



News and Notes

November 2011

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From Our President

Greetings everyone!

We are 20 years old!!!! What an achievement. I believe the vitality of our group and our work has reached far beyond the expectations the charter members envisioned.

How did we do it? The charter members and all who joined them have kept attendance at the MEI Conference a high priority all these years, expending whatever was necessary – using their leave days from their schools, hiring their own substitutes, foregoing local rehearsal commitments, and paying their travel and conference expenses out-of-pocket. They all came to the conferences with the anticipation of being inspired and rejuvenated from learning and sharing.

During the past years so many of you have, through numerous hours of service, given “above and beyond” to Music Ed Ventures. There is no way I could list here all those accomplishments. First, there is not enough space. Second, so much has been done in the background without anyone’s knowledge.



Marilyn Winter
Sun City, AZ

So in lieu of honoring those who have given hours of service I’d like to make mention of those who have subsidized MEI with dollars.

At the top of that list is, of course, the family of Dianne Lukas, who so kindly bequeathed to us funds that have indeed been life-giving sustenance for our group. Dianne loved this organization and believed so deeply in its cause. Her wish was that these funds be used to provide financial assistance to help teachers attend the conference. Several years in the past, MEI added a portion of the year’s profits to the investments funds. In honor of her

wishes, MEI has dedicated a portion of its budget every year—to provide financial assistance for travel or conference fees. To this date MEI has granted over \$20,000 in scholarship funds to enable teachers to come to the MEI conference. I know Dianne would be extremely proud of our stewardship of her family’s monetary sponsorship

Additionally, MEI has established The Mary Helen Richards Lectureship to honor the memorials received in her name and other loved ones. Recently MEI established the Fleurette Sweeney Fellowship for Emerging Pioneers in

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cont'd from p. 1

Education. These programs were initiated with the belief that our members and friends would continue their support of MEI and be encouraged to give further to the mission that insures the future of our work.

In honor of all those who have contributed in the past, I am listing the 2011 benefactors whose gifts, which ranged from \$15 to \$500, added to the scholarship funds and whose support, indeed, assured that there **would be** a conference next year. The following are the seventeen people who joined at the Sustaining or Patron Membership levels and/or who were Donors to the MEI Scholarship Funds:

Anonymous	Anonymous	Gina Adoff	Peggy Bennett	Pam Bridgehouse
Annette Coffin	Janice Crawley	Betty Hoffmann	Anna Langness	Paige Macklin
Sandy Murray	Betty Phillips	Jeanette Potvin	Marty Stover	Fleurette Sweeney
Pam Vellutini	Marilyn Winter			

Last year through our ambitious grant program, 17 people were helped to attend the 2011 Conference and we met our budget for the year! To me this is an awesome accomplishment! Hats off and a huge bow of thanks to all of you who have given time and money throughout the years.

Our grant expenses have grown with the present economy, specifically there is more financial need along with increased travel costs. Your contributions are especially needed this year. Please consider becoming a part of those making monetary contributions for future MEI endeavors. Make your check payable to MEI and send it to Anna Langness, MEI Treasurer. 1179 Lilac Street, Broomfield, CO 80020 USA.

Watch to see how your contributions help MEI carry out its mission. Thank you for furthering the betterment of education!

Take care my friends,

Marilyn

**2012 MEI CONFERENCE FLYER & REGISTRATION FORM on p. 5-6
REGISTER TODAY!**



Nominations Due November 15

One of the most exciting things that has happened in recent years is the incorporation of the Fleurette Sweeney Fellowship for Emerging Pioneers in Education.

The recipients of the Fleurette Sweeney Fellowships have proven to be among the "brightest and the best" and have already contributed much to our presence in the field of education. We are happy to announce the continuation of this program for the year 2012. See below the qualities that we believe an Emerging Pioneer should embrace.

If you know a teacher who you would like to nominate as an Emerging Pioneer, please read the fellowship description on page 3 and complete the nomination form. Email it to me before November 15, 2011 at wintermf@aol.com.

There are also Dianne Lukas Grants available to help teachers come to the conference. Dianne Lukas Grants are intended to assist people new to Music EdVentures and/or active MEI members to attend conference who would otherwise be unable to do so. See page 4 for the Lukas Grants description and application form.

For other issues or for more information concerning grant/scholarship/fellowships offered by Music EdVentures, please contact Marilyn Winter at wintermf@aol.com.

The Fleurette Sweeney Fellowship for Emerging Pioneers in Education

The Fleurette Sweeney Fellowship was initiated in 2010 to honor Music EdVentures founding member and teacher extraordinaire Fleurette Sweeney. In her words, the impetus behind this initiative is “the well being of children brought about by supporting, caring, and excellently-prepared teachers.”

By designating an early- or mid-career teacher as an Emerging Pioneer and providing a fellowship of financial support, we aim to foster continuing development of teachers who believe in, support, and share their expertise in the principles and practices of the SongWorks approach. The Fleurette Sweeney Fellowship is designed to assist conference attendance for those teachers who are designated as Emerging Pioneers (EP) in Education.

To be eligible for nomination as an Emerging Pioneer in Education an educator will have met the following expectations:

- learned aspects of SongWorks from a mentor teacher.
- plans to apply his/her own creativity to incorporate the principles and practices of SongWorks into his/her teaching.
- intends to lead others to know and understand SongWorks principles and practices.

A nomination for this fellowship can only be made by a member of Music EdVentures. This Fellowship is NOT particularly associated with need. A person can receive The Fleurette Sweeney Fellowship for Emerging Pioneers in Education one time only. However, he or she will continue to hold the title, ie: Vicky Suarez, Emerging Pioneer 2011.

Nomination Form for The Fleurette Sweeney Fellowship for Emerging Pioneers in Education

Deadline for application is November 15

I, _____, a member of Music EdVentures Inc.,

nominate _____ to be a recipient of The Fleurette Sweeney Fellowship for Emerging Pioneers in Education for the (year) _____ conference.

Date of application _____

Nominee’s current educational assignment is _____
(music specialist, student, classroom teacher.)

Briefly list or describe something of interest that the committee should know about nominee’s educational experiences.

Briefly describe nominee’s exposure to SongWorks processes.

Briefly list or describe nominee’s leadership characteristics and why you chose to nominate them.

Send above form to MEI President, Marilyn Winter wintermf@aol.com
Reminder, the deadline is the November 15 before the conference.

The Diane Lukas Grants

The Dianne Lukas Grants are intended to encourage teachers who are new to Music EdVentures and/or assist active MEI members who wish to study or promote SongWorks principles and teaching strategies and techniques and who would otherwise be unable to do so.

An eligible applicant for a Dianne Lukas Grant is a teacher who plans to attend the upcoming Conference and is one or more of the following:

- A teacher or in a teacher education program
- Interested in learning about and using SongWorks principles, teaching strategies and techniques in their teaching
- A Music EdVentures **member** interested in teaching courses or workshops

Unlike Sweeney Fellowships, a teacher can apply for a Lukas grant.

Application Form The Diane Lukas Grants

Deadline for application is November 15

Name _____

Address _____

Phone number(s) _____

Email address _____

Are you requesting a grant for travel assistance, registration fee waiver, or for another reason? If so, what is that reason.

Please submit a brief essay telling us about yourself. Ex:

- Where do you teach?
- How many have years you have taught?
- How are you involved in the field of education?
- How might attendance at this course, workshop, or conference impact your teaching?
- Other points of interest about yourself.

Please list other sources of assistance that you will receive to attend this event. Example: Parent Teacher Organization, local school district, other.

Please send the above information it to Marilyn Winter, 10213 Bolivar, Sun City, AZ 85351
or email at wintermf@aol.com by Nov 15, 2011.



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

For information, registration forms, or to become a member,
visit www.musicedventures.org

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)

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!*

Emerging Pioneers in Education

Eight young educators were recipients of the Fleurette Sweeney Fellowship for Emerging Pioneers in Education. In return for this recognition and financial assistance we requested feedback from our Emerging Pioneers about the 2011 Conference. Danielle Solan tells of the insights she gained when implementing the principles and practices of the SongWorks approach in her classroom.



Danielle Solan
Austin, TX

Danielle, a bassoonist and graduate of Oberlin Conservatory and University of Texas at Austin, has happily begun her fourth year as music specialist at Bluebonnet Trail Elementary School.

The SongWorks approach has been the gift that keeps on giving, a way of thinking about music teaching and learning that is continuously transformative. In this era of testing with its extremely serious attitude about schooling, it is so refreshing to draw from an approach that prizes the value of play—in addition to playful study—in music learning. Oh, what joy can be gotten from a piece of music, a game, and a little imagination! No props, technology, or oppressive pedagogy required.

Ideas and practices from the SongWorks approach have shaped and seeped into my teaching for years even though I hadn't gone back to review the books since graduating from Oberlin. Meanwhile, I have been carving out my approach during my past three years of public school music teaching, especially taking pride in using nontraditional repertoire like pop/rock music and multicultural world music in class—music that gets buy-in from the students in my diverse, low-SES school. After the conference, however, I fell in love once again with the great treasure of American folk songs and games emphasized in the SongWorks books. At that point, I recognized that I've underutilized these songs for years, except in kindergarten to 1st grade, and I started to extensively work them into my K-5 curriculum.

That's not all I had forgotten about regarding the SongWorks approach, prior to my re-emersion. At the 2011 Music EdVentures conference, I had the opportunity to listen with fresh ears and work out what was missing from my current teaching practices. Upon reflection, I realized that what means most to me at this stage of my teaching evolution is different from what I took away when I was first being educated in the SongWorks approach. One idea that stuck out this time around is the tenet that listening is the primary music behavior.

When I returned to my classroom, I immediately started incorporating more masterworks listening activities than I had used in prior years, to the great joy of my students. But my consideration of the value of listening was also transformative in non-curricular ways. Student misbehavior immediately seemed different once I elevated my respect for students' listening experiences. I deal quite a bit with difficult student behavior in my school and often feel pressure to meet high standards of behavioral conformity in the classroom. After the conference, I started to re-define inappropriate behavior (i.e., calling out during discussions, fooling around during listening activities, disruption during performance activities) as that which disrupts and disrespects other students' listening experiences. Explaining this rationale meant more to students than chastising or doling out consequences for "breaking my rules."

In addition to lowering tolerance for such disruptive behaviors, I increased my tolerance for students who prefer passive participation in music class. Although most students love to actively participate in musical activities, there are some who do not enjoy singing and dancing, or who feel embarrassed by acts of self-expression. Especially in the younger grades, kids who love music often gang up on those who don't like to sing or dance. One new transfer student in second grade even started to cry in class once after another girl "told on him" for not singing. Now I recognize that these passive students have temperaments that make them prefer to listen—perhaps while gaining the courage to speak or sing up—and now I have learned to value their quality of experience in my class rather than getting offended (and permitting other students to get offended) by their behavior. I have started to include them by questioning them about what they heard and appreciated while listening. Overall, my focus on the value of listening allowed me to create meaningful, reasonable, and inclusive parameters for student participation and behavior.

In life after school, we all know that people who don't enjoy music are rare, and music is an experience that creates community and raises people's quality of life, whether through listening, singing, dancing, or performing. I want to thank all those present at the 2011 Music EdVentures Conference who love the SongWorks approach and use it to create joyful classroom environments that honor all the varieties of joy and meaning that people of all ages get from music. §

Emerging Pioneers in Education

Eight young educators were recipients of the Fleurette Sweeney Fellowship for Emerging Pioneers in Education. In return for this recognition and financial assistance we requested feedback from our Emerging Pioneers about the 2011 Conference. Danielle Koplinka-Loehr and Danielle Solan tell of the insights they gained from experiencing the principles and practices of the SongWorks approach at the conference and in their classrooms.

I have had several poignant reflections after internalizing all of the wonderful material presented at the 2011 MEI Conference. First and foremost, it was a great reminder of all of the various teaching techniques I learned as an undergraduate, that I had forgotten that I knew! (even in 2 short years...) Secondly, it was fascinating to watch the techniques that form the SongWorks approach used in the delivery of the materials. For example, during the conference we were constantly diving right in to the material, doing instead of discussing, and modeling the great questioning techniques and listening strategies that the we as teachers expect from our students and ourselves.

I very much appreciated the focus on the *games* during the conference--how to make music-learning truly "fun." Recently, at my current after-school music job, it has been easy to get bogged down in the details of discipline, and how to measure student learning, and preparing for the next recital. Truly making the music-learning as fun as possible can often eliminate so many of the other difficulties encountered in the classroom. Along with this principle is the idea of engaging the students as quickly and as deeply as possible. The games help with this task, but thinking of even quick listening cues ("As I sing this song, how many times do I say ___") to focus the students on a task can bring engagement to the next level.

I have been trying to incorporate more singing in our daily lessons with the students, and I also have been very cognizant of my vocal health! The amazing Vocal Tips handout has been on my fridge and I am doing my vocal warm-ups each day in the shower, and trying to speak "on the fry" less and less. The conference has affected my thinking in multifarious ways.

Thank you so much.§



Danielle Koplinka-Loehr
Burlington, VT

Moving from her West Coast position as the Education Director of Seattle Music Partners to the East Coast, Danielle now teaches K-5 General Music at John F. Kennedy Elementary in the Winooski School District in Burlington, VT.

Those people who develop the ability to continuously acquire new and better forms of knowledge that they can apply to their work and to their lives will be the movers and shakers in our society for the indefinite future.

Brian Tracy



Playing with the Classics 1: Music Masterworks for Children by Peggy D. Bennett is now available through local and online booksellers. *Playing with the Classics 2: Music Masterworks for Children* will be available in May 2012.

TIPS for November

Each month several MEI members will offer Tips for a selected topic. This topic will be continued next month.

WAYS TO INTRODUCE A SONG



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

Getting children to sing using their beautiful voices is always an interesting challenge. There are times that “music” has left the song in spite of the students’ energy and responsiveness to the song game. I have found that giving the song a context makes a big difference in how the music is sung. Each song has a story and each song has a unique spirit. For example, the vitality in singing *Drunken Sailor* has a completely different spirit than *Bombablalom* or *Cockles and Mussels*. Each has all the musical elements for study, but sometimes the critical factor missing is the song’s context – that which gives real meaning and a reason to sing the song. The following techniques are useful in giving the students a reason to sing certain songs they might otherwise find “silly.” When they are given a reason to explore the world in a song, there are few real answers, yet many possible solutions. These explorations give students a purpose for study and a context for the song which results in beautiful musical interpretation.

A song as a mystery

I love to start any new or old song, with a question or a story. I find that a visual image helps the children to learn the words and creates a ‘world around the song.’ Asking them what they see, hear, or feel, brings a life to the song and ultimately creates a more musical feeling for singing it. I generally use the first two examples with older students, the final two songs for younger students.

With older students, I like to start a song with questions about what they will hear. At the end of each verse, I ask the same questions as the story builds.

Who: Who is in this song? Are any characters implied? Are any new characters introduced?
What is their relationship to each other?

Where: The setting or the scene. Where does the song take place? This can be specific or general: on a boat; off the coast of England; etc.

When: When do you think this story takes place? Again, this can be general or specific: past, present, future; specific year; specific season; etc.

What: What action is taking place?

This process works with our wonderful collection of old folk songs. My current favorite is *Skye Boat Song*. The original words by Sir Harold Boulton tells a more graphic story of the battle on Culloden Moor in 1745 with Bonnie Prince Charlie as the hope of the Scots to become the rightful King of England. Part of the intrigue in this song is the true story of Flora MacDonald, who helped Bonnie Prince Charlie escape to the Isle of Skye. She disguised him as a woman so he wouldn’t be discovered.

Given this context for the song, the students’ singing has an emotional quality. They are more invested in singing because they have a better understanding of the relationship of the words to the music. I often extend this experience with more dramatic elements by having students create a tableau (still photo) of one of the scenes from the song. In addition, I use a “teacher in role” process, which places the class in a live discussion of the challenge faced by the characters, giving possible solutions. The song serves as a “pretext” for the discussion as many of our songs have very little information in the text. Once the students have gone through this exploration, their singing brings a lively and meaningful quality to the delivery.

Here are the lyrics to the old version of the song. Another version sung to the same tune has text written by Robert Louis Stevenson.

SKYE BOAT SONG

CHORUS:

Speed Bonnie Boat, like a bird on the wing,
Onward the sailors cry!
"Carry the lad that's born to be king,
Over the sea to Skye!"

1)

Loud the winds howl, loud the waves roar,
Thunder clouds rend the air;
Baffled our foe's stand on the shore,
Follow they will not dare.

2)

Though the waves leap, soft shall ye sleep
Ocean's a royal bed.
Rock'd in the deep, Flora will keep
Watch by your weary head.

3)

Many's the lad fought on that day,
Well the claymore could wield,
When the night came, silently lay
Dead on Culloden's field.

4)

Burn'd are our homes, exile and death
Scatter the loyal men;
Yet e'er the sword cool in the sheath,
Charlie will come again.

Charles Edward Stuart, the Young Pretender, was defeated by the Duke of Cumberland on Culloden Moor in 1745. He was aided by Flora MacDonald. He was disguised as a woman and was taken to the island of Skye in Scotland. He was finally taken by a French ship to Morlaix on the coast of Brittany. The first half of the tune is said to be an old sea shanty; the other half is attributed to Miss MacLeod. Words by Sir Harold Boulton, Bart. 1884

A side note: I have had students who were inspired to do more research around this story. A fifth grade boy researched the Isle of Skye, the claymore, Flora MacDonald and Prince Charles and brought a picture of the prince to class. The blend and fascination of the historical element is always a hook that gives students a reason to sing the song and learn more about the song and its historical connections. §

I have come to a frightening conclusion.
I am the decisive element in my classroom.
It is my personal approach that creates the climate.
It is my daily mood that makes the weather.
As a teacher I possess tremendous power
to make a child's life miserable or joyous.
I can be a tool of torture
or an instrument of inspiration.
I can humiliate or humor, hurt or heal.
In all situations, it is my response
that decides whether a crisis will be escalated
or de-escalated,
and a child humanized or de-humanized.

Haim Ginott 1922-1973

TIPS for November continued

WAYS TO INTRODUCE A SONG

There Must Be Another Way

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



Tony Williamson
Oregon

What?

Sometimes in teaching an old children's folk song I am attracted to the game as well as the cleverness and depth of the lyrics. Often, though, the song can feel a bit dull, contrived and separate from the game or development. As with many issues in music education, MEI has developed techniques for introducing a new song. I have been inspired by these techniques and have used them in my own teaching.

Following is a quick compilation of different processes I have used for secret songs, riddles, story-telling, form books, lead maps, movement development, and language study . Of course, these ideas have come from a variety of sources: SongWorks practices, Mary Springer's work, and other materials.

Secret song (with rhythm, beat, phrase, melody and/or lyric clues)

This is a familiar "song guessing game" that instantly engages students. (There are full descriptions of this process in *SongWorks 1* and *SongWorks 2* books). I have extended it a bit to introduce and help solidify various music terminology. Depending on the children's engagement, I allow a great deal of time for this process. I also will use clues that will eventually aid in my lesson plan objective.

For instance, in using *Sally Go Round the Sun* I would start by saying: "I have secret song for you. Here is a rhythm clue..... After clapping the song I may say,

"Raise your hand if you know the song."

"Does anyone have a feel for what the song is, but your brain just can't remember the lyrics?"

I usually don't have them guess the first time but have them share their ideas with their neighbor.

"Here is the rhythm again...does anyone know what song it is?"

After collecting a few ideas we check out some of the guesses using this procedure:

- Sing the song that is guessed.
- The children "check it out" in their inner hearing while I clap the song rhythm again.
 - "Raise your hand if the song is a close match, but not exactly the same."
 - "Raise your hand if it fits exactly; raise your hand if it does not."
 - "That's it!" or "I tricked you!"

Because I value the thinking that occurs during this exchange I sometimes will bypass checking out the correct song. Instead, I say,

"Betty, would you like me to give a melody or lyric clue?" or "Can anyone put in a melody clue?"

As they get more accustomed to this process, I add the types of clues (beat, phrase, lyric, etc.) that could be given.

Here's a brief description of introducing other types of clues using *Sally Go Round the Sun*:

The melody is: SSSS LS
SSSS LS
SSSS LS MD M MR RD

Melody: Still clapping the rhythm of the whole song, "chin" or sing the solfeggio for a short part of the tune (a song chunk) "so so so so" or chin "lu lu lu lu lu lu" (*Sally go round the sun*)

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.

MEI Officers

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Fleurette Sweeney, Canada

Yuriko Ishikawa, Japan

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

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