

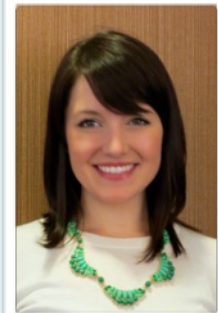
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From the President

Greetings all,

Can you believe it's already December? It seems like just yesterday I was preparing myself for the first day of school! Now, I'm already preparing for my winter musical by teaching music, highlighting speaking lines, gathering props, painting backdrops, and trying to figure out a way to make it snow on my gymnasium stage! Here in Northeast Ohio, we're finally starting to see some snow outside, and it really feels like the holiday season is upon us.



Samantha Smith
Rocky River, OH

The advent of December can be a stressful time for many of us as musicians and music educators. We often have to direct or perform in multiple concerts, some very close to the holidays. With the hustle and bustle of rehearsals and deadlines, it's easy to become swept up in the chaos and lose sight of what is really important. This year, while in the midst of my winter musicals, I plan to pause for a moment to take in the joy exuded through the performances. As a music educator, I feel that it's truly a blessing that I am able to deliver the gift of music each day. Though I've already given my students the intangible gift of music, I'm starting to think about the tangible gifts I'll give to my loved ones.

Have you started thinking about gift-giving? While you're in the spirit, take a second to think about MEI. Did you know that all donations to MEI go to fund our travel grants for the conference? For some, receiving a travel grant has meant that they could attend the conference that they would not have been able to otherwise. I know that the travel grants have been a great help to me in the past, and I am grateful for those who were generous enough to donate. Why not give MEI a little gift this holiday season? No donation is too small, and it will be greatly appreciated. You will receive a letter for your Tax Records acknowledging your gift. See the next page for details on how to donate easily through our website.

So, in the spirit of giving, I hope that December brings you joy, laughter, and a little bit a peace and quiet.

Have a wonderful holiday season!

Sammi

Donate to MEI in 2015!

Music EdVentures, Inc. is a 501(c)(3) tax exempt nonprofit organization. The MEI Treasurer will send a letter for your tax records that will verify your tax deductible gift. Thank you for supporting the work of MEI!

It's easy! You can donate through the MEI website or send a check to MEI. See below ~

www.musicedventures.com

The screenshot shows the Music EdVentures website homepage. At the top is the logo: "Music EdVentures An Association of SongWorks Teachers". Below the logo is a navigation menu with links: Home, About Us, Get Involved (with a dropdown arrow), Resources (with a dropdown arrow), Members Access, and Contact Us. The main heading is "Donate to Music EdVentures".

Two callouts are present:

- A light blue oval callout pointing to the contact information for Anna Langness, MEI Treasurer, with the text: "Donate by check, payable to MEI, mail to the Treasurer".
- A light blue oval callout pointing to the "Donate" button and payment icons, with the text: "Donate online See below".

Why Donate to MEI? Your Donation to Music EdVentures, Inc. supports the resources, collaboration, and greater understanding of education through music, provided through this site and throughout the organization. Your donation is tax-deductible in the United States, as Music EdVentures, Inc. is a 501(c)3 Non-Profit.

Security Notice: We accept PayPal, credit cards through PayPal, and checks by mail for membership fees and security is provided by and ensured by PayPal. Our organization does not see your credit card or PayPal information.

Instructions: Click the "Donate" button and follow the instructions PayPal provides. We accept PayPal and credit cards through PayPal online for your convenience. If you prefer, you can mail a check to:

Anna Langness - MEI Treasurer
1179 Lilac St, Broomfield, CO 80020



Music EdVentures, Inc.

Please enter your donation amount.

Purpose	Donation amount	Make This Recurring (Monthly)	Total
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Total:			\$0.00 USD

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- You can donate without sharing your financial information
- Over 50,000 online merchants accept PayPal

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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

HANDOUTS ONLINE 1 WEEK PRIOR TO CONFERENCE

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 www.musicedventures.com 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

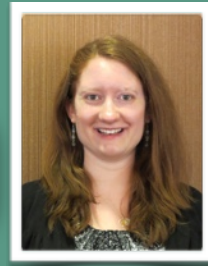
RESERVE ROOMS using this Direct Booking Link to receive MEI rates. Enter the dates and check availability. http://www.holidayinn.com/redirect?path=hd&brandCode=hi&localeCode=en®ionCode=1&hotelCode=DENMF&_PMID=99801505&GPC=MED

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



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

Conference Chair
Ruthanne Parker
MEI President-Elect



Announcing
SongWorks: Basics and Beyond
2016 Conference Sessions and Presenters!



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

Pick It Up: The Importance of Anacrusis in English Folk Songs,
and Its Absence in Hungarian Folk Songs
Max Mellman, NJ

Sounds & Symbols: Language Patterns and the Duets
Douglas Bartholomew, MT

Beyond Movement Basics
Jeanette Potvin, MN


Sing, Dance, Learn, and Smile through SongWorks
Yuka Inoue, Japan

SongWorks for Instrumentalists
Deb Graf, MN

Mussorgsky and Me
Vicky Suarez, TX

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

cont’d next page



Get the Children Moving
Bethany Beaudry, MB



SongWorks and Executive Function:
Why What We Do is So Important for All Children
Aimee Newman, CO

How to Deconstruct a Story: A SongWorks Approach to Literacy
Beth Cain, TX

Mapping Again: The Beat in the Flow
Susan Kenney, UT

Playfulness as Practice
Peggy Bennett, MT



Songs about Sally
Fleurette Sweeney, BC and Kate Smith, BC

Opening the Doors to Literacy
Sandy Murray, BC and Ruth Hodgins, BC

Play Song Chunks on Your Ukulele
Judy Fjell, MT

Talking about SongWorks
Alice Nordquist, MD

Music EdVentures Communities: Planting Seeds
Jeanette Potvin, MN and Samantha Smith, OH

MAKE PLANS NOW TO ATTEND!
REGISTER ONLINE at
www.musicedventures.com





Minnesota Music EdVentures
SongWorks in the Music Classroom
Saturday, December 12, 2015

Location

St. Catherine University
Gate 3
Music Building
Room 202
2004 Randolph Ave.
St. Paul, MN

Time

9:30 – 11:30

Cost

FREE

RSVP

anne.e.mendenhall@gmail.com

CEUs will be available

Consider staying for a light lunch afterwards!

Indicate in your RSVP if you will be staying for lunch.

~Thank you~

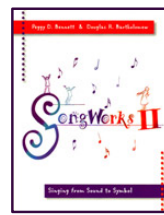
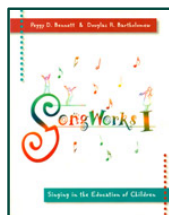
Music EdVentures
An Association of SongWorks Teachers

You are invited to a FREE workshop filled with ideas to enhance your classroom music studies.

Experiential learning with added discussion will bring light to the application of the principles and practices of SongWorks in the music classroom.

- Folk Song Games
- Rhythm & Melody Studies
- Assessment ideas
- Notation skills
- Audiation skills

SongWorks
playful teaching . vibrant learning



Learn More: www.musicedventures.com



Find us on Facebook: Music EdVentures, Inc

Music EdVentures in Montana

presents a *FREE* day of professional development in



SATURDAY, JANUARY 23, 2016 10AM - 3PM

Registration begins at 9:45. BYO lunch or order takeout with the group.

HELENA - ST. PAUL'S UMC Choir Room *(Cruse & Lawrence)*

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 Email: peggydbennett@gmail.com

Forward this information on the **FREE** workshop to anyone who may be interested.

(OPI credits pending)

Bring your friends.



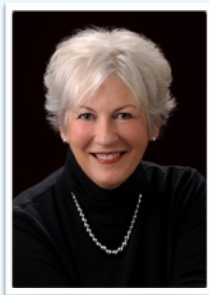
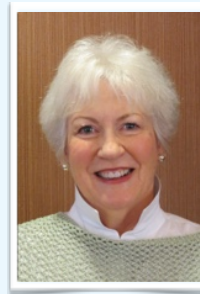
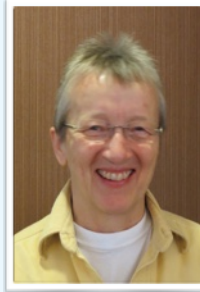
SongWorks in 2016

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

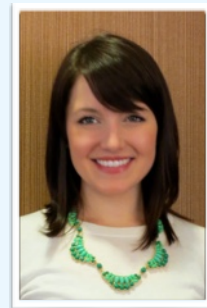
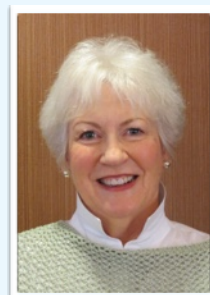
Ohio MEA Conference, Cincinnati
January 28, 2016

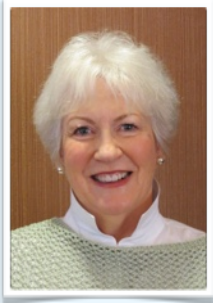
Feedback that Feeds: Connecting What We Think and Say
Peggy Bennett

January 29, 2016

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

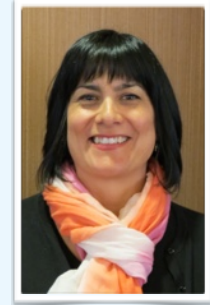
I Can Sing! I Can Read!: Early Literacy in Early Childhood
Peggy Bennett with Samantha Smith





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. Beth Cain, 2015 Emerging Pioneer, shares her #4 assignment.

A Rush to Literacy: A Conversation with Colleagues

After my article, "A Rush to Literacy: SongWorks to the Rescue in a Fractured Language Arts Classroom," appeared in the October 2015 issue of the MEI newsletter, I decided to invite other language arts teachers to read and discuss the ideas presented in the article.

Our discussion group met on Wednesday, October 28th, to talk about the issues presented in the article. I was quite nervous about the meeting, fearing that my thoughts might have seemed presumptuous to more experienced language arts teachers, but I was pleasantly surprised at the positive reaction and insightful comments made during our session.

Of course, my remarks about the mandatory state testing and its effect on ELA instruction resonated strongly with each teacher. All were in agreement that the standardized testing hampers a teacher's ability to creatively teach to the needs of their individual students. Additionally, all teachers agreed that students lose their love of literature and reading through constant drill, repetition, and the mounting test anxiety that culminates each spring with a fresh round of assessments.

One particular colleague of mine, who teaches a high school level Children's Literature class remarked that he was of the opinion that children enter school with a love for language and its melodious sounds (he was referring to Mother Goose rhymes and nursery rhymes), but that teachers "screw it up" because they focus on mechanics and not the sound, rhythm, and feel of the language. He was of the opinion that this resulted in the story and meaning getting lost in the shuffle.

Another teacher of 8th grade English pointed out that the communal power of the story was a valid idea and seemed similar to the way a piece of music might be rehearsed. Several comments were made regarding the SongWorks way of teaching: how it seemed to exemplify good teaching practices and how it was relevant to the kind of interaction that English teachers strive for in their classroom. Although it was a stretch for many of these teachers to visualize their subject through the lens of music education, I believe that some really did see the connection.

Something that struck me was how several teachers, when I referred to music education, immediately had negative comments to make about their own musical abilities. It was like they refused to see beyond their self-perceived failure to sing/play an instrument and realize that the SongWorks approach is about creating a learning environment. This certainly gives me something to think about as I consider sharing my ideas with a larger group of ELA teachers.

The discussion was enlivening, interesting and revolved around the frustrations of these mostly upper level English teachers who believe their students had already lost interest in literature. I was thankful when one colleague reassured me that he did not believe that my paper was offensive, and that these things must be said. He added that my phrasing was cordial and professional..... Whew!! That was a relief! §



Beth Cain, Midland, TX received a bachelors degree in music education, a masters degree in Humanities, and credits for doctoral work in music education, Humanities, gifted-talented education, and English. Beth has taught students ranging from Kindergarten through the university level, and currently teaches fifth and sixth grade English at an independent school in addition to Humanities at Midland College.



Emerging Pioneers complete four assignments to fulfill their Fleurette Sweeney Fellowship award. Bronwen Fox, 2015 Emerging Pioneer, shares her #4 assignment.

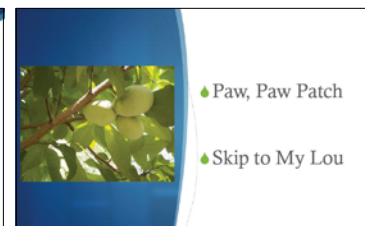


Staff Meeting SongWorks

Despite my limbs shaking at the prospect of addressing a sometimes-impatient-elementary-school-staff, my fifteen-minute SongWorks presentation at our November staff meeting was a success. I was hesitant to lead an activity with twenty tired teachers, but it seemed the best way to share information. What better way to learn than to experience?

I used a simple five-slide PowerPoint presentation, but the bulk of the presentation was teaching the Paw Paw Patch song and demonstrating various ways to elicit listening responses. I prepped the activity with a few words about SongWorks and how its principles and practices can be used to teach any subject. Then, I asked the teachers to get into a standing circle by the cadence of the song and, with a few sheepish grins, they did.

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 competed 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.



Once in a circle, I asked the teachers to listen for the character in the song, then took a "quiet hand" answer. For their third hearing I asked where "pretty little Suzy" was, and most teachers were already singing the song with me. We came up with a motion for "where" and a location in the room for the paw-paw patch (determined by our suddenly shy principal, Mr. Eibel). We sang and acted the song, then tapped each syllable. Teachers practiced audiation by hearing the song in their heads while tapping the rhythm, then we used antiphonning to check our level of understanding. Finally I challenged the teachers to sing the song but listen carefully while I sang something different. I quietly sang "Skip to My Lou" and asked questions about what words were heard. We then split into two groups and performed both partner songs, then switched. Teachers chose either Paw Paw Patch or Skip to My Lou to sing back to their seats.

Because my time was short, I ended the presentation with a list of strategies that I used to engage listening instead of taking the time to create the list as a group. The strategies included questioning, story plopping, movement, playful challenges, audiation, syllabic tapping, and antiphonning. While I spoke, I noticed teachers nodding, suggesting that these strategies were powering some light bulbs, or perhaps reminding teachers of methods they already used with their students.

When I sat down, legs still trembling, my principal thanked me for the presentation and kindly gave a "testimonial" that he has seen almost every class in my music room (our school is third- to fifth-grade), and that students have been engaged and animated as they move and sing and show joy in the music. That was good to hear! A teacher told me the next day that she enjoyed my presentation and, although it was just the tip of the iceberg, I felt my fifteen minutes was a successful way to show my colleagues strategies to encourage close listening in any subject. §

IT'S REINDEER TIME!

As a TOC (Teacher On Call or Substitute in the US) for the Burnaby Schools, I know that when I am called to teach in December I need to have some "holiday" musical activities up my sleeve. I am a fan of teaching with a theme, especially when TOC-ing. It helps me remember what activities I have done at various schools. Making plans now, I have just completed a little unit with a reindeer theme.

From the list of activities, I create a plan that has a beginning, middle, and end for the various grade levels and Music Blocks. The periods vary from 30 to 50 minutes and I sometimes see nine different classes from K-7 in one day. Obviously, the activities are not deep or developed study, but they certainly work! The activities that I share with you are geared towards primary to junior students -- Kindergarten to grades 3 or 4.

In conversations with the MEI News editor, we discussed our concern that in many of our readers' schools songs or words that name holidays are prohibited. We concluded that my song variations would likely stimulate ideas for alternatives that would be acceptable in many of your schools.

My December collection:

1) Children's book, *The Wild Christmas Reindeer*, story by Jan Brett

This is a wonderful story with beautiful pictures. It starts on December 1st and follows the adventures of Teeka, the little girl who has been asked by Santa to round up the reindeer and train them to pull his sleigh. The reindeer have been roaming free since last December and Teeka has to "catch" them, bring them to the stable, and train them to pull together. Her first tries are not successful. The reindeer panic and get tangled in their antlers. Patience and kindness proves to solve the problem!

2) Let's Catch a Reindeer

(song and game, Let's Catch a Rooster)
Let's catch a reindeer, yes, let's do
Let's catch a reindeer, yes, let's do
Christmas is coming, Hip, hip, hip hooray!
Christmas is coming, he'll pull Santa's sleigh!

3) I'm Thinking of an Animal

(I'm Thinking of Someone, describing reindeer)

4) Reindeer Run! (song, game as Rabbit Run)

Reindeer run on the frozen snow, who told you so?
Reindeer run on the frozen snow, how do you know?
I caught a reindeer, uh huh
I caught a reindeer, uh huh
I caught a reindeer, Oh!

5) Here Comes a Reindeer

(tune and game, Ginger Snap)
Here comes a reindeer across the tundra
across the tundra
across the tundra
Here comes a reindeer across the tundra on Christmas day.
(or) on a wintry day.

6) There's a Reindeer in My Hand (song and play as Penny Song, pass a small reindeer.)

7) The Reindeer and the Tree (song, play as The Button and the Key. Other versions)

8) Christmas ABC Song (from *Kinder Christmas Collection* by Denise Gagné)

9) Reindeer Like to Boogie ((from *Kinder Christmas Collection* by Denise Gagné)

10) Rudolph, the Red-Nosed Reindeer, including the song introduction with the reindeer names.

To aide English Language Learners, show a picture book like my childhood treasure, a 1950s era story book.

Other variations for songs include *There's a Santa (or Snowman) in my Hand (Penny Song)*, and *The Present and the Tree* or *The Snowman and the Tree (The Button and the Key)*. We danced Round and Round the Christmas Tree (Old Joe Clarke), also played it seated or standing while passing the tree by holding hands up ^ to show the tree moving around the circle, and finally *Here Comes a Little Elf Through the Toy Shop (Ginger Snap)*. §



Kate Smith
Port Coquitlam, BC

JINGLE BELLS

A Play Party Game

“Though danced when Santa is just around the corner,
[this activity] can also be used to ‘cool things off’ at parties in July.
The most fun is when a tiny ‘jingle’ bell is worn on each wrist.”
(Rohrbough, 1940, p. 115)



Peggy Bennett (MT)

Formation: Single circle of couples, all facing in to the middle.

1. Dashing through the snow in a one horse open sleigh	1. All walk into the center 4 steps and back out.
2. O'er the fields we go, laughing all the way.	2. Slide quickly to the left around the circle 8 slides.
3. Bells on Bobtail ring, making spirits bright.	3. Everyone into the center and out again.
4. What fun it is to ride and sing a sleighing song tonight.	4. All slide 8 to the right around the ring.
5. Jingle bells! Jingle bells!	5. Facing partners, clap own hands 3 times in front and 3 times behind the back.
6. Jingle all the way!	6. Clap own hands 4 times in front again and, on 5th clap, strike both hands of partner (moving to melodic rhythm).
7. Oh what fun it is to ride in a one horse open sleigh.	7. Swing partner (two hand swing or elbow hook,) ending facing your corner (with back to partner.)
8. Repeat 5, 6, 7 with the corner partner, this time ending the swing so that each person has a new partner on his or her right side as all face the center.	

Rohrbough, L. (1940). *Handy dandy play party book*. Revised by Cecilia Riddell 1982. Printed and published by World Around Songs, Inc., Rt. 5, Box 398, Burnsville, North Carolina 28714.

About Play Parties

Around the turn of the century in America, the play party was one of the most popular forms of social gatherings and entertainment. Similar to the folk traditions of Scotland, England, Ireland, and Germany, play parties were simple social occasions which drew young and old to a common gathering place to sing, play, and dance together. The fellowship, frolicking, and celebration that the play parties provided helped balance the stark isolation and lonely existences that many of the pioneering Americans felt, especially those in rural settings.

No instruments or equipment were needed for the play parties. Participants accompanied their games by singing, and this simplicity was well suited to the lives they led. The emphasis on play and the focus on singing to accompany that play also paralleled the strong currents of religious conviction that shaped many social occasions in those days. Quakers, Disciples, Methodists, Baptists, and Presbyterians all agreed that both dance and the fiddle were instruments of the devil. Therefore, the play party fit well into the social fabric of the 1900s, providing an acceptable venue for the innocent and unsophisticated singing games. “So it came that these charming dances, carefully referred to as ‘play parties,’ brightened life on the American frontier.” (Rohrbough, p. 3)



Marilyn Winter
Sun City, AZ

Grumbler Sails Down the River

About this time last year my friend, Grumble, sent me an invitation to join him for a visit to a Great Big House in New Orleans. He mentioned that it would take several days to reach the big house so, for our nourishment, he would bring Hot Cross Buns and apples from his three apples trees. He wrote that there were still plenty of apples even though some old lady had come a pickin' them up. He mentioned he had spent all his money for those buns but he knew I would agree they were well worth the two pennies.

So, bright and early on a Tuesday morning we boarded a little vessel to sail down the Ohio to the Mississippi River then on to New Orleans. Three weeks later we rounded the bend. THERE IT WAS....the Great Big House! We could see it from miles away, for you see, it was forty stories high.

As we approached the dock for landing we saw a man with one arm around his wife and the other 'round his daughter. The wife wore striking golden slippers. Three (men) in the Middle of the crowd came to help us out of the boat. Grumbler gave them some Hot Cross Buns. The men said the buns were so good that we'd be friends for life.

Old Grumbler beckoned, "Come and Follow Me," he shouted as we went in a line into the Great Big House and took a seat to watch the festivities.

Suddenly a pretty Bluebird flew through an open window and landed on Our Old Sow. There was plenty of room for landing as the old sow was three foot two across the back. The old sow grew very silly because the bird's feet tickled her back. She rolled over and laughed, "Ky-mo-ho-mo-ke-mo." Johnny, the Bluebird became tired of all this nonsense so went hippety hop right back out that window.

Along came a girl with her little lamb. Oh my gosh, I KNEW the little girl. It was our good friend, Mary Stockum. She was scolding as she went..... followed me to school.....made children laugh and play.....teacher turned you out..... The lamb seemed not to mind the scolding for obviously he LOVED following Mary everywhere she went.

I turned to Grumbler and said, "How did you know this was going to be such a fine show. Who told you so?"

The next thing I knew a few High Stepping Horses jiggety jogged into the arena. The puzzling thing was that a Rabbit Run along beside them high stepping right along with the horses as they performed for the crowd. This was puzzling for sure!!!

Suddenly, I realized Grumbler was gone. I looked around for him. Then I saw him run into the arena, grab the rabbit, jump astride the High Stepping Horses, and sing, "I caught a rabbit, uh huh, I caught a rabbit, OH!" The crowd went wild as Grumbler, the rabbit, and the beautiful horses took a final jiggety jog for all to see. I was awe stuck. I had not realized that Grumbler was to be the star of this event. It turned out to be worth Sailing Down the River.

We slowly walked back to the dock to sail up the river. The man with his daughter and wife with the golden slippers waved, "Fare thee well." The Three in the Middle ushered us into our vessel for our return trip. As our ship sailed toward home, together they all serenaded us with an awesome rendition of partner songs, *Scotland's Burning*, *Hot Cross Buns*, *Mary's Wearing Her Red Dress*, and *Muffin Man*.

We cruised slowly back up the river and finished off the Hot Cross Buns and apples. Then Old Grumbler lay down with a smile on his face knowing that he had made my journey to the Great Big House in New Orleans a trip of a lifetime.

The End

cont'd next page

Good News! Deb Graf is posting the second set of Sturdy Songs as you read this newsletter. For sure we have found a masterful website technician in Deb. She will be posting new items as soon as they are available so our website will always be up-to-date. Thanks, Deb for all your hard work.

Thank you to Doug Bartholomew for notating the songs for this part of the Sturdy Song collection and to the many people who made MP3 recordings of the songs.

Coming in the next few weeks! Keep checking the Member Access area of the MEI website for more Sturdy Songs:

- Button and Key
- Circle Left
- Drunken Sailor/Seasick Sailor
- Windy Weather
- Tideo
- Let's Catch a Rooster
- Chicken on a Fence Post

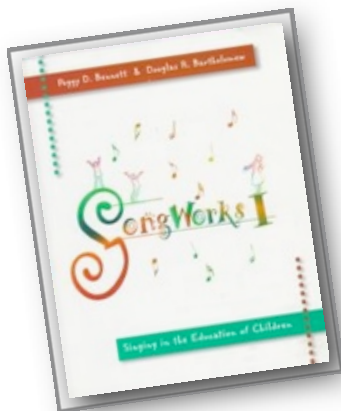
Happy reading, playing, and singing! ~ Marilyn Winter



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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 in April

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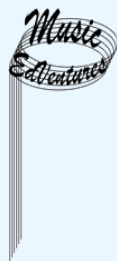
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News and Notes is the monthly communication of Music EdVentures, Inc. (MEI). Regular features will keep members and friends up to date on coming events and the latest teaching techniques, tips and strategies. Submissions are due on the 15th of the 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.