

CHICAGO SCHULWERK



Greater Chicago American Orff Schulwerk Association

Fall 2013

President's Message

Manju Durairaj

Greetings and welcome to the fall edition of our GCAOSA newsletter.

It has been a busy fall for Chicago land Music Educators. We've had two amazing GCAOSA workshops with Martha Riley and Beth Ann Hepburn and our CAKE colleagues hosted a successful MKMEA conference in Arlington Heights, IL. It was wonderful to see so many GCAOSA members at all these events. Special kudos to our own Caitlin Lucci and Jean Hersey for their well presented sessions at MKMEA.

The AOSA professional development national conference will take place in Denver, CO, from November 13-16. It is a tremendous opportunity to meet other educators, and to learn, share and exchange ideas and perspectives. The new AOSA website now offers session notes, along with back issues of *Reverberations* and *The Orff Echo*. Membership to our chapter does not include AOSA membership. The national leadership (that includes GCAOSA member Peter Hinch) is making a diligent effort to support AOSA members by providing publications, and many other audio and visual resources. If you have not already done so, please consider joining the AOSA to avail of these resources.

Our annual Chapter Share is scheduled for Saturday January 18, the week before ILMEA and IMEA conferences. We know we have innovative and creative teachers in our chapter. If you have a lesson or idea or a book that you have successfully implemented in your classes please consider sharing these with the chapter. Please contact our program chair Jennifer Schramm for further details.

We need veteran teachers who would be willing to share their expertise and experience with newer teachers. We have newer teachers who are looking for tips and advice from veteran teachers and would sincerely appreciate being mentored. In the coming weeks I hope to reach out to you individually with regard to the mentor program.

Thanks to Marcie Kumor, our webmaster, who designed and maintains our chapter website. Please continue to send us announcements and postings of job opportunities or post these on our GCAOSA facebook page.

Please feel free to email me with your suggestions and ideas regarding leadership for our chapter. Better still please consider serving on the GCAOSA board. There is much that goes into running, maintaining, and growing a thriving chapter. We are committed to providing
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President's Message cont.

nothing but the best professional development opportunities and resources for our members. So please come on board!

On a personal note, November 2 marks the beginning of Diwali celebrations in India and around the world. Please look out for my article on "Introducing Indian Music through the Orff Schulwerk" in the next issue of *The Orff Echo*, Vandercook will be having Smartboard and ipad weekend courses in the coming months, so if you are looking for beginner/advanced interactive whiteboard and ipad training and resources keep a lookout for that information on the VanderCook website.

Thanks as always to all the GCAOSA board members who are so diligent and committed to the healthy growth of our chapter and to Kathy Hummel for bringing out this newsletter.

I look forward to seeing you all either at the AOSA national conference and/or in January 2014 for the chapter share.

Manju

Chapter Share Got Books?

Do you have a great Orff lesson plan based on a children's book that you would be willing to share? We are looking for chapter members willing to present their original lesson plans at our Chapter Share workshop on January 18, 2014. Contact Jennifer Schramm, GCAOSA Program Chair, by December 15th if you are interested in presenting your idea or fill out the online form available at the GCAOSA website.

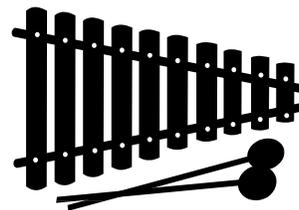


If you have a great lesson you would like to share but don't want to present it to the group you can bring 100 copies of a one page lesson plan. Everyone will leave with a book of lesson ideas!



GCAOSA 2013-2014 Workshop Schedule

January 18, 2014	Chapter Share	<i>Got Books?</i>
February 22, 2014	Jean Hersey	<i>Let the Children Be Their Own Musicians</i>
March 15, 2014	Paul Weller	<i>Balanced Literacy & The Schulwerk: Creating Independent Musicians through Elemental Music</i>
April 26, 2014	DuPont & Hiller	<i>Viva la Musica</i>



Fall Workshop Review

Regina Gibbons

September - Martha Riley

In September, Greater Chicago AOSA danced the day away with clinician Martha Riley. Participants danced American folk and world dances. Her lessons focused on teaching basics and building dance vocabulary while emphasizing planning to sequence dances to enhance musical learning.



October - Beth Ann Hepburn

Beth Ann Hepburn gave Greater Chicago AOSA a plethora of springboards for leaping into good teaching practices. Each lesson looked at different areas for success including movement, expressive speech and playing, word chains, composition, improvisation, and quick response games. GCAOSA played with craft fruits, lead each other in percussion improvisation lines, and explored ideas for incorporating songs across grade levels.

WHY JOIN AOSA?

- 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 provides teachers with unique opportunities for creative musical growth through their own active participation in area workshops and national conferences.
- Members receive two quarterly publications: **The Orff Echo**, which publishes scholarly and research articles that extend understanding of the Schulwerk and related approaches to music education; and **Reverberations**, an on-line publication containing AOSA news and teaching resources that support classroom applications of the Orff-Schulwerk.
- You will be eligible for AOSA sponsored grants and scholarships for music teacher education, instruments and other special creative projects that are associated with the Orff approach and that will benefit the music education of children.
- You gain access to the AOSA video library, which contains hundreds of professionally produced, informational videos.
- Members save 50% on registration for the annual AOSA professional development conference held each November.
- You will be able to use the Members Only section of the AOSA website which includes teaching resources, on-line videos, access to research related to Orff-Schulwerk, and much more.

(from aosa.org)

Technology can be an aid to facilitate learning and teaching without compromising active music making that is the core of effective general music education. Elementary music students can create, sing, move, dance, play instruments, notate, listen, create and improvise in their music classes, even as the teacher uses technology-based medium to optimize and enrich student learning.

In this article I would like to share three IWB and ipad ideas that I use to develop the 4Cs, namely Critical thinking, Collaboration, Creativity, and Communication skills.

I have an ipad cart in my room that I share with two other specials' teachers. It is easier to load apps on 24 ipads as opposed to loading them on 500. They have one account, so that an app loaded on one ipad is instantly downloaded to the rest. I can use the VGA adapter or the Reflector app to project one to four ipads simultaneously on the screen.

Two ipad apps that I use regularly are Educreations (free) and Explain Everything (paid). The former is a simple, basic whiteboard app with colored pen tools, eraser and text tools, access to photo folder and camera, and recording. The finished product is like a screencast that may be stored on the ipad, in dropbox, or student folder, or emailed to the teacher. The app Explain Everything has considerably more tools, and can be visually over stimulating for younger children. I start with Educreations and move over to Explain Everything when students are comfortable with the basic tools and icons. The other significant difference is that in Educreations one has to record before saving while Explain Everything offers the option of saving with or without recording.

1. Vocal Exploration Example

Using Powerpoint or Smart Notebook application for Smartboard, I edit images and pathways for vocal exploration. Using the animation features in Powerpoint, students may vocally track a witch on a broomstick flying around a bonfire, or a pumpkin patch, or in search of her cauldron of witch's brew.

On the Smartboard, I could use a bat, or an owl or a witch image. I create a contextual background depending on the lesson, and a series of pathways. In a conscious effort to facilitate reading most of my vocal or melodic contour explorations begin on the left. Initially I create the pathways, and students may take turns coming to the Smartboard and dragging the object along the pathway while vocalizing. Later they may create their pathways for themselves or for their peers and work collaboratively. This is a great opportunity for quick formative assessment.

I can send the same images of objects and pathways via dropbox, email, or QR codes to the ipads. Images may be accessed in the photo browser. Students access Educreations on their ipads. The class model is demonstrated on the Smartboard. They are walked through accessing the primary object (bat, owl, or witch), inserting and resizing the image and placing it on the top, middle or bottom left. They do the same for a pre-selected pathway. They can then drag the object along the pathway while vocalizing. They can record their voice and their action on screen, and play it back for themselves or each other.

Later they can draw their own pathways across the screen. They can do this activity in pairs or in small groups, with students creating pathways for each other, performing, recording, assessing, and providing constructive feedback. This activity can take from 5 -10 minutes depending on the lesson objective.

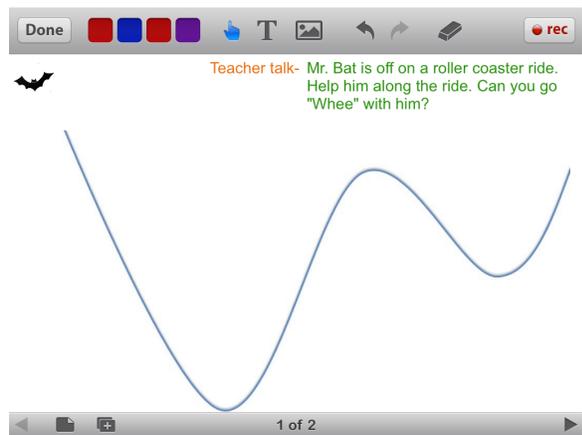


Figure 1: Created Pathway

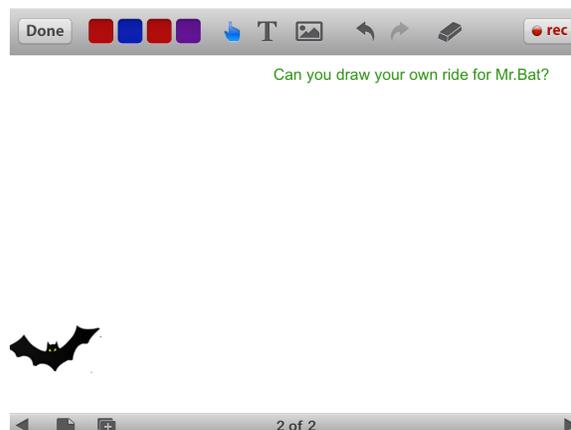


Figure 2: Student creates pathway

2. Graphic Notation

After kindergarten students have experienced internal and external steady beat activities, they may enjoy the following graphic notation activity on the iPad. In Educreations, students may select two colors, one to indicate sounds with a beat and another for sounds that do not. The music selection for this activity may be a pre recorded sample with snippets of classical or pop music with recorded in pauses. However, I have used a hand drum and a wind chime. Students tap the steady beat on the iPads in accompaniment to my drumming. When I pause, they choose another color and create a swirl to the wind chimes. If it is an assessment we may press record for the activity. Students may then play back their work, and see if their strokes kept time with the music. I can also review their work at anytime then or later.

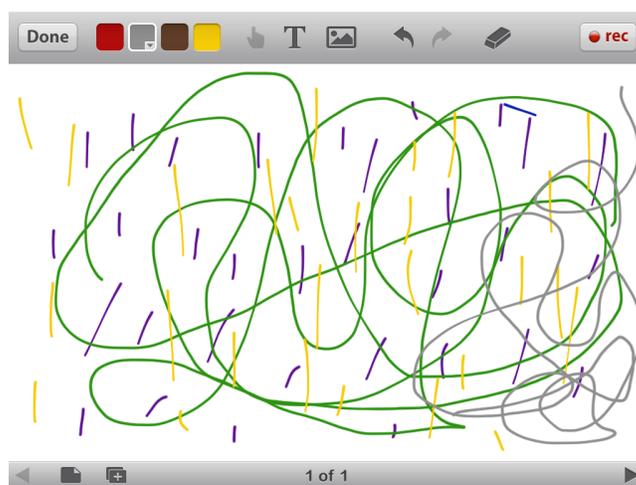


Figure 3: Beat or No Beat Activity

3. Tracing, Worksheets, and Digital Flash Cards

Using the Shapes tools and the dotted line options I can create note heads, stems, flags and beams. Students may trace these on the IWB or on their ipads to draw notes. I can also create worksheets that may be completed on ipads. These are great activities for subs.

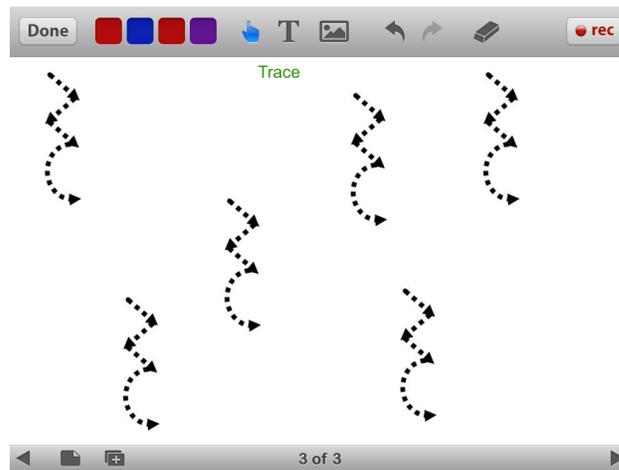


Figure 4: Tracing Quarter Rests

I have a few templates for rhythmic and melodic dictation that may be done on the ipads. Please see the examples below.

Using Powerpoint or Notebook applications or Music Education font I have created two, four, and three beat rhythmic (stick and regular notation) and melodic flash cards. Students can access these on their ipads to create rhythmic and melodic compositions that are extended to movement Orff instruments and recorders.. Working in small groups they can use these to create, record, and assess their compositions.

As a teacher, I now have digital portfolios for each student that are easily retrievable for review during parent conferences and for grading purposes.

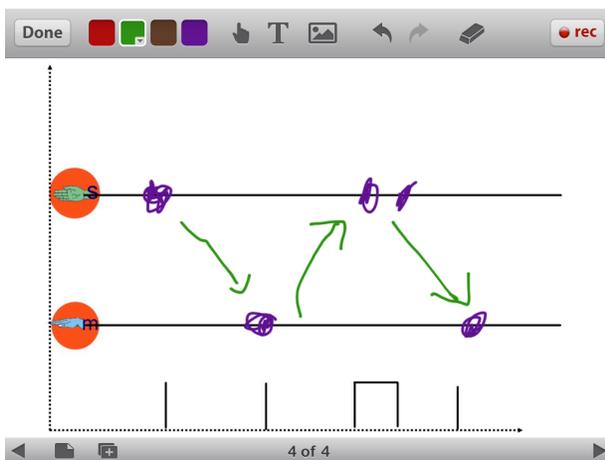


Figure 5: Create a so mi melody

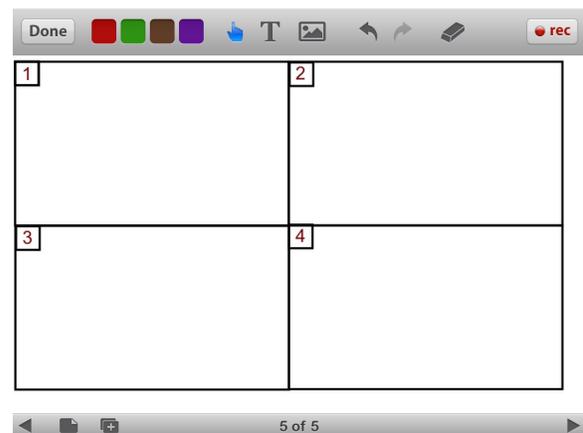


Figure 6: Box Template

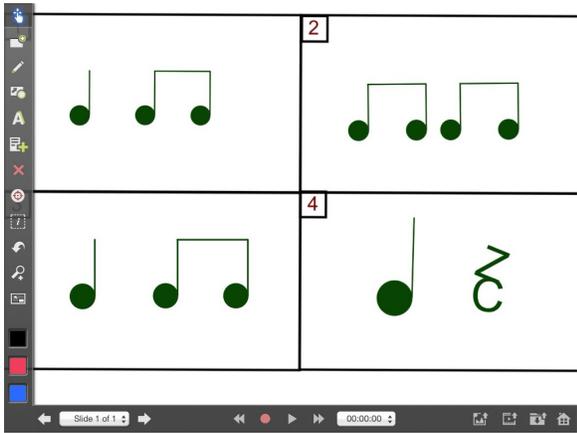


Figure 7: Rhythmic composition using 2 beat flash cards

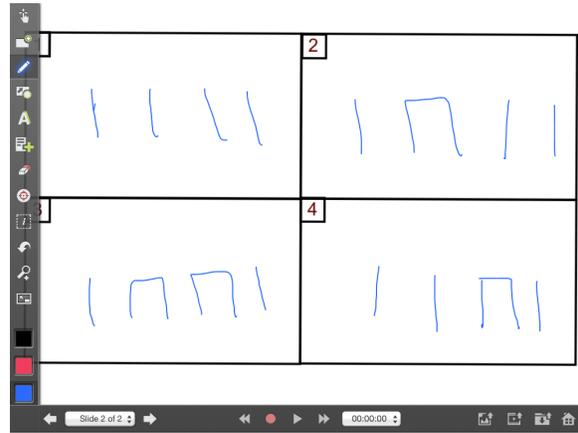


Figure 8: 1 Rhythmic dictation example that may be played on instruments and recorded

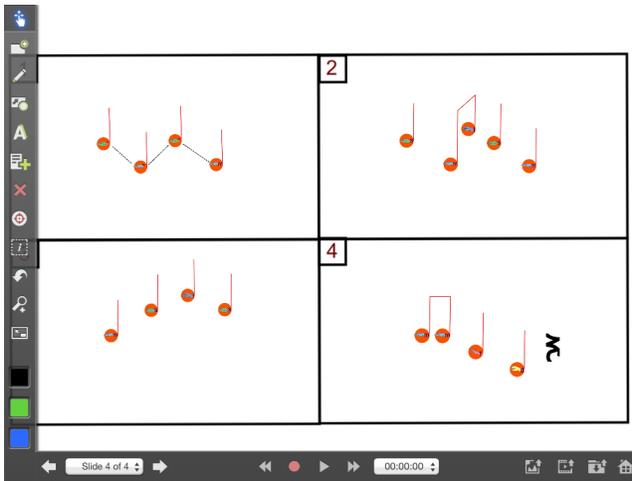


Figure 8: Composition with solfege flash cards

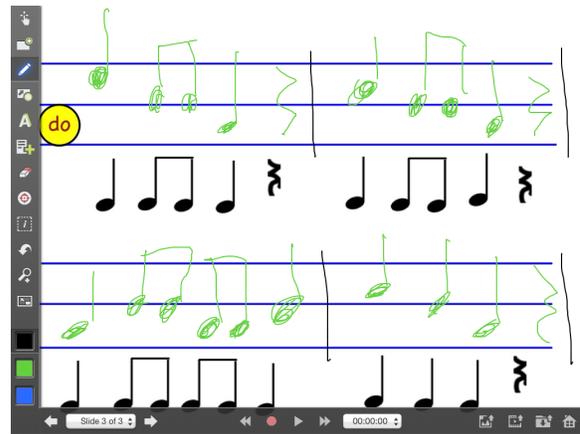


Figure 9: Pease Porridge Hot on mi re do

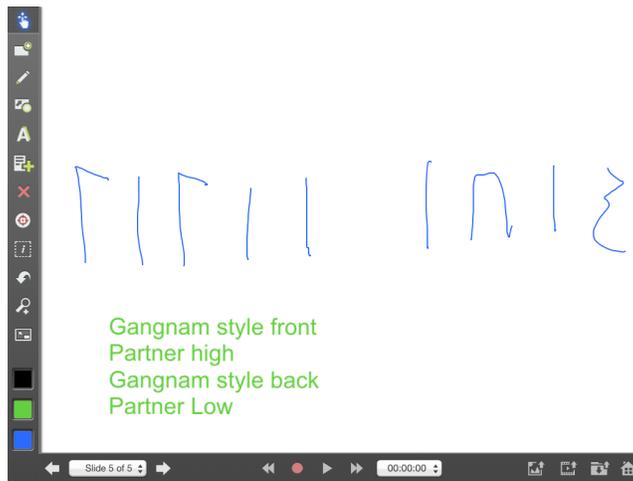


Figure 10: 8 beat rhythmic composition for sticks and drums

Orff Lesson Idea Received from Andrew Ellingson

Concept: Rhythmic Improvisation

Technique: Preparing a piece through speech and movement

“Spielbuch fur Xylophone II, #5

Speak four-beat patterns of “walks” (quarter notes with one step per beat) and “joggings” (paired eighths with two steps per beat). Students echo the speech while moving the pattern through shared space in the classroom.

Move from 4-beat patterns into a set movement scheme using the following text for A Section:

Jogging jogging jogging jogging,
 Always in the same place jogging!
 First I’m jogging in this circle,
 Then I’m jogging in that circle.
 (Phrases 1 & 2 are performed jogging in place, phrases 3 & 4 are performed jogging in a figure-eight pathway)

Repeat text as written above twice, modifying on the second time through:

Jogging jogging jogging jogging,
 Always in the same place jogging!
 First I’m jogging in this circle,
 Then I’m jogging in that circle.
 Jogging jogging jogging jogging,
 Always in the same place jogging!

First I’m jogging in this circle, **STOP!**

(on the “Stop”, freeze after the first small circle instead of completing the figure-eight pathway.)

Transfer from text to barred instruments, using pentatonic scale, demonstrating on xylophone visual how the figure-eight pathway transfers to a pathway on the barred instruments:

G G G G G G G G
 G G G G G G G G
 G A C’ D’ E’ D’ C’ A
 G E D C D E G A

Add Alto Xylophone part using the following text for B Section:

I hate jogging! I hate jogging! Yuck! (2,3,4,5,6,7,8)
 I hate jogging! I hate jogging! Yuck! (2,3,4,5) That’s too much jogging!
 C D C E C D C E G (2,3,4,5,6,7,8)
 C D C E C D C E G (2,3,4,5) E D E C C

Add introduction of octave G's using following text, may use also for Interludes:
Will the runners take their places? Everybody start the races!

As a C Section have the bass xylophones play a crossover bordun (C-G-C'-G)
While students playing hand drums or Agogo Bell, or Gankogui improvise the following rhythmic building blocks (based on Presidential Fitness Testing activities): Quarter Note Quarter Rest (Run)

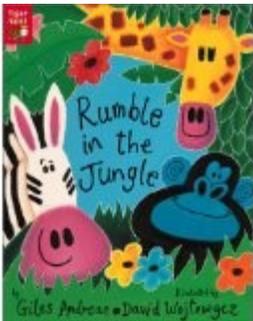
Quarter Note Quarter Note (Push-ups)
2 Eighth Notes Quarter Note (Sit and reach)

Or use any rhythmic motif with 3 different instruments on different rhythms.

- Form my students used:
- Cow Bell (8 Quarter Notes Intro)
 - Add SM on "Will the runners take....."
 - CBB/BX/BM/AM crossover bordun pattern
 - Add Melody A: AX/SX/SM/Glocks
 - Interlude: SM with Basses/AM on "Will the runners..."
 - Basses/AM alone
 - Add Gankogui/Agogo rhythms & HD and Tubanos pattern
 - Only Melody A and B with rhythms and Tubanos/HD
 - Interlude: SM with Basses/AM of "Will the runners...."
 - Basses/AM alone
 - Everyone: Un-pitched Percussion and Melody A and B

Book Review

Liz Moore



There's A Rumble In The Jungle

We used this for our opening number in our 2nd grade concert. The stage was set with a drum circle and tons of un-pitched percussion. We had the fake plastic trees situated between the drums, and the students wore animal masks during this piece. We played music from "Mighty Joe Young" as the audience seated themselves.

The students used the poem to quote in the beginning, interludes and Coda. In-between they would play the instruments most likely to identify with the various animals. Different children would come to the mike to quote their solo part of the book, with a poetic response from the children on the instrument in-between the solos.

You can add various rhythmic motifs with the Tubano's and Djembes and Hand Drums as interludes during the reading. Rainsticks and Rain Drums with Thunder Tubes are great. I have a Chinese Gong which made a great thunder/lightening sound.

Add a song with jungle dance movements somewhere between the solo and choral readings of the book. Use a repeating bordun pattern to accompany a short melody on the barred instruments.

Photo Gallery

September - Martha Riley



October - Beth Ann Hepburn





Greater Chicago American Orff Schulwerk Association

gcaosa.org

GCAOSA Board

President

Manju Durairaj
mdurairaj@latinschool.org

Past President

Marnie Macke
mackemusic@mail.com

Vice-President

Maryann Loda
maryann@lodanet.com

Program Chair

Jennifer Schramm
jennifer.schramm711@gmail.com

Asst. Program Chair

Lesley Pretkelis
lpretkelis@d15.us

Treasurer

Regina Gibbons
regi3756@hotmail.com

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janetmtindell@comcast.net

Recording Secretary

Liz Moore
Lm9191952@comcast.net

Members At Large

Meeghan Binder
musicmeg1@yahoo.com

Daniel Ewen
danieljewen@yahoo.com



Carol Vrotny
cvrotny@gmail.com

Support Board

Historian

Peter Hlnch
hinsdale582@gmail.com

Hospitality

Nancy Chlumsky
holkadrah@gmail.com

Moira Leanna
maurakathleen13@gmail.com

Newsletter Editor

Kathy Hummel
KAHummel@aol.com

Video Librarian

Penny Johnson
pfj1660@gmail.com

Webmaster

Marcie Kumor
marciekumor@yahoo.com

AOSA Headquarters

www.aosa.org

Region VI Representatives

Peter Hlnch
hinsdale582@gmail.com

LuAnn Hayes
lhayesAOSA@gmail.com