



# The Evergreen Orff Chapter of the American Orff-Schulwerk Association ~ *Music & Movement Education* ~



Fall Newsletter 2008

Volume 32, Number 1

## Prolific Paragraphs from our President

Greetings All! I hope you're rested, have had time to enjoy what you like to do this summer and are ready for a fantastic year with the Evergreen Orff Chapter! I am so excited about our line-up of presenters, and challenge us all to invite music teachers with whom we teach and our administrators to a workshop. It is truly an amazing experience to hear music teachers sing together, watch us move, play and create. I am pumped!

For September Sharing (Sept. 20 at The Bush School in Seattle), our four scholarship recipients, Emily Moore, Nancy Jensen, Amy Luebke and Lacey Lynch will present materials from their various Orff training experiences. We have a general meeting for all members during the lunch break and I'd like to encourage you to bring a sack lunch so you can attend this important meeting. We'll be discussing the budget, October's workshop with Brian Hiller & Don Dupont, as well as the up-coming American Orff-Schulwerk National Conference in Charlotte, NC. We'll be talking about the National AOSA Conference in Spokane in 2010 and ways we can be involved. A few EOC Board members are ready to test out items to sell at the Boutique during the Spokane Conference, such as jewelry (made by Stephanie Magnusson) and "recorder cozies" by Becky DuBois Johnson and myself. After lunch you're in for a real treat with presentations from Linda Honn and Karen Baldwin from Inland Empire Orff Chapter in Eastern Washington.

Since I am your new president, I thought I'd tell you a little bit about myself. I grew up in Seattle and began playing the organ for church at age 14. I went to Pacific Lutheran University and received a BM in organ performance and a B.A. in Music Ed. I have a master's degree in Curriculum & Instruction with an emphasis in integrating the arts from Seattle Pacific University. I did my Orff levels training through SPU and master level training at St. Thomas University in Minnesota. I taught general, instrumental and choral elementary music in the Snohomish School District and I currently teach general and choral music in the Lake Washington School District. I have twin grown children and live in Kirkland with my husband. My son just got married and my daughter lives in Portland. Both kids are rock musicians (go figure?).

During my days at PLU, Ruby McCormick, with whom I student taught, brought me to my first Orff workshop and I was hooked. I hope all of you will be that someone who invites a college student, new teacher or "old" teacher to a workshop that is not familiar with the Orff approach to teaching music to children. I bet they'll be hooked!

Fondly, Lucy Kay Osborne

## 2008-2009 EOC Board Members

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EOC Website: [www.evergreenorffchapter.com](http://www.evergreenorffchapter.com)

AOSA Website: [www.aosa.org](http://www.aosa.org)



## EOC Chapter Supporters

4501 Interlake N. #9  
Seattle, WA 98103

Weekdays 10AM - 6PM  
Saturday 10AM - 6PM  
Sunday Closed

Toll-Free 800-473-5194  
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## Learning Experiences from Level II in Olympia

*By Emily Moore*

The Olympia Orff Schulwerk Level II course was a very intense and wonderful learning experience for me. It was taught by Kerri Lynn Nichols and Claire Bourquein. The Level I Olympia class (which I took last summer) was focused on teaching students in kindergarten through third grade. The Level II class this year was focused on teaching grades four through six.

The class began with a quick review of Level I which focused on simple rhythms, intervals, the pentatonic scale, basic dance skills, and soprano recorder. We very quickly began to build on our Level I training. More complex rhythms and meters were explored, and we moved beyond the pentatonic scale to using hexatonic and diatonic scales and the different modes. The class learned more complicated dances, how to play alto recorder, and we even made our own shekeres! I was also writing many more compositions. For me, having the opportunity both to practice writing music and then get feedback about it was invaluable, and the communication with other music teachers was absolutely priceless.

The Olympia Orff Schulwerk Level II course provided vast amounts of useful information that I will take back to my school with me. I look forward to challenging my fourth through sixth grade students and increasing our musical repertoire beyond the pentatonic. I very much enjoyed getting to know and learn from everyone else in the class. Thank you to the Evergreen Orff Chapter for helping to make this wonderful experience possible for me!

## 2008-2009 EOC Calendar



**September 20, 2008 ~ September Sharing, 9am-3pm**

The Bush School, 3400 E. Harrison St., Seattle, WA 98112

**October 11, 2008 ~ Don Dupont & Brian Hiller, 9am-3pm**

Hunt Elementary, 12801 144th St., Puyallup, WA 98374

**November 12-15, 2008 ~ AOSA National Conference**

Charlotte, North Carolina

**January 17, 2009 ~ BethAnn Hepburn, 9am-3pm**

The Bush School, 3400 E. Harrison St., Seattle, WA 98112

**March 7, 2009 ~ Charles Peterson, 9am-3pm**

Chase Lake Elementary, 21603 84th Ave W., Edmonds, WA 98020

## My “Aha” Moments from Alaska and Level I

By Amy Luebke

After finishing my first full year of teaching, I was feeling great about my knowledge as a teacher, my knowledge of my students, and what I knew about teaching music using the Orff approach. I was also very excited to fly away to Anchorage and start my summer by taking the Level One course. I was admittedly a little nervous about the class and the expectations. I should not have worried because what I found when I arrived was a welcoming group of enthusiastic teachers from the Alaska Orff Chapter who made my experience there, warm and friendly. There were so many moments in the two week course that I found to be my “Aha” moments; those being moments when I experienced a deeper understanding of my teaching and what I thought I knew about the Orff approach.

My first “Aha” moment came with the awareness that the movement part of the Orff approach is more than just learning a folk dance or moving to a beat. Kay Lehto, our instructor for movement, provided movement experiences which forced me out of my protective shell and allowed me to take risks in front of my classmates. My goal now is to cultivate a safe environment where my students will take risks in front of their peers and not be afraid of what others may think. I hope it will lead them to memorable music making.

Student ownership over music making was my second major “Aha” moment. Karen Medley was our Basic instructor and there were many times when she would stop and tell us stories about how her students took true ownership over their music making. So often, I get stuck in the rut of sticking to the written score or what somebody else came up with, and that all too often just does not work for my students. We, as teachers, are constantly changing and adapting our lessons to fit the needs of our students. Why not adapt some of those lessons to include student ideas, melodies, and rhythms that they create. I would bet that as soon as the students feel ownership over their music making, they will be excited to participate and create more.

I have gained a new appreciation for teaching the recorder as well. “Aha” moment number three came because of Karen’s philosophy about teaching recorder. I came to understand that recorder does not have to be B-A-G songs, solo, till the end of time. Instead, add it to lessons in small doses in which the students might be playing short-little snippets of recorder, but also singing, playing other instruments, and moving. This type of learning can take place all year round without making the teacher go nuts. I am more excited than ever to incorporate recorder playing into well-rounded music making experiences that use barred instruments and non-pitched percussion.

My final “Aha” moment changed my false impression that scarves are props which only small children enjoy using. After participating in some truly inspiring scarf-based movement activities and lessons, I feel challenged to keep some of my older students child-like in their views and opinions of scarves. Scarves are for everyone, including adults! I have never had more fun creating movement with my colleagues!

More than anything, I feel empowered to create musical experiences for my students that they will enjoy and remember. I had a few doubts about my qualifications and abilities to really teach my students using the Orff approach before Level One. What I have gained as a result of this class has forever changed the way I see myself as a teacher, how I view my students and their needs, and the way I view teaching music. It has been the greatest experience of my teaching career so far. I am forever changed.

## Modes... No Big Deal

By Nancy Jensen

I am a grateful recipient of an Evergreen Orff Chapter scholarship for the Summer Levels Training. For two weeks I attended Level II Orff Schulwerk Training in San Francisco. I chose this particular training because I was familiar with two of the staff members, Doug Goodkin and James Hardy, and was greatly impressed with both through previous workshop situations. Neither one of them were teaching Level II, but their skill level was replicated throughout the other staff members that were my instructors.

The main emphasis of the Level II was to become familiar with the different modes in pentatonic and how to accompany them. From there the class expanded to hexatonic, adding “fa”, and ultimately adding “ti”. Exploring the sounds in the different modes using all the degrees of the scale was a wondrous and enticing sound experience to say the least. The great “ah-ha” for me was a statement or explanation that my instructor Rick Layton shared with us. We first learned several modal pieces through singing and using xylophones and soprano and alto recorders. We then tried our hands at composition, making sure to follow all the suggestions for accompaniment. The class had to stay aware of what pitches to avoid on strong beats, and had to avoid parallel movement, etc....

I was beginning to feel overwhelmed. When we started with the terminology like “re pentatonic on D in C” I could feel myself going over the edge. I was thinking, if this is complex for me, what about kids? How were kids going to grasp all this stuff, but finally Rick said “at my school we refer to pentatonic modes as follows: C pattern, D pattern or E pattern etc... Yeah!!! “I can do this!”, and the kids will get it. It’s *no big deal* to them.

Do as tonal center = C Pattern  
 Re as tonal center = D Pattern  
 Mi as tonal center = E Pattern  
 Sol as tonal center = G Pattern  
 La as tonal center = A Pattern

## September 20, 2008

**September Sharing & General Meeting - 9am-3pm**  
**The Bush School, 3400 E. Harrison St. Seattle, WA 98112**



Help Evergreen Orff Chapter kick-off its 2008-2009 workshop year by attending September Sharing. At our lunch hour we will also have our general membership meeting, so please plan on attending. Morning presenters are our EOC Scholarship Recipients Emily Moore, Nancy Jensen, Amy Luebke and Lacey Lynch. Afternoon Presenters are Linda Honn and Karen Baldwin from the Inland Empire Orff Chapter.

### Workshop Fees:

EOC Members: Free  
 University Students: \$5 (with student ID)  
 First Year Teachers: Free  
 Non-Members: \$20 (pay membership this day and the fee is waived!)

### Directions to the Bush School:

#### From The West, North or South...

From I-5, take 520 east, exit Montlake, go straight at the stoplight at the end of the ramp and follow the road (which becomes Lake Washington Blvd) through the Arboretum. Go straight at the Madison intersection stoplight and proceed for one-half mile. Watch for school crosswalk (overhead sign) and take first right after that onto E. Harrison St. Bush parking garage is on the right after the field.

#### From The East...

From the east side, cross the lake on 520 and take the first exit on the Seattle side, Lake Washington Blvd. At the end of the ramp, turn left onto Lake Washington Blvd. and follow the road through the Arboretum. Go straight at the Madison intersection stoplight and proceed for one-half mile. Watch for school crosswalk and take first right after that onto E. Harrison St. Bush parking garage is on the right after the field.



## October 11, 2008

**Don Dupont and Brian Hiller**



**It's Elemental; Lessons That Engage! - 9am-3pm**  
**Warren Hunt Elementary 12801 144th St. Puyallup WA 98374**

### Pre-registration: (by October 3, 2008)

EOC members- \$20  
 Non-members- \$50  
 University Students: \$5 (with student I.D.)

Send pre-registration fees to:

Suzanne Olson, 1913 King St. Shelton, WA 98584

Emails are not considered pre-registration. Pre-registration fees must be received by October 3, 2008, and are non-refundable.

College credit available through SPU

6 clock hours available through WMEA



This workshop will provide motivating lessons which focus on the process approach to teaching musical skills and concepts while maintaining an aesthetic and creative classroom environment. Using a developmental, step-by-step teaching sequence and the elements of Orff-Schulwerk, participants will gain experience in teaching to the objective through singing, movement, instrument and recorder playing, choral techniques and improvisation. Participants will leave with detailed lesson plans, songs and poems, as well as ideas for further creative exploration.

Don Dupont and Brian Hiller teach elementary music in Chappaqua, NY and are both professors At Hofstra University, Homestead, Long Island. They received their Orff-Schulwerk training at Hofstra University and completed the Master Class at Memphis State University. Both present workshops for Orff-Schulwerk chapters around the country, and are co-authors on four publications: It's Elemental: Lessons That Engage; It's Elemental 2: More Lessons that Engage; Earth, Water, Fire, Air: A Suite for Voices, Narrator and Orff Instruments and Make a Joyful Sound.

### Please Note:

No audio or video recording is allowed at any EOC workshops. Out of respect for other participants, please do not bring pets or children to workshops. Thank you.