Burnsville, MN

For one of our Emerging Pioneer projects, we (Lisa and Karalyn) planned and taught a SongWorks class for our own six children, ages ranging from 1-8 years old. As classroom music teachers, we found it a rare treat to teach a multi-age class and see siblings together! Lisa led the children in “The Wise Old Screech Owl” and “Trepak.” Karalyn led “Jack Be Nimble” and “Pop! Goes the Weasel.” All of these activities were well-received by our children, and several moments stood out to us while reflecting on the experience. We want to share those special moments with our own children with you.



Lisa Schoen
Burnsville, MN

- 1) Lisa’s one year-old, Aaron, sang the tune of “Wise Old Screech Owl” as he took his turn walking the owl around the circle. It was amazing to hear how much of the tune he could sing all by himself after hearing it only 3-4 times.
- 2) After singing “Screech Owl” a few times, the children (without prompting) began sharing their own versions of the song. The song is sung to the tune of “Skip to My Lou,” and Karalyn’s daughter Emily began singing “Hello, Emily, how are you?” The “Hello, Emily” version of this song is the greeting song at Emily’s daycare. It was wonderful for both of us to see our children’s comfort level in sharing. We believe Lisa’s inviting nature as she introduced the song and her willingness to listen as they shared their song connections helped them to be so comfortable.
- 3) The immediate engagement of the children was apparent when Lisa showed an ideograph for “Screech Owl.” In fact, Karalyn was also so interested in the ideograph that she almost forgot to look for the children’s reactions!
- 4) The delight of our children delighted *us*, as we all played the “Pop! Goes the Weasel” game from *Let’s Do It Again*. We both sat on the floor, and our children circled their own parent as we sang the song. On the word “pop!” we reached out and hugged our nearest child. Such fun for moms and kids, and, again, immediately engaging.

Reflecting on this experience of a songplay group with our own children has allowed us, once again, to appreciate what we do every day. Our lovely experience with our children during this “project” reaffirmed that what we do as music teachers is so important. The terms “engaged,” “comfortable,” and “delighted” come to mind over and over again as we think about this wonderful experience of teaching our small group of beloved children. §



Photo left to right): Henry Koskela (age 6), Aaron Schoen (age 18 mos), Lucy Schoen (age 5), Annie Schoen (age 8) and Emily Koskela (age 2).

Emerging Pioneers complete four assignments to fulfill their Fellowship award. Since 2014 Emerging Pioneers Karalyn Koskela and Lisa Schoen teach in the same school district, they had the opportunity to complete their fourth assignment at the same meeting.



Karalyn Koskela is the music specialist at Echo Park Elementary in Burnsville, MN. Karalyn graduated from The College of St. Catherine in St. Paul, MN as a music education major with a piano concentration and a psychology minor. Karalyn enjoys collaborating with her school's art teacher for two annual concert events.

After such positive experiences presenting last year with Dr. Peggy Bennett at the Minnesota MEA conference and at the Music EdVentures conference, we both (Karalyn and Lisa) were excited to share our presentations at a meeting with our district colleagues last spring.

Though we both feel confident in our abilities as teachers, neither of us has ever been particularly thrilled to stand up in front of other teachers, our peers. In our school district there are 18 elementary schools, and each teacher's approach to classroom music is somewhat different. For some reason, the thought of sharing what we do with SongWorks seemed a little unnerving, similar to talking about one's faith with others. The notion that someone else might not accept, not be thrilled with the possibilities, not get excited about song dots and mapping and secret songs . . . really intimidated us! Thankfully, the elementary music staff was very kind and supportive.

When I (Lisa) put together my SMART Board presentation for the Music EdVentures conference back in April, my main goal, aside from showing how a SMART Board could be used as a tool in our SongWorks teaching, was to make my information valuable to anyone there, whether they had a SMART Board or not. Most (perhaps all) teachers in our district have access to a SMART Board, but have differing levels of experience with using one, so I didn't have to alter things much from that angle. On the other hand, most of the

people coming to the MEI conference are fairly like-minded in their approach to teaching and learning. But, the teachers in our district are pretty diverse in their teaching. So, I thought it important to figure out how to show this information in ways that avoided "stepping on toes" or making me feel like I was selling something they might not want to buy. I am happy to report that I received some nice comments from my peers, and I shared some SMART Board ideas that others in my district are now using.

My (Karalyn's) presentation about music programs was also nerve-wracking to plan and present. I had the same concerns about the diversity of teaching styles in the room as Lisa did during her presentation. But, I was courageous, as was Lisa, because we believed in the value of what we were doing. It was very satisfying that several teachers approached me after my presentation to share that they, too, were working to make their programs more age appropriate and student-centered. I was also glad that I had a chance to be open with the other staff about what I do in my school with programs and principles. As with all of us, I had hoped that my presentation would give others some ideas to build on. And, I believe it did.

Are we jumping at the chance to present at a big function like MMEA again? Not necessarily. Yet. . .we are both thinking about possibilities for presenting for another Music EdVentures Conference. And, with each presentation, we have seen ourselves grow: in confidence and in our abilities to share our teaching with our fellow music educators. §



Lisa Schoen, is the music specialist at Deerwood Elementary in Eagan, MN. She holds a Bachelor's degree from Gustavus in St. Peter, MN as a music major with emphasis on piano and voice, and licensure in education. She earned her Master's degree in General Education from Concordia University in St. Paul, MN. Lisa studied SongWorks at St. Kate's University.





Terolle Turnham
Eagan, MN

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 14.**

Dear Reader,

Why was I the first person to register for the August SongWorks Certification Program? Simply put, I am not done yet!

I taught for 30 years; 15 years of K-5 music and 15 years of first and second grade. Yes, I retired. . .in theory. In this fourth year of retirement, I am teaching a bit of music for two school districts and mentoring new teachers. But why am I flying to Minneapolis during the hot, humid summer to become certified in SongWorks?

This is the opportunity to collaborate with some of the finest educators in North America, tie up musical loose ends (I missed a few things while I was learning how to teach reading and math), and just be a sponge, taking in all the wisdom and creativity around me. There will be a wonderful mix of educators present: "oldies" like me, "middlies" that have a decade or more of experience, and "newbies" with five or less years. Watch out for those "newbies", they are sharp and have a lot of exciting things to share!

Upon reflection, it is the foundations of MEI that have kept me afloat during the challenging years of teaching and fed my need to understand and become a better facilitator of learning. It hasn't mattered whether I have been in the music room, a classroom teacher or a mentor for new teachers.

MEI is not based upon one person's brilliance. This organization is a community of diverse educators from the USA, Canada and Japan that have been collaborating before PLCs (Professional Learning Communities) were even thought of, striving to find practices that "...*foster interactive, facilitative learning environments*" and develop "...*strategies that empower the learner within the context of music experience and study.*"

Our children deserve the very best we have to offer. They need a place where they can learn differently. They succeed when provided with joyful rigor through song and study.

I have been waiting a long time for this opportunity and I will not miss it! I hope you will join me.

Most sincerely,
Betty Phillips



Betty Phillips
Corvallis, OR

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The History of SongWorks Books 1 and 2

1992 was the year Peggy Bennett and Doug Bartholomew, in order to teach their university methods courses the ways they wanted to, assembled their own materials in a book format. Together they combined the course handouts they each had created, wrote text to mesh those handouts into chapters, and self-published (SongWorks Press) the first version of what became the SongWorks books. "SongWorks: Valuing Singing in the Education of Children" was the title of the first book, with black spiral binding. Some of you may even still have that book! After using the books in college and summer courses, it became evident that expanded ideas and elaboration on topics was an important and necessary evolution.

Publication History of the SongWorks books

- 1992 SongWorks:** Valuing Singing in Education, Spiral bound, Pilot Book, 214 pages
- 1992 SongWorks:** Valuing Singing in Education, Perfect binding, Pilot Book, 179 pages
- 1993 SongWorks 2:** Studying and Teaching Music Through Song, Perfect binding,
A Working Manuscript, 166 pages
- 1994 SongWorks 1:** Singing in the Education of Children, Perfect binding, Preliminary Printing, 294 pages
- 1995 SongWorks 1:** A Collection of Folk Song Games, Perfect binding, 142 pages
[This book was a limited printing of Chapter 9, from SongWorks 1: Singing in the Education of Children]
- 1997 SongWorks 1:** Singing in the Education of Children, Wadsworth Publishing, 378 pages
- 1999 SongWorks 2:** Singing from Sound to Symbol, Wadsworth Publishing, 359 pages

After 3 years and several iterations of the books, we realized that wide distribution and knowledge of this way of teaching (evolving from Education Through Music) would only come through the books' publication with a major publisher. In a highly unusual circumstance, a publisher who had been considering our books sent the manuscript to three other major publishers. So, we found ourselves in the enviable position of having three major college textbook publishers vying for our signatures on a contract. Those were heady days with lots of deliveries from Federal Express!

In summer 1996, an Editor from Wadsworth Publishing flew from Los Angeles to Bozeman and during lunch, pushed two contracts across the table to us. Those contracts offered to publish both SongWorks 1 and SongWorks 2 books. We signed and got busy polishing the content of those books to ready them for publication and international distribution.

From the beginning of our time with Wadsworth (which later became Thomson Publishing, then Cengage), we had no control and no "say" about the costs of the books, which is not atypical for authors. Yet, we were both embarrassed by the costs of the books to our hardworking students and teachers. Fall 2014 costs for SW1 and SW2 posted on a major online book seller were \$220 and \$170!!

After a loooooong process of requesting reversion of copyrights for both books from Cengage, we have now achieved that goal. We could not be more pleased to announce that we can now print and sell the SongWorks books and set our own prices.

Given recent events in the U.S., the newsletter editor and advisors thought it would be helpful to reprint Angelie Timm's article from the January 2012 issue of MEI News. That article listed ideas and resources for a school assembly that celebrates Martin Luther King, Jr. and the national holiday named in his honor. Here Anna Langness adds more thoughts and information to the scope of the original article. Both Angelie and Anna have held large, all-school MLK celebrations based on these ideas, and they hope sharing this content will help inspire and inform teachers, especially in guiding students to make constructive connections with the Civil Rights Movement of the past and the civil issues of the present.

[from Anna] Angelie's article below describes classroom study that leads to a celebration assembly of MLK, Jr. Day. Whether your school focuses on MLK Day or Black History Month, you have the opportunity to connect your students to history and recent U.S. events through *music*. Spirituals, so very important in America's musical history, vocally accessible to all, often carry strong messages and elicit strong emotions for both singers and listeners. When students sing spirituals, they can be led to think about the messages of fierce determination and fervent hope for freedom expressed by the slaves who originally sang them. Students can compare these messages of hope and determination to the pleas and demands for change expressed by protesters, marchers, and supporters of the Civil Rights Movement of the 1960s. Spirituals and similar gospel-style songs about Martin Luther King, Jr. can connect students to his message for change through *nonviolent* means. Singing these powerful songs in full voice with gospel style accompaniment can impact students (and everyone present) in very meaningful ways. When students sang these songs as a student body, they came to the performance having already studied the meanings and wrenching messages of the songs' words. Many students and parents communicated that the experience created an indelible memory with deep, personal meaning. The Martin Luther King, Jr. assembly became the most cherished school tradition at my school and that assembly continues today, 22 years later.



Anna Langness
Broomfield, CO

It is nearly impossible for elementary aged children to have the perspective of time, especially a sense of what happened in the past. MLK, Jr.'s "I Have a Dream" speech occurred in August 1968. What if you tried to find someone in your community who had a personal experience with MLK, who attended the 1968 speech Washington D.C., or who marched with him? If you find such a person who would be willing to address your students for the school assembly, that speaker can become a powerful, moving, historical experience that your students can tell their children about in the future. Discussing and connecting the messages of spirituals, gospels, and civil rights with recent racially, socially, and politically charged events can be very delicate. Like adults, students can generalize comments and accusations to "all" people, and they sometimes irrationally adopt feelings of guilt, blame, or anger.

For one memorable MLK school assembly, a school administrator who was African American agreed to share his life experiences with our students. His message to the students was poignant: What he needed most as child in a mostly white school was **a friend!** From talking about the civil rights leader to speaking directly to our students, that school leader inspired our students **to do what they can do** at their age: "be a friend," "be with someone who is alone." He encouraged all of us to believe that students can practice, even at their age, exactly what is needed at the level of society: caring and respect.

Reprinted from MEI News, January 2012

A Martin Luther King, Jr. Day Celebration

Naming the Emotions Behind the Songs



Angelie Timm
Boulder, Colorado

Since the earliest traces of mankind, music has proved to be an inextricable element of the human race. Every culture utilizes music. If we look around us, we see music everywhere—in our celebrations, ceremonies, religions, entertainment, and often times, at the heart of society's struggle for change. The act of people coming together to make music is extremely powerful, which is why song is often used as a conduit for social change. The Civil Rights Movement of the 1950's and 1960's in the United States is a relevant and relatively recent example of music's power. As an elementary music teacher, I use the African American Spirituals and Freedom Songs from this era to teach my students about an important time in American history. Through weeks of study, discussion, and singing, we create a "time capsule" of sorts where we travel back to when change took courage and solidarity that would not have been possible without song.

Embracing Civil Rights, Songs, and Community

When I began my student teaching several years ago with Anna Langness at Bear Creek Elementary in Boulder, Colorado, I was able to be a part of the preparations for the school's annual Martin Luther King, Jr. all school assembly/celebration. I watched Anna teach the songs, talk about their purpose and power, and discuss with the children (Kindergarten through 5th Grade) what effect and meaning the music had for them. On the day of the assembly, the students, staff, honorary guests, and some parents gathered in the gym. Every grade level shared musical selections with the school. Fifth grade students shared quotes from Civil Rights heroes, like Rosa Parks, Ruby Bridges and Martin Luther King, Jr. A guest speaker addressed the students about issues of civil rights and personal responsibility in today's world. The event culminated with everyone in the gymnasium clapping and singing together.



Connecting Words, Songs, and History

Students benefit from understanding the background of these songs. However, I like them to create their own background by asking questions. For example, after becoming familiar with the song, "This Little Light of Mine," I like to ask my Kindergarteners and 1st graders, "What does it mean to let your light shine? Are we shining an actual light? Could you describe what this might have meant to the people singing this song at the protests?" I often get wonderful responses, such as, "It's your heart shining out with love." or "It is your heart shining out with the nice things you do for other people."

When students are singing the traditional songs, I ask them questions like, "Do you think they meant these words when they sang them? Can you sing it like you mean it? How might you look if you meant what you were singing? What did they feel when they held hands and sang? Can you imagine the feeling of singing 'we are not afraid' when you were maybe fearing for your safety? Why and where might you sing a song like this in today's world?"

I find more often than not that the children engage passionately in these discussions because they feel very strongly about the injustice inflicted on African Americans. They often take the discussion further into the past by asking how these laws existed in the first place. We are then able to make the connections to colonialism and slavery and create a more comprehensive understanding of the origin and impetus behind the music.

Making Authenticity and Enrichment Priorities

I knew after seeing and experiencing this assembly that I would do my best to recreate this music with my future students. I am now preparing 450 children for our second annual MLK, Jr. Assembly. As I talk to the kids, the goal is always truth and authenticity. By the time the Martin Luther King, Jr. Day arrives, the songs should feel "real" to the students, and we achieve this by using a variety of resources for study. We look at pictures from the segregated South, watch videos of peaceful protests driven by song, listen to the Martin Luther King, Jr. speech, and most importantly we discuss what this time was like for all involved and why social norms needed to change.

In order to maintain authenticity, I choose not to use prerecorded vocals when the students perform. The accompaniment tracks that are instrumental only and maintain the style of the musical genre include "Free at Last," "We Shall Overcome," and "The Power of One." For the rest of the songs, I rehearse with guitar or piano accompaniment. Because I am not a skilled pianist, I choose to hire an accompanist who is familiar with the Gospel style of playing for the assembly.

Creating the Program

Listed below are the songs I currently use for studying this time period. These songs were compiled by Anna Langness over 18 years of teaching at Bear Creek Elementary. Some songs were sung during protests, and others were written later to remember and educate students. The songs are listed in the order they are sung at the assembly. The dialogue and other segments of the assembly are not included. (Contact me if you might use this program.)

Songs with an asterisk were sung during the marches and gatherings of the Civil Rights Movement. The rankings refer to the Top Ten Civil Rights Songs (Songs of Empowerment and Hope).

4th Grade	* Woke up This Morning Music Connection Gr. 5 Silver Burdett, Pearson Publishing -Traditional Freedom Song
K & 1st	* This Little Light of Mine -Traditional Spiritual, Ranked #6

5th Grade	* Keep Your Eyes on the Prize Music Connection Gr. 3 Silver Burdett, Pearson Publishing -Traditional Freedom Song, Ranked #10
5th Grade	The Dream of Martin Luther King Music and You Gr. 5 Macmillan Publishing -by Merle Gartrell and students of Cummings Elementary School in Memphis, TN
2nd & 3rd	* Oh Freedom Music Connection Gr. 2 Silver Burdett, Pearson Publishing -Traditional Freedom Song, Ranked #3
3rd and 4th	Free at Last Music K-8, Vol. 9, No. 3 (song, accompaniment track) Plank Road Publishing -by Teresa Jennings
All Grades	* We Shall Overcome accompaniment track, Music Connection Gr. 4 Silver Burdett, Pearson Publishing -The #1 Freedom Song sung for Civil Rights, Ranked #1
All Grades	The Power of One choral score, 2 part, CD accompaniment, Shawnee Press -by Greg Gilpin
All Grades & Audience	He Had a Dream Music & You Gr. K, Macmillan Publishing -by Ruth Manier and William Simon

You can read a book about the Civil Rights Movement and you can watch Martin Luther King, Jr. give his famous speeches on You Tube, but singing together can be the most powerful learning tool of all. When you sing these songs with your students, you awaken the same energy that fueled the brave people of the past to persevere with courage and hope. I encourage you to embark on this wonderful trip into our past so that you can see how it affects the present!

Amidst all the singing and the dialogue, something happened. When the students sang, they knew what they were singing about and why. This showed in their eyes, in their posture and in the power and beauty of their voices. Most people in that room never marched and sang during the fight for Civil Rights, but this was the closest they would ever come. Teachers, parents, and guests were moved to tears as students held hands and sang "We Shall Overcome" with determination and purpose. By the end of the assembly, there seemed to be a deeper bond between everyone in the room after having traveled back in time with music as our guide.

If you have further questions about this article, wish more specifics about the program or wish to use the narration, please feel free to contact Angelie at angelie.timm@bvsd.org or Anna Langness at alangness@gmail.com. §

Anna's Additional Recommendations for an Assembly Program

1. Help students hear and feel the style of gospel singing (See the links below). Gospel style is not "belting," but is full voice with more openness of the resonance chambers (upper and back area of the mouth).
2. Many words ending with E are found in these lyrics -- Free, Thee, me. Have students say "ee" with a larger open space inside their mouths, avoiding the contrasting sound of "bumblebee" (eee) sounds produced by a closed or smiling mouth. My students loved being able to produce both of these sounds. They heard the difference and both appreciated and embraced the powerful effect of the open, resonant sound.
3. Try to locate someone who plays piano in Gospel Style. Contact area African American churches or other community organizations to inquire. Accompanying children's singing with gospel-style piano supports the singing they have learned and results in the authentic aesthetic of the songs.
4. Watch and *listen* to some of the sites below (select carefully, if you show these to students). Notice the style of clapping, the tempo and the phrasing, in addition to the vocal sound. Explore the internet to find additional groups, especially those with footage from the Civil Rights Movement.

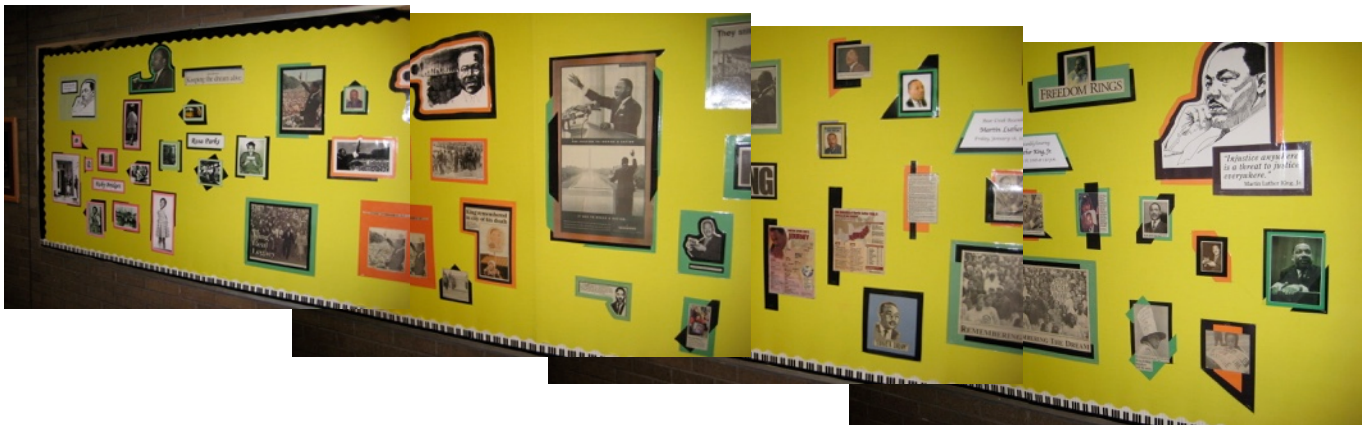
Woke Up This Morning with my mind stayed on “Jesus” -- changed to FREEDOM for the marches.
Metropolitan Baptist Church www.youtube.com/watch?v=YXEdi1fGiDw

This Little Light of Mine The Plantation Singers www.youtube.com/watch?v=OuUky4cE3cc (tempo, call/
response, instruments)

Keep Your Eyes on the Prize (keep your eyes on the “plow” changed to “prize.”
SNCC Freedom Singers, Chicago 200
www.youtube.com/watch?v=K_TrfgezgvE&list=PL6FC689283A2EC5F6&index=6

Sweet Honey In The Rock - Eye On The Prize www.youtube.com/watch?v=D_tcZAqQUAg

- The program listed in Angelie’s article was used at my school, Bear Creek Elementary (Colorado), when living-history characters narrated parts of the program. If you’re interested in implementing a similar program at your school, I encourage you to contact Angelie to get the script for the assembly. Hearing various characters speak their parts from locations within the audience was powerfully moving for all of us. (angelie.timm@bvsd.org)
- Some years the assembly included the performance of a song that inspired personal action and responsibility: **It Starts With Me** by Theresa Jennings.
It Starts With Me Music K-8 Vol. 11 No. 3
www.musick8.com/store/alphadetail.php?product_group=610#.VKBWrsAA
- Create a bulletin board with photos and quotes of The Reverend Martin Luther King, Jr. and other significant people (Ruby Bridges and Rosa Parks) and events to help students remember the facts from the Civil Rights movement.



- Create a slide show of photos and events to accompany your preliminary study and for the culminating assembly. The integration of classroom study and singing that leads to the celebration assembly is of critical importance. It shows the central role *music* plays in our lives and in our history. §



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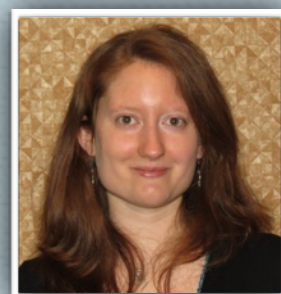
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EdVentures, Inc. is to search for and practice ways of making music and interacting with people that preserve and celebrate the dignity of both. As a guiding principle, this purpose will focus our work on:

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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