
GCAOSA



Greater Chicago American Orff Schulwerk Association

PRESIDENT'S LETTER:

Happy New Year and Happy Valentine's Day! I hope you have enjoyed our workshops so far this year! Jo Ella, Laura and Doug have given us many new ideas, and opportunities to fine tune our teaching process. I am sure we will experience more information tidbits from Cyndee Giebler, Butch Marshall and Paul Cribari in the next three months. The start of this new year has been at times a frustrating one for educators, coming together as music educators once a month is a wonderful opportunity to collaborate with other musicians and feed our souls, as well as grow as professionals through meaningful professional development.

GCAOSA members, you have some wonderful board members who organize throughout the year to bring you these fantastic professional development opportunities, they are; Maryann Loda, Past President; Jason Krumwiede, Vice-President; Mona Mann, Recording Secretary; Daniel Ewen, Corresponding Secretary; Breanna Coe, Treasurer; Manju Durairaj, Program Chair; Victoria Beach, Assistant Program Chair; Marnie Macke and Jennifer Schramm, Members at Large. Besides our hard working Executive Board, you have your Support Board these people are the worker bees who help keep our workshops running smoothly. They are: Leslie Thorton and Christian Hauser, Equipment Chairs; Nancy Zuncic, Hospitality Chair; Penny Johnson, Audio Visual Librarian; Peter Hinch, Chapter Historian and Marcie Kumor, Webmaster. This group of 15, as well as myself, work tirelessly between workshops and during the summer, assuring you have highest quality professional development with the best possible national clinicians. Please thank them for their efforts when you see them!

Most of you recognize the quality of professional development this organization offers with your membership, but did you know we are also part of a larger national organization. American Orff Schulwerk Association is a fantastic organization. Please see Peter Hinch's article on AOSA membership. Our chapter also benefits from your national membership, so please consider this opportunity. I have been a member of AOSA for as long as I have been a member of GCAOSA and both organizations have been a benefit to my students, myself and my teaching career. If you are not a member of AOSA I strongly encourage you to become a member.

Speaking of opportunities, we are seeking new board members for 2017-18. This year you will be electing: Treasurer, Recording Secretary and Assistant Program Chair. If you are interested in serving on the GCAOSA board, in the following roles, please contact Jason Krumwiede. Serving on the Executive board is a great way to "give back" to the chapter, and you get to know some really great people!

I have another opportunity for chapter members and this one is free and takes a few extra minutes of your time, one time a year. We could use your help with workshop setup and takedown, please sign up on our website <http://gcaosa.org/volunteer/> to help with this task. Many hands make light work and the board would really appreciate if 6 or so people could help at each of the 3 remaining workshops. At the moment, board members come at about 8:00 to set up, stay after to clean up, then stay for the board meeting until about 3:00. If we could get your help, it would still be a longer day for the board members, but with your help, we could maybe get the meeting started sooner and shorten the board's time commitment by at least a few minutes!

Let's work to make our chapter and events a positive in our lives as educators and musicians. I look forward to working with you this spring.

Pamela Wiese
GCAOSA President





UPCOMING WORKSHOPS

February 18th, 2017 9AM to 1PM

“Jewels from the Volumes”



Cyndee Giebler

Bring a recorder and a spirit of adventure as we go mining for musical gems from the *Music for Children* volumes! Though sometimes daunting in appearance, the Volumes contain a veritable treasure trove of material. We'll polish and buff the pieces into child centered and accessible activities!

Cyndee Giebler lives and teaches in northeast Wisconsin. She is a graduate of the University of Wisconsin-Green Bay and recently completed her master's degree at the University of St. Thomas in St. Paul, Minn. She completed all three Orff levels at the University of St. Thomas and has taken master classes with Steve Calantropio and Richard Gill. She has presented workshops for American Orff-Schulwerk Association chapters around the country as well as state, regional, and national conventions. In her spare time, Cyndee enjoys composing and arranging music for classroom use, children's chorus, and elementary strings.

March 18th, 2017 9AM to 1PM

“Music Learning Theory and Orff: Paths and Intersections”



Butch Marshall

This active, music-making workshop will include a brief introduction to Dr. Gordon's theory of how children learn music. The application of that theory to classroom music will include moving, singing, playing, and creating. There are many commonalities between Music Learning Theory and Orff-Schulwerk. We will celebrate these commonalities in our paths and processes and explore some differences in sequence and structure.

Herbert Marshall, Ph. D., is associate professor of music education at the Conservatory of Music at Baldwin Wallace University, Berea, Ohio, where he is the early childhood music specialist and coordinates the Summer Institute for Music Teaching and Learning. He holds three Orff-Schulwerk levels, teaches workshops for the Gordon Institute for Music Learning and has presented at national AOSA, GIML, and OAKE conferences. He taught instrumental and general music for 11 years in upstate New York and earned music education degrees from Michigan State University, Syracuse University, and Temple University. He has published book sections with GIA, Oxford, and Rowman & Littlefield. Journal articles appear in *Music Educators Journal*, *Perspectives* (Early Childhood Music and Movement Association) and *General Music Today*. His latest publication is available from Oxford University Press: *Strategies for Success in Musical Theatre: A Guide for Music Directors in School, College, and Community Theatre*.

April 22nd, 2017 9AM to 1PM

“From Models to Masterpieces: Using the Schulwerk as Models for Composition”



Paul Cribari

When an artist learns to paint, they first copy the great works. Eventually, the artist gains mastery of the techniques used by the original artist, and is then free to explore their use in new ways. In this session, participants will examine pieces from the Music for Children volumes in much the same way. Pieces will be examined for the elements that make them unique, and participants will be guided first to modify the original works, and then to compose works of their own – pieces that could have come out of the volumes.

Paul Cribari is an Orff Schulwerk teacher in the Cherry Creek School District in Colorado.

There, he teaches kindergarten through fifth grade, conducts the school choir and leads the Advanced Percussion Ensemble. Paul received his Master of Arts in Orff Schulwerk from the

University of St. Thomas, and his Doctorate in Music Education from Boston University. In addition to his work with children Paul teaches levels I, II, and III of Orff Schulwerk at Southern Methodist University, Anderson University, and the San Francisco International Orff Schulwerk Course. Paul is also a regular clinician for local chapters of the AOSA. He received his Orff certification at the University of St. Thomas and has presented sessions at state and local conferences as well as numerous National Conferences of the AOSA.



All workshops will be held at Concordia University in River Forest.

There is a free parking garage (Visitor lot #5) for your convenience on campus. Taking public transportation from the city? Take the green line to the Harlem/Lake green line station. From there, take the bus or walk 1 mile north to Concordia.

7400 Augusta Street, River Forest, IL 60305



RESOURCES/LESSON SHARE

DID YOU KNOW???

The AOSA website is loaded with resources!

- *Articles*
- *Videos*
- *Lessons ideas*
- *Scholarship applications*
- *Orff-Schulwerk Literature*

Visit AOSA.org for more information

DID YOU KNOW???

You can apply for college credit with VanderCook College of Music for attending GCAOSA workshops!! See someone at the front desk at our next chapter workshop for details.

GCAOSA LIBRARY

The GCAOSA Lending Library is available to you! We have materials by Mensah, Riley, Leck, Longren and The New England Dance Masters. The materials cover song, dance, body percussion, Dalcroze, Kodaly and more. The library gives you the opportunity to preview materials you might be interested in purchasing, learn new materials for the classroom or introduce yourself to new ideas. The materials are on a table in the back of the presentation room. I look forward to meeting you!

Penny Johnston

BECOME A MEMBER OF AOSA!!!

Consider joining AOSA to 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. Benefits of membership include:

- **Exclusive Web Access to Teaching Resources:**
 - High quality lesson ideas
 - Videos
 - Tech Tips
 - Book Reviews
 - Diversity Matters page
- **Professional Development:**
 - National Professional Development conference – members save hundreds on registration
 - Digital Mentorship Program
 - Orff Schulwerk Teacher Education Courses
 - On-line Professional Learning Community
 - AOSA Certificate of Completion
- **Grants/Scholarships:**
 - Professional Development
 - Classroom Instruments
 - Research
 - Creative projects
- **Networking:**
 - AOSA Professional Development National Conference
 - AOSA's social media presence
 - Collegial relationships with Orff Schulwerk practitioners from all over the world
- **Professional Publications:**
 - AOSA Journal, *The Orff Echo*, national peer-reviewed journal, published quarterly
 - Publishing opportunities: articles, research, book reviews
 - *Reverberations*, practical information written by teachers for teachers
 - *AOSA Beat*, Monthly online newsletter
- **Advocacy:**
 - Join your voice with other like-minded Orff Schulwerk to widely promote the Schulwerk AOSA research grants support the latest research in music education

Four White Horses

Manju's Lesson

Projected visual of lyrics/melody

T sings song

T sings and S pat steady beat

T sings and S imitate T actions – (each of these take 2 beats)

1 air clap with both hands about/above face level,

2 clap own hands

T sings and S mirror T actions -

1 air clap with both hands about/above face level

2 clap own hands

3 Lean left (S right) air clap with both hands

4 clap own hands

5 air clap with both hands about/above face level

6 clap own hands

7 Lean left (S right) air clap with both hands

8 clap own hands

Repeat

T sings and S mirror T actions

1 air clap with both hands about/above face level

2 clap own hands

3 Lean left (S right) air clap with both hands

4 clap own hands

5 air clap with both hands about/above face level

6 clap own hands

7 Lean right (S left) air clap with both hands

8 clap own hands

Repeat

T sets S in pairs (A1 and A2) and asks them to explore the pattern

1 Two hand partner clap about/above face level

2 clap own hands

3 Right air clap with both hands

4 clap own hands

5 Two hand partner clap

6 clap own hands

7 Left air clap with both hands

8 clap own hands

Repeat

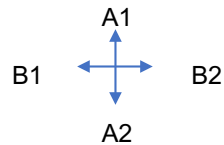
T puts 2 pairs together A1 and A2, B1 and B2, and lets them explore the patterns and figure out how to partner clap efficiently, perhaps one pair could clap high while the other claps low.

1 Two hand partner clap about/above face level

2 clap own hands

3 Right clap A1+B1, A2+B2

- 4 clap own hands
- 5 Two hand partner clap
- 6 clap own hands
- 7 Left clap A1+B2, B1+A2
- 8 clap own hands
- Repeat



By this point S should be comfortable singing.

Give students rhythm sticks and ask them to transfer the pattern to the sticks

Ask them to explore how to tap their partner sticks in the best/safest way possible – e.g.

A1 and B1 always tap their sticks in an upward V while A2 and B2 in \wedge position. The tapped sticks will resemble X.

Later give them hand drums and have S explore keeping the pattern. This will feel very different since they cannot clap their own hands or tap their own sticks. Evoke S to solve this.

When S are ready and comfortable singing and playing, ask them to have one pair do sticks and one pair drums. Reinforce that sticks on drums need to be a gentle tap. (I have logical consequences i.e. back to just sticks)

Have S practice. Let S decide on which pair does which instrument. Rock, paper, scissors for the tie breaker.



B section

On Paper: **R**ed for **R**hythm sticks, **D**ark Blue for **D**rums

Name _____ Homeroom _____

In your group create two complementary rhythmic patterns.
Play and record your assignment.

On Seesaw: upload an image of this worksheet so S can use the drawing tool to fill in the worksheet.

As a group S create their complementary patterns. The last 2 beats on each line has to be a quarter note and a quarter rest

In pairs, they practice their patterns

S practice playing their complementary patterns 4 times

As a group, they decide on choreography

Decide on locomotor movement, levels, complementary movement etc.

Putting it all together

In groups S practice the A section

8 straight beats on cowbell or other perc. leads into complementary patterns

8 straight beats on cowbell or other perc leads back into A section

S decide on opening and final point

Class practice, then sharing

Groups video each other on Seesaw

Add ukes/Orff accompaniment for the A section

Solicit ideas to present the whole as a performance

Some online sources for the song

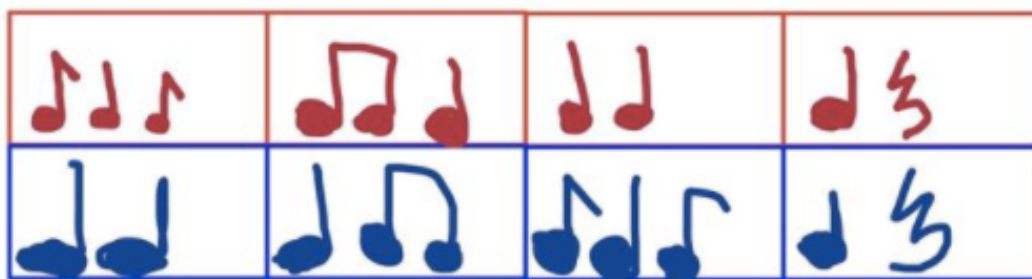
<http://www.mamalisa.com/?t=es&p=2200>

<http://kodaly.hnu.edu/song.cfm?id=723>

http://musicplayonline.com/search_list/?song_search=four+white+horses&meter_stat=

S example of complementary rhythm

In your group create two complementary rhythmic patterns.
Play and record your assignment.



Make a difference! Give Back!

**BE PART OF GCAOSA'S EXECUTIVE BOARD! BRING YOUR IDEAS, TALENTS, AND LEADERSHIP TO HELP KEEP OUR CHAPTER STRONG, VIBRANT, AND EXCITING!
THIS YEAR WE WILL BE LOOKING TO FILL THE FOLLOWING ROLES**

Assistant Program Chair- This person will coordinate with the Program Chair with arrangements for each chapter workshop, supervise instrument set-up and clean-up, and substitute in the absence of the Program Chair. A two year commitment.

Recording Secretary- This person will record and distribute the minutes of the GCAOSA Board and Executive Board and maintain them in a permanent file, and submit Chapter new articles to Reverberations. A two year commitment.

Treasurer- The Treasurer acts a custodian of all funds of the chapter, keeping a true and accurate account of all monies revied and disbursed. The also will prepare financial reports for Chapter meetings and submit the chapter annual financial report for National AOSA. A Two year commitment.

Please consider running for one of the above positions. The duties and time could seem daunting, but we as a community must always find ways to give back and help. Maybe this is the way you can do fulfill! If you have attended these workshops for years, and have never taken a leadership role, maybe it's time to step in!

They say it takes a village to raise a child, well, it takes an extremely dedicated executive board and support board to run these workshops. Please consider taking your turn, besides, you will get to work with me! I am looking forward to an email or conversation with you!

Jason Krumwiede, musicalnut1@mac.com

GCAOSA Orff Levels Training Grants

Thinking about finishing your levels? Perhaps master classes will help your creativity come to life? Let GCAOSA help you out!!

Now is a good time to plan for summer Orff Levels and Master courses. Our chapter offers scholarships to these courses for applicants who have been chapter members for at least two consecutive years. Recipients are asked to give back to the chapter by writing an article for the Chapter Newsletter or by presenting a lesson at our January Chapter Share Workshop. Please contact Past President Maryann Loda at mloda@dps109.org for application forms and for any questions on this member benefit.

GCAOSA Tuition Grant Application

Name _____ Date _____

Address _____ City _____ State _____ Zip _____

Telephone _____ Email _____

Member of GCAOSA? yes no Member of National AOSA? yes no

Current employment _____

Address _____ Number of years teaching _____

College Education and Degrees _____

Specialized training (list special music courses) _____

Professional Activities and Organizations _____

What Orff Level Certification or Master Class are you planning to take? _____

Where? _____ Dates of course _____

Tuition cost _____ Housing cost (if applicable) _____

Does your current employer have a Tuition Reimbursement program that will cover all or part of the tuition for you? If yes, please explain _____

Please attach a brief statement about yourself and how this course will enhance your professional growth and development.

Please sign this application indicating that the information you have provided is correct and true.

Applicant Signature
Application

Date of

GCAOSA GRANT RULES:

Grants are awarded to GCAOSA members as follows:

1. Must be a member of GCAOSA for at least 2 years
2. Member must provide registration and course documentation
3. Grant money will only be paid directly to the university/college
4. Grants will be awarded at the discretion of the GCAOSA Executive Board
5. All applications are due by the April workshop
6. Recipients write an article for the Chapter Newsletter or present at Chapter Share

Please return completed form to:
Maryann Loda
714 West Burr Oak Drive
Arlington Heights, IL 60004
Email: mloda@dps109.org



EXECUTIVE BOARD 2016-17

Pam Wiese, president
presidentgcaosa@gmail.com

Jason Krumwiede, vice-president
musicalnut1@mac.com

Maryann Loda, past-president
maryann@lodanet.com

Manju Durairaj, program chair
manjuorff@gmail.com

Vicki Walters-Beach, assistant program chair
vicki11882@hotmail.com

Breanna Coe, treasurer
treasurergcaosa@gmail.com

Daniel Ewen, corresponding secretary
membershipgcaosa@gmail.com

Mona Mann, recording secretary
mannm@district90.org

Marnie Macke, member-at-large
mackemusic@mail.com

Jennifer Schramm, member-at-large
jennifer.schramm711@gmail.com

SUPPORT BOARD 2016-17

Leslie Thorton, Equipment chair
lulu2608@gmail.com

Christian Hauser, Equipment chair
christian.hauser@cuchicago.edu

Peter Hinch, historian
hinsdale582@gmail.com

Nancy Zunic, hospitality
holkadraha@gmail.com

Penny Johnson, resource librarian
pj1660@gmail.com

Marcie Kumor, webmaster
marciekumor@yahoo.com

TRAINING OPPORTUNITY



Workshop dates for the 2017 Summer

Los Angeles, (Redondo Beach), June 23-26

Chicago, (Oak Park), July 7-10

Charlotte, NC July 15-18

For more information: info@musicrhapsody.com