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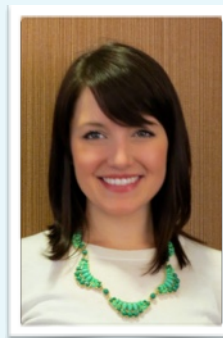
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From the President

Greetings all,

Fall is officially here in Ohio! I've enjoyed taking walks, breathing in the crisp air, and watching the leaves change color. One of the most beautiful days of fall was October 10th, when Jeanette Potvin and I presented our workshop entitled *Preserving Playfulness & Musicality: SongWorks in the Music Classroom*. What a wonderful way to kick off the month! Though the thought of presenting a workshop to a room full of music educators was intimidating, the end result was well worth it. We led a three-hour workshop full of immediately applicable activities for music teachers. We started the day by greeting each other using Skip to My Lou, then continued with a notation study using Black Cat, and concluded the first half with a melodic study using Tommy Turkey. After a short break, we played with Peter, Peter Pumpkin Eater and Stravinsky's Firebird Suite, and capped off the afternoon by singing the Barn Dance Songs. It was truly a wonderful afternoon of singing, learning, and playing. Take a look at the pictures included in this month's newsletter.



Samantha Smith
Rocky River, OH

Sharing information about SongWorks locally is becoming increasingly important for our organization. As our membership grows, it is important that we start local SongWorks "chapters" to help us stay connected throughout the year and to attract new members. The Minnesota MEI Members have started their own chapter, and they meet once a month regardless of how many can attend. These frequent meetings give members a space where they can share, reflect, and ask questions. Starting monthly MEI meetings in Northeast Ohio is next on my list of things to do!

Have you presented any workshops or spoken about SongWorks in your area? If so, please let me know so we can share it. Check out the blurb in this newsletter about those who already have! With the holidays quickly approaching, it is important that we keep inspiring and supporting one another in our teaching.

All the Best,
Sammi



Since school began in August, over 300 participants have attended SongWorks presentations in District Inservice meetings, a state music conference and Saturday workshops. See the titles presented by eight Music EdVenturers from Oregon, Montana, Colorado, Texas, Minnesota and Ohio.



Beth Gadbow
Boulder, CO

At the Boulder Valley School District (CO) August Inservice, music teachers were given three choices of hour-long sessions presented by a district colleague.

Beth Gadbow presented her study of Misty in the Morning, the Gypsy song/game, E-I-O My Nora, Godling, and Tideo with melodic studies using the solfa ladder and rhythm study.

Also at the Boulder Valley School District Inservice, **Angelie Timm** presented her unique songwriting project using singing, ukuleles and guitars during her session, Your Song, Your Voice: An Approach to Songwriting in the Music Classroom.



Angelie Timm
Boulder, CO



Betty Phillips
Corvallis, OR

At the Corvallis (OR) School District Inservice on September 2nd **Betty Phillips** presented two 75 minute sessions. For the music teachers: Yikes! the Kindergarteners are Coming to Music! and for primary teachers: Bringing Learning to Life Using Song. Since this time, six elementary schools have invited Betty to present hour-long follow-up sessions in their schools.

Preserving Playfulness and Musicality: SongWorks in the Music Classroom was the 30 minute session packed full of song games and study presented by **Vicky Suarez** to 70 Music Teachers at the Richardson (TX) School District Fall Inservice.



Vicky Suarez
Richardson, TX

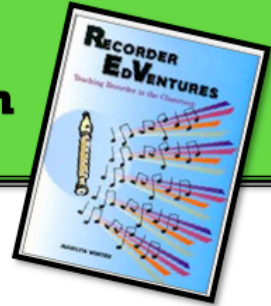


Peggy Bennett
Bozeman, MT

Mid-October in Billings (MT), Peggy Bennett spoke to 125 university students from NAFME collegiate chapters around the state who attended the session Feedback That Feeds: Connecting What We Think and Say.



Play a Little Tune for Me: Recorder in the Classroom



October 3
Eagan, MN
Marilyn Winter (AZ)

Reflections on “Play a Little Tune for Me”

The October 3rd *Play a Little Tune for Me* recorder workshop found a day FULL of activities, playing recorder and discussing. A few “Ah Ha’s” happened for all of us including many for the presenter. Some of them follow:

- Beautiful “in tune” playing, we referred to as “ringing in.” In the beginning and throughout all playing times, spending time developing beautiful sound is time well spent.
- Moving from song dotting to “tonguing” is a process that promotes understanding of that skill.
- In the beginning, playing and reading finger numbers may involve a different part of the brain than playing using letter names. Is using finger numbers in the beginning a more student friendly approach?
- German fingering for the recorder may make more sense for young learners. (F equals four fingers down plus the left thumbhole.)
- Could it be that GFE or FED fingerings are better places to begin than with BAG?
- The REAL job for a teacher is to set the stage for students to create and manipulate; a place to construct their own understanding.
- What happens for students while drawing the music of a familiar song versus filling our sheets of random notes? Is there a place for both in music study?
- Check for a balance in how much time in a class period is teacher directed (teacher do, students copy) versus student directed (teacher set the stage, students do).
- Could studying with the recorder be scattered throughout years of music study rather than just a unit of study in fourth grade? Could the first step in recorder playing be in Kindergarten performing the MRD hand signs for Hot Crossed Buns culminating with arranging, writing, and reading their own compositions in 5-6th grades?
- Yes, children are attracted to each other’s voices. Could it be that children are simply attracted to other children. Thus, the total attention of the class is focused when a child is speaking or pointing out something at the board.

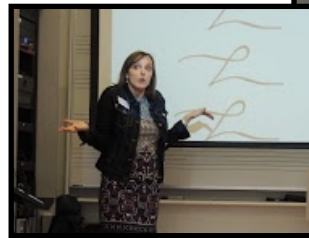
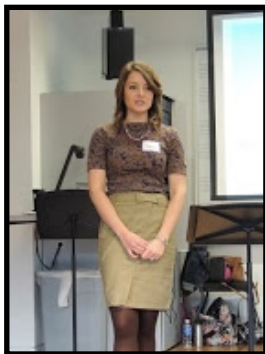
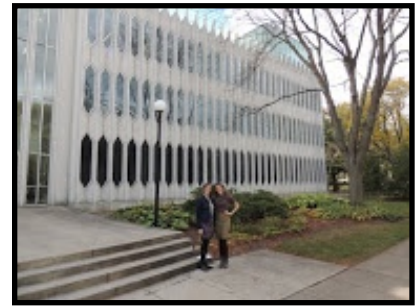


Photos by David Steffen



Preserving Musicality and Playfulness SongWorks in the Music Classroom

Oberlin Conservatory of Music, OH
October 10
Samantha Smith (OH) and Jeanette Potvin (MN)

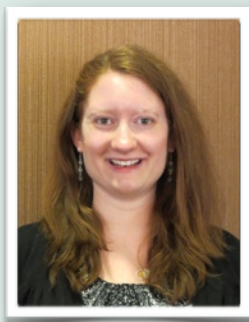


Twenty-five teachers from the Oberlin/Cleveland area, New Jersey and Maryland attended this SongWorks workshop. Sammi and Jeanette were thrilled with the attendance and results of their collaboration to present SongWorks to other music educators.

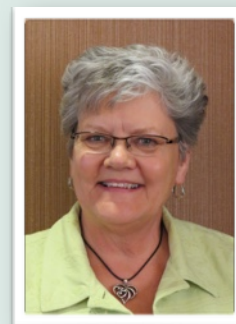




**2016 MEI Conference
SongWorks: Basics and Beyond!
April 7, 8, 9
Denver, Colorado**



Conference Chair
Ruthanne Fisher Parker (PA)
MEI President-Elect
ruthanne.fisher@gmail.com

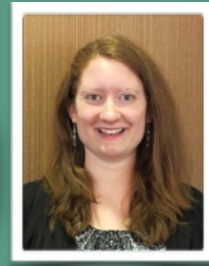


Onsite Coordinator
Anna Langness (CO)
MEI Treasurer
alangness@gmail.com



2016 MEI Conference
April 7 - 8 - 9
Denver, CO

*Conference Chair
Ruthanne Parker
MEI President-Elect*



SongWorks: Basics and Beyond

Announcing

2016 Conference Sessions!

“I Don’t Care...” A Folk Song Mixer to Break the Ice

Pick It Up: The Importance of Anacrusis in English Folk Songs,
and It’s Absence in Hungarian Folk Songs

Sounds & Symbols: Language Patterns and the Duets

Beyond Movement Basics

Sing, Dance, Learn, and Smile through SongWorks

SongWorks for Instrumentalists

Mussorgsky and Me

Oh, the Places You’ll Go: Where a Sturdy Song Can Take You

Get the Children Moving

SongWorks and Executive Function:
Why what we do is so important for all children

How to Deconstruct a Story

A SongWorks Approach to Literacy



cont’d next page



2016 Conference Sessions

Mapping Again: The Beat in the Flow

Playfulness as Practice

Songs about Sally

Opening the Doors to Literacy

Play Song Chunks on Your Ukulele

Talking about SongWorks

Music EdVentures Communities: Planting Seeds

2016 MEI Conference Presenters



Douglas Bartholomew (MT), Peggy Bennett (MT)

Bethany Beaudry (MB), Beth Cain (TX)

Judy Fjell (MT), Bronwen Fox (OH)

Deb Graf (MN), Ruth Hodgins (BC)

Yuka Inoue (Japan), Susan Kenney (UT)

Max Mellman (NJ), Sandy Murray (BC)

Aimee Newman (CO), Alice Nordquist (MD)

Betty Phillips (OR), Jeanette Potvin (MN)

Kate Smith (BC), Samantha Smith (OH)

Vicky Suarez (TX), Fleurette Sweeney (BC)





2016 Music EdVentures Conference
April 7-9
Denver, Colorado
REGISTRATION FORM

Registration: 8:00 a.m. Thursday, April 7
Conference Banquet: 6:30 p.m Friday, April 8
Conference sessions end: 3:30 p.m. Saturday, April 9
Membership Business Meeting ends: 4:45 p.m.

CONFERENCE LOCATION
HOLIDAY INN AT DIA
6900 TOWER ROAD
Free Shuttle to/from Denver International Airport

REGISTER EARLY
TO ACCESS HANDOUTS ONLINE

Name _____ Phone _____

Address _____ City _____

State/Prov _____ Zip/Postal Code _____ Email _____

CONFERENCE FEES: (Luncheons included in this fee) (All fees payable in US Dollars)

- ___ \$175 2016 Members (choose 2016 membership below)
___ \$225 Nonmembers
___ \$100 Retirees (choose 2016 membership below)
___ \$ 75 Students (choose 2016 membership below)
___ \$110 One Day Only (Includes sessions, luncheon, 1 year complimentary membership)

2016 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

To register ONLINE go to http://www.musicedventures.org with payment via PayPal
or COMPLETE THIS FORM, MAIL it with a check in USD by March 10 to:
Anna Langness, 1179 Lilac St., Broomfield, CO 80020 Questions? Contact alangness@gmail.com

MAKING A TAX DEDUCTIBLE DONATION? Online: after registering return to the DONATE button.

If registering by mail add: I am including \$_____ (for the MEI Scholarship/Travel Grant program)

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

SCHOLARSHIP AND TRAVEL GRANTS: Inquiries regarding a scholarship or travel grant to the 2016 Conference:
contact Samantha Smith, MEI President, at samantha.smith@gmail.com for information and application process.



Holiday Inn at DIA
6900 Tower Road, Denver, CO

MEI Hospitality Rooms:
6th floor Presidential Suites

Plan to **Meet, Greet, and Celebrate** with your “new” and longtime MEI friends!



Guest rooms: Double (2 Queen beds) \$104 plus tax

RESERVE ROOMS using this Direct Booking Link to receive MEI rates. Enter the dates and check availability. http://www.holidayinn.com/redirect?path=hd&brandCode=hi&localeCode=en®ionCode=1&hotelCode=DENMF&_PMID=99801505&GPC=MED

RESERVE EARLY
Deadline: March 23
MEI rates are available until March 23



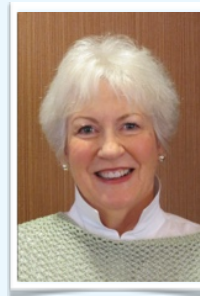
SongWorks in 2016

Workshops, Inservices and State Music Conferences



Helena, Montana
January 23, 2016

SongWorks: Playful Teaching, Vibrant Learning
Judy Fjell, Peggy Bennett, and Doug Bartholomew



Taylor's Falls, Minnesota
January 25, 2016
Staff Development

Teachers Teaching Teachers: Sharing Our Strengths
Peggy Bennett

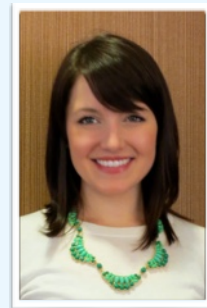
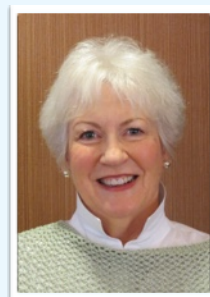
Ohio MEA Conference, Cincinnati
January 28, 2016

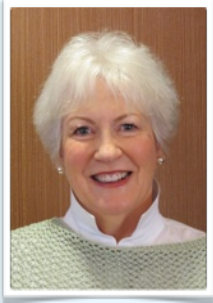
Feedback that Feeds: Connecting What We Think and Say
Peggy Bennett

January 29, 2016

Feedback that Feeds: Connecting What We Think and Say
Peggy Bennett with Samantha Smith

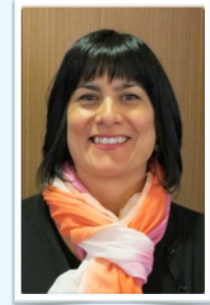
I Can Sing! I Can Read!: Early Literacy in Early Childhood
Peggy Bennett with Samantha Smith





Texas MEA Conference, San Antonio
February 11, 2016

Validity: Reviving the Life in Your Teaching
Peggy Bennett with Vicky Suarez



Minnesota MEA MidWinter Clinic
February 12, 2016

**Take a Look in My Classroom: Surprises from Closely
Observing Students with Special Needs**
Molly Feigal



COME
Hear our
SongWorks
presenters

Emerging Pioneers complete four assignments to fulfill their Fleurette Sweeney Fellowship award. Bronwen Fox, 2015 Emerging Pioneer, shares her #3 assignment.

Kindreds

"I have experienced many ways to teach music, but when I explored SongWorks I thought, 'This...this is for me!'"

These words were said to me by Margo Trinter, my colleague in the Oberlin City School District in Oberlin, Ohio, during our conversation about the Principles and Practices of SongWorks. Margo teaches general music to kindergarten through second grade at Eastwood Elementary, and we have had numerous opportunities to talk about ways to connect what she does in K-2 with what I do in third and fourth grade music. [See historical note that follows, next page.]

Last fall during her first year of teaching in the Oberlin district, Margo and I observed each other teach. We were surprised by how similarly we interacted with students and presented music content. Margo had not explored SongWorks before we went to an October workshop presented by Samantha Smith and Jeanette Potvin, but I recognized in Margo's teaching a kindred spirit of the SongWorks ilk. The workshop gave me an excuse to encourage Margo to join me in Colorado and soak up the energy and ideas of educators from around the world at the April MEI Conference.

The SongWorks workshop presented in Oberlin by Sammi and Jeanette was fabulous, and laid the groundwork for an exciting discussion with Margo about how we use SongWorks approaches in our classrooms. Margo said she had many "Hey, I do that!" moments during the workshop, and that the whole-song approach to teaching a new song struck a chord. We have both used "song plopping" in our lessons since the workshop, immersing students in the words and story of a song through questions, observations, and movement until children can sing the whole song without a single echoed phrase.

During our meeting, I pulled out my two SongWorks books from my college days and showed Margo the pages dedicated to "Scotland's Burning," a song I explore with my fourth graders. I showed her the grade level activities and scenarios that are carefully written for each folk song, and her eyes lit up. I mentioned a few strategies from SongWorks for practicing a song, including closing eyes while singing and signing solfege, watching someone else during the song, putting the song in the inner hearing, or antiphonning. I could tell by Margo's nodding head and wide smile that SongWorks was going to be a natural fit.

October is over and teacher and students have settled into our routines, some good and some distracting. The excitement of the first month has waned, and my seventh grade choir students are no longer shy about telling me what they do or do not like...about everything. It is during this habit-forming time that I wonder if I am being as good a teacher as I would like. This query led me to turn to SongWorks I, chapter seven, which explores how to become the teacher we want to be. Margo and I agreed that being a respectful leader, staying natural and honest with ourselves, giving constructive feedback, using a continuum of tones and vocal inflection, and having "soft eyes" in the classroom would help us and our students have a positive year. As educators, we can take a few pages out of the SongWorks playbook to encourage us to teach the way we envisioned before school began. §

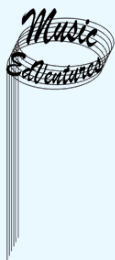


Bronwen Fox is in her sixth year of teaching general music and choir to grades 3-8 in Oberlin, Ohio. With undergraduate and graduate degrees at Oberlin College and Conservatory, Bronwen was a College Teaching Assistant in the MusicPlay program while she completed her Master of Music Teaching degree. Now, she is a MusicPlay parent and attends classes with her daughter Maria. Bronwen and family live in Wellington, Ohio.

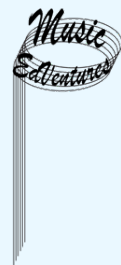
A Historical Connection...to the article, Kindreds

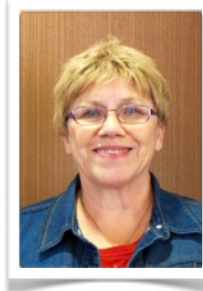
by Peggy D. Bennett and Yuriko Ishikawa

In the late 1960s, Marty Gibson and Lee Wood were captivated by the Education Through Music (ETM) approach to teaching. Both graduates of Oberlin Conservatory of Music, Marty and Lee became music teachers at Prospect Elementary (where Bronwen Fox now teaches) and Eastwood Elementary (where Margo Trinter, mentioned in this essay, now teaches.) Marty and Lee also became best friends. For a year in the 1970s, Tadahiko and Akiko Inagaki lived in Oberlin and their two sons attended school there. Akiko, a linguist, spoke only Japanese to her children so she could study their acquisition of English. As the result of the unusual manner her sons retained the use of oral English after returning to Japan, Akiko returned to Oberlin to research the curriculum of the schools. She went to Marty's Prospect Elementary classes, Lee's Eastwood Elementary classes, and Ray Levi's Eastwood Grade One classes to observe the language-intensive play and singing games. When Akiko and Tadahiko met Mary Helen Richards and Fleurette Sweeney, the ideas shared led to much excited collaboration for teaching English through ETM. By the late 1970s, throngs of teachers were taking ETM courses in Japan, Canada, and the U.S. and creating new developments and materials for their Japanese students. Our own affiliate, English EdVentures, is one of the programs that evolved from those early developments...a movement that was kindled in Oberlin, Ohio.



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Student Generated Maps

by Marilyn Winter

This grade five and six unit of study took several class periods to complete. With each lesson, a brief review of previous lessons took place. To ensure the lesson flowed smoothly, I tape recorded the main theme (horn part only) 15-20 times.

Making Music Maps at the Board

•For the next few music periods, we will study a piece of music written by a very famous composer. Can you guess who that composer might be? I present the "Who Am I" puzzle. I asked the questions and responded to all student answers, whether correct or incorrect, saying, "could be."

Who Am I?

- I am a composer. Who am I?
- I was born in 1756. Who am I?
- I was born in a place called Salzburg, Austria. Who am I?
- I began studying music at the age of 4. Who am I?
- My father, Leopold was also a composer, teacher and musician. Who am I?
- My sister, Maria Anna, usually known as Nannerl, was also a fine pianist. We traveled throughout Europe, playing for kings, queens and other royalty. Who am I?
- To some people I was the most complete genius of all the great composers. Who am I?
- Opera was my favorite form of composition. Who am I?
- Almost everything I composed, I wrote on commission (someone paid me to write a composition). Who am I?
- I died in 1791. How old was I? Who am I?
- I was buried in an unmarked grave with only a few friends in attendance. Who am I?
- My first name was Wolfgang. Who am I?
- My middle name was Amadeus. Who am I?
- My last name was.....**Mozart!**

Waiting to reveal the composer's name seems to capture and maintain student interest.

•I play the main theme, French horn solo part only. *What instruments did you hear playing this piece of music?* French horn and strings.

•*Which instrument was the loudest?* The French horn. A picture of the French horn is displayed.

•*Because the French horn is the most pronounced instrument and the strings seem to be accompanying it, we can call it the solo instrument.*

•I draw an X on the board, place a piece of chalk on it and say, *When the music begins to play, I will move the chalk to express the feeling of the music. I wonder where the music will take my chalk.* As the music begins, I move the chalk, drawing a line and stopping as the music ends.

•*This is called a map of the music.*

•I draw another X, preparing to make a new map. *I wonder where the music will take my chalk this time.* I make several other maps.

•*Let's all make maps in the air. Can you move, expressing the feeling of the music? We will begin when the music begins and stop when the music stops.* Do this three or four times.

•*Joe, if you come to the board, and move the chalk to express the music, I wonder where the music will take your chalk.* Several students are given the opportunity to come to the board and make maps.

•*I wonder if I can follow Anna's map.* When the music begins, I attempt to follow the map and

arrive at the end of the map as the music ends.

•Next, other students make maps on the board and we explore and follow them.

Making Maps on Paper

•The students make four of their own maps using 11x17 newsprint. *The portion of music to which we have been listening is called the main theme, or the main idea. I will play the main theme several times. During each playing of the music, you may either plan a map, make a map, or follow a map you have made.* So they can be ready to map, I indicate each time I intend to start the tape by saying, *The tape is on.*

Sharing Maps

•*Follow your maps and decide which one best fits the music. This is the map you will use as we continue our study. Place that map face up on top of the other maps.*

•*As we chin the melody of the song, walk around the room. At the cadence, be in another person's place. Begin studying this person's map.* Allow time for exploring the new map.

•*As the music begins, try following this map. Tape's on!*

•After moving to several different maps, *Did you notice a map that really fits with the music?*

•I hold up the map and have the owner and the explorer follow the map.

•To the owner and follower, *In your opinion, what part of the map best fits the music?* Exploration in this manner can take place for as long as interest lasts.

Listening to the Whole Piece of Music

•With the study map facing up, we listen to the main theme and the orchestral repeat. *What did you notice?* The orchestra repeated the main theme.

•Writers of music use this sign, ||: :||, to tell readers that a section of music repeats. *What do you suppose this sign is called?* (A repeat sign.) Place repeat signs at the beginning and at the end of your map.

•The piece of music to which we have been listening is called a concerto. "Concerto" gets its name from an Italian word meaning to compete, or strive against. Listen again to see if you can hear the solo instrument competing with the orchestra; as if they are having a little conversation.

•Mozart wrote four horn concertos. This is No. 4. A concerto often is written in three movements or parts. This is the

third movement of Mozart's Horn Concerto No. 4.

Let's hear the music once again. Follow as the horn plays, then retrace the map as the orchestra repeats the main theme. To ensure all students have the idea, this may take a few practice turns.

•By this time the students will be very eager to hear the whole piece. As the music plays and you hear the main theme return, follow your map. Don't forget to take the orchestral repeats. During the other sections, please listen quietly. If needed, take several practice turns.

Describing the Form

•As we listen once more, make a tally mark for each time you hear the main theme. Horn with orchestral repeat equals one time. You may want to repeat this exercise as students check and recheck their answers.

•If we call the main theme "A," what could we call the next section? "B." Then "A" repeats again and what would we call the next section? "C."

•If we describe the piece in this fashion, we are describing the form; how the piece is constructed. The form of this piece is ABACABA Coda. We call this rondo form because A comes around several times.

As we mentioned before, this piece is called a concerto. It is typical of a concerto. Think of all the things we have learned about this piece. In small groups make a list of those things.

• Answer this question, "What characteristics does a concerto have?" If students mention something that is not typical of a concerto you might say, *This concerto has that characteristic but not all concertos do.*

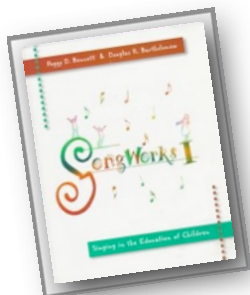
Reprinted from EdVentures in Learning, Winter 1998

On the MEI Website

Song and Study for November: Hey, Tommy Turkey!
MEI Newsletter, November 2014
www.musicadventures.com



SONGWORKS BY PEGGY D. BENNETT AND DOUGLAS R. BARTHOLOMEW



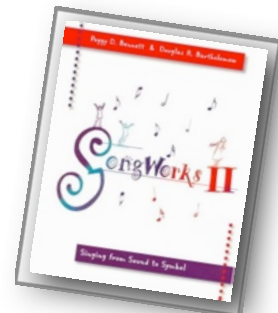
SONGWORKS I ~~ \$40

SONGWORKS II ~~ \$40

SONGWORKS I & II ~~ BUNDLE \$75
PLUS SHIPPING

CONTACT

songworkspress@gmail.com



ALL OTHER BOOKS AUTHORED BY PEGGY D. BENNETT
ARE AVAILABLE ON AMAZON

News! News! Good News!



The Foundations Course for SongWorks Certification 2015 was a wonderful success! Now, in the midst of their four-month Practicum Course, SWC students are being coached and mentored to further apply the principles and practices of SongWorks in their own teaching settings. . . a unique facet of the certification process. And, they get to work on an approved project of their own choosing. Imagine how your own teaching would have blossomed by ongoing twice-monthly practical and vibrant support from the likes of Peggy Bennett and Anna Langness! That kind of mentoring is the benefit of all the distance learning modes now available. Read the reflections of two Practicum students:

It was so helpful to be reminded first and foremost, that SongWorks is teaching in a playful and vibrant way. I am reminded that I able to use the SongWorks principles and techniques to help students learn the repertoire for the performance. By using antiphonning, tapping, song dotting, song maps and ideographs, they will learn more quickly.

The benefits: I see joy in the children. I hear happiness and life in their voices. I am enjoying teaching much more than I did before. I feel like the summer course strengthened my teaching a lot. I have a confidence I did not have before.

**With this background of success, we are pleased to announce the 2016 Courses!
Watch for registration and further details in future editions of the MEI Newsletter.**



2016
SongWorks Certification
Foundations Course
July 11- 22
St. Catherine University
St. Paul, MN
Practicum Course
September - December



2016
SongWorks Specialty Course
Music Literacy for Children
Pre-requisite: SongWorks Certification
July 18 - 22
St. Catherine University
St. Paul, MN
approval pending



playful teaching . vibrant learning

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

THE 2016 VISITING SCHOLARS

Dr. Lynn M. Brinckmeyer is Professor of Music and Director of Choral Music Education at Texas State University. During 2006-2008 she served as President for The National Association for Music Education (formerly MENC). Past offices include: President for the Northwest Division of MENC, Music Educators Journal Editorial Board, Washington Music Educators Association General Music Curriculum Chair and Conn-Selmer University Advisory Board. She also served as a Music Expert on the Disney, "Let's Play Music" Site. In addition to chairing the Eastern Washington University Music Department for six years and conducting the EWU Concert Choir, Dr. Brinckmeyer received both the PTI Excellence in Teaching Award and the CenturyTel Award for outstanding faculty. Other awards include the MENC Lowell Mason Fellow, Washington Music Educators Association Hall of Fame, the MENC Northwest Division Distinguished Service Award and Eastern New Mexico University's Outstanding Alumni Award.

Dr. Brinckmeyer recently published *Wander the World with Warm-ups* with Hal Leonard Publishing; her book *Advocate for Music* with Oxford University Press is available January, 2016. Dr. Brinckmeyer is also a contributing author for *Interactive Music – Powered by Silver Burdett*, *The Music Director's Cookbook: Creative Recipes for a Successful Program* and *The Choral Director's Cookbook: Insights and Inspired Recipes for Beginners and Experts*. She founded the Eastern Washington University Girls' Chorus while teaching at EWU. She also served as Artistic Director for the Idaho State Children's Chorus in Pocatello, Idaho and the South Hill Children's Chorus in Spokane, Washington. Dr. Brinckmeyer is a co-founder and Artistic Director for the Hill Country Youth Chorus in San Marcos, Texas.



Dr. Brinckmeyer's degrees include a Bachelor of Science in Education and Master of Music Education from Eastern New Mexico University, and a Ph.D. in Music Education from The University of Kansas. In New Mexico she taught elementary music and middle school choir, then moved to higher education in the Pacific Northwest. At Texas State University Dr. Brinckmeyer teaches graduate and undergraduate courses in choral music education. She serves as Associate Director for the School of Music, Coordinator for Music Education, and directs the Texas State Women's Choir. Each summer Dr. Brinckmeyer teaches classes for Will Schmid's World Music Drumming workshops. She has conducted all state choirs and honor choirs, lectured, presented master classes and performed in forty-nine states in the United States and sixteen different countries, including China, Brazil, South Africa and Cuba. §



Dr. Sheila Woodward is Chair of Music and Associate Professor of Music at Eastern Washington University, USA. She is President of the International Society for Music Education and serves on the Editorial Board of the International Journal of Music Education. She is a native of South Africa and earned her Ph.D. from the University of Cape Town and a Performer's Licentiate in Organ from the Associated Board of the Royal Schools of Music. She previously taught at the University of Southern California, the University of South Florida, and the University of the Western Cape.

Dr. Woodward has previously served on numerous professional boards; among them being two terms on the ISME Board of Directors (2004-2008), three terms on the ISME Early Childhood Music Education Commission (1992-1998, two as Chair), two terms on the NAFME Council for IN-ovations (2012-2014, one as Chair), and two terms on the NAFME Executive Board of the Society for General Music (2002-2006).

Dr. Woodward's research focus is *Music and Wellbeing*. She explores this from before birth to adulthood, with studies on the fetus, neonate, premature infant, young child, at-risk youth, juvenile offender and adult musician. She has published numerous articles, in addition to chapters in Elliott's *Praxial Music Education: Reflections and Dialogues* (Oxford, 2005) and in Malloch and Trevarthen's *Communicative musicality: Narratives of expressive gesture and being human* (Oxford, 2009).

Dr. Woodward has been awarded generous grants to promote international exchange programs, bringing South African musicians to perform in the USA alongside students and professors, and she has directed numerous outreach programs in both countries. §

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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.

SAVE THE DATE
2nd weekend

2016
MEI CONFERENCE
April 7, 8, 9
Denver, CO

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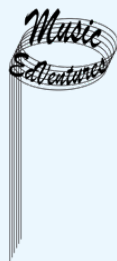
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Any member of Music EdVentures, Inc. can receive a copy of the **MEI Policies and Procedures Manual** by contacting MEI Past President Leah Steffen at lehrsteffen@gmail.com.

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with membership dues or donations!

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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 and may be edited to accommodate space limitations.