

# Pentaton

*Newsletter of AOSA Chapter #5*

January 2005  
Volume 16, Issue 2



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## ORFF IN ACTION

Orff Instrument Repair, Recorder Ensemble,  
Keetman Works, Dance

*presented by*

**PAOSA Board Members**  
**January 29, 2005**

**Abington Friends School**  
**Jenkintown, PA 9:00 to 1:30**

The workshop will guide the participants to repair boxes and replace rubber tubing and pins

for AFS Orff instruments. This is being performed as a service to our host school.

We will also play the recorder and instrumental music of Gunild Keetman in celebration of her 100<sup>th</sup> birthday.

Folk songs and dances will also be shared by our board members.

## SHADOW PUPPETRY IN THE ORFF SCHULWERK

*presented by*

**Paul Cribari**  
**March 12, 2005**

**Abington Friends School**  
**Jenkintown, PA 9:00 to 1:30**

Participants in this workshop will learn the basics including shadow puppetry in their classrooms. Participants will design and build shadow puppets, explore basic shadow screen techniques, and learn pieces from the *Music for Children* Volumes. The day will conclude by incorporating all of these elements for a telling of *The Bremen Town Musicians*. Please bring soprano recorders.

Paul Cribari teaches music to grades 1-7 at The Key School in Annapolis, Maryland where he is also the accompanist in residence. Paul received his Bachelors degree from the University of Northern Colorado, and his Masters degree from the University of St. Thomas. He has presented at the AOSA National Conferences in Louisville and Cincinnati, and teaches Orff Schulwerk teacher training courses at Mills College, Southern Methodist University, and Central Michigan University.

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## FEBRUARY LESSON IDEAS

by Judy Rubin

### Celebrate Valentine's Day

#### Grade 4/5

I shot an arrow into the air.  
It fell to earth, I knew not where.  
For so swiftly it flew, the sight  
Could not follow in its flight.  
I breathed a song into the air.  
It fell to earth, I know not where.  
For who has sight so keen and  
strong  
That it can follow the flight of  
song.  
Long, long afterward, in an oak,  
I found the arrow, still unbroke.  
And the song, from beginning to  
end,  
I found again in the heart of a  
friend.

by Henry Wadsworth Longfellow

#### Grade 2

played on xylophones C-D-E-F

Will you be my v-a-l-e-n-t-i-n-e  
f c d c f c d c f c d c e-

If you will you surely know how  
e c d c e c d c

happy I will be  
e c d c f--

Sugar, spice and all things nice  
f c d c f c d

are what you are to me  
c f c d c e---

Will you be my v-a-l-e-n-t-i-n-e  
e c d c e c d c e c d c f--

When repeating, omit one letter  
in "valentine," replace it with a  
clap a la "BINGO."

### Black History Month

**Marian Anderson** was born and raised in Philadelphia. I share one of these books, and then play selections illustrating her wide vocal range and varied repertoire When Marian Sang by Pam Munoz Ryan  
Keep on Singing: A Ballad of Marian Anderson by Myra Cohn Livingston

I then play examples of her voice. The children think they are listening to a man's voice. She had such a range, and also sang everything from classical to spiritual works.

*... born and raised in  
Philadelphia*

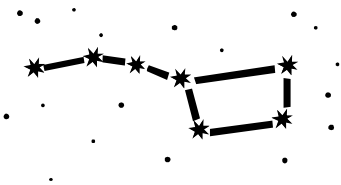
**Prima Voce – Marian Anderson** Nimbus Records Cat. 7882  
**Marian Anderson, Rare and Unpublished Recordings, 1938-1952.** Vai Audio Cat. #1168

We also read **Langston Hughes** poems. "Epilogue" is one of them. He taught at Lincoln University in Oxford, PA.

The 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> grades sing, "Lift Every Voice and Sing," written by James Weldon and J. Rosamond Johnson, which is considered the Black National Anthem.

## FOLLOW THE DRINKING GOURD

By Linda Wardell



### A. Concepts

1. Sing independently and in groups, both melodic and harmonizing parts, adjusting to the range and timbre of the developing voice.

2. Reflect on a variety of works of art representing important ideas, issues, and events in a society.

### B. Objectives

1. Students will correctly sing the song using proper singing voice.

2. Students will discuss the historical context of the song and period.

### C. Materials

1. Copy of "Follow the Drinking Gourd" see MacMillian Share the Music 5<sup>th</sup> grade

2. Video "Follow the Drinking Gourd" narrated by Morgan Freeman with original music by Taj Mahal, produced by Rabbit Ears video, 30 minutes long

### D. Procedures

1. Teach song and discuss slavery and its connection to music in the United States

2. Discuss what they may think the "drinking gourd" may be

3. View video

4. Continue to discuss the drinking gourd (the Big Dipper star constellation) and the family's escape from slavery

5. Sing song again

## TECHNOLOGY CORNER

Here is one a third grade student found for me. You might use it if you integrate reading into music—or to recommend to classroom teachers.

<http://www.starfall.com/>

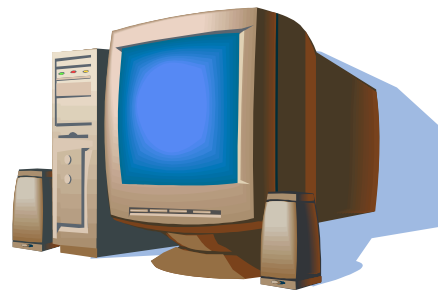
Click on "It's Fun to Read", and select "Music". You'll see a few famous composers. The site teaches more about reading than music history, but it's fun. It might be good as a reward for primary students. It includes sign language on Beethoven's site and a juke box for Beethoven and Tchiakovsky excerpts.

"Learn to Read" has simple stories to read, but before each one, a vowel is intro-

duced with a the words set to a familiar song:

*Ruth – Music for Children listserve*

Listserve are email lists free of charge if you have email. You may receive between one and twelve messages a day. Just pose a question about lesson plans, particular holiday or other activities, making instruments, classroom management, concert planning, etc., then other music teachers will respond with their successes on the subject. It is most helpful when look-



ing for an activity to go with a song or for a specific objective. It saves lots of research and planning time!

A list serve geared to Orff teachers is Music For Children as mentioned above. Subscribe by going to [music-for-children-owner@yahoo.com](mailto:music-for-children-owner@yahoo.com)

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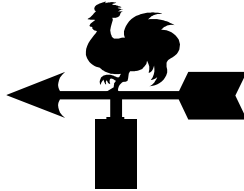
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## SEPTEMBER WORKSHOP REVIEW

by *Cindy Rietz*

In her September presentation, “The Basics,” Michelle Przybylowski effectively used a multi-sensory approach to have us experience the Orff process using weather as her theme. Her objective was to teach the Basics—the step by step Orff process. Michelle didn’t assume that everyone attending had taken Orff Level courses. She stressed that Orff is a process that takes time and repetition for students to internalize and comprehend.



Michelle’s calmness made us feel relaxed and welcome. She began by pointing out how important it is to warm up our bodies and voices. While listening to relaxing music, we stretched and moved. Michelle used vocal warm-up props such as a whistle, ribbon stick and bubbles. She effectively used two puppets to teach the call and response parts to the song “Good Morning, Hello There.” Puppets help keep students’ attention and maintain interest as it did ours.

For those of us who travel to classrooms or have little space in our music classroom, we learned a non-circle dance ver-

sion of the folk dance “Seven Jumps.” This activity uses cumulative body actions, which enhance memory. We skipped forward for 8 beats, turned, skipped 8 more beats, stopped and performed the cumulative actions. Michelle reminded us that all songs/activities used during the day would culminate in a final performance.

*Cumulative body actions...enhance memory*

Our first weather activity was learning to sing and move to the canon “Sing and Dance.” To visually show the song’s four phrase lengths, Michelle held different colored ribbons in one hand and drew each ribbon through her free hand in turn while singing the song. To maintain class participation and help us to feel ownership of what we were creating, Michelle asked for suggestions on how we could improve our circle dance. We decided that it was important to distinguish the individual entrances to the canon. Everyone was satisfied with the finished product. We then added a drone and other hand percussion instruments to enhance our performance even more.

## SEPTEMBER WORKSHOP REVIEW

The next activity involved language arts. We brainstormed weather related words and created a simple speech ensemble to use as the intro to the performance of the book Cloud Dance by



Thomas Locker. While Michelle read aloud, we listened to “The Fairy Garden” from *Mother Goose* by Maurice Ravel. The book and music were meant for each other! Afterwards, she had us choose an action word card relating to the story. When we would hear our word, we were to create movements in the center of the circle describing our word. As an extension, we used hand percussion and set the words to sounds.

We continued with sound setting and tone bar exploration. Everyone went to a barred instrument and followed Michelle’s various mallet positions. It was a great way to train students to focus on the teacher and give them the outlet they need to play. While she read Stormy Day by Claire Henley, we responded to the story by “playing” the music for each event that occurred. She ended by having us explore the chant: Rain, Rain, Go Away, while adding a simple moving drone.

We moved on to “April Rain Song” by Langston Hughes. Michelle explained the use of computer technology to create posters of the poem. She used various colors and fonts to highlight words in the poem that she wanted us to explore using

vocal inflections. After that experience, Michelle had us work in pairs to “shop” for an instrument to “set” the words. We decided which of us would move and who would play each word. Adding a narrator, we performed it!

Next, beginning with the poem, “Rain on the Green Grass,” from *Music for Children*, Vol. 2 (American Edition), p. 159, we realized the text rhythm using quarter notes = ta and eighth notes = ti-ti. Two ostinati were layered with the poem. Michelle’s clever visual of the notation used a different color for the ta’s and ti-ti’s, and had each on a separate line, bracketed together. Her rhythms for the ostinati came from the *Orff-Schulwerk* (OS), Vol. I, p.69, #3. She supported altering any of the OS rhythmic exercises to fit your activity.

Michelle introduced an ancient weather-rhyme legend that led into the final activity. Each group chose one of a variety of weather poems. The task was to “create” a performance using the methods we learned when exploring poems—speak the poem in various ways, add the beat and say the poem, play the beat, walk the beat and say the poem, clap the rhythm, add an ostinato, play the poem on the hand percussion, and create a melody. Using props, movement, instruments and creativity, each group’s weather poem presentation was integrated into our finale performance. What a fun-filled, informative, creative, enlightening workshop it was!



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### Central NJ

1/8 - Chapter Share  
2/5 - Sharing with Kodaly  
3/12 - Christi Brown -  
Step it, Stomp it!  
Workshops at Princeton  
Day School, Princeton, NJ  
[www.geocities.com/cnjao](http://www.geocities.com/cnjao)  
[sa](#) for further information

## 2004-2005 Workshop Season

January 29, 2005  
**ORFF IN ACTION**  
Instrument repair and  
performance.

March 12, 2005  
Paul Cribari  
**Shadow Puppetry** in the  
Orff Schulwerk Classroom

April 30, 2005  
Rob Amchin  
**Finale and Overtures:** Music  
to end the school year and  
prepare for the next year

June 4, 2005  
**CHAPTER SHARING and  
PICNIC**

All workshops are scheduled at Abington Friends 9:00-1:30.  
Act 48 and NJ professional credit is available.

## PAOSA Highlights

**Linda Wardell** directed a children's choral camp at the University of Delaware, August 9 - 13, 2004. This was a first for the Community Music School at UD. The singers participated in choral singing (of course), and movement, theory and instrumental activities. Julie Swanson assisted as both the instrumental and theory instructor. The final concert was collaboration between the children's camp and the high school choral camp.

**Julie Swanson** was honored in Harrisburg on October 5<sup>th</sup> as one of the twelve finalists for the 2005 Pennsylvania Teacher of the Year. Julie teaches general music at Salisbury Elementary School in the Pequea Valley School District. Along with this recognition, the Ressler Mill Foundation donated \$1000 to Salisbury's music program.

For those of you who missed our September workshop presented by **Michelle Przybylowski**, she will present an abbreviated version at the PMEA Annual In-Service Conference in Hershey at the Hershey Lodge and Conference Center. You can catch it on Friday afternoon, April 22. For further information on the Conference go to [www.pmea.net](http://www.pmea.net)

## National Membership

Local (PAOSA) and national (AOSA) membership fees are separate. We hope you are a local member. Have you considered becoming a National Member? When 80% of our local membership are also national members, the chapter can apply and receive \$400 to be used for a nationally approved workshop presenter. In addition, financial aid and/or grants are available to individual applicants who have been national members for one year or more. Join now to be eligible for the January 15, 2006 deadline. National members also receive THE ORFF ECHO, REVERBERATIONS, professional development information, access to the AOSA Video Library, employment information, an online discussion group and many other benefits. Check [www.aosa.org](http://www.aosa.org) for further information.

## Membership in the Philadelphia Area Orff Schulwerk Association

provides opportunities for continual development of the teacher. Active participation in our area workshops will inspire creative musical growth. By associating with other talented music educators, you can share ideas at a professional level. Teachers who are new to the Orff Schulwerk process and don't have access to the barred instruments, will be introduced to many other skills which still nurture the Orff process.

### Membership includes:

- **FREE** admission to all PAOSA workshops
- Participation in a group of enthusiastic and dedicated people supporting active music education
- **FREE** Subscription to the PAOSA Newsletter (issued 3 times a year)
- Listing in the annual chapter directory providing contact with other PAOSA members
- Complementary admission to workshop for your administrator

### Workshop fees for non-members:

- \$25 for teachers
- \$12.50 for full-time students.

### *Note:*

*Avoid the registration line! Preregister through the mail.*



## Local Membership Registration Form

July 1, 2004 to June 30, 2005

<input type="checkbox"/> Member \$60	<input type="checkbox"/> Renewal	<input type="checkbox"/> I am a National Member
<input type="checkbox"/> Retired teacher \$30	<input type="checkbox"/> New member	<input type="checkbox"/> I plan to become a National Member
<input type="checkbox"/> Full time student \$30 at _____	<input type="checkbox"/> I need information on becoming a National Member	
<b>Please print in space below:</b>		
Name _____		Phone (     ) _____
Address _____		
City _____	State _____	Zip _____
School _____	District _____	
Address _____		
City _____	State _____	Zip _____
e-mail address: _____		

Make check payable to: **PAOSA**

**Send to:** Pat Lutz, 1540 Montvale Circle, West Chester, PA 19380

610-269-4857 [prlmusic@hotmail.com](mailto:prlmusic@hotmail.com)

## *Philadelphia Area Orff Schulwerk Association*

is a chapter of the nonprofit American Orff-Schulwerk Association dedicated to the advancement of music education through the techniques of Orff Schulwerk. This is a tri-annual publication of PAOSA keeping the members informed about activities, policies and workshops.



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