



# The Broadsider

## Newsletter of the New England Chapter of AOSA

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### Letter from the President

Know that we are all back into the swing of another year, I hope you are all having great experiences in your music classroom with your students. We have already embarked on our musical journey of dancing, saying, singing and playing with Julie Scott who presented a wonderful workshop on singing skill development in the Schulwerk. Judy Sills is with us for this month's workshop and I am proud to have her here. She was my Level III Pedagogy teacher this summer at UNLV and I know you are in for a great experience with some very high quality literature and arrangements for your students. Please remember that the notes are not an end, but a means to an end. In Orff-Schulwerk, it is

up to the teacher to be the artist and craft lessons from ideas in the notes that work in the classroom. This will vary depending on learned skills, individual aptitude, prior experience and schedule constraints. Each lesson in the notes should be adapted to meet the needs of each individual student in a class and need not be done exactly as written.

I know that I mentioned this earlier in the year, but I must remind you all about Question 1 which will be a question on the voting ballot on November 4, 2008. You can find information regarding the level of cuts to programs in each town at [www.votenoquestion1.org](http://www.votenoquestion1.org). The identified cuts to school budgets are scary to imagine. Please visit the website to learn more.

At this time we have several people that have applied for scholarships to go to the National Conference and we will announce those recipients at the end of the workshop today. Congratulations to Katie Schmidt, Susan Orr-Lynch and Jennifer Dennet who received scholarships for levels training this past summer. They all participated in level I, II or III courses and we will see articles from them regarding their experience in this newsletter or a later issue this year.

I know that many of you are going to Charlotte North Carolina this November to be at the AOSA National Conference. I look forward to seeing you there. I will be hosting a get together in my hotel room on Saturday evening just before the ban-

*Continued on page 3*

### NEAOSA Members off to Charlotte, NC

#### 2008 AOSA National Conference

Charlotte, North Carolina

November 12–15

**PATSCHWERK**



Ever wonder what it's like to surround yourself with over two thousand other music educators from around the world for three days of workshops, masterclasses, concerts, and exhibits? Just ask a group of NEAOSA members who have previously gone to an AOSA national conference! Paul Barringer, Deborah Side, Bonnie Kelley, Gina DePaoli, Pam Yanco, Diane Jones, Michael Jones, Barbara Oxholm, Dave

Ruggiero, Scott Tarantino, Cheryl Sager, Linda Cohn, Lisa Gilman, and Joli Shushansky all went to last year's conference in San Jose, CA.

Several members will be driving or flying from New England to make the long trek south to enjoy music-making with some of the most notable master teachers in the "Orff world." Peter and Mary Alice Amidon (from New England Dance



### Inside this Issue:

Orff Level II or How I Learned to Stop Worrying and Love the Modes	<b>2</b>
Getting the Most of Your Workshops	<b>3</b>
NEAOSA Executive Board Members	<b>4</b>
NEAOSA Membership Info.	<b>4</b>
AOSA Membership Info.	<b>4</b>

### Upcoming Workshops

**October 25:** Judy Sills (*Canadiana, A Potpourri of Canadian Material Set In The Orff Style*)

**December 13:** Debra Giebelhaus-Maloney (*Integrating Music with an Elemental Style*)

**February 7:** Chapter Sharing

**March 14:** Matt McCoy (*Recorder in the Orff Music Classroom*)

**May 2:** J.S. Kofi Gbolonyo (*Music of Ghana*)

Masters), puppeteer Hobey Ford, Barbara Haselbach from the Orff Institute, storyteller and musician David Holt, marimba player Jon Madin, Marie McCarthy (research, Irish Dance), Matt Savage (drum circle

*Continued on page 4*

## Orff Level II or How I Learned to Stop Worrying and Love the Modes



Ten days. Two work weeks. Less than three percent of an entire year. That is not a lot of time. And yet, in that short amount of time, I learned enough to leave me thinking for the rest of the summer—and beyond, no doubt.

I finished my Level II Orff training knowing that I had learned a great deal, but not entirely sure of exactly what it was that I had learned. I felt as though I had taken all of the information I had acquired in the past two weeks and just put it all in a pile in the corner of my brain, to be processed and compartmentalized later. (Incidentally, that is almost exactly what I had done in a much more literal way with my class notes.)

Over the course of the last month, I have done a lot of thinking and sorted through that pile in my brain (as well as sorted through and organized my class notes). I am now more aware of what it is that I learned, and what I feel are some of the key points that I have taken away from my Level II experience:

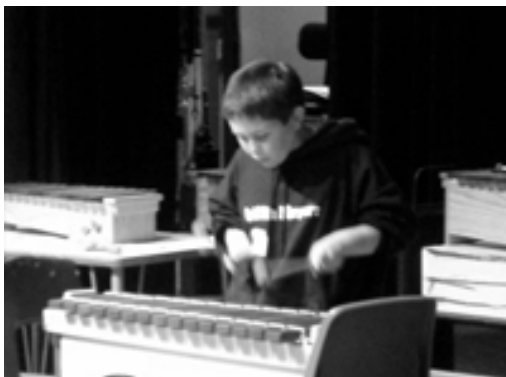
**Do not fear the modes.** My previous experience with the modes was limited to a mnemonic to remember their names and the order they went in, starting with the C Ionian scale, and perhaps a few bits and pieces from college theory and music history. They never sounded quite right to me...until I spent some time with them in Level II. After spending an entire day with the phrygian mode it finally sounded right to me, and not like a C major scale gone horribly awry. My newfound appreciation for the modes will help me expand upon the repertoire that I work on with my students.

**Do not fear the Volumes.** I will admit that in the year following my Level I training, my *Music for Children: Volume I*, unlike my binder of notes and my *150 American Folk Songs*, did not get a whole lot of use. Level II has really opened me up to all the possibilities of the volumes, including, of course, the various modes. (I actually put this lesson to use just one week after finishing Level II, when I was given an assignment for another class—Introduction to Storytelling—to write a story. I wanted to include an audience participation component in my story, so I looked to *Volume I* for a body percussion piece that would fit.)

**“I know how creative my students can be, and it is my job to let that creativity come out.”**

**Do not fear the unknown.** I cannot say that this is an entirely new concept to me, but it is one that is always worth repeating. I know how creative my students can be, and it is my job to let that creativity come out. Sometimes that might mean taking a lesson in a different direction than I had originally planned because the students have an idea that I would not have thought of. It's important to know where I am going and the process that will get me there, but it is equally important to remember that my way is not the only way—the students may have something to contribute that will make it even better.

While I have identified these points as some of the most important things I have taken away from my experience, the sorting and processing of information is not complete. As I write this, school has not yet started, so I have not been able to apply these lessons learned with my own students. And even when I do, each group of students is different, and will react in different ways, so it is important for me to continue to process what I think I know, what I actually know, and what I do not know, in order to provide them with the best possible learning experience.



*Jenn Dennett completed her Orff Level II training in July 2008 with Michelle Fella Przybylowski at Bridgewater State College. Jenn teaches at Riverside Elementary School in Danvers, MA. She was awarded a scholarship by NEAOSA to earn her Level II certification. NEAOSA is the only chapter in the country to award this type of scholarship for its members. To find out how to apply, go to [www.neaosa.org](http://www.neaosa.org) under the scholarships link.*



## REMEMBER THE ORFF PHILOSOPHY

The music should come from the child, not regurgitated back exactly as the teacher has presented it. Teachers should see workshops the same way. The lesson plans you bring to your students should not be regurgitated back by you exactly as the clinician has presented it. Perhaps the clinician gave an exceptional example of process and you don't want to change it. That is fine, and that clinician's style may be compatible with yours, but often times we forget that lesson plans can be adjusted to our own needs and teaching style. Maybe your students aren't ready for the arpeggiated bordun that the clinician used. You can change it to a chord bordun. If the clinician's lesson requires more class periods than your schedule allows, do a small section of the lesson. If the clinician taught a song by rote and you prefer a different method, but you liked how he or she incorporated movements that involved the use of different levels, by all means add your song process to the clinician's movement lesson. If your school doesn't allow holiday music, find a song with a similar meter that can be substituted for the holiday song that the clinician used. Look at the workshop notes and figure out how you can put your own twist on them so they will fit your needs.



A true Orff Schulwerk lesson ALWAYS involves some sort of creativity from the children. There should always be a part of the lesson when the students have a chance to make suggestions, improvise, and put their own thoughts and ideas into the musical experience. When your students say to you during a lesson, "Can we try singing this as a round?" "Can we get softer at the end of the song?" or "I thought of a dance that can go with this song." then you have succeeded as music teacher by Orff Schulwerk standards.

TAKE A FEW SONGS FROM TODAY'S WORKSHOP AND DECIDE HOW YOU CAN EXPAND ON IT.

Can you add a B section that includes improvisation somehow? Could students create a dance to it? Often times, teachers get caught up in gathering MORE AND MORE materials to ADD to their libraries. What they really should be focusing on is maintaining a smaller library of good quality material to be taught from year to year. College students and first year teachers of course need to build their libraries, but even new teachers should remember that good quality music is good quality music and will not become obsolete in years to come. Sometimes new books have songs you already have in another book, anyway. Of course we will discover new songs that inspire us and keep us from getting bored with the same old lessons, but having all new material every year isn't necessary. It's the twist and creativity we add to the lessons that makes tried and true lessons everlasting. Can you think of any reason why all children of every generation shouldn't know Mother Goose rhymes or patriotic songs?

PARTICIPATE!

I was fortunate enough to have a college supervisor who took us to one or two NEAOSA workshops per year. If attendees were asked to participate and we were sitting, she made us get out of our

*Continued on page 4*

**"A true Orff Schulwerk lesson ALWAYS involves some sort of creativity from the children."**

## Letter from the President (cont.)

quiet. All NE/AOSA members are invited.

As we move through this year I am thrilled to be working on your behalf as President of the chapter and I'll be working with Pam Yanco to make a smooth transition for her next year when she takes over as President. I continue to enjoy watching our chapter grow. We have more than 150 members registered as of the last workshop

and this number is much higher than any in the past 8 years. I hope you will continue to come to meetings and might also consider being a member of the executive board some day. It is your chapter and it can only survive with support from all of the membership. Thanks,

Scott Tarantino  
NEAOSA President

All photos from the Spring SGMM Conference in Canton, courtesy of Leigh Rogers.

Checkout the new SGMM website at <http://sgmmass.ning.com> for a slideshow of pictures. You can sign in by using your email address.





**Check out our website!**



***The New England Chapter of the  
American Orff-Schulwerk Association***

Please continue to come to our workshops. Look for the workshop schedule on page 1 of this newsletter. Also, did you like what you saw today? Are you curious? Do you want to see more? Then join the NE/AOSA. Our annual membership fees are as follows:

<b>Regular Member . . . . .</b>	<b>\$85.00</b>
<b>Retired Member . . . . .</b>	<b>\$30.00</b>
<b>Student Member . . . . .</b>	<b>FREE</b>

**Get the Most Out of Your Workshops (Cont.)**

seats. It was the best thing she ever did. It's tempting to sit and write down every little step that the clinician does so you won't forget, but participating helped me remember more than writing it. Months later when I looked at my notes after participating I could recall the experience better than if I wrote it. The belief that active learning is more beneficial than paper and pencil work is true!

If you came here today in hopes of getting a few fresh, new ideas to bring back to your classes on Monday, you may succeed, but if you keep the above tips in mind, the amount of material you bring back will be endless.

*Gina is Past President of NEAOSA, and has completed her Orff Level III training at the University of St. Thomas. Gina DePaoli teaches K-5 students at Plympton Elementary School in Waltham, Ma.*

**NEAOSA Executive Board**

- President: Scott Tarantino
- Vice President: Pam Yanco
- Treasurer: Dave Ruggiero
- Registrar: Bonnie Kelly
- Secretary: Holly Margeson-Gray
- PDP Manager: Lisa Gilman
- Co-Editors: Ruth Debrot, Michael Jones
- Historian: Linda Hughes
- Equipment Mangers: Paul Barringer, Nick Wild
- Co-Facilities Managers: Susan Orr-Lynch, Susan Kaswell-Wilcon

**Charlotte, NC (cont.)**

leader), Raymond Wise (gospel singing), and Jos Wuytack (process) are the featured presenters this year along with over fifty other nationally recognized clinicians (including NEAOSA's Paul Barringer, Nick Wild, and Pam Yanco with recorder group Eine Kleine Consort).

If you are interested in going, or if you are looking for a roommate, see Scott for more info. "Nothin' could be finer than to be in Carolina!"

*Submitted by Michael Jones*

**Why Join the American Orff-Schulwerk Association?**

Membership in AOSA provides teachers with unique opportunities for creative musical growth through their own active participation in area workshops and national conferences. Just as Orff-Schulwerk centers on the development of the total child, so does it invite continual development in the teacher. Musical and pedagogical skills are constantly expanded within an ordered framework of joyful exploration. By becoming a member of AOSA, you will form associations with other talented arts educators who continue to seek professional renewal and growth in the same atmosphere of playful spontaneity and musical discovery that your students will experience in the Orff-Schulwerk classroom.

Membership information is located on the AOSA website. In addition, brochures and applications are available at our membership table. Membership prices are as follows:

<b>Regular Member . . . . .</b>	<b>\$70.00</b>
<b>Student Member . . . . .</b>	<b>\$35.00</b>
<b>Retired Member . . . . .</b>	<b>\$47.00</b>
<b>3-Year Regular Member . .</b>	<b>\$180.00</b>