



ostinato

Carl Orff Canada
1974 - 2024

Publication of Carl Orff Canada : Volume 50-1, November 2024
Publication de Carl Orff Canada : Volume 50-1, novembre 2024





ostinato

VOLUME 50 • NUMBER 1 • 2024

VOLUME 50 • NUMÉRO 1 • 2024



Click on the **BLUE** title to link directly to the articles in that section



Cliquer sur le titre **VERT** pour accéder directement aux articles de cette section

Contents • Sommaire

Connection • Connexion

- 6 **President's Letter**
Heather Nail
- 8 **Lettre de la présidente**
Heather Nail
- 10 **If Carl Could See Us Now!**
Charlotte Myers
- 12 **Si Carl pouvait nous voir maintenant!**
Charlotte Myers
- 15 **Reflections from the Constellation Conference Chair**
Sonja Karlson
- 17 **Réflexions de la présidente du congrès Constellation**
Sonja Karlson
- 19 **A Reflection from the Steering Committee**
Amy Johnston
- 21 **"Learning to Love Teaching Kindergarten" by Jewel Casselman**
Review by Adrian Clift
- 25 **"Diving into Orff: Using the Volumes as a Springboard for Student Creation" by Heather Nail**
Review by Carrie Lee
- 28 **"Playful Arts and Learning at the Circus" by Deborah Ziolkoski and Allison Tipler**
Review by Tony Nguyen
- 33 **« Les sons du corps, partie 2 » par Lu Horta**
Article par Caroline Landry
- 35 **« Les livres de l'Orff Schulwerk et vous : une inspiration musicale et créative pour la classe de musique » par Ghyslain Egglefield**
Article par Andréanne Héту

Contents • Sommaire

Idea Box • Boîte à idées

- 40 **Lii zwezoo nakomowa**
Nicole Schutz
- 43 **Lii zwezoo nakomowa**
Nicole Schutz
- 46 **Au cirque!**
Deborah Ziolkoski
- 55 **Fortunately & Unfortunately: Exploring Tonalities for Upper Grades**
Regan MacGregor

Orff Professional Learning • Apprentissage professionnel Orff

- 65 **Royal Conservatory of Music (Toronto) Orff Courses July 2024**
Catherine West, Course Director
- 68 **University of Alberta (Edmonton) Orff Courses July 2024**
Kim Friesen Wiens
- 70 **Cours Orff-Schulwerk niveau I à Montréal : Chose promise, chose due !**
Françoise Grenier
- 72 **Vancouver Community College Introduction to Orff & Orff Level I Summer 2024**
Pam Hetrick, Course Director
- 74 **Nova Scotia Orff Level I Orff Course July 2024**
James Jackson
- 76 **Level II Reflection**
Michael Buckler
- 78 **My Orff Level II Course Experience at the University of Alberta**
Allison Kwantes
- 80 **Level II at RCM**
Elise Brisson



ostinato

EDITOR
RÉDACTRICE

SUE HARVIE
Calgary Orff Chapter

OSTINATO EDITORIAL TEAM
ÉQUIPE ÉDITORIALE OSTINATO

SHERRI GREENE
Alberta Orff Chapter

ANDRÉANNE HÉTU
Nova Scotia Orff Chapter

NICOLE LAFRENIÈRE
Manitoba Orff Chapter

CAROLINE LANDRY
Ontario Orff Chapter

JENNIFER STACY
Ontario Orff Chapter

TEGAN WIEBE-PAUL
Calgary Orff Chapter

GALLEY CREATIVE CO.
Design | Conception graphique

CONNECT • COORDONNÉES

orffcanada.ca/ostinato



ostinato

VOLUME 50 • NUMBER 1 • 2024

VOLUME 50 • NUMÉRO 1 • 2024

- 82 Reflection on receiving the Diversity, Equity and Inclusion scholarship
Laila Moos
- 85 Reflection on receiving the Diversity, Equity and Inclusion scholarship
Dawn Gooden
- 86 **Mon expérience pendant la formation Orff niveau I**
Aya Marthe N'Guessan
- 87 **Alberta Presidents' Scholarship: Orff Level I Reflection**
Hazel Cavida
- 90 **Speech given in honour of Morna-June Morrow's Nomination as Honorary Patron of Carl Orff Canada**
- 92 **Speech given in honour of Barbara Haselbach's Nomination as Honorary Patron of Carl Orff Canada**
- 96 **Letter of Response from Cathy Bayley on her receipt of the Carl Orff Canada Honorary Membership**
- Varia
- 98 **It's a Wrap!**
- 99 **Mission accomplie!**
- 100 **Book Review of *It's Time! C'est le temps!***
Derek Frykas
- 102 **Advocacy Corner**
- 104 **Promotion des intérêts**
- 106 **Call for Presentations at the 29th National Conference**
- 107 **Appel de propositions d'ateliers au 29e congrès national de Carl Orff Canada**
- 108 **National Board**
- 109 **Conseil national 2024-2026**



Connection: Reflecting Forward

Sue Harvie

So much of what we do as music educators is to reflect on our practice: what worked, what didn't and what's next. The adage that we are only as good as our last performance has a way of defining our journey. Indeed, our performance is often measured by what we stage, a mere snapshot really, of the day-to-day crafting of meaningful repertoire, experiences and conceptual learning/teaching. But what of those moments of happy musical accidents that evolve into a joyful mess of engagement and creativity? As we reflect on Carl Orff Canada's 50th anniversary, Constellation, our first in-person conference since the pandemic, and a summer of Levels learning, we find a mix of possibility for setting a foundation of dynamic experiences for our students on and off the stage. As we journey through the new school year, let's reflect on the delight of the process and our own learning. What's next is truly an evolution of reflection, our experience, our learning and its application to our practice.

Connexion : Réfléchir vers l'avenir

Sue Harvie

Une grande partie de notre travail en tant qu'enseignant·es de musique repose sur une réflexion approfondie de nos pratiques : ce qui a bien fonctionné, ce qui a échoué et les pistes d'amélioration à explorer. L'idée que notre valeur se mesure à notre dernière prestation en est une illustration. En effet, notre performance est souvent jugée à travers le prisme de nos présentations, qui reflètent notre travail quotidien sur le répertoire, nos expériences et nos méthodes d'enseignement et d'apprentissage. Mais que dire des moments imprévus qui se transforment en joyeux désordres de créativité et d'engagement? En réfléchissant au 50^e anniversaire de Carl Orff Canada, à Constellation, notre premier congrès en présentiel depuis la pandémie, et à notre saison estivale d'apprentissage, nous découvrons de nouvelles opportunités pour offrir des expériences dynamiques à nos élèves, que ce soit sur scène ou ailleurs. Alors que nous entamons la nouvelle année scolaire, concentrons-nous sur le plaisir du processus et sur notre propre apprentissage continu. Ce parcours est un cheminement évolutif de nos réflexions, de nos expériences et de leur intégration dans notre enseignement.

President's Letter

Heather Nail



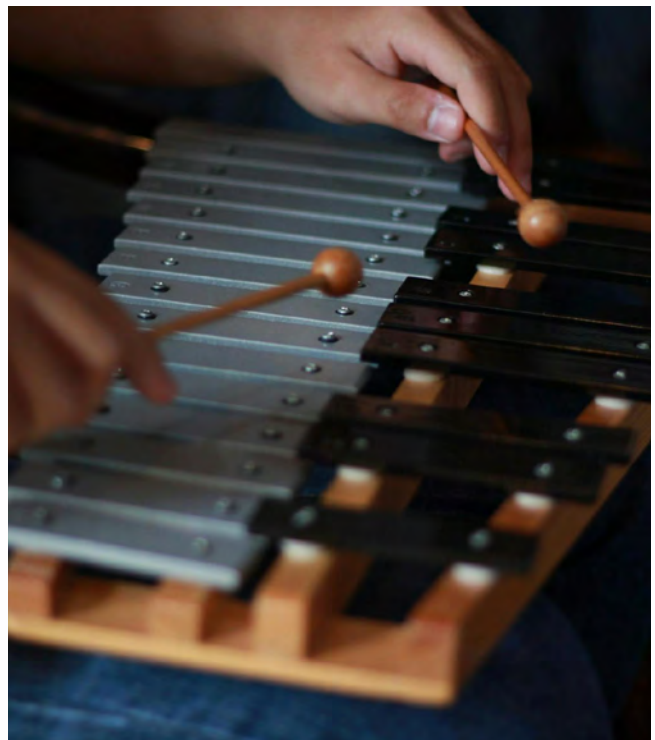
Accès à la version française

Are you someone who makes New Year's resolutions? In the dark days of January, I find inspiration and motivation hard to come by, and my promises seem to evaporate quickly. However, at the start of a new school year you'll find me re-energized and rested from the summer holidays, and the still-warm days and fresh, crisp air make it easier to stick to a resolution.

As the new school year begins, we stand at the threshold of fresh opportunities, renewed energy, and the chance to inspire our students through the universal language of music. Whether you're returning to a familiar classroom or stepping into a new environment, the excitement of back-to-school is always a special time for us as Orff music educators.

This year, let's make it our mission to find inspiration in the little moments—those sparks of curiosity in a child's eye, the joy of discovering a new song, or the collective harmony of voices and instruments working together. Music has a unique power to connect us all, and as teachers, we have the incredible privilege of nurturing that connection in our students.

I encourage you to get involved with our outstanding community of educators. Join your local chapter for some incredible workshops. Share your hilarious student stories, concerns and challenges, successes and wins with your Orff friends. Sign up for a life-changing



Orff levels course. Like and comment on posts from our Orff Canada Facebook page. Never hesitate to reach out for help, or offer your time and talents volunteering for your local Orff chapter. Our strength lies in our shared passion and dedication to the craft of teaching music.

I am honoured to be the new president of Carl Orff Canada, an organization that has a huge responsibility

in serving music educators across our country. I want to acknowledge the amazing team of brilliant folks who serve on our national board – check out their gorgeous photos and bios in this issue. They are remarkable individuals, and they really make my job easier. I’m looking forward to serving alongside them for the next two years. Their hard work, patience and caring service is an inspiration, and I will strive to continue the great work that Carl Orff Canada has done and will continue to do.

While each person serving on this board is truly exceptional, I want to give a heartfelt thank you to our outgoing president, Pam Hetrick. Your wisdom and guidance have steered our organization handily for the

past 6 years, and will be essential to our future success. I am forever grateful for your support.

Let’s make this year one of creativity, growth, and collective harmony. Here’s to a wonderful school year ahead—full of music, inspiration, and joy!

I write to you from the unceded and ancestral territory of the hən̓q̓əmi̓n̓ə́m and Sk̓w̓x̓wú7mesh speaking peoples, the x̱m̓əθkʷəy̓əm (Musqueam), Sk̓w̓x̓wú7mesh (Squamish), and səliłwətaʔ (Tseil-Waututh) Nations, land that has been stewarded by them since time immemorial.



HEATHER NAIL

Heather Nail has been an Orff Music Specialist for the Calgary Board of Education for 24 years. She holds Orff level III certification, and has a Master of Education degree from the University of Alberta, specializing in Elementary Music. Heather co-teaches the Introductory Orff level in Calgary, and in 2010 she was a semi-finalist in the Alberta Excellence in Teaching awards. She presents regularly at music conferences in western Canada and beyond, and in her spare time conducts the Westside Junior Concert Choir. Heather mentors emerging music teachers in Calgary, and is currently serving as the president of Carl Orff Canada.



Lettre de la présidente

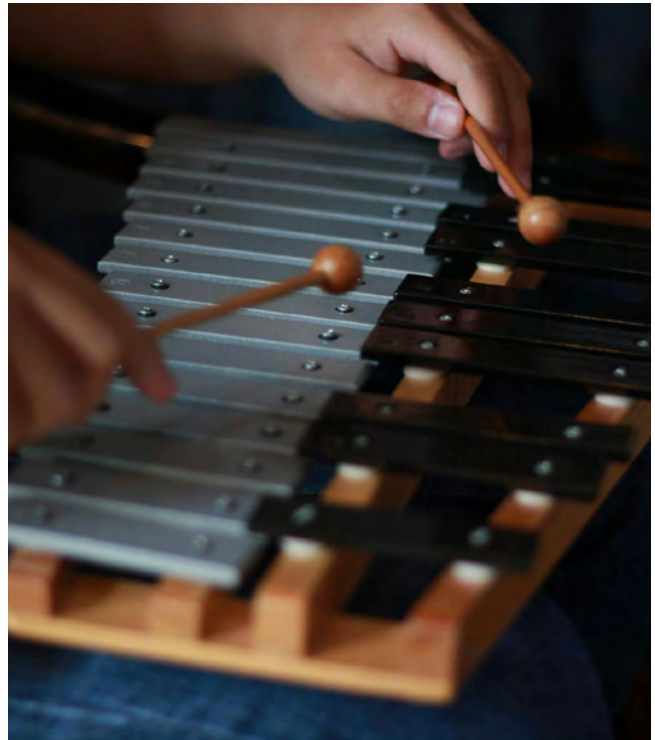
Heather Nail

L'inspiration et la motivation de mes résolutions annuelles s'évanouissent rapidement en janvier. En revanche, au début de l'année scolaire, après les vacances d'été, je me sens revigorée. Les journées encore chaudes et l'air frais rendent les résolutions plus faciles à tenir.

Avec la rentrée, nous avons l'occasion de renouveler notre énergie et d'inspirer nos élèves à travers la musique. Que vous retourniez dans une salle de classe familière ou que vous découvriez un nouvel environnement, l'excitation de la rentrée est toujours un moment spécial pour nous, enseignant-es de musique Orff.

Cette année, trouvons l'inspiration dans les petits moments : ces étincelles de curiosité dans les yeux d'un enfant, la joie de découvrir une nouvelle chanson, ou l'harmonie entre voix et instruments. La musique a le pouvoir unique de nous relier tous, et en tant qu'enseignant-es, nous avons l'incroyable privilège de nourrir cette connexion chez nos élèves.

Je vous incite à vous engager dans notre communauté d'enseignant-es. Rejoignez votre chapitre local pour des ateliers enrichissants. Partagez vos histoires hilarantes, vos préoccupations, vos défis et vos succès avec vos amis Orff. Inscrivez-vous à un cours de niveau Orff qui pourrait transformer votre vie. Aimez et commentez les publications sur la page Facebook de Carl Orff Canada. N'hésitez pas à demander de l'aide ou à offrir votre temps et vos talents en tant que bénévole



dans votre chapitre local Orff. Notre force réside dans notre passion commune et notre dévouement à l'art qu'est l'enseignement de la musique.

C'est un honneur pour moi d'être la nouvelle présidente de Carl Orff Canada, une organisation dédiée à servir les enseignant-es de musique à travers le pays. Je tiens à saluer l'équipe exceptionnelle de notre conseil d'administration national. Vous pouvez découvrir leurs superbes photos et biographies dans ce numéro. Ce sont des personnes remarquables qui me facilitent

grandement la tâche. Je suis impatiente de travailler à leurs côtés au cours des deux prochaines années. Leur dévouement, leur patience et leur service attentionné sont une véritable source d'inspiration, et je m'efforcerai de poursuivre l'excellent travail accompli par Carl Orff Canada jusqu'à présent.

Je souhaite également exprimer ma profonde gratitude à notre présidente sortante, Pam Hetrick, dont la sagesse et les conseils ont vivement contribué au succès de notre organisation ces six dernières années, et seront essentiels pour notre avenir. Je suis sincèrement reconnaissante pour tout le soutien.

Faisons de cette année une période de créativité, de croissance et d'harmonie collective. Je vous souhaite une excellente année scolaire, riche en musique, inspiration et joie!

Je vous écris depuis le territoire ancestral et non cédé des peuples de langue hą́hą́míhą́ et Skwxwú7mesh, les xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) et səilwətaʔ (Tsleil-Waututh), une terre dont ils sont les gardiens depuis des temps immémoriaux.



HEATHER NAIL

Heather Nail est spécialiste de la musique Orff pour le *Calgary Board of Education* depuis 22 ans. Elle possède une certification Orff niveau III et une maîtrise en éducation de l'Université de l'Alberta, avec une spécialisation en musique élémentaire. Heather enseigne conjointement les niveaux d'introduction Orff à Calgary, et fut semi-finaliste pour le Prix d'excellence en enseignement de l'Alberta. Elle présente régulièrement des ateliers à des congrès de musique dans l'ouest canadien et ailleurs. Dans ses temps libres, elle dirige le *Westside Junior Concert Choir*. Heather encadre des enseignant-es de musique en début de carrière à Calgary et occupe actuellement la présidence de Carl Orff Canada.



• If Carl Could See Us Now!

• Charlotte Myers

Accès à la version française

Do the math! Five decades equals 50 years of our vibrant organization, which started in 1974. It's a remarkable history, but what is next? Inevitably, we will continue to face challenges in music education. Within those challenges there are changes (literally, remove the 'lle' from *challenge* and you have *change*). Orff training teaches us to be flexible as educators, and it can extend our skills in connecting with parents, staff members, *and* administration. So, make *changes within the challenges* that arise.

While teaching, if you've had "when I was your age..." epiphanies, you are not alone. This is quite likely a universal reflection by most educators as we see firsthand how world and societal expectations evolve in record time! This reflection had me wondering about Orff in other countries.

Browsing numerous Orff websites (clicking *translate to English*), I saw photos of Carl Orff, ads for courses, workshops, conferences, and pictures of smiling faces and creative poses from all around the world! Orff attracts forward-thinking music educators who want to share their passion with like-minded people and help promote the development of potential in every person. Consider the following from the



Greek website (Carl Orff Hellenic Association for Music-Kinematic Education, E.S.M.A.):

The purpose of E.S.M.A. is the authoritative dissemination of the pedagogical principles established by Carl Orff and subsequently developed by the successors of his idea. E.S.M.A. is called upon to update its objectives and harmonize them with the new socio-economic data.

Yes, we need to update to keep with the times! So, where will Carl Orff Canada be in 10 or 20 or 30 years? We will continue to guide students, nurture their creative nature, and help develop knowledge and skills to prepare them for exploration. We will continue to

make *changes within the challenges*. As we welcome new and innovative educators into our Orff family, COC will continue to go with the flow. Should we gaze into the crystal ball and try to plan or dream for the distant future? There is barely enough time and energy to plan for the present! I strongly feel we will grow and adapt organically to overcome whatever hurdles are in our path.

Trust your instincts, make changes as needed, but take time to enjoy the journey.



CHARLOTTE MYERS

Charlotte Myers is an active/retired music educator and advocate on the east coast. She shares her knowledge and expertise through workshops, Orff levels courses, and as a Music Mentor with Halifax Regional Arts. Charlotte is past Conference Consultant for COC and continues with her involvement including the *50th COC Anniversary* and the *Publication2024* Committees. She looks forward to welcoming everyone to Nova Scotia for *Passages 2026*



• Si Carl pouvait nous voir maintenant!

• Charlotte Myers

Faites le calcul : cinq décennies, c'est 50 ans d'existence pour notre organisation dynamique, fondée en 1974. C'est une histoire remarquable, mais quelle sera la prochaine étape? Nous continuerons inévitablement à relever les défis de l'éducation musicale, dont l'un des principaux est le changement. La formation Orff nous enseigne à faire preuve de flexibilité en tant qu'enseignant-es, tout en élargissant nos compétences en matière de relations avec les parents, le personnel et l'administration. Il est donc essentiel d'adapter notre approche face à ces défis.

Lorsqu'on enseigne, il n'est pas rare d'avoir des réflexions du type « quand j'avais votre âge... ». C'est un sentiment partagé par de nombreuses personnes œuvrant en éducation, car nous constatons tous que les attentes du monde évoluent à un rythme effréné. Cette pensée m'a conduit à explorer l'approche Orff dans d'autres pays.

En parcourant divers sites dédiés à Orff, j'ai découvert des photos de Carl Orff, des annonces de cours, d'ateliers et de congrès, accompagnées de visages souriants et de poses créatives venues du monde entier. L'approche Orff attire des enseignant-es de musique passionné-es, désirant partager leurs idées et favoriser le potentiel de chaque élève. Ainsi, sur le site de l'Association Hellénique Carl Orff pour l'Éducation Musique-Kinématique (E.S.M.A.), j'ai trouvé cette citation inspirante :



L'E.S.M.A. a pour but de diffuser les principes pédagogiques établis par Carl Orff et développés ensuite par les successeurs de son idée. L'E.S.M.A. est appelée à actualiser ses objectifs et à les harmoniser avec les nouvelles données socio-économiques.
[Traduction libre]

Il est donc essentiel de rester à jour pour évoluer avec notre temps! Alors, où en sera Carl Orff Canada dans 10, 20 ou 30 ans? Nous continuerons à guider nos étudiants, à nourrir leur créativité et à développer leurs compétences pour les préparer à l'exploration. Nous nous adapterons pour relever les défis qui

se présenteront à nous. En accueillant de nouveaux enseignant-es innovant-es dans la famille Orff, COC continuera à naviguer avec agilité dans ce contexte en constante évolution. Devrions-nous tenter de prédire l'avenir en scrutant une boule de cristal? À peine avons-nous le temps et l'énergie de planifier le présent! Je suis convaincue que nous évoluerons organiquement, surmontant les obstacles sur notre chemin.

Faites confiance à votre instinct, apportez les changements nécessaires, mais n'oubliez pas d'apprécier le voyage.



CHARLOTTE MYERS

Charlotte Myers, enseignante à la retraite et fervente défenseuse de l'éducation musicale sur la côte est du Canada, partage son savoir et son expertise à travers des ateliers, des cours de niveau Orff, et en tant que mentor en musique pour *Halifax Regional Arts*. Ancienne consultante attitrée aux congrès nationaux de COC, Charlotte continue de jouer un rôle actif en siégeant sur le comité du 50^e anniversaire ainsi que sur le comité de publication 2024. Elle se réjouit à l'idée de vous accueillir en Nouvelle-Écosse pour Passages 2026.



Reflections from Réflexions de



Reflections from the Constellation Conference Chair

Sonja Karlson

Accès à la version française

As the first in-person conference in six years and the first conference to offer a video package of a large number of the offered workshops, my steering committee and I felt a huge sense of accomplishment putting on this event.

The week of the conference, May 2-5, 2024, turned out to be lovely weather for our event. In the Lower Mainland of B.C., this is never a guarantee! We are so thankful to have had 269 delegates from all over North America attend, and we welcomed Barbara Haselbach all the way from Europe!

We are so proud to have put on so many events for the delegates who attended – meetings, a reception, a concert, a banquet, an opening and closing ceremony, four young performing groups, a Tai Chi session, a Yoga session and 56 workshop sessions! And it was significant that Carl Orff Canada was finally able to bestow Honorary Life Memberships and Awards again at an in-person national conference!

Though there are always many hiccups along the way, especially for a steering committee made up of almost all rookies and planning during a global pandemic, we were glad that we were able to complete the conference as smoothly as possible. In retrospect,

there are always areas of the planning and implementing of a conference that one wishes they had handled differently, but overall we were proud of Constellation 2024.

Our post-conference survey and steering committee reflections contained much thoughtful feedback that we have taken to heart and passed along to the next committee. We are looking forward to attending *Passages 2026* in Nova Scotia and wish the next steering committee an even more successful event than we had here in B.C.

At the end of the weekend, we feel that everyone learned a lot, had time to connect and reflect, and enjoyed some North Vancouver nature. This was my hope for the conference, and I think, in that way, it was successful. The reason we named the conference Constellation was because of our amazing, long-distance connections and the way we come together in such positive and “shiny” ways!

And luckily, because of all of our volunteer efforts, everyone who couldn't attend *Constellation* can still learn from and enjoy some parts of the conference too. The video package will be available indefinitely and can be found on the Carl Orff Canada website under



the merchandise tab. I know that I am really enjoying attending the workshops after the fact and I am still learning a lot from many of Constellation's fabulous clinicians!

I would like to give a special thank you to my wonderful steering committee and all of those people who helped along the way including: Batya Levy, Catherine Raap, Bev Wilms Best, Amy Johnston, Karin Johnson, Esther Kwok, Ruby Seah, Glenn DeVerteuil, Martha Leigh, Elizabeth McFarlane, Ravena Berar, Carolann Fraenkel, Jennifer Stacey, Marysia Bulanowski, Amanda

Randt, Andréanne Hétu, Caroline Landry, Jethro Wall, Nancy Wood, Susan Kiddie, Tammy Hummel, C.J. Kumar, Bonnie Ishii, Theresa Jukich, Shawne Chastko, Jewel Casselman and Charlotte Myers. Conferences are built by people, and these are the people who were key in planning and putting together Constellation 2024.



SONJA KARLSON

Sonja Karlson teaches music at Armstrong Elementary School in Burnaby B.C. She has taught Elementary music for 24 years and taught music to children for 36 years. She has a Masters of Education degree from Simon Fraser University and is an Orff Specialist. Sonja lives in East Vancouver with her husband, daughter and nibling .



Réflexions de la présidente du congrès Constellation

Sonja Karlson

En tant que premier congrès en personne en six ans et le premier à offrir un forfait vidéo couvrant un grand nombre des ateliers proposés, mon comité organisateur et moi avons éprouvé un profond sentiment d'accomplissement en réalisant cet événement.

La météo a été particulièrement clémente durant la semaine du 2 au 5 mai 2024, un fait à ne pas sous-estimer dans la région du Lower Mainland, en Colombie-Britannique! Nous sommes très reconnaissant-es d'avoir accueilli 269 délégués venus de toute l'Amérique du Nord, ainsi que Barbara Haselbach, qui nous a rejoint depuis l'Europe!

Nous sommes très fiers-ères d'avoir organisé de nombreux événements pour les participant-es : des réunions, une réception, un concert, un banquet, une cérémonie d'ouverture et de clôture. Nous avons également proposé quatre prestations de jeunes groupes, des sessions de tai-chi et de yoga, et pas moins de 56 ateliers! Il a enfin été possible pour Carl Orff Canada de décerner à nouveau des Membres honoraires à vie et des Prix lors d'un congrès national en personne!

Bien qu'il y ait toujours de nombreux imprévus en cours de route, en particulier pour un comité organisateur composé presque exclusivement de débutant-es et planifiant pendant une pandémie, nous étions heureux-ses d'avoir pu mener à bien le congrès

aussi harmonieusement que possible. Avec le recul, il y a toujours des éléments de la planification et de la mise en œuvre d'un tel événement que nous aurions aimé aborder différemment. Cependant, dans l'ensemble, nous sommes très fiers-ères de Constellation 2024.

Notre sondage post-congrès et les réflexions de notre comité organisateur nous ont offert de précieuses pistes de réflexion que nous avons prises à cœur et transmises au prochain comité. Nous avons hâte d'assister à Passages 2026 en Nouvelle-Écosse et souhaitons au prochain comité un événement encore plus réussi que celui que nous avons organisé ici en Colombie-Britannique.

À la fin du week-end, nous avons constaté que chacun avait beaucoup appris, eu l'occasion d'échanger et de réfléchir, tout en savourant la beauté naturelle de North Vancouver. C'était mon souhait pour le congrès, et je pense que ce fut un succès. Nous avons nommé le congrès Constellation en raison de notre habilité à nous connecter d'une manière positive et brillante, malgré la distance.

Heureusement, grâce aux efforts des bénévoles, toutes celles et tous ceux qui n'ont pas pu assister à Constellation peuvent quand même profiter de plusieurs ateliers et événements du congrès. La ressource vidéo sera disponible indéfiniment et peut être trouvée

sur le site Web de Carl Orff Canada sous l'onglet « Boutique ». Pour ma part, j'apprécie revisiter les ateliers afin de continuer d'apprendre grâce aux formidables animatrices et animateurs de Constellation!

Je tiens à remercier tout particulièrement mon merveilleux comité organisateur et toutes les personnes qui m'ont aidée en cours de route : Batya Levy, Catherine Raap, Bev Wilms Best, Amy Johnston, Karin Johnson, Esther Kwok, Ruby Seah, Glenn DeVerteuil, Martha Leigh, Elizabeth McFarlane, Ravena Berar, Carolann Fraenkel, Jennifer Stacey, Marysia Bulanowski,

Amanda Randt, Andréanne Hétu, Caroline Landry, Jethro Wall, Nancy Wood, Susan Kiddie, Tammy Hummel, C. J. Kumar, Bonnie Ishii, Theresa Jukich, Shawne Chastko, Jewel Casselman et Charlotte Myers. Les congrès sont construits par des personnes, et ce sont ces personnes qui ont joué un rôle essentiel dans la planification et l'organisation de Constellation 2024.



SONJA KARLSON

Sonja Karlson enseigne la musique à l'école élémentaire Armstrong de Burnaby, en Colombie-Britannique. Elle enseigne la musique aux enfants depuis 36 ans, et enseigne à l'élémentaire depuis 24 ans. Elle est titulaire d'une maîtrise en éducation de l'Université Simon Fraser et est spécialiste Orff. Sonja vit à East Vancouver avec son mari, sa fille et son *nibling*.



A Reflection from the Steering Committee

Amy Johnston

*Where there is no Music, the sun's not shining
Where there is no Music, the sky is grey
Keep your heart's rhythm keep your song
Shine your light every day
(learned from Cathy Bayley)*

I was often emotional as I watched peers and friends from across Canada come together in music and movement at the Constellation Conference a few weeks ago. If you noticed the teary-eyed steering committee member, I have an explanation for my heightened emotions. Eighteen months ago I sustained a head injury that has made teaching Music nearly impossible. Along with the expected concussion symptoms like headaches, dizziness, nausea, fatigue and sensitivities to light and sound, there are unexpected symptoms such as difficulty regulating emotions.

I'm able to now teach a few music classes two mornings a week, but it's possible that I won't be able to continue with that in the future. During the opening session of the conference I attended a Zoom meeting with a team of care providers who recommended that I not teach music at all next year. It was hard news to hear - but I was grateful to leave that meeting to attend the opening ceremony and watch the beautiful performance and listen to Adam Con's inspiring keynote and be surrounded by a community of educators

from across Canada who know how important Music education is.

Through the conference I reflected on how significant the Orff community has been in my adult life. Sometimes it's felt that I have sort of grown up in Orff. I took Level I with Pam Hetrick and Susie Green when I was twenty-five years old, before I even had a full-time teaching position. I remember on the first day having a completely overwhelming feeling of being in exactly the right place, and have felt the same ever since in every Orff-related gathering. (How amazing to see all of the amazing work Pam has done as President of COC!) On my first day as a hired Music teacher I met Cathy Bayley as she guided our district Music Teachers meeting. Two weeks later, my first Orff workshop as a working Music teacher was with Joe Berarducci. I was oblivious then at how fortunate I was to be learning from these masters of Orff.

I joined the BC Orff Chapter at the start of my second year of teaching Music, and I remember feeling almost like a baby surrounded by such knowledgeable experienced people, some of whom were very involved in the Conference planning. I was on the Chapter executive when I got married. During a Masterclass with Catherine West I told my colleagues and friends on the BC Orff Chapter that I was expecting my first child. The same friends picked up my workshop planning role when I had to step away from the board for six months

when my daughter was born, and then held both of my babies at meetings. I watched Doug Goodkin laugh as my son chewed his recorder as a baby (pre-pandemic). I can measure the milestones of my life in Orff events.

Even through the challenges of life, the Orff community has been a pillar for strength. We worked together to keep Music going through a pandemic. Having the work of the chapter to focus on has helped me through challenging times in my personal life as well. Particularly, the work of the Steering Committee for this conference allowed me to do *something* when I felt I was unable to accomplish anything else after my injury.

What a beautiful thing it is to be part of an Orff Community, to come together. Where else is it normal, or even acceptable, for a group of adults to enter a room together and hold hands with strangers? To look others in the eye as you clap your hands with theirs, making that quick connection and then another and another? Many teachers can't comprehend spending Saturdays at professional development - but I honestly can't imagine not attending the workshops with the community of Music teachers that Carl Orff Canada has created. Happily, I will spend Saturdays learning and creating with the people who feel like *my* people.

All of these thoughts were ever-present at the conference. What a gift it is to shine our light and share the joy that Music brings with each other and with our students. The fear that I may no longer be able to do it in the same way in the future in my next "new normal." I have worried about the loss of the community - but have also realized that is not possible. As long as Carl Orff Canada and local chapters continue to offer workshops, levels and conferences the community will be there when I'm ready to come back to it.

So if you witnessed some of the emotion that came over me through the conference, it was only a sense of overwhelming gratitude for everything that being involved with Orff has given me and that I have been able to give back.



AMY JOHNSON

Amy Johnson has been active on the BC Orff Board for the last thirteen years. She teaches Music in the Surrey School District where she is involved with the mentorship program.



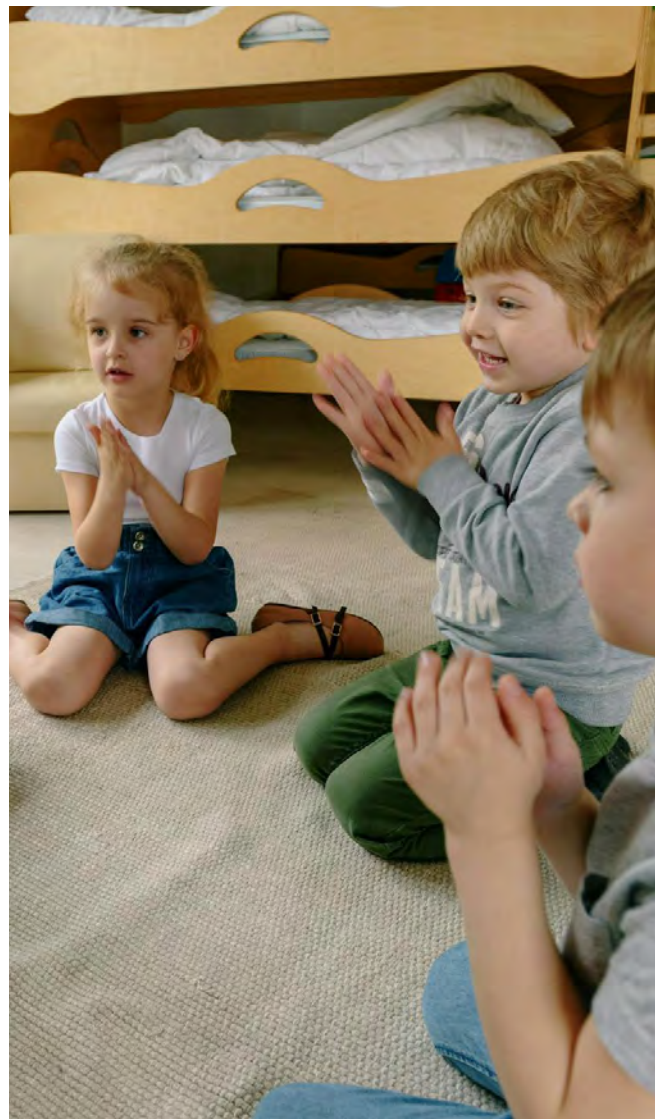
"Learning to Love Teaching Kindergarten" by Jewel Casselman

Review by Adrian Clift

For most elementary music specialists, kindergarten is a crucial grade level to work with as you are forming a relationship with students and setting expectations for many years to come. Jewel's session on teaching kindergarten music was full of great ideas, activities, and strategies that should help any music teacher to be equipped and ready for success.

A "Hello" song of some sort is a great way to start the year off for kindergartens. After Jewel introduced a great hello song, accompanied with a fun activity involving handshakes, claps, and revolving circle formations, she worked her way through some other activities that are geared towards building relationships and creating a sense of fun for the early kindergarten music year. These included movement activities based on rhythms played on a drum, echo singing, and clapping the rhythm of students' names.

After these community and routine-building activities were demonstrated, activities that explore fundamental musical concepts such as beat, rhythm, and intensity were explored in a very kindergarten-friendly way. As well as using instruments, kindergarten students love to use props for their music learning. Jewel demonstrated many great ways that props such as scarves, stick ribbons, hand swatters, and puppets can be used for kindergarten music. Examples of great



uses of these props were moving scarves slow or fast based on the intensity of music that we listened to, conducting scarf movement in colour groupings, and creating group compositions for movement of hand swatters to the song Dance Monkey.

I especially liked the way that Jewel showed us ways to explore rhythm through the rhythm of words. As well as echo clapping the rhythm of our names, a great way to learn student names in early kindergarten, we used cards with pictures of animals to explore rhythm by playing the rhythm of the animal names. It was at this point that Jewel showed us a very heart-warming video of one of her students who is highly autistic and had never spoken before speaking animal names rhythmically after doing this activity routinely in kindergarten music. It reminded us all of the power

of music education and the ability that we have as music educators to make a big difference in the lives of our learners.

Having taught elementary music for nine years, I have a lot of activities to start the kindergarten music year but have been looking for fresh approaches and activities to use later in the school year. Jewel's session not only equipped me with a fresh set of tools and inspired me with ways to develop the curriculum that I already have, but really helped me to understand what kindergarten is about and what the music education experience is like from the point of view of the students.



ADRIAN CLIFT

Adrian Clift has been a music and band specialist at Ecole Seaforth Elementary in Burnaby, BC since 2015. Moving to Vancouver from England in 2005 after completing his music degree at the University of Liverpool, he got involved with private teaching then classroom teaching after training through Simon Fraser University. As well as exploring musical elements through the Orff process, Adrian especially enjoys teaching instruments such as recorder, ukulele, and guitar in classroom settings.



Hello! Hello!

Jewel Casselman

Hello! Hello!

J. Casselman © 2016

Hel - lo! Hel - lo! And how do you do? We're

6
in mus - ic class and it's good to see you!

INTRODUCING THE SONG TO YOUR CLASS:

1. Teach the song by rote one short phrase at a time.
2. Teach the actions through mirroring.
 - a. Hello! (wave with right hand) Hello! (wave with the left hand)
 - b. And how do you do? (put right hand out & across as if to shake a hand)
 - c. We're in music class and it's (pat legs four times)
 - d. good to see you (pat the air with palms out three times)
3. Incorporate the actions with the song, continuing to mirror.
4. Demonstrate how the actions would work with a partner. On "pat the air with palms out three times) the students will pat hands together.
5. Have the students find a partner and review the actions. Give them a couple of minutes to figure out how they are going to make this work together.
6. Using this welcoming song in class involves two parts:
 - a. Singing the song and doing the actions with your partner
 - b. Finding a new partner.
7. **Scatter Formation** – With a partner, students sing the song & do the actions. At the end of singing the song, the students find a new partner while the melody is hummed or played an octave higher.
8. **Circle Formation – Easy**
Standing in a circle, have the students turn to a partner in a domino fashion (face-to-face and back-to-back). Sing the song and do the actions. At the end of the song, the students turn around to find a new partner. When they turn around at the end of the second time, they are back with their first partner.

9. Circle Formation – Challenging

Standing in a circle, have the students turn to a partner in a domino fashion (face-to-face and back-to-back). Sing the song and do the actions. At the end of the song hold hands with partner, trade places with a partner, and turn around. The students will have a new partner. Continue until they get back to their first partner.

10. Circle Formation – More Challenging

Standing in a circle, have the students turn to a partner in a domino fashion (face-to-face and back-to-back). Sing the song and do the actions. Have the students walk forward to their next partner. This takes lots of practice, but the kindergarten students can do this.



JEWEL CASSELMAN

Jewel Casselman has 35 years of experience teaching music to students aged 3 to adult. She is a passionate and dedicated educator and has presented provincially and nationally. She is a Board Member of the Manitoba Orff Chapter and was a co-chair for the 2022 COC Intersections conference. Jewel believes that music is for everyone and is a strong advocate for inclusivity for neurodivergent children. Jewel teaches the recorder section for the Orff levels at the University of Manitoba. She was the recipient of the 2023 MusiCounts award.



"Diving into Orff: Using the Volumes as a Springboard for Student Creation"

by Heather Nail

Review by Carrie Lee

Heather started the "Diving into Orff" session by sharing thoughts about her beginning journey in the wonderful world of Orff instruction.

Everything is new – and fun – and exciting! You are introduced to the volumes – which you purchase, take home, and start looking through. You discover pages of rhythmic and melodic patterns, exercises, and arrangements ... and then you think, "Okay ... now what?"

This description resonated very clearly with me – and I saw several other nods and smiles too.

Heather's solution? You find ideas and inspiration when you "take the volumes with you ... on your vacation to Mexico!"

Aside – The number of sticky notes in Heather's 'Volume 1' indicates she had a fabulously inspirational vacation! 😊

"Diving into Orff" offered us the opportunity to experience composition activities and lessons using exercises from *Volume 1 – Pentatonic*.



Using a rhythmic canon exercise (page 62, #3), we quickly jumped into "get up off our seat" and put some "rhythm in our feet". With some "stomping and clapping, and sweet knee slapping," we had a great time putting lyrics and body percussion to the beat.

A quick framework for creating the B-section, a few minutes to memorize and practice our body percussion creations, and "snap" – we had a rondo mini-performance. This activity was a fun and energetic way to get our first morning session started while

inspiring us to look at the volume’s rhythm exercises in new ways.

This activity reminded me that using speech, body percussion, and improvisation can be a lot of fun while offering many great learning opportunities. A very basic whiteboard diagram for the B-section framework was the only ‘other’ equipment used, which allows this activity to be easily ‘transported’ to students. This was helpful to me as my school’s enrollment has increased dramatically, resulting in the loss of our second Music classroom. Sadly, most of our school population receives half of their weekly Music instruction in home-room classes – which limits access to instruments and space. I look forward to revisiting my volumes to find other rhythmic speech and movement activity inspirations to use while pushing into classrooms.

Next, we went **“Down By the Sea”** using melody #1 on page 91. We worked through ideas for helping students improvise and practice parts using rhythm blocks, played barred instruments and created a lovely rondo composition. Heather shared notation examples from her Grade 2-3 students which ranged from very basic-coloured block composition: illustrations of activities by the sea, words and descriptions, created or actual notation. Children are incredibly creative and it was wonderful to see their composition ideas.

We also got to experience a **“C.I.Y. (Compose It Yourself)”** lesson, which Heather uses with intermediate students.

After learning the A-section lyrics and melody (page 111, 31-Rondo), each small group was given a blueprint to create a B-section melody using 7 x 1-measure “building blocks”. Instructions indicated that all groups should end on the same building block for measure 8. Our mini-performance rondo offered many variations – and as always, it was exciting to hear what different groups composed. As Heather’s lyrics predicted, using this C.I.Y. process with students means that “composing is as easy as 1, 2, and 3.”

“Diving into Orff” helped refresh the composition process that I use regularly and has given me new ideas to use with students. I loved the assignment frameworks Heather shared with us. Composition lessons can be a lot of fun and I look forward to using the volume exercises more often while exploring, improvising, and creating with my students.

Heather – Thank you for the inspiration and ideas, the great energy and laughs, and the opportunity to have so much fun while creating music together with the other participants. Wishing you (... *and your volumes* ...) many more fabulous vacations!



CARRIE LEE

Carrie Lee teaches intermediate Music and Grade 7 Beginner Band at Chaffey-Burke Elementary School in Burnaby, BC. She feels incredibly blessed to work with amazing Music and Band colleagues in the Burnaby School District. She loved attending this year’s National Orff Conference and offers a heartfelt “Thank you and Congratulations!” to all shining stars involved in ‘Constellation 2024’.



Got The Beat!

Heather Nail

- **FOCUS:** Rhythm/body percussion composition
- **LEVEL:** Grade 5-6
- **MATERIALS:** Visual of B section, B section papers for students, Vol 1 Music for Children

A SECTION

Get up off your seat! Cuz here's a
rhy-thm you will feel in your feet! Just hear us
stomp- in', and clap- pin', and sweetknee slap- pin', oh
snap! You know we got the beat!

1. Teach the A section body percussion ostinato. When students are ready, ask them to perform the ostinato while you speak the words. Teach the words and try half the class on the words, half on the ostinato. Switch. Finally, have students perform both the words and ostinato simultaneously.

2. Introduce the B section. Present a visual of the B section, with 6 empty beats and the 7th and 8th filled in with “stomp stomp”. As a class, write body percussion to fill in the 6 beats. Test out ideas to find the best body percussion composition. Students can keep it simple by only using one sound per beat, or subdivide the beat for a challenge. Perform as a class in ternary form, starting and finishing with the A section and using the class-generated B section in the middle.
3. With students in small groups, distribute the B section papers. Each group will compose and notate their B section, then rehearse and be ready to perform their composition in a class rondo.



HEATHER NAIL

Heather Nail has been an Orff Music Specialist for the Calgary Board of Education for 24 years. She holds Orff level III certification, and has a Master of Education degree from the University of Alberta, specializing in Elementary Music. Heather co-teaches the Introductory Orff level in Calgary, and in 2010 she was a semi-finalist in the Alberta Excellence in Teaching awards. She presents regularly at music conferences in western Canada and beyond, and in her spare time conducts the Westside Junior Concert Choir. Heather mentors emerging music teachers in Calgary, and is currently serving as the president of Carl Orff Canada.

"Playful Arts and Learning at the Circus" by Deborah Ziolkoski and Allison Tipler

Review by Tony Nguyen

It's clear that something exciting is about to unfold when you step into a room decorated with five long lines of red tape on the floor and boxes of fake popcorn scattered everywhere. This was the scene at Deborah Ziolkoski and Allison Tipler's Constellation 2024 workshop, "Playful Arts and Learning at the Circus." With these two presenters guiding us through the circus adventure, I knew that we were in for a fun hour of creativity, storytelling, and music.

Deborah Ziolkoski kicked off the workshop by welcoming us into the world of Kai and the Very Grumpy Ringmaster, a story about a young child with dreams of becoming the greatest tightrope walker, only to face discouragement from a grumpy ringmaster. Deborah skillfully wove the story into the fabric of the workshop, keeping everyone engaged through participation - from cheering "YAY" for Kai's tightrope triumphs to mimicking the ringmaster's dramatic "SNAP" as he tried to knock Kai off balance.

What truly set Deborah's session apart was her ability to seamlessly integrate educational elements into the fun. Without even realizing it, we were learning parts of the song as we cheered and acted out scenes. Deborah's expertise was evident in how she scaffolded each part, making the process feel both effortless and enjoyable. As we danced to the A-section of the *Tritsch*

Tratsch Polka by Johann Strauss II, it all came together beautifully, underscoring the brilliance of her innovative Playful Arts and Learning program.

However, the mystery of the boxes of fake popcorn and drinks lingered until Deborah revealed their purpose. The B-section of the polka involved us becoming circus vendors, using vendor boxes to dance and sell peanuts, popcorn, and cola. This added a delightful layer to our circus adventure, blending movement with musicality and further enriching the experience. We also added non-pitched percussion as the final touch of Orff-inspired magic, transforming our playful antics into a full-blown circus performance.

Allison Tipler's contribution to the workshop was equally impressive. Her segment began with a lively song and a follow-the-leader activity that mimicked traveling to the circus, setting the stage for our exciting adventure. She told the story incorporating yoga poses in a way that felt natural and intuitive. As someone with no yoga experience, I was pleasantly surprised by how Allison integrated it into the session effortlessly.

Through simple yoga poses, we were able to connect with the story in a tangible way—such as packing our imaginary backpacks, making balloon animals, and embodying various circus elements. For example, we used the triangle pose to represent a circus tent and

the warrior pose for an acrobat on a horse. The poses were so seamlessly integrated into the narrative that it felt more like engaging in imaginative play than performing traditional yoga. Allison’s approach made yoga accessible and enjoyable for everyone, whether you are an experienced yogi or not.

The ease with which Allison blended yoga into the story was remarkable. It allowed us to experience the benefits of yoga without the intimidation that often accompanies it, making it a fantastic tool for both educators and students. At the time, I was excited imagining how I would incorporate the yoga-inspired activities into my own practice, knowing that they would help my students connect with stories and themes in a fun and dynamic way.

The workshop concluded with a unifying performance where the *Tritsch Tratsch Polka* reemerged, bridging Deborah’s and Allison’s segments. This final act demonstrated how their combined expertise could create a cohesive and dynamic learning experience. It was a fitting end to the beginning of an enriching weekend of Orff learning and music-making.

“Playful Arts and Learning at the Circus” was a testament to the power of creativity and play in education. Both Deborah and Allison showcased their exceptional

skills in creating immersive, educational, and entertaining music lessons. Their innovative approaches to storytelling and movement not only captivated participants but also provided practical strategies that can be easily incorporated into the classroom. I’ve already begun implementing some of Deborah’s interactive storytelling techniques and Allison’s yoga-inspired activities in my own teaching, and the positive impact on my students has been remarkable.

If you ever find yourself juggling lesson plans and looking for a touch of circus magic, this lesson is available online through the Playful Arts and Learning program (formerly Fun with Composers). Embrace the whimsy, channel your inner ringmaster, and let the playful arts transform your teaching into a spectacular show that would make even the grumpiest of ringmasters crack a smile!



TONY NGUYEN

Tony Nguyen is a K-8 music teacher based in Toronto, Ontario. Initially focused on a career in teaching instrumental band, Tony’s educational journey took a pivotal turn when he encountered the Orff pedagogy during his student teaching placements with Joy Reeve. This experience profoundly reshaped his approach to music education. As a dedicated educator, Tony actively seeks opportunities to deepen his understanding of Orff, participating in workshops offered by the Ontario Orff Chapter and attending Constellation 2024. He has completed Orff Level II at the Royal Conservatory of Music in Toronto and is looking forward to completing Level III in the summer of 2025.



Adventure to the Circus

Allison Tipler



LESSON 3 – ACTIVITY 2: *Adventure to the Circus* Part I

Formation: Students are standing and following the teacher.

Show the yoga pose card when naming it. Begin with the **Chair Pose** card. Lead students through three balloon breaths. Then everyone pretends to hand in the circus ticket.

SUGGESTED TEACHER NARRATIVE:

Chair Pose. 1-2-3-4-5. We landed here right inside the circus. It's a balloon artist blowing up a balloon. Let's join them with three balloon breaths. Now it's time to hand in your circus ticket!

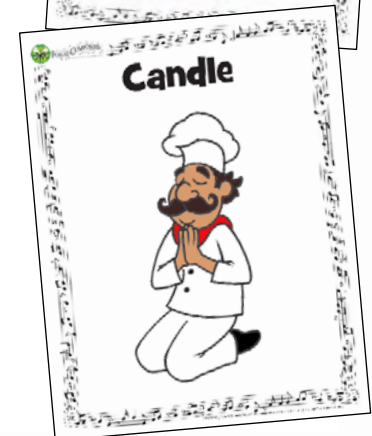


SUGGESTED TEACHER NARRATIVE continued:

Candle Pose. Let's pretend to blow up a balloon together. It's going to take three magical breaths until it's full. Take a deep breath in and bring your hands in front of your face as if you are holding a balloon. As you breathe out, move your arms forward as if you are filling the balloon with air.

Breathe in... Breathe out...

Breathe in... Breathe out...

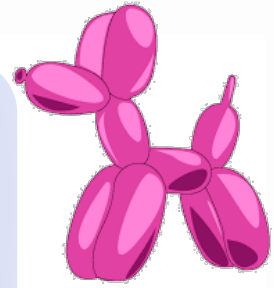


ALLISON TIPLER

Allison Tipler is an Orff Specialist in Ontario's Peel District since 2006. Allison is a student of movement and became a Power Yoga Canada Instructor in 2012. She has been teaching the movement component of the Orff Levels at the Royal Conservatory of Music in Toronto since 2018. Allison is thrilled to be part of the brand new Playful Arts & Learning Curriculum created by the Fun with Composers team. The PAL curriculum is for PreK-2 students and designed to stimulate a child's imagination through music, mindfulness, drama, movement and literature.

SUGGESTED TEACHER NARRATIVE continued:

Make fists with your hands and roll your fists around each other in a circle. The balloon artist will magically create something. Now that the balloon is filled with air. The balloon artist is going to make an animal out of the balloon! Roll your fists in a circle around each other and let's see what is created. Do you have any ideas?



Ask students for suggestions. If they need help, suggest that the artist created a dog. Students can make their own dog pose or teacher may show **Downward Dog Pose**. Hold for a count to 5.



SUGGESTED TEACHER NARRATIVE continued:

It's a dog! Create your own dog pose. 1-2-3-4-5.

As in Yoga Lessons 1 and 2 in the *We Are at the Circus Game*, the teacher chooses a student to be a leader (who plays the beat on a drum and leads the line of students) while everyone sings the song. The song is available on the PAL Online Audio Tab. At the end of the song, the teacher asks the leader what they see at the circus. Show the circus visual (from the next page) to students to give them ideas. The leader answers then walks to the back of the line. The teacher shows a yoga pose card for all students to perform. Repeat the song with a different leader. The teacher could refer to the sticky notes on the yoga cards from Yoga Lessons 1 and 2 as a reminder for: *TENT, *AUDIENCE, *ELEPHANT.



SUGGESTED TEACHER NARRATIVE continued:

Let's walk around the circus. What will we see as we sing our song? I choose (name) to be leader.

(Singing voice) *We are at the circus, the circus, the circus.*
We are at the circus. What will we see?

We Are at the Circus

Song: Allison Tipler

We are at the cir - cus, the cir - cus, the cir - cus.

We are at the cir - cus. What will we see?

SUGGESTED TEACHER NARRATIVE continued:

(Asking the leader) What do you see at the circus?

(Student answers)

Triangle Pose. I see a big top *TENT in the shape of a triangle! 1-2-3-4-5. Let's go inside the tent!

Triangle Pose on the other side. 1-2-3-4-5.

I choose (name) to be the next leader.

We are at the circus... (Sing entire song)

(Ask new student leader) What do you see at the circus?

(Student answers)

Candle Pose. And this is how we will sit in our seats in the *AUDIENCE at the circus. 1-2-3-4-5.

I choose (name) to be the next leader.

We are at the circus... (Sing entire song)

(Ask new student leader) What do you see at the circus?

(Student answers)

Wide Leg Forward Fold. I see an *ELEPHANT! Put your right hand on your right foot and left hand on your left foot and we are going to be an elephant. Stomp on your spot. Can you raise your trunk high in the air? And now be silent and still. Silent means quiet. Show me how you can be quiet. Still means, please do not move. Show me how still you can be still. 1-2-3-4-5.

I choose (name) to be the next leader.

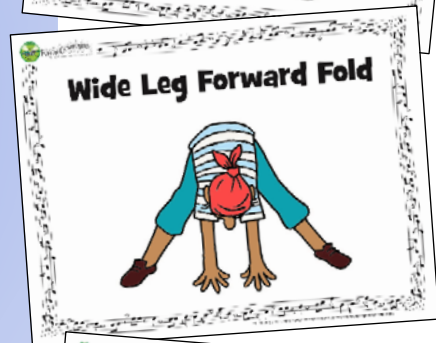
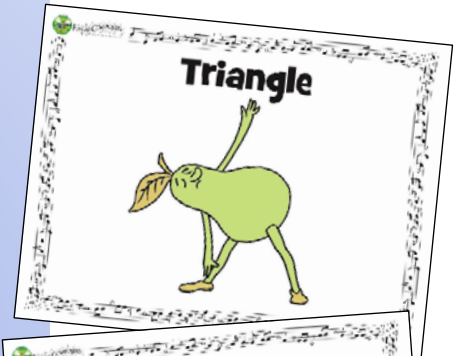
We are at the circus... (Sing entire song)

(Ask new student leader) What do you see at the circus?

(Student answers)

Do you know what else I see?

Savasana. Part 1 of the adventure is over. We need to complete our closing routine and finish the adventure next time. 1-2-3-4-5.



« Les sons du corps, partie 2 » par Lu Horta

Article par Caroline Landry

L'atelier « Les sons du corps, partie 2 » était une vraie partie de plaisir! L'animatrice Lu Horta, nous a guidés dans des exercices pour développer la coordination et l'indépendance entre les différentes parties du corps et de la voix. Nous avons aussi exploré les sonorités corporelles pour favoriser la créativité à travers l'improvisation.

Dès les premières minutes de l'atelier, les participant-es ont été mis dans l'action avec un jeu de concentration et de coordination en jouant avec le motif rythmique de *Tumpá Pátum*. Le jeu de la flèche ou le jeu *Tum pá et Pá Tum* se joue avec les élèves placés en cercle pour permettre un contact visuel accru. L'exercice commence lorsqu'une personne tape du pied (*Tum*) et de la paume de la main (*Pá*) et envoie son motif à quelqu'un du cercle par le biais de son regard. La personne qui reçoit ce motif l'envoie à son tour à quelqu'un d'autre dans le cercle. Ce processus d'échange visuel et sonore peut se poursuivre indéfiniment. Dans un second temps, le motif peut être inversé et le jeu continue avec le nouveau motif ainsi créé. Dans un troisième temps, on peut jouer à question/réponse avec *Tum Pa* (question) et *Pa tum* (réponse). Le regard mène toujours la conversation. Cette activité s'est avérée un de mes coups de cœur que j'ai eu



l'occasion de réinvestir en salle de classe avec beaucoup de succès et de plaisir.

Nous avons ensuite exploré la richesse des sonorités corporelles, découvrant les différents sons produits par le corps. Par exemple, l'exploration de gestes tels que les frappements de mains, les sons sur le tronc et les jambes, ainsi que les bruits de pieds et les explorations phonétiques du visage nous a ouvert tout un monde sonore. L'exploration des sonorités corporelles

s'est poursuivi en assemblant des rythmes avec des sons corporels tels que les frappements et les claquements. J'ai découvert des sons que je n'avais jamais produits auparavant!

En poursuivant, un jeu d'improvisation où chaque participant·e ajoute une cellule musicale à une idée mélodique ou rythmique qui se répète nous a permis de créer un espace sonore dans lequel chacun·e contribue à la création collective. C'est une belle suggestion pour permettre à nos élèves de devenir meneur et meneuse en jouant avec les nuances, les rythmes et les mélodies.

L'atelier a définitivement réussi à travailler et à renforcer nos compétences de coordination corporelle, notre concentration et notre créativité musicale. Il nous a également permis d'explorer de manière ludique et interactive les différents aspects de la musique et du rythme.

Au sujet de Lu Horta : Lu Horta est chanteuse et compositrice, diplômée en 1993 du cursus de musique populaire de l'Université d'État de Campinas (UNICAMP) au Brésil. Depuis, 1996, elle fait partie de

la formation du groupe de percussions corporelles Barbatuques. Elle a obtenu un diplôme en musicothérapie à l'école Raphaël, où elle a également enseigné la percussion corporelle. Depuis 2016, elle anime des ateliers pour des groupes professionnels et amateurs. Elle est familière avec l'approche pédagogique Orff, dont l'univers rythmique correspond à son travail quotidien.

Pour en savoir davantage :

Tumpá - Barbatuques | Tumpá,

<https://youtu.be/pGrJUkpswPI>

www.luhorta.com

www.barbatuques.com.br



CAROLINE LANDRY

Caroline a complété sa formation à l'enseignement en 2001 à l'Université d'Ottawa et a par la suite obtenu le niveau I et II de la formation Orff à Montréal. Elle anime des ateliers et des séances de partage pour enseignantes et enseignants de la région d'Ottawa-Gatineau, démontrant son amour et sa connaissance du Orff Schulwerk. Elle est impliquée au conseil national de COC en tant que correspondante francophone. Caroline est actuellement conseillère pédagogique en construction identitaire au Conseil scolaire de district catholique de l'Est ontarien et est une ardente partisane de l'éducation artistique et musicale dans les écoles.



« Les livres de l'Orff Schulwerk et vous : une inspiration musicale et créative pour la classe de musique » par Ghyslain Egglefield

Article par Andréanne Hétu

C'est avec un calme empreint d'enthousiasme que Ghyslain nous a accueillis dans son atelier, destiné à nous faire découvrir du matériel et des activités inspirés des volumes d'Orff.

Nous avons entamé notre exploration avec une pièce tirée de *Spielbuck fu Xylophon II*, p.18 #19 (G. Keetman). Ce fut le point de départ de notre aventure. Après avoir mémorisé les textes des trois sections, nous avons été répartis en équipes pour créer une chaîne de mouvements, commençant par un déplacement en bateau, se transformant en avion, et se poursuivant en train.

A

Prendre un bateau, prendre un avion ou prendre un train, comment s'y rendre?

B

Où irons-nous?

C

Que verrons-nous là? Que ferons-nous là?

Cette magnifique pièce peut ensuite être transférée aux instruments, jouée en canon (un défi de taille, notamment avec une distance d'une seule pulsation), et enrichie par une improvisation mélodique. En l'espace d'à peine quinze minutes, Ghyslain avait déjà captivé l'attention de tous les participant-es!

La prochaine œuvre, *Dessin d'étoile*, tirée de *Music for Children volume 2*, p. 15 #4, *Tranquillo*, a sans aucun doute été mon coup de cœur de Constellation 2024. Nous avons été transportés dans l'univers des étoiles et des constellations grâce à une pièce qui intégrait une composante créative. Après la lecture du livre *L'enfant qui entendait les étoiles* d'Élodie Fondacci et Baptistine Mésange, nous avons dessiné puis mis en musique nos propres constellations. La pièce *Dessin d'étoile*, ainsi que les constellations que nous avons créées, peuvent être interprétées en accompagnement de la lecture du livre. Le texte de Ghyslain est tout simplement magique et accessible pour tous les groupes d'âge.

*Je vois vers le ciel dans la nuit
un spectacle merveilleux.*

*Dessins par milliers sous mes yeux,
c'est vraiment merveilleux.*

*Des étoiles scintillantes
qui veillent sur le monde endormi.*

*Des étoiles scintillantes qui
tracent chemins à l'infini.*

*J'entends des étoiles chanter
des airs qui me font rêver.*

Un grand merci à Ghyslain pour avoir généreusement accepté de partager la partition et la démarche d'enseignement pour cette édition d'Ostinato. Je suis convaincue que vous l'apprécierez autant que nous l'avons fait durant l'atelier!

L'atelier s'est conclu avec la pièce *Piu lento* (Music for Children, Volume 2, p. 87), qui se prête particulièrement à la création à partir de petits motifs. La pièce est originale en motifs qui sont nommés par couleur : le motif **bleu** représente la première mesure, tandis que le motif **vert** correspond à la seconde. Nous avons ensuite ajouté une cadence (**Do aigu**) pour façonner l'ensemble de la composition. Par exemple, la pièce pourrait prendre la forme **Bleu Bleu Vert Do aigu**.



ANDRÉANNE HÉTU

Après avoir enseigné la musique M à 5 pendant 5 ans à Winnipeg, Andréanne enseigne maintenant la musique M à 8 au Nouveau-Brunswick dans le District scolaire francophone Sud. Elle a été membre du conseil d'administration du Chapitre Orff Manitoba en tant que coordinatrice d'ateliers pendant 3 ans et a été membre du comité organisateur d'Intersections 2022, le congrès national de Carl Orff Canada, en dirigeant l'équipe de traduction française. Actuellement, elle fait partie du comité Ostinato, ainsi que du comité de publication responsable de la ressource *It's Time/C'est le temps*, et elle est également impliquée dans l'organisation de Passages 2026. Andréanne a obtenu sa certification Orff niveau II à l'Université du Manitoba en 2022. Elle est enthousiasmée à l'idée de poursuivre son engagement au sein du conseil national en tant que correspondante francophone.



Dessins d'étoiles

Ghyslain Egglefield

Dessins d'étoiles

(MFC vol. 2, p. 15 #4 Tranquillo)

Texte de G. Egglefield

$\text{♩} = 64$

Voix

Glockenspiel

Métallophone

mp

Je vois vers le ciel, dans la nuit, un spectacle merveilleusement
dessins par milliers sous mes yeux c'est vraiment mer-vei-

9

1. 2.

Voix

Glock.

Métal.

lieux... lieux... De Des étoiles scintillantes qui veillent sur le
lieux... lieux... toiles scintillantes qui tracent chemins

18

1. 2.

Voix

Glock.

Métal.

monde en-dormi. Des étoiles J'entends des étoiles chan-
à l'infini. ni. J'en tends des étoiles chan-

28

1. 2.

Voix

Glock.

Métal.

ter des airs qui me font rêver. J'en rêver...
rallentendo

Dessin d'étoiles

(MFC volume 2 p.15 # 4, Tranquillo)

- * Niveau 4^{ème} année
- * Improvisation-création
- * Littérature jeunesse

Démarche pédagogique :

- Débuter en lisant un extrait du livre (p.1) "L'enfant qui entendait les étoiles".
- Chanter la chanson et l'apprendre aux élèves
- Montrer des images de constellations
- Apprendre accompagnement de métallophone comme suit :

1. Frappements sur les cuisses.

Musical notation for clapping exercise on a treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The notation consists of four lines of music. The first line starts with a quarter note on G4 (labeled 'm.g.') followed by a quarter rest. The second line starts with a quarter note on G4 (labeled 'm.g.'), followed by an eighth note on A4 (labeled 'm.dr.'), and a quarter note on G4 (labeled 'm.g.'). The third line starts with a quarter rest (labeled 'm.g.'), followed by an eighth note on A4 (labeled 'm.dr.'), an eighth note on B4 (labeled 'm.dr.'), and a quarter note on G4 (labeled 'm.g.'). The fourth line starts with a quarter rest (labeled 'm.g.'), followed by an eighth note on A4 (labeled 'm.dr.'), an eighth note on B4 (labeled 'm.dr.'), a quarter note on G4 (labeled 'm.g.'), an eighth note on A4 (labeled 'm.dr.'), and an eighth note on B4 (labeled 'm.dr.').

- Transfert de l'ostinato sur métallophone
 - Ajouter partie de glockenspiel (optionnel)
- En do pentatonique, s'inspirer des images de constellations et s'inventer une constellation mélodique. Possible que les élèves inventent leur constellation de notes.
 - Possibilité d'ajouter un bourdon pour l'interprétation des constellations musicales des élèves (Ex. MFC vol.1 p.84 # 7 = do + sol en J. et do2 + sol2 en J. en alternance).
 - Utiliser la chanson avec un conte comme "L'Enfant qui entendait les étoiles". Les élèves pourraient jouer leur constellation musicale à des moments choisis dans le conte.



GHYSLAIN EGGLEFIELD

Enseignant spécialiste en musique à l'école de l'Amérique-Française de Gatineau, Ghyslain Egglefield complète les niveaux I, II, III et un Masterclass Orff à l'Université Georges Mason. Depuis 23 ans, il est guidé par la passion de mener les enfants vers une meilleure compréhension et une profonde appréciation du monde musical et culturel, de stimuler à la fois l'engagement et la créativité de l'élève dans ses apprentissages tout en favorisant la joie de faire de la musique en groupe. Depuis 2021, il donne des ateliers de formation en ligne et en personne pour les chapitres Orff Québec et Ottawa.





Idea Box ⋮

Boîte à idées ⋮

Lii zwezoo nakomowa

Nicole Schutz

- This piece is part of a collection in Carl Orff Canada’s resource, *It’s Time! / C’est le temps!* The 24-lesson resource relates to time in its many manifestations: seasons, clocks, musical meter, day/night, and how our lives are affected by time itself.
- Proceeds from this project will be donated to the Children’s Performance Fund, benefitting student groups who present for our National conferences.
- See <https://orffcanada.ca/merchandise/> for your copy.

THE INSPIRATION

My favourite sign of spring is the different calls of the birds as they return from their winter location or preparing for new stages in life. In particular, the call of the red-breasted robin and the fee-bee call of the black-capped chickadee are the first I listen for. This spring, while spending time on the land in the boreal forest in northern Alberta, the white throated

sparrows sang to me over and over, day and night. The chorus of this song is the song they were singing.

The chorus is Heritage (or Southern) Michif, one of three distinct Métis languages. *Heritage Michif derives from Cree, Ojibway and French. The waltz time signature is common in Métis fiddle tunes. The Métis are one of the three distinct Indigenous nations of Canada.

SOUTHERN MICHIF PRONUNCIATION

Heritage Michif	(Pronunciation guide)	English translation
Lii zwezoo nakamowak.	(Lee Zweh- zuhoo nah-kah-moh-uhk)	The birds sing!
Si Praentaan! Si Praentaan!	(Seh Prehn tahn- with a rolled “r”)	It’s spring! It’s spring!
Li salee naakoshiw!	(leh sah- lee nah-koh-shoo)	The sun shines!

INTRO

Discuss spring: snow melting, tree buds, flowers, etc. leading to the sounds of birds.

IMITATE

1. Talk about the Michif language (see * above) and teach pronunciation.
2. Sing the song and have students echo phrases until language is comfortable.
3. Students internalize the 3/4 feel with a sway or step on the first beat as they sing.
4. Teach the bass line through body percussion (BP). Transfer to instruments.
5. Add glockenspiel (SG), then drum (common in First Nation and helps blend with European musical tradition) and finally, soprano recorder (R) on melody.

EXPLORE

1. Ask students how to make the chorus sound like birds calling back and forth. Recorders could do a call (so-mi-do or la-so-mi) and response (re-do-do or fa-do-do). **Be creative!**
2. Movement - use inspiration from the wind, trees, sunshine and animals such as frogs and chipmunks. Explore movement of birds - individually, in pairs or in flocks.

CREATE

Explore springtime/nature sounds: frogs, squirrels, chipmunks, a variety of birds etc. that could be imitated with BP, NPP instruments, pitched percussion, and voice.

1. The call and response (chorus) could be more free-flowing to include other nature sounds.
2. How could wind be created by instruments? What does sunshine sound like?

FORM OF THE SONG

A, B (Performance Idea)

Introduction with soundscape.

First time through: singing and instruments.

Second time through: recorder for melody line and improvised soundscape.

Third time through: singing and instruments.

Optional: coda using soundscape



NICOLE SCHUTZ

Nicole Schutz is a Métis music educator from Edmonton, Alberta. Her Masters of Education in Elementary Curriculum and Pedagogy focused on Indigenous education through a musical education lens. Nicole is passionate about Indigenous music in the classroom and conducts research on Indigenizing music education.



Lii Zwezoo Nakamowak

Featured in 'It's Time! C'est le Temps'

Nicole Schutz

V/R
The warm gen-tle breeze, the melt - ing of snow. The trees a - wake from their slum - ber I

SG/AG

Hand Drum

BX/BM

10
V/R
heard from a - far a sweet mel-o - dy, The song - bird call out, "It is Spring!"

SG/AG

Hand Drum

BX/BM

18
V/R
Lii zwe - zoo na - ka - mo - wak! Si praen-taan! Si prae-taan!

SG/AG

Hand Drum

BX/BM

22
V/R
Li sa - lee naa - ko shiw! Si praen - taan! Si praen - taan!

SG/AG

Hand Drum

BX/BM

Lii zwezoo nakomowa

Nicole Schutz

Cette pièce se retrouve dans la ressource [It's Time/C'est le temps!](#) de Carl Orff Canada. Cette ressource de 24 leçons traite du temps dans ses nombreuses manifestations : saisons, horloges, mesure musicale, le jour et la nuit, et comment nos vies sont affectées par le temps lui-même. Les recettes de ce projet serviront à financer les prestations musicales de groupes d'enfants lors des congrès nationaux de COC.

INTRODUCTION

Ce que je préfère avec le retour du printemps, c'est d'entendre le chant des oiseaux alors qu'ils reviennent de leur migration hivernale ou qu'ils se préparent pour une nouvelle saison de vie. J'écoute surtout le chant des merles, des mésanges et des moineaux. Au printemps dernier, alors que je me trouvais dans la forêt boréale du nord de l'Alberta, les bruants à gorge

blanche me chantaient nuit et jour une mélodie qui a inspiré le refrain de cette chanson.

Le refrain est en michif patrimonial (ou michif du sud), l'une des trois langues métisses distinctes. *Le michif patrimonial combine le cri et le français, mais s'écrit souvent selon les sons que l'on entend. Les chiffres indicateurs de la valse sont courants dans les airs de violon métis. Les Métis sont l'une des trois nations autochtones distinctes du Canada.

MICHIF PATRIMONIAL :

Michif patrimonial	Prononciation	Traduction en français
Lii zwezoo nakomowak.	(Lee Zweh-zuhoo nah-kah-moh-uhk)	Les oiseaux chantent!
Praentaan! Praentaan!	(Prehn tahn - en roulant le "r")	C'est le printemps! (bis)
Li salee naakoshiw!	(leh sah- leh nah-koh-shoo)	Le soleil brille!
Praentaan!	(Prehn tahn- en roulant le "r")	C'est le printemps!



MISE EN SITUATION

1. Entamez une discussion sur le thème du printemps avec les élèves.
2. Que remarquez-vous au printemps ? Pistes de réponses : la neige fond, les bourgeons éclatent sur les branches des arbres, les fleurs sortent de la terre, on entend le chant des oiseaux.

IMITATION

1. Parlez de la langue michif et enseignez la prononciation.
2. Chantez la chanson et demandez aux élèves de répéter les phrases jusqu'à ce qu'ils se sentent à l'aise dans la langue michif.
3. Allouez suffisamment de temps pour permettre aux élèves d'intérioriser le rythme de valse (3/4) en insistant sur le premier temps de la chanson.
4. Enseignez la ligne de basse à l'aide des percussions corporelles. Transférez aux instruments.
5. Ajoutez le glockenspiel, puis le tambour (courant chez les Premières Nations et permettant de se fondre dans la tradition musicale européenne) et enfin, ajoutez la flûte à bec soprano pour la mélodie.

EXPLORATION

1. Demandez aux élèves d'explorer différentes façons d'interpréter le refrain pour imiter le chant des oiseaux qui s'interpellent. Par exemple, les flûtes à bec pourraient faire un

appel (*sol-mi-do* ou *la-sol-mi*) et une réponse (*ré-do-do* ou *fa-do-do*). **Soyez créatifs!**

2. Pour le mouvement, inspirez-vous du vent, des arbres, du soleil et d'animaux tels que les grenouilles et les tamias. Explorez les mouvements des oiseaux de manière individuelle, en paire, ou en groupe.

CRÉATION

1. Explorez les sons du printemps/de la nature : grenouilles, écureuils, tamias, divers oiseaux, etc. qui peuvent être imités avec les percussions corporelles, les instruments de percussions à sons déterminés et indéterminés et la voix.
2. Encouragez la liberté de création pour l'appel et la réponse (refrain) afin d'inclure d'autres sons de la nature.
3. Questionnez les élèves pour stimuler leur créativité : « Comment les instruments peuvent-ils créer du vent? À quoi ressemble le son du soleil? »

FORME SUGGÉRÉE

- Introduction avec le paysage sonore.
- Première fois avec chant et instruments.
- Deuxième fois à la flûte à bec pour la ligne mélodique et le paysage sonore improvisé.
- Troisième fois avec chant et instruments.
- Une éventuelle coda d'un paysage sonore pourrait être ajoutée.



NICOLE SCHUTZ

Nicole Schutz est une enseignante de musique métisse d'Edmonton, en Alberta. Sa maîtrise en éducation (curriculum et pédagogie élémentaire) est axée sur l'éducation autochtone dans un contexte d'éducation musicale. Nicole est passionnée par la musique autochtone en classe et mène des recherches sur l'autochtonisation de l'éducation musicale.

Lii zwezoo nakamowak

Publié dans « It's Time!/C'est le temps! »

Nicole Schutz

V/FL

Le bri - se douce etchaude, la fon - te desneiges. Les ar - bres se ré - veillent de leur som - meil. J'en-

CS/CA

Tambour

XB/MB

10

V/FL

tend au loin, une bel - le mé - lo - die. L'ap - pel des oi - seaux, c'est le prin - temps!

CS/CA

Tambour

XB/MB

18

V/FL

Lii zwe - zoo na - ka - mo - wak! Si praen - taan! Si prae - taan!

CS/CA

Tambour

XB/MB

22

1. 2.

V/FL

Li sa - lee naa - ko shiw! Si praen - taan! Si praen - taan!

CS/CA

Tambour

XB/MB

Au cirque!

Deborah Ziolkoski

Musique: *La polka tritsch-tratsch* de Johann Strauss II. Tiré de *On s'amuse avec les compositeurs Vol. I: Pré-mat à la 3e année* par Deborah Ziolkoski

Constellation 2024 nous offre une grande variété d'ateliers, tel que *Playful Arts and Learning at the Circus* présenté par Deborah Ziolkoski et Allison Tipler. Cette leçon Au cirque ! vous offre un avant-goût français de l'atelier.

Constellation 2024 offers a variety of excellent workshops, such as *Playful Arts and Learning at the Circus* presented by clinicians Deborah Ziolkoski and Allison Tipler. Here is a French variation of their circus theme.

PREMIÈRE LEÇON

Objectifs

Faire découvrir aux élèves « La polka tritsch-tratsch » de Johann Strauss. Les élèves réussiront à chanter, à danser et à jouer des instruments et à suivre la musique à la baguette sur le musicogramme.

Concepts connexes

A B A (forme ternaire), improvisation, ascension et descente, accents, coda.

Niveau scolaire recommandé

Élèves de niveau préscolaire à la 6e année (veuillez adapter l'accompagnement instrumental en conséquence).

Thèmes suggérés

Le cirque, le courage, la persévérance

Livres recommandés pour enfants

Cirque magique ou *La malle aux étoiles* (Lechermeier/Poliakova); *Les trois musiciens* (Pablo Picasso)

(Massenet/Hié); *Le cirque de Charlie Chou* (Gay); *Cirque Mariano* (Spier); *Les farfeluches au cirque* (Grée/Camps); *Olivia fait son cirque* (Falconer); *Simon et le petit cirque* (Tibo); *Tu seras funambule comme papa!* (Stehr); *Picasso et le cirque* (Dupuis-Labbé/Ocana) et *Picasso and the Circus* (Earenfight) – œuvres de Picasso

Mise en place

Les élèves sont dispersés pendant que l'histoire est racontée. Durant la préparation de la section A, vous pouvez fixer au sol des cordes avec du ruban adhésif. Les maîtres de cirque se placent à une extrémité de la corde et les funambules à peu près au milieu. À la section B, les élèves se déplaceront librement dans la pièce.

Matériel nécessaire

Corde fixée au sol pour représenter le fil de fer. (Dix à douze cordes ou lignes de ruban adhésif feront l'affaire), musicogramme de grand format, livres d'images.

Pour accéder au lien de l'enregistrement vocal de La polka tritsch-tratsch : [Cliquer ICI](#).

Objectifs

Lire l'histoire (les stratégies pour la section A sont intégrées à l'histoire). Enseigner la section A (en suivant l'histoire).

Démarche suggérée

Une bonne façon de présenter le concept du cirque consiste à lancer une discussion à l'aide des livres d'images. Le choix est vaste!

TI-JEAN ET LE MAÎTRE DE CIRQUE

Section A

Il y a très longtemps vivait un maître de cirque méchant et égoïste. Il voulait toujours être le centre de l'attention au cirque. Les autres artistes avaient peu de temps sous les projecteurs, car il voulait toute l'attention sur lui! Il croyait que c'était son spectacle, et que c'était lui la vedette!

À chaque représentation, le maître de cirque faisait claquer son fouet pour montrer à tout le monde qu'il était le plus puissant et le meilleur. Quand le maître de cirque faisait claquer son fouet, le public retenait son souffle et tremblait en attendant de voir ce que le maître de cirque allait faire.

Le maître de cirque adorait chaque moment passé sous le feu des projecteurs et a continué d'être la vedette jusqu'au jour où ... le cirque a embauché Ti-Jean.

Ti-Jean était un jeune garçon talentueux qui venait d'apprendre à être funambule. Ti-Jean savait que s'il voulait devenir bon, il devait travailler fort. Il passait de longues heures à pratiquer. Au bout d'un moment, il est devenu très habile et de plus en plus à l'aise dans son métier de funambule.

Le maître de cirque a remarqué qu'à mesure que Ti-Jean gagnait la confiance, il attirait de plus en plus l'attention aux spectacles. Ti-Jean semblait toujours

avoir de nouveaux numéros pour le public. Un jour, il a même élevé sa jambe très haute, et gardé son équilibre sur la corde sur un seul pied. Le public était ravi ..., et le maître de cirque était très jaloux!

Comment Ti-Jean osait-il lui voler son spectacle? Le maître de cirque savait qu'il devait faire quelque chose immédiatement! Il devait avoir un plan pour se débarrasser de Ti-Jean une fois pour toutes. Après réflexion, le maître de cirque savait exactement ce qu'il devait faire.

Pendant le spectacle suivant, alors que Ti-Jean exécutait ses nouveaux numéros sur la corde, le méchant maître de cirque a grimpé à l'échelle jusqu'à la plateforme de Ti-Jean.

Avec une expression de méchanceté, il a élevé son fouet brillant et noir dans les airs et l'a fait claquer deux fois.

(Reportez-vous à la partition pour le rythme des paroles. Demandez aux élèves de prendre leur fouet imaginaire et de le faire claquer dans l'air aussi fort que possible, comme fait le maître de cirque! Claque! Claque! Claque!)

Le pauvre Ti-Jean a été si surpris par le bruit soudain du fouet qu'il a poussé un cri: *(Faites une démonstration.)* « ah-, ah-, ah-, ah- », et a presque perdu son équilibre!

Le maître de cirque était en colère de voir que Ti-Jean avait réussi à garder son équilibre juste à temps. Il n'en revenait pas que Ti-Jean ne soit pas tombé! Il a grogné avec colère et a fait claquer son fouet de nouveau, encore!

(Faites une démonstration du maître faisant claquer son fouet suivi de Ti-Jean criant : « Ah-, ah-, ah-, ah- »).

Puisque Ti-Jean résistait, le maître de cirque a continué à faire claquer son fouet!

(Répétez cette séquence deux fois de plus avec les élèves.)

On pouvait entendre les cris de panique de Ti-Jean: « ah-, ah-, ah-, ah- », alors qu'il essayait de rester sur sa corde.

Avec bien des efforts, Ti-Jean a regagné son équilibre et était plus déterminé que jamais à ne pas laisser ce terrible maître de cirque gagner!

Comprenant que le maître de cirque ne pouvait pas marcher sur la corde, Ti-Jean l'a regardé droit dans les yeux et a commencé à le taquiner.

Il s'est mis à chanter (d'un ton taquin chantez) :

« Viens m'attraper, Monsieur Maître de cirque! Lève la jambe, lève la jambe. Viens m'attraper, Monsieur Maître de cirque! » Puis il a exécuté son fameux numéro: saute, saute, cha, cha, cha.

Le maître de cirque était fou de rage! On pouvait voir de la fumée lui sortir des oreilles et son visage était rouge comme une tomate! Sans y penser, il s'est penché rapidement et a commencé à agiter la corde de Ti-Jean.

(Faites onduler la corde)

« Gigote, gigote, gigote, gigote, gigote, gigote, gigote, gigote. »

La foule tremblait de peur en entendant Ti-Jean crier: (Imitez Ti-Jean qui se balance difficilement mais qui retrouve son équilibre juste avant une chute):

« Je tombe, tombe, tombe, tombe. Ah! Je tombe par terre! »

Mais à la grande joie du public, Ti-Jean a retrouvé son équilibre juste à temps! Il se disait:

« J'suis capable, j'suis capable... », et il a réussi à reprendre son équilibre. Juste à ce moment-là, le maître de cirque a recommencé à faire claquer son fouet. (Répétez la phrase « claque, claque, ah-, ah-, ah-, ah-! » quatre fois avec les élèves.)

Quel spectacle!!!

Démarche suggérée (suite)

- Demandez aux élèves s'ils aimeraient jouer aux maîtres de cirque et aux funambules.
- Divisez les élèves en deux groupes : les maîtres de cirque et les funambules. Demandez aux maîtres de cirque de prendre place au bout des cordes (un maître de cirque par corde, deux si nécessaire). Les funambules doivent se placer au milieu des cordes. Idéalement, il devrait y avoir un élève par corde, mais il peut y en avoir deux au besoin.
- Vous pouvez aussi avoir un groupe d'élèves placés sur les côtés pour regarder et chanter. Faites une rotation pour que tous les élèves puissent participer après avoir passé en revue l'exercice au complet.
- Une fois que les élèves ont tous eu la chance de chanter, de danser et de jouer le maître de cirque et le funambule pour la section A, invitez-les à s'asseoir par terre devant vous.
- Racontez aux élèves que vous êtes allés au cirque et que le maître de piste était vraiment méchant. Dites-leur que vous avez réussi à mettre la main sur la musique qui y était jouée.
- Expliquez aux élèves que la musique préférée du maître de cirque a été composée par Johann Strauss. Se souviennent-ils de quelque chose de spécial concernant Maestro Strauss? (Discutez de quelques points saillants.)
- Expliquez aux élèves que cette composition spéciale s'intitule « La polka tritsch-tratsch ». Peuvent-ils prononcer ce nom étrange? Le titre veut en fait dire la « polka du bavardage ».
- Demandez aux élèves d'écouter attentivement pour voir s'ils arrivent à entendre les paroles magiques du maître de cirque et du funambule. Faites jouer la section A, en chuchotant ou en chantant doucement. (Souvent, les enfants se mettent à faire les gestes sur le champ.)

- Aimeraient-ils jouer aux maîtres de cirque et aux funambules en écoutant la véritable musique? Demandez aux élèves de se placer sur les cordes, de chanter, de danser et de jouer durant la pièce.

**On obtient de meilleurs résultats si on demande aux élèves de choisir le rôle qu'ils veulent jouer. Placez les maîtres de cirque au bout des cordes (rappelez aux enfants que ces maîtres de cirque ne savent pas du tout marcher sur un fil de fer) et placez les funambules au milieu des cordes. Rappelez aux funambules d'allonger les bras pour garder l'équilibre.*

Si le temps le permet, vous pouvez présenter le musicogramme à la fin de cette leçon. Dans le cas contraire, prenez quinze minutes à une autre occasion pour voir le musicogramme. Procédez de la façon suivante :

Présenter la section A du musicogramme

- Demandez aux élèves de s'asseoir par terre devant le musicogramme.
- Invitez les élèves à sortir leur doigt de chef d'orchestre et demandez-leur de suivre le musicogramme dans les airs pendant que vous suivez la section A à la baguette sur le musicogramme.
- Les élèves peuvent chanter en chœur avec vous en même temps que vous suivez la musique à la baguette sur le musicogramme. Expliquez le fonctionnement du musicogramme une première fois en chantant. La deuxième fois, chantez en écoutant le cd.
- Lorsque les élèves comprennent bien le fonctionnement du musicogramme, demandez à des volontaires de venir devant la classe et suivre la musique à la baguette.

**N'oubliez pas le chapeau et la baguette de chef d'orchestre pour ajouter une touche amusante!*

DEUXIÈME LEÇON

Objectifs

Présenter la section B, chanter et danser sur la musique de la section complète. Revoir la pièce en entier (A B A). Présenter la section B du musicogramme et demandez aux élèves de suivre la musique à la baguette pour les deux sections.

[**Lien à La polka tritsch-tratsch : Cliquer ICI.**](#)

Démarche suggérée

Revoyez la section A et, lorsque les élèves la maîtrisent bien, poursuivez avec la section B.

Section B

(Reportez-vous à la partition pour connaître la notation rythmique des paroles.)

- Demandez aux élèves quelles autres personnes il pourrait y avoir dans un cirque en plus des artistes. (Des vendeurs de cacahuètes, coca et de pop-corn.)
- Expliquez que, souvent dans les cirques, il y a un entracte ou une courte pause entre les numéros. Durant cette pause, des personnes vendent des friandises. Demandez aux élèves quel genre de friandises il pourrait y avoir afin d'obtenir des réponses comme des cacahuètes, du pop-corn et du coca.
- Demandez aux élèves de vous montrer de quelle façon les vendeurs se promènent parmi les spectateurs et les interpellent en criant « Cacahuètes, pop-corn, coca! » Joignez-vous aux élèves pour leur faire une démonstration de la section B. Invitez les élèves à se promener comme de très fiers vendeurs de

leurs friandises - ils vendent les meilleures friandises du monde!

- Chantez et jouez tous ensemble la section:
« Dou, dou, dou, dou, dou, dou, cacahuètes!
Dou, dou, pop-corn!, Etc. » Vendez vos friandises à la criée à la manière des vendeurs dans un cirque. Expliquez aux enfants que les vendeurs font les fanfarons à la fin de leur cri en chantant des « la, la, la, la, la, la, la, la, la-, la-, la- ! » de façon taquine.
- Expliquez aux élèves que tout allait bien pour les vendeurs jusqu'à ce qu'un voleur s'empare d'une friandise dans une boîte. La poursuite est alors lancée!

L'enseignant(e) fait une démonstration de la poursuite en faisant de grandes enjambées rapides au son de la syllabe « court » (insistez sur le fait qu'il n'y a que quatre pas à la fois pour la poursuite). Les élèves s'immobilisent et prennent une pose de guet en entendant les mots « Le vois-tu? »

« On court, court, court, court. Le vois-tu? ...
On court, court, court, court. Le vois-tu? ... On
court, court, court, court. Le vois-tu? ... C'est
toi! C'est toi! Je sais que c'est TOI! » (*Faites
semblant de trouver le voleur en le pointant
du doigt.*)

Demandez aux élèves d'essayer de faire ce passage avec vous. Répétez à partir du début de la section B.

Une fois que le vendeur a attrapé le voleur, il ne veut pas que les autres sachent qu'il y a un problème, alors il continue d'agir comme si de rien n'était. (Chantez et bougez jusqu'à la dernière ligne de la section B).

Demandez aux élèves s'ils peuvent se lever debout et faire comme s'ils étaient des vendeurs du cirque.

Chantez, dansez et jouez le rôle de vendeurs tous ensemble.

Présenter la section B du musicogramme:

Demandez aux élèves de s'asseoir par terre près du musicogramme de grand format. Demandez aux élèves de suivre le musicogramme de la section B dans les airs pendant que vous suivez la musique à la baguette sur le musicogramme. Invitez quelques élèves volontaires à venir diriger avec vous en restant tout près pour les aider à faire ce travail.

Si le temps le permet, répétez toute la pièce avec l'enregistrement sonore et nommez des maîtres de cirque et des funambules pour la section A (en utilisant les fils préparés).

Dites aux élèves qu'après la section A, tout le monde se transforme comme par magie en vendeurs de friandises pour la section B (tout le monde doit se disperser). Les élèves reprennent ensuite leur position initiale lorsque la musique revient à la section A.

TROISIÈME LEÇON

Objectifs

Revoir « La polka tritsch-tratsch » au complet (A B A).
Ajouter un accompagnement instrumental (facultatif).

[Lien à La polka tritsch-tratsch : Cliquer ICI.](#)

Démarche suggérée

- Revoyez toute la sélection, en écoutant le cd tout en suivant la musique à la baguette sur le musicogramme de grand format.
- Avec la classe, essayez de trouver des instruments qui se prêtent bien à la musique. Vous trouverez ci-après des suggestions d'accompagnements instrumentaux que vous pourriez vouloir essayer.

Instrumentation suggérée: Section A

(Jouez sur le rythme des paroles. Reportez-vous à la partition pour connaître la notation rythmique.)



1. Tambour de basque ou fouet :
le maître de cirque fait claquer son fouet
« claque, claque ».

2. Vibraslap ou maracas:
« Ah, ah, ah, ah! » du funambule.



3. Cabasa:
« Viens m'at-tra-per, Monsieur Maître de cirque! » et « Saute, saute. Cha, cha, cha! »



4. Guiro:
« Gi-gote, gi-gote, gi-gote, gi-gote... »

5. Blocs chinois ou bâtons de rythme:
« Tom-be, tom-be, tom- be, tom-be,... »



6. Tambourin ou cymbale:
« par terre »



7. Claves: « J'suis ca-pable. J'suis ca-pable. J'suis ca-pable. J'suis ca-pable. Capa-, capa-, capable! »

Section B



1. Grelots:
« Dou, dou, dou, dou, dou, dou. »

2. Cloche à vache ou triangle:
« Cacahuètes, pop-corn, coca. »



3. Maracas:
« La la la la la la la La- La- La-! »

4. Tambour:
« On court, court, court, court. »



5. Triangle ou cloches agogo:
« Le vois-tu? »

- Demandez à la moitié des élèves de jouer des instruments en accompagnement pendant que le reste des élèves font les mouvements. Demandez à un élève de faire le chef d'orchestre invité. Échangez les rôles.

- Demandez aux élèves s'ils connaissent l'ordre de la pièce. (A B A)

Prestation finale

Si la pièce est présentée à un autre groupe d'enfants ou à des parents, l'enseignant.e peut lire l'histoire aux spectateurs et les élèves pourront ensuite chanter, danser et jouer au son de la musique. La moitié des élèves peuvent chanter, danser et jouer pendant que le reste des élèves les accompagnent en jouant des instruments proposés.

SUITE DE L'HISTOIRE DE TI-JEAN ET LE MAÎTRE DE CIRQUE

Quel spectacle!!!

Les vendeurs ont réalisé que quelque chose allait très mal, et ont décidé de distraire la foule avec leurs confiseries. Chaque vendeur voulait vendre plus de confiseries que les autres vendeurs. Le nez en l'air, ils se promenaient comme s'ils avaient les meilleures confiseries du pays. On pouvait les entendre chanter: « dou, dou, dou, dou, dou, dou, CACAHUÈTES, dou, dou POP-CORN, dou, dou, COCA, dou, dou, dou, dou, dou, dou. CACAHUÈTES, la la la la la la La-La-La! »

La foule aimait les vendeurs, car ils avaient du style et de l'allure... et bien sûr, de délicieuses confiseries. Les vendeurs ont continué leur danse spéciale jusqu'à ce qu'un incident terrible arrive: quelqu'un a pris une confiserie et s'est enfui sans payer! La poursuite a commencé, les vendeurs couraient et regardaient partout. « On court, court, court, court. Le vois-tu? On court, court, court, court. Le vois-tu?» Après une folle poursuite, le voleur a été attrapé et réprimandé par le vendeur en colère. On pouvait entendre la grosse voix du vendeur dans tout le chapiteau. Il criait: « C'est toi, c'est toi, je sais que c'est toi. »

Cependant, ne voulant pas trop déranger le spectacle, les vendeurs ont vite fait comme si rien n'était

arrivé et se sont remis à vendre leurs confiseries en chantant.

Après avoir mangé du pop-corn et des cacahuètes salées, et bu du coca frais, la foule s'est retournée vers le pauvre Ti-Jean et le maître de cirque qui continuait de faire claquer son fouet. La lutte n'était pas finie!

Si tu écoutes attentivement la musique, il est facile de voir que Ti-Jean était de loin le préféré de la foule et le grand gagnant du cirque. Ti-Jean a fait des bisous à la foule et a envoyé la main, tandis que le maître de cirque était si fâché qu'on pouvait voir de la fumée lui sortir des oreilles.



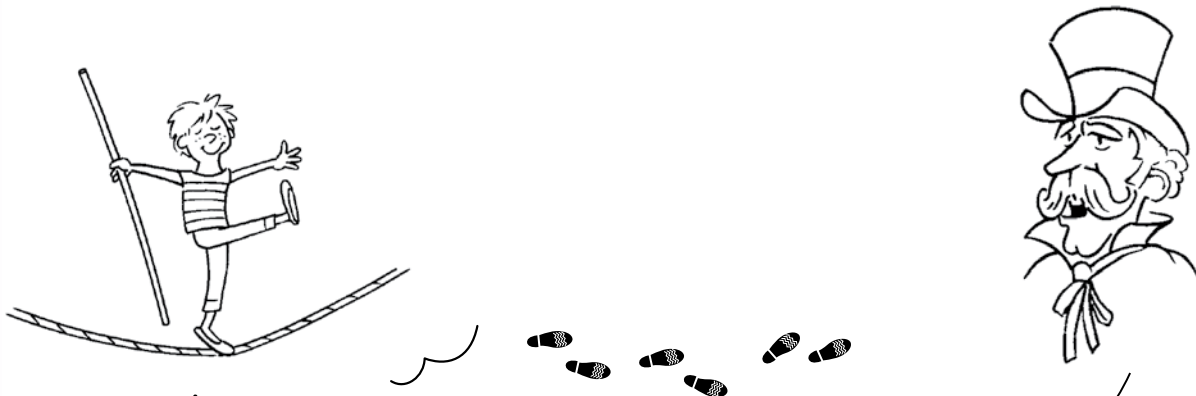
DEBORAH ZIOLKOSKI

Deborah Ziolkoski est une spécialiste Orff ayant plus de 30 ans d'expérience. En 2022, elle a été récipiendaire du prix *Outstanding Educator for Elementary Music* en Colombie-Britannique. Elle est une animatrice invitée dans les établissements de la petite enfance et dans les écoles élémentaires. Elle offre aussi des ateliers en salle de classe, aux éducatrices de la petite enfance ainsi qu'aux enseignant-es de musique partout en Amérique du Nord. Deborah a travaillé en étroite collaboration avec l'Orchestre symphonique de Vancouver (VSO) pour concevoir du matériel pédagogique pour accompagner les concerts destinés aux écoles élémentaires. Ses ensembles Orff ont eu le privilège de se produire lors des concerts scolaires de VSO et des congrès nationaux Orff. Son plus récent projet est la publication du programme *Playful Arts & Learning* créé par l'équipe *Fun with Composers*.



La polka tritsch-tratsch

MUSIQUE: JOHANN STRAUSS II; MUSICOGRAMME: D. ZIOLKOSKI



Intro


« A » 
 Claque, claque, ah, ah, ah, ah! Claque, claque, ah, ah, ah, ah! (2 fois)

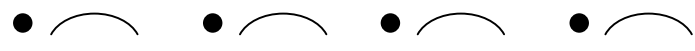

 Viens m'at - tra - per, Monsieur Maître de cirque! Lève la jambe, lève la jambe.


 Viens m'at - tra - per, Monsieur Maître de cirque! Saute, saute, cha, cha, cha.

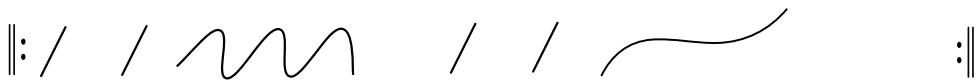

 Gi - gote, gi - gote, gi - gote, gi - gote, gi - gote, gi - gote, gi - gote, gi - gote.




 Tom - be, tom - be, tom - be, tom - be. Ah! Je tombe par terre!


 J'suis ca - pable J'suis ca - pable J'suis ca - pable J'suis ca - pable


 Ca - pable ca - pable ca - pa, ca - pa, ca - pable !


 Claque, claque, ah, ah, ah, ah! Claque, claque, ah, ah, ah, ah! (2 fois)

Copyright © PAL Playful Arts & Learning 2024



Fortunately & Unfortunately: Exploring Tonalities for Upper Grades

Regan MacGregor

LEVEL: Grade 6: Exploring Major (Ionian), Minor, Lydian & Chromatic Tonalities

KEY CONCEPT: Melody—Students will understand that melodies may be based on other scales.

OBJECTIVES

Students will:

- Understand that melodies may be based on other scales including major, minor, Lydian and chromatic.
- Sing and experience various scales including major, minor (natural and harmonic), Lydian, and chromatic on solfege or other vowels (doo ba).
- Have an opportunity to listen to various music samples based on different scales.
- Be able to distinguish between major, minor, Lydian, and chromatic scales when listening to samples.

MATERIALS NEEDED

1. Charlip, R. Fortunately. Aladdin (1993).
2. Pitched percussion
3. Videos of scales in major, minor, Lydian, and chromatic modes
4. Songs: 'Do, Re, Mi, La', & 'Ah, Poor Bird'
5. Samples of major and minor music (either played on the piano or in recordings)
6. Orff Piece: 'Lydian Contradance' by Jos Wuytack

Listening sample pieces in a major key:

- 'Morning Mood' from Peer Gynt (Edvard Grieg)
- 'Skater's Waltz' (E. Waldteufel)
- Overture from the opera, William Tell (Gioachino Rossini)
- 'Don't Worry Be Happy' (Bobby McFerrin)

Listening sample pieces in a minor key:

- 'Piano Concerto in A minor' (Edvard Grieg)
- 'Adagio for Strings' (Samuel Barber)
- Concerto No. 2, 'Summer' III Presto from The Four Seasons (Antonio Vivaldi)
- 'Aquarium' from Carnival of the Animals (Saint-Saëns)

Listening sample pieces of a chromatic scale:

- 'Entry of the Gladiators' (Julius Fucik)
- 'Flight of the Bumblebee' (Nikolai Rimsky-Korsakov)

LESSON 1

OBJECTIVES

Students will:

- Have an opportunity to listen to various music samples based on different major and minor scales.
- Sing songs related to the major and minor scales.
- Be able to distinguish between major and minor scales when listening to samples.

PROCESS

1. Invite students to listen to a montage of music pieces in a major key.
2. Ask students to share descriptive words relating to the music they heard, look for some common themes...bright, playful, cheerful, etc.
3. Invite students to listen to a montage of music pieces in a minor key. Brainstorm descriptive responses.
4. Write these words down into 2 separate categories (major and minor) as reference.
5. Have students sing a major scale using solfege. Ask them if it is in a major or minor key. Provide a visual as reference.

Major Scale (Ionian)



6. Introduce the canon: 'Do, Re, Mi, Fa' (source: The School Round Book, 1852)

Do, Re, Mi, Fa

The School Round Song Book, 1852



7. Once secure, have students sing in canon.
8. Revisit minor sample pieces and have students sing in solfege harmonic minor scale. Bring attention to the starting pitch of La and the raised 7th Si.
9. Introduce the canon 'Ah, Poor Bird', inviting responses from students regarding the feeling of the song.

Minor Scale (Harmonic)



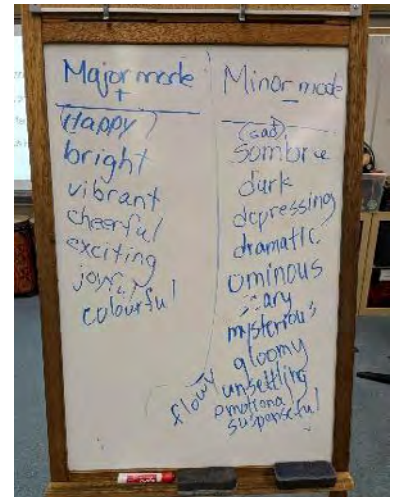
10. Once secure, sing as a canon.

Ah, Poor Bird

Source of modern English text unknown



11. **Please note:** There is an opportunity to look at the natural minor scale (Aeolian) here as well, leading students to discover the difference between the natural and raised 7th. See Israeli, 'Alleluia' (150 Rounds for Singing and Teaching, pg. 2) as a possible experience.
12. Revisit major and minor sample pieces and have students suggest additional descriptive words. Students tend to go into more detail and add descriptions of how the music affects their feelings: "It reminds me of when I was at a funeral", "I feel like I want to get up and dance"...



LESSON 2

OBJECTIVE

Students will:

- Review major and minor scales/modes.
- Play major and minor melodies to tell a story.

PROCESS

1. Warm up voices by singing solfege major and minor scales.
2. Revisit major and minor sample pieces and have students identify what they hear (major or minor).
3. Prepare Voice I of both the major and minor melodies by teaching first on body percussion and transferring to the barred instruments. (Note: You may have scores available for reference.)

Major

Pitched Instruments

BX/BM

Minor

Pitched Instruments

BX/BM

4. Once the students can play major and minor melodies, accompany the story Fortunately by Remy Charlip, Aladdin (1993).
5. When reading a page that begins with 'fortunately', students will play the major melody. When reading a page that begins with the word, 'unfortunately', students will play the minor melody.
6. **Extension. Some of my students like to continue the story with their own plot ideas for 'Fortunately & Unfortunately.'



LESSON 3

OBJECTIVE

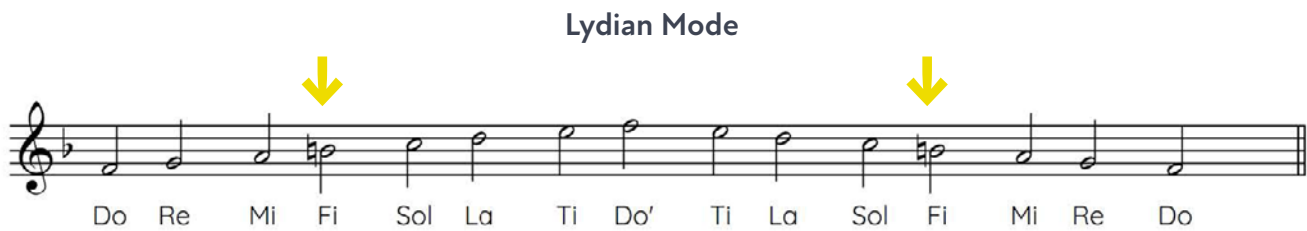
Introduce the Lydian mode with the raised 4th (Fi).

Students will

- Sing the Lydian mode.
- Listen and experience examples of songs in Lydian mode.
- Play the 'Lydian Contradance' by Jos Wuytack on pitched percussion.

PROCESS

1. Sing the Lydian scale on 'loo'. Ask students what they notice is different from the regular major scale. Ask which solfege note has changed? (Fa is raised half a step to Fi.) Present visual as reference.



2. Introduce the Lydian scale with 'Fi' instead of 'Fa' on solfege and have students sing and use the new hand position.
3. Mention that the Lydian mode is popular in theme music for many movies, television, video games, and song themes.
4. Play the ['Simpsons' theme song](#) (also in Lydian mode) and see if students can guess the theme song name. Students will also enjoy [this beat-boxing rendition](#).
5. Share [the video montage of movie themes and songs](#) in Lydian Mode (see next page for score).
6. Next, teach students the melody of 'Lydian Contradance' by Jos Wuytack through solfege, emphasizing the raised 4th, the Fi. Please note: The melody is scored for the soprano recorder but for our purposes we are transferring to pitched percussion.
7. Review the major and minor scales and Lydian mode by playing samples of each. Ask students to guess which one is being played.

Lydian Contradance

Jos Wuytack, used with permission. Lydian Mode

The musical score is divided into two sections, A and B. Section A is in 7/4 time and features four staves: SR (Soprano), GI (Guitar), Tambourine Claves, and BX (Bass). The SR and GI parts have two endings, with the first ending leading to a repeat and the second ending leading to a 'Fine'. The Tambourine Claves part has a 2/4 time signature and consists of a rhythmic pattern. The BX part has a 7/4 time signature and consists of a bass line with Roman numerals I, I, VII, VII, I, VII, VII, I. Section B is in 7/4 time and features two staves: SR/AR (Soprano/Alto) and AX/BX (Alto/Bass). The SR/AR part has two endings, with the first ending leading to a repeat and the second ending leading to a 'D.C. al Fine'. The AX/BX part has a 7/4 time signature and consists of a bass line with Roman numerals I, III, II, I, I.

LESSON 4

OBJECTIVE

Students will:

- Review major, minor & Lydian scales and modes.
- Listen and experience examples of music with chromatic scales.
- Sing chromatic scales on 'dooby doo' syllables.

PROCESS

1. Review major, minor, and Lydian modes by having students sing the scales and identify the modes.
2. Play the piece, '[Entry of the Gladiators](#)' by Julius Fucik. Ask students if they could hear ascending or descending scales. Identify the scales as 'chromatic', explaining that the notes move by half-steps. Present a visual of the chromatic scale as reference.

Chromatic Scale



3. [Share the video](#) of a piano keyboard lighting up as the chromatic scale is being played for 'Entry of the Gladiators'.
4. Sing the chromatic scale using the syllables 'doo ba'. Ask students to sing with you. Use the video 'Chromatic Fun-Doo Ba Doo Ba' to help students if necessary ([here](#) or [here](#)).
5. Next, play the piece, '[Flight of the Bumblebee](#)' by [Nikolai Rimsky-Korsakov](#). Ask students if they can identify whether it is a major, minor, Lydian, or chromatic scale. Then [share the video](#) of the piece where students can observe the chromatic scale on a keyboard with keys that lighten up.
6. Students can experiment [playing a chromatic scale](#) on this digital keyboard.
7. Review examples of major, minor, Lydian, and chromatic scales. Check if students are able to identify the scales correctly based on what they hear.

LESSON 5

OBJECTIVE

Summation and Assessment Experiences.

- Review of major, minor, Lydian, and chromatic scales and modes by singing, listening and playing instruments.
- Assess whether students are able to distinguish between the different scales and modes.

PROCESS

1. Have students warm up by singing all scales in major, minor, Lydian, and chromatic.
2. Ask students to sing chromatic scales, ascending and descending, on the syllables 'doo be' starting on middle C all the way up to F above middle C.
3. Ask students to sing the songs, 'Do, Re, Mi, Fa' & 'Ah, Poor Bird' in canon.
4. Have students play the 'Lydian Contradance' melody on the pitched percussion.
5. Play a version of the game Four Corners by assigning one corner of the room for each scale - major, minor, Lydian, and chromatic. Ask all students to begin by standing in the middle of the room. After playing/singing a scale or song in a specific scale/mode, students must move to the correct corner. If they go to the wrong corner, they are out and sit in the middle.

• IDEA BOX

*A NOTE FROM REGAN

This unit came about during the Covid pandemic when I was no longer able to teach recorder and sing (temporarily) in the classroom. I was teaching back and forth in the classroom, online and on a cart. I decided to focus on music units that I felt I was not able to teach as thoroughly as I should have, and revamped them. This unit has evolved greatly over the past four years and I imagine it will continue to change in the coming years.

It is intended to be covered over 5-6 lessons, over a period of 3 to 4 weeks.



REGAN MACGREGOR

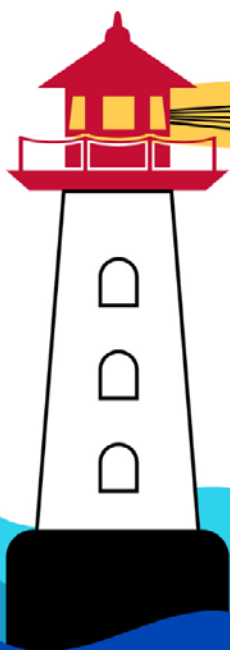
Regan MacGregor has been a music educator with the Edmonton Catholic School Board for 28 years. Her music training includes a B.Ed, M.Ed, from the University of Alberta, Levels I, II, & III Orff, along with Master Level Orff, and Levels I & II Kodaly. She is also a past president of the Alberta Orff Chapter and served on the Alberta Orff Chapter Executive for 12 years. Currently, Regan is the music teacher at St.Teresa Spanish Bilingual K-6 school in Edmonton, and teaches 400 students.





Orff Professional Learning ⋮

Apprentissage professionnel Orff ⋮



Passages

2026

HALIFAX, NS

April 23rd - 26th avril

The 29th National Conference of Carl Orff Canada

—

29^e congrès national de Carl Orff Canada

Find Your Way | Trouve ta voie

Royal Conservatory of Music (Toronto) Orff Courses July 2024

Catherine West, Course Director



This year at the RCM we welcomed five different courses and four levels. We ran an Intro course with a focus on French as a second language in tandem with our ten-day Introduction to Orff, Level I, and Level II with one integrated Level III participant. Our faculty were Marion Roy (Basic Orff FSL), Linda Song (Basic Orff, Intro), Joy Reeve (Basic Orff, Level I), Catherine West (Basic Orff Level II/III), Allison Tipler (movement), Bruce Grant (recorder) and Alison Roy (vocal).

Two additional Orff Specialists, Beth Knox and Julie Grierson, are involved at long distance, assessing the online work our Additional Qualifications candidates complete after the Orff course is over. This

additional work grants participants a subject upgrade on their Ontario teaching certificates. Because of the holiday, we worked Tuesday through Saturday, then Monday to Friday, July 2-12. The one-day-off model is challenging for everyone, but we all survived! It was exciting for us all to have 28 participants in the combined Introductory levels, providing hope for a restoration of the course numbers we used to experience for the future.

We were excited and proud to run the Introduction to Orff with Focus on French as a Second Language for the first time, a very long-held dream that came to fruition through the hard work of a team of dedicated



volunteers: Susan Wieler, Reed Thomas, Marion Roy, Alison Roy and Linda Song. This group came together with Catherine West at the RCM multiple times last winter to draft the content of the new course and then reviewed it as the writing took place over the next few months. Marion Roy was the gifted instructor who piloted the course and will guide the next iteration based on the shared experience of the participants and instructors. We integrated the FSL participants for half days with the larger Intro course for Recorder, Movement and Vocal, which worked well as a strategy.

As always, we were so impressed with the enthusiasm, dedication, creativity, and resilience of our wonderful participants. Our Intro course instructors were impressed with the rich cultural background of many of the course participants, backgrounds that were shared with each other as a way of extending the course content. The French course participants – and others in other courses – are eager to develop ongoing support for those working with French in the music classroom so we are planning a shared resources site on the Ontario Orff Chapter’s website to support that



initiative. Our Level II-III class was a dynamic and musically skilled group that bubbled with enthusiasm for sharing, playing, improvising and talking about all things music-classroom related.

Orff Specialists Susan Wieler, Bahareh Ameri and Lindsay Rosen volunteered with us throughout the course, which provided a huge boost to our capacity to respond to individual needs. In particular, Susan partnered our lone Level III participant, Jocelyn Liu, when she needed to do “group work” with Level III, away from the Level II group. Lindsay was again provided an extremely helpful workshop on Musescore 4 and Bahareh supported several Persian participants as well as informally mentoring with Allison Tipler in the movement room. Andy Luck gave the combined levels a workshop based on his development of the picture book, *Nibi’s Water Song*, which was an inspiration for our Closing later in the week. Our amazing Ontario Chapter board members presented treats and information at this same session.

For our Closing we divided our teachers into four multi-level teams for a sharing session based on the

same picture book in English and French versions: *Nibi's Water Song* and *Nibi a soif, très soif*. Each team developed part of Nibi's story in a workshop, then we came together to share the story in both languages, projecting the lovely pictures for all to enjoy. The session featured Sherryl Sewepagaham's "Heart of the Water" song, [the Algonguin Water Song](#), the Allegro ("Hiya") from p. 123 of *Music for Children*, Volume 1, Keetman's *Kanon: Allegro*, No. 17 from *Spielbuch für Xylophon, Band II* ("Nibi's thirsty, very thirsty"), chants, soundscaping, drama and movement. After the story-telling everyone danced "La bastringue" as one workshop group played.

We were thrilled this year to congratulate the winner of the Keith Bissell (Ontario Chapter) Scholarship,

Fletcher Planert, as well as fourteen winners of the Lois Birkenshaw-Fleming Scholarship. Given the very high cost of our courses, we have been trying to make sure that all course applicants know the scholarships are available, and clearly the word got out much more effectively this year.

We are hoping to run our first new curriculum Level III, June 30 – July 11, 2025, along with the Intro, FSL, Level I, and II combined with "old" Level III. For information about any of the teacher education programs at the RCM, contact catherine.west@rcmusic.ca or consult rcmusic.com/teacher-education – the summer offerings will be posted by late fall 2024.



CATHERINE WEST

Honorary Life Member Catherine West has an international reputation as an Orff instructor, clinician, author and consultant. A former Editor of *Ostinato*, she coordinates and teaches Orff courses at the Royal Conservatory of Music in Toronto, where she also provides curriculum leadership for *Smart Start*, a research program investigating music and cognitive skill development in young children.



University of Alberta (Edmonton) Orff Courses July 2024

Kim Friesen Wiens



Orff Levels I, II, and III were offered at the University of Alberta from July 22-August 2, 2024. There were 23 students in Level I, 11 in Level II and 4 in the old Level III. The Level II and III students were combined into one class of 15 students. The slate of teacher educators included Sue Harvie for Level I Basic, Kim Friesen Wiens for Level II/III Basic, Wendy Rae for Recorder, and Nicole Schutz for Movement.

Every day, the music making and community building was heard as a bubble of excitement throughout the halls. New for this year, the University of Alberta is now offering a Graduate Certificate in Music Teaching and Learning and includes the Orff and Kodály courses. Students can take the courses as open studies students, certificate students, or undergraduate/graduate students. However, with the summer academy

now falling under a different unit, the tuition cost increased significantly with being enveloped into the Graduate Certificate program. With the increased cost to the courses, we wondered and worried about what would happen to our enrollment. We were thrilled and honoured when we reached capacity in both courses!

Each day we allotted time for special sessions and group collaboration. For the special sessions, we explored and unpacked the process of running Orff Ensembles, including looking through resources, and working through the octavo and Orff arrangement of Kahkiyaw Oskâyak, written by Sherryl Sewepegahan and arranged for Orff instrumentarium by Steph Davis and Karen Tole-Henderson. We were so grateful for the amazing resources, including pronunciation guides from Sherryl and the beautiful video of the final product that was used for the National Conference in Winnipeg 2022. It was clear to see how the teacher participants in class were thinking about the ways that they would bring these resources into their own classrooms.



Wendy Rae

For our group collaboration time, the students were divided into four groups, including a mix of Level I, II and III students. Using various books as inspiration, the students crafted group performance pieces that drew on their knowledge and understanding of Orff Schulwerk, including Orff instrumentarium, movement, recorder, and singing. The performance pieces from the four groups were all so unique and truly embodied the creativity that is integral to the Orff process.

At our final sharing, we also announced the retirement of Wendy Rae. Wendy has been a recorder teacher educator for 30 years. When we think about the hundreds of teachers that she has personally taught and then the thousands of students that have been impacted by her teaching, it is truly overwhelming and inspiring. The Levels courses at the University of Alberta have been blessed to have such an incredible teacher educator as part of the program. Wendy, you will be missed!



KIM FRIESEN WIENS

Kim Friesen Wiens is course director and Level II and III Basic Teacher Educator at the University of Alberta. She currently works as music director for Edmonton Public Schools division-wide music celebration. Kim is pursuing her Ph.D. in music education focusing on critically examining curriculum, repertoire, and pedagogical approaches.

Cours Orff-Schulwerk niveau I à Montréal : Chose promise, chose due !

Françoise Grenier



Les deux semaines intensives Orff-Schulwerk de niveau 1 avec **Guylaine Myre** (Orff de base et flûte à bec) **Sandra Wong** (Mouvement) **Lu Horta** (Voix et percussions corporelles) ont passé à toute vitesse et n'ont fait des heureuses*. Avec des formatrices hors pair et des participantes hyper motivées, il ne pouvait en être autrement.

Bravo à vous toutes qui avez mis votre cœur à enseigner et à apprendre! Vous avez donné de vous-mêmes, vous avez partagé vos acquis, vos talents, votre travail dans la complicité. Vous avez été formidables !

D'ailleurs, à l'invitation d'Hélène Boucher, responsable de la formation Kodaly, vous avez pu montrer ce que nous faisons chez Orff-Québec lors du concert

final de leurs groupes chantants. Votre prestation a beaucoup plu et a suscité de l'intérêt pour notre pédagogie. Une première qui, souhaitons-le, se poursuivra l'an prochain. Merci à Hélène Boucher de la société Kodaly Canada.

Lors de chaque formation, on est toujours fasciné par l'effet de l'Orff-Schulwerk chez chacun.e et ce, même si la majorité arrive avec une solide expérience musicale. On le sent, on le voit, on l'entend, ils et elles nous le disent. Avec l'Orff-Schulwerk, on peut s'appuyer sur un esprit créatif et une démarche probante pour repenser nos pratiques pédagogiques et contribuer avec assurance à la qualité de l'enseignement qui doit primer dans les écoles.

L'association Orff-Québec est heureuse d'y participer en prenant part à la formation continue des

enseignant.es de musique que ce soit par biais des cours intensifs de l'été ou de nos ateliers au cours de l'année.

En 2024, une fois de plus, on peut se dire : **Mission accomplie!**

Françoise Grenier, responsable des formations chez Orff-Québec

* Cette année, le groupe s'est décliné au féminin seulement! Dommage...

Suivez-nous sur :

www.orffquebec.ca

<https://www.facebook.com/groups/orffquebec/>

orffquebec@gmail.com

formationsorff@gmail.com



FRANÇOISE GRENIER

Françoise Grenier M. ed mus, est diplômée de l'Institut Orff de Salzbourg. Elle a enseigné en Autriche, en France, en Californie et au Québec. Elle a contribué à divers colloques et congrès nationaux. Elle a été *Correspondante francophone* de COC durant 16 ans. Elle est responsable des formations intensives d'Orff-Québec depuis 2008.



Vancouver Community College Introduction to Orff & Orff Level I Summer 2024

Pam Hetrick, Course Director



Our 17th year of offering Orff Courses at Vancouver Community College this summer included *Introduction to Orff Course* and *Level I*. Cathy Bayley had an enthusiastic group of ten teachers for the Introductory Course, all appreciating Cathy's expertise.

Orff Level I, taught by Pam Hetrick (Basic Orff, Recorder and Vocal) and Mary-Lynn Berti (Movement)

had ten participants. We were thrilled to have Mary-Lynn join us this year from Winnipeg. Mary-Lynn brought her many years of experience teaching movement to adults, as well as her music teaching experience, inspiring teachers not only to move, but to explore new possibilities in the Orff world. Level I was a hard-working group from a variety of teaching

backgrounds - from experienced teachers, including someone who was retaking Level I after many years, to brand new teachers, teaching not only music, but drama, and integrated arts. They formed a strong and supportive cohort. We had many wonderful guest teachers for Special Topics: Willi Zwozdesky, from the BC Choral Federation, Karen Epp, recorder expert who with Mary-Lynn taught a historical dance accompanied by recorders, Bethany Elsworth who presented her contribution “We’ll Make Our Way” in the COC publication *It’s Time, C’est le Temps!* and Sherryl Sewepagaham who shared insights on teaching indigenous materials, as well as songs and a stick passing game from the Little Red River Cree Nation and Woodland Cree-Dene.

We thank Liz Berwick, President of the BC Orff Chapter who came to share information about the BC Orff Chapter as well as the importance of becoming a member of Carl Orff Canada. We hope that many students will come to the Fall workshop, “A Few of Our Favourite Things” with Pam Hetrick, Dawn Haylett and Margaret Inglis, celebrating the BC Orff Chapter’s 50th Anniversary. Our Orff community has much to celebrate!



PAM HETRICK

Pam retired just a few years ago after teaching music in public and private schools in the U.S. and Canada for over 30 years. She couldn't imagine life without music, children and Orff Schulwerk and soon joined the Carl Orff Canada National Board, happy to be with like-minded educators. She continues to present at workshops, most recently at the IOSFS Convention 2022. Since 2007 she has acted as Course Director for Orff Teacher Education at Vancouver Community College, where she teaches Level I. She has enjoyed performing in a variety of ensembles including a steel drum band, the Keith Terry Body Music Ensemble, Balinese Gamelan and most recently *Adanu Habobo*, an African drumming/dance ensemble co-directed by Kofi Gbolonyo.



Nova Scotia Orff Level I Orff Course July 2024

James Jackson



Greetings from Nova Scotia. Our Chapter lead course welcomed 11 wonderful participants from across the country in early July. Coming from BC, Alberta, Ontario, New Brunswick, PEI and of course Nova Scotia this was perhaps our most national course yet. Further to this we had two pre-service teachers, two first-year teachers, and then a healthy mix of newer to more experienced teachers.

James Jackson offered the basic pedagogy and recorder strands, while Charlotte Myers took the lead on the vocal and movement strands. We welcomed guest choral expert Dr. Fran Farrell. She presented a 90-minute workshop on the Alexander Technique as well as offering unique and creative ways to help

students develop their sound and breathing skills. Blowing bubbles and using a steady stream of air on a pinwheel had everyone smiling and engaged. James also led a session on incorporating the ukulele into an Orff program.

Though sunny and hot outside, everyone soldered on inside. The energy, commitment, and knowledge that these participants brought to the course was truly magical. Their support of each other as they took risks, experimenting, discovering and creating was exemplary. This is what Orff Pedagogy is all about.

Best wishes to them all as they begin their first 'Post Level One' teaching year. They will be great!

QUOTES:

"Embarking on the ORFF adventure this past summer provided a solid framework for my elementary music classes in rural Prince Edward Island. I certainly look forward to where we will go with our music makers this coming year and beyond. It is truly the beginning of something great!" —WM

"As a second-year teacher, this course has given me the confidence to tackle my lessons in a much more musical and creative way. And, in doing so, I feel as though I have more passion and interest as the teacher to continue this journey with my students, as it not only gives them a rich musical education, but also myself." —E. Dotto

"In the 11 years that I have been teaching music, Orff Level I was the most impactful professional development that I have taken part in. The course provided a clear approach to developing a holistic music program that affords students the opportunity to learn musical skills in a creative environment. The instructors, James and Charlotte, were clearly experts and made the course so much fun. I've since been integrating the Orff approach into all of my music classes." —D. Ryan



JAMES JACKSON

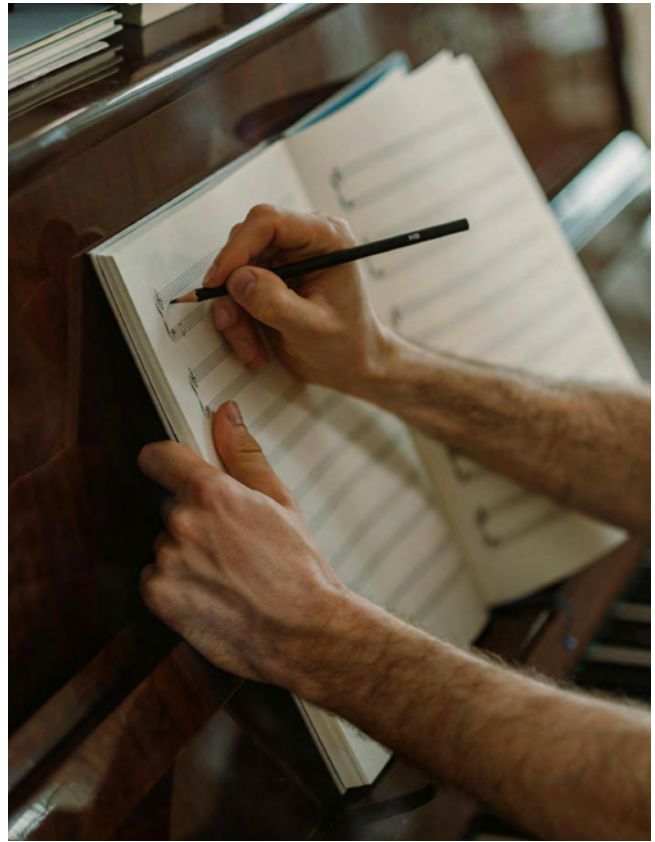
James Jackson is a busy Orff educator. Though retired from the elementary music classroom, he continues on as an Elementary Music Mentor with Halifax Regional Arts. He is a Past-President of Carl Orff Canada, a Level I and II Teacher Educator for their Levels Courses and continues to sit on a number of National committees. He was a member of the writing team for the current Nova Scotia Elementary Music Curriculum. In 2016 James realized a dream and spent the year in Salzburg, Austria at the Orff Institute where he took the Advanced Course in Elemental Music and Dance-Orff Schulwerk.

• Level II Reflection

• Michael Buckler

As someone who completed Level II of the Orff Schulwerk, I am pleased to share some of the experience:

I was eager to see where things would go from Orff Schulwerk Level I, and so I continued this summer with Level II and eventually will take Level III. Last summer, in Level I, I became familiar with the idea of orchestration for children and the intricacies of creating accompanying ostinati and the rules that should be followed when doing this work. I was hungry for more harmonic writing as someone who has a Bachelor of Music and has learnt the rules of counterpoint and tonal harmony. This summer offered me some of what I wanted through a lens that helped me mature and develop as a musician at a personal level. I think it is really important for us as music educators to push ourselves to be critical musical thinkers and remember that not everything fits inside our comfortable boxes of major and minor. This summer, the modes became quite central in my music education development. I needed the reminder that music does not always fit neatly into the boxes of being major or minor all the time, and more importantly, the music of other cultures often sooner fits into a mode than they do our Western Major-Minor binary. Given this, if we are striving to be culturally responsive teachers and include the music of our students that is more meaningful and familiar to them so that they not only feel welcome



to come and learn but welcome to share in the music room, this becomes critically important. Writing modal melodies also pushed me to listen to music differently. A large portion of our jobs as music educators is not to create a room full of future orchestral players. As sensational as this would be, this is not realistic. One of the skill sets that we can teach by using diverse musical

choices and musical language is a true appreciation of music. If we can use simple melodies that our students are able to perform and appreciate, we are doing this work. If we are exposing them to music of the many places where their peers are coming from, we are doing this work. If we are having conversations about what they are hearing and what they are noticing about the music, we are doing this work. These aspects of music were extended into the movement portion of the Level II course by including cultural dance and folk dance. This musical listening and responding to the music that we may not be the most familiar with is also doing this work while learning about the cultures and traditions

of people where that music came from. The conversations that this led to demonstrated that many people from very different cultures and geographical areas are a lot more connected that maybe first assumed. This too, is doing the work of building musical appreciation. I look forward to exploring with my students soon.



MICHAEL BUCKLER

Michael Buckler is starting his first year as a teacher with Edmonton Public Schools for the 2024-25 school year in a music specialist role. He recently finished his Bachelor of Education After Degree and brings with him musical training from a Bachelor of Music on trombone and level two of both Orff and Kodaly pedagogies. Michael's musical experiences come from a wide variety of musical genres and traditions. He has played and sung in ensembles that include symphonic orchestras, funk combos, Ukrainian folk choir, symphonic wind ensembles and more. Michael is eager to share his musical experiences with his students and colleagues.



My Orff Level II Course Experience at the University of Alberta

Allison Kwantes

Embarking on the Orff Level II course at the University of Alberta was an enriching experience that has deeply enhanced my musical teaching skills and broadened my understanding of the Orff Schulwerk approach.

One of the core components of the Orff Level II course was the exploration of more complex musical concepts and techniques. The in-depth study of pentatonic and diatonic scales, modal music, and irregular meters was both challenging and rewarding. My instructor, was clearly an expert in the Orff approach as she guided us through these concepts.

The emphasis on improvisation and composition was particularly transformative. Encouraging us to create our own musical pieces and arrangements fostered a deep sense of ownership and creativity, which has given me tools to encourage my students to be even more creative. The course also had lots of opportunities for collaborative projects which allowed us to share ideas and learn from each other. These collaboration was a highlight, as we each shared our own unique expertise and knowledge with each other.

Movement and dance were integral parts of the course, reflecting the Orff philosophy of integrating physical expression with musical learning. We explored various movement activities and folk dances, which



helped us understand how to incorporate these elements into our teaching practice. The connection between movement and music became increasingly clear, reinforcing the idea that music education is not just about auditory skills but also about kinesthetic awareness.

A significant highlight of the course was the recorder study. As an essential instrument in the Orff ensemble, the recorder sessions delved into advanced playing techniques and ensemble work mainly focused on the alto recorder. This focus on the recorder not only improved my proficiency with the instrument but also my confidence in switching between soprano and alto.

The culmination of the course was a series of performance projects, where we had the opportunity to showcase what we had learned. These performances were a testament to the progress we had made, reflecting our growth as both musicians and educators. The supportive and encouraging atmosphere made these presentations a joyful and affirming experience.

In conclusion, the Orff Level II course at the University of Alberta has been a profound and transformative journey. It has not only deepened my musical

knowledge and skills but also enriched my teaching practice, equipping me with new tools and perspectives to inspire and engage my students. The camaraderie among participants and the expertise of the instructors made this experience truly memorable. As I return to my classroom, I carry with me a renewed passion for music education and a deeper appreciation for the Orff approach.



ALLISON KWANTES

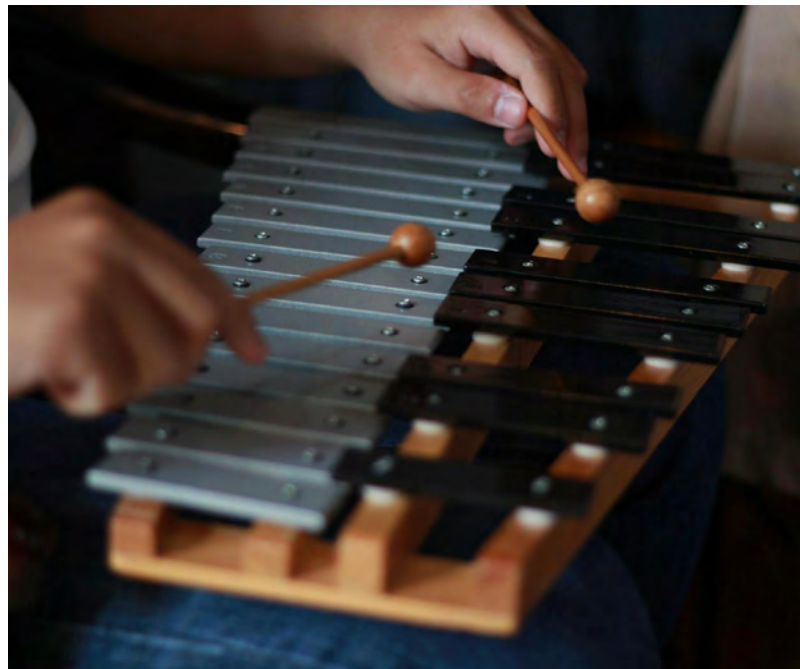
Allison Kwantes has been a music teacher for 7 years. She has taught in a variety of different settings throughout Alberta, including charter, private, public, rural, special needs and is currently teaching with the Calgary Board of Education.

• Level II at RCM

• Elise Brisson

This was my third summer in a row at the RCM taking Orff Levels courses. I live in Cambridge, so committing to spending two weeks staying with friends in Toronto is a big commitment, but I knew that it was something I wanted to do since the last two courses I had taken were so transformative to my teaching practice.

I was excited that there were a few people from my cohort of Level I who were in the class, as well as many new faces to me. In my position as the Elementary and Vocal music teacher at W. Ross Macdonald School for the Blind and Partially Sighted, I am lucky to have two colleagues in the music department, as well as a Music Therapist who I work closely with. However, making professional and personal connections with other elementary music teachers outside of the “bubble” of my school has been invaluable to me. I enjoyed every opportunity we had to watch each other teach. Being around these brilliant educators is so inspiring! I’m entering the 4th year in my position, and I am always looking for ways to deepen my understanding and improve my teaching practice through PD, whether it’s music related or in the field of teaching students who are Blind or Partially Sighted. The Orff Approach has been a great fit for my teaching practice because of the element of play and creativity that is inherent to this way of teaching. Each of my students have their own



unique needs and ways of learning, so some creativity is always needed! I’m lucky that music is a favourite subject for many so there is a lot of support and energy around the Music Department within our school.

Learning directly from Catherine West during this course was so informative. Her depth of knowledge and experience means that she has so much to share with us.

I have had several “ah-ha” moments in Orff courses over the past three years that have stuck with me.

Catherine spent time with us going through some of the wonderful repertoire in the Orff volumes, which was so satisfying and enlightening! During the two weeks of the course, I went to bed almost every night thinking about “Zomo is a little rabbit”... just brilliant!

Brushing up on the modes with Alison Roy in our vocal class was a great refresher, along with some satisfying moments of choral harmonies! I don’t do a lot of hand symbols or conducting in my position, so it’s been very helpful to have some practice in that area. Recorder class is a challenge for me but I have learned so much from Bruce Grant. He has a lot of great ideas especially with how to connect theory concepts with playing, as well as great advice about how to maintain and repair Orff instruments, which has been a big project for me the last few years. Movement class

is a favourite for me in the Levels courses, and this year with Alison Tipler was as fun as ever with our folk dances. There were so many ideas on how to incorporate movement in ways that could work with my students.

My experience in the Level II course was intense, but I know that the knowledge I gleaned from this course will deeply inform my teaching going forward, and I’m grateful for the opportunity to have been able to work with such wonderful people.



ELISE BRISSON

Elise Brisson is the Elementary and Vocal Music teacher at the W. Ross Macdonald School for the Blind and Partially Sighted in Brantford, ON, where she works with students with a variety of needs, ranging from K-12+. She teaches elementary music classes, runs a variety of ensembles and choirs, as well as individual voice lessons for secondary students, always with accessibility in mind. Her teaching philosophy can be summed up with “music is for everyone”.



Reflection on receiving the Diversity, Equity and Inclusion scholarship

Laila Moos

Last May, I embarked on a new voyage to 'Constellation 2024', the 28th National Conference of Orff Canada. It was my first-ever 'music educators' conference. A convergence of music educators from across and beyond to celebrate the 50th Anniversary of Carl Orff Canada and the BC Orff Chapter. There were many 'star' presenters, some of whom I was a wee familiar with, and few who had guided me through the first levels of Orff.

The setting was awakeningly beautiful - The Capilano University in North Vancouver, BC. Spring had already arrived, and the lush green campus was quiet and calm, bereft of its full-time students. Over the next 3 days, this relaxed atmosphere was about to experience a great meteor shower music and creativity: adults singing, body percussion rhythms, the sounds of Jamaica and the Circus, Swishes of water sounds of twilight, swinging arms, orbits of round singing, descending and ascending laughter of adults creating and learning together. The 'fun' of the 'Orff Conference' could be equated to going to an amazing Arts Summer Camp. I even had a cheerful travel mate from Calgary who was new to the journey but 'less' travelled than I. Why didn't I know about this conference before?

I am not new to conferences per se, as I have been a teacher for 20 years now and have attended many

of them in various foci and disciplines. I didn't know much about Orff Pedagogy or teaching music until 2023. I'm an Orffie—I dig the beats, have some of the moves, a faraway music foundation, twinkle toes from tap shoes, Kathak, and Takadimi rhythms from being in the Theatre many years ago.

In 2023, I took Intro to Orff with Sue Harvie and Heather Nail in Calgary. Both were extremely positive and welcoming. I was so at ease with what I was learning that I was confused and suspicious, and it felt 'good!' Of course! I had done a lot of this stuff before because, in the Orff classroom, music is learned through the body first. It's creative, playful and engaging work. My body remembered. My music theory and musicianship were rusty, but I knew I'd come 'home.' I joined my local Calgary Orff chapter and signed up for the workshops. After securing a music teaching position at a new school in the fall, I completed my Orff Level I at the Summer Music Institute at the University of Alberta. The upcoming Orff National Conference was a destination I needed to go to. A reawakening!

Since my roomie and I had flown in from Calgary the night before on the heels of her Spring Concert. We started the conference on Friday morning. We were off to our first session after being warmly welcomed by the volunteers and being handed our bags

of goodies, including the tickets to get into our chosen sessions.... Now, what had I signed up for two months ago? There had been so many to choose from, and I didn't have a network of the 'who is who' except for a few of my own teachers. Oh yes, I chose sessions I thought could help me teach music for K-4. My first year of teaching, even with an I Orff level under my belt, was not necessarily pitch-perfect. (I did lose my voice a few times!)

In my first session, I woke up quickly, not from my coffee, but from being thrust into 'The Circus' with Playful Arts & Learning facilitators by Allison Tiller and Deb Ziolkoski. This creative sample of their resources had the teachers walking the tightrope, role-playing and creating an interactive musical creation taken from a piece of literature. It also integrated yoga poses into the storytelling. I plan to use this one with my primary grades next school year!

Next, since we were all bright-eyed and bushy-tailed from our 1st workshop (excellent planning), The Opening Ceremonies began. Looking around at the audience, I was awestruck by how many music teachers were in attendance. Even more awe-inspiring was the performance of 'Constellation: Together We Shine' by 100 Burnaby students. It was a true testament to the Orff process, a brilliant collective work that showed mastery from its creators and directors. The amount of planning and rehearsing that went into it was intangible for me.

I was eager to meet Sherryl Sewepagaham and learn from her firsthand for my next session. I was introduced to a few of her songs in Intro to Orff and purchased her wonderful online resources from the Alberta Orff Chapter. I shared the 'Friendship Stick Game' song with my students. I also sang some of her choral music with my choir that year! I am so grateful to have met and heard her stories through song firsthand.

We are so blessed to have her as a leader in Indigenous Music Education.

Dr. Kofi Gbolonyo taught – African Children's Games and Movement with Songs, from a dancing warm-up to mind-bending rhythm games. Orff Afrique was definitely a whole-body experience. His summer Orff – Afrique course in Ghana is beckoning me.

I must admit that my admission tickets got blown away halfway through the conference. So, I went where the wind blew me, and with a few helpful whispery gusts from my fellow Calgary teachers, I found myself with Aimee Curtis-Pfizer. She presented a fine collection of songs from different cultures connected to other elements—Earth, Wind, Fire and Water. She was fluid in guiding us through the songs, dances, and accompanying instrumentation. It was amazing that we covered so much in just an hour.

My final session was with Josh Southard, Everybody Can Improvise. I will always remember the story of the 'Frog on the Bog' and the giant frog in the room. He gave us some helpful ways to introduce improvisation in the Pentatonic scale. Still, the Giant Frog walking about the room, gobbling up all the insects, including myself playing a poor sloth, is a keeper for a lesson. I just realized that I will forever be a sloth on video resources.

The workshops I experienced were dynamic and engaging, giving me many possibilities to take home and try with my classes. Most presenters presented the same way they would teach the kids but at a much more accelerated rate. There wasn't a workshop where I sat for more than a few minutes. The Elemental Music of Orff Schulwerk was ever-present: Movement, Speech and Drama.

The lineage of Orff workshop facilitators and the organization's history became more apparent as the weekend progressed and culminated with the closing

ceremonies . After a very yummy dinner, the Closing ceremonies began for the 28th Orff Conference. Many awards and tributes of recognition were handed out. The wealth of experience and mastery of these teachers was humbling. They were composers, authors, directors, arrangers, choreographers, organizers and contributors, musicians, and Music educators. In unison, we sang The STAR SONG by Marcelline Moody. An impromptu scarf dance occurred, and some of us danced on the dance floor until they kicked us off.

I left a moment before. I was wiped after a 'day' of dancing and thought I'd walk down the hill back to the hotel. This was not a great idea as I rolled my ankle right and fell onto the driveway outside the doors. Luckily, I had yet to go very far down the path! Thank you to those who helped and drove me back to the hotel. And thank you kindly to my roommate Jamie, who brought me ice packs and helped me hobble around our room. Sadly, I couldn't attend the morning session because my ankle couldn't walk. I left Vancouver with express service of a wheelchair.

It has been a whole year since I have taken Orff Intro 1. At that time, I honestly didn't know if I could have a job teaching music. I was trying something new

out. I wish this conference had been a week-long summer camp paid for by Mom and Pop.

I humbly thank Carl Orff Canada for awarding me the Diversity, Equity, and Inclusion Award. I haven't written much about the essence of 'diversity' - I was born in India and grew up in Ontario. My parents were English speakers and listened to Western classical music. My mother taught piano for over 50 years, so I grew up with the Royal Conservatory non-stop. As a teen, I left the piano for drama classes. When I became an actor, I was identified by the new term "South Asian-Canadian." I discovered a lot of my Indian culture as being cast as South Asian. But I wasn't South Asian looking enough. It was from the productions I was in I learned so much from my place of birth.



LAILA MOOS

Laila Moos has just completed teaching her first year of K-3 Music Teacher at Elboya School in Calgary, AB. She began her teaching career 19 years ago with the TDSB, a few years before moving to Calgary, AB. She has taught drama from K-12, Humanities, English Additional Language, and a few other things. She has a BA Honours in Drama Studies, University of Windsor, a Diploma in Music Theatre, Sheridan College and a BEd in Integrated-Arts Education, York University. She is also a certified Iyengar Yoga Teacher. Far in the past, she performed in hundreds of schools in 'Beneath the Banyan Tree' Theatre

Direct and Denis Lee's 'The Ice Cream Store and More', with Carousel Players. She credits these plays as having a strong influence on why she can be an Orffie. Laila is currently enrolled in the 'Elementary Music and Teaching Graduate Certificate' at U of A. She has completed Intro to Orff, Orff Level I and Kodaly Level I, so far.



Reflection on receiving the Diversity, Equity and Inclusion scholarship

Dawn Gooden

First, allow me to thank the Carl Orff DEI Panel for choosing me for this award. The entire Orff Canada Conference event was overall extremely well organised.

I was very excited to visit North Vancouver for the first time and to attend the beautiful Capilano University with fellow Music teachers. I learned from experienced teachers and was able to share resources and tips with new ones.

The Conference gave me the opportunity to exchange views and teaching strategies with my colleagues from all over Canada. I was able to meet a facilitator (Sherryl Sewepagham) and a teacher from Alberta, who's work I use on a regular basis to teach my students.

There were a plethora of choices for workshops. Some of the workshops that I attended were: Sherryl Sewepaham, Dawn Muir, Doug Goodkin (*Play, Sing, and Dance*), Dr. Kofi Gbolonyo (*Orff Afrique Gyl: The Ghanaian Traditional Xylophone and Orff Schulwerk*), Catherine West (*Orff to the Stars*), Diane Sheiron (*Let's Sing Move and Play Today: Grades 1, 2, and 3*) to name but a few.

I learned a lot from all workshops. Some workshops such as that of Mr. Goodkin's helped to increase my self confidence in my choices of activities (hand games and skipping games) in the classroom whilst giving me new ideas to render students' presentations more interesting.

I also appreciated the Brazilian workshop facilitator from Quebec who not only taught us in French but also expanded our knowledge of what body percussion could look like and what is being done in Brazil.

I wished that I could have attended more classes such as Kofi's Drumming class (Dynamic Drum Circle and Rhythm Activities).

The vendors were somewhat good but as I did not have a budget with which to purchase items I couldn't participate there.

I regretted that I was confused about the two separate resources that could have been purchased prior to the workshops and when I tried to purchase the resource that I hadn't ordered, there were no additional copies. That said, I am glad to have the videos to refer to.

Mon expérience pendant la formation Orff niveau I

Aya Marthe N'Guessan

Je voudrais exprimer toute ma reconnaissance et ma gratitude envers la bourse Marcelle Corneille qui m'a permis de suivre la formation Orff niveau I dans laquelle j'ai eu beaucoup de plaisir.

Le contenu de cette formation était très enrichissant et assez varié.

Il y avait le volet Orff de base et flûte, le volet vocal et le volet mouvement. J'ai appris à composer des exercices de parler-rythmé, des chansons puis faire des arrangements Orff.

De plus, j'ai appris à faire de la musique avec mon corps (percussion corporelle) puis exprimer la musique à travers des mouvements (danse).

Les enseignantes étaient formidables et dynamiques. Elles ne cessaient de nous encourager à aller de l'avant. J'ai également vécu des moments de partage avec les autres étudiants et nous avons appris les uns des autres.

Je réinvestirai tout ce que j'ai appris dans mes cours, avec mes élèves, afin qu'ils puissent vivre la musique dans toute sa simplicité et sa pureté.

J'invite aussi chaque enseignant à suivre cette formation pour expérimenter, à leur tour, ce que j'ai vécu, car cette formation ne s'explique pas, mais elle se vit.

AYA MARTHE N'GUESSAN

Enseignante spécialiste de Musique
Primaire au CCSDM



Alberta Presidents' Scholarship: Orff Level I Reflection

Hazel Cavida

The first time I made a Filipino friend was on my first day of university. Outside of my extended family who lived in different countries, I didn't make a connection with someone from my culture until I was eighteen years old. Growing up, I had a lost sense of community and identity. It was only until I felt a small spark of recognition that I realized how much of myself I was missing. Since that first day of university, I started a lifelong goal of reconnecting with my culture to help children like me in the diaspora.

My favourite part of music education is learning the cultural significance of folk songs. I love hearing the stories that elicit emotional responses and branching pathways of various tales. My students always ask me, "Why are we doing Social Studies in music class?" When I explain that music, history, and culture are all intertwined, even young children understand how important it is to expand our worldview. Beyond that, I love it when my students make these connections to their families and their cultures.

During my Orff Level I course, I was able to learn many practical skills in Pedagogy, Recorder, and Movement. I was thinking about how I could take these tools back to my classroom every day. In Pedagogy and Ensemble with Sue Harvie, there was an emphasis on arranging poems and games with the



pentatonic scale and ostinatos. This inspired me to look for Filipino folk music that could be arranged for classroom instruments. During Recorder class with Wendy Rae, we were able to develop our playing beyond what I initially thought were the limitations of the instrument. With my expanded knowledge, I am excited to include it as part of an ensemble piece and not just in isolation. Finally, Movement with Nicole Schutz gave me a better understanding of certain terms and ways to creatively dance. It also made me

realize the positive impact movement can have on community and socialization.

Overall, I learned that the Orff Schulwerk is a multi-tool that is centered around the child's experience. With the guidance of a skilled teacher, children learn complex skills and concepts with their own hands, voice, and body, allowing them to feel fully integrated with the learning. Culture, history, and the world around us can be taught in the same way with music as the vessel. I see the excitement in the children's eyes when I try to represent different cultures.

I've told I taught them something new and helped them realize we aren't all that different. I am thanked by Filipino children like me for reconnecting them with their culture. My experience during my Orff Level I course has only bolstered my passion for music education and my hunger for more representation. I look forward to what more I can learn.



HAZEL CAVIDA

Hazel Cavida is an elementary music specialist in Edmonton, Alberta. She graduated with a Bachelor of Music from MacEwan University and a Bachelor of Education from the University of Alberta. She is continuing to develop her professional skills, being certified in Orff Level I, and Kodaly Levels I and II. Outside of teaching music, she loves crocheting, knitting, and powerlifting.



Carl Orff Canada's 28th National Conference
Constellation 2024, May 5, 2024
Honours the following award Recipients

[CLICK HERE TO VIEW THE PRESENTATION](#)

HONORARY PATRONS



Morna June Morrow



Barbara Haselbach

HONORARY LIFE MEMBERS

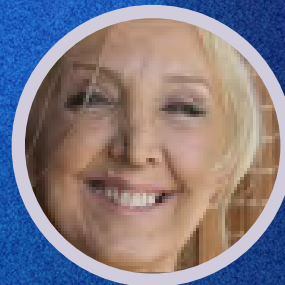


Marlene Hinz



Cathy Bayley

SPECIAL CERTIFICATE



Suzie Green



Speech given in honour of Morna-June Morrow's Nomination as Honorary Patron of Carl Orff Canada

What an honour it is to present Morna-June Morrow of Winnipeg as our new Carl Orff Canada Honorary Patron. Morna-June has been an important figure since the beginning days of our organization - charter member, soon joining the National Board as Secretary, founder of the Manitoba Chapter, Co-Chair of several Conferences, Archivist, then serving as President of COC. She brought Orff Schulwerk into her school district and actively promoted it as Music Supervisor of one of the largest school districts in Winnipeg. She has been an integral part of the growth of COC, co-writing the 40th Anniversary Book with Joan Linklater, and now, the 50th Anniversary Book. She received Honorary Life Membership from COC in 1994 as well as numerous other awards, trophies and scholarships.

Morna-June is first a musician - a violinist, recorder player, and pianist, accompanying many Winnipeg choirs. She has been a handbell ringer for 55 years and is still very actively involved, winner of many awards, including Honorary Lifetime Achievement Award with the Handbell Musicians of Canada in 2022.

Her long-standing role as Archivist for both the Manitoba Chapter and COC is legendary. For this presentation when I asked Morna-June for a few photographs that we could share with you, I was not



Morna June Morrow with Barbara Hasselback

surprised that she would want to share her tremendous work in both the Manitoba Archives and the COC National Archives. For 22 years she maintained the

Chapter Resource Library in her home, before moving it to the University of Manitoba where it is now housed with the COC Archives.

The Morna-June Morrow award for Excellence in Music Education in Manitoba was created in honour of Morna-June's contributions. There have been 10 recipients to date.

I'd like end with a quote from Joan Linklater, Past-President of COC who has known Morna-June for almost 60 years:

“Morna-June is an outstanding teacher and supporter of music education, in particular the Orff approach. She has influenced and encouraged thousands of children and music teachers throughout her career. Hers is a life of dedication and service, a life that has molded and shaped the Orff Schulwerk movement in Canada and beyond. As Honorary Patron she will bring dignity, integrity, and prestige to Carl Orff Canada.”

It is my honour to present Morna-June Morrow with the title of Honorary Patron of Carl Orff Canada.

Pam Hetrick
President, Carl Orff Canada
May 5, 2024



Morna June Morrow with Barbara Hasselback

• Speech given in honour of Barbara Haselbach's Nomination as Honorary Patron of Carl Orff Canada

• This speech in conjunction with the slide show presentation. [Click here to view.](#)

MAY 1962 TORONTO
FIRST NORTH AMERICAN ORFF CONFERENCE



It is my great honour to introduce Barbara Haselbach, new Honorary Patron of COC. Barbara has been a supporter of COC before Carl Orff Canada existed.

You can find her in this iconic photograph taken at the Toronto 1962 Orff Conference in North America, the first time Orff, Keetman and Barbara came to Canada. Her radiant energy stands out!

4th from the end in the seated row, next to Doreen Hall, our founder, then Herr Keller, Gunild Keetman,

Frau Orff, Arnold Walter - whose idea to send Doreen to study with Orff and Keetman was the seed of COC. Many others from the U.S. and Canada are here - Barbara Grenoble, Grace Nash, Lillian Yaross, Isabel Carley, Ruth Hamm.

On this, our 50th Anniversary we are graced with the presence of one of the first teachers of Orff Schulwerk to arrive in Canada, Barbara Haselbach.

Barbara tells the story in our 40th Anniversary Book about Orff's invitation to her to come with him and Keetman to the Toronto Conference in 1962:

"It was in May 1962...Carl Orff came to one of his regular teaching visits to the Institute in Salzburg and asked me to meet him in the library after his classes because he would like to speak to me. When we met, he told me that he, his wife Liselotte and Gunild Keetman were going to Toronto for a first Orff Conference and that he wanted to take some of the teachers of the Institute with him and would I like to come?"

What a challenge for a very young dance teacher who had just finished her training at the Institute! It

Studied	<ul style="list-style-type: none"> • dance, music and German literature. • dance with Harald Kreuzberg
Professor Emerita	for dance didactics at the Orff-Institute
Directed	<ul style="list-style-type: none"> • the Orff-Institute for many years • the Postgraduate University Course "Advanced Studies in Music and Dance Education - Orff-Schulwerk"
President	of the International Orff-Schulwerk Forum Salzburg for 20 years and is now past president
Lecturer	at conferences and workshops in about 40 countries in Europe, North and South America, Asia, Australia
Choreographer	for stage, film and TV
Editor	<ul style="list-style-type: none"> • of the biannual magazine „Orff-Schulwerk Informationen“ from 1994-2019 • of books related to Orff-Schulwerk
Author	of several books and numerous articles about Dance Education; Improvisation; Dance and the Fine Arts

was the very first and one of the most exciting flights for Gunild Keetman and myself and we enjoyed the adventure together.”

Professor at the Orff Institute, Director of the Orff Institute, President of the International Orff Schulwerk Form Salzburg, international lecturer, choreographer, editor, and author. And - oh yes, she is a dancer!

A DANCER

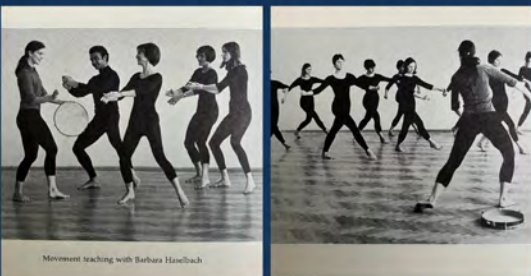
Dancing a Bach Chorale at her final exam at the Dance Academy of Harald Kreuzberg in Switzerland



At University, Barbara studied German literature, modern dance, and musicology. But it was in a summer course with the dancer Harald Kreuzberg (most famous male dancer of the 20th c. - who studied with Wigman and Laban) that she began to dedicate herself to dance. She was soon introduced to Keetman and Orff. Because the Orff Institute was just about to launch, she had the chance to apprentice with Keetman while teaching movement at the Institute.

Here we see Barbara teaching at the Orff Institute.

TEACHING AT THE ORFF INSTITUTE, 1967



From THE SCHULWERK, Volume 3 of Carl Orff/DOCUMENTATION His Life and Works

Again, at the Institute. Seated from right to left is Barbara, Gunild Keetman, Carl Orff, Wilhelm Keller, Jarmila and her colleagues in the back from Prague.

AT THE ORFF INSTITUTE



A meeting with colleagues from Prague, in the 70s, from left to right: Jarmila Kröschlova, Prof. Wilhelm Keller, Carl Orff, Gunild Keetman, Barbara Haselbach standing: Karl Alliger and Vladimir Posch.

The photo on the right is from a book about Margaret Murray. Here Barbara and Margaret are at the first summer course at the Institute in 1961 (top of following page).

Barbara continued a long career as teacher and professor of dance didactics, and choreographer.

She also began to teach and lecture internationally, in over 40 countries of Europe, North and South America, Asia, Australia.



Doreen Hall, CA, Norman Goldberg USA, Margaret Murray UK, and Keith Smith Aus., at that time the representatives of the English-speaking Orff-Schulwerk world.

With Margaret Murray, First summer course at the Orff-Institute in 1961



This was taken by AOSA member Rob Amchin at the American Orff Schulwerk Conference in Pittsburgh.

We don't have a slide to represent Barbara's long-time work as an author and editor. She has authored many books and articles about Dance Education, Improvisation, Dance and the Fine Arts. She was Editor of the biannual magazine „Orff-Schulwerk Informationen“ for many years. She is currently writing and editing a series of historical texts about Orff, the latest to be published, Movement and Dance in Orff-Schulwerk, 2024, Pentatonic Press.

Here at the 2018 Summer IOSFS Convention with Catherine West, and James Jackson.



LECTURING AT AOSA

Here we see Shirley Salmon, President and Barbara, Past-President speaking at the 2018 IOSFS Convention in Salzburg. Barbara was President of the IOSFS for 20 years.



IOSFS CONVENTION AT THE ORFF INSTITUTE 2018



Catherine West and James Jackson

And last summer with Bethany Elsworth, COC Advocacy Chair and myself.

IOSFS CONVENTION AT THE ORFF INSTITUTE 2018

With Shirley Salmon



SUMMER IOSFS CONVENTION SALZBURG 2023

Bethany Elsworth, Barbara Haselbach & Pam Hetrick

Barbara Haselbach



As an artist, teacher, and writer - Barbara has dedicated her life to supporting Orff Schulwerk. She has been instrumental in the growth and dissemination of Orff Schulwerk around the world, supporting new international Orff organizations. She has a long history of inspiration and influence with Orff Schulwerk in Canada - from inspiring Canadian students at the Orff Institute to presenting workshops at many COC conferences for over 60 years, and collaborating on publications with Canadian teachers. To quote Catherine West, "Barbara is an outstanding role model for us of a life of passionate belief and dedicated service. At an age when she could rest on her laurels she nevertheless continues to write, to stay in touch with her world-wide network and to inspire the generations that followed her."

On our 50th Anniversary it is an honour and privilege to have Barbara accept the position of Honorary Patron of Carl Orff Canada.

Pam Hetrick
President, Carl Orff Canada
May 5, 2024



Pam Hetrick and Barbara Hasselbach

Letter of Response from Cathy Bayley on her receipt of the Carl Orff Canada Honorary Membership

Dear Pam and all members of the Carl Orff Canada Board,

I would like to sincerely thank you for the great honour you gave me this past weekend at Constellation2024 of becoming a Carl Orff Canada Honorary Member. To be recognized in such a way by one's peers was very special, especially as we celebrated Carl Orff Canada's 50th Anniversary.

One of the best things I did in my professional career, if not THE best, was to become involved in Orff music, first at the Chapter level and then with the board of Carl Orff Canada. As many music teachers tend to be a silo in their own school, the opportunity to work with so many dedicated music educators from across the country on a regular basis was very rewarding. I learned so much!

One of the main things I learned is that there are committed educators who were, and still are, devoted to making music education for children the best it can be. I was so privileged to have had the opportunity to work with such people on a regular basis. As I sat in the President's meeting at Constellation2024 last weekend I saw many old faces and even more new faces. It was so reassuring to see and hear the determination and enthusiasm in their faces and in their voices. There will be hiccups, there always are, but it demonstrated



Cathy Bayley receiving Honorary Life Membership from Pam Hetrick

to me that Carl Orff Canada will always be in strong hands doing the job of ensuring quality music education across Canada.

This recognition of an Honorary Lifetime Member of Carl Orff Canada is an honour I will treasure always.

With gratitude,
Cathy



Varia ⋮

Varia ⋮

• It's a Wrap!

Dear Orff Colleagues,

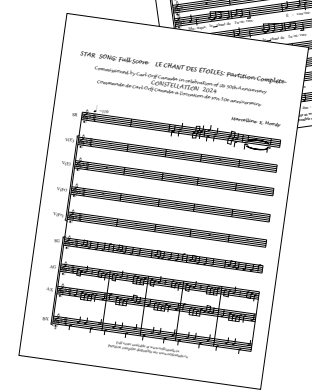
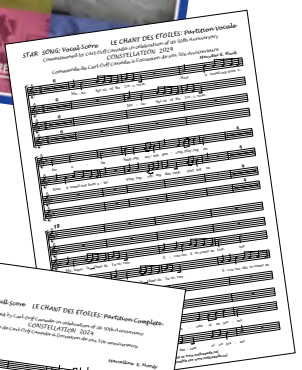
As your COC 50th Anniversary Committee, we hope our efforts to celebrate this milestone have not gone unnoticed. Over the past two years our numerous meetings have enabled us to accomplish the following:

- COC 50th Anniversary Logo
- **The First Forty/Les quarantes premières années 1974-2014** digitized for the COC website
- **The Next Ten Years/Les dix années suivantes 2014-2024** publication with Carl Orff Canada's history and photos
- 50th Anniversary magnets distributed at *Constellation2024* and shared at the 2023 IOSFS Conference in Salzburg.
- **Star Song - Le chant des étoiles** composed by Marcelline Moody, commissioned by COC for our 50th, and premiered at *Constellation2024* by the Alberta Chapter and attending delegates
- **Constellation2024**: Photo booth and PowerPoint of chapter photos
- **Ostinato**: Historic and reflection articles plus photos from *Constellation2024*

It has been our pleasure to mark COC's 50th by honoring the past and present. May it inspire you to look forward and imagine the possibilities for the future of Carl Orff Canada.

The 50th Anniversary Committee,

Charlotte Myers (chair)	Joanne Linden
Pam Hetrick	Morna-June Morrow
Liz Kristjanson	Elizabeth Seo



• Mission accomplie!

Chers collègues Orff,

En tant que comité du 50^e anniversaire de COC, nous espérons que nos efforts pour célébrer ce jalon important n'ont pas passés inaperçus. Au cours des deux dernières années, nos nombreuses réunions nous ont permis d'accomplir ce qui suit :

- Logo du 50^e anniversaire de COC
- **The First Forty/Les quarantes premières années 1974-2014** numérisé pour le site Web de COC
- **The Next Ten Years/Les dix années suivantes 2014-2024** : publication avec l'histoire et les photos de Carl Orff Canada
- Aimants du 50^e anniversaire distribués lors de **Constellation 2024** et partagés lors de la conférence IOSFS 2023 à Salzbourg
- **Star Song - Le chant des étoiles** composé par Marcelline Moody, commandé par COC pour notre 50^e anniversaire, et présenté en première à Constellation 2024 par le chapitre de l'Alberta et les délégués présents
- **Constellation 2024** : Photomaton et PowerPoint des photos des chapitres
- **Ostinato** : Articles historiques et réflexions, ainsi que des photos de Constellation 2024.

Ce fut un plaisir pour nous de souligner le 50^e anniversaire de COC en honorant le passé et le présent. Puissent ces célébrations vous inspirer à envisager l'avenir et à imaginer les possibilités pour le futur de Carl Orff Canada.

Le comité du 50^e anniversaire,

Charlotte Myers (présidente)	Joanne Linden
Pam Hetrick	Morna-June Morrow
Liz Kristjanson	Elizabeth Seo



• Book Review of *It's Time! C'est le temps!*

• Derek Frykas

“Music is a powerful tool for social change and unity” —Carl Orff

The Carl Orff Canada 28th National Conference “Constellation” was held from May 3-5, 2024 in North Vancouver. Educators from across Canada and elsewhere joined together to learn, sing, move, play, and celebrate music!

I was unable to attend this event but I was delighted when the opportunity came to purchase a hard copy of the resource book. When I received my copy, I was very impressed with the quality of graphic design (courtesy of Sarah Peters), binding, and of course, the content. This book features 24 lesson plans from 28 contributors, featuring instructions, objectives, scores, and recommended grade levels. One of the unifying themes of many of the lessons is the concept of time and its manifestations as seasons, clocks, musical meter, day/night, and how it effects our lives.

Each lesson in the book features activities integral to the Orff/Schulwerk approach, including chants, movement, and body percussion. Instrumental arrangements for the “Orffestra”, and a variety of western and world percussion instruments are included in nearly all the lessons. Each activity is laid out with a short introduction and in-depth description of the teaching process. Extensions to the activities and suggestions for successful implementation are highlighted throughout the book. Many lessons include QR codes for audio or video examples, including pronunciation



guides for the songs featuring languages other than English and French.

Multiple lessons in this book feature the following:

- Original compositions- nearly half the activities are original compositions by members of our Orff educator community!
- Environmental themes
- Compound or triple meters (including one activity that touches on 7/8 meter!)
- French language lessons
- Soundscapes
- Poetry/literary connections
- Modes other than major/minor
- Traditional/folk songs from Canada and elsewhere
- Improvisation
- Languages including Ghanaian, Estonian, and Heritage Michif (Métis)

I am very excited to continue bringing lessons from C'est le Temps into my teaching practice! There are a variety of activities for grade levels K-6. Early music educators are sure to find unique and engaging activities for levels K-6, featuring a variety of combinations of instruments. I would like to commend my 10 Manitoba colleagues for their contributions to the

Table of Contents		Table des matières	
2	All Those Born On Monday <i>Toria Aidoo</i>	26	Planet Earth <i>Jos Wuytack</i>
4	Bonjour ! Bonsoir ! <i>Françoise Grenier</i>	28	Red Sky at Morning <i>Jenny Trites</i>
6	Don't Be Late <i>Marion Roy</i>	30	Sailor BrainDance <i>Allison Tipler</i>
8	Dorian Dream <i>Sean Fitzmaurice</i>	32	Seasons of Time <i>Kara Dueck, Lynn Levine, and Patti-Lynne Pauls</i>
10	How to Use Time <i>Joy Reeve</i>	34	Take Time in Life <i>Judy Sills</i>
12	Laula <i>Leslie Bricker</i>	36	Tap the Magic Tree <i>Tim Paetkau</i>
14	Le lapin pressé <i>Sophie Gaudreau-Pinsonneault et Elodie Miron</i>	38	Tick Tock <i>Joe Berarducci</i>
16	Lii Zwezoo Nakamowak (EN) <i>Nicole Schutz</i>	40	Tick Tock Goes the Clock <i>Joan Linklater and Shannon Moses</i>
18	Lii Zwezoo Nakamowak (FR) <i>Nicole Schutz</i>	42	Water Come a Me Eye <i>Dawn Muir</i>
20	Little Things <i>James Jackson</i>	44	We Feel Time <i>Curtis Mathewson</i>
22	Lumière du jour <i>Monica Ossachuk</i>	46	We'll All Make Our Way <i>Bethany Ellen Elsworth</i>
24	Magicien du temps <i>Chantal Dubois</i>	48	Winter's Lullaby <i>Sue Harvie</i>

Individual contributors maintain the copyright to their work. We are all responsible to protect intellectual property. Please honour the contributors' copyrights by only sharing with your students.

Les contributeurs individuels conservent les droits d'auteur de leur travail. Nous sommes tous responsables de la protection de la propriété intellectuelle. Veuillez respecter les droits d'auteur en ne partageant ces leçons qu'avec vos élèves.

conference and this wonderful resource! I am planning to share my experiences teaching one or more of these lessons in a future article. Congratulations to all the dedicated educators who made this book possible!



DEREK FRYKAS

Derek Frykas is a musician and educator in Winnipeg, MB. He has taught band, jazz, choir, music technology, guitar and general music to students from K-12 in rural Manitoba and Winnipeg. He is currently in his first year teaching a K-6 "Modern Band" program at École Robert H. Smith in the Winnipeg School Division. When not teaching, Derek is an active saxophonist in a variety of jazz and blues groups in and around Winnipeg, and spends time with his wife Nicole, sons Declan, Isaac, and Ethan, and poodle Jade.



Advocacy Corner

A place to consider ways to support the advancement of creative music & dance education.



The Carl Orff Canada Advocacy Committee was proud to organise a free online event for music teachers on November 18, 2023. *Ways of Talking the Talk* featured two speakers – Dr. Anita Collins and Angela Elster. They both brought a wealth of experience and knowledge to their audience about the reasons music programs need to be protected. They offered practical ways to advocate for music education.

Dr. Anita Collins inspires countless people with her knowledge on brain development and is internationally recognized for her unique work in translating the scientific research of neuroscience and psychology for the everyday parent, teacher and student.

Dr. Anita Collins has a series of books and presented several Ted Talks some of which are:

- [What if Every Child has access to music education from birth?](#)
- [How Playing an Instrument Benefits Your Brain](#)
- [The Benefits of Music Education](#)
- [Nature and Nurture](#)

One of Anita’s statements resonated with me: “I don’t think there’s one way to do it. I actually think that we all need to find our own ways to advocate.” Anita then proceeded to provide us with a wealth of ideas to inspire us to find our own voice with which to advocate.

Anita described Advocacy as a way to help someone else understand the value of the work that a person does as a music educator. This varies according to the stakeholder to which you are talking. Before you can successfully advocate for your program, you need to understand their past experience with music and music education. This is what Dr. Collins refers to as the lens through which we should look to discover the best way to approach advocating for different groups.

“The next step is how can we both talk about and help other people experience music education in a way that can start to move the needle, turn the lights on behind their eyes, and start to change their minds.”

Past experiences in music classes may impact how stakeholders view music so it is important to find the lens through which they regard music and music education. Anita goes on to state that research and stories can be offer stakeholders a new lens to see fundamental information about the profession. Dr. Collins likens advocacy to the education process. You start from the base, adding in different things, and then show them something they haven’t seen before.

“One of the most powerful ways to advocate is not to talk about it but to actually involve them in the music learning process.”

Use your strengths and work on how you can use that to help you advocate.

Our next presenter was Angela Elster, one of Canada’s prominent arts and learning executives. Angela is currently the president and CEO of the Vancouver Symphony Orchestra as well as the Vancouver Symphony Orchestra School of Music. A former student of Doreen Hall, Angela used the analogy of bringing potential stakeholders over the bridge, guiding them to your beliefs and passions.

Angela presented us with a framework of three W’s (Who is your target audience? What does your audience care about? What is your clear message that aligns with this?)

We live in an ever-changing world and as such need to change our thoughts to be in line with current situations. Angela referred to the Next Generation Summit goals for what music could look like in 2030. Their four key outcomes are that music should be culturally responsive, reflexive, center on health and well-being, and cultivate self-identity.

This new paradigm of music education includes technology, inclusion, diversity, and a more holistic approach to music education. Angela spent many years working for the Royal Conservatory of Music in Toronto and an initiative called [Learning Through the Arts](#). She emphasized that story telling has a lot of power.

“If we have solid, well-delivered creative programs in our schools, students are engaged – they want to be at school and they learn.... What we do

in music education saves lives; what we do in music education heals; what we do in music education is transformational.”

After the keynote presentations there was a question-and-answer period which produced many more jewels of information including:

- The need to showcase the process and not just the performance or the final product.
- Music is collaborative and works by listening and responding to the collective.
- Each student informs us when they are ready for the next step.
- When you lose a music program, you lose a mechanism for self-regulation which could enable a student to stay focused and on task.

During the session we were encouraged to break away from working alone and to seek collaboration with like-minded organizations and people. Making connections with the outside world strengthens our capacity to teach students the place of music in humanity. It is imperative that we find a united voice to send the message that music education is important to the lives of our students.

The videos of the keynote presentations are available on the [Members Only area of the Carl Orff Canada website](#).

Let us know how you talk the talk : advocacy@orffcanada.ca

Written by Lori Arthur on behalf of the Carl Orff Canada Advocacy Committee, Bethany Elsworth (Chair), Lori Arthur, Pam Hetrick, Becki Leipert, Linda Song, and Jennifer Stacey.

If you ever want to talk about advocacy, please contact us at advocacy@orffcanada.ca

Promotion des intérêts

Un endroit où l'on peut envisager des façons de soutenir l'avancement de l'enseignement créatif de la musique et de la danse.



Le comité de promotion des intérêts de Carl Orff Canada a eu le plaisir d'organiser un événement en virtuel offert gratuitement aux enseignant-es de musique le 18 novembre 2023. *Ways of Talking the Talk - Comment dire ce qu'il faut dire* a mis en vedette deux conférencières – la Dre Anita Collins et Angela Elster. Toutes deux ont partagé une riche expérience et des connaissances précieuses afin d'appuyer les raisons pour lesquelles les programmes de musique doivent être protégés. Elles ont aussi proposé des moyens concrets pour promouvoir l'éducation musicale.

La Dre Anita Collins inspire un grand nombre de personnes avec ses connaissances sur le développement du cerveau et est reconnue internationalement pour son travail unique consistant à traduire la recherche scientifique en neurosciences et en psychologie pour les parents, les enseignant-es et les élèves.

La Dre Anita Collins est l'auteure d'une série de livres et a présenté plusieurs conférences TED, dont :

- [What if Every Child has access to music education from birth?](#)
- [How Playing an Instrument Benefits Your Brain](#)
- [The Benefits of Music Education](#)
- [Nature and Nurture](#)

L'une des déclarations suivantes d'Anita a particulièrement résonné en moi : « Je ne pense pas qu'il y ait une seule manière de le faire. Je pense en réalité que nous devons tous trouver nos propres façons de promouvoir. » [Traduction libre] Anita a ensuite partagé

une multitude d'idées pour nous inspirer à trouver notre propre voix avec laquelle promouvoir la musique, ce qu'elle décrit comme une façon d'aider quelqu'un à comprendre la valeur du travail accompli par un-e enseignant-e de musique. Cela varie selon l'interlocuteur auquel vous vous adressez. Avant de pouvoir promouvoir efficacement votre programme, vous devez comprendre leur expérience passée avec la musique et l'éducation musicale. C'est ce que la Dre Collins appelle le prisme à travers lequel nous devrions regarder pour découvrir la meilleure manière de défendre la musique auprès de différents groupes.

« L'étape suivante consiste à trouver comment parler de l'éducation musicale et aider les autres à l'expérimenter de manière à faire avancer les choses, à allumer une étincelle dans leurs yeux et à commencer à changer leur point de vue. » [Traduction libre]

Les expériences passées dans les cours de musique peuvent influencer la façon dont les parties prenantes perçoivent la musique, il est donc essentiel de trouver le prisme à travers lequel elles considèrent la musique et l'éducation musicale. Anita ajoute que la recherche et les récits peuvent offrir aux parties prenantes un nouveau regard pour découvrir des informations fondamentales sur la profession.

La Dre Collins compare la promotion à un processus éducatif. Vous partez de la base, en ajoutant différents éléments, puis vous leur montrez quelque chose qu'ils n'ont jamais vu auparavant.

« L'un des moyens les plus puissants de promouvoir n'est pas d'en parler, mais d'impliquer directement les gens dans le processus d'apprentissage musical. »
[Traduction libre]

Utilisez vos forces et travaillez sur la manière dont vous pouvez vous en servir pour promouvoir la musique.

Notre prochaine intervenante était Angela Elster, l'une des dirigeantes les plus influentes dans le domaine des arts et de l'apprentissage au Canada. Angela est actuellement présidente et directrice générale du *Vancouver Symphony Orchestra* ainsi que de la *Vancouver Symphony Orchestra School of Music*. Ancienne élève de Doreen Hall, Angela a utilisé l'analogie de faire traverser un pont aux parties prenantes potentielles, en les guidant vers vos croyances et vos passions.

Angela nous a présenté un cadre basé sur les trois questions de base : Qui est votre public cible? Qu'est-ce qui préoccupe votre public? Quel est votre message?

Nous vivons dans un monde en constante évolution et devons donc ajuster nos pensées pour les aligner sur les situations actuelles. Angela a fait référence aux objectifs du *Next Generation Summit* concernant la vision de la musique en 2030. Leurs quatre résultats clés sont que la musique doit être culturellement réactive, réflexive, centrée sur la santé et le bien-être, et cultiver l'identité personnelle. Ce nouveau paradigme de l'éducation musicale inclut la technologie, l'inclusion, la diversité, ainsi qu'une approche plus holistique de l'éducation musicale. Angela a passé de nombreuses années à travailler pour le *Royal Conservatory of Music* à Toronto et pour une

initiative appelée *Learning Through the Arts*. Elle a souligné que le récit a beaucoup de pouvoir.

« Si nous avons des programmes créatifs solides et bien menés dans nos écoles, les élèves sont engagés – ils veulent être à l'école et ils apprennent... Ce que nous faisons en éducation musicale sauve des vies ; ce que nous faisons en éducation musicale guérit ; ce que nous faisons en éducation musicale est transformateur. »
[Traduction libre]

Après les discours principaux, une période de questions a fourni encore plus de précieuses informations, telles que :

- La nécessité de mettre en avant le processus, et pas seulement la performance ou le produit final.
- La musique est collaborative et repose sur l'écoute et la réponse collective.
- Chaque élève nous informe lorsqu'il est prêt pour l'étape suivante.
- Perdre un programme de musique, c'est perdre un mécanisme d'autorégulation qui pourrait permettre à un élève de rester concentré et attentif.

Au cours de la session, nous avons été encouragés à nous éloigner du travail en solitaire et à rechercher la collaboration avec des organisations et des personnes partageant les mêmes idées. Établir des liens avec le monde extérieur renforce notre capacité à enseigner aux élèves la place de la musique dans l'humanité. Il est impératif de trouver une voix unie pour transmettre le message que l'éducation musicale est essentielle à la vie de nos élèves.

Les vidéos des présentations principales sont disponibles dans [la section réservée aux membres du site web de Carl Orff Canada](#).

Faites-nous savoir comment vous soutenez la musique – advocacy@orffcanada.ca.

Écrit par Lori Arthur au nom du comité de promotion de Carl Orff Canada, Bethany Elsworth (présidente), Lori Arthur, Pam Hetrick, Becki Leipert, Linda Song, et Jennifer Stacey



Call for Presentations at the 29th National Conference

April 23–26, 2026

Halifax Harbourfront Marriott Hotel, Halifax, Nova Scotia

An invitation is extended to music educators
interested in presenting a session at Passages2026.

Overview:

Sessions in any field of interest to current Orff educators are invited. Sessions will be 75 minutes duration and should include the active involvement of participants. A presentation fee of \$150.00 per session and, if needed, \$100.00 for a repeat of that session will be paid.

- A short bio of up to 35 words and a longer bio of up to 150 words
- A list of any special equipment or facilities required for your presentation
- Two references

Please note the following will be required from presenters:

- Full registration in the conference
- Responsibility for all expenses including travel, accommodation, conference registration and meals not included in the registration

Submission Procedure (by March 15th, 2025)

Applicants are required to fill out an application form with the following:

- The title/s of your proposal (you may provide up to three topics)
- A short abstract (maximum 200 words) for each presentation
- Contact details: (including full name, address, phone and email)

Proposal deadline is **March 15th, 2025**. Successful applicants will be notified no later than **May 15th, 2025**. Final terms will be confirmed in the letter of invitation.

For more information or an application contact:
James Jackson james.jackson.mus@gmail.com





Appel de propositions d'ateliers au 29^e congrès national de Carl Orff Canada

Harbourfront Marriott Hotel
Halifax, Nouvelle-Écosse, Passages 2026
du 23 au 26 avril 2026

Une invitation est lancée aux enseignantes et enseignants de musique qui souhaitent présenter un atelier à Passages 2026.

Aperçu

Des ateliers dans tous les domaines d'intérêt pour les éducatrices et éducateurs Orff sont les bienvenus. Les ateliers devront être de 75 minutes et doivent favoriser la participation active des participant-es. Les honoraires sont de 150 \$ par atelier et de 100 \$ pour les reprises d'atelier.

- Une liste de tout équipement ou des équipements spéciaux requis pour votre présentation
- Deux références

Veillez noter que les animatrices et animateurs sont responsables de toutes les dépenses reliées au congrès. Ces dépenses comprennent le transport, l'hébergement, l'inscription au congrès et les repas non compris avec l'inscription.

Procédure de soumission (avant le 15 mars 2025)

Les informations requises comprennent les items suivants :

- Le titre de votre proposition d'atelier avec un maximum de trois sujets
- Un résumé (200 mots maximum) pour chaque atelier
- Coordonnées : nom complet, adresse, téléphone et courriel
- Une courte biographie d'un minimum de 35 mots et une longue biographie de 150 mots maximum

La date limite des propositions est le 15 mars 2025. Les candidatures retenues seront avisées au plus tard à la fin mai 2025. Des détails supplémentaires seront partagés dans une lettre d'invitation.

Pour plus de renseignements, ou pour soumettre une candidature, veuillez contacter James Jackson à l'adresse courriel suivante :
james.jackson.mus@gmail.com



National Board of Carl Orff Canada 2024-2026



PAM HETRICK
PAST PRESIDENT

Pam retired just a few years ago after teaching music in public and private schools in the U.S. and Canada for over 30 years. She couldn't imagine life without music, children and Orff Schulwerk and soon joined the Carl Orff Canada National Board, happy to be with like-minded educators. She continues to present at workshops, most recently at the IOSFS Convention 2022. Since 2007 she has acted as Course Director for Orff Teacher Education at Vancouver Community College, where she teaches Level I. She has enjoyed performing in a variety of ensembles including a steel drum band, the Keith Terry Body Music Ensemble, Balinese Gamelan and most recently *Adanu Habobo*, an African drumming/dance ensemble co-directed by Kofi Gbolonyo.



HEATHER NAIL
PRESIDENT

Heather Nail has been an Orff Music Specialist for the Calgary Board of Education for 24 years. She holds Orff level three certification, and has a Master of Education degree from the University of Alberta, specializing in Elementary Music. Heather co-teaches the Introductory Orff level in Calgary, and in 2010 she was a semi-finalist in the Alberta Excellence in Teaching awards. She presents regularly at music conferences in western Canada and beyond, and in her spare time conducts the Westside Junior Concert Choir. Heather mentors emerging music teachers in Calgary, and is currently serving as the president of Carl Orff Canada.



LAUREL NIKOLAI
FIRST VICE PRESIDENT

Laurel Nikolai is an arts educator who has taught students from pre-K through graduate students. Her teaching career has spanned Canada, Switzerland and the United Arab Emirates. Laurel holds her Master of Education degree from the University of Alberta where she has taught courses in music and dance pedagogy including the movement component for Orff levels. Laurel is currently a music specialist with Edmonton Public school teaching K-6 students.

Laurel served on the Alberta Orff Chapter board for 16 years including her term as chapter president. She has served on Carl Orff Canada as National Secretary and as a member of the Diversity Equity and Inclusion committee and the Editorial Board. Laurel is thrilled to serve music education in Canada as First-Vice-President of Carl Orff Canada and looks forward to sharing her dedication to arts education with music and dance specialists.



Conseil national de Carl Orff Canada 2024-2026



BONNIE JAYCOCK
PRÉSIDENTE SORTANTE

Pam a pris sa retraite il y a quelques années après avoir enseigné la musique dans des écoles publiques et privées aux États-Unis et au Canada pendant plus de 30 ans. Elle ne pouvait imaginer la vie sans la musique, les enfants et Orff Schulwerk et a rapidement rejoint le conseil national de Carl Orff Canada, heureuse de se retrouver avec des éducateurs partageant les mêmes idées. Elle continue à présenter des ateliers, tout récemment lors de la convention 2022 de l'IOSFS. Depuis 2007, elle est directrice des niveaux Orff et elle enseigne le niveau I au *Vancouver Community College*. Elle a aimé se produire dans divers ensembles, notamment un groupe de tambour en acier, le *Keith Terry Body Music Ensemble*, un gamelan balinais et, plus récemment, *Adanu Habobo*, un ensemble de tambours et de danses africains co-dirigé par Kofi Gbolonyo.



PAM HETRICK
PRÉSIDENTE

Heather Nail est spécialiste de la musique Orff pour le *Calgary Board of Education* depuis 22 ans. Elle possède une certification Orff niveau III et une maîtrise en éducation de l'Université de l'Alberta, avec une spécialisation en musique élémentaire. Heather enseigne conjointement les niveaux d'introduction Orff à Calgary, et fut semi-finaliste pour le Prix d'excellence en enseignement de l'Alberta. Elle présente régulièrement des ateliers à des congrès de musique dans l'ouest canadien et ailleurs. Dans ses temps libres, elle dirige le *Westside Junior Concert Choir*. Heather encadre des enseignant-es de musique en début de carrière à Calgary et occupe actuellement la présidence de Carl Orff Canada.



HEATHER NAIL
**PREMIÈRE
VICE-PRÉSIDENTE**

Laurel Nikolai est une enseignante d'éducation artistique expérimentée, ayant enseigné de la maternelle au niveau universitaire. Sa carrière s'est déroulée au Canada, en Suisse et aux Émirats arabes unis. Elle détient une maîtrise en éducation de l'Université de l'Alberta, où elle a enseigné la pédagogie de la musique, la danse et le mouvement, et la composante mouvement pour les niveaux Orff. Actuellement, Laurel enseigne la musique aux élèves de la maternelle à la sixième année dans une école publique d'Edmonton.

Laurel a été membre du conseil d'administration du chapitre Orff de l'Alberta pendant 16 ans, dont un mandat en tant que présidente. Elle a également occupé le poste de secrétaire nationale de Carl Orff Canada et a contribué aux comités de Diversité, d'équité et d'inclusion, ainsi qu'au comité éditorial. En tant que première vice-présidente de Carl Orff Canada, elle est enthousiaste à l'idée de continuer à servir l'éducation musicale au Canada et de partager sa passion pour l'éducation artistique avec les spécialistes de la musique et de la danse.



BONNIE ISHII
SECOND VICE PRESIDENT

With over 35 years of expertise in music and dance education, Bonnie has served as a specialist and classroom teacher in the Burnaby School District. Bonnie played a pivotal role as a founding member of the only Education Through the Arts School in Burnaby. For the past 15 years, she has been an essential part of Confederation Park Education Through the Arts School, where she currently holds the leadership position of Head Teacher and music and dance specialist.

Bonnie has a Bachelor of Music and Bachelor of Education from UBC. In addition, she holds a Graduate Diploma in Dance Education from SFU, where she also taught in the Field Study Program for advanced professional studies in Fine Arts Education. Bonnie is certified in Orff Levels I-III and holds Associate Diplomas in Piano Performance and Piano Pedagogy from the Royal Conservatory of Toronto.

Throughout her career, Bonnie has been actively involved with the BC Orff Chapter, holding leadership positions such as President and Past President. She has played integral roles on the steering committees for three National Orff Conferences in BC, including co-chairing two of them. Other noted accomplishments include serving as co-director of the Children's Performing Groups for the Opening Ceremonies for three National Orff Conferences. Bonnie has also been honoured with the "Professional Music Educator" award from the BC Music Educators Association. Bonnie attributes her extensive career to her firm belief in the transformative power of music education. She considers it a privilege to engage in, explore and create through the Orff approach, all while celebrating and honouring the whole child.



BATYA LEVY
TREASURER

Batya Levy holds a Bachelor of Music (from the University of Toronto), and a Bachelor of Education (from the University of Windsor). She completed her Orff Levels I-III at the Royal Conservatory of Music in Toronto in 1999. Batya has been an active member of the Ontario Orff Chapter Executive in various roles ever since then, including publicity, webmaster, treasurer, VP, and President. Batya has also served previously on the National Board as archivist (2000-2004 & 2008-2012), and is excited to have the opportunity to return once again in the role of treasurer. Batya has been teaching music with the Toronto District School Board since 1993, and currently teaches vocal music to grades Kindergarten through 6 at Wilkinson Public School.



ANDREA ULRIKSEN
MEMBERSHIP SECRETARY

Andrea Ulriksen has been teaching for 24 years in Regina, Saskatchewan. She taught band for 4 years before finding a home in the elementary music classroom where she has been for the past 21 years. She obtained her Music Education Degree from the University of Regina. She received her Orff Level I training in Saskatchewan and then completed her Level II and III in Calgary (2010). Before joining the National Board in 2023, she actively served on the Saskatchewan Chapter in various capacities such as publicity, membership secretary, vice-president, president and most recently past-president. Andrea can also be found on stage playing with the Regina Symphony Orchestra as their Assistant Principal Percussion.





BONNIE ISHII SECOND VICE PRESIDENT

Avec plus de 35 ans d'expérience dans l'enseignement de la musique et de la danse, Bonnie a marqué le district scolaire de Burnaby par son expertise et son dévouement. En tant que membre fondatrice de la première école d'éducation artistique de Burnaby, elle a contribué de manière significative à l'émergence de cette institution. Au cours des 15 dernières années, elle a joué un rôle essentiel au sein de l'école *Confederation Park Education Through the Arts*, où elle occupe actuellement le poste de directrice d'école et de spécialiste de la musique et de la danse.

Bonnie est titulaire d'un baccalauréat en musique et d'un baccalauréat en éducation de l'Université de la Colombie-Britannique. Elle a également obtenu un diplôme d'études supérieures en enseignement de la danse de l'Université de San Francisco, où elle a contribué en tant qu'enseignante au programme d'études professionnelles avancées en enseignement des beaux-arts. Bonnie est certifiée en niveaux I, II et III du programme Orff et possède des diplômes associés en interprétation et en pédagogie du piano décernés par le Conservatoire royal de Toronto.

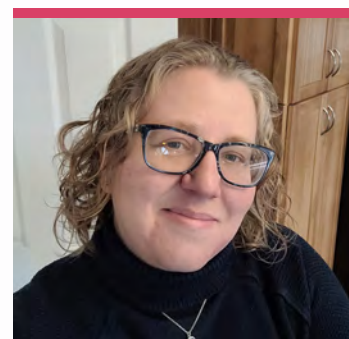
Tout au long de sa carrière, Bonnie a joué un rôle actif dans le chapitre Orff de la Colombie-Britannique, en occupant des postes de direction tels que présidente et présidente sortante. Elle a eu une influence notable en participant aux comités de direction de trois congrès nationaux Orff en Colombie-Britannique, dont elle a coprésidé deux. De plus, elle a codirigé les groupes d'enfants pour les cérémonies d'ouverture de ces congrès. Bonnie a également été honorée du prix *Professional Music Educator*, décerné par l'Association des musiciens éducateurs de la Colombie-Britannique.

Bonnie attribue la longévité de sa carrière à sa conviction profonde dans le pouvoir transformateur de l'éducation musicale. Elle considère comme un privilège de s'engager dans l'exploration et la création à travers l'approche Orff, tout en célébrant et en valorisant l'enfant dans sa globalité.



BATYA LEVY TREASURER

Batya Levy est titulaire d'un baccalauréat en musique de l'Université de Toronto et d'un baccalauréat en éducation de l'Université de Windsor. Elle a obtenu sa formation Orff de niveau III au Conservatoire Royal de Toronto en 1999. Depuis, elle est un membre actif du conseil exécutif du chapitre Orff de l'Ontario, où elle a occupé divers postes, notamment ceux de publicitaire, d'administratrice Web, de trésorière et de présidente. Batya a également contribué au conseil national de Carl Orff Canada en tant qu'archiviste de 2000 à 2004 et de 2008 à 2012, et elle occupe le poste de trésorière depuis 2020. Elle enseigne la musique au *Toronto District School Board* depuis 1993 et aux élèves de la maternelle à la sixième année à la *Wilkinson Public School*.



ANDREA ULRIKSEN SECRÉTAIRE DES ADHÉSIONS

Andrea Ulriksen enseigne à Regina, en Saskatchewan depuis 24 ans. Après avoir commencé sa carrière en enseignant l'harmonie pendant quatre ans, elle a trouvé sa véritable passion dans l'enseignement de la musique élémentaire, où elle exerce depuis 21 ans. Elle a obtenu son diplôme en éducation musicale à l'Université de Regina et a complété sa formation Orff avec le niveau I en Saskatchewan, ainsi que les niveaux II et III à Calgary en 2010. Avant de rejoindre le conseil d'administration national en 2023, Andrea a occupé divers rôles au sein du chapitre de la Saskatchewan, notamment en tant que responsable de la publicité, secrétaire aux adhésions, vice-présidente, présidente et, plus récemment, présidente sortante. En dehors de ses fonctions pédagogiques, Andrea est également active sur scène en tant qu'assistante percussionniste principale de l'Orchestre symphonique de Regina.



MELISSA ANDREWS
SECRETARY

Melissa Andrews is a Kindergarten-Grade 6 Music and Literacy teacher in Edmonton, AB. She has been teaching at the same amazing city centre school for the last 18 years upon the completion of her Bachelor of Education and Orff Levels I and II from the University of Alberta.

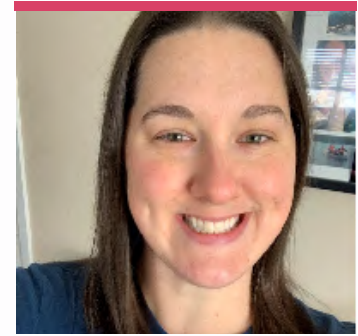
One of the career highlights for Melissa has been working with Grade 6 students during the pandemic and seeing them journey through a co-creation of a "drinkable publication" in the form of a soda called POPOPOPOPOP. This project allowed students to research, compose and create along with local artists and musicians and to see their final product being sold in various local businesses in Edmonton with proceeds benefiting the arts and music program at the school. Melissa has also been featured as a spotlight educator for the Black Teachers Association feature called "Melanin Mondays" and in 2019 was awarded with Edmonton Public Schools District Recognition Award.

Currently, Melissa is the Social Media Manager of the Alberta Orff Chapter. She is looking forward to continuing to serve as a part of Carl Orff Canada.



SUE HARVIE
EDITOR

Sue has just retired from 36 years as a music specialist, most recently from the Calgary Board of Education. In addition to teaching full time, Sue has presented workshops to teachers across Canada and the US. She has taught Orff Level I at the University of Alberta since 2008 and has had many leadership roles as teacher educator. She has been instrumental in writing curricula for the Calgary Philharmonic and the Okanagan Symphony Orchestras and has developed programming for many arts and educational initiatives. In 2014, Fun with Composers published Sue's first book, 'F-U-N 'n Games Galore' and she has been part of the FWC writing team since. Sue first served Carl Orff Canada as Newsletter Editor for the Alberta Chapter in the early years of her career and it seems fitting in Sue's Act 2, that she is serving in a similar capacity as Editor for the Ostinato Editorial Board.



ANDRÉANNE HÉTU
FRANCOPHONE LIAISON

After teaching K to 5 music for 5 years in Winnipeg, Andréanne now teaches K to 8 music in New-Brunswick's *District scolaire francophone Sud*. She has been a board member of the Manitoba Orff Chapter as workshop coordinator for 3 years and was a member of the steering committee of Intersections 2022, the Carl Orff Canada National Conference, leading the French translation team. She is now part of the Ostinato editorial team, a member of COC's publication committee who created the resource *It's Time/C'est le temps*, and is part of the Passages 2026 steering committee.

Andréanne completed her Orff Level II certification at University of Manitoba in 2022 and is excited to continue as Francophone Liaison for the National Board.





MELISSA ANDREWS
SECRETARY

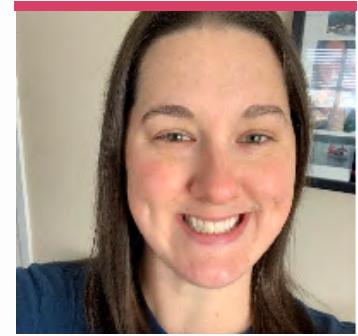
Melissa Andrews enseigne la musique et l'alphabétisation de la maternelle à la 6^e année à Edmonton, en Alberta, dans la même école du centre-ville depuis 18 ans. Elle a obtenu son baccalauréat en éducation et les niveaux Orff I et II à l'Université de l'Alberta.

L'un des points forts de la carrière de Melissa a été de travailler avec des élèves de 6^e année pendant la pandémie et de les voir participer à la cocréation d'une « publication buvable » sous la forme d'un soda appelé *POPOPOPOPOP*. Ce projet a permis aux élèves de faire des recherches, de composer et de créer avec des artistes et des musiciens locaux, et de voir leur produit final vendu dans divers commerces d'Edmonton. Les recettes de ce projet ont été versées au programme artistique et musical de l'école. Melissa a également été présentée en tant qu'éducatrice vedette dans le cadre de la rubrique *Melanin Mondays* de la *Black Teachers Association* et a reçu le prix de reconnaissance du *Edmonton Public Schools District* en 2019. Actuellement, Melissa est responsable des médias sociaux du chapitre Orff de l'Alberta. Elle se réjouit de continuer à faire partie de Carl Orff Canada.



SUE HARVIE
EDITOR

Sue vient de prendre sa retraite après avoir œuvré pendant 36 ans comme spécialiste de musique, plus récemment au Calgary Board of Education. En plus d'enseigner à temps plein, elle a offert des ateliers destinés aux enseignant-es à travers le Canada et les États-Unis. Depuis 2008, elle a enseigné le cours Orff niveau I à l'Université de l'Alberta et a assumé de nombreux rôles de premier plan comme formatrice d'enseignant-s. Sue a joué un rôle déterminant dans la rédaction de programmes pédagogiques pour l'Orchestre philharmonique de Calgary et l'Orchestre symphonique de l'Okanagan; elle a également élaboré d'autres programmes artistiques et éducatifs. En 2014, *Fun with Composers (FWC)* a publié le premier livre de Sue, *F-U-N'n Games Galore*, et, depuis, elle fait partie de l'équipe de rédaction de FWC. Sue a été rédactrice de l'infolettre du chapitre Orff de l'Alberta en début de carrière; il semble donc approprié que dans son deuxième acte, Sue devienne rédactrice en chef du Comité éditorial de l'Ostinato.



ANDRÉANNE HÉTU
**CORRESPONDANTE
FRANCOPHONE**

Après avoir enseigné la musique M à 5 pendant 5 ans à Winnipeg, Andréanne enseigne maintenant la musique M à 8 au Nouveau-Brunswick dans le District scolaire francophone Sud. Elle a été membre du conseil d'administration du Chapitre Orff Manitoba en tant que coordinatrice d'ateliers pendant 3 ans et a été membre du comité organisateur d'Intersections 2022, le congrès national de Carl Orff Canada, en dirigeant l'équipe de traduction française. Actuellement, elle fait partie du comité Ostinato, ainsi que du comité de publication responsable de la ressource *It's Time/C'est le temps*, et elle est également impliquée dans l'organisation de Passages 2026.

Andréanne a obtenu sa certification Orff niveau II à l'Université du Manitoba en 2022. Elle est enthousiasmée à l'idée de poursuivre son engagement au sein du conseil national en tant que correspondante francophone.



CAROLINE LANDRY
FRANCOPHONE LIAISON

Caroline completed her teacher training in 2001 at the University of Ottawa and later completed the Orff Levels I and II in Montreal. She has facilitated workshops and sharing sessions for members of the Ottawa-Gatineau chapter, demonstrating her love and knowledge of Orff Schulwerk. She is involved on the COC National Board as a francophone liaison. Caroline is currently an education consultant at the *Conseil scolaire de district catholique de l'Est ontarien* and is a passionate advocate for arts and music education in schools.



JEWEL CASSELMAN
**CONFERENCE
CONSULTANT**

Jewel Casselman has been an Orff music specialist in Winnipeg for 34 years. She has a Master of Education degree and Post Baccalaureate with a focus on the arts. She is Level III certified and teaches the recorder sections for the University of Manitoba Orff Level Courses. She has presented Orff workshops locally and across Canada. In her spare time, Jewel sings in two choirs in Winnipeg and in addition, she rings bells in a quartet called *Ring Out* who performs all over Winnipeg.



BETHANY ELSWORTH
ADVOCACY CHAIR

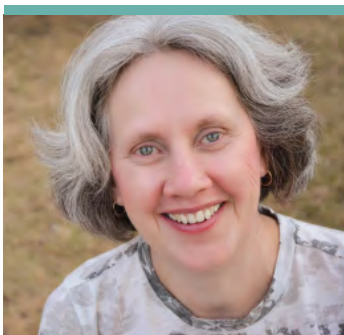
Bethany Ellen Elsworth is an Orff-Schulwerk teacher from Australia who now resides in Canada. She is a graduate of the 2014/15 Special Course from the Carl Orff Institute in Salzburg. Bethany has been a levels presenter for the Australian National Orff-Schulwerk Association since 2011 and this year taught the BC Intro Course in Vancouver. In 2019 she published her first book "As simple as you make it" and has recently launched a new resource called, "Hey you, make that sound!" Bethany has devoted much of her working life to the advancement of this creative approach to music and dance education. She has been active on a number of Orff-Schulwerk boards including QOSA (Queensland) as Vice-President, ANCOS (Australian National Council) as International Liaison, and is currently on the IOSFS (International Orff-Schulwerk Forum Salzburg) social media committee.





CAROLINE LANDRY
CORRESPONDANTE
FRANCOPHONE

Caroline a complété sa formation à l'enseignement en 2001 à l'Université d'Ottawa et a par la suite obtenu les niveaux I et II de la formation Orff à Montréal. Elle anime des ateliers et des séances de partage pour enseignantes et enseignants de la région d'Ottawa-Gatineau, démontrant son amour et sa connaissance du Orff Schulwerk. Elle est impliquée au conseil national de COC en tant que correspondante francophone. Caroline est actuellement conseillère pédagogique en construction identitaire au Conseil scolaire de district catholique de l'Est ontarien et est une ardente partisane de l'éducation artistique et musicale dans les écoles.



JEWEL CASSELMAN
CONSULTANTE ATTITRÉE
AUX CONGRÈS

Jewel Casselman est une spécialiste Orff qui habite Winnipeg depuis 34 ans. Elle est titulaire d'une maîtrise en éducation et d'un post-baccalauréat axé sur les arts. Elle est certifiée au niveau III et enseigne la flûte à bec pour les cours de niveau à l'Université du Manitoba. Elle a présenté des ateliers Orff à l'échelle locale et nationale. Dans ses temps libres, Jewel chante dans deux chorales à Winnipeg et fait sonner les cloches dans un quatuor appelé *Ring Out*, qui offre des prestations dans la région de Winnipeg.



BETHANY ELSWORTH
RESPONSABLE DE
LA PROMOTION

Bethany Ellen Elsworth est une enseignante spécialisée en Orff-Schulwerk originaire d'Australie qui réside maintenant au Canada. Elle est diplômée du cours spécial 2014-2015 de l'Institut Carl Orff de Salzbourg. Bethany enseigne les niveaux Orff pour l'Association nationale australienne Orff-Schulwerk depuis 2011. Cette année, elle a enseigné le cours d'introduction à Vancouver, en Colombie-Britannique. En 2019, elle a publié son premier livre intitulé *As simple as you make it* et a récemment lancé une nouvelle ressource intitulée *Hey you, make that sound!*. Bethany a consacré une grande partie de sa vie professionnelle à la promotion de cette approche créative de l'éducation musicale et de la danse. Elle a été active dans plusieurs conseils d'administration Orff-Schulwerk, notamment le QOSA (Queensland) en tant que vice-présidente, l'ANCOS (Conseil national australien) en tant que liaison internationale, et fait actuellement partie du comité des médias sociaux de l'IOSFS (International Orff-Schulwerk Forum Salzburg).



KRISTI GRUNSTEN-YONDA
ARCHIVIST

Kristi Grunsten-Yonda has been on the Manitoba Orff Chapter board since 1989 in various roles and joined COC in 2014 as archivist. She lives in Winnipeg Manitoba with her husband and senior dog (her adult daughter lives in Melbourne Australia after the family lived/worked there in 2022-2023).

After graduating from Brandon University with her B Ed and B Mus Ed, Kristi began her music teaching career in 1985 with the Rolling River School Division (near Brandon Manitoba) in four schools. In 1987 Kristi moved back home to Winnipeg to continue teaching music in the former Fort Garry School Division, now known as Pembina Trails School Division. She stepped away from music for 5 years to work as a classroom teacher in the Interdivisional Program for Students with Autism. Kristi returned to teaching music after that and hasn't looked back. She has a Master of Education from the University of Manitoba, her Orff Level III from U of M, and two levels of Kodaly from Brandon University. When not surrounded by music, she volunteers in her church, loves to bike and swim, and travel the world!



JENNIFER STACEY
WEB ADMINISTRATOR

Jennifer Stacey has been teaching Orff and Preparatory Children's Music Classes for over 35 years. She has her Orff Post-Level III Certificate, Advanced Certificate in Early Childhood Music, Diploma in Child Studies. She is president of the Ontario Chapter of Carl Orff Canada and has been a clinician for music workshops covering such topics as Music & Literacy, Music in Kindergarten, and Ukulele & Orff. Jennifer has written curriculum lessons for the Ontario Music Educators' Association (OMEA), York University, and York Region School Board. In 2007, Jennifer was part of the Ministry of Education's writing team for the Elementary Arts Curriculum.

She has been teaching at the Laurier Academy of Music And Arts since 2017 and has been teaching the Primary/Jr. Vocal Music Teacher Additional Qualification courses for York University for the past 14 years.



KRISTI GRUNSTEN-YONDA
ARCHIVISTE

Kristi Grunsten-Yonda siège au conseil d'administration du chapitre Orff du Manitoba depuis 1989, où elle a occupé divers postes. En 2014, elle a rejoint le conseil national de Carl Orff Canada en tant qu'archiviste. Elle réside à Winnipeg, au Manitoba, avec son mari et leur chien âgé, tandis que sa fille adulte vit à Melbourne, en Australie, où la famille a vécu et travaillé en 2022-2023.

Après avoir obtenu un baccalauréat en éducation et en éducation musicale de l'Université de Brandon, Kristi a débuté en 1985 en tant qu'enseignante de musique dans quatre écoles de la *Rolling River School Division*, près de Brandon, au Manitoba. En 1987, Kristi est retournée à Winnipeg pour enseigner la musique dans la division scolaire *Fort Garry*, aujourd'hui connue sous le nom de *Pembina Trails*. Pendant cinq ans, elle s'est éloignée de la musique pour enseigner dans le programme interdivisionnel destiné aux élèves sur le spectre de l'autisme. Par la suite, elle est retournée à l'enseignement de la musique et n'a jamais regretté cette décision. Elle détient une maîtrise en éducation de l'Université du Manitoba, le niveau Orff III de la même université et deux niveaux de Kodaly de l'Université de Brandon. En dehors de la musique, Kristi consacre son temps au bénévolat dans son église, pratique le vélo et la natation, et adore voyager à travers le monde.



JENNIFER STACEY
ADMINISTRATRICE WEB

Jennifer Stacey enseigne la musique selon l'approche Orff ainsi que la musique préparatoire pour enfants depuis plus de 35 ans. Elle est titulaire d'un certificat Orff post-niveau III, d'un certificat avancé en musique pour la petite enfance et d'un diplôme en études de l'enfant. Elle est présidente du chapitre Orff de l'Ontario et a été animatrice pour des ateliers de musique portant sur des sujets tels que la musique et l'alphabétisation, la musique à la maternelle ainsi que le ukulélé et Orff. Jennifer a rédigé des leçons pour l'*Ontario Music Educators' Association (OMEA)*, l'Université York et le Conseil scolaire de la région de York. En 2007, Jennifer a fait partie de l'équipe de rédaction du ministère de l'Éducation pour le programme d'études en arts à l'élémentaire.

Elle enseigne à l'Académie Laurier de musique et d'arts depuis 2017 et a enseigné les cours de qualification additionnelle de musique vocale pour l'Université York au cours des 14 dernières années.

National Board / Conseil national 2024-2026

PAST PRESIDENT / PRÉSIDENTE SORTANTE

Pam Hetrick
past-president@orffcanada.ca

PRESIDENT / PRÉSIDENTE

Heather Nail
president@orffcanada.ca

FIRST VICE PRESIDENT / PREMIÈRE VICE-PRÉSIDENTE

Laurel Nikolai
first-vp@orffcanada.ca

SECOND VICE PRESIDENT / DEUXIÈME VICE-PRÉSIDENTE

Bonnie Ishii
second-vp@orffcanada.ca

TREASURER / TRÉSORIÈRE

Batya Levy
treasurer@orffcanada.ca

MEMBERSHIP SECRETARY / SECRÉTAIRE DES ADHÉSIONS

Andrea Ulriksen
membership@orffcanada.ca

SECRETARY / SECRÉTAIRE

Melissa Andrews
secretary@orffcanada.ca

WEB ADMINISTRATOR / ADMINISTRATRICE WEB

Jennifer Stacey
webmaster@orffcanada.ca

EDITOR / RÉDACTRICE EN CHEF

Sue Harvie
editor@orffcanada.ca

ARCHIVIST / ARCHIVISTE

Kristi Grunsten-Yonda
archivist@orffcanada.ca

FRANCOPHONE LIAISONS / CORRESPONDANTES FRANCOPHONES

Caroline Landry
francophone@orffcanada.ca

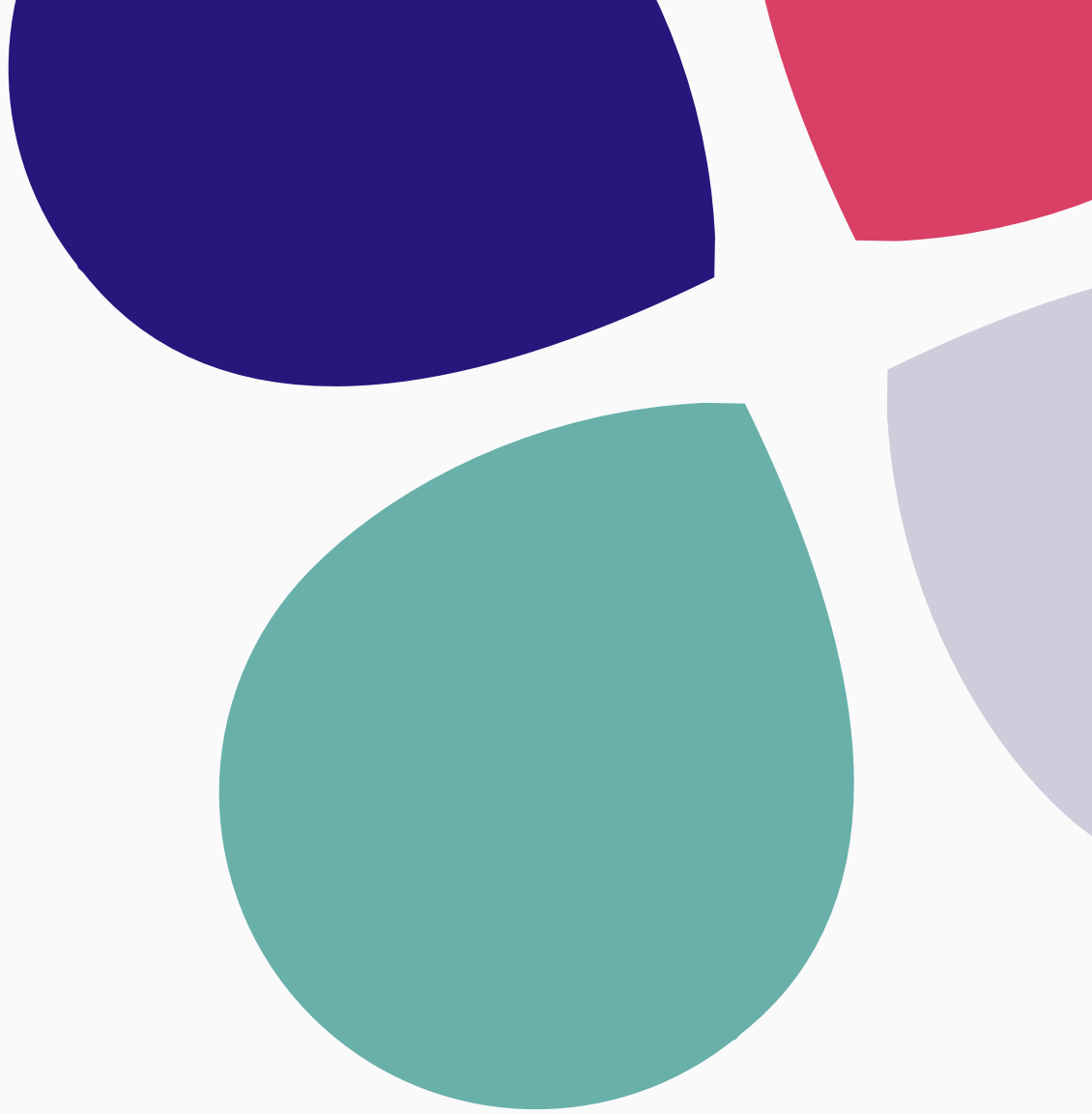
Andréanne Hétu
francophone@orffcanada.ca

CONFERENCE CONSULTANT / CONSULTANTE ATTITRÉE AUX CONGRÈS

Jewel Casselman
conference@orffcanada.ca

ADVOCACY CHAIR / RESPONSABLE DE LA PROMOTION

Bethany Elsworth
advocacy@orffcanada.ca



ostinato

www.orffcanada.ca