

News and Notes

December 2011

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From Our President



Marilyn Winter
Sun City, AZ

Dear Fellow Educators,

As we approach this very busy time of the year, I hope all is peaceful and well in your corner of the world.

Looking to the new year, I eagerly await our 2012 Conference, March 1,2,3. This will be a special occasion for it is Music EdVentures' 20th year of existence.

It is appropriate that the anniversary conference be held in Vancouver, BC. The seed for Music EdVentures was sown in this fair city during an Education through Music Conference in 1988. Several conference attendees were sitting on a bench in the sun outside the conference hall. We were so taken with what was happening during the

conference and so happy being with each other that we began making plans to meet during the following year in Spokane, Washington, which was geographically central to most of us. We have met every year since then and officially became Music EdVentures, Inc. in 1992. **I wish to personally thank each and every person who has contributed to keeping Music EdVentures a vital force in the world of education.**

You will want to read the list of topics to be addressed at our 1012 Conference that Judy and Betty have listed later in this newsletter. Each session, I know will be packed full of fun-filled information that you can take back to your students.

Three other events that you will not want to miss are:

1. **Wednesday at 12:00 p.m.** - A discussion about the **Self-Design Graduate Institute** program that is being developed by Fleurette Sweeney and colleagues.

2. **Thursday a.m.** - **The annual board meeting** that meets early Thursday morning before the conference. **Please know that the board meeting is open to all members of our organization.** Attendance gives each of us the opportunity to hear first hand what is happening these days with the Music EdVentures organization and to give input as decisions are being made. It is a good way to begin leadership involvement with MEI. We believe that new leaders and ideas mix well with the wisdom and expertise of our vintage members to form a healthy

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cont'd from p. 1

organization. The MEI board has been overseeing the general activities of our organization for 20 years and we owe quite a debt of gratitude to all those who have served in this capacity.

3. Saturday immediately after the conference – Our Annual Membership Meeting. Those of you who are looking for ways to give back to Music EdVentures can take a step on your leadership journey by attending the MEI business meeting that will be held immediately after the conference on Saturday. Please feel free to visit with our officers and board members throughout the conference about workings of the organization. The name of the office that they hold will appear on their name badges.

During the year since the past conference dozens of hours have been given by key people to set guidelines, seek nominations and funds for fellowships, grant and scholarships, and to make decisions about who would be receiving awards. Thank you! Thank you for the diligent hours of tedious work on this project. This work is truly the hope for our future.

I wish to thank all of you who have responded to the letter that was sent out this fall seeking donations to help newer teachers come to the conference. The contributions we have received in the amount of \$2250 help supply funds to assist 20 plus teachers to attend our conference. As always, we can still use more funds for this endeavor. I can't wait to have you meet all of our award recipients. To the mentors who nominated these new teachers to be Emerging Pioneers I know your guidance and support during the 2012 year will transform their lives as teachers.

My best to you for a wonderful holiday season! Remember to take care of yourself during this wonderful, overwhelming time of year.

Your President,

Marilyn

Join in the Fun at the 20th Year Celebration!

Will you....?

Be among the first **20** to register for the Conference!

Be among the first **20** to donate to the MEI Fellow/Scholarship Fund (remember any amount counts/helps!)

Be among the first **20** to wish "Happy **20th**" to the MEI President.

Be among the first **20** to go through the 2012 Registration Line! (*gifts for the first 20? shhh*)

Be among the first **20** to ask Conference Co-Chair Betty Phillips, "Who is big Betty?"

Be among the first **20** to tell Fleurette Sweeney that you are interested in the SDGI.

Be among the first **20** to thank Annette Coffin, MEI Facilities Coordinator for hosting this conference!

Be among the first **20** to congratulate Peggy Bennett on the publication of "Playing with the Classics."

Be among the first **20** to tell Anna Langness that you've read every issue of 2011-2012 MEI's "News and Notes."

Be among the first **20** to Congratulate Judy Fjell when she is officially MEI's 11th President!

From Our President-Elect, Conference Co-Chair



Judy Fjell
Helena, MT

Our annual Music EdVentures Conference will be here before we know it. Many of us have already made our travel plans and hotel reservations for March 1-3 in Richmond, BC, for "LEARNING – It's What the Excitement Is All About!" We are all looking forward to seeing each other again – officers, board members, and members at large.

Over the twenty years of our organization, the annual conference has been the glue that brings us together from our respective lives to share the SongWorks vision. At the conference we renew our friendships and professional connections, share our creative ideas, and continue the work of those who have gone before us.

This year's program promises activities that will again bring that special SongWorks energy to the learning and teaching process. The evaluations and feedback from last year's conference provided just what Betty Phillips and I needed to help us set priorities for this year's program. The difficult part was realizing that we couldn't really include everything that all of you would like to experience at the conference – we'd have to be there for at least three weeks (not a bad idea, now that I think of it.)

We have communicated with many of you about making presentations and will continue to follow up so that we can finalize the program for publication in the January newsletter. If you would like to contribute a short activity featuring movement, dancing, or drama, but we haven't contacted you, please email me at judyfjell@mac.com. Active workshops contribute greatly to our experience of learning while having fun. One of the most memorable and enjoyable offerings last year was the Mapping with Ribbons session with Pam Bridgehouse. If she had not come forward to our conference committee with this idea, we would all certainly have missed a highlight. So look in your teaching repertoire to see if you have something we just shouldn't miss.

Yes, it is a big task to put this program together, but we all know how important our annual conference is in inspiring our development as SongWorks teachers and learners. Thanks to all of you for your contributions. To entice you further, the following are some workshop subjects we are developing:

- Tips and practices for vocal health
- SongWorks: What we do, how we do it & why it works
- Coordinating SongWorks principles and practices:
 - with music textbooks, Orff instruments, world music repertoire,
 - curriculum, music literacy (a tri-lingual approach including Gordon Syllables),
 - music listening, movement, and mapping (especially with "the classics,")
 - English language learning (English EdVentures of Japan,)
 - learning for language delayed children
- Observation session with children and teachers modeling SongWorks at work
- Ongoing development of SongWorks repertoire
- Developing and using form books
- PlayWorks: drama and song
- Developing skills in storytelling
- Partner songs for choral performance
- Music and movement activities
- Sharing of best moments & highlights in SongWorks teaching
- Presentations by mentors & Emerging Pioneers

I look forward to hearing from you and seeing you at the Conference. "LEARNING – It's what the excitement is all about!"

Judy

DID YOU NOTICE?

- * The 2012 Registration Fee includes 3 days and 3 luncheons?
- * US residents will need their PASSPORTS to enter Canada!
- * The hotel provides free shuttle service to/from Vancouver Int'l Airport (just 5 minutes.)
- * One-Day Registration Fee is now available. Welcome BC teachers!
- * Sessions begin on **Thursday** at **10:00 a.m.!**



Now in our 20th year, Music EdVentures proudly presents

Celebrate LEARNING

A Conference for
Music Teachers, Classroom Teachers,
and Early Childhood Educators

... it's what the excitement is all about!

MARCH 1-3, 2012 RICHMOND, BC

Thursday 10 AM - Saturday 3 PM **THREE FULL DAYS YOU WON'T WANT TO MISS!**

EXECUTIVE AIRPORT HOTEL PLAZA AND CONFERENCE CENTRE

(5 min. free Shuttle ride from Vancouver International Airport!)

*Save the dates!
Book your flights!*

Conference Registration \$170 (members)

Friday Banquet: \$40

Registration forms and further information at www.musicedventures.org

Registration forms for One Day (Saturday only) also available on website

Sample workshops in the conference program

SongWorks - What We Do, How We Do It & Why It Works
Song Games for Stimulating Learning
Modeling Vocal Health in the Classroom
Playing with the Classics & Children
Songs That Children Love to Learn
Dances to Inspire Voice & Movement
Bringing Children into Music Literacy

Presenters include Music EdVentures master teachers and emerging pioneer teachers from Canada, the United States, and Japan.
Dr. Peggy Bennett, Dr. Douglas Bartholomew, Dr. Fleurette Sweeney,
Dr. Anna Langness, Tony Williamson, English EdVentures of Japan

LEARNING *... it's what the excitement is all about!*

SONGWORKS provides a foundation for general literacy, academic skills in language, and music literacy. SONGWORKS workshops demonstrate how to partner effectively with children, helping them release their singing voices AND their imaginations.

More information and registration forms available at www.musicedventures.org



EXECUTIVE AIRPORT HOTEL PLAZA AND CONFERENCE CENTRE

RICHMOND, BC

(5 min. free Shuttle ride from Vancouver International Airport!)

MARCH 1-3, 2012

Thursday 10 AM - Saturday 3 PM

REGISTRATION FORM 2012 Music EdVentures Conference

SIGN ME UP! NAME _____ PHONE _____

ADDRESS _____ CITY _____

STATE/PROVINCE _____ ZIP/POSTAL CODE _____ EMAIL _____

What is your profession? (Music teacher, Classroom teacher, etc.) _____

How did you hear about the conference? _____

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

- _____ Members \$170
- _____ Non-Members \$210 *(See below: Become a member for only\$35!)*
- _____ Retirees \$ 90
- _____ Students \$ 60 *(Covers luncheons, gratuity, and tax)*
- _____ One Day (Saturday) \$ 110 *(Includes 5 sessions, 1 year membership)*

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

_____ \$40 *(includes gratuity and tax)*

MEMBERSHIP DUES:

_____ Regular \$35 _____ Sustaining \$50 _____ Patron \$100 _____ Student \$10

TAX DEDUCTIBLE DONATION:

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

SCHOLARSHIP AND TRAVEL GRANTS:

See www.musicedventures.org for application forms for conference travel grants and scholarships.

OTHER:

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

Please help the conference committee plan ahead. Mail your registration form and cheque/check by Jan. 14.

All amounts above are the same for CAD or USD unless further notice is given.

Canadian residents, send form and cheque/check to: Kate Smith #38 758 Riverside Dr. Port Coquitlam, BC V3B 7V8

US residents, send form and check to: Anna Langness 1179 Lilac St. Broomfield, CO 80020

TOTAL PAID \$ _____ CHEQUE/CHECK NUMBER _____

Registration and store sales at the conference will be by cash or check only.

For hotel reservations, contact: Executive Airport Plaza Hotel and Conference Centre

Tel 1(604)278-5555 Toll free 1-800-663-2878 or E-mail reservationsr@executivehotels.net

Mention Music EdVentures when making reservations. Daily room cost - \$99 Single or Double plus 15% tax

LEARNING... *it's what the excitement is all about!*



Molly Feigal
Adjunct Professor
SCU

St. Catherine University
St. Paul, MN
EDUC 3110
May 2011
Final Exam
Kirsten Urke

WHY SING WITH CHILDREN EVERY DAY?

Exam question: List (as many as possible) reasons why it is important/valuable to sing with children every day.

1. "Each of us is at a different stage in our understanding and development." (Suvak, 14) Singing can be a great way to let students know that every student develops at different times and in unique ways. When this kind of respect and allowance is presented to the music classroom then it could follow to other aspects of school.

2. Singing or listening to songs makes feelings bubble inside of us that we can then describe. "A first step toward vocal awareness and education is to listen to voices and describe what we heard and what we feel." (Bennett and Bartholomew, 81) Listening to music can help students in other areas such with sensory imaging. Students can learn about creating an image in their mind while listening to a song. This not only helps children capture the tone of a song and how to interpret music, but students can take this skill to reading and to other aspects of their academic life.

3. Singing is a great way to transition from one activity to another. Page 175 of SongWorks I has ideas on how to get students to go from one activity to another by using song. This way of transitioning is more creative and interactive than just telling students to form a circle.

4. Singing can be a great stress reliever for students. A part of the day could be devoted to decompressing through music whether it could be movement to a song or just singing a silly song. This can help to refocus students to continue on to a certain task.

5. Singing creates a sense of community in the classroom. Every student is singing the same song and working towards the same goal of having fun while singing. There is no competition between the students because the end goal is the same.

6. A song game could be played during down time. This helps students and teachers do something different than picking a random activity to do. Since there are so many benefits to having music in the classroom, this activity is not just taking up time, but it allowing students to build up their music skills while playing a song game.

7. Singing creates physical benefits in the body. Lung capacity is increased which means that more oxygen is being brought to the blood. (Nepil, 1) If the atmosphere of the classroom is sleepy and lethargic, a song could be lead to energize the class again. This results in an increase in alertness which is beneficial to the classroom as students can are more engaged.

8. Singing with children gives children who do not do so well in other subjects in school a chance to excel in an area. Perhaps a student does not do well in math, but is an excellent student during music time. By having allotted music time during the day helps that student. Their confidence can be built up by excelling in one area when they could be lacking in another area.

9. Simply, singing is fun. Such joy can come out of singing or experiencing a song.

References

Bennett, P.D., & Bartholomew, D.R. (1997). *SongWorks 1: singing in the education of children*. Belmont, CA: Wadsworth Publishing Company.

Nepil, H. (2011, May 12). The health benefits of singing. Retrieved from <http://www.gramophone.co.uk/features/focus/the-health-benefits-of-singing?page=0,1>

Suvak, J. (1998). Singing is for every child. *EdVentures in Learning*, (Winter), 14-15. (www.musicedventures.org)

TIPS for December

Each month several MEI members will offer Tips for a selected topic. This topic is continued from last month.

WAYS TO INTRODUCE A SONG - Part II

Form Books

A teacher can create form books on poster board, dry erase board or butcher paper. I usually have three or four pages to the form book and have the kids describe what they see and challenge them to follow the maps, phrases, song dots, beats, etc. This is a wonderful way to introduce longer songs or songs you may want to sing for programs. Not all the pages need to be done at once. This is also a great way of teaching phrasing you might want to use in a performance situation. Don't ever throw these away!

Suggested songs for form books:

- All Through the Night
- I Gave My Love a Cherry
- Any Songs for Performances



Tony Williamson
Oregon

Lead map (a map that leads to study of a song)

Rather than preparing a whole form book I prepare a lead map. Usually I ask the children, "What do you notice?" After a quick discussion, I have the children try the map at their seats or have volunteers lead it. Studying lead maps is very helpful for songs that might have a tricky tune. I couldn't believe how many of these lead maps I had acquired by the time of my retirement!

Other songs studied with lead maps:

- Holiday Songs
- Edelweiss
- America the Beautiful
- America

Movement Development

Not every song lends itself to movement, but movement is instantly engaging. The quintessential movement song is High Stepping Horses. I start by singing the song while patting the beat on my legs. I freeze for ten seconds on the last word, asking, "What do you notice?" They always say, " You froze." I respond, "That's what I want you to do every time we sing the song." (This focuses the children on the points of closure.) Then ask, "Where would you like the horses this time?" Explore various small motor movement ideas (head tapping, nose tapping, etc).

As the ideas progress I usually suggest jumping or other large motor movement ideas (jumping, skipping, walking, running crawling, etc.) Usually after I open this 'can of worms' the ideas just pour out of the kids. To make sure the children are always focused on singing I say, " Can you sing and jump at the same time?" or "Something's missing!"

Songs for movement development:

- High Stepping Horses
- Come and Follow Me
- Fly Away Little Birdie
- Hey, Hey Look at Me
- Yonder She Comes
- Bluebird
- Sing with Me

Language Study

Some songs are fast or have words that seem to present a puzzle, such as Oats Peas Beans. Before singing the song the children share with each other five things that grow. I collect their ideas on the board. "I have a song that has things that grow in it."

I sing Oats Peas Beans and then have the kids share with each other "what grows" in the song. The song is usually sung a number of times before it is played.

Because of the slow, soothing movement that accompanies the song, Bombalalom can be introduced by talking about things that are small that move slowly. Also, with a little investigating, it is very helpful to work with the

classroom teacher to connect ideas in music class to topics being studied in literacy, social studies, etc.

Another way of using language study for older children is to prepare a lyric worksheet with some of the words blanked out (see below). After singing the song the children begin to fill in the blanks. For a difficult song it is necessary to sing the song a number of times. The song is usually learned by the completion of the exercise.

Sumer is Icumen In is a very difficult song to teach, but is an intriguing challenge and is beautiful when sung by children. Unfortunately, it has so many archaic words most of us don't know. At the top of the page I write the most difficult words with some easier ones (so as not to frustrate their analysis!). I sing the song and the children fill in the words (kids love worksheets!) I sing it a number of times while the children continue completing the assignment. Of course, they can work together on this. Afterwards, we discuss the overall meaning and lyrical sense. Following is an example of a worksheet I would use:

MUSIC	Name _____
buck weed cuckoo summer	
calf cease now bleateth	
_____ is Icumen In, loudly sing _____!	
Groweth _____ and bloweth seed and springeth woods anew:	
Sing Cuckoo!	
Ewe now _____ after lamb loweth after _____ the cow.	
Bullock starteth, _____ now verteth merry sing cuckoo!	
Cuckoo, cuckoo,	
Well _____ singst thou cuckoo and _____ thou never now.	

Other songs for language study:

Irishman's Chanty
Rain Rain
Bombalalom (things that move slowly)
Green Gravel

Feet First

Sometimes when the kids walk through the door, I just start playing and singing a game -- jump in "feet first." A good example is London Bridge. Taking both hands of the first child through the door, we make a two-person bridge. The others start going through. After the first one gets caught, the bridge grows; there are now three making up the bridge. The bridge gets bigger and bigger throughout the song.

Other songs to begin "Feet First"

A Hunting We Will Go
Hot Cross Buns (chase game)
Ground Hog
Sing With Me
Mary Wore a Red Dress
Three in the Middle

Well, those are some of the ways I have dealt with introducing songs over the years. It helps to have lots of alternatives in how we approach just about everything we teach. It keeps the children always guessing what coming and it helps keep old songs vibrant.

So, what do you think Sumer is Icumen In means?§

for questions or song sources, email tony.williamson@g.com

TIPS for December

WAYS TO INTRODUCE A SONG - Part II



Mary Springer
Washington

TIPS FOR INTRODUCING A SONG

- A song as a mystery
- A song combined with a story
- A story with a story
- A story from a song

LEGENDS AND FOLK TALES

A song combined with a story

I have use legends and folk tales to introduce the students to the song Bombalalom. I wanted to give the students an opportunity to experience the many ways a song can be used to give an even deeper meaning to a story. Though the song was not written for the story, it brings a new level to their experience with the combination of the song and the story.

I have used this with the story of the "Seal Wife." This is a story from several parts of the world; Ireland, Iceland, Sweden, Alaska, and many others. The one I chose was a combination of an Icelandic tale and an Irish tale. When I shared this legend with them, I did it without reading it. It seemed important to have them experience the story in the same aural manner that most folk tales and legends have been passed on over the years. I have heard many different variations of this legend, some kinder and gentler than others.

After the students listened to the legend they discussed the many levels of emotions experienced by the characters. Their singing reflected an emotional response to the song. The words had a new meaning for them.

I have also used other themes to explore with the same song.

The pilgrims as they board the Mayflower.

Immigrants as they traveled to America.

A space exploration.

Many other songs could be used in a similar way. Exploring the surroundings in a song provides the children with a deeper experience with the music. Their memory of the extended world within the song gave them a context for the new environment... one that has a life of its own. If you are interested in the folktale I used, I would be happy to share it with you. You can email me at mrearl@frontier.com.

A song with a story

Here is an example of a story I have used with younger students for the song Paw Paw Patch:

I have a good friend who lives in Indiana. Her name is Deb and she loves to make pie! Do you like pie? One of her favorite pies is a Paw Paw Pie. Do you know what a paw paw is? It is very similar to a papaya and doesn't stay ripe for a very long time. Paw paws live in patches out in the country and sometimes Deb likes to take some little friends with her to pick paw paws so they can make a pie. One day, Deb decided to invite her friends and they walked along the gravel road out in the country. It was a sunny and warm day and seemed like a perfect day to pick paw paws. It was a sunny and warm day and seemed like a perfect day to pick paw paws. Paw paws are very delicate and people aren't the only creatures who like to eat them. Can you think of any little animals that might enjoy paw paws too? The paw paws grow on small bushes but you must be very gentle while walking in the patch collecting paw paws. What do you think we should use for collecting paw paws? Deb likes to use one of her very special baskets. When the children arrived at the paw paw patch, they carefully walked around singing the song.

As the song continues, verse by verse, I introduce other parts of the story so the children understand about "Susie" who turns out to be "it" in the game.

Using a story, provides a context for the students and captures their imagination as they explore "what this place looks like." By the way, Deb Eikenbary, our past president, lives in Indiana and makes paw paw pie!

A story from a song.

This can be done with a variety of songs. Here is an example:

We're Sailing Down the River and You Can't Jump Josie (from Marian Rose's collection: Step Lively 1: Dances for Schools and Families.)

We begin with the 1st song:

We're sailing down the river
We're sailing down below
We're sailing down the river, on the O-hi-o

I then tell them what I saw:

- And while I was sailing down the river, I saw a beautiful tree with many colorful leaves. What did you see? At this point, I invite the children to tell me what they saw. I don't always look for a raised hand; I often just call on someone.
- After collecting a few ideas we sing the song again. At the end, we list the things different children saw and add several more ideas.

Children's investment in the song and the activity are clearly demonstrated in their energetic and beautiful singing.

Have fun!\$



Now available

Peggy Bennett's fifth book, *Playing with the Classics 1*, is now available through online and local booksellers, and *Playing with the Classics 2* will be released in May 2012. Each book contains 11-15 "classics" lessons with accompanying activities, composer backgrounds, music terminology, scores for reading, and a CD containing each work plus "study snippets" for focus and study.

For other publications and articles available online check www.peggydbennett.com



Lisa Schoen, Eagan



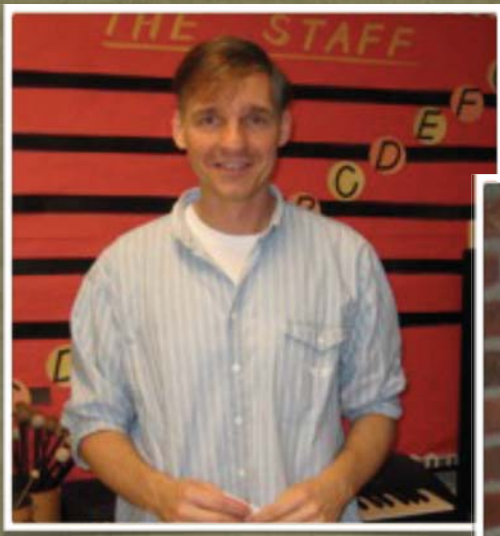
Karalyn Koskela, Eagan



Leah Steffen, Taylors Falls

ANNA LANGNESS VISITED MINNESOTA TEACHERS
OBSERVED EXCELLENT TEACHING, WORKED WITH STUDENTS
OCTOBER 17-19, 2011

Chris Martino, Coon Rapids



Jeanette Potvin, Woodbury

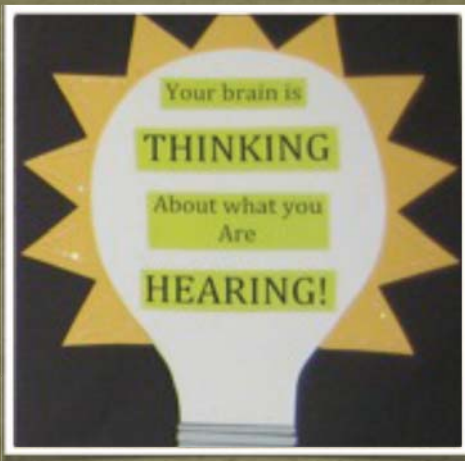


Molly Feigl, Woodbury





MUSIC CLASSROOMS





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.
1. Strategies that empower the learner within the context of music experience and study.
1. Networks that encourage collaboration between diverse disciplines, professionals, and interest groups.

MEI Officers

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Marilyn Winter, MT

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Judy Fjell, MT

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Yuriko Ishikawa, Japan

SAVE THE DATE
2012 MEI CONFERENCE
March 1-3 (Th-Sat)
Vancouver, BC

Visit the MEI Website
www.musicedventures.org

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

Support the Mission of MEI
with your membership dues!

\$35 Regular \$50 Sustaining \$100 Patron \$10 Student

Make checks payable to MEI (USD)

Include your name, address, phone and email.

Send to Anna Langness, Treas.

1179 Lilac St.

Broomfield, CO 80020

they are to be published. The committee reserves the right to select material to be published according to length and appropriateness. Articles should be 200-325 words. Visuals should be scanned and submitted as PDF or jpeg files. Submissions may be sent to alangness@comcast.net and may be edited to accommodate space limitations.

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