

# CHICAGO SCHULWERK



Greater Chicago American Orff Schulwerk Association

Winter 2009

## **PRESIDENT'S MESSAGE.** Thom Borden

Hi to all!

I wanted to share several updates with everyone. It seems that our last workshop in October was so long ago and the year is disappearing too quickly.

### NATIONAL CONFERENCE THANK YOU

There were so many of you that helped make the Milwaukee National Conference the HUGE success that it was. At the national board meeting, the information was shared that our national organization had anticipated a 15% drop in membership and there was only 3%. This is a huge testament to the dedication to all of you that continue to join and support our national organization. While there were many of our members that supported and helped the national conference as conference chairs, I do know that many of you completed tasks behind the scenes. To ALL OF YOU -- from the smallest donations, to those behind the scenes, to the local conference chairs (LC2's and LC3's) -- a HUGE thank you for your support and sacrifice.

### JANUARY CHAPTER SHARE

Thanks to all of you that shared your wonderful suggestions and talents at the Saturday Jan 23 Chapter Share. We received so many wonderful classroom suggestions that I can't imagine having Winter blues after such an exciting Saturday. I have to admit that each year, the Chapter Share is probably one of my favorite workshops of the year. Why? I think it's my one of my favorite workshops because it's full of activities that come directly from your classrooms and from the heart. Thanks to all of you that took an active role in sharing your talents.

## JANUARY STATE MUSIC CONFERENCE ORFF and KODALY BOOTH

This year, the Chicago Orff Chapter will be presenting a session at the state conference. Many of our members will be sharing ideas that have been successful for them in their classrooms. Our session is on Friday Jan 29. If you're planning on attending the conference please consider attending our session. At this year's conference, one of our own members will also be presenting an early childhood session -- Jennifer Schramm will be sharing a session "Sing High Sing Lo - Little Chicago Kodaly Grow." We will also be sharing an exhibit table at the State Music Conference in Peoria January 28-30, 2010. This is our second year sharing a booth space with our sis chapter - CAKE. Be sure to stop by the booth and say hello. Cont. pg.3



**ILLINOIS ALL-STATE 2010**  
January 27-30

**MUSIC: A SOUND INVESTMENT**

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## Greater Chicago AOSA Workshop Schedule

- .February 27, 2010 Sarah Hassler Sing, Dance and Play: Using Best Practices of Orff Schulwerk
- March 20, 2010 Doug Bowser A Medley of Movement and Music
- April 17, 2010 Jim Solomon How's They Learn That? Process Teaching

### Editor's Message

The focus of Chicago Schulwerk will be on lesson plans, book reviews, chapter news, and music education articles. This newsletter is for you and by you. We are looking for people who like to write and have ideas they are willing to share. The next newsletter deadline will be March 5, 2010. Send your articles to the Editor at [KAHummel@aol.com](mailto:KAHummel@aol.com)



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## PRESIDENT'S MESSAGE cont.

### FACEBOOK

We are now on FACEBOOK -- be sure to visit and join our group. Simply go to [www.facebook.com](http://www.facebook.com) and type "Greater Chicago American Orff Schulwerk Association" in the search window and join. Though our site is new -- you will find upcoming workshop information as well as photos from past workshops. Stop by the site and be sure to share the FACEBOOK contact with other music educators. As always, you can find up-to-date information on our webpage -- [www.gcaosa.org](http://www.gcaosa.org).

As a final thought, many have asked about the text information for the Red Cross. If you want to make a donation for the Haiti relief, you can simply text "HAITI" to 90999. Your phone will reflect a \$10 donation that will be made directly to the American Red Cross. I found it to be one of the easiest ways to be a part of the relief. Thanks for all you already do each day.

I wish you many happy returns as I do believe that in sharing our rewards are returned in multitude.

Best,  
Thom Borden  
President GCAOSA

## PICTURE GALLERY—JANUARY CHAPTER SHARE

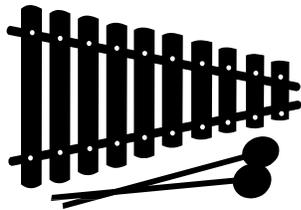


## THANK YOU GCAOSA!

I had the great pleasure of attending the AOSA National Conference in November, thanks to the generosity of the GCAOSA chapter! It was an amazing experience to gather with some of the nation's most enthusiastic music teachers. I purposely tried to register for sessions that I felt would help me grow musically. I found myself in a Tahitian Dance workshop, where I shook my hips and learned how to make a sarong out of 1½ yards of remnant material. I also attended a session on the Balinese Gamelan, a percussion dominated ensemble comprised of gongs, cymbals, metallophones and drums. I was taught how to rearrange a gamelan piece and introduce it in the Orff classroom.

I also attended an Artie Almieda mallet workshop, a Will Schmid drumming circle, a David DeStefano recorder workshop and a Sanna Longden dance session.

Thank you, GCAOSA!  
Joanne Moan



Thank you so much for giving me the opportunity to experience the National Conference in Milwaukee this year. I have been teaching music for ten years and had many professional development experience but never quite like this one. The wide variety of presenters and activities inspired new ideas and strategies for my classroom. It allowed me to develop professional growth in dance, techniques, technology and much, much more all in one weekend. It was an awesome experience I will never forget!

Thank you Again,  
Jeanne Gierke

After two years of absence from the GCAOSA, I was starting to feel major withdrawal symptoms. Even though I justified my non-membership because of the two-hour drive from Elkhart, Indiana, I realized that I needed to plug back into the organization. Imagine my astonishment when I was named first an alternate and then a recipient of the annual National Conference drawing. Before that Saturday, I hadn't even planned on making the trip. But now that I have gone, I am certainly glad that I experienced the opportunity.

To my way of thinking, the best part of the conference's offerings was the wide range of presentations. In fact, many people pick an area of focus (i.e. drumming, singing, xylophones, etc.) and arrange their conference experience according to those interests or areas of weakness that they want to brush up on. In my case, I wanted to experience as much variety as possible. After all, it is not every day that a person can participate in a drum circle, Greek Folk Dancing, Finnish Folk Dancing, Dalcroze Eurhythmics, and all manner of imitation, exploration, and improvisation. (Well, I suppose we often experience days like that as teachers, but it is not often that we have such an opportunity as adult learners.)

There were other unique features of the event as well. The exhibit room provided a great chance to compare and contrast many different brands of student xylophones and other instruments. Of course, it also gave me a great chance to lighten my wallet on all manner of musical purchases! In addition, spontaneous music-making was evident throughout the hotels and conference center. The event was literally alive with music.

Perhaps the most exciting part of the conference, though, was having a chance to work with such passionate music educators from around the country. In addition to running into old faces and meeting new ones, I got a chance to reacquaint myself with many different people from the Chicago chapter. In other words, it was a truly rewarding experience and I can't thank the Chicago Chapter enough for providing the assistance to attend.

Sincerely,  
Jason Glashauser

# FOLEY

## Fun with Found Sounds

- **Foley artists** recreate live sound effects for radio, film, and television.
- They use everyday objects in creative combinations to create the sound effects.

### The Art of Foley

- A Foley artist recreates sound effects for radio, film, and television.

[Short Introduction video - http://www.youtube.com/watch?v=UNvKhe2npMM](http://www.youtube.com/watch?v=UNvKhe2npMM)

[Resource materials - http://www.marblehead.net/foley/whatisitman.html](http://www.marblehead.net/foley/whatisitman.html)

### What is a Found Sound?

- **Found sounds are everyday sounds.**
- Any everyday object that makes a sound  
OR
- the use of one of an instrument in a non-traditional way.
  - For example: dropping an ocean drum on a chair as a sound effect.

### Foley Use in a Play

- <http://www.youtube.com/watch?v=szyht9jc8PE&feature=related>

Foley Use in a Film

- [http://www.youtube.com/watch?v=JgkAXcro\\_mkc&feature=related](http://www.youtube.com/watch?v=JgkAXcro_mkc&feature=related)

### Foley's Beginnings

- Jack Foley
- MGM's Vitaphone – composite and music effects track in real time to synchronize to a film
- Despite the modernization of recording equipment and techniques, they still use many of the same tricks-of-the-trade. (Corn starch boxes make great snow effects.).



JACK DONOVAN FOLEY

- Foley Artists, Sound FX Editors, Dialog Editors, and Music Editors/mixers work together to create a seamless soundtrack.




## Foley Project

- In your groups, you will given a short scene to act out and create sound effects for.
- Use the rubric on the next page for how your group will be assessed for today's class.
- Each group will perform for the class.
- You may use the following:
  - Your voice (vocalizing, sound effects)
  - 1 xylophone instrument
  - 3-4 other percussion instruments
  - 1-3 found sounds in the room (Any object that makes a sound is fair game OR the use of one of our instruments in a non-traditional way.)

## FOLEY PROJECT

- |                               |     |    |   |   |
|-------------------------------|-----|----|---|---|
| • Sound FX                    | 4   | 3  | 2 | 1 |
| • Organization & Presentation | 4   | 3  | 2 | 1 |
| • Found Sound use             | YES | NO |   |   |
| • Instruments & props used:   |     |    |   |   |

## Sound Effects Rubric

### Exemplary 4

- Sound effects are very realistic, are an essential part of the play. Effects are in sync with the actual movements in the play.

### Accomplished 3

- Sound effects are somewhat realistic and are an important part of the play. Effects are mostly in sync with the actual movements in the play.

### Developing 2

- Some sound effects are used but are not an important part of the play. They may be recognizable. Effects are sometimes in sync with the actual movements in the play.

### Beginning 1

- Little to no sound effects are used. They are not recognizable. They do not contribute to the overall quality of the play.

## Script 1

- A couple is talking as they gently get into a carriage and then go riding down the street. Their carriage along the ways gets stuck in a ditch. The driver and the man in the carriage work together to get the carriage out of the mud. They succeed and continue their ride.
- Ideas for FX needed: horse hoof sounds, getting stuck in the mud, going in and out of the carriage, whip for the horses

## Script 2

- Two movers arrive at someone's home to move a piano. They are invited in where they go to the piano and play it. They put on their moving gear and begin to move the piano down the many flights of stairs. They drop the piano. The owner of the piano yells and stomps around the room.
- Ideas for FX needed: doorbell or knock, playing piano, putting on gear, stomping, dropping the piano

## Script 3

- Two kids want to go outside to play in the snow. They put on their snowsuits and boots. They open their front door and realize it is cold and windy outside. They make snow angels in the snow. They make a snowman. They end with a fun snowball fight and then run inside and slam the door.
- Ideas for FX needed: putting on snowsuits and boots, creating snow angels, making a snowman, slamming door

## Script 4

- A group of kids want to go bowling. Their car arrives at the bowling alley. They go up to the desk to pay for two games. They get their bowling shoes and put them on. They choose a bowling ball and bring it to the station. As they bowl, they keep score by writing it down on paper. Someone gets a gutter ball. Someone gets a strike!
- Ideas for FX needed: car, walking to the desk, getting on shoes, bringing ball to station, writing the score, bowling ball effects

## Script 5

You and your friends have arrived at your favorite sit-down pizza place. You ask the host/hostess to sit you in a large booth. As you are deciding what to order, you hear the sounds of pizza sizzling in the background. You receive your beverages. Someone accidentally tips their water on the floor where it is quickly mopped up. Your pizza arrives and you happily eat it. You pay for your check and leave the restaurant.

- Ideas for FX needed: walking, sitting in booth, pizza sizzling, serving beverages & pizza, falling beverage, eating



## Melody—So Mi Snowflakes

I use die-cut shapes of snowflakes that I found at my local teacher supply store. If you can't find the snowflakes, then you can find pre-painted wooden snowflakes at Michael's or Hobby Lobby for about .59 or .69 cents. Lower cost unpainted snowflakes are also available for about .25 cents -- but then you have to paint them. Magnets and/or velcro can be added to the back of each snowflake for manipulative uses.

As you introduce a children's book like "Tracks in the Snow," place the snowflakes above or below the "limb" of the tree (a single line drawn on the board) after each repeating 4-line phrase ending "who made the tracks, where did they go?" in the story. For a fun extension, mix the snowflakes up each time the story is read.

Extension 1: Add solfege letters, solfege hand signs, or even staff notation. Rhythm options would include Level I rhythmic concepts.

Extension 2: Draw 2 "limbs" on the tree to incorporate Level II concepts with M-R-D activities -- M and D being placed on the lines -- R in the space. Manipulative melodies can be played on soprano recorder.

Posted at [www.thomborden.blogspot.com](http://www.thomborden.blogspot.com)



## Steady Beat—Rhythm Sentences

This activity is connected to "Tracks in the Snow" by Wong Herbert Yee (2007) - the story of a girl who notices tracks in her snow-covered yard and begins to wonder who made the tracks. She sets out on a journey and later discovers that . . . well, I'll let you have the joy of finding out who made those tracks in the snow.

Have the children discuss who or what might have made the tracks in the snow. Perhaps a rabbit, raccoon, dog, etc. Write each response on a sentence strip. Choose 8 to place in a row to create a rhythmic response. This can remain the same throughout the story or perhaps changes as you read.

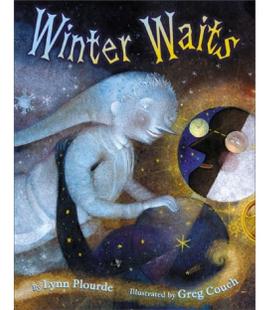
The story includes a wonderful repeating response that ends with, "Who made the tracks? Where did they go?" After this phrase, children read the rhythmic response they have created. Transfer to unpitched percussion or pitched percussion to create a new winter melody.

Extension: Encourage the children to think of different options -- example: people who work in the neighborhood (mailman, next door neighbor, etc.) or maybe a local delivery truck got stuck in the snow and had to unload the packages to change a tire. What is in the boxes? Maybe the local zoo keeper is walking the animals. What might he have on a leash? (lion, monkey, antelope, etc.). Re-read the story using these different rhythmic responses.

Posted at [www.thomborden.blogspot.com](http://www.thomborden.blogspot.com)

## *Winter Waits*

Written by Lynn Plourde  
Illustrated by Greg Couch  
ISBN: 978-0-689-83268-0



This story is the tale of Winter, the child of Mother Earth and Father Time. Winter must find a way to occupy his time during the day while waiting for Father Time to finish working. There is a repeating pattern as Winter waits an hour or two, an hour or three, an hour or four for his father.

The story is told in rhyme and can be sung to the melody of either Twinkle, Twinkle or London Bridge. If sung to London Bridge, you'll need to repeat the words of the second phrase of the poem just as you do with London Bridge (i.e. falling down, falling down). Read through the book a few times as there are a few adjustments in the rhythm pattern of the words that will be needed to sing to the familiar melody.

Extension: Sing the book to either song in minor. It brings a wonderful new musical feeling to the storyline.

Enjoy the story and keep singing. :)

Posted at [www.thomborden.blogspot.com](http://www.thomborden.blogspot.com)

## FROM LILLIAN'S ARCHIVES

Kathy Hummel



### There Were Four Skaters (sung to Here We Go Round the Mulberry Bush)

1. There were four skaters skating along, skating along, skating along,  
There were four skaters skating along, so early in the morning.
2. The ice was thin and we all fell in, we all fell in, we all fell in,  
The ice was thin and we all fell in, so early in the morning.
3. The old swing out and the new swing in, the new swing in, the new swing in,  
The old swing out and the new swing in, so early in the morning.

Accompaniment: I-V Find a body percussion motion to teach chord changes

Movement: Verse 1: Circles of 4, right—hand star formation

Verse 2: Left hand star, stamp on all

Verse 3: Each skater swings someone from outer circle, and are replaced by the new skaters for a repetition of the game.

## OPPORTUNITIES TO SERVE



If you volunteered to help at the AOSA National Conference in Milwaukee, or if you've volunteered for other committees or projects, you know how fun and rewarding it can be! There are many opportunities to serve GCAOSA. Board elections are coming in April and we are looking for new ideas and new energy on the board. Board members arrive at 8 am to set up the workshop and stay afterward for a board meeting. There are four openings on the board this year, Vice-President (President Elect), Program Chair, Asst. Program Chair, and Corresponding Secretary. There are two other opportunities to serve that do not require attendance at board meetings; Hospitality Coordinator and Video Librarian. Please look over the job descriptions below and let Marnie Macke know if you are interested in running for that position. If you need more information about a position just ask any board member.

**VICE PRESIDENT—** (4 year term, two as Vice President, 2 as President) The Vice President assists the President, coordinates job referrals and the mentoring program, acts as Historian, serves as chair of the nominating committee, and presides in the absence of the President. The President provides leadership for the chapter, presides at all meetings of the Executive Board and general membership, submits the Chapter's annual report to the National Executive Board of the AOSA and to complete all other forms as required by National, and serves as Chapter delegate to the AOSA National Conference.

**PROGRAM CHAIR—** (2 year term) The Program Chair arranges and coordinates the workshops of the Chapter with suggestions from and approval of the Board, arranges the printing of program notes, sends and receives clinician contracts with approval of the Executive Board, arranges for transportation and housing for clinicians, maintains the Program Chairperson's file, prepares any flyers and informational materials for chapter workshops, and oversees the Assistant Program Chairperson.

**ASSISTANT PROGRAM CHAIR—**(2 year term) The Asst. Program Chair assists the Program Chair with arrangements for each chapter meeting, makes arrangements for the instrumentarium and other equipment or workshops, sets up the cordless microphone, and substitutes for the Program Chairperson in his/her absence.

**CORRESPONDING SECRETARY** - (2 year term) The Corresponding Secretary serves as membership chairperson, and gathers prepared materials for mailing and sends all chapter-wide membership correspondence.

**HOSPITALITY COORDINATOR—**(appointed position, 1 year term) Arranges for refreshments for monthly workshops, inventories supplies, maintains hospitality records, attends board meetings as needed.

**VIDEO COORDINATOR—**(appointed position, 1 year term) Coordinates video rental, maintains video inventory, makes video suggestions to the board, attends board meetings as needed.