

The Broadsider

Newsletter of the New England Chapter of AOSA

Volume 22, Issue #2



A Message from the President

As I write this message, I am gazing out my window at the lingering snowbanks on a beautiful, but frigid March day. This has been quite a winter in New England! A snowstorm in February caused us to postpone our workshop with James Harding. Happily, we have rescheduled it for Saturday, May 21, 2011.

In November, a group from our chapter traveled to Spokane, Washington to attend the AOSA National Conference. During our stay, we attended amazing sessions and concerts by teachers and artists from around the world. The next conference, Neighbors in Harmony: Creating Connections, will be held in Pittsburgh, PA, Nov. 9-12, 2011 and several of our chapter members will be presenting there. Pittsburgh is easily within driving distance so we hope to have a few carloads of NEAOSA folks making the journey. Road trip!!!!

During these tough financial times, our membership has remained strong and we thank you for your support of NEAOSA. Our fundraisers are designed to raise money for scholarships, to support AOSA and most importantly, to keep our chapter fiscally sound. We have been able to keep our dues at a reasonable price for a while now due to these efforts. This season, we are raffling off a Studio 49 Alto Xylophone worth over \$700 that was generously donated by Music is Elementary. Please consider buying a raffle ticket in support of the chapter.

Want to stay connected? Check out our website at:
www.neaosa.org or join our Facebook group - New England Orff Chapter.

Wishing you a spring filled with music and dance, laughter and friends!

Best,
Pam

Upcoming Workshops...

March 12, 2011:

Chapter Sharing

April 9, 2011:

Kay Lehto

Can We Do it Again? - Favorites from the Orff Classroom

May 21, 2011:

James Harding (Rescheduled)

Elemental Adventures

Save the date for next year's presenters!

September 24, 2011

Jay Broeker

October 22, 2011

Cyndee Giebler

February 4, 2012

Paul Cribari

March 3, 2012

Janie Vance

April 28, 2012

Michelle Przybylowski

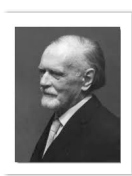
"Orff-Schulwerk puts us in touch with our musical beginnings, roots most of us lost contact with long ago, but to which the child is still able to respond." ~ Brigitte Warner



Carl Orff

Kodàly and Orff... and Never the Twain Shall Meet?

By Gina DePaoli



Zoltàn Kodàly

I always heard about how different Kodàly training and Orff training are from each other. So you can imagine my surprise this past summer when I took my Level 1 Kodàly and experienced many similarities. When I began my Orff Level 1 studies, my roommate told me that it was so refreshing to hear our instructors mentioning Kodàly. She had taken Kodàly Levels 20 years previously and the word “Orff” was never mentioned back then. The two organizations were very separated. Now, that divide seems to be getting smaller and smaller.

It was while taking Orff levels training in 2000-2003, that I was inspired to consider Kodàly levels training. I realized that I would benefit from the solfege studies. I finally began that venture this past summer. I went to New England Conservatory on the first day, expecting to develop my solfege skills and do much analyzing. I was not mistaken with these expectations, but I also discovered that Zoltàn Kodàly’s and Carl Orff’s philosophies were actually quite similar. Both felt it was important for children to actively and aurally experience music and the

“Both felt it was important for children to actively and aurally experience music and the concepts to be studied.”

concepts to be studied. Lesson plans should be presented with students participating in musical activities through moving, singing, and playing, THEN visuals and notation are introduced at a later date. (My experiences have been that Orff includes more instruments than Kodàly, but there were a few instruments used in our lessons this summer.) Both expected music educators to exhibit and maintain their own musicality.

Many of the solfege exercises one would never dare to do with elementary students, but I could see how they could be adapted for the classroom. We sang as an adult choir every day and performed in the finale concert. Kodàly students got together to rehearse for the lunchtime concerts, just for fun and for extra credit. During my Orff

studies, we were encouraged to think musically constantly as we peer taught, participated, played recorder, and sang. We are expected to be musical models for students. There were opportunities for lunchtime concerts as well. Kodàly believed that good music is essential to enrich the life of human beings. He recognized art music of the folk tradition to be appropriate. He wanted music to be pure to a child’s heritage. Orff believed in elemental music. One could argue this point, since not all folk music is elemental, but they both seem to strive for some form of simplicity or purity. In the March 1997 publication of the Music Educator’s Journal, there is an article entitled, “The Ideas of Kodàly in America.” In this article it is said that Kodàly teachers want “to share with children the beauty and joy of music that has intellectual and musical integrity”. I don’t think Orff would disagree much with this statement.

Kodàly Level 1 was 50% pedagogical studies and 50% personal musicianship. Personal musicianship was encouraged through the activities stated above. The pedagogical experiences were available in pedagogy class and during several days of observation of Vocal Vacation as we watched children’s choral teachers work with children. We also analyzed and catalogued folk music to learn what concepts would be best taught from these songs. Our conducting skills were critiqued and developed in conducting class.

Some improvisation was also encouraged during my Kodàly classes. We were welcome to include some opportunities for students to take ownership of the music by creating their own movement during a game activity, for example.

Working with the Kodàly staff and New England Conservatory was rigorous and exhausting, but very enriching and rewarding. Realizing the similarities between Orff and Kodàly was the most inspiring moment of all. Of course, I plan to continue my Orff studies but I look forward to intertwining the Orff philosophy with the Kodàly approach. I truly believe this will only strengthen my teaching and will provide enriched experiences for my students. □

“Let us take our children seriously! Everything else follows from this... only the best is good enough for a child.” ~ Zoltàn Kodàly

Reflections on the 2010 AOSA National Conference

By *Eric Ventura*

"Delta Airlines paging passenger Eric Ventura; please report to your gate - the gate will be closing in one minute." That was the announcement I heard as I finished the security measures at the Spokane airport. Without stopping to put on my belt or to tie my shoes, I began to run - anxiously - down the concourse to the only Delta flight reaching Providence that day. With beads of sweat upon my brow, shallow breathing, and other harbingers of a severe panic attack, I greeted the attendant at the gate holding my belt in one hand and my carry-on bag in the other. She greeted me with a, "Hello, you made it." At this point, I took the last available seat on my outbound plane back home, and slowly came out of this distraught scene similar to the one in the film *Home Alone*, only without the catchy music.

I was taught long ago to quickly capture the reader's attention; I hope that I've succeeded in that attempt. And now, moving to the heart of this piece: my reflections of the 2010 AOSA National Conference in Spokane, WA.

First and foremost, I would like to thank the NEAOSA Board for approving my conference scholarship request. As I write this, I am reminded of the many friends and colleagues who were unable to travel and participate in the conference this year as a result of our various local and national economies. I was truly fortunate to receive that aid.

Secondly, I have the pleasure of sharing with you how I wore two hats at this conference: as a scholarship recipient and participant, and a presenter. Each hat afforded me the varying perspectives on the conference.

As a participant, I was interested in catching up with old friends and making new ones. Luckily, that did happen. For those that have never been to a national conference, let me explain: I suppose it's a lot like your 10-year high

school reunion, only better; we get to do this *every* year. I was also looking forward to attending my registered sessions (which were wonderful). Lastly, knowing I was going to be in Spokane, I took advantage of a chance to go for a walk one afternoon and admire the clean air, picturesque views, and pleasant smiles from the locals. Capping off the conference was a great banquet with good food and some fun times on the dance floor. Of course, this was the last pleasant experience until I made it to my seat on that airplane the next morning.

On top of the wonderful things mentioned above, I was also fortunate to be a presenter this year. Unlike presenting for a chapter's workshop, there seemed to be a bit more of the "unknown". Let me share with you the fleeting thoughts that occurred. Where is my location? I can't find the elevator! What is the size of my room? How many people are registered? Did I go over my notes enough? Did I eat lunch today? Oh man - we need the hand drums from the other building! Well, you get the idea. But, don't let my laundry list of persnickety last minute tasks cover up the great time I had. The learning curve was only slight, and I will happily do it again, if I'm fortunate to do so.

As music educators we will be faced with many challenges this year; but, in spite of them, try to find some time to think about when and why you got in this "Orff business". After you reflect on that, you will hopefully realize that each moment we spend with our craft - alone and with others - is a gift. That's what attending the national conferences do for me. It's a rich opportunity to lose myself in music, mirth, and merriment. Hopefully, all of the goodness will last far after you find yourself racing down the airport like an Olympic sprinter; mine has. □



" *Elemental music is never just music. It's bound up with movement, dance and speech, and so it is a form of music in which one must participate, in which one is involved not as a listener but as a co-performer.*" ~ Carl Orff

Are you attending the MMEA All State Conference? You might find these sessions complementary to your practice!

- How to Make Improvisation Creative and Fun
Clinician: Sabato D’Agostino and Sergio Bellotti
- Traditional Singing Games and Dances for Children
Clinician: Michelle Roderick of Revels
- Middle School General Music Sharing: Using Speech to Teach the Fundamentals of Rhythm Composition
Clinician: Ruth Debrot
- Musicianship: Demystifying Unusual Meter
Clinician: Heather Kirby
- Integrating Music and Dance into the Massachusetts Sixth Grade World Cultures Curriculum
Clinician: Carolyn Colby and Kristen Galardi
- American Folk Songs for Recorder
Clinician: Pam Yanco
- Play a Poem and Sing a Story: Using Children’s Literature to meet the National Standards
Clinician: Dr. Sarah McQuarrie
- Musicianship: Demystifying the Modes
Clinician: Heather Kirby
- Developing an African Drumming Program for Your Classroom
Clinician: Jeremy Cohen
- Rhythm, Word, Drum
Clinician: Tony Vacca
- An Improvisation Primer for Elementary General Music
Clinician: Eric Ventura

• • • • •

The Broadsider Seeks Submissions!

1. What are you reading or what have you read that has impacted your teaching? Why?
2. Who are our members and fans?
Tell us about what you are doing! Presenting a workshop? Teaching a course? Traveled for professional reasons (to a conference, course, or workshop abroad, etc.)? Or possibly tell us about successful programs, school projects or collaborations that you may have been a part of? Have you recently received a grant or award? Submissions will be featured in our new Spotlight on Members section.
3. For new members... How has joining NEAOSA affected your teaching, goals, philosophy, etc.?
4. For our veteran members... As a lifelong learner in the Orff community, what do you do to keep your practice current? How do you stay energized? What inspires you?
Submissions can be as short as a few sentences or anything up to 500 words. For your ideas to be included in the May edition, please send them to Leigh Larkin and Tom Rice at leigh_larkin@hotmail.com by April 30.

MMEA Eastern District Seeks Assistant General Music Festival Coordinator

Have you ever dreamed of gathering your favorite clinicians together for the perfect children's music festival? Now's your chance for that dream to come true. MMEA's Eastern District is looking for an assistant general music festival coordinator. Half our work is already done. Learn the ropes with Gina DePaoli while working with helpful and supportive colleagues. Email Gina DePaoli at ginadepaoli@hotmail.com if you are interested.

American Orff-Schulwerk Association National Conference

Pittsburgh, PA

November 9-12, 2011

For more information go to:

www.aosa.org/conference.html



Become a member of NEAOSA!

www.neaosa.org

With your membership you are able to attend all six chapter workshops, \$125.00 less than if you paid the day workshop price for all six workshops!

Regular Member (includes all six workshops).....	\$85.00
Non-member day price.....	\$35.00
Retired Member.....	\$30.00
Student Member.....	FREE (with student id)

Xylophone Raffle

Music is Elementary has generously donated a xylophone for our raffle!!! It is a Studio 49 Rosewood Alto Xylophone which retails for \$718.00. Raffle tickets are \$5.00 each or 3 for \$10.00 and may be purchased at the registration desk throughout the year. The raffle will be held at the last workshop on April 9th and the winner need not be present to win. Please support this fundraiser!

“Dance is the basic art of man.” ~ Grace Nash
