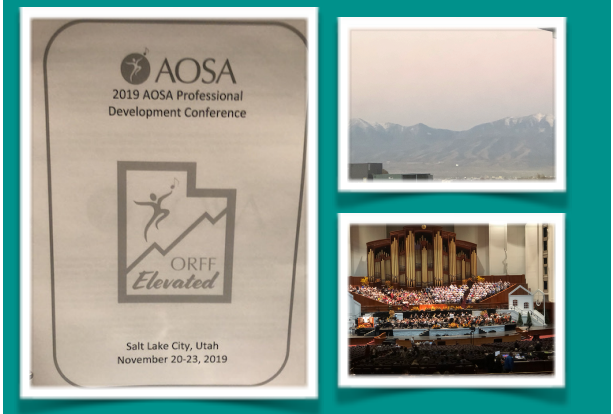




# GCAOSA Gazette

News You Can Use!



## From the President's Pen - National Conference

Greetings! This past November, I was lucky enough to attend the 2019 AOSA conference in Salt Lake City, Utah. I had never been to Utah before, and I wasn't expecting much, but boy was I wrong. The city was wonderful - accessible and diverse. But even more amazing than the wonderful mountain scenery was the excellent sessions I was able to attend.

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The conference offers 12 different session time periods with multiple choices for each session. Two of my sessions had to be AOSA organization related with advisory board sessions. But, my other ten were all wonderful. I tried to sign up for a little of everything, so these are some highlights. There was an energetic session by Eric Young entitled "Deal Me In". This was an engaging session on how to use greeting cards and card games to create lessons. He had some excellent ideas. I was also fortunate to attend two workshops by our very own members, Lisa Sullivan and Peter Hinch. Both of the sessions were wonderful. Lisa shared some amazing ideas in "Modal Sounds for Young-uns" using modes for younger students, K-2. These ideas are totally accessible and a blessed change from so-la-mi or pentatonic songs. Ask her about "My Old Hen"! So fun and beautiful way to add new possibilities in listening. Peter shared "Adventures in Movement" and divided out different movement activities for grades 1-6. Peter shared some specific movements to some songs and

exploratory for others. So many incredible ideas but the most beautiful was when we created the fountain - so fun! I also attended two other movement sessions: "Plants Can't Sit Still" by Catherine Cooper and "I Can Relate to That" by Maureen Hinz. Cooper's used a book to showcase exploratory movement and instruments in relation to plants. Catherine was so high energy. Maureen also shared exploratory movement ideas using negative and positive space. Sometimes, it was very personal and challenging.

There were so many wonderful sessions and performances - from "Tanner Dance: the Dancing Man" by the University of Utah Children's Dance Theatre, to a spotlight with the distinguished Carol King using recorders, to a visit to the Mormon Tabernacle Choir. If you have never gone to a national conference, I would highly recommend it. From the people to the places to the music you experience, it is all worth it!

2020  
National Conference  
Kansas City

Apply Here!

## Workshops

Sept. 21, 2019  
David Frego

October 19, 2019  
Tiffany English

January 11, 2020  
Chapter Share

February 22, 2020  
Joyce Stephansky

March 21, 2020  
Susan Ramsay -  
(Cancelled)

April 18, 2020  
Karen Benson



## **Tales of A Returning Music Teacher**

By: Regina Gibbons, Recording Secretary

After 8 years of teaching PreK-8 general music and Gr 3-8 choirs, I decided to stay home full-time as a mother. My “mom-time” turned out to be a blessing, as we uncovered the usual and not so common strife of life as a family. I am currently back in the general music classroom part-time for first time in 9 years.

What I learned in these last four months:

1. It’s okay for the teaching position to look different than my last one! Each school has a different mix of populations that it serves. Each school has another way of viewing music education. My shared classroom, instrumentarium, and technology have given me joys and challenges I never expected.

2. I had to learn how my current students learn, not the way I wish they would learn, so I could support their musical and social-emotional learning. The music curriculum is morphing for all the diverse learning styles of today’s student. I’ve had to redesign lessons and assessments that I had utilized for years. Some are used to swiping a screen, not tracking left to right to read books daily. I’m on the look-out for learning differences that signal need for greater understanding and flexibility. I’m challenging myself and my students are responding to that positivity and drive through their own efforts.

3. I am happy to be that teacher who delights in her students as “their children” that I am guiding to that next step of musical-learning! It’s okay to enjoy recess duty spending one more moment teaching them a hand-clapping or jump rope game so they have another way to play together. I stop by the cafeteria to say hi and hear what my students want to share about their lives with me. I support the whole school as I am able. Even though we are in a “building phase” right now, I am keeping the achievement bar and the road to excellence clear.

4. Time management is as important as ever! As a part-time teacher, I have to have a clear idea of how I will spend my short time at school so that when I get to school it is all about conscious execution. Planning ahead has been absolutely vital, but I have also tried to be as flexible as I can in order to go with the flow of the school day. Pinterest and teacherspayteachers.com have been so helpful for balancing my family and work life.

5. Getting support has been so vital to me. I chatted regularly with my teacher colleagues and I found ones who are kind, supportive, and generous with their time. I subbed and attended GCAOSA workshops during my time away from the classroom. I am so grateful for our GCAOSA teacher friends who gave me many great pointers for staying current and seeing the “bigger picture”. Check out the resource library on the AOSA website. I can browse videos and articles from The Orff Echo, Reverberations, and much more.

# Candidates for Office

## President - Elect (Vice-President)



**Breanna Coe** has been teaching music to grades 3-5 at Liberty School in Orland Park for 17 years. She has been a member of GCAOSA for 8 years and previously served on the board as Treasurer for 4 years. She received Orff Levels 1-3 training at VanderCook, but GCAOSA has been a big part of her development in this style of teaching. She first came to a workshop where Artie Almeida was presenting and immediately got hooked and has been coming ever since.

**Statement:** I have come to value GCAOSA and the service it provides tremendously, and want to help ensure that it is always here for Chicago's music teachers, both current and future. GCAOSA is turning 50 this year, and I feel called to do my part so that it is around for another 50 years and beyond.



**Manju Durairaj** was born and raised in India. She currently teaches at the Latin School of Chicago, and is an adjunct professor at VanderCook College Chicago. She is currently the program chair for GCAOSA. She has served on the diversity sub-committee of the AOSA and is on the EGM Council of ILMEA. She is an AOSA approved Level 1 teacher instructor, having received her Orff Schulwerk trainings at San Francisco Course, Salzburg Orff Institut, George Mason, University of St. Thomas, and VanderCook. She is a clinician at music education conferences as well as at Orff and Kodály chapters. Her publications with Hal Leonard include *InterAct with Music Assessment Levels 1 and 2*, *InterAct Levels 1&2 Student Activities for Devices and Print*, *Technology in Today's Music Classroom* and *Dancing Around the World with Music Express Magazine*.

**Statement:** The mission of GCAOSA and that of our parent organization AOSA is to demonstrate and promote the value of Orff Schulwerk and to support the professional development of all our members. I believe the Orff Schulwerk approach to be one of the most sustainable practices in music education. In a world that is growing more aware of the importance of being inclusive of every learner, the Orff Schulwerk approach has proven to be adaptable and to evolve with the times, without compromising child centered and child generated music learning outcomes. Having the opportunity to learn from wonderful Orff clinicians over the years, has helped me to continue growing as an educator. I would love to give back to the organization and have an opportunity to work with the board to ensure that Chicagoland music teachers have access to and support in using the Orff Schulwerk approach to evoke the inherent musicianship in each of our students.



**Tim Fuchtman** teaches Music PreK-8 at McCutcheon Elementary school in the Chicago Public Schools. Prior to moving to Chicago in 2019 he taught for 10 years in an urban elementary school in Cincinnati. He is past president of the Cincinnati chapter, and has presented many workshops primarily about improvisation, jazz, and teaching in urban schools. His mallet ensemble was well known in Cincinnati and performed often, including at the AOSA National Conference in 2018. He is interested in instrument making, creativity, composition, and world music and has many instruments obtained while traveling with his wife Susan.

**Statement:** Elementary general music teaching is a second career for me. I was a band director for 25 years in rural and suburban schools. When I moved up to elementary teaching I discovered the Orff philosophy and it captivated me. I haven't been able to look away ever since. Orff has enabled me to create situations for my students to create, express themselves, and experience beauty, community, and joy. This has been particularly dear to my urban students.

I am fairly new to Chicago, but I recognize here what I found in Cincinnati, that our Orff chapter is a treasure of resources, experience, and collegiality for our members but also for all teachers in the area, especially those just beginning their careers. I am proud to be a part of our chapter and the influence it has in the organization and our community. I am committed to AOSA and to our chapter and I would love to have to opportunity to serve on our board.

# Candidates for Office

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## Program Chair

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**Mona Mann** teaches 5th and 6th grade general music at Roosevelt Middle School in River Forest. She has been an active chapter member of GCAOSA since 2003, and has previously served as Recording Secretary and Member-at-Large, and is currently serving as Vice-President Elect. Mona teaches recorder at both University of Saint Thomas, and the University of Kentucky in Lexington Orff-Schulwerk training programs. and has provided workshops to various midwest Orff chapters.

Statement: I am connected to the larger community of AOSA through levels teaching and would enjoy bringing excellent clinicians for the Greater Chicago chapter in the capacity of Program Chair. I have attended national conference for the past 15+ years and have many connections within AOSA. I also recognize the changing needs of our chapter and hopes to be able to grow our membership in part by finding and hiring excellent clinicians to present at GCAOSA Chapter meetings.



**Megan Murphy** has taken Levels I, II, and III at DePaul University, as well as curriculum at Anderson University, American Eurthmics Society Level I, and World Music Drumming Level I. She has been teaching general music at Thomas Edison Elementary for the past eight years, and has been an active member of GCAOSA for three years.

Statement: I would like to run for Program Chair to try and bring in presenters that reflect the desires and needs of GCAOSA members in an ever-evolving world. With my connections through DePaul Orff levels, ILMEA, and colleagues in the Chicagoland area and beyond, I would like to focus on bringing in presenters who have experience in working with special populations and also multicultural and multilingual Orff applications. In the Chapter Share, we had great discussions about where we wanted to see GCAOSA in the future, and I want to be sure that our presenters reflect those goals in coming years.



# Candidates for Office

## Membership Chair



**Ruth Ausema** My name is Ruth Ausema and I have been teaching elementary music for 9 years. The last 2 have been in the Valparaiso School District as a K-5 music specialist. During this time I have greatly benefitted from the AOSA and have thoroughly enjoyed learning and connecting with others during our wonderful GCAOSA workshops. In the summer of 2018 I completed a Masters of Music Education at VanderCook and last summer finished Orff II at VanderCook. Continuing to learn and grow with others is important and I'll complete Level III this summer. In addition, I'm a mentor for music education students at Valparaiso University and a certified organist/member of the American Guild of Organists and love consulting and playing. I shelter at home in Chesterton, IN with my husband and have 3 terrific adult children.

Statement: I would like to be more involved in the GCAOSA to support my colleagues and because I am organized and gifted with helping behind the scenes. In addition, I would like to see new faces, encourage people to join our organization, and continue what many have already done so well.



**Beth Maksym** teaches music K-5 at Eichelberger Elementary in Plainfield District 202. She has her BA in Music Education from Augustana College in Rock Island, IL and her MMED from VanderCook College of Music. She also received her Orff levels training at VanderCook College of Music. Beth has presented at workshops on creating a general music curriculum for special education self-contained students and incorporating the Orff method into a special education classroom. Beth has been a member of GCAOSA since 2012 and is currently serving as the membership chair for GCAOSA. Beth enjoys serving on the GCAOSA board and looks forward to serving our membership in the future.

Statement: I would like to be the membership chair for GCAOSA because I have received my three Orff levels with funds from the GCAOSA scholarship program and would like to give back to our chapter. I have served on the board for the past two years and enjoy working with the other members of the board to help serve our Orff music education community.

**Karen Sarasin:** I teach elementary music in Glenview and hold degrees in areas including music education, educational leadership, and curriculum and social inquiry. My love of music and the Orff process goes back to one of my earliest and fondest musical experiences. I remember being part of an Orff ensemble with my teacher engaging the members in wonderful music making. Continuing my exposure to this process and obtaining Orff certification has been a highlight of my life both professionally and personally. I especially look forward to sharing time with other individuals who are passionate about learning and growing together as musicians and educators. As a result, I have strengthened my role as a music teacher in public schools and as a church musician for over 20 years.



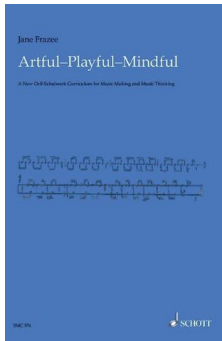
Statement: Currently, I am serving on the GCAOSA board as member-at-large, specifically in the role of university liaison, as I enjoy encouraging others to become active in our chapter. It would be rewarding to continue serving on the board as membership chair to help strengthen and maintain the tradition of this wonderful organization as we care about creating lasting impressions on our students.



**Vote for your Candidate Right Here!**

[Click here!](#)

**Vote by Noon on April 17th!**



## Going to the Source

By: Erin Kozakis

“Oh, that’s primary source material!” I can hear my husband exclaim with excitement. We have a running joke in our house that unless it comes from the horse’s mouth, so to speak, it may not be true. Whether it is about the weather, politics, or Orff-Schulwerk, primary source material assures us that our facts are straight and gives a firm foundation to whatever other stories or ideas may come our way.

Thanks to a GCAOSA tuition grant, I was blessed this last summer to encounter primary source material (and primary source people!) at the Orff Curriculum Course at the University of St. Thomas. Taught by Diana Hawley, co-editor of *Artful-Playful-Mindful in Action* and an Orff-Schulwerk teacher in Iowa City, the course allowed time and guidance to dig deep into the “mindful” work of an Orff-centered curriculum. Using the texts *Artful-Playful-Mindful* by Jane Frazee and *Exploring Orff* by Arvida Steen, these sources literally came to life with guest visits by Jane and Arvida themselves, recounting their work with Carl Orff, how they came to encounter Orff-Schulwerk, and details about their work and understanding of the Schulwerk.

Days were filled with conversations about teaching philosophies, curriculum content and activity examples, instructional design, and curriculum goals and grids. We also had the opportunity to peer teach, using ideas from *Artful-Playful-Mindful*, and discovering how to take a lesson further and deeper for our students by making music (imitation/ artful performance), making up music (playing with music – composing and improvising), and making sense of music (analyzing and responding). (Frazee, 2012) Rooted in how our students learn best – through play! – the course allowed us a week to play with curriculum, learn from incredible colleagues, and discover how to take that primary source material and mold it into our own story (a.k.a. scope and sequence!).

We have so many talented and knowledgeable “sources” within our own chapter of GCAOSA and in Chicago, from levels courses to Chapter workshops and beyond. We are lucky to have a chapter that supports its members not only with providing so many sources and re-sources, but also by providing mentorship and monetary support. I am so grateful to GCAOSA for the opportunity and encourage YOU to take advantage of the wonderful opportunities and grants available. Find your source!

Would you like to have the opportunity to level up in ORFF? Apply for a summer levels scholarship?

[Click here!](#)

## Look Who's Coming up Next Season!!

Christa Coogan	9/19/2020
Josh Southard	10/17/2020
Chapter Share	1/23/2021
Franklin Willis	2/20/2021
Drue Bullington	3/20/2021
Susan Ramsay	4/17/2021

## Are you an AOSA Member?

So many reasons to Join!

Membership Benefits Include:

- ♦ **The Orff Echo** - This highly regarded, quarterly journal filled with articles, reviews, tools and ideas for the Orff Schulwerk teacher.
- ♦ **Reverberations** - a weekly, online publication available to members, publishes models of best practice from Orff Schulwerk classrooms in the form of lesson ideas, student-tested teaching strategies, examples of technology in the creative process, articles related to classroom applications, and more.
- ♦ **AOSA Video Library** - AOSA has a library of over 200 videos of master teachers modeling Orff Schulwerk teaching. Most videos were made during sessions at the annual Professional Development Conference.
- ♦ And so much more!!!

Click below to become a.....

[MEMBER](#)