

# KONY NEWS

## **KODÁLY ORGANIZATION OF NEW YORK**

FOUNDED 1986

CHARTERED 1987 BY THE

ORGANIZATION OF AMERICAN KODÁLY EDUCATORS

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*KONY NEWS* is published three times during the academic year as a service to KONY members, Walter Paul, Editor. KONY is located in Region East 1 of the Eastern Division of Organization of American Kodály Educators, an associated organization of Music Educators National Conference. **KONY Officers** for 2010–2012: Madeline Franklin, President • Karen Paulson, Past-President • Traci Sandler, Vice President and President-Elect • Kathryn Klein Eddy, Secretary • Walter Paul, Vice President, Membership • Inka Rudnycka, Janie Vance, Co-Treasurers • Members-at-Large: James Bowyer; Eugenie Chao; Cynthia Gorney; Craig McGorry, Technology Consultant and *Voices United!* • *Voices United!* Co-Chairs: Inka Rudnycka, Marisa Cazanave • **KONY Office:** 900 W. 190 Street, #6F, New York, NY 10140 • Voice (917) 974-7135 • [konylist@gmail.com](mailto:konylist@gmail.com) • <http://kony.oake.org> • **OAKE National Office:** Joan Dahlin, Administrative Director • 1612 29<sup>th</sup> Avenue, South Moorhead, MN 56560 • Voice (218) 227-OAKE (6253) • FAX (218) 227-6254 • [oakeoffice@oake.org](mailto:oakeoffice@oake.org) • <http://oake.org>

**NEW YORK CITY CHAPTER, AMERICAN ORFF-SCHULWERK ASSOCIATION  
TRI-STATE CHAPTER, DALCROZE SOCIETY OF AMERICA and  
KODÁLY ORGANIZATION OF NEW YORK**

present

## **DOUG GOODKIN Orff Through the Ages**



**Saturday, January 28, 2012**

Registration at 9:30 AM, Workshop 10:00 AM to 4:30 PM, short lunch break

**Little Red School House**

272 Sixth Avenue, New York City (at Bleecker Street)

Because KONY does not collect chapter dues, it has special fees for this workshop:  
OAKE Members \$20, Non-Members \$30, Full-Time Students with ID \$5, Retirees \$10.

## PRESIDENT'S NEWS

by Madeline Franklin

Happy 2012! I hope everyone had a great holiday season, and that all of your Winter Concerts went off without a hitch!

2012 is going to be a great year for KONY. Starting with our annual Tri-Chapter Workshop with Orff and Dalcroze on Saturday, January 28<sup>th</sup>. We are pleased to have Doug Goodkin, an Orff specialist, clinician this year. The workshop will be at Little Red School House, located at 272 Sixth Avenue (at Bleecker Street). Registration will begin at 9:30 AM, and the workshop will be 10:00 AM–4:30 PM with a 30-minute break for lunch. Here is a sneak preview of what we will learn with Mr. Goodkin:

### Orff Through the Ages

The principles and practices of Orff-Schulwerk are timeless and universal. This workshop will move from babies to preschool to elementary to middle school to adults of all ages and end with Orff for elders. Materials will include games, rhymes, dances and poetry, with styles ranging from world music to Renaissance music to jazz. Participants will come away with activities just right for each age as well as activities that can thread through every stage of development.

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**Doug Goodkin** is currently in his 34th year at The San Francisco School, where he teaches music and movement to children between three years old and eighth grade. He regularly gives workshops for Orff Chapters throughout the U.S. and Canada, as well as presenting at State and National Conferences. He is an internationally recognized Orff-Schulwerk teacher, teaching courses extensively throughout the world. He is the director of *The San Francisco Orff Certification Course* and teaches his own course on Jazz and Orff-Schulwerk in San Francisco. He received the distinguished *Pro Merito* Award for his contributions to Orff-Schulwerk in July, 2000.

Doug is particularly known for his innovative application of Orff-Schulwerk to the teaching of jazz and multi-cultural music and his ideas connecting Orff-Schulwerk to the greater world of education, culture and human potential. As described by one student: "His work conveys a long, earnest and continuing struggle to present music of integrity in a way that affirms our collective humanity."

Doug is the author of seven books on music education: *A Rhyme in Time, Name Games, Sound Ideas* (Alfred), *Play, Sing and Dance: An Introduction to Orff Schulwerk* (Schott), *Now's the Time: Teaching Jazz to All Ages* (Pentatonic Press), *The ABCs of Education: A Primer for Schools to Come* (Pentatonic Press) and his recently released *Intery Mintery: Nursery Rhymes for Body, Voice and Orff Ensemble*. He is an author of the Macmillan/McGraw-Hill textbook series *Share the Music* and a contributing author in various collections: *Many Seeds, Different Flowers (De Quadros; Cirme)*, *Creativity in Music Education* (Sullivan/ Willingham, C.M.E.A.), *Music of the World's Cultures* (ISME). Doug has written numerous articles on Orff-Schulwerk in contemporary culture, published in the *Music Educators Journal, Orff Echo, The Ostinato* (Canada),

*Informationen* (Austria), *New South Wales Bulletin* (Australia) and *The Orff Times* (England).

Doug is also a founding member of Xephyr, an Orff-based performing group that has performed at the International Symposium in Salzburg, Austria (1995 and 2000) the Orff Centenary Celebration in St. Paul, Minnesota, (1995), the AOSA National Conference in Dallas (1995), Seattle (1997) and Phoenix (1999), and in several independently produced concerts in San Francisco.

\* \* \*

KONY has two big workshops coming up in March. First, we are pleased to have Amy Branum Huggins, director of the American Kodály Institute at Loyola College of Maryland as our guest clinician on March 3<sup>rd</sup>. Ms. Huggins will lead us through a wonderful day focusing on duple and triple meter in the elementary classroom.

March 15<sup>th</sup>–17<sup>th</sup> is the annual OAKE National Conference in Phoenix, AZ. This is going to be a spectacular weekend. And what a great excuse to get out of the east coast cold and go out west to sunny Arizona!

On April 30<sup>th</sup>, KONY will have its 26<sup>th</sup> annual *Voices United!* choral festival. We are pleased to announce that our guest conductor this year is going to be Panni Kovacs. Many of you know Ms. Kovacs from doing your Kodály levels at NYU. We have included more information and an application form for you in this issue of *KONY News*.

It is going to be great few months with KONY, and I hope to see many of you at our upcoming workshops.

Warmly,  
Maddie Franklin

### MEET YOUR NEW KONY BOARD MEMBER JAMES BOWYER



James Bowyer serves as Director of Choral Activities and Head of the Voice Area and Ear Training in his role as Assistant Professor at the Conservatory of Music at Brooklyn College. He earned the Doctor of Musical Arts in Choral Conducting from the University of Washington, where he studied conducting with Geoffrey Boers and voice with Vinson Cole. He has served on the music faculties of the University of Wyoming, the University of Puget Sound, and Gonzaga University where, in addition to conducting various choral ensembles and teaching applied voice, he taught courses in music theory, aural skills, conducting, world music, and choral methods. He frequently adjudicates at regional contests and competitions and serves as guest conductor at clinics and choral festivals. As a lyric tenor, he has presented numerous recitals and has appeared as a soloist with a multiplicity of orchestras, including performances of Bach's *B Minor Mass*, Mozart's *Requiem*, and Beethoven's *Symphony No. 9*.

Dr. Bowyer earned his undergraduate degree in Music Education from Manchester College, and the Master of Music degree from Westminster Choir College where he majored in Choral Conducting, Voice Performance & Pedagogy, and Music Education. While at Westminster he studied conducting with Joseph Flummerfelt and James Jordan and voice with Marvin Keenze. He is a certified Kodály educator and

has taught choral and general music at all grade levels in both public and private settings in Boston, Indianapolis, Seattle, and Kansas City. Most recently he was the Kodály specialist on the faculty of the Conservatory Lab Charter School in Boston. He has also served as a consultant for McGraw-Hill Publishing in their elementary music education division, and he was a contributing author to *Teaching Music Through Performance in Choir*, Volumes 2 and 3 (GIA Publishing). His textbook *Creative Sight Singing* (Santa Barbara Music Press, 2008) has been adopted by high schools and colleges across the United States and Canada.

### **EASTERN DIVISION CONFERENCE REFLECTION**

*by Cynthia Gorney, KONY Member-at-Large*

I had the pleasure of being in attendance at the OAKE Eastern Division Conference at Adelphi University last November. As the only general music/choral teacher at my school, it is always rejuvenating to be with fellow music educators to share, learn and collaborate. Karen Paulson presented a session about incorporating movement into choral performances. I must admit, I always thought the idea of scripted motions in choral performance was a bit cheesy, but Karen and her colleague truly demonstrated that quality repertoire combined with quality, meaningful movement can enhance any performance. We watched as they reviewed a song with their chorus and then taught new movements to be added. The piece truly came to life before our eyes! The music was not only in their voices, but in their arms, legs, hands and faces as well. This session gave me much to consider as I plan the music for my Spring Concert!

### **FROM THE CONFERENCE TO THE CLASSROOM: OAKE EASTERN DIVISION 2011**

*by Craig McGorry  
KONY Member-at-Large/Technology Consultant*

Anyone who attends conferences on a regular basis knows that they are a source of ideas, inspiration and valuable networking time with colleagues. We often leave a conference feeling reinvigorated, a renewed wellspring of ideas that we cannot wait to put into practice the following Monday. Our handouts are kept close by for a while afterwards, so that we can maintain that spark of inspiration we felt during our time in the conference. But, conference ideas and promises to our pedagogical selves can also be a little like New Year's resolutions. They fade the farther we get from midnight as the dawn approaches and we settle back into familiar routines.

The key, as many of us know, is to use a few ideas as quickly as possible. Putting them into practice with students is the adhesive that binds them to our curriculum for the long run. With that in mind, I will share just a couple of the ideas that I learned at the Eastern Division 2011 conference. These are ideas I immediately put to use in my teaching practice, and I believe they have earned their place in my curriculum.

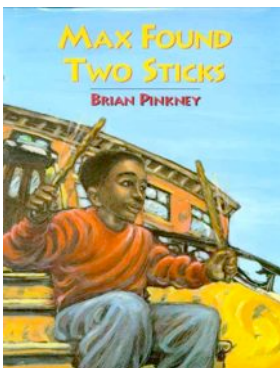
#### *Berta Hickox Presentation on Differentiation*

Berta Hickox did a wonderful presentation about differentiation in the Kodály classroom. This was one of those workshops where I was steadily jotting down numerous ways I could use these ideas once I got back to my classroom. Ms. Hickox was presenting a continuous flow of great ideas. One that caught my attention was

singing and playing a familiar melody from notation by reading it backwards. This struck me as a great idea to use with my students who are learning recorder. I've noticed that when reading a song from notation, once they do it a few times, they begin to either memorize it or some students will look at a classmate's fingers rather than the notation. That's not a bad way to learn, but when I'm trying to teach them to work with notation, I want them focused on the notes on the staff. Ms. Hickox suggested taking a familiar melody and having them read it backwards. I tried this with my 3<sup>rd</sup> and 4<sup>th</sup> graders, who are learning solfege reading, absolute letter names and also recorder. We were playing the song *Au Clair de la Lune*, and I felt that most of the students had already memorized the melody and weren't truly making the connection to the notes on the staff anymore. I challenged them to try and sing and then play the song backwards; in other words, starting from the last measure and moving to the first measure. They instantly were re-engaged and loved the challenge. The lesson had many wonderful benefits. They were sight reading again and it also allowed us an opportunity to discuss various aspects of the notation. For example, when played backwards, this song started with a half-note rest followed by a half note. Their level of concentration and interest vastly improved as they discussed on which beats that rest took place and how long to hold the half note.

There were many other wonderful ideas in this session—too many to discuss here. But another valuable one that I immediately began using involved reading rhythms from flashcards. There many great ways that she demonstrated using this to vary activities and to serve as a way of differentiating. She took a flashcard with stick notation and turned it upside down. This squeezed more use out of those flashcards and it also provided a way for students to see the note stems, particularly the eighth notes, go in both directions, which is what they actually often do in written music. She also shared how you can have a student that you know has difficulties with a particular rhythm only read the quarter and eighth notes, or only the rests. Of course, your goal is to have these students learn to read all the rhythms that the class is reading, but this is a way to do an activity with the whole class and give those that need it at a different level a very focused way of participating and not becoming frustrated.

### *Lillie Feierabend Presentation on Books to Use in the Music Classroom*

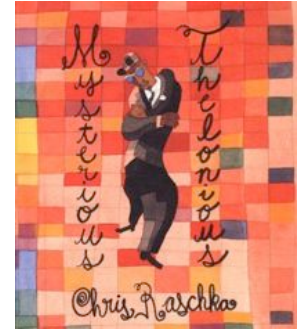


Lillie Feierabend shared a fantastic collection of musically engaging books for children. One book is called *Max Found Two Sticks*, which tells the story of a boy who doesn't feel like talking with anyone that particular day. Instead, he responds to people by using various objects as percussion instruments and tapping out a reply. The pictures are colorful, and the sounds are provided as part of the text. Ms. Feierabend demonstrated how to have students vocalize the sounds, which are part of the text in the book, and also use body percussion to imitate the rhythm. I have been using this book with Kindergarten, 1<sup>st</sup> and 2<sup>nd</sup> grades. It engages the students and also serves as a good introduction to

body percussion.

Another book she shared is *Mysterious Thelonious*, by Chris Rashka. I've known about this book, but didn't know how to use it. As a jazz saxophonist, I try to incorporate elements of jazz and provide an introduction to jazz musicians as much as possible. But I never quite knew what to do with this book. There is an accompanying audio CD, which can be used. Also, the book has the intervals in the song (mostly 6ths) illustrated

by levels in the drawings. It allows students to see the contour of the melody. Even if you are not specifically working on the interval of a 6<sup>th</sup> (whether major or minor), this book can be helpful to demonstrate the general principle that melody has contour, and the children can see this in a visually engaging way. As a follow-up, one can find many videos of Thelonious Monk on *YouTube*. While performing, Monk would often get up as a soloist was playing and dance along with the music, away from the piano. Young students would certainly find this engaging. In the book *Thelonious Monk: The Life and Times of an American Original*, by Robin D.G. Kelley, there is discussion about this “dancing” by Monk. Some of the musicians who worked with him interpreted it to be a form of conducting and also letting the musicians know that they were really “swinging”. (They said he didn’t get up and dance when he didn’t like the way the band sounded). *Mysterious Thelonious* would be a good book to use for Black History Month.



### *Using Technology to Expand our Idea Sharing all Year*

There were too many great ideas from this conference and too little space to share them here. However, KONY does have a *facebook* presence. If you attended the conference, or if you just have a great idea that worked in your classroom, consider posting about it on the KONY fb page so that all of our colleagues can benefit. Our fb page can be found here: <http://www.facebook.com/konymusic>.

### **EASTERN DIVISION FALL TUNE-UP TIDBITS**

*by Kathryn Klein Eddy, KONY Secretary*

The Eastern Division Fall Tune-Up was a great source of inspiration and information. I came home with so many new ideas that I could take directly to my students in the classroom. Here are some of my favorite tidbits from different workshop presenters.

Karen Paulson: “Tasteful Choreography with Quality Repertoire in a Choral Setting”

- A little movement can enhance a concert both visually and vocally. It’s fun for the singers and audience, alike. It also can help communicate meaning and interpretation.

Berta Hickox: “Differentiation: Fun for All”

- One of the most amazing things about the Kodály Method is that it lets us approach any concept in a multitude of different ways. This means that each child will get *something* wonderful from our teaching.
- When assessing, you will be able to find those one or two things that the child is really good at, even if it’s just being a dance partner
- “Everyone is a genius; but if you judge a fish on how well it can climb a tree, it will spend its whole life thinking it’s stupid.”—Albert Einstein

Lillie Feierabend: “Books That Sing, Books That Move”

- When bringing a book into your music class, make sure you have introduced the song in previous classes. That way, the child will have engaged his or her own visual imagination before seeing someone else’s ideas.
- Try ‘reading’ the book without the words! What will they ‘hear’?



Susan Mislove Donnelly: "Harmonious Classroom Management in the Music Room"

- Instead of a 'Time Out' chair, have a 'Fix Up' chair, so that the child understands that he will change his behavior for the better while sitting there.
- How you say things matters: "Be your best music student," "Be part of the team," "Freeze! Show me a safer way," "No stealing brain power!" "Turn this mess up into a fix up."



**A NEW YEAR'S MESSAGE:  
THE PSYCHOLOGICAL SOUNDNESS OF OUR PRACTICE**

*by Sarah St. Onge*

As I finish up my doctoral studies in clinical psychology, I often think of my training as a musician and music teacher; I am consistently satisfied to see connections between the goals of psychology and the practice of music, especially in our work with children. The Kodály methodology is designed to instill a love of music, a means by which children can express a range of feelings, a sense of connection with others and one's place in the world. Our three P's—preparation, presentation and practice—specifically follow a child's developmental learning process, by helping them to discover and master concepts through play. It is both an individual and shared experience. I am not saying anything new—these are things all Kodály teachers know.

But immersion in music and music-making is also a powerful way to capture our experience of the world. In Karl Paulnack's brilliant keynote address at the 2011 National Convention (*Kodály Envoy*, Summer 2011), he stated, "Music can also be deep, lifesaving, and essential..." (p. 26). He articulates the ways in which music supports the neuroplasticity of the brain: music helps the brain to rewire itself and repair lost connections (critical in work with stroke survivors, for example). This is because music captures the gestalt of an experience—not just certain memories, such as the feelings one had of an event, but all of the details. Paulnack purports that,

'When we have music as a tool, we are able to stay present with experiences that otherwise would exceed our capacity to bear them" (p. 25). This is why music has such an essential role at events like funerals, weddings or graduations—when deeply held emotions are felt.

We can now go a step further: Because music helps us to capture an experience deeply, it also helps us to engage with life more fully. In my work as a therapist, it is my goal to help individuals experience their lives as rich and meaningful. Rather than try to rid oneself of negative feelings, I encourage my clients to make room for other, more positive feelings. When we stop working so hard to avoid what's painful, we make room for joy and excitement. As Paulnack says, "You make [people's] container bigger" (p. 27). In this way, the goals of psychology and music are alike—they both attempt to expand our ability to be more fully alive.

Paulnack exhorts us to, "Teach like a firefighter, as though you are carrying the lives of others, because you are..." Remember yourselves as carriers of an ancient, life-giving practice" (p. 29). As you enter a new year of teaching, I wish everyone the challenge of helping children to feel more fully immersed in their lives—and for your "container" to grow, too.

*Sarah St. Onge is M.M.Ed with Kodály Emphasis and has been Core Faculty, NYU Summer Kodály Institute since 1989. She anticipates her Ph.D. in Clinical Psychology for May 2012.*

**REFLECTION: NOURISHING A MUSICAL IMAGINATION  
"THE TAILOR AND THE MOUSE"**

*by Joan Litman*

A NOTE TO YOU, THE MUSIC TEACHER (A suggested preparation):



Sing through the melody. Ignore the lyrics. Defer pedagogical thoughts.

Sing through the refrain over and over until you have a sense of what is irresistible to fourth graders (or whomever).

Got it? Now read the lyrics without singing. Can you visualize the story? Sing it to yourself. Do you love it? I love it.

What *happens* in this long, long song—never, *ever* skipping the refrain—is that the child’s imagination has a place to perch. Ignited by the curious nature of the story, the magnetism of the call-response and rhythm, the sheer length of the song, “The Tailor and the Mouse” is magical.

I introduce “The Tailor and the Mouse” by drawing the children up close to me. I speak the lyrics slowly and a-rhythmically and watch their reaction. The text matters. A few terms are given the time they need, so that every child understands. In our schools, many of our students are English language learners.

How does a *tailor* make money?

The tailor “caught another one *in its stead*.”  
*What did the tailor catch?*

A few finely-tuned questions leading to the answers allow everyone to understand, hardly skipping a musical beat. The students need to understand the lyrics. The tale is out-of-the-ordinary. The questions begin to flow.

*Why didn’t the mouse die in the apple pie?*

*When the tailor cut the pie, why didn’t the mouse get cut?*

The questions are relentlessly literal. The necessary time is dedicated to answering these questions. Genuine questions. One student usually offers, “Hey, this isn’t real.” If this insight doesn’t arise fairly quickly, I ask, “I wonder if you hear anything in the *lyrics* that makes you think that this is a make-believe song.”

The stage I enjoy most is when the lyrics and the melody have been memorized. The day comes when concentration on the story just seems to vanish. I watch the children’s faces as they sing. Some are looking right at me; others appear to be drifting. This is okay. This is good. Somewhere in their own little souls the music is has taken over. In real time there is a safe, enjoyable mood among children. It is singing that binds them together.

This is partly, I believe, what Kodály called “the musical imagination,” and in this long song, the imagination has found a place to perch. Undisturbed.

Some years ago, a former student, about fourteen, bumped into me in the school hallway. His long “mane” did not permit initial eye contact. But he tossed his hair back, and made a connection.

"Hey, Ms. Litman, you know what my favorite song was?" He threw his hair back again and began to sing, "Hi diddle umkum, tarum tantum through the town of Ramsey...", then quickly walked off as his peers approached.

*Joan Litman is a member of the music faculty at the United Nations International School in Manhattan. She learned "The Tailor and the Mouse" from Maria Zimmermann at The Brearley School. Joan has recently returned from an academic year abroad, in Damascus, Syria.*

## The Tailor and the Mouse

Children's Folk song  
England

There was a tail - or had a mouse. Hi - did-dle um - kum fee - dle. They

5 lived to - geth - er in a house. Hi - did - dle um - kum fee - dle.

9 Refrain:  
Hi - did - dle um - kum tar - um, tan - tum, through the town of Ram - sey.

13 Hi - did - dle um - kum o - ver the lea, Hi - did - dle um - kum fee - dle.

1. There was a tailor had a mouse Hi-diddle um-kum feedle  
They lived together in a house
2. The tailor thought his mouse was ill  
He gave him part of a little blue pill
3. The tailor thought his mouse would die  
He baked him in an apple pie
4. The pie was cut, the mouse ran out  
The tailor chased him all about
5. The tailor found his mouse was dead.  
He caught another one in its stead.

There are many variants of this song including ones where there is no mention of death at all. This version learned from Maria Zimmermann, The Brearley School 1998.

## JOB OPENINGS

### **Music Teacher, New Rochelle City School District**

0.7 FTE to teach general music at two schools, an elementary school (grades K, 1, 2 M-F) and our alternative high school (grades 10–12 M, W, F).

Please send e-mail to Mr. Schneider, Music Supervisor, [mschneider@nred.org](mailto:mschneider@nred.org)

### **Early Childhood Music Specialist**

Needed to teach group music classes at upper west side school. Class meets on Tuesdays from 2–3, and a second class may also be available from 3:30–4:30 that same day. Children are ages 4–5 in the 2–3 PM class and 6–7 in the later class. Looking for someone who is trained (or training) in Dalcroze or other early childhood music programs, and who possesses a singing style and classroom manner that is appropriate, appealing and engaging to young children. Basic knowledge of piano, guitar, violin or cello is a plus. Start date as early as January 10. Please email letter and resume to Aleeza Wadler [motyls@msn.com](mailto:motyls@msn.com)

### **Ethical Culture School: Music Teacher PK–2nd Grade**

Part time – Leave Replacement - .75FTE

Start Date – December 1, 2011 – June 30, 2012

Resumes to: Missy Cremin at [mcremin@ecfs.org](mailto:mcremin@ecfs.org)

#### Job Description:

- Teach music to children in PK-2nd grade using a variety of activities including singing songs from numerous cultures, movement, playing various percussion instruments, and the use of singing games.
- Document lesson planning and student progress.

#### Requirements:

- Demonstrated experience in teaching early childhood music (Bachelors, Masters or related training).
- Experience in Kodály, Orff and/or Dalcroze methodologies preferred.
- Ability to work as part of a team.

### **Piano, Violin, Early Childhood Teachers, Music Beans School**

Music Beans is a newly established music school located in downtown Manhattan, founded by two experienced music educator and scholar. We value students' creativity and artistic expression in music learning. Our goal is to provide students a creative, engaging, and enlightening environment for music learning and thinking. For more school information, please refer to school website: [www.musicbeans.com](http://www.musicbeans.com) or contact Mrs. Lin—646.770.1599

We are currently looking for private and group music teachers who are creative, patient, energetic and love to work with children. Our philosophy of music education is to facilitate children's musical development and support each child to reach their maximum musical potential.

Knowledge and training of the Dalcroze Method is a huge plus.

Please email your resume to [info@musicbeans.com](mailto:info@musicbeans.com).



K O N Y

KODÁLY ORGANIZATION OF  
NEW YORK

FOUNDED 1986. CHARTERED 1987 BY THE ORGANIZATION  
OF AMERICAN KODÁLY EDUCATORS

## *Voices United! 2012*

**KONY's Twenty-sixth Annual Children's Choral Festival**  
**MONDAY, APRIL 30, 2012**

**St. Michaels' Church**

225 W. 99<sup>th</sup> Street, between Broadway and Amsterdam Ave.

The 26<sup>th</sup> Annual *Voices United!* Choral Festival will take place on Monday, April 30, 2012 and will be hosted by St. Michael's Church in Manhattan. The Festival is open to treble choirs from grades 4 to 8 and includes choral, movement and active vocal warm-up sessions for each choir. The day will culminate in the *Voices United!* Concert, where each choir will perform 1–2 of their own selections, as well as Festival Selections learned in advance by all the choruses. We are delighted to have Ms. Panni Kovacs as our Guest Conductor this year!



Panni Kovacs, a past president of the Kodály Organization of New York (KONY), has earned her Masters of Music Education from Liszt Ferenc Music Academy, her M.M. in Choral Conducting at Westminster Choir College of Rider University and her B.A. in Music at Rutgers University. She has been part of the music faculty in the Summer Kodály Certificate Programs at North Texas University, NYU, Portland State University and Westminster Choir College. In the past Ms. Kovacs has served as a music faculty member at the American International School in Budapest, Hungary, Little Red School House, Elisabeth Irwin High School in NYC and The Village School for Children in New Jersey. She has traveled around the United States, Hungary, France and Germany as a choral clinician for various organizations. Ms. Kovacs has founded the Berlin International Music Project and currently serves as part of the faculty at the Berlin Brandenburg International School in Germany.

### **FESTIVAL DETAILS:**

- Individual choirs will work with Ms. Kovacs, who will provide oral and written commentary.
- Your choir will observe other choirs work with Ms. Kovacs.
- Ms. Kovacs will rehearse and conduct the Festival Chorus (all choirs combined).
- Your choir will attend breakout sessions that correspond to the theme of the Festival pieces.
- The day will culminate in the *Voices United!* Concert. Family and friends are warmly invited to attend!

### **ELIGIBILITY:**

- Choir members must be between the grades of 4–8 and each choir may have no more than 30 participants.
- Choirs are responsible for their own expenses, including participation fees, lunch, and transportation.
- Choirs must provide a 1:5 adult chaperone-to-student ratio.
- Participating choirs' conductors are responsible for purchasing and teaching both Festival Pieces.
- Each choir should prepare 1–2 selections under 6 minutes representing the *very best in children's choral repertoire*. (If you're not sure, feel free to ask us about your selections.) When determining whether to prepare 1 or 2 pieces, please note that you have just under 20 minutes to work with Ms. Kovacs. Many conductors prefer to present only one piece so that they can get the most from their time and do not feel rushed. However, two short, simple pieces can also work.
- Festival Pieces and individual choir selections must be sung from memory.

### **FESTIVAL PIECES:**

Selection:	Composer/arranger:	Publisher/catalogue #:	Voicing:
<i>Al Shlosha D'Varim</i>	Allan Naplan	Boosey & Hawkes #M051467839	2 part
<i>The Storm is Passing Over</i>	Arr. Barbara Baker	Boosey & Hawkes #M051468416	3 part Treble

**FIRST-COME, FIRST-SERVED UNTIL SPACE IS FILLED! PLEASE NOTE THAT CHOIRS CAN HAVE NO MORE THAN 30 SINGERS. YOUR SPOT IS NOT GUARANTEED UNTIL WE HAVE RECEIVED BOTH YOUR REGISTRATION FORM AND PAYMENT.**

For more information, please contact: Marisa Cazanave, [cazanave@nyu.edu](mailto:cazanave@nyu.edu)

**Voices United! APPLICATION**  
**KONY's Twentieth Annual Children's Choral Festival**  
 Monday, April 30, 2012

*E-mailed applications are preferable, with checks mailed separately to the address below.  
 The application deadline is March 16, 2012. However, please send in your forms ASAP, because participation is first-come, first-served! We will hold your place based on receipt of your registration forms, but your check must arrive within one week of submitting your forms, or we will release your spot to another group. Sorry to be sticklers, but we try to make the process as fair as possible for as many groups as possible.*

**APPLICANT INFORMATION**

Conductor:	
E-mail address:	
Home/Cell phone:	
Chorus name:	
Grade(s):	Number of singers:
Check one: <input type="checkbox"/> The singers audition. <input type="checkbox"/> The singers do not audition.	

**SCHOOL INFORMATION**

Name of school:
School address:
School telephone:

**PROGRAM REPERTORY: YOUR 1-2 SELECTED PIECES (not exceeding 6 minutes)**

Check here to submit your pieces at a later date.

*title/collection:      composer/arranger:      publisher:      octavo no.:      voicing (e.g., SA, piano):*

1.	
2.	

I am attending  as an Auditor (\$40).

as a Student Auditor (\$15 w/copy of ID).

as a Conductor with my participating chorus (\$140).

I will be  bringing my own accompanist.  using the Festival Accompanist (\$25).

All fees must be pre-paid. Checks should be made payable to: "KONY." Total Due: \_\_\_\_\_

**Applications submitted electronically are preferable.**

**Please e-mail Marisa Cazanave at: [cazanave@nyu.edu](mailto:cazanave@nyu.edu) to submit an electronic application.**

Checks should be made payable to "KONY". Please mail your check to:

**Marisa Cazanave**

**713 Classon Avenue, Apt. 512, Brooklyn, NY 11238**

**Attention: Voices United!**



NEW YORK CITY CHAPTER, AMERICAN ORFF-SCHULWERK ASSOCIATION

TRI-STATE CHAPTER, DALCROZE SOCIETY OF AMERICA and

KODÁLY ORGANIZATION OF NEW YORK

*present*

# DOUG GOODKIN

## Orff Through the Ages



**Saturday, January 28, 2012**

Registration at 9:30 AM, Workshop 10:00 AM to 4:30 PM, short lunch break

**Little Red School House**

272 Sixth Avenue, New York City (at Bleecker Street)

**Because KONY does not collect chapter dues, it has special fees for this workshop:  
OAKE Members \$20, Non-Members \$30, Full-Time Students with ID \$5, Retirees \$10.**

The principles and practices of Orff-Schulwerk are timeless and universal. This workshop will move from babies to preschool to elementary to middle school to adults of all ages and end with Orff for elders. Materials will include games, rhymes, dances and poetry, with styles ranging from world music to Renaissance music to jazz. Participants will come away with activities just right for each age as well as activities that can thread through every stage of development.

**Doug Goodkin** is currently in his 34th year at The San Francisco School, where he teaches music and movement to children between three years old and eighth grade. He regularly gives workshops for Orff Chapters throughout the U.S. and Canada, as well as presenting at State and National Conferences. He is an internationally recognized Orff-Schulwerk teacher, teaching courses throughout Europe (Austria, Canary Islands, Czech Republic, Denmark, England, Estonia, France, Finland, Germany, Norway, The Netherlands, Greece, Iceland, Italy, Portugal, Russia, Scotland, Spain, Sweden and Turkey), Asia (China, Japan, Hong Kong, Indonesia, Malaysia, Singapore, Taiwan, Thailand, Vietnam), Australia (Sydney, Adelaide, Perth, Brisbane, Melbourne), New Zealand, South Africa, Argentina and Brazil. He is the director of *The San Francisco Orff Certification Course* and teaches his own course on Jazz and Orff-Schulwerk in San Francisco. He received the distinguished *Pro Merito* Award for his contributions to Orff-Schulwerk in July, 2000.

Doug is particularly known for his innovative application of Orff-Schulwerk to the teaching of jazz and multi-cultural music and his ideas connecting Orff-Schulwerk to the greater world of education, culture and human potential. As described by one student: "His work conveys a long, earnest and continuing struggle to present music of integrity in a way that affirms our collective humanity."

**Next KONY Event:** March 3, 2012—Amy Branum Huggins "Duple and Triple Meter in the Elementary Classroom".

**Kodály Organization of New York Chapter OAKE Members as of 1/21/12 Page 1 of 2**

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**Kodály Organization of New York Chapter OAKE Members as of 1/21/12 Page 2 of 2**

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