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Publication of Carl Orff Canada Volume 49-1, October 2023
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*Retour sur le passé
Regard vers l'avenir*

*Moving Forward
Looking Back*



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Connexion : Retour sur le passé, regard vers l'avenir

Sue Harvie

En tant qu'enseignant-es de musique, nous entamons une nouvelle année scolaire en allant de l'avant dans l'acquisition de nouvelles expériences et de nouveaux apprentissages. La force de notre perfectionnement repose sur les fondations sur lesquelles il est construit. Carl Orff Canada a une longue histoire d'enseignant-es qui « sont capables d'extraire l'extraordinaire de l'ordinaire » (Doreen Hall), confirmant que la « graine » du Schulwerk a bel et bien « atterri sur un sol fertile » (Arnold Walter, 1964). En repensant à nos cours de niveaux de l'été dernier, nous témoignons du dévouement et de l'engagement de nos enseignant-es à travers le Canada. Alors que Carl Orff Canada célèbre son 50^e anniversaire, nous attendons avec impatience notre 28^e congrès national à Vancouver où « ensemble, nous brillerons ».

Connection: Moving Forward, Looking Back

Sue Harvie

As music educators we embark on another school year moving forward in our experiences and learning. The strength of our learning is based on the foundation upon which it is built. Carl Orff Canada has a long history of educators that 'are able to extract the extraordinary from the ordinary' (Doreen Hall), confirming that the 'seed' of the Schulwerk did indeed 'land on fertile ground' (Arnold Walter, 1964). Looking back on our levels courses from this past summer we bear witness to the dedication and commitment of our music educators across Canada. As Carl Orff Canada celebrates its 50th anniversary we look forward to our 28th National Conference in Vancouver where 'together we will shine!'



President's Letter

Pam Hetrick



Accès à la version française

Music begins inside human beings, and so must any instruction. Not at the instrument, not with the first finger, nor with this or that chord. The starting point is one's own stillness, listening to oneself, the "being ready for music", listening to one's own heart-beat and breathing.

—
*Carl Orff, "Gedanken über Musik mit Kindern und Laien" Schuster, Bernhard (Hsg./Ed.)
Die Musik, Jg. 24, Berlin 1932, S.668-673 translated by M. Murray.*

Written in 1936, Orff's words resonate today; the advice to begin with one's own breath and stillness to be "ready for music" can apply to anything we do. As music teachers we have a million different things on our plate that we are expected to juggle with humour, skill, and aplomb. As you read this, you may be thinking of all the other things on your plate right now.

The beginning of the new school year already seems like a long time ago. Can you still recall those moments of excitement and anticipation? Getting to know your new classes, reuniting with colleagues, attending the first fall workshop? Or celebrating back-to-school traditions, Rosh Hashanah, the Mid-Autumn Moon Festival? There is our ongoing journey to learn and commemorate the truth of our Canadian history not only during Truth and Reconciliation Week but throughout the year. As October days go quickly by and we head full steam into the winter season, it is worth taking a moment to pause, breathe, and

remember what we have experienced in the past month as well as those lovely summer days. And then, look ahead again.

"Moving Forward, Looking Back", the theme of this issue, reflects the way we are commemorating our upcoming 50th Anniversary. It is a time to honour the past, celebrate the present and envision our future.

LOOKING BACK

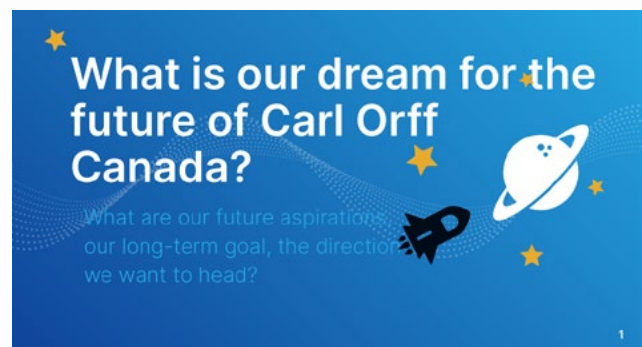
Did you know that the first edition of the Orff Volumes outside of Germany was in Canada? As we remember the beginning days of Orff Schulwerk in Canada, we can be proud of being the conduit for Orff Schulwerk into North America. In the 1950s Dr. Arnold Walter, the Director of the Faculty of Music, University of Toronto went to an international conference for college directors in Salzburg and was introduced to Keetman and Orff and their work. He was so impressed with this new way of approaching music education that he invited a student from the Royal Conservatory

of Music, Doreen Hall to go to Salzburg where she would be able to study with Keetman and Orff. The rest, of course, is history. After spending over a year in Germany and Austria, Doreen Hall returned to Toronto to teach and create the new English edition of the Schulwerk, published in 1956. It begins with a Preface by Orff and an Introduction written by Dr. Walter. Walter writes how Orff Schulwerk can bring the joy of the “play-sphere” back into the music room and can help “counteract the trends of a technological civilization.” He recognized that this first volume outside of Germany, although based on the ideas of Keetman’s and Orff’s first volume, could not just be a translation of their material, but must be adapted for use in its home country, Canada. The Doreen Hall edition set the tone for other adaptations that swiftly followed between 1956 and 1968.

Looking back to summer 2023, we celebrate the ongoing return to “normalcy” with endorsed Orff Certification Programs offered in Ontario, Quebec, Manitoba, Alberta, and British Columbia. Dedicated Teacher Educators and Administrators worked hard to make these courses successful. Congratulations to all those lucky students attending these courses, and to Gunild Keetman Scholarship winners Christina Custer and Tarryn-Lee Raju.

An international week-long Orff Schulwerk course and convention in Salzburg this summer inspired and connected educators from around the world, bringing representatives from Canada. COC Vice President Heather Nail attended the International Summer Course at the Orff Institute. Supported by COC, I attended the International Orff Schulwerk Forum Convention, *Diverse Voices: Addressing and Exploring Diversity and Inclusion in Orff Schulwerk*. This was an invaluable opportunity to connect with Orff educators around the world through hands-on group warm-

ups, workshops, reports from “associated schools” and thought-provoking key notes with organized discussions afterwards. Read more about the summer week-long program and the IOSFS, International Orff Schulwerk Forum Salzburg in this issue with articles by Heather Nail, Joy Reeve and Carolee Stewart. All members of COC are invited to be members of the IOSFS where you can connect and learn from Orff educators worldwide: orff-schulwerk-forum-salzburg.org.



MOVING FORWARD

As we prepare for Constellation 2024 and the celebration of our 50th Anniversary, we would like to invite you to share your dreams for the future of Carl Orff Canada. Over the past few years, the National Board has devoted time to planning the creation of a new Mission Statement and Vision Statement. In 2021, after a productive collaborative process, the National Board created our new Mission Statement:

To inspire, connect, and support educators in music and movement, fostering active engagement of all learners through the creative and collaborative Orff Schulwerk approach.

The next step, the COC Vision Statement, should come from you, the members of Carl Orff Canada. A vision statement’s purpose is to describe our future

aspirations, what the world will look like when our mission is fulfilled. It should be our shared belief about the future COC can create if we achieve all our long-term goals. It should not be tied to future funding, availability of resources, or obstacles of any kind. Consider this question to inspire your thinking:

What would an ideal headline about Carl Orff Canada 20 years from now look like?

We will be collecting your ideas through Chapter surveys, emails to president@orffcanada.ca, and in person, at Constellation 2024. Please contact us with your thoughts; we are looking forward to hearing from you.

Looking ahead to November, mark the 18th at 2pm PST on your calendar for the free COC workshop “Ways of Talking the Talk”, offered by the COC Advocacy Committee. This event will offer expert guidance on how to advocate for your music program.

Guest speakers include both Angela Elster, President and CEO of the Vancouver Symphony Orchestra and the VSO School of Music and Dr. Anita Collins, award winning educator and researcher on music learning. We hope to see you there!

The joy of music that you bring to your students and the wonderful moments you create for them is a lifelong gift. May you enjoy the winter days ahead. Don't forget to breathe.

I write to you from the unceded and ancestral territory of the **hə́hə́mííə́h** and **Skwxwú7mesh** speaking peoples, the **x̣̣ṃ̣əθḳ̣ʷəỵ̣əm** (Musqueam), **Skwxwú7mesh** (Squamish), and **səlilwətał** (Tsleil-Waututh) Nations, land that has been stewarded by them since time immemorial.



Pam

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. Pam is looking forward to welcoming Orff educators to Vancouver for our next National Conference, Constellation 2024!



Lettre de la présidente

Pam Hetrick

« La musique commence à l'intérieur de l'être humain, comme tout enseignement. Ce n'est pas avec l'instrument ou avec le premier doigt, ni avec tel ou tel accord. Le point de départ est le calme intérieur, l'écoute de soi, le fait d'être prêt·e pour la musique, d'écouter les battements de son cœur et sa respiration. » [Traduction libre]

—
*Carl Orff, « Gedanken über Musik mit Kindern und Laien » Schuster, Bernhard (Hsg./Ed.)
Die Musik, Jg. 24, Berlin 1932, S.668-673 traduit en anglais par M. Murray.*

Écrits en 1936, ces mots d'Orff résonnent encore aujourd'hui; le conseil de commencer par sa propre respiration et son calme intérieur afin d'être « prêt·e pour la musique » peut s'appliquer à tout ce que nous entreprenons. En tant qu'enseignant·es de musique, nous avons un million de choses à faire et nous devons jongler avec humour, compétence et aplomb. Au moment où vous lisez ces lignes, vous pensez peut-être à toutes les autres choses que vous avez à faire en ce moment. Le début de la nouvelle année scolaire semble déjà bien loin. Vous souvenez-vous encore de ces moments d'excitation et d'anticipation? Apprendre à connaître vos nouveaux groupes, retrouver vos collègues, participer au premier atelier de l'automne? Ou encore la célébration des traditions de la rentrée, de Rosh Hashanah, de la fête de la lune des récoltes? Il y a aussi ce voyage perpétuel pour apprendre et commémorer la vérité de l'histoire canadienne, non seulement pendant la Semaine de la vérité et de la réconciliation, mais aussi tout au long de l'année. Alors que les journées d'octobre s'écou-

lent et que nous nous dirigeons à toute allure vers la saison hivernale, il est bon de prendre un moment pour s'arrêter, respirer et se souvenir de ce que nous avons vécu au cours du dernier mois ainsi que de ces belles journées d'été. Et puis, regardons à nouveau vers l'avenir.

Le thème de ce numéro, « Retour sur le passé, regard vers l'avenir », reflète la façon dont nous commémorons notre 50^e anniversaire. C'est l'occasion d'honorer le passé, de célébrer le présent et d'envisager l'avenir.

RETOUR SUR LE PASSÉ

Saviez-vous que la première édition des volumes Orff en dehors de l'Allemagne est apparue au Canada? Alors que nous nous souvenons des débuts du Orff-Schulwerk au Canada, nous pouvons être fier·es d'avoir été le vecteur du Orff-Schulwerk en Amérique du Nord. Dans les années 1950, Arnold Walter, directeur de la faculté de musique de l'université de Toronto, s'est rendu à Salzbourg pour participer à un congrès

international destiné aux directrices et directeurs d'établissements d'enseignement supérieur, où il a découvert Keetman et Orff ainsi que leur travail. Il a été tellement impressionné par cette nouvelle façon d'aborder l'éducation musicale qu'il a invité une étudiante du Conservatoire royal de musique de Toronto, Doreen Hall, à se rendre à Salzbourg où elle pourrait étudier avec Keetman et Orff. Le reste appartient à l'histoire. Après avoir passé plus d'un an en Allemagne et en Autriche, Doreen Hall revient à Toronto pour enseigner et créer la nouvelle édition en anglais du Schulwerk, publiée en 1956. L'ouvrage commence par une préface d'Orff et une introduction rédigée par Dr Walter. Ce dernier écrit comment le Schulwerk d'Orff peut ramener la joie de la « sphère ludique » dans la salle de musique et peut aider à « contrecarrer les tendances d'une civilisation technologique ». Il a reconnu que ce premier volume en dehors de l'Allemagne, bien que basé sur les idées du premier volume de Keetman et d'Orff, ne pouvait pas être une simple traduction de leur matériel, mais devait être adapté pour être utilisé au Canada. L'édition de Doreen Hall a donné le ton à d'autres adaptations qui ont suivi entre 1956 et 1968.

À l'été 2023, nous célébrons le retour à la normale des programmes de certification Orff offerts en Ontario, au Québec, au Manitoba, en Alberta et en Colombie-Britannique. Des formatrices et formateurs d'enseignant-es et une administration dévouée ont travaillé d'arrache-pied pour assurer le succès de ces cours. Félicitations à tout-es les étudiant-es qui ont participé à ces cours, ainsi qu'aux lauréates de la bourse Gunild Keetman, Christina Custer et Tarryn-Lee Raju.

Cet été, une semaine internationale de cours et de congrès Orff-Schulwerk à Salzbourg a inspiré et rapproché des enseignant-es du monde entier, dont

des représentant-es du Canada. La vice-présidente de COC, Heather Nail, a participé au cours d'été international de l'Institut Orff. Avec le soutien de COC, j'ai assisté au congrès du Forum international Orff Schulwerk de Salzbourg (IOSFS), *Diverses voix : Aborder et explorer la diversité et l'inclusion dans l'approche Orff-Schulwerk*. Ce fut une occasion inestimable de tisser des liens avec des enseignant-es Orff du monde entier par le biais d'échauffements pratiques en groupe, d'ateliers, de rapports des écoles associées et des discours stimulant la réflexion avec des discussions organisées par la suite. Pour en savoir plus sur ce programme d'une semaine et sur l'IOSFS, lisez les articles de Heather Nail, Joy Reeve et Carolee Stewart dans ce numéro. Tous les membres de COC sont invité-es à devenir membres de l'IOSFS, où il est possible de se connecter et d'apprendre des enseignant-es Orff du monde entier : orff-schulwerk-forum-salzburg.org.



REGARD VERS L'AVENIR

Alors que nous nous préparons à Constellation 2024 et à la célébration du 50^e anniversaire, nous aimerions vous inviter à partager vos rêves pour l'avenir de Carl Orff Canada. Au cours des dernières années, le Conseil national a consacré du temps à la création d'un nouvel énoncé de mission et d'un nouvel énoncé de vision.

En 2021, après un processus de collaboration, COC a créé un nouvel énoncé de mission :

Inspirer, unir et appuyer les enseignant-es de musique et de danse en favorisant l'engagement de toutes les personnes apprenantes par le biais de l'approche pédagogique créative et collaborative Orff Schulwerk.

L'étape suivante, l'énoncé de la vision de COC, devrait venir de vous, les membres. L'objectif d'une vision est de décrire nos aspirations futures, ce à quoi ressemblera le monde lorsque notre mission sera accomplie. Il doit s'agir de notre conviction commune quant à l'avenir que COC peut créer si nous atteignons tous nos objectifs à long terme. Il ne doit pas être dépendant d'un financement futur, de la disponibilité des ressources ou à des obstacles de quelque nature que ce soit. Réfléchissez à la question suivante pour alimenter votre réflexion :

À quoi ressemblerait un slogan idéal pour Carl Orff Canada dans 20 ans?

Nous recueillerons vos idées par le biais d'enquêtes auprès des chapitres, de courriels envoyés à president@orffcanada.ca et en personne lors de Constellation 2024. N'hésitez pas à nous faire part de vos réflexions; nous avons très hâte d'entendre vos idées.

En prévision du mois de novembre, notez sur votre calendrier le 18 novembre à 14 heures (HNP) pour l'atelier gratuit de COC intitulé « Ways of Talking the Talk / Comment dire ce qu'il faut dire », offert par le Comité de promotion des intérêts de COC. Cet événement, en anglais seulement, offrira des conseils d'experts sur la façon de promouvoir votre programme musical. Les animatrices invitées sont Angela Elster, présidente et directrice générale de l'Orchestre symphonique de Vancouver et de l'École de musique de l'Orchestre symphonique de Vancouver, et Anita Collins, enseignante et chercheuse primée dans le domaine de l'apprentissage de la musique. Nous espérons vous y voir en grand nombre!

La joie de la musique que vous apportez à vos élèves et les moments merveilleux que vous créez pour eux sont un cadeau pour toute la vie. Nous vous souhaitons de profiter pleinement des journées d'hiver qui s'annoncent. N'oubliez pas de respirer.

Je vous écris depuis le territoire ancestral et non cédé des peuples parlant le x̣ṃəθḳẉəỵəm (Musqueam), hə́ḥəmiíḥə́ et Ṣḳẉx̣ẉú7mesh, Ṣḳẉx̣ẉú7mesh (Squamish) et sə́lilwə́təł (Tsleil-Waututh), une terre dont ils sont les gardiens depuis des temps immémoriaux.



Pam

PAM HETRICK

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 éducatrices et éducateurs partageant les mêmes idées. Elle continue à présenter des ateliers, tout récemment lors du congrès 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 est impatiente d'accueillir les éducateurs Orff à Vancouver lors du prochain congrès national, Constellation 2024 !



CARL ORFF CANADA

MUSIC FOR CHILDREN - MUSIQUE POUR ENFANTS



PAST · PRESENT · FUTURE

"In 1949, Gunild Keetman joined the staff of the Mozarteum in Salzburg to give regular courses in the Schulwerk... Delegates to international conferences held at the Mozarteum became acquainted with the Schulwerk and decided to make use of it in their own countries. One of them was Arnold Walter, who prevailed upon Doreen Hall to study with Keetman in Salzburg and to introduce the Schulwerk into Canada after her return." -"The Schulwerk - its Origin and Aims", Carl Orff, *Orff-Schulwerk in Canada, a collection of articles and lectures from the early years (1954 - 1962)*, p.36

ABOUT DOREEN HALL Founding President and Honorary Patron

Doreen Hall was the Founding President of Orff Schulwerk Society of Canada (currently known as Music for Children - Carl Orff Canada - musique pour enfants). She has received many honours for her dedicated work in Orff education. In 2007 she was appointed to the Order of Canada by the Governor General of Canada, the Honorable Michaëlle Jean, at Rideau Hall in Ottawa. The following is the draft citation that was read at the induction ceremony.



Doreen Hall holding the framed photo of Carl Orff, Gunild Keetman and herself in 1954
(Photo: Joan Linklater)

"Doreen Hall has brought the joy of music to generations of children. A music educator, she introduced the teaching method of German composer Carl Orff to North America while at the Royal Conservatory of Music in the 1950's. In the early days, she translated and published materials on this method, which is based on the belief that all children can learn music.

She also traveled to give seminars and held teachers' workshops that attracted people from across the continent. Her work has continued over a lifetime and, today, thousands of teachers, countless students and many professional musicians are beneficiaries of her passion and commitment." - Rideau Hall, Ottawa, February 2008

WORDS FROM DOREEN

"Orff-Schulwerk attracts artistic and creative people, idealists and visionaries. Some, the mark of a true artist, are those who produce and who are able to extract the extraordinary from the ordinary. They know that there is no substitute for long-range planning, hard work and loyalty, not only to one another, but to our cause.

We have been fortunate in our lifetime to be influenced by the genius of Carl Orff, the selfless artistry of Gunild Keetman, the vision and administrative ability of Arnold Walter. It will be some time before music education again encounters such a trinity. So let us each get on with our work to the best of our ability remembering that the education of young children is a trust -- our link with eternity." - Doreen Hall, Symposium Orff Institute, 1975

We now approach the 30th anniversary of Carl Orff and Gunild Keetman's visit to Toronto. What more fitting tribute to them and to Arnold Walter, who initiated the idea of Orff-Schulwerk on this continent, than dedicating these pages to all three who made it possible. In so doing, I have spent many happy hours in this journey through time, which brings into focus the flowering of Orff-Schulwerk on our continent." - Doreen Hall, June 28, 1991

Happy Birthday Carl Orff Canada!

Barbara Haselbach

Accès à la version française

It was a bright July morning in 1962 when Gunild Keetman and I—both of us for the first time in our lives to board a plane—flew from Munich to Toronto to attend and teach at the University's Faculty of Music during the first Orff Schulwerk conference outside Germany and Austria. This conference was initiated by Dr. Arnold Walter and Doreen Hall, both of whom, after intensive contact with Orff and, in the case of Doreen, also after studying with Keetman for some time, were anxious to make the Orff Schulwerk known in Canada. To this end, they invited Carl Orff, Gunild Keetman and a small team of lecturers from the Orff Institute of the then Akademie Mozarteum, Salzburg, Austria to an informative event lasting several days. The result of it was that, as Arnold Walter wrote in an essay in one of the Orff Institute Yearbooks, “The seed fell on fertile ground.”¹ It was the beginning of a development that led to the foundation of the Canadian Orff-Schulwerk Society and to a pedagogical-artistic-humanistic process still in constant motion today.

Although this event occurred more than 60 years ago, my memories are vivid: the moment when Orff asked me, a young greenhorn, if I wanted to go with them and to teach in Toronto; the exciting flight with Gunild Keetman, which we both enjoyed more and more after our initial uncertainty as first flyers (in those days flights took much longer, but were also a wonderfully luxurious way of travelling); the

dormitory where we lived in the middle of a park; impressive conversations with personalities from the Canadian music education elite such as Arnold Walter, Doreen Hall, Keith Bissel, Laughton Bird, to name but a few; lively break-time conversations on the lawn around the Edward Johnston Building with young colleagues from Canada and the USA, some of whom later deepened their studies at the Orff Institute in Salzburg. Contacts were made across the Atlantic Ocean that developed into professional relationships and personal friendships that have lasted for decades.

When the first National Conference of the “Orff Schulwerk Society of Canada”, founded in 1974 and soon renamed “Carl Orff Canada,” took place at the University of Toronto in 1975, Dr. Hermann Regner, then director of the Orff Institute at the Mozarteum University, and I were invited to report on the development of Schulwerk activities and the study opportunities at the Orff Institute as well as on the international contacts and documentation arranged through the *Zentralstelle für das Orff-Schulwerk* (Center for the Orff Schulwerk, later renamed International Orff Schulwerk Forum Salzburg). During this conference we were impressed by how quickly the circle of interested people had grown since the 1962 meeting and in how many parts of your vast country various centers (later chapters) had already been established. Also impressive was how extensive the wide-ranging programme of the conference presented

1 Walter, A. (1964). Schulwerktagung in Toronto, in *Orff-Institut Jahrbuch 1963*, p. 157. Schott, Mainz.

the initiatives and first results of this work. It included lectures, film screenings, teaching demonstrations, workshops, music and instrument exhibitions, a reception by the Goethe Institute and a performance by the University's Opera Department.

In the following decades, there were many different forms of encounter and professional exchange between the Orff Institute, the Orff Schulwerk Forum and the young Canadian Orff Schulwerk Society. It was a great pleasure and honor for me to be invited to participate in subsequent conferences in Toronto, Montreal, Winnipeg, Vancouver, and Niagara Falls, and I was always very impressed by the quality of the seminars and performances I was able to observe.

It also was a special joy for me to meet and talk shop with the responsible editors of *OSTINATO* during some of my visits because I myself worked for more than two decades as editor of the journal *Orff-Schulwerk Informationen (OSI)*, published by the Orff Institute and the Orff-Schulwerk Forum. Of course, the Canadian journal has been available in the library of the Orff Institute since its inception and it is always read with interest by students and teachers. Canadian colleagues also have occasionally written interesting contributions for our journal.

Over the years, more than 20 Canadian music teachers have studied at the Orff Institute. Contact continues, and every reunion in Canada or Austria is welcomed with joy. A large number of Canadian

colleagues have also participated in summer courses and symposia of the Orff Institute and in the annual conventions of the International Orff Schulwerk Forum Salzburg. A lively back and forth, sometimes intense, sometimes a bit quieter for a while, has always led to mutual exchange of information and inspiration.

The realisation of the Schulwerk idea of Carl Orff and Gunild Keetman has taken on many faces during the past decades in different countries, influenced and dependent on the respective educational system, language, culture, social conditions, and other factors. There is no absolute "this is how it has to be." Orff himself emphasized this time and again, encouraging continuous development and adaptation to changing times and thus preventing the Schulwerk from becoming obsolete. Because each country has its special style, material, and organisation to work with the Schulwerk philosophy, we are most interested in the retrospective and forward planning connected with this important anniversary of COC.

A fiftieth birthday invites us to look back on the development and expansion of the Orff Schulwerk in Canada, provides insight into its variants of implementation within this country during half a century as well as on the influences coming from outside, and it calls for a view towards future tasks and possibilities.

With admiration for the successes of the past 50 years and many good wishes for the future to Carl Orff Canada and all its members.



Barbara

BARBARA HASELBACH

University Professor emeritus Barbara Haselbach, former director of the Orff-Institute, Salzburg and its "Special Course", editor of the magazine "Orff-Schulwerk Informationen" and president of the International Orff-Schulwerk Forum Salzburg for 20 years. Author of books and articles about Orff Schulwerk, Dance Education, Improvisation, Integration of the Arts. Editor of books related to Orff-Schulwerk. International lecturer, choreographies for stage, film and TV.



Joyeux anniversaire Carl Orff Canada!

Barbara Haselbach

C'est par une belle matinée de juillet 1962 que Gunild Keetman et moi-même - toutes deux à bord d'un avion pour la première fois de notre vie - nous nous sommes envolées en partance de Munich pour assister et enseigner à la Faculté de Musique de l'Université de Toronto. C'était le premier congrès Orff-Schulwerk à l'extérieur de l'Allemagne et de l'Autriche. Arnold Walter et Doreen Hall, qui tous deux, après un contact intensif avec Orff et, dans le cas de Doreen, après avoir étudié avec Keetman pendant un certain temps, étaient désireux de faire connaître le Schulwerk d'Orff au Canada. À cette fin, ils ont invité Carl Orff, Gunild Keetman et une petite équipe de congressistes de l'Institut Orff de l'*Akademie Mozarteum* de Salzbourg, en Autriche, à une rencontre de plusieurs jours. Comme l'a écrit Arnold Walter dans un essai publié dans l'un des annuaires de l'Institut Orff, « la graine est tombée sur un sol fertile¹ ». Ce fut le début d'un développement qui conduisit à la fondation d'une association canadienne Orff-Schulwerk et à un processus pédagogique-artistique-humaniste toujours en mouvement aujourd'hui.

Bien que cet événement ait eu lieu il y a plus de 60 ans, mes souvenirs sont vifs : le moment où Orff m'a demandé, à moi, une jeune débutante, si je voulais partir avec eux et enseigner à Toronto; le vol excitant avec Gunild Keetman, que nous avons tous deux apprécié de plus en plus après notre incertitude initiale en tant que premières voyageuses (à l'époque, les vols prenaient beaucoup plus de temps, mais c'était aussi une façon merveilleusement luxueuse de voyager); le dortoir où nous vivions au milieu d'un parc; des conversations

impressionnantes avec des personnalités de l'élite canadienne de l'éducation musicale telles que Arnold Walter, Doreen Hall, Keith Bissel, Laughton Bird, pour n'en citer que quelques-unes; des conversations animées pendant les pauses sur la pelouse autour du bâtiment Edward Johnston avec de jeunes collègues du Canada et des États-Unis, dont certains ont ensuite approfondi leurs études à l'Institut Orff de Salzbourg. Des liens ont été tissés de l'autre côté de l'océan Atlantique, qui se sont transformés en relations professionnelles et en amitiés personnelles qui durent depuis des décennies.

Le premier congrès national de l'association Orff-Schulwerk du Canada, fondée en 1974 et par la suite rebaptisée Carl Orff Canada, a eu lieu à l'Université de Toronto en 1975. Le Dr. Hermann Regner, alors directeur de l'Institut Orff à l'Université Mozarteum, et moi-même avons été invités à témoigner du développement des activités Schulwerk et des possibilités d'études à l'Institut Orff, ainsi que des contacts internationaux et de la documentation mis en place par le biais de la *Zentralstelle für das Orff-Schulwerk* (Centre pour le Schulwerk Orff, rebaptisé plus tard Forum International Orff Schulwerk de Salzbourg). Lors de ce congrès, nous avons été impressionné-es par la rapidité avec laquelle le cercle d'intérêt s'était élargi depuis la réunion de 1962 et par le nombre de centres (qui deviendront plus tard des chapitres) créés dans de nombreuses régions de votre vaste pays. Nous avons également été impressionné-es par l'ampleur du programme du congrès, qui présentait les initiatives et les premiers résultats de ce travail. Il comprenait des discours, des projections de films,

1 Walter, A. (1964). Schulwerktagung in Toronto, in *Orff-Institut Jahrbuch 1963*, p. 157. Schott, Mainz.

des démonstrations d'enseignement, des ateliers, des expositions de musique et d'instruments, une réception offerte par l'Institut Goethe et une prestation offerte par le département d'opéra de l'université.

Au cours des décennies suivantes, il y eut une multitude de rencontres et d'échanges professionnels entre l'Institut Orff, le Forum Orff-Schulwerk et la jeune association canadienne Orff-Schulwerk. J'ai eu le grand plaisir et l'honneur d'être invitée à participer aux congrès suivants à Toronto, Montréal, Winnipeg, Vancouver et Niagara Falls, et j'ai toujours été très impressionnée par la qualité des prestations et des ateliers auxquels j'ai assisté.

J'ai également eu la joie de rencontrer et de discuter avec les responsables de la revue OSTINATO lors de certaines visites, aillant moi-même travaillé pendant plus de deux décennies en tant qu'éditrice de la revue *Orff-Schulwerk Informationen* (OSI), publiée par le Forum International Orff Schulwerk de Salzbourg (FIOSS). Bien entendu, la revue canadienne est disponible dans la bibliothèque de l'Institut Orff depuis sa création et elle est toujours lue avec intérêt par les étudiant-es et les enseignant-es. Des collègues canadien-es ont également écrit de temps à autre des articles intéressants pour notre revue.

Au fil des ans, plus de 20 étudiant-es de musique provenant du Canada ont étudié à l'Institut Orff. Les contacts se poursuivent et chaque réunion au Canada ou en Autriche est accueillie avec joie. Un grand nombre de collègues canadien-nes ont également participé

aux cours d'été et aux symposiums de l'Institut Orff, ainsi qu'aux congrès annuels du FIOSS. Un va-et-vient animé, parfois intense, parfois un peu plus calme, a toujours conduit à un échange mutuel d'informations et d'inspiration.

Le Schulwerk de Carl Orff et Gunild Keetman a pris de nombreux visages au cours des dernières décennies dans différents pays, influencé et dépendant du système éducatif, de la langue, de la culture, des conditions sociales et d'autres facteurs. Il n'y a pas de « c'est comme ça que ça doit être ». Orff l'a lui-même souligné à maintes reprises, encourageant le développement continu et l'adaptation face à l'évolution des temps et empêchant ainsi le Schulwerk de devenir obsolète. Parce que chaque pays a son propre style, son propre matériel et sa propre organisation pour travailler avec la philosophie du Schulwerk, nous sommes particulièrement intéressé-es par la rétrospective et la prospective liées à cet important anniversaire de COC.

Un cinquantième anniversaire nous invite à poser un regard sur le développement et l'expansion du Orff-Schulwerk au Canada, nous donne un aperçu des variantes de sa mise en œuvre dans ce pays au cours d'un demi-siècle ainsi que des influences venant de l'extérieur, et nous invite à accueillir les rôles et les possibilités à venir.

Avec notre admiration pour les succès des 50 dernières années et nos meilleurs vœux pour l'avenir à Carl Orff Canada et à tous ses membres.



Barbara

BARBARA HASELBACH

Professeure d'université émérite Barbara Haselbach, ancienne directrice de l'Institut Orff de Salzbourg et du « cours spécial », rédactrice du magazine *Orff-Schulwerk Informationen* et présidente du Forum international Orff-Schulwerk de Salzbourg pendant 20 ans. Éditrice et auteure de livres et d'articles portant sur les principes pédagogiques de Carl Orff et de l'Orff-Schulwerk, l'enseignement de la danse, l'improvisation et l'intégration des arts. Barbara est aussi conférencière internationale, chorégraphe pour la scène, le cinéma et la télévision.

Update on the International Orff-Schulwerk Forum Salzburg

Carolee Stewart

• This article first appeared in *The Orff Echo*, Volume 54, No. 3, Spring 2022. ©2022 American Orff-Schulwerk Association. Used by permission.

It has been some time since past-president Barbara Haselbach (2007, 2018) wrote about the International Orff-Schulwerk Forum Salzburg (IOSFS) in previous issues of *The Orff Echo*. Several AOSA presidents (most recently, Hewitt, 2020; English, 2018, 2019; Stansbury, 2016; Judah-Lauder, 2014; and Benson, 2013) have included Forum reports in their Presidents' Messages after attending Forum events. In addition, Sue Mueller and Jo Ella Hug (2006) and Linda Ahlstedt (2000) wrote extensive reports following their experiences attending an international symposium. This issue's topic, Global Perspectives, and its timing offer a fitting opportunity to provide an update on current developments and activities.

BACKGROUND AND PURPOSE

In her 2018 article, "Orff Schulwerk Dissemination: Background and Commentary from the International Orff-Schulwerk Forum Salzburg," Haselbach gives detailed information about the origin and development of the Forum, which is also available on the video, *The Legacy and Vision of the IOSF* (n.d.). What follows here is a summary with up-to-date information.

In 1961 Carl Orff with Eberhard Preussner, director of the Mozarteum Academy (now the University Mozarteum), founded the Seminar and Informa-

tion Center (Zentralstelle) for Orff-Schulwerk at the Mozarteum in Salzburg. The Seminar is what we know as the Orff Institute. In 1983 the Information Center became an independent institution and was re-named the Orff-Schulwerk Center Salzburg by Hermann Regner. In 1984 it was registered as an independent non-profit association in Austria. When the Orff Centre in Munich was created in 1988, the name was changed to Orff-Schulwerk Forum Salzburg, and in 2014 the name changed again to International Orff-Schulwerk Forum Salzburg. The Forum now includes a network of 53 national Orff Schulwerk Associations, 20 Associated Schools and Institutions, and a small number of individuals. The directors of the Forum have been Wilhelm Keller (1966–1982), Hermann Regner (1983–1994), Barbara Haselbach (1994–2018), and Shirley Salmon (2018–present). The work of the board of directors is shared among members from nine countries.

The Forum's purpose is the worldwide promotion and further development of Carl Orff and Gunild Keetman's elemental music and dance education. Its members share and exchange information and ideas about the Schulwerk in their respective countries. The mission includes collecting, documenting, and publishing international information about work

with the Schulwerk; communicating and facilitating communication among institutions and individuals; advising about pedagogical questions; and initiating events or supporting them.

Until recently these functions were accomplished in collaboration with the Orff Institute in Salzburg, the Carl Orff Foundation (Stiftung) Diessen, Germany, and the Orff-Center Munich (Orff-Zentrum München), with financial support from the Carl Orff Foundation. In January 2020 the Foundation withdrew all financial backing; soon after, the Forum was asked to vacate its office in the Orff Institute. The IOSFS is now entirely self-supporting.

SOME FORUM ACTIVITIES

Magazine

The Forum began publishing a magazine in 1964, and issues were produced semi-annually until the funding from the Foundation stopped after issue 100 (Summer 2019). *Orff-Schulwerk Informationen* (issues 1–89) and *Orff-Schulwerk Heute* (issues 90–100) are available on the IOSFS website. The magazine has covered a wide range of topics related to Orff Schulwerk. From its first issue, it included reports on work with Orff Schulwerk from countries around the globe, including reports from the United States starting with issue 3 in March 1966.

Books

A series under the general title *Texts on Theory and Practice of Orff Schulwerk*, with Barbara Haselbach as editor, is currently in progress. *Volume I, Basic Texts from the Years 1932–2010* (published in 2011 by Schott Music, with funding from the Foundation), includes reprints of articles in German and English about the historical and theoretical foundations of Orff Schulwerk. To date, it has been translated into five additional languages by members of associations in Spain, Iran, China, Greece, and Russia, and a

French translation will be published in 2022 through a collaboration between associations in France and Canada. *Volume II, Orff Schulwerk in Diverse Cultures: An Idea that Went Round the World* (Pentatonic Press, November 2021), contains 34 articles about the worldwide dissemination and adaptation of Orff Schulwerk across five continents (English language only). It includes a report on the development of Orff Schulwerk in the United States. Other volumes are in development. Information on earlier publications can be found on the website (see Table 1, p. 13).

Symposia

Every five years since 1975 the IOSFS has organized an international symposium in cooperation with the Orff Institute, except in 2000, when four separate international events took place, with two in Germany and one each in Finland and the United States (Rochester, New York). Presidents of AOSA along with many members have attended these symposia, and some have been on the program as presenters or lecturers. The Forum has produced reports that document the lectures and presentations for most of the symposia. *In Dialogue and 50 Years Orff Institute* publications include DVDs. There is no separate documentation for the 2016 symposium because funding from the Mozarteum was withheld, but there is a short report in *Orff-Schulwerk Heute 95* (Häberlein, 2016). Symposium years and topics are as follows:

- | | |
|------|---|
| 1975 | Orff-Schulwerk Today |
| 1980 | Proven Traditions and New Areas |
| 1985 | Orff-Schulwerk in the World of Tomorrow |
| 1990 | A Continuing Heritage |
| 1995 | The Inherent – The Foreign – In Common. Music and Dance Education as a Contribution to Intercultural Pedagogy |

- 2000** Four Symposia:
- 50 Years *Music for Children*, Traunwalchen, Germany
 - Expression in Music and Dance Education, Orivesi, Finland
 - The Role of Orff Schulwerk in Integrated and Community Education and Therapy, Munich, Germany
 - Orff Schulwerk in Lifelong Learning, Rochester, New York, United States (two days before the 2000 annual AOSA conference)
- 2006** In Dialogue. Elemental Music and Dance Education in Interdisciplinary Contexts
- 2011** 50 Years Orff Institute
- 2016** Changes. Elemental Music and Dance Education in the Changing World of Media

CONVENTIONS

Prior to 2011, the annual general meeting for IOSFS members was usually a one-day event, often held during the winter. In 2011, the meeting was expanded to a three-day convention that occurred prior to the symposium in July. Since then, conventions have been held during July at the Orff Institute, attended by presidents and/or other representatives from Orff Schulwerk Associations, teachers and/or administrators from Associated Schools and Institutions, and individual members. The American Orff-Schulwerk Association regularly sends its president and one other representative. Beginning in 2012 each conference has featured a special topic, and documentation related to several of these topics was published in *Orff-Schulwerk Heute*:

- 2012** Orff Schulwerk between the Poles of Pragmatic Music and Dance Education and the Developing of the Whole Personality
- 2013** Orff Schulwerk in Schools
- 2014** The Training of Orff Schulwerk Teachers. International Convergence and/or Divergence?
- 2015** A Contin Interculturality in Elemental Music and Dance Education (*OS Heute* 93 and 94) using Heritage
- 2016** Effective Forms of Evaluation and Assessment in Elemental Music and Dance Education (*OS Heute* 95)
- 2017** Encounters between Orff Schulwerk and Modern Arts (*OS Heute* 97)
- 2018** Orff-Schulwerk and Special Populations in Educational and Social Contexts (*OS Heute* 99)
- 2019** Formats and Contexts of Orff Schulwerk Education from Workshops to Courses to Higher Education
- 2020** Legacy and Vision (virtual – lectures are available online and include a tribute to Wilhelm Keller on the 100th anniversary of his birth)
- 2021** Play and Planning in Orff Schulwerk: Ways of developing creative learning processes (virtual)

Resonances

In 2020 the Forum offered the first Resonances, an online event free and open to anyone. It is hoped that Forum Resonances can be offered two or three times a year on different topics, with different formats, and organized by different Orff Schulwerk Associations. Two such events have occurred to date, and video presentations are online.



- 2020 Gunild Keetman (organized by members of the Forum Board)
- 2021 Discovering the Wildflower: How Orff-Schulwerk Uses Culturally Specific Ideas (organized by the Australian National Council of Orff Schulwerk)
- 2021 Fall – Music and Movement for Older Adults and Others
- 2022 Spring – Jazz, Improvisation, and the Schulwerk (organized by AOSA’s International Connections Committee)

ASI Projects

Since 2016, annual projects of the Associated Schools and Institutions (ASI) invite discussions about different ways of creative processes with various target groups. The topics are chosen jointly, and after one year the results of the work are presented to all members at the next convention as a video or PowerPoint presentation. James Harding and Sofia López-Ibor frequently present the work of students at The San Francisco School. Presentations are available for members only on the website.

Themes of the projects:

- 2016 How to Work Creatively with Sources from the Orff Schulwerk Volumes
- 2017 Assessment/Evaluation in Action
- 2018 Encounters between Orff Schulwerk and Modern Arts
- 2019 Orff Schulwerk and Special Populations
- 2021 A Choice: “100 Years of Bauhaus” or “Global Goals for Sustainable Development (UNESCO)”

Ideas for Online and In-Person Teaching

As a result of the worldwide COVID-19 pandemic, many teachers found themselves unprepared for teaching music and dance online. To offer suggestions and support, the Forum website has a collection of contributions from colleagues representing 21 countries, in 10 languages, and for different target groups. Members and non-members are invited to contribute, and there are several contributions from AOSA members.

Guidelines for Teacher Education Courses

The IOSFS published *Recommendations for Level Courses* in 2008 and a revision, *Recommendations and Guidelines for Level Courses*, in 2017. A new revision was prepared in 2021 and will be available for members. As guidelines for all national Orff Schulwerk Associations, they provide a general foundation that serves as orientation for each national curriculum, which should include the cultural characteristics of each country and take the specific social and educational conditions into consideration. The current AOSA Teacher Education Curriculum references the 2017 document.

THE FORUM: A PLATFORM FOR EXCHANGING INFORMATION AND IDEAS

In keeping with the original concept of a “forum,” IOSFS remains a place where ideas and views about Orff Schulwerk are exchanged—in person and virtually—with like-minded colleagues around the world. After attending the summer 2017 meeting and convention, Tiffany English (2018) shared her experience, which highlights AOSA’s important connection with the Forum:

We communicated with ease because we shared the common goals of meeting new friends and colleagues and learning more about Orff Schulwerk. The joy and passion

TABLE 1. INTERNATIONAL ORFF-SCHULWERK FORUM SALZBURG ONLINE RESOURCES.

RESOURCE	LINK
Magazine	https://www.orff-schulwerk-forum-salzburg.org/magazine-osh
Books (earlier publications)	https://www.orff-schulwerk-forum-salzburg.org/other-publications
Conventions, Symposia, Resonances Virtual Lectures	https://www.orff-schulwerk-forum-salzburg.org/events
ASI Projects (members only)	https://www.orff-schulwerk-forum-salzburg.org/asi-projects
Ideas for Online and In-Person Teaching	https://www.orff-schulwerk-forum-salzburg.org/online-ideas

was contagious and solidified my belief that Orff Schulwerk teachers are connected in an extraordinary way ... It was enlightening to hear reports from other Orff Schulwerk Associations and Affiliated Schools around the world. As president of AOSA, I was interested in how these organizations and schools function. The reports from Greece, Taiwan, Turkey, Germany, Italy, Finland, the United States, and the Carl Orff Foundation were eye opening in many ways. I saw that, although our organizational structures differ, we all know we must work together to achieve our common goal of promoting Orff Schulwerk in a way that is organic to our own cultures and countries. (p. 6)

CONCLUSION

The history of Orff Schulwerk might be viewed in three stages: (1) the pre-WWII period of the Güntherschule in Munich; (2) the post-WWII Bavarian radio broadcasts that led to the publication of *Musik für Kinder*; and (3) the establishment in 1961 of the Orff Institute and Center (now Forum) in Salzburg (followed later

by the creation of the Foundation in 1984 and the Orff Center in Munich in 1988). It is the Orff Institute together with the Forum that have brought about the worldwide dissemination of Orff Schulwerk, which was subsidized by the Carl Orff Foundation until January 2020.

Standing independently now, the Forum continues to be the point of contact for Orff Institute graduates who journeyed to study in Salzburg from countries throughout Europe, North and South America, Asia, Africa, and Oceania. Following their studies, international students return home and work with the Schulwerk in schools and other settings, in professional development workshops and courses, and in the founding of national associations, schools, and other organizations. Orff Institute faculty have historically played a major role in the worldwide dissemination of the Schulwerk as they were invited to teach in various parts of the world, and some Orff Institute faculty are continuing to do this. The Forum preserves the original function established by Carl Orff himself, as the

International Headquarters ... [that] maintains contact with those practicing or interested in Schulwerk at home and abroad ... distributes

and collects reports, research findings, literature and recordings ... is responsible for the planning and organization of courses at home and abroad, and ... is responsible for the editing of *Orff-Schulwerk-Informationen*.

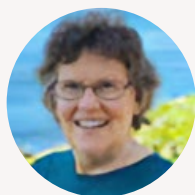
(*News from the Orff Institute, 1966, p. 51*)

This article is a small window into the breadth and depth of all that has occurred during the 60 years since the International Orff-Schulwerk Forum Salzburg was established. As the Forum moves ahead, it continues to build on a solid foundation, supported by the efforts and passion of its members in all parts of the world. These dedicated Orff Schulwerk practitioners sustain the legacy of Carl Orff and Gunild Keetman's elemental music and dance education and will carry on what remains to be done.

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Carolee

CAROLEE STEWART

Carolee Stewart is retired dean of the Peabody Preparatory of Johns Hopkins University, former music education faculty member at Peabody, former choral and general music teacher in Grades 5 through 12, and a former Orff Schulwerk teacher educator. Her AOSA service includes national conference chair, *The Orff Echo* editorial board member, vice-president, and president. She served on the board of directors of the International Orff-Schulwerk Forum Salzburg from 2010 to 2021 and in 2016 was awarded the Medallion of the Forum.



IOSFS Convention 2023—A Look Back

Joy Reeve

Every summer Orff-Schulwerk practitioners gather to attend a forum in the summer. If you want to expand your vision of what applications of the Schulwerk can be, attending the International Orff-Schulwerk Forum would accomplish that goal. And the good news is, that if you are unable to attend in person, of course you can online!

This past summer the convention was titled ‘Diverse Voices: Addressing and Exploring Diversity and Inclusion in Orff Schulwerk.’ The range of topics and presenters from at least eighteen different countries modeled diversity of inclusion of the Schulwerk. For three days there were Keynotes, Presentations, online ‘Come Togethers’, Discussion Groups, and Presentations from Associated Schools and Institutions. The broad and necessary topic of inclusion and diversity was applied in many ways, as would be anticipated among such an international scope of participants.

Daily there were Discussion Groups that had posed questions to groups assembled at the Orff Institute. The discussions I attended were held in English, and many members of the group spoke English as a second and third language. It was interesting and thought provoking to hear the perspectives of Schulwerk practitioners from across the globe as their teaching situations are different from the classrooms in Canada. For example, in Germany the largest population of immigrants are the Turks, and it appeared that Germany was beginning to deal with this influx of Germany as a second language students, whereas in urban parts of Canada this has



Pictured here: Pam Hetrik, Joy Reeve, Bethany Elsworth, Joanne Linden

been the norm for decades. However, that being said, the point here was that multilingual learning should be promoted, with the connections between sound and speech production being harnessed to support both. That particular keynote presentation was called “Buzz, Summ or Vizz? Supporting Early Multilingualism through Music Education” presented by Sezgin Inceel. The descriptors “Buzz, Summ or Vizz” are the phonemic orthographies of those words in English, German, and Turkish. Sezgin moved to Germany from Turkey to complete his PhD entitled “The way we express our love is different: Turkish immigrant parents; Beliefs and practices regarding music education and bilingual language acquisition.”

This keynote focused on the reciprocal relationships of language and music, and how these relations can inform music teachers to harness the simi-

larities of these relationships to reinforce learning. Similar neuro-cognitive processes were examined in the acquisition of language in terms of vocabulary, memory, and phonological awareness.

Being a teacher for twenty-five years, this scholarly presentation verified my experiences in the classroom, as we in Canada have two official languages, and in urban settings often have children who speak English as a second or third language. In other presentations the aspect of acceptance and safety that a music room can provide when contributions from students are valued and encouraged. This aspect was demonstrated through creative activities where groups and individuals would represent ideas through sound, movement, and drama. It was very evident that at the Orff Institute, that creativity was highly valued and celebrated, as emotional and mental 'space' was made for participants' contributions.

One of the presentations that embraced this type of creative space in a powerful way was from Rome, Italy. Here, the Schulwerk was used as an accessible entry way into storytelling for convicted juvenile offenders as an intervention strategy. The two presenters who were part of the intervention team were Orff-Schulwerk practitioners Frederica Galletti and Emanuela De Bellis, who is also a psychologist. Their presentation was in English, translated from Italian.

This intervention program is funded by the Minister of Justice (whether this is at a national or provincial level of government is not known). In Italy, a judge has the discretion to suspend sentencing for juveniles (in this case) when they believe that rehabilitation is possible. In this program the purpose is to rehabilitate by bringing together two socially isolated groups; convicted juveniles and (dis)abled adults in an arts intervention with (dis)abled adults,

using storytelling through music as the catalyst for change. This program is run by social services and includes observation, support, control, and education.

Together, Emanuela, Frederica, seven juvenile offenders, and a music therapist with his regular group of mentally (dis)abled adults met for 36 weeks for two-hour music sessions. The adults and the adolescents were paired together for this period of time. The goals of the sessions for the adolescents were:

1. Promoting empowerment and looking towards others
2. Stimulating their own [each participants] qualities and resources
3. Developing their own personal path to guide the experience in a process of restorative justice.
4. Creating a product that collect participants' stories.

Using guidelines from the Orff-Schulwerk Italiano, music was used as a catalyst for change. These guidelines were (Giovanni Piazza):

- The concreteness of the musical experience
- Its close fusion with the means of expression of voice and body
- The drive for personal creative elaboration, through improvisation and elementary composition
- The elementarity (i.e. prototypical) music model
- The path from experience to musical knowledge, and not vice versa: therefor the use of different music including those of everyday experience: rock, pop, etc.
- The primary use of accessible instruments with direct sound production, suitable for an immediate and involving physical relationship

- The natural outlet for all this in collective practice
- Orff-Schulwerk- process of decomposing and recomposing in elements that are simple enough and can be managed by participants, whatever their age, cognitive level, language, or music formal competencies

Within this context, all music suggestions from the participants were worked with. The suspension of judgement in the musical work was imperative, as this group of people were already under the impact of judgement from their differences, and their crimes, “even though they recognize their mistakes” as stated by Emanuela. Critical to the success of this program was that a growth mindset that encourages and allows change.

The stories that were developed in this program were narratives, and as Emanuela described:

“In a group, narrative is complex. As one tells their story, everyone in the room gains meaning from that story. And this meaning becomes a part of everyone’s identity. So when the next person starts with their story, it is influenced by the last story told. And again. The new formed ‘collective story’ of a group is more powerful than the individual stories.”

The idea for this intervention was that as one shares their story in the group, that story then affects those in the group, and the group changes. This was described as the stories going into a ‘guesthouse’ that moved around the group. These stories were then expressed through music, movement and drama in an accepting, creative space. The process of this program was described by Emanuela as “mirror-play” where there was an interplay of the connection between music and the relationship that was formed with the assigned pairs. Emanuela describes the accessibility of

the Schulwerk and the instruments as being capable of “turning over the musical structure and also the relational structure.” Frederica and Emanuela reported in the presentation “through the vulnerability of the people with (dis)abilities, the juveniles began to act differently, and found new ones [actions] of relating to people. Through the mirroring techniques, the common humanity was found.”

Towards the end of the 36 weeks, the question to the adolescents was “What is this musical journey for you?” The responses reported were that in the beginning there was shame and anger, as the adolescents were forced to be a part of the group. One adolescent stated, (as translated in the presentation) “We stand for the violence, don’t we? These people need gentleness indeed. It’s a moral violence. I embraced certain values which have led me to impose myself violently. When you get that label, you stand for that reality.” This statement underscores the importance of the growth mindset and therapeutic situations. Emanuela summed up the effects of the program; “Through working with people that ‘need gentleness’, they [adolescents] start to guess what is a life-long difference. Which is different than a temporary difference...They began to learn that their violence was [a] temporary, and could change.” And on a power point slide the quote from an adult participant was “We are all equal, in short. I see equality, so freedom, so happiness.”

At the end of this particular program, with consultation from the social services team, the judges in the cases “extinguished” four out of seven cases, essentially deeming these adolescents reformed. This particular group had a success rate of 59%, with the overall success rate of this program is 80%.

This presentation has remained in the forefront of my mind since returning from Salzburg, as it exempli-



Pictured here Bethany Elsworth, Barbara Hasselbach, Pam Hetrick

fies the possibilities of music and the arts for restoration and transformation, as well as underscores the ingenuity of Orff instruments in their accessibility to promote this. Bringing these ideas into an educational context means that we are willing to work with what our students present and provide a ‘creative space,’ one that will promote the common humanity in all. This was the aspiration of this forum, and the Schulwerk practitioners present.

The plan for future forums is to alternate locations between Salzburg and various locations throughout the world. Next year in 2024, the Forum will be held in Olomouc, Czech Republic, and in 2025 back in Salzburg. This is an exciting prospect as it will allow for more localized access as the conference travels

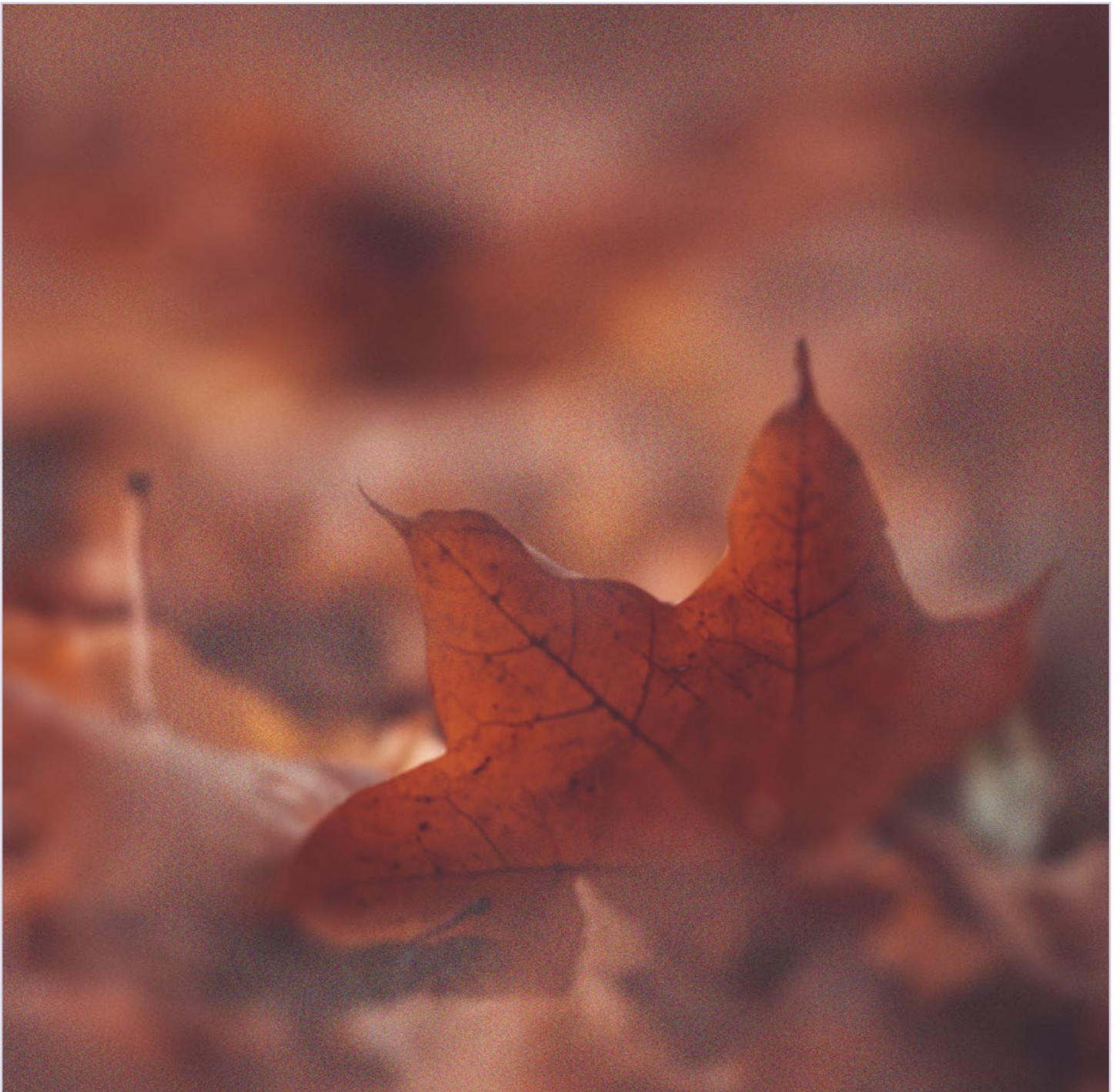
throughout the world, and great travel opportunities! And if that’s not possible, the Forum is also held on Zoom, with access to all presentations for three plus months after the conference. There was so much to take in, with the range of presenters and topics, as the international community came together to celebrate and explore diversity and inclusion in Orff-Schulwerk contexts.



Joy JOY REEVE

Joy Reeve is an Orff Teacher Educator in Canada. She has taught K-8 Music for the Toronto District School Board for 24 years, and the author of three books, the You/We/I Can series. Joy is currently pursuing her Doctorate of Music and Music Education at Teachers College, Columbia University in New York City.

Pictured: Joy going to visit the Von Trapps..... they weren't there.



Boîte à idées ⋮

Idea Box ⋮

IDEA BOX

Welcome Back to School Lesson Plan

James Jackson

James Jackson is currently working on a book about improvisation and composition in the music classroom. He presents here part of a draft chapter on Rhythmic Media Transfer.

Step One

Learn the rhyme while keeping the beat on your legs. Why not try it as a two-beat canon? For rhythmic transfer, after learning the rhyme or song ask students to clap the rhythm of the words. Can they transfer the rhythm to a different body sound? Can they clap the rhythm? Can they step the rhythm? Can they pat the rhythm? Can they snap the rhythm?

Wel-come back to school. Wel-come back to school.

I'm so glad to see you here! Wel-come back to school.



Welcome back to school,
Welcome back to school,
I'm so glad to see you here,
Welcome back to school!

Step Two

The next step can be to utilize all the levels of Body Percussion (BP) at once (Step, Pat, Clap, Snap). Younger grades, Primary (Kindergarten – Grade 2) might not want to use all four levels. One, two or three levels is fine.

Musical notation for body percussion accompaniment. The first system shows the lyrics "Wel-come back to school." repeated twice. The second system shows "I'm so glad to see you here!" followed by "Wel-come back to school." The notation includes four staves labeled FN, CL, P, and ST, with rhythmic patterns corresponding to the lyrics.

Illustrations of body percussion actions: a foot stepping, a hand clapping, a leg snapping, a hand clapping, and a hand snapping. These are arranged in four rows corresponding to the lyrics: "Welcome back to school," "Welcome back to school," "I'm so glad to see you here," and "Welcome back to school!"

After learning this model, try it as a BP canon. Have students create their own BP pattern. They could/ can notate it using a simple rhythmic template. Find a partner and share and teach your patterns to each other.

The image shows two musical staves with rhythmic notation and lyrics. The first staff has two measures: 'Wel-come back to school.' and 'Wel-come back to school.' The second staff has two measures: 'I'm so glad to see you here!' and 'Wel-come back to school.' To the right of the staves are four icons in boxes, each with an equals sign and a label: a hand with fingers spread = Sn, a hand with fingers together = Cl, a leg with a shoe = Pt, and a foot with a shoe = St.

At this point, the students already have several ways to perform this piece. Have them try to *create an ensemble arrangement*. My students are always arranging, learning that form can be manipulated. List what they know...

We can:

- Say the rhyme while keeping the beat
- Say the rhyme in Canon
- Say the rhyme with four part BP
- Perform the BP with no words
- Perform BP in Canon

Have the students suggest an order. They don't have to use all the things they know in the arrangement. Try a few variations out with the class.

Ex.

Say the rhyme while keeping the beat

Say the rhyme with four part BP

Perform the BP with no words

Say the rhyme in Canon

Perform BP in Canon

Coda - Say "Welcome Back to School".

This could be the end, we have already done a lot, but can we keep going? Let's explore more rhythmic transfer and ensemble possibilities.

"Distributed Rhythm" is a wonderful ensemble approach. This means we 'distribute' the BP, having each person or group be responsible for only one of the actions. In the case of this arrangement, with all four BP levels, we need to divide the class into four groups. Each group performs only one of the BP levels. Group 1 Step, group 2 Pat, group 3 Clap, group 4 Snap. Practice until smooth. Rotate the groups until every group has had the opportunity to perform each BP level.

Next, using the same approach, have the students *create a non-pitched percussion*

arrangement, transferring the distributed BP to non-pitched percussion (NPP). Ask the students to choose a NPP instrument to represent each BP level. (ie. Hand drums - step, Shakers - pat, Sticks - clap, Triangles - snap) Now you have more options to add to your class arrangement!

Yet another option is to ask the students to find a partner and *create their own BP combinations* which should include at least one partner connection. This is a transfer from Individual BP to Partner BP. They do not need to be limited to these four traditional BP levels. They can introduce others or even choreographic elements. Here's one possible example.

Step Three

The image shows two lines of musical notation in 4/4 time. Each line consists of two measures of music. The notes are quarter notes, and there are rests in the second measure of each line. Below the notes are lyrics and rhythmic instructions.

Line 1:
 Measure 1: Wel-come back to school. *Pat Pat Clap Clap Clap with Partner*
 Measure 2: Wel-come back to school. *Pat Pat Clap Clap Clap with Partner*

Line 2:
 Measure 1: I'm so glad to see you here! *Hold hands with partner and trade places*
 Measure 2: Wel-come back to school. *Pat Pat Clap Clap Clap with Partner*



This activity can also be extended to a small group activity. I often combine partner groups to create a group of four. They have the option to take one of the two existing partner pieces and modify it for a group of four, take elements from each of the existing partner patterns to create one or create a whole new piece.

And finally, we can always add an ostinato! The ostinato is a cornerstone of the Orff approach. The teacher could share an existing ostinato from an arrangement or have one that the class or a student has created.

Orff practitioners usually use text when learning rhythmic or melodic accompaniment

parts. Text is easier to remember than rhythmic names (ta, ti-ti) and allows for more complex rhythms than perhaps the students are used to such as an anacrusis. The accompaniment text should relate to the song text in terms of concept. In our example here, the text still reflects the excitement of going back to school and being with friends. There is also the possibility of more than one ostinato. By adding in an ostinato, we are moving into a three part ensemble opportunity, the text rhythm, the beat and the ostinato, along with all the body and NPP possibilities each offers.



Ostinato
 Here we are a-gain, back with all my friends.
 CL
 P
 ST

Now we have even more possibilities for our class arrangement.

Take the previous list and add distributed BP rhythm, distributed NPP, partner/small group BP, and the ostinato. And don't forget, the ostinato can be put on the body and/or on NPP. So many possibilities!

Summary of Rhythmic Media Transfer possibilities:

- Say the rhyme while keeping the beat
- Say the rhyme, with beat, in Canon
- Say the rhyme with BP (one, two, three or four levels)

Perform the BP with no words
Perform BP in Canon
Create their own BP pattern
Distribute the rhythm with BP
Distribute the rhythm on NPP
Create BP sequence with a partner
Create a BP sequence with a small group
Add an ostinato or two to the mix
Create their own ostinato (composition)
Add BP and/or NPP to the ostinato
Create the final arrangement!

Go ahead, make up an arrangement for 'Welcome Back to School' yourself. Having one

to present as a model for your students before having them come up with one is important. Remember, you only need to do a few of these suggestions, not all of them.

And realize that you can do these same activities with a song rather than a rhyme. Just use the rhythms of the melody. Anywhere where students were saying the rhyme, have them sing the song. You can still add all the BP, NPP and rhythmic ostinato activities.

YOUR TURN

Take a rhyme or saying you like to work with and take it through some of these steps.



James
JAMES JACKSON

James Jackson is a retired elementary music educator, but continues on as an Elementary Music Mentor with Halifax Regional Arts. He is a Past-President of Carl Orff Canada, and a Levels Courses Teacher Educator. In 2016 James studied in Salzburg, at the Orff Institute taking the year long "Special Course".



Jammin' With Your Students

Starting Your Own Extracurricular Guitar (or Ukulele) Group

Phoebe Deo

As an exclusively K-3 music teacher, the extent to which I can incorporate guitar into my regular teaching is limited to accompaniment, and I do not teach ukulele because I only have lower elementary students. However, I had the desire to create a guitar group where students could learn, play, and sing popular music together in a safe, casual environment. Fortunately, my school goes from K-9, and I had the suspicion that such a group would be a big hit among upper elementary and junior high students, as well as their parents. And it absolutely was. I had over 30 members last year (the first year of the club) and I anticipate growth this year once everything is up and running again. Here is how I did it, some of my successes and challenges, and what I will be doing differently this year.

My school does not have guitars, which meant that students had to provide their own. However, I figured that parents would be willing to at least rent a guitar for their child given that they would effectively be participating in free weekly group guitar lessons. I also wanted students to have their instrument at home for practice. I provided information and recommendations about guitar rentals on my [permission form](#). My school's area is well-off enough that I only had one child who had to rent a guitar through the school. The students ended up bringing quite the eclectic mix of acoustic steel-string (what I requested),

classical, and amp-free electric guitars, some rented, borrowed or purchased, with varying degrees of tone quality, tunability, and size appropriateness. I was not concerned about these details; if it had six strings and could roughly tune to E-A-D-G-B-E, it would do. The club met right after school on Wednesdays from 3:30-4:30 and consisted of a mix of students in grades 5-9.

On the first day I was determined to teach the students how to tune their instruments on their own. This was a bit overzealous of me, since there were over 30 of them and only one of me. A few strings were broken and maybe only 10% of the students were successful. Moving forward, I decided to teach this to students individually over time, and simply have them bring their guitar to me for quick tuning when they walk in. Each student was provided with a duotang that included the chord windows and exercises in the sequence they were introduced during our whole group portion. I also had the chord windows, useful progressions, and backing tracks for play-along sequenced on a Google Slides presentation which was shared with the students so they could work ahead if they progressed faster than others. Much of the material, including the backing tracks and sequencing of chords, I purchased from [teachwombat.com](#).

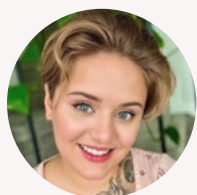
During the first half of each session, we would work together as a large group, learning new chords,

working on progressions, and playing/singing along to songs karaoke style. I created play-along videos uploaded to my Youtube channel [@theoctopusgarden](#) so that students could practice the songs at their own pace at home and during the self-directed portion of the club. The second half of each session was dedicated to this, where students could work individually or in a pair or small group of their choice. They had access to all of the materials mentioned above on a Chromebook in a Google Classroom, and they were also free to learn other songs and work on other skills independently, with my support where needed. This portion was a challenge for me due to the size of the group. Fortunately, I have recruited a few other teachers to help out with the club this year.

Last year, the Guitar Club only ran from late January to June, but by the end, many of the students were able to play most of the basic chords to accompany my grade 3 choir at our combined presentation of learning. Students who struggled with certain chords were simply told to play the ones they knew. The collaboration between the Guitar Club and my grade 3 choir was quite special. Some guitar students volunteered to perform solo or in their pair/small group to demonstrate the pieces they had learned independently. A student in grade 5 recruited a small group of her friends to accompany her performance of America's "A Horse With No Name" on the alto recorder and bass xylophone, and a group consisting of two grade 5 students and one grade 8 student performed Ben E. King's "Stand By

Me," with the grade 8 student on vocals. A very brave grade 6 student performed "The Wellerman" singing while playing guitar all on his own.

If you play the guitar or ukulele and you would like to jam with your students, I highly recommend starting a similar group at your school. It was and continues to be one of the most rewarding experiences for me as a music teacher. If you have any questions or would like more information, please contact me at phoebe.deo@epsb.ca.



Phoebe
PHOEBE DEO

Phoebe teaches K-3 music in Edmonton and is currently a graduate student at the University of Alberta. Early childhood music experiences with an emphasis on musical free play is her passion. In her spare time, she plays for a classical guitar orchestra through the Edmonton Classical Guitar Society.

Grade 2: Good News Bad News!

Regan MacGregor

KEY CONCEPT: HARMONY

Recognizes that major and minor have different sounds.



OBJECTIVES: STUDENTS WILL:

- Recognize a difference in tone between major and minor music.
- Be able to express some words to describe major and minor music.
- Accompany a story book with major and minor melodies and chords on Orff instruments.

MATERIALS NEEDED:

1. Mack, J. (2013). *Good News, Bad News*. Scholastic.
2. Pitched percussion instruments (B♭ for the smaller pitched instruments).
3. Samples of major and minor music (either played on the piano or recordings).

Listening sample pieces in a Major Key:

- 'Morning Mood' from Peer Gynt (Edvard Grieg)
- 'Skater's Waltz' (E. Walteufel)
- The William Tell Overture and the opera 'Barber of Seville Overture' (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 Saens)

PROCESS:

Develop:

1. Invite students to close their eyes and use their ears to listen to samples of major and minor music.
2. After repeating the samples, focus on one at a time and ask students to share a word that describes the music they heard. Words tend to range from: slow, boring, fast, happy, sad, exciting, etc.
3. Write these words down into 2 separate categories (major and minor) as reference. (Note: We will not make it conscious at this time). Once the students have shared descriptive words into 2 categories, title the 2 categories.

Leading students to categorize these words 'Good News' & 'Bad News'.

4. Revisit major and minor samples 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 when I was at a funeral...I feel like I want to get up and dance...")

Preparing instrumentation:

1. Melody:

- Play the two melodies for the students. Lead students to discover that both patterns have the same melodic contour but

sound different. Encourage conversation regarding the difference in their sound. Have students identify which melody is the 'Good News' and which is the 'Bad News'.

- Sing the melodies with the text once students have determined which is which.
- Prepare melody through mirrored body percussion. Transfer to the instruments. Will students recognize the difference between the melody that starts on F and the one that starts on d? Discuss.
- Possible Extension: Display scores and use as a possible visual exploration of steps and skips.



Good News - Major

Pitched Instruments

BX/BM

Can't you see it's all good news.



Bad News - Minor

Pitched Instruments

BX/BM

Can't you see it's all bad news!

2. Bass Accompaniment: Prepare pulse based bordun through patschen on F (do) and d (la). Students will have experienced both tonal centres in their exploration of the melodies.
 - *Please Note:* Depending on the readiness and level of your students you may simplify to major and minor chords. (see example). Bases play the tonic in octaves and the

remaining barred instruments play the 3rd or the 5th or both.

3. Once students have learned the patterns, and have played each one a few times, read the story. Mack, J. (2013). **Good News, Bad News**. Scholastic. Have students play the appropriate melody for each page. (You may want to divide

your class into ‘Good News’ and ‘Bad News’ ensemble – to divide and conquer).

4. Revisit vocabulary lists to see if students have extended their descriptions based on their playing experiences.
5. Prompt discussion regarding what’s happening in each picture - ‘How do you think the mouse feels?’ Encourage inferencing.



Closure:

After reading the story, have students give feedback on the book and share any other descriptive words that may describe Good News and Bad News, and add those new words to the list. Good News and Bad News will be revisited in later experiences to bring to consciousness and labeled as Major and Minor.

*A Note from Regan:

- I often start all my music classes with students doing a physical warm-up first, then I have them sit down and close their eyes while I play a piece of music. Students may share how the music feels before we begin a vocal warm-up. In this way my students will have had exposure to different modes of music when I start this unit.

- Although, it may seem very ‘narrow’ to categorize major/minor modes as ‘happy vs sad’ (good news, bad news), I do find it is a good platform to start for grade 2 students. At that age, students can articulate the differences easily between the 2 modes (happy/sad) as the book also flips between the phrases, ‘Good News, Bad News’. I also find my ELL students can relate more easily to this, too. However, by the higher grades my students have a much wider range of vocabulary. Student examples: Major – agitated, annoyed. Minor – calm, relaxing).
- Extension of concepts exist in this activity: explorations into tempo, expression, dynamics, in addition to discussions on mindset, silver lining in bad situations.

**Alternate Strategies:

The school I teach at alternates between a Christmas concert and Spring concert each year, so sometimes I cover this concept at the beginning of the year or much later in the year, resulting with my students being able to play more complex patterns shared here.

If I teach this concept closer to the start of the year (or if I find some students are having challenges), I simplify the pattern and just have students play a crossover pattern of each mode: C, E, G or D, F, A, or even a solid chord.



Regan
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.

BOÎTE À IDÉES

Trois chansons françaises

Denise Anctil

Trois chansons françaises

Denise Anctil

École Claudette-et-Denis-Tardif
Sherwood Park, Alberta



[CLICK HERE TO DOWNLOAD](#)



Denise

DENISE ANCTIL

Denise Anctil est enseignante de musique (M-6) à l'école Claudette-et-Denis-Tardif à Sherwood Park, AB. Elle enseigne aussi la danse à la Girandole à Edmonton et fait partie de la troupe de danse Zéphyr qui se spécialise en gigue et en danse canadienne-française. Denise est membre de l'Association Via Musica de l'Alberta (AVMA), créée en 2012. Cette association veut rendre l'éducation musicale accessible à tous les apprenants, jeunes et adultes, par l'approche vocale interactive et progressive de Kodály telle que présentée dans la série de ressources imprimées et audiovisuelles Via Musica. Denise a obtenu son niveau 2 Orff et son niveau 1 Kodaly à l'Université de l'Alberta. Elle a enseigné dans le système francophone ainsi que le système d'immersion française. Elle a enseigné dans le milieu rural ainsi que le milieu urbain.

Brit kolobrit

Paysages de l'enfance / Scenes from Childhood – Florilège
traditionnel du Kreyòl Ayisyen

Chant traditionnel

Chantal Dubois

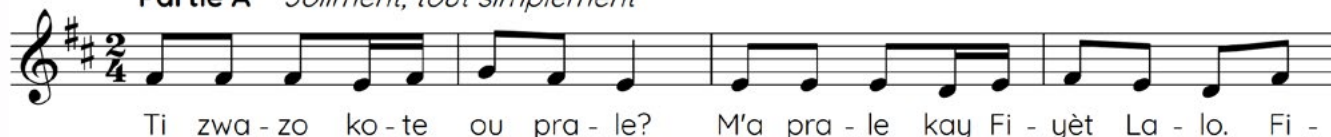
Du livre PAYSAGES de la chanson haïtienne, FOLKLORE ET TRADITIONS, Volume 1, Livre du maître, Montréal, Les Éditions Musique en fête, 145 pages. Chantal Dubois, auteure.

Pour plus d'informations, cliquez sur la couverture française pour en découvrir davantage sur le sujet.



VERSION N° 1

Partie A *Joliment, tout simplement*



Partie B



PARTIE A

Ti zwazo kote ou prale?	Où t'en vas-tu, petit oiseau?	Where are you going, little bird?
M'a prale kay Fiyèt Lalo.	Je vais chez fillette Lalo.	I'm going to Fiyèt Lalo.
Fiyèt Lalo konn manje timoun.	Fillette Lalo sait manger les enfants.	Fiyèt Lalo knows how to eat children.
Si w'ale l'a manje ou tou.	Si tu y vas, elle va te manger aussi.	If you go there, she'll eat you, too.

PARTIE B

Brit kolobrit, brit kolobrit	Brit kolobrit, brit kolobrit	Brit kolobrit, brit kolobrit
Wosiyòl manje kowosòl.	Le rossignol mange aussi le corossol.	The nightingale also eats soursoop.
Brit kolobrit, brit kolobrit	Brit kolobrit, brit kolobrit	Brit kolobrit, brit kolobrit
Wosiyòl manje kowosòl.	Le rossignol mange aussi le corossol.	The nightingale also eats soursoop.

MISE EN CONTEXTE CULTURELLE ET HISTORIQUE / CULTURAL AND HISTORICAL CONTEXT

- Cette chanson très connue est l'une des plus appréciées des enfants d'Ayiti. Tous les *timoun* la connaissent et aiment la fredonner.
- Avec notre âme d'enfant, cette très jolie chanson ramène toujours de beaux souvenirs, comme on aime le dire. Mais l'histoire véritable derrière le texte est beaucoup plus sombre. Dans la chanson, on avertit bien l'oiseau de ne pas aller chez *Fillette Lalo*, car elle est connue pour manger les petits enfants.
- *Fiyèt Lalo* (personnage qui représente un grand danger) est présentée très tôt aux en-

fants à mots voilés. Par le message véhiculé, on sensibilise les *timoun* afin qu'ils demeurent à l'écart des étrangers et des pièges que l'on peut rencontrer dans la vie lorsque les enfants ne tiennent pas compte des avertissements des adultes.

- **Pour adultes seulement** : le terme *Fiyèt Lalo* a été repris dans la mythologie sanguinaire des femmes Tontons macoutes au temps de la dictature de François « Papa Doc » Duvalier; elles étaient redoutables et exerçaient la frayeur pour petits et grands.

VERSION N° 2

Partie A *Joliment, tout simplement*



Ti zwa - zo ko - te ou pra - le? M'a pra - le kay Fi - yèt La - lo. Fi -



yèt La - lo konn man - je ti - moun, si w'a - le l'a man - je ou tou.

Partie B



Brit ko - lo - brit, Brit ko - lo - brit, Wo - si - yòl man - je ko - wo - sòl.



Brit ko - lo - brit, Brit ko - lo - brit, Wo - si - yòl man - je ko - wo - sòl.

FICHE DESCRIPTIVE

Portrait de l'activité

Joli chant traditionnel qui nous transporte immédiatement sous les palmiers.

Les rythmes syncopés et la souplesse rythmique de la ligne vocale nous offre ce souffle des Antilles que l'on aime tant.

L'instrumentation Orff est agréable comme tout avec l'harmonie du bourdon en accord brisé à la basse et le parallélisme de tierces à l'alto qui sait toujours nous charmer. Vraiment faciles à exécuter, les petits effets sonores ajoutent une touche charmante à l'ensemble de la pièce.

L'activité de mouvement représente la ronde traditionnelle enseignée dans toutes les écoles primaires

d'Haïti. Des petites marionnettes d'oiseaux viennent enjoliver le tout.

Savoirs essentiels

Vocabulaire disciplinaire enseigné, compris et expérimenté par les élèves :

- INTRODUCTION – PARTIE A – PARTIE B – INTERLUDES
- PULSATION
- PHRASE MUSICALE et OSTINATO INSTRUMENTAL
- LIGNE MÉLODIQUE
- OSTINATO RYTHMIQUE
- MOTS-CLÉS

Habilités à développer

1. TOUT EN CHANTANT, travailler TOUS LES OSTINATI de façon corporelle avec le geste le plus proche de la motricité demandée avant le transfert instrumental.
2. TOUJOURS TOUT EN CHANTANT, travailler la régularité et la précision dans le transfert de poids de l'alternance des mains / X.B.+ X.A. et leur ostinato corporel.
3. Cibler les mots-clés « Brit kolobrit » et reproduire le son du rossignol.
4. Ligne du Shékéré ou Cabasa, une main fixe, frotter la paume de l'autre main sur le rythme « Deux croches/Noire ».
5. Visualiser et chanter les lignes mélodiques. Sol-fier avec le nom des notes. Visualiser au tableau. Pratiquer avec ALTERNANCE DES MAINS, avec baguettes imaginaires dans l'espace.

CARNET DE ROUTE DE L'ACTIVITÉ DE MOUVEMENT

CURSUS de l'activité	VERSION CORONA FIESTA en temps de pandémie	MOUVEMENT TRADITIONNEL avec accessoires
Position dans l'espace	RONDE TRADITIONNELLE en CERCLE SIMPLE. Les enfants sont DISTANCÉS et placés côte à côte.	
Rythmique de base	Déplacements sur le rythme « DEUX CROCHES / NOIRE ».	
Accessoires	Marionnettes / oiseaux ou petits foulards de couleurs différentes.	
	<p>INTRO ET INTERLUDES</p> <p>IMMOBILES, regarder vers le centre et se préparer pour le mouvement.</p> <p>De façon synchronisée, balancer l'accessoire de droite à gauche (4X).</p> <p>PARTIE A</p> <p>En SH, se déplacer vers la gauche.</p> <p>Commencer par le PD, tout le monde bien synchronisé.</p> <p>Avancer tout en se balançant sur le rythme DEUX CROCHES / NOIRE, une fois à droite, une fois à gauche, l'accessoire sur notre cœur avec nos deux mains.</p>	<p>PARTIE B</p> <p>Se tourner vers le CENTRE et le mouvement se continue, la MD avec avant-bras levé perpendiculairement avec l'oiseau.</p> <ol style="list-style-type: none"> 1. AVANCER 2 fois sur les pas DEUX CROCHES / NOIRE vers le centre. 2. RECULER 2 fois sur les pas DEUX CROCHES / NOIRE pour revenir à sa position initiale. 3. Tourner sur soi-même SCH avec l'avant-bras levé pendant les deux phrases. 4. Sur les derniers temps, revenir à la position initiale soit pour continuer la pièce ou finaliser le tout.

FORME MUSICALE SELON L'INTERPRÉTATION PROPOSÉE / DISQUE COMPACT

INTRO – A – B – INTERLUDE – A – B – INTERLUDE – A – B

JEU INSTRUMENTAL
IDENTIQUE POUR LES
DEUX VERSIONS VOCALES

Joliment, tout simplement **Partie A**

Méloodie

Introduction et interludes

Divisi

M.S. + Car.

Xylo Alto

Shékéré

Xylo Basse

Ti zwa-zo ko-te ou pra-le? M'a pra-le kay Fi-

Xylo soprano

** Nota bene : ne pas oublier de changer le FA pour le FA# pour la plupart des instruments.

Méloodie

Yét La-lo. Fi-yét La-lo konn man - je ti-moun, si w'a-le l'a man - je ou tou.

Xylo Sop.

Xylo Alto

Shékéré

Xylo Basse

PROCÉDÉS D'ÉCRITURE Bourdon simple en accord brisé et ligne mélodique

Instrumentation: Chantal Dubois ©2022

Partie B

Mélo die

Brit ko-lo-brit, Brit ko-lo-brit, Wo - si - yòl man-je ko-wo-sòl.

Xylo Sop.

Xylo Alto

Shékéré

Xylo Basse

Mélo die

Brit ko-lo-brit, Brit ko-lo-brit, Wo - si - yòl man-je ko-wo-sòl.

Xylo Sop.

Xylo Alto

Shékéré

Xylo Basse



Chantal

CHANTAL DUBOIS

Auteure des livres *MUSIQUE en fête*, *NATIONS en fête*, *TROUBADOURS en fête*, et *PAYSAGES de la chanson française*, Volumes 1 et 2 selon la pédagogie Orff. Études doctorales en ethnomusicologie à l'Université de Montréal. Chargée de cours active pendant de nombreuses années à l'Université Laval, l'Université de Sherbrooke et l'Université du Québec à Montréal plus principalement selon l'approche Orff (niveaux 1 et 2). Recherche et création en enseignement de la musique et de la danse au préscolaire/primaire. Passion et compilation des musiques et jeux traditionnels multiethniques, richesse inestimable de notre patrimoine mondial. Missions culturelles lors de voyages en pays étrangers par la recherche active sur le terrain.

C'est pas facile d'être un pirate

Thierry Simard

Pièce tirée de l'album *Dansons avec le Renard à la guitare*



Note trouvée dans une bouteille sur la plage: C'est pas facile d'être un pirate! Il faut travailler dur toute la journée! Et après une courte nuit de sommeil, qu'est-ce qu'on fait? On recommence! De

quoi vous faire perdre la carte!

DÉMARCHE D'ENSEIGNEMENT

Présenter chacune des actions des pirates ainsi que les gestes et les onomatopées correspondants. Chacun des gestes doit marquer la pulsation en ostinato:

1. *Et ouf!*

Cacher un trésor: faire semblant de creuser un trou avec une pelle

2. *Et hop!*

Larguer les amarres: faire semblant de jeter les cordages à l'eau

3. *Oh hisse!*

Hisser les voiles: faire semblant de tirer la corde vers le bas

4. *Et swoush!*

Nettoyer le pont: faire semblant de passer la serpillère

Enseigner le refrain aux enfants en attribuant des gestes aux paroles. Par exemple, les bras ouverts avec un air découragé pour la première phrase (*C'est pas facile d'être un pirate*) et les doigts qui tournent

autour des oreilles pour la deuxième (*Ça peut vous faire perdre la carte*).

Faire jouer la chanson, chanter les refrains et effectuer les gestes en chantant les onomatopées pour chaque action.

Une fois la chanson apprise, on peut diviser la classe en quatre et attribuer une action et un instrument à chaque groupe. Chacun s'occupera d'appuyer une action en jouant la pulsation.

Exemples:

- *Et ouf*: tambour ou tambourin
- *Et hop*: tambour de basque
- *Oh hisse*: maracas
- *Et swoush*: guiro

ACTIVITÉ DE CRÉATION

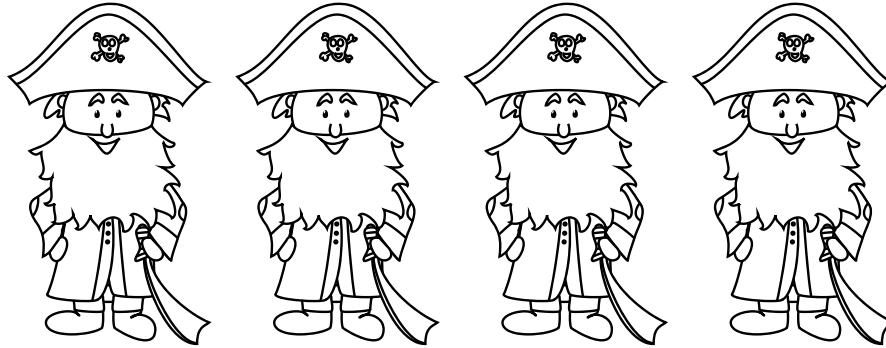
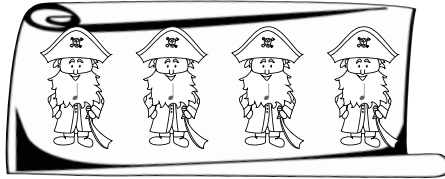
Former des équipes de 3 à 5 élèves. Attribuer une des 4 actions à chacune des équipes. Chaque équipe devra inventer une formule rythmique de 4 ou 8 pulsations et choisir un instrument pour représenter l'action qui lui aura été assignée. Pour ce faire, les élèves peuvent utiliser le créateur de formule *Barbe de pirate* sur le site du Renard à la guitare (renardguitare.com/barbedepirate). Ils pourront ensuite reproduire leur formule sur une des fiches de création ci-jointes ou à l'aide des pirates à découper.

Lors de la prochaine interprétation de la pièce, les gestes et onomatopées seront remplacés par les rythmes de chaque équipe joués en ostinato.

Bienvenue à bord moussaillon!

Invente une formule rythmique de 4 pulsations à l'aide des figures suivantes: ♪ ♫ ⁂

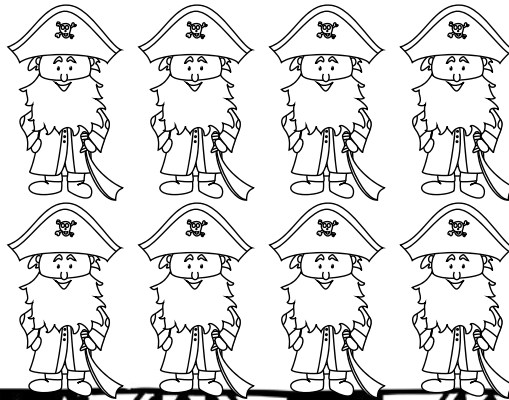
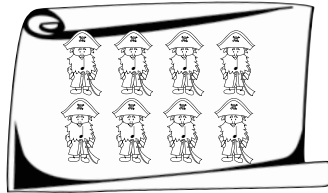
Exemple:



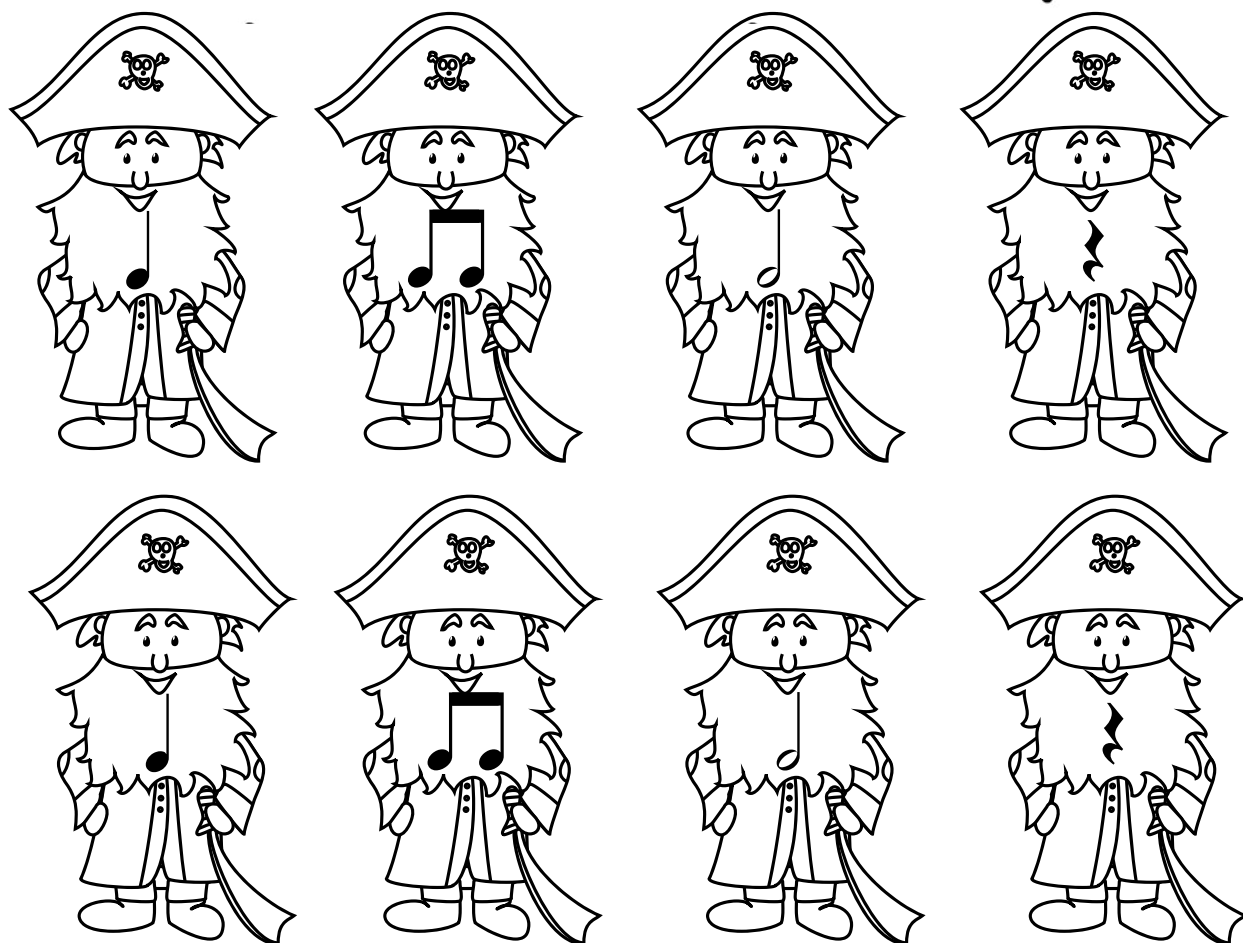
Bienvenue à bord moussaillon!

Invente une formule rythmique de 8 pulsations à l'aide des figures suivantes: ♪ ♫ ⁂

Exemple:



..... Pirates à découper!



Thierry
THIERRY SIMARD

Thierry Simard détient une maîtrise en composition de l'Université de Montréal. Il a signé les musiques d'une trentaine de films et pièces de théâtre et cumule près d'une dizaine d'années d'expérience en enseignement de la musique aux niveaux secondaire, primaire et préscolaire. Depuis 2016, sous le pseudonyme *Le Renard à la guitare*, il crée des albums de chansons, des méthodes instrumentales et des outils numériques destinés à être utilisés en classe de musique au primaire.

C'est pas facile d'être un pirate

Thierry Simard

Intro

Refrain

cile d'être un pi - rate Ça peut vous faire per - dre la carte C'est pas fa -

cile d'être un pi - rate Ça peut vous faire per - dre la carte II

Couplets 1-4

faut tra - vail - ler fort pour ca - cher un tré - sor Et

ouf! Et ouf! Et ouf! Et ouf! Et ouf! C'est pas fa -

Refrain final

cile d'être un pi - rate Ça peut vous faire per - dre la carte C'est pas fa -

faire per - dre la carte!

Refrain

C'est pas facile d'être un pirate
Ça peut vous faire perdre la carte

I

Il faut travailler fort pour cacher un trésor
Et ouf! Et ouf! Et ouf! Et ouf! (2x)

II

Parfois on en a marre de larguer les amarres
Et hop! Et hop! Et hop! Et hop! (2x)

III

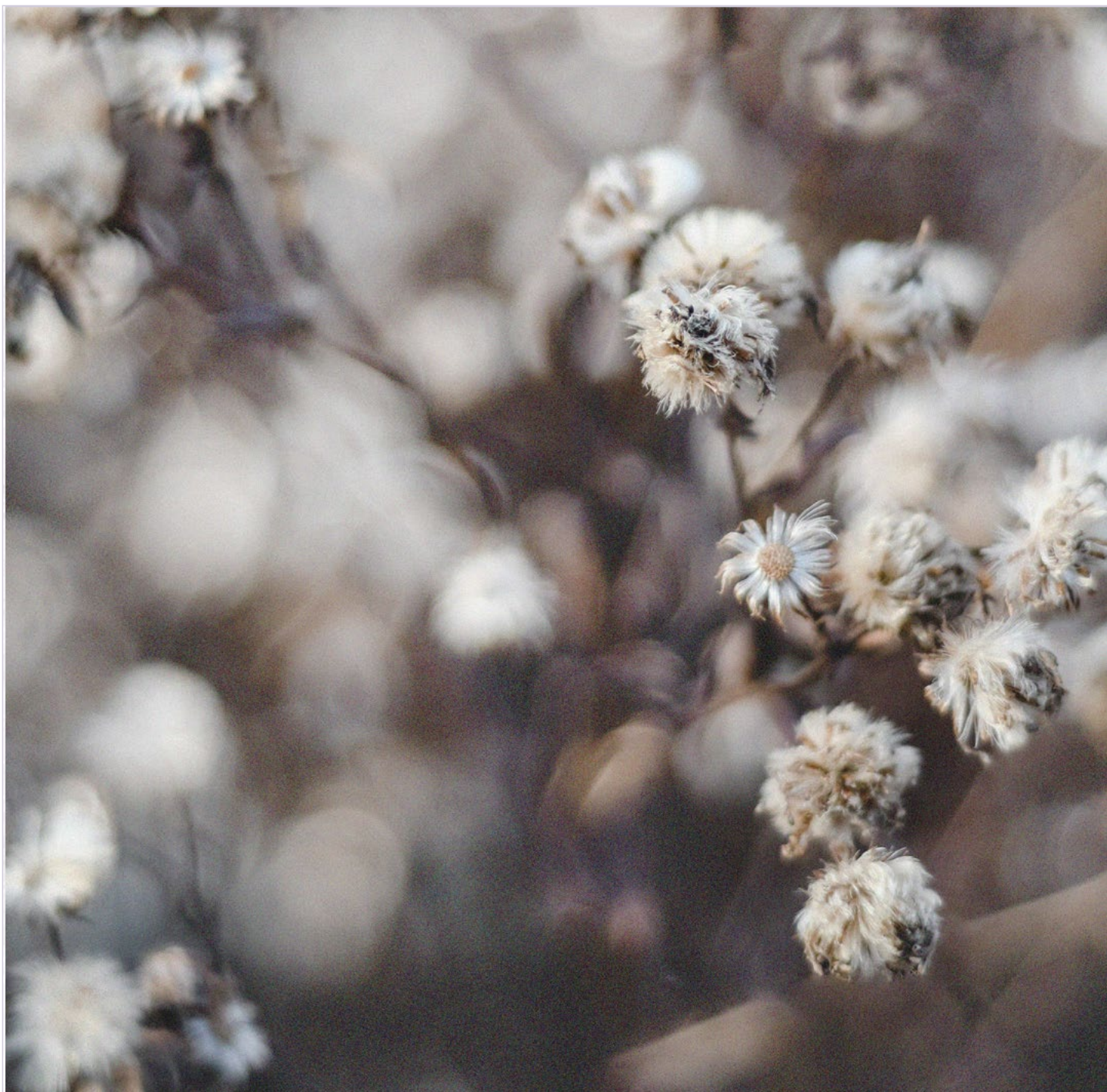
Quand faut hisser les voiles, ça hérissé les poils Oh hisse! Oh hisse! Oh hisse! Oh hisse! (2x)

IV

Mieux vaut frotter le pont que de faire le plongeon
Et swoush! Et swoush! Et swoush! Et swoush! (2x)

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50th Anniversary / 50^e anniversaire
of / de Carl Orff Canada
and of the BC Orff Chapter / et du chapitre Orff C.-B.

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MAY 3-5 2024

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CLINICIANS

*Doug Goodkin
Angela Kasper
Denise Gagne
Roger Sams
Aimee Curtis Pfitzner
Jewel Casselman
Marcelline Moody*

AND MANY MORE!

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KEYNOTE SPEAKER



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MOODY**



**MARGARET
INGLIS**



**HEATHER
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**DIANE
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SAMS**



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**BETH ANN
HEPBURN**



FR

**CHANTAL
DUBOIS**



**JEWEL
CASSELMAN**



**CATHERINE
WEST**



**MONICA
DEAR**



**DAWN
MUIR**



FR

**GHYSLAIN
EGGLEFIELD**



**ALLISON
TIPLER**



**SUSAN
NJERI**



**BETHANY
ELSWORTH**



**JOSH
SOUTHARD**



FR

**LU
HORTA**



FR

**LOUISE
RAYMOND**



**LAUREL
NIKOLAI**



**ANGELA
KASPER**



**LORI JANE
FROESE**



**JENNICA
ALPAUGH**



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SESSIONS

Session 1 - Friday, May 3rd, 8:30am - 9:45am



Session 1A:

(repeated in Session 5A: Saturday, May 4th, 10:45am - 12:00pm)

Location: Library 321

Presenter: Doug Goodkin

The Humanitarian Musician

When we play, sing and dance together, we enjoy one of the most powerful ways for people to connect with each other. However, such humanitarian feeling doesn't always continue once off of the bandstand. This workshop will look at ways that we can carry the communion we feel when making music further into the greater community.

Session 1B:

(repeated in Session 2B: Friday, May 3rd 1:00 - 2:15pm)

Location: Library 322

Presenter: Sherryl Sewepagaham

Indigenous Land-Based Approaches to Orff-Schulwerk in the Elementary Music Classroom

Join Cree-Dene music educator, Sherryl Sewepagaham, in an interactive workshop where she will introduce elementary music teachers to Indigenous music and Orff-based activities. With land as her teacher, Sherryl will guide teachers in exploring Indigenous music in Canada from coast to coast and being in closer relationship with land.

Session 1C:

Location: Arbutus Theatre

Presenter: Bethany Elsworth

On a Rocket Ship

"On a Rocket Ship" allows us to be explorers in time and place with the aid of the Orff-Schulwerk. This session takes us on a playful journey using the voice, body, and sound. Be prepared to step in and enjoy the ride that creative dance has to offer.

Session 1D:

Location: Fir 110

Presenter: Ghyslain Egglefield

The Books of the Orff Schulwerk and You: Musical and Creative Inspiration for the Music Class

The Orff-Schulwerk Music for Children volumes and Gunild Keetman's books are a source of inspiration that stimulate the creativity of students and teachers. The participants explore insights from these volumes while delving into the processes to make these pieces accessible to students of all ages. **This session will be in French*

Session 1E:

(repeated in Session 4E: Saturday, May 4th, 8:45 - 10:00am)

Location: Fir 111

Presenter: Angela Kasper

With Humbleness, Curiosity, Respect, and Courage: Sharing World Music in a Choral Setting, Session 1

Through the use of culture bearers and our own research, participants in this session will explore approaches to finding and sharing world music with their choirs. Specific pieces will be taught using techniques that improve chorister musicianship skills while honoring the musical and cultural traditions represented in each song.

Session 1F:

Location: Fir 112

Presenters: Allison Tipler and Deb Ziolkoski

Playful Arts and Learning at the Circus

Join Kai and the very grumpy Ringmaster at this mindful journey to the Circus. Be inspired to share music, creative movement, and literature with your PreK-2 classes. This unit is part of the innovative Playful Arts and Learning Program (PAL). Participants receive visuals and online audio/video instructional files.

Session 1G:

(repeated in Session 6G: Saturday, May 4th, 1:15 - 2:30)

Location: Fir 113

Presenter: Dawn Muir

Jungle Drums

Launch off Graeme Base's beloved Jungle Drums story into singing, dancing and drumming together. This is a complete little unit you can take into your music room on Monday.

Session 1H:

(repeated in Session 6H: Saturday, May 4th, 1:15 - 2:30pm)

Location: Fir 119

Presenter: Diane Shieron

Let's Sing, Move and Play Today - Grades 1, 2, 3

An active participation session using speech, ostinato, word substitution, singing, moving, rhythm and beat, form, and appropriate Orff Orchestration for students in Grades 1, 2, 3 with a focus on what, why and how we teach these activities to our students.

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Session 2 - Friday, May 3rd, 1:00pm - 2:15pm



Session 2A:

(repeated in Session 6A: Saturday, May 4th, 1:00 - 2:15pm)

Location: Library 321

Presenters: Roger Sams and Beth Ann Hepburn

Playing with Possibility: Exploring Diverse Learning Pathways Offered by Quality Literature

Any piece of literature presents any number of concepts and skills for exploration, practice, and creativity. Possibility management can be challenging. Experience lessons that set up daily success and elevate your vantage point and look at the big ideas. Are your classroom choices reflective of your values? Let's explore together.

Session 2B:

(repeated in Session 1B: Friday, May 3rd 8:30 - 9:45am)

Location: Library 322

Presenter: Sherryl Sewepagaham

Indigenous Land-Based Approaches to Orff-Schulwerk in the Elementary Music Classroom

Join Cree-Dene music educator, Sherryl Sewepagaham, in an interactive workshop where she will introduce elementary music teachers to Indigenous music and Orff-based activities. With land as her teacher, Sherryl will guide teachers in exploring Indigenous music in Canada from coast to coast and being in closer relationship with land.

Session 2C:

Location: Arbutus Theatre

Presenter: Jewel Casselman

Learn to Love Teaching Kindergarten Music!

Come out and experience some tried and true activities, songs, stories, and games to use in your Kindergarten music classroom. Whether you are a first-year or experienced teacher, this session will provide fun ways to keep your students engaged in music and use on Monday morning.

Session 2D:

Location: Fir 110

Presenters: Chantal Dubois and Ghyslaine Egglefied

Four Musical Portraits to Celebrate Black Identity

Respect, rejoicing and recognition of black identity through four contrasting musical activities: Rap, Blues, African-American playing and Afro-Haitian cultural heritage, all according to the Orff-Schulwerk.

In this session, we will interpret, invent and appreciate - having fun with the components of musical hearing, rhythm-speech, singing, instrumentation, acting and movement.

**This session will be in French*

Session 2E:

Location: Fir 111

(repeated in Session 6C: Saturday, May 4th, 1:15am - 2:30pm)

Presenter: Laurel Nikolai

Playful Pathways: Suspending Disbelief to Inspire Creative Movement for the Young at Heart

Enter the world of play in early childhood music programs. Create a fantasy world for your students by bringing narratives to life with the whole body and brain! Engage in meaningful movement activities that build movement vocabulary and concepts while suspending disbelief.

Session 2F:

Location: Fir 112

Presenter: Heather Nail

The Great Orff Mash Up! Using Popular Music to Unlock Student Creativity

Far from frivolous, adding pop songs to your repertoire will cover concepts of beat, rhythm, meter, form, ostinato, improvisation and composition. This session will feature fun, familiar pieces, and with a quick analysis of form, we can add body percussion, stick patterns or even shoes to create ostinato that will have your students asking for more!

Session 2G:

Location: Fir 113

Presenter: Dr. Kofi Gbolonyo

Orff Afrique Gyl: The Ghanaian Traditional Xylophone and Orff Schulwerk

What is the connection between the Ghanaian *gyil* (xylophone) and the Orff Instrumentarium (xylophone)? This session takes practical approaches to the history of the Orff xylophone. It will involve a full hands-on experience in traditional and contemporary *gyil* music for children with drumming, percussion, and dance accompaniment.

Session 2H:

Location: Fir 119

Presenter: Catherine West

Singing in the Rain!

Catherine co-developed this creative and flexible unit with the Kuné Global Music Orchestra, as a mix of song, dance, drumming and Orff featuring rain songs from Iran and Brazil. She will share her experience of piloting the materials, adding an indigenous perspective. A thorough handout provides options for K-8 programs.

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Session 3 - Friday, May 3rd, 2:45pm - 4:00pm



Session 3A:

(repeated in Session 4D: Saturday, May 4th, 8:45 - 10:00am)

Location: Library 321

Presenter: Josh Southard

The Études of Children's Literature

This session will illustrate the many possibilities of incorporating children's books into the elementary music classroom. Participants will discover ways to apply children's literature through Imitation, Exploration, Improvisation, and Composition. Participants will be encouraged to take processes taught in this session and use them with their favorite books and lessons.

Session 3B:

Location: Library 322

Presenter: Bethany Elsworth

It Fell From The Sky

"It Fell From The Sky" is a whimsical story by Terry and Eric Fan. It describes the wonderous world we live in and allows exploration of the Orff-Schulwerk. Join me on a journey of discovery as we sing, move, and create, through the pages of this playful book.

Session 3C:

Location: Arbutus Theatre

Presenter: Lu Horta

Body Sounds Part 1

This course aims to stimulate the possibilities of expression and musical creation using singing and body percussion. The richness of body sounds will be recognized through the exploration of melodic and rhythmic gestures. Rhythm and vocal activities help balance metabolism, harmonize breathing, regulate sleep and improve concentration. Thus creating a musical path of self-knowledge and strengthening of the "me". In the song and the pulsation of the body, a new voice reveals itself and can project itself into the world. The foundations of this experience are found in the concepts and practices of the Desvendar da Voz school, using the Barbatuque body percussion method and the Bertazzo method of movement education.

Session 3D:

Location: Fir 110

Presenter: Doug Goodkin

Jazz, Joy and Justice

Using children's games, movement, speech, body percussion and simple jazz arrangements for Orff ensemble, we will play our way to understanding what makes jazz jazz and how to improvise in various styles. Those who play band instruments should bring them to add to the ensemble. Drawing from Doug's newly published book Jazz, Joy and Justice, we will look at ways to include social justice issues in the context of jazz study.

Session 3E:

(repeated in session 6E: Saturday, May 4th, 1:15am - 2:30pm)

Location: Fir 111

Presenter: Dr. Adam Con 簡仁翰

World Music: An Inclusive Approach to Representation and Inclusion

Embark on a transformative musical odyssey where constellations of diverse rhythms and melodies converge, weaving a tapestry of connectedness within the vast ecosystem of world music. In this empowering session, let the harmonies of hope guide you, igniting a fire within to fearlessly navigate the uncharted territories of world music and keep moving forward with renewed inspiration.

Session 3F:

Location: Fir 112

Presenters: Lori Jane Froese and Jennica Alpaugh

The Kindness Journey

Inspired by the picture book "Ordinary Mary's Extraordinary Deed" by Emily Pearson this workshop will demonstrate the impact of kindness as it travels through our lives. Using Shadow Screens to set up beautiful and mysterious scenes, this workshop will present a unique opportunity for creative movement and drama. Participants will explore concepts of kindness using Orff processes as we learn how to use picture books as inspiration for performance.

Session 3G:

(repeated in Session 5G: Saturday, May 4th, 10:45am - 12:00pm)

Location: Fir 113

Presenter: Dr. Kofi Gbolonyo

Orff Afrique West African Children's Games with Movement and Songs

This session will involve analysis and performance of African games and songs (mostly from West Africa), including clapping games, cup or stone passing games and songs, birthday name games and songs, and other multi-linguistic movement games and songs. Sessions will involve hand-on interaction, demonstration, participatory, vocal, instrumental and movement process.

Session 3H:

Location: Fir 119

Presenter: Beth Ann Hepburn

The Creative Touch

This session will use manipulative items to inspire elemental creations. Explore objects hands-on to inspire rhythm building bricks and phrases to develop larger ensembles. The lessons will be focused on both primary and upper elementary classroom lessons. Join us and put creative ideas right in the palms of your hands!

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Session 4 - Saturday, May 4rd, 8:45am - 10:00am



Session 4A:

Location: Library 321

Presenter: Heather Nail

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

Dive in! The volumes are fine! There's great musical material to explore in these treasured books, but without a map, it's easy to feel adrift. This session will provide participants with ways to use these pieces, allowing opportunities for deep discoveries. Speech, body percussion, singing and instruments will be featured in this active, inspiring session.

Session 4B:

Location: Library 322

Presenter: Denise Gagné

Dance, Sing and Play Around the World

Enrich your music classes with dances, singing games, instrument fun and songs from around the world. In this session you will move, sing, listen, and play songs that your students will really enjoy. These classroom tested activities will teach many concepts and skills and will be a rich cultural experience for your students.

Session 4C:

(repeated in Session 5C: Saturday, May 4th, 10:45am - 12:00pm)

Location: Arbutus Theatre

Presenter: Catherine West

Orff to the Stars!

This flexible multi-media workshop explores the constellations through movement, singing, playing, and improvising. Using our bodies, hands and voices we will create a final performance that reflects different ways of knowing under the heavens we all share. A full handout provides further resources for adapting to different teaching situations.

Session 4D:

(repeated in Session 3A: Friday, May 3rd, 2:45 - 4:00pm)

Location: Fir 110

Presenter: Josh Southard

The Études of Children's Literature

This session will illustrate the many possibilities of incorporating children's books into the elementary music classroom. Participants will discover ways to apply children's literature through Imitation, Exploration, Improvisation, and Composition. Participants will be encouraged to take processes taught in this session and use them with their favorite books and lessons.

Session 4E:

(repeated in Session 1E: Friday, May 3rd, 8:30 - 9:45am)

Location: Fir 111

Presenter: Angela Kasper

With Humbleness, Curiosity, Respect, and Courage: Sharing World Music in a Choral Setting, Session 1

Through the use of culture bearers and our own research, participants in this session will explore approaches to finding and sharing world music with their choirs. Specific pieces will be taught using techniques that improve chorister musicianship skills while honoring the musical and cultural traditions represented in each song.

Session 4F:

Location: Fir 112

Presenter: Marcelline Moody

Creativity, Musicianship, Improvisation

how to encourage students to compose their own pieces by composing with graphics, using "found" sounds, using Rudolf Laban's basic definitions of the different qualities of movement to create accompanying sounds and contrasting pieces, riting in specific forms, such as Q and A, rondo and ABA form. A "hands-on" and a "take-risks" workshop.

Session 4G:

Location: Fir 113

Presenter: Lu Horta

Body Sounds Part 2

This course aims to stimulate the possibilities of expression and musical creation using singing and body percussion. The richness of body sounds will be recognized through the exploration of melodic and rhythmic gestures. Rhythm and vocal activities help balance metabolism, harmonize breathing, regulate sleep and improve concentration. Thus creating a musical path of self-knowledge and strengthening of the "me". In the song and the pulsation of the body, a new voice reveals itself and can project itself into the world. The foundations of this experience are found in the concepts and practices of the Desvendar da Voz school, using the Barbatuques body percussion method and the Bertazzo method of movement education.

**This session will be in French*

Session 4H:

Location: Fir 119

Presenters: Allison Tipler and Susan Njeri

FUN with Music 'n Yoga Adventure to the Great Rift Valley in Kenya, Africa

Be prepared to move on this active journey embracing Kenyan culture. Participants will: learn songs from Kenya, create music in the Orff way and experience mindfulness techniques, equipped with lesson plans, a visual presentation, and online digital audio/video files. No prior movement experience is required.

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Session 5 - Saturday, May 4rd, 10:45am - 12:00pm



Session 5A:

(repeated in Session 1A: Friday, May 3rd, 8:30 - 9:45am)

Location: Library 321

Presenter: Doug Goodkin

The Humanitarian Musician

When we play, sing and dance together, we enjoy one of the most powerful ways for people to connect with each other. However, such humanitarian feeling doesn't always continue once off of the bandstand. This workshop will look at ways that we can carry the communion we feel when making music further into the greater community.

Session 5B:

(repeated in Session 6B: Saturday, May 4th, 1:15 - 2:30pm)

Location: Library 322

Presenter: Aimee Curtis Pfitzner

Singing, Waters, Dancing Flames, Music and the Elements

The elemental possibilities of Wind, Water, Earth, and Fire hold great musical possibilities for elemental play. Unearth these musical treasures with a plethora of playful experiences that are child centered and artistic. We will sing, move, and play our way together as we discover the beauty of our Earth.

Session 5C:

(repeated in Session 4C: Saturday, May 4th, 8:45am - 10:00am)

Location: Arbutus Theatre

Presenter: Catherine West

Orff to the Stars!

This flexible multi-media workshop explores the constellations through movement, singing, playing, and improvising. Using our bodies, hands and voices we will create a final performance that reflects different ways of knowing under the heavens we all share. A full handout provides further resources for adapting to different teaching situations.

Session 5D:

Location: Fir 110

Presenter: Chantal Dubois

Destination Discovery Part 1

Invitation to discover the magnificent musical and cultural treasures of our beautiful planet. Superb musical journey transporting us from one continent to another through songs, simple instrumentation and musical games. Colors specific to each region studied, comforting and bewitching atmospheres, all according to the Orff Schulwerk and its universal approach.

**This session will be in French*

Session 5E:

Location: Fir 111

Presenter: Angela Kasper

With Humbleness, Curiosity, Respect, and Courage: Sharing World Music in a Choral Setting, Session 2

Through the use of culture bearers and our own research, participants in this session will explore approaches to finding and sharing world music with their choirs. Specific pieces (different from those presented in session 1) will be taught using techniques that improve chorister musicianship skills while honoring the musical and cultural traditions represented in each song.

Session 5F:

Location: Fir 112

Presenter: Marcelline Moody

Reach for the Spheres – beginning Alto Recorder and expanding range and repertoire

This workshop will introduce the Alto recorder, offer duet work with soprano, and offer ensemble work with SATB if there is a full range. Some dance may be included. Bring Alto and Soprano recorders, and others if you have them and wear comfortable clothing. Orff instruments may be incorporated.

Session 5G:

(repeated in Session 3G: Friday, May 3rd, 2:45- 4:00pm)

Location: Fir 113

Presenter: Dr. Kofi Gbolonyo

Orff Afrique West African Children's Games with Movement and Songs

This session will involve analysis and performance of African games and songs (mostly from West Africa), including clapping games, cup or stone passing games and songs, birthday name games and songs, and other multi-linguistic movement games and songs. Sessions will involve hand-on interaction, demonstration, participatory, vocal, instrumental and movement process.

Session 5H:

Location: Fir 119

Presenter: Dawn Muir

Explorations on the Beach

Explore the Orff Instrumentarium with songs, stories, and rhythms from the sunny shores of Jamaica.

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SESSIONS

Session 6 - Saturday, May 4rd, 1:15pm - 2:30pm



Session 6A:

(repeated in Session 2A: Friday, May 3rd, 1:00 - 2:15pm)

Location: Library 321

Presenters: Roger Sams and Beth Ann Hepburn

Playing with Possibility: Exploring Diverse Learning Pathways Offered by Quality Literature

Any piece of literature presents any number of concepts and skills for exploration, practice, and creativity. Possibility management can be challenging.

Experience lessons that set up daily success and elevate your vantage point and look at the big ideas. Are your classroom choices reflective of your values? Let's explore together.

Session 6B:

(repeated in Session 5B: Saturday, May 4th, 10:45 - 12:00pm)

Location: Library 322

Presenter: Aimee Curtis Pfitzner

Singing, Waters, Dancing Flames, Music and the Elements

The elemental possibilities of Wind, Water, Earth, and Fire hold great musical possibilities for elemental play. Unearth these musical treasures with a plethora of playful experiences that are child centered and artistic. We will sing, move, and play our way together as we discover the beauty of our Earth.

Session 6C:

(repeated in Session 2E: Friday, May 3rd, 1:00pm - 2:15pm)

Location: Arbutus Theatre

Presenter: Laurel Nikolai

Playful Pathways: Suspending Disbelief to Inspire Creative Movement for the Young at Heart

Enter the world of play in early childhood music programs. Create a fantasy world for your students by bringing narratives to life with the whole body and brain! Engage in meaningful movement activities that build movement vocabulary and concepts while suspending disbelief.

Session 6D:

Location: Fir 110

Presenter: Chantal Dubois

Destination Discovery Part 2

Invitation to discover the magnificent musical and cultural treasures of our beautiful planet. Superb musical journey transporting us from one continent to another through songs, simple instrumentation and musical games. Colors specific to each region studied, comforting and bewitching atmospheres, all according to the Orff Schulwerk and its universal approach.

**This session will be in French*

Session 6E:

(repeated in Session 3E: Friday, May 3rd, 2:45 - 4:00pm)

Location: Fir 111

Presenter: Dr. Adam Con 簡仁翰

World Music: An Inclusive Approach to Representation and Inclusion

Embark on a transformative musical odyssey where constellations of diverse rhythms and melodies converge, weaving a tapestry of connectedness within the vast ecosystem of world music. In this empowering session, let the harmonies of hope guide you, igniting a fire within to fearlessly navigate the uncharted territories of world music and keep moving forward with renewed inspiration.

Session 6F:

Location: Fir 112

Presenter: Jewel Casselman

Improvising and Composing with the Soprano Recorder

If you are nervous about improvising and composing with your students, then this session is for you! Come and learn how to make it fun, engaging and a positive experience for both you and your students. Please bring a soprano recorder and a writing utensil.

Session 6G:

(repeated in Session 1G: Friday, May 3rd, 8:30 - 9:45am)

Location: Fir 113

Presenter: Dawn Muir

Jungle Drums

Launch off Graeme Base's beloved Jungle Drums story into singing, dancing and drumming together. This is a complete little unit you can take into your music room on Monday.

Session 6H:

(repeated in Session 1H: Friday, May 3rd, 8:30 - 9:45am)

Location: Fir 119

Presenter: Diane Shieron

Let's Sing, Move and Play Today - Grades 1, 2, 3

An active participation session using speech, ostinato, word substitution, singing, moving, rhythm and beat, form, and appropriate Orff Orchestration for students in Grades 1, 2, 3 with a focus on what, why and how we teach these activities to our students.

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SESSIONS

Session 7 - Saturday, May 4rd, 3:00pm - 4:15pm

Session 8 - Sunday, May 5th, 9:15am - 11:15am



Session 7A:

Location: Library 321

Presenter: Josh Southard

Everyone Can Improvise!

Teaching improvisation can be a challenge! This session will explore several techniques to guide your students of all ages to improvise. From exploration to Question/Answer, and using various media of the Schulwerk, participants will learn tricks to lead students to skilled improvisation.

Session 7B:

Location: Library 322

Presenter: Dr. Adam Con 簡仁翰

Come Back to Yourself: Mindfulness for Music Educators

In the constellation of your teaching journey, when exhaustion takes hold, seek renewal, come to this session, and rediscover your essence. Embrace mindfulness, restoring balance, igniting creativity, and fostering a harmonious connection with your inner being. Remember, self-care enriches the lives of your students, like stars illuminating the night sky.

Session 7C:

Location: Arbutus Theatre

Presenter: Aimee Curtis Pfitzner

Dancing in the Moonlight: Favorite Folk Dances

Come join in the fun while we move and groove to some favorite folk dances from around the world. Get ready to dance in the dark with some fun glow-in-the-dark props!

Session 7D:

Location: Fir 110

Presenter: Doug Goodkinn

Play, Sing & Dance

This workshop, especially designed for Level 1 teachers, will look at the essential materials, activities and pedagogy appropriate for Level 1 student. We'll look at how to sequence, balance and integrate games, speech pieces, body percussion, folk dance, movement activities, small percussion, recorder and Orff instrument ensemble.

Session 7E:

Location: Fir 111

Presenter: Roger Sams

Schulwerk for Your Soul

Orff Schulwerk media and processes, combined with Gestalt-based self-awareness exercises offer space to nurture what is best and most beautiful within. Soul work combined with the Schulwerk offers infinite possibilities for deep exploration of your essence through artistry. This workshop is designed to nurture YOU! Sing and dance your soul.

Session 7F:

Location: Fir 112

Presenter: Monica Dear

We Know Some Basic Chords, Next Steps on the Ukulele

Explore chord progressions, strumming patterns, ostinati, note reading, picking, improvising, and singing in harmony. Work through lessons featuring repertoire that Monica has arranged for budding musicians. Gather ideas and inspiration for building and creating your own arrangements for use in the classroom and beyond.

Session 7G:

Location: Fir 113

Presenter: Louise Raymond

Dynamic Drum Circle and Rhythm Activities

Using thirty drums and other instruments, this interactive, multicultural workshop provides teachers with the tools to lead a drumming circle. Louise encourages each of the participants to reproduce rhythms, and to perform rhythmic games, from body percussion to song and dance.

**This session will be biligual: in French and English*

Session 7H:

Location: Fir 119

Presenter: Diane Shieron

Let's Sing, Move and Play Today - Grades 4, 5, 6

Active participation using speech, singing, movement, recorder and Orff accompaniments for students in Grades 4, 5, 6. Please bring a Soprano Recorder if you play.

Session 8: Closing Session

Location: Cafeteria

Presenter: Margaret Inglis

Shining Together

Come together for the closing session to celebrate and acknowledge what we've learned until we meet again. Margaret Inglis will lead participants through music and movement to connect all that we have experienced through Constellation 2024.

CONSTELLATION2024.CA



Carl Orff Canada National Conference

Call for Children's Performing Groups

The Constellation 2024 organizing committee extends an invitation to children's groups to apply to perform at the 28th Carl Orff Canada National Conference, which celebrates the *50th anniversary* of Carl Orff Canada. The conference will be held in North Vancouver, British Columbia from **May 2-5, 2024**. This will be the first Carl Orff Conference that takes place in-person in 6 years. We are open to both **in-person and digital performances**. Some small grants may be available to assist in covering travel costs, though participants can expect to participate primarily at their own expense.

Criteria for Children's Performing Groups:

- Teacher/director must be a member of Carl Orff Canada
- Performance must be of a high standard
- Group must be familiar with the elements of the Orff process and be able to utilize these elements effectively within an extended presentation: speech, song, instrumental playing, movement and improvisation
- Performance will be 15 min. duration (max)
- Particular consideration should be given to the following:
 - o **Speech** – clarity, articulation and expression
 - o **Song** – intonation, head tone, phrasing, articulation and interpretation
 - o **Movement** – creativity, appropriate choreography, confidence and precision

- o **Instruments** – well-developed technique, cohesive ensemble work, balance among instruments, balance between instruments and voices
- o **Repertoire** – Orff-Keetman; Canadian; folk; contemporary; original; well-crafted improvisation
- o **Utilization of all elements of the Orff process** or combinations thereof

Application Procedures:

- Applications for in-person performances due December 22nd, 2023
- Applications for digital performances due December 22nd, 2023
 - o Digital performances can be submitted as .mp4 files. Please share the video file using a cloud-based service such as Microsoft OneDrive or Google Drive with Jethro.wall@burnabyschools.ca
- Successful applicants will be contacted by January 13th, 2024.
- For further information, or for assistance with sharing a video, please contact: Jethro.wall@burnabyschools.ca

Application for Children's Performing Groups

Group Details:

Group Name : _____ Size of Group : _____

Grade Level(s) of Performers : _____

School / Organization: _____

Director's Name : _____

Director's COC Membership Chapter: _____

Director's Phone: _____ Director's Phone (Alternate): _____

Director's Email Address: _____

School / Organization Mailing Address: _____

Director Mailing Address: _____

Details of the Proposed Performance

Length of Performance (Approximately 15 minutes of performance time allotted): _____

Brief Description of Proposed Performance: _____

Information regarding distinguishing characteristics of this group: _____

Application Checklist

- Read “Call for Children’s Performing Groups” (first page of this form) to ensure group meets applicant criteria
- Complete, save and send this form filled out as a Microsoft Word document to Jethro.wall@burnabyschools.ca
- Prepare 8-15 minute video of a recent performance and will submit using the following method

Video Submission Method:

- File shared via OneDrive/Google Drive to Jethro.wall@burnabyschools.ca with “Children’s Performance Group Applicant Video” + Group Name” as the message.
- File e-mailed to Jethro.wall@burnabyschools.ca with subject heading “Children’s Performance Group Applicant Video” + Group Name”
- Link to file already hosted on a website (e.g. YouTube emailed to Jethro.wall@burnabyschools.ca with subject heading “Children’s Performance Group Applicant Video” + Group Name

Please Note:

- Successful applicants will be contacted by a national representative.
- Successful applicants will participate at their own expense but may apply for a grant to help defray travel costs. Details will be sent to successful applicants by a national representative.
- It is the responsibility of the applicant to obtain all necessary copyright permission.



CONSTELLATION 2024

DU 3 AU 5 MAI

Together We Shine / Ensemble, nous brillons

ATELIERS ANIMÉS PAR

*Chantal Dubois
Ghyslain Egglefied
Lu Horta
Louise Raymond
Aimee Curtis Pfitzner
Jewel Casselman
Doug Goodkin*

ET BIEN PLUS!

**CAPILANO
UNIVERSITY
NORTH VANCOUVER
B.-C.**

28^e congrès national
et 50^e anniversaire
de Carl Orff Canada
et du chapitre Orff C.-B.

CONFÉRENCIER D'OUVERTURE DR. ADAM CON



簡仁翰

TARIFS PRÉFÉRENTIELS:
400 \$ MEMBRES
350 \$ ENSEIGNANT·ES RETRAITÉ·ES
120 \$ ÉTUDIANT·ES
225 \$ 1 JOURNÉE

**INSCRIPTIONS À PARTIR DU
LUNDI 25 SEPTEMBRE 2023**



CONSTELLATION2024.CA



KEYNOTE
CONFÉRENCE
D'OUVERTURE



簡仁翰

DR. ADAM CON

CONSTELLATION 2024

Together We Shine / Ensemble, nous brillons

CLINICIENS / ANIMATEURS ET ANIMATRICES



**DOUG
GOODKIN**



**AIMEE CURTIS
PFITZNER**



**DR. KOFI
GBOLONYO**



**MARCELLINE
MOODY**



**MARGARET
INGLIS**



**HEATHER
NAIL**



**DIANE
SHIERON**



**ROGER
SAMS**



**DEBORAH
ZIOLKOSKI**



**SHERRYL
SEWEPAGAHAM**



**DENISE
GAGNÉ**



**BETH ANN
HEPBURN**



FR

**CHANTAL
DUBOIS**



**JEWEL
CASSELMAN**



**CATHERINE
WEST**



**MONICA
DEAR**



**DAWN
MUIR**



FR

**GHYSLAIN
EGGLEFIELD**



**ALLISON
TIPLER**



**SUSAN
NJERI**



**BETHANY
ELSWORTH**



**JOSH
SOUTHARD**



FR

**LU
HORTA**



FR

**LOUISE
RAYMOND**



**LAUREL
NIKOLAI**



**ANGELA
KASPER**



**LORI JANE
FROESE**



**JENNICA
ALPAUGH**



CONSTELLATION2024.CA



Atelier 1 : le vendredi 3 mai, 8 h 30 à 9 h 45



Atelier 1A

(reprise de l'atelier 5A : le samedi 4 mai, de 10 h 45 à 12 h)

Local : Bibliothèque 321

Animateur : Doug Goodkin

Le musicien humanitaire (anglais)

Lorsque nous jouons, chantons et dansons ensemble, nous bénéficions d'un moyen puissant pour tisser des liens. Cependant, ce sentiment d'humanité ne se prolonge pas toujours au-delà de la salle de musique. Cet atelier se penchera sur des stratégies pour permettre de transmettre à la communauté, cette communion que nous ressentons lorsque nous faisons de la musique.

Atelier 1B

(reprise de l'atelier 2B : le vendredi 3 mai, de 13 h à 14 h 15)

Local : Bibliothèque 322

Animatrice : Sherryl Sewepagaham (anglais)

Approches autochtones de l'Orff-Schulwerk dans la classe de musique à élémentaire (anglais)

Rejoignez Sherryl Sewepagaham, enseignante de musique Crie-Dénée, dans un atelier interactif où elle introduira la musique autochtone par l'entremise d'activités basées sur l'approche Orff. Ayant la terre comme enseignante, Sherryl guidera les participant-es dans l'exploration de la musique autochtone d'un océan à l'autre du Canada, et dans la création d'un lien plus étroit avec la planète Terre.

Atelier 1C

Local : Théâtre Arbutus

Animatrice : Bethany Elsworth

À bord d'une fusée (anglais)

Cet atelier nous permet d'être des exploratrices et explorateurs dans le temps et dans l'espace avec l'aide de l'Orff-Schulwerk. Laissez-vous transporter dans un voyage ludique en utilisant la voix, le corps et le son. Préparez-vous à entrer dans le jeu et dans l'aventure de la danse créative.

Atelier 1D

Local : Fir 110

Animateur : Ghyslain Egglefield

Les volumes de l'Orff Schulwerk et vous : une inspiration musicale et créative pour la classe de musique (français)

Les volumes Orff-Schulwerk Musique pour enfants et les livres de Gunild Keetman sont une source d'inspiration pour stimuler la créativité des élèves et des enseignants. Les participants exploreront des idées tirées de ces volumes tout en approfondissant les processus d'apprentissage pour rendre ces pièces accessibles aux élèves de tous âges.

Atelier 1E

(reprise de l'atelier 4E : le samedi 4 mai, de 8 h 45 à 10 h)

Animatrice : Angela Kasper

Avec humilité, curiosité, respect et courage : partager les musiques du monde dans un contexte choral, partie 1 (anglais)

Grâce à l'utilisation de passeurs culturels et à nos propres enquêtes, les participant-es à cet atelier exploreront des approches pour trouver et partager la musique du monde avec leurs chœurs. Des pièces sélectionnées seront enseignées en utilisant des techniques qui améliorent les compétences musicales des choristes tout en honorant les traditions musicales et culturelles représentées dans chaque chanson.

Atelier 1F

Local : Fir 112

Animatrices : Allison Tipler et Deb Ziolkoski

Playful Arts and Learning au cirque (anglais)

Rejoignez Kai et le très grincheux maître de piste lors de ce voyage au cirque. Soyez inspiré-es à partager la musique, le mouvement créatif et la littérature avec vos élèves de la maternelle à la 2e année. Cette unité fait partie du programme innovant *Playful Arts and Learning Program* (PAL). Les participant-es reçoivent des supports visuels et des fichiers pédagogiques audio/vidéo en ligne.

Atelier 1G

(reprise de l'atelier 6G : le samedi 4 mai, de 13 h 15 à 14 h 30)

Local : Fir 113

Animatrice : Dawn Muir

Tambours de la jungle (anglais)

À partir de l'histoire bien-aimée de Graeme Base, Jungle Drums, chantez, dansez et jouez du tambour ensemble. Il s'agit d'une leçon complète que vous pouvez enseigner dans votre salle de musique dès lundi.

Atelier 1H

(reprise de l'atelier 6H : le samedi 4 mai, de 13 h 15 à 14 h 30)

Local : Fir 119

Animatrice : Diane Shieron

Chantons, bougeons et jouons aujourd'hui - 1ère, 2e et 3e année (anglais)

Un atelier interactif utilisant la parole, l'ostinato, la substitution de mots, le chant, le mouvement, le rythme et la pulsation, la forme et l'orchestration Orff appropriée pour les élèves de la 1ère, 2e et 3e année. L'accent est mis sur le quoi, le pourquoi et le comment de l'enseignement de ces activités à nos élèves.

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Atelier 2 : le vendredi 3 mai, 13 h à 14 h 15



Atelier 2A

(reprise de l'atelier 6A : le samedi 4 mai, de 13 h 45 à 14 h 15)

Local : Bibliothèque 321

Animatrice et animateur : Roger Sams et Beth Ann Hepburn

Explorer les possibilités d'apprentissage offertes par la littérature jeunesse (anglais)

Les ouvrages littéraires présentent plusieurs concepts et compétences pour explorer, mettre en pratique et développer la créativité. La gestion de ces possibilités peut être un défi. Faites l'expérience de leçons qui favorisent la réussite au quotidien et qui vous permettent d'élever votre point de vue et de voir les grandes idées. Vos valeurs sont-elles reflétées dans votre enseignement? Explorons-le ensemble.

Atelier 2B

(reprise de l'atelier 1B : le vendredi 3 mai, 8 h 30 à 9 h 45)

Local : Bibliothèque 322

Animatrice : Sherryl Sewepagaham

Approches autochtones de l'Orff-Schulwerk dans la classe de musique à élémentaire (anglais)

Rejoignez Sherryl Sewepagaham, enseignante de musique Crie-Dénée, dans un atelier interactif où elle introduira la musique autochtone par l'entremise d'activités basées sur l'approche Orff. Ayant la terre comme enseignante, Sherryl guidera les participant-es dans l'exploration de la musique autochtone d'un océan à l'autre du Canada, et dans la création d'un lien plus étroit avec la planète Terre.

Atelier 2C

Local : Théâtre Arbutus

Animatrice : Jewel Casselman

Découvrez la joie d'enseigner la musique en maternelle! (anglais)

Venez découvrir des activités, des chansons, des histoires et des jeux qui ont fait leurs preuves et que vous pouvez utiliser dans votre classe de musique de maternelle. Que vous soyez des enseignant-es débutant-es ou chevronné-es, cet atelier fournira des approches amusantes afin de garder vos élèves engagés dans l'apprentissage de la musique dès lundi matin.

Atelier 2D

Local : Fir 110

Animatrice et animateur : Chantal Dubois et Ghyslain Egglefield

Quatre portraits musicaux pour célébrer l'identité noire (français)

Respect, réjouissance et reconnaissance de l'identité noire à travers quatre activités musicales contrastantes : le rap, le blues, le jeu afro-américain et le patrimoine culturel afro-haïtien selon le Orff-Schulwerk. Développement des compétences Interpréter, Inventer et Apprécier, en s'amusant avec les composantes d'audition musicale, de parler-rythmé, chant, instrumentation, jeu et mouvement.

Atelier 2E

Local : Fir 111

(reprise de l'atelier 5C : le samedi 4 mai, de 10 h 45 à 12 h)

Animatrice : Laurel Nikolai

Chemins ludiques : dépasser l'incrédulité pour inspirer un mouvement créatif aux jeunes de cœur (anglais)

Entrez dans le monde du jeu dans les programmes de musique pour la petite enfance. Créez un monde imaginaire pour vos élèves en donnant vie à des récits en utilisant l'ensemble du corps et du cerveau! Participez à des activités de mouvement qui développent le vocabulaire et les concepts du mouvement tout en dépassant l'incrédulité.

Atelier 2F

Local : Fir 112

Animatrice : Heather Nail

Le mélange Orff! Utiliser la musique populaire pour libérer la créativité des élèves (anglais)

Loin d'être frivole, l'ajout de chansons populaires à votre répertoire vous permettra d'aborder les concepts de pulsation, de rythme, de métrique, de forme, d'ostinato, d'improvisation et de composition. Cet atelier présentera des pièces amusantes et familières, et avec une analyse rapide de la forme, nous pourrions ajouter des percussions corporelles, des motifs de bâtons ou même des chaussures pour créer des ostinato. Vos élèves en redemanderont!

Atelier 2G

Local : Fir 113

Animateur : Dr. Kofi Gbolonyo

Orff Afrique - Gyil : le xylophone traditionnel ghanéen et l'Orff Schulwerk (anglais)

Quel est le lien entre le *gyil* (xylophone) ghanéen et l'instrumentarium Orff (xylophone)? Cet atelier aborde de manière pratique l'histoire du xylophone Orff. Il comprendra une expérience pratique complète de la musique *gyil* traditionnelle et contemporaine pour les enfants avec tambour, percussion et accompagnement de danse.

Atelier 2H

Local : Fir 119

Animatrice : Catherine West

Chanter sous la pluie! (anglais)

C'est avec le Kuné Global Music Orchestra que Catherine a développé cette unité d'apprentissage créative et adaptable qui est un amalgame de chant, de danse, de tambour et d'Orff, avec des chants de pluie d'Iran et du Brésil. Elle partagera son expérience avec ce matériel, en y ajoutant une perspective autochtone. Un document détaillé propose des options pour les programmes de la maternelle à la 8e année.

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Atelier 3 : le vendredi 3 mai, 14 h 45 à 16 h



Atelier 3A

(reprise de l'atelier 4D : le samedi 4 mai, de 8 h 45 à 10 h)

Local : Bibliothèque

Animateur : Josh Southard

Études de la littérature pour enfants

Cet atelier illustrera les nombreuses possibilités d'incorporer des albums jeunesse dans la classe de musique à élémentaire. Les participant-es découvriront des façons d'explorer la littérature jeunesse par l'imitation, l'improvisation et la composition. Les participant-es seront encouragés à utiliser les processus enseignés dans cet atelier avec leurs livres et leçons préférés.

Atelier 3B

Local : Bibliothèque 322

Animatrice : Bethany Elsworth

C'est tombé du ciel (anglais)

It Fell From The Sky est un récit fantaisiste de Terry et Eric Fan qui décrit le monde merveilleux dans lequel nous vivons et permet d'explorer l'approche Orff-Schulwerk. Rejoignez-moi pour un voyage de découverte alors que nous chantons, bougeons et créons à travers les pages de ce livre ludique.

Atelier 3C

Local : Théâtre Arbutus

Animatrice : Lu Horta

Les sons du corps partie 1

Chant et percussions corporelles avec Lu Horta – Barbatuques

Ce cours vise à stimuler les possibilités d'expression et de création musicale en utilisant le chant et les percussions corporelles musicales. La richesse des sons du corps sera reconnue à travers l'exploration de gestes mélodiques et rythmiques. Les activités rythmiques et vocales permettent d'équilibrer le métabolisme, d'harmoniser la respiration, de réguler le sommeil, d'améliorer la concentration. Ainsi s'ouvre un chemin musical de connaissance de soi et de renforcement du « moi ». Dans le chant et la pulsation du corps, une nouvelle voix se révèle et peut se projeter dans le monde. Les bases de cette expérience se trouvent dans les concepts et les pratiques de l'école Desvendar da Voz, par la méthode de percussion corporelle Barbatuques et par la méthode Bertazzo d'éducation au mouvement.

Atelier 3D

Local : Fir 110

Animateur : Doug Goodkin

Jazz, joie et justice (anglais)

En utilisant des jeux d'enfants, le mouvement, la parole, les percussions corporelles et des arrangements jazz simples pour des ensembles Orff, nous allons jouer pour comprendre ce qui compose le jazz et comment improviser dans différents styles. Ceux qui jouent d'un instrument de musique peuvent l'apporter afin d'enrichir l'ensemble. En s'inspirant du livre qu'il a récemment publié, *Jazz, Joy and Justice*, nous examinerons les moyens d'inclure les questions de justice sociale dans le contexte de l'étude du jazz.

Atelier 3E

(reprise de l'atelier 6E : le samedi 4 mai, de 13 h 15 à 14 h 30)

Local : Fir 111

Animateur : Dr. Adam Con 簡仁翰

Musiques du monde : une approche inclusive de la représentation et de l'inclusion (anglais)

Embarquez pour une odyssée musicale transformatrice où des constellations de rythmes et de mélodies divers convergent, tissant des liens au sein du vaste écosystème des musiques du monde. Laissez-vous guider par les harmonies de l'espoir, en allumant un feu intérieur pour naviguer sans crainte dans les territoires inexplorés de la musique du monde et pour continuer à avancer avec une inspiration renouvelée.

Atelier 3F

Local : Fir 112

Animatrices : Lori Jane Froese et Jennica Alpaugh

Le voyage de la gentillesse (anglais)

Inspiré du livre d'images *Ordinary Mary's Extraordinary Deed* d'Emily Pearson, cet atelier démontre l'impact de la gentillesse tout au long de notre vie. En utilisant des écrans d'ombres pour créer des scènes magnifiques et mystérieuses, cet atelier offrira une occasion unique de mouvement créatif et d'art dramatique. Les participant-es exploreront la gentillesse en utilisant les processus Orff et apprendront à utiliser les livres d'images comme source d'inspiration pour les prestations.

Atelier 3G

(reprise de l'atelier 5G : le samedi 4 mai, de 10 h 45 à 12 h)

Local : Fir 113

Animateur : Dr. Kofi Gbolonyo

Orff Afrique - Jeux d'enfants d'Afrique de l'Ouest avec mouvements et chansons (anglais)

Cet atelier comprend l'analyse et l'interprétation de jeux africains et de chansons (principalement d'Afrique de l'Ouest), y compris des jeux et chansons de mains, de passe, de noms d'anniversaire, et autres jeux de mouvement et chansons plurilingues. Cet atelier interactif proposera des démonstrations dans un processus participatif, vocal, instrumental et de mouvement.

Atelier 3H

Local : Fir 119

Animatrice : Beth Ann Hepburn

La touche créative (anglais)

Cet atelier utilisera des objets pour inspirer des créations. Explorez les objets en les manipulant pour inspirer des blocs de construction rythmique et des phrases pour développer des ensembles plus importants. Les leçons seront axées sur les cycles du primaire et du secondaire. Rejoignez-nous et mettez des idées créatives dans la paume de vos mains!

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Atelier 4 : le samedi 4 mai, 8 h 45 à 10 h



Atelier 4A

Local : Bibliothèque 321

Animatrice : Heather Nail

Plonger dans Orff : utiliser les volumes Orff comme tremplin pour la création des élèves (anglais)

Plongez! Les volumes Orff sont parfaits! Il y a un grand matériel musical à explorer dans ces livres précieux, mais sans carte, il est facile de se sentir à la dérive. Cet atelier fournira aux participant·es des moyens d'utiliser ces pièces, permettant des découvertes profondes. La parole, les percussions corporelles, le chant et les instruments seront mis à l'honneur lors de cette session active et inspirante.

Atelier 4B

Local : Bibliothèque 322

Animatrice : Denise Gagné

Danser, chanter et jouer autour du monde (anglais)

Enrichissez vos cours de musique avec des danses, des jeux chantés, des jeux d'instruments et des chansons du monde entier. Dans cet atelier, vous allez bouger, chanter, écouter et jouer des chansons que vos élèves vont adorer. Ces activités validées permettront d'enseigner de nombreux concepts et compétences et constitueront une riche expérience culturelle pour vos élèves.

Atelier 4C

(reprise de l'atelier 5C : le samedi 4 mai, de 10 h 45 à 12 h)

Local : Théâtre Arbutus

Animatrice : Catherine West

Orff dans les étoiles! (anglais)

Cet atelier multimédia explorera les constellations par le mouvement, le chant, le jeu et l'improvisation. En utilisant nos corps, nos mains et nos voix, nous créerons une performance finale qui reflète différentes façons de connaître les cieux que nous partageons tous. Un document complet fournira des ressources supplémentaires pour adapter son enseignement.

Atelier 4D

(reprise de l'atelier 3A : le vendredi 3 mai, de 14 h 45 à 16 h)

Local : Fir 110

Animateur : Josh Southard

Études de la littérature pour enfants (anglais)

Cet atelier illustrera les nombreuses possibilités d'incorporer des albums jeunesse dans la classe de musique à élémentaire. Les participant·es découvriront des façons d'explorer la littérature jeunesse par l'imitation, l'improvisation et la composition. Les participant·es seront encouragés à utiliser les processus enseignés dans cet atelier avec leurs livres et leçons préférés.

Atelier 4E

(reprise de l'atelier 1E : le vendredi 3 mai, de 8 h 30 à 9 h 45)

Local : Fir 111

Animatrice : Angela Kasper

Avec humilité, curiosité, respect et courage : partager les musiques du monde dans un contexte choral, partie 1 (anglais)

Grâce à l'utilisation de passeurs culturels et à nos propres enquêtes, les participant·es à cet atelier exploreront des approches pour trouver et partager la musique du monde avec leurs chœurs. Des pièces sélectionnées seront enseignées en utilisant des techniques qui améliorent les compétences musicales des choristes tout en honorant les traditions musicales et culturelles représentées dans chaque chanson.

Atelier 4F :

Local : Fir 112

Animatrice : Marcelline Moody

Créativité, musicalité, improvisation et composition (anglais)

Stratégies pour encourager les élèves à composer leurs propres morceaux. Composer avec des partitions graphiques, utiliser des sons de l'environnement, utiliser les définitions de base de Rudolph Laban sur les différentes qualités de mouvement pour créer des accompagnements et des pièces contrastantes. Écrire selon des formes musicales spécifiques, telles que questions-réponses, rondo et ABA. Un atelier pratique où la prise de risques est encouragée!

Atelier 4G

Local : Fir 113

Animatrice : Lu Horta

Les sons du corps partie 2 (français)

Chant et percussions corporelles avec Lu Horta – Barbatuques

Ce cours vise à stimuler les possibilités d'expression et de création musicale en utilisant le chant et les percussions corporelles musicales. La richesse des sons du corps sera reconnue à travers l'exploration de gestes mélodiques et rythmiques. Les activités rythmiques et vocales permettent d'équilibrer le métabolisme, d'harmoniser la respiration, de réguler le sommeil, d'améliorer la concentration. Ainsi s'ouvre un chemin musical de connaissance de soi et de renforcement du « moi ». Dans le chant et la pulsation du corps, une nouvelle voix se révèle et peut se projeter dans le monde. Les bases de cette expérience se trouvent dans les concepts et les pratiques de l'école Desvendar da Voz, par la méthode de percussion corporelle Barbatuques et par la méthode Bertazzo d'éducation au mouvement.

Atelier 4H

Local : Fir 119

Animatrices : Allison Tipler et Susan Njeri

FUN with Music 'n Yoga Adventure dans la Vallée du Grand Rift au Kenya, Afrique (anglais)

Préparez-vous à bouger au cours de ce voyage qui embrasse la culture kényane. Les participant·es apprendront des chansons du Kenya, créeront de la musique à la manière Orff et expérimenteront des techniques de pleine conscience en plus de recevoir des plans de leçons, une présentation visuelle et des fichiers audio/vidéo numériques. Aucune expérience préalable du mouvement n'est requise.

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Atelier 5 : le samedi 4 mai, 10 h 45 à 12 h



Atelier 5A

(reprise de l'atelier 1A : le vendredi 3 mai, de 8 h 30 à 9 h 45)

Local : Bibliothèque 321

Animateur : Doug Goodkin

Le musicien humanitaire (anglais)

Lorsque nous jouons, chantons et dansons ensemble, nous bénéficions d'un moyen puissant pour tisser des liens. Cependant, ce sentiment d'humanité ne se prolonge pas toujours au-delà de la salle de musique. Cet atelier se penchera sur des stratégies pour permettre de transmettre à la communauté, cette communion que nous ressentons lorsque nous faisons de la musique.

Atelier 5B

(reprise de l'atelier 6B : le samedi 4 mai, de 13 h 15 à 14 h 30)

Local : Bibliothèque 322

Animatrice : Aimee Curtis Pfitzner

Chant, cours d'eaux, flammes dansantes, musique et éléments (anglais)

Les éléments du vent, de l'eau, de la terre et du feu offrent de grandes possibilités musicales pour le jeu éducatif. Découvrez ces trésors musicaux grâce à une panoplie d'expériences ludiques centrées sur l'enfant et l'art. Nous chanterons, bougerons et jouerons ensemble pour découvrir la beauté de la Terre.

Atelier 5C

(reprise de l'atelier 4C : le samedi 4 mai, de 8 h 45 à 10 h)

Local : Théâtre Arbutus

Animatrice : Catherine West

Orff dans les étoiles! (anglais)

Cet atelier multimédia explorera les constellations par le mouvement, le chant, le jeu et l'improvisation. En utilisant nos corps, nos mains et nos voix, nous créerons une performance finale qui reflète différentes façons de connaître les cieux que nous partageons tous. Un document complet fournira des ressources supplémentaires pour adapter son enseignement.

Atelier 5D

Local : Fir 110

Animatrice : Chantal Dubois

Destination découverte partie 1 (français)

Invitation à découvrir de magnifiques trésors musicaux et culturels de notre belle planète. Superbe voyage musical nous transportant d'un continent à l'autre à travers chants, instrumentations simples et jeux musicaux. Couleurs propres à chaque région étudiée, ambiances réconfortantes et envoûtantes, le tout selon le Orff Schulwerk et son approche universelle.

Atelier 5E

Local : Fir 111

Animatrice : Angela Kasper

Avec humilité, curiosité, respect et courage : partager les musiques du monde dans un contexte choral, partie 2 (anglais)

Grâce à l'utilisation de passeurs culturels et à nos propres enquêtes, les participant-es à cet atelier exploreront des approches pour trouver et partager la musique du monde avec leurs chœurs. Des pièces sélectionnées (différentes de la première partie) seront enseignées en utilisant des techniques qui améliorent les compétences musicales des choristes tout en honorant les traditions musicales et culturelles représentées dans chaque chanson.

Atelier 5F

Local : Fir 112

Animatrice : Marcelline Moody

Atteindre les sphères - début de la flûte à bec alto et élargissement du registre et du répertoire (anglais)

Cet atelier présentera la flûte alto, offrira des duos avec la flûte soprano et des pièces d'ensemble pour chorale SATB si toutes les voix sont présentes. Des danses pourraient être incluses. Apportez vos flûtes alto et soprano si vous en avez, et portez des vêtements confortables. Des instruments Orff pourraient être ajoutés.

Atelier 5G

(reprise de l'atelier 3G : le vendredi 3 mai, de 14 h 45 à 16 h)

Local : Fir 113

Animateur : Dr. Kofi Gbolonyo

Orff Afrique - Jeux d'enfants d'Afrique de l'Ouest avec mouvements et chansons (anglais)

Cet atelier comprend l'analyse et l'interprétation de jeux africains et de chansons (principalement d'Afrique de l'Ouest), y compris des jeux et chansons de mains, de passe, de noms d'anniversaire, et autres jeux de mouvement et chansons plurilingues. Cet atelier interactif proposera des démonstrations dans un processus participatif, vocal, instrumental et de mouvement.

Atelier 5H

Local : Fir 119

Animatrice : Dawn Muir

Explorations sur la plage (anglais)

Explorez l'instrumentarium Orff avec des chansons, des histoires et des rythmes venus des rivages ensoleillés de la Jamaïque.

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Atelier 6 : le samedi 4 mai, 13 h 15 à 14 h 30



Atelier 6A

(reprise de l'atelier 2A : le vendredi 3 mai, de 13 h 15 à 14 h 30)

Local : Bibliothèque 321

Animatrice et animateur : Roger Sams et Beth Ann Hepburn

Explorer les possibilités d'apprentissage offertes par la littérature jeunesse (anglais)

Les ouvrages littéraires présentent plusieurs concepts et compétences pour explorer, mettre en pratique et développer la créativité. La gestion de ces possibilités peut être un défi. Faites l'expérience de leçons qui favorisent la réussite au quotidien et qui vous permettent d'élever votre point de vue et de voir les grandes idées. Vos valeurs sont-elles reflétées dans votre enseignement? Explorons-le ensemble.

Atelier 6B

(reprise de l'atelier 5B : le samedi 4 mai, de 10 h 45 à 12 h)

Local : Bibliothèque 322

Animatrice : Aimee Curtis Pfitzner

Chant, cours d'eaux, flammes dansantes, musique et éléments (anglais)

Les éléments du vent, de l'eau, de la terre et du feu offrent de grandes possibilités musicales pour le jeu éducatif. Découvrez ces trésors musicaux grâce à une panoplie d'expériences ludiques centrées sur l'enfant et l'art. Nous chanterons, bougerons et jouerons ensemble pour découvrir la beauté de la Terre.

Atelier 6C

(reprise de l'atelier 2E : le vendredi 3 mai, de 13 h à 14 h 15)

Local : Théâtre Arbutus

Animatrice : Laurel Nikolai

Chemins ludiques : dépasser l'incrédulité pour inspirer un mouvement créatif aux jeunes de cœur (anglais)

Entrez dans le monde du jeu dans les programmes de musique pour la petite enfance. Créez un monde imaginaire pour vos élèves en donnant vie à des récits en utilisant l'ensemble du corps et du cerveau! Participez à des activités de mouvement qui développent le vocabulaire et les concepts du mouvement tout en dépassant l'incrédulité.

Atelier 6D

Local : Fir 110

Animatrice : Chantal Dubois

Destination découverte partie 2 (français)

Invitation à découvrir de magnifiques trésors musicaux et culturels de notre belle planète. Superbe voyage musical nous transportant d'un continent à l'autre à travers chants, instrumentations simples et jeux musicaux. Couleurs propres à chaque région étudiée, ambiances réconfortantes et envoûtantes, le tout selon le Orff Schulwerk et son approche universelle.

Atelier 6E

(reprise de l'atelier 3E : le vendredi 3 mai, de 14 h 45 à 16 h)

Local : Fir 111

Animateur : Dr. Adam Con 簡仁翰

Musiques du monde : une approche inclusive de la représentation et de l'inclusion (anglais)

Embarquez pour une odysée musicale transformatrice où des constellations de rythmes et de mélodies divers convergent, tissant des liens au sein du vaste écosystème des musiques du monde. Laissez-vous guider par les harmonies de l'espoir, en allumant un feu intérieur pour naviguer sans crainte dans les territoires inexplorés de la musique du monde et pour continuer à avancer avec une inspiration renouvelée.

Atelier 6F

Local : Fir 112

Animatrice : Jewel Casselman

Improviser et composer avec la flûte à bec soprano (anglais)

Développer votre confiance face à l'improvisation et la composition avec vos élèves. Apprenez à en faire une expérience amusante, engageante et positive pour vous et vos élèves. Veuillez apporter une flûte à bec soprano et un outil d'écriture.

Atelier 6G :

(reprise de l'atelier 1G : le vendredi 3 mai, de 8 h 30 à 9 h 45)

Local : Fir 113

Animatrice : Dawn Muir

Tambours de la jungle (anglais)

À partir de l'histoire bien-aimée de Graeme Base, Jungle Drums, chantez, dansez et jouez du tambour ensemble. Il s'agit d'une leçon complète que vous pouvez enseigner dans votre salle de musique dès lundi.

Atelier 6H :

(reprise de l'atelier 1H : le vendredi 3 mai, de 8 h 30 à 9 h 45)

Local : Fir 119

Animatrice : Diane Shieron

Chantons, bougeons et jouons aujourd'hui - 1ère, 2e et 3e année (anglais)

Un atelier interactif utilisant la parole, l'ostinato, la substitution de mots, le chant, le mouvement, le rythme et la pulsation, la forme et l'orchestration Orff appropriée pour les élèves de la 1ère, 2e et 3e année. L'accent est mis sur le quoi, le pourquoi et le comment de l'enseignement de ces activités à nos élèves.

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Atelier 7 : le samedi 4 mai, 15 h à 16 h 15

Atelier 8 : le dimanche 5 mai, 9 h 15 à 11 h 15



Atelier 7A

Local : Bibliothèque 321

Animateur : Josh Southard

Tout le monde peut improviser! (anglais)

Enseigner l'improvisation peut être un défi! Cet atelier explorera plusieurs techniques pour guider vos élèves de tous âges vers l'improvisation. En passant par l'expérimentation, les questions-réponses, et l'utilisation des différents aspects du Schulwerk, les participant-es apprendront des stratégies gagnantes pour amener les élèves à improviser avec succès.

Atelier 7B

Local : Bibliothèque 322

Animateur : Dr. Adam Cor. 簡仁翰

Revenir à soi : la pleine conscience pour les enseignant-es de musique (anglais)

Dans la constellation de votre parcours d'enseignant-e, lorsque l'épuisement s'installe, cherchez le renouveau. Participez à cet atelier et redécouvrez votre essence. Adoptez la pleine conscience, rétablissez l'équilibre, stimulez la créativité et favorisez une connexion harmonieuse avec votre être intérieur. Rappelez-vous que prendre soin de soi enrichit la vie des élèves, comme les étoiles illuminent le ciel nocturne.

Atelier 7C

Local : Théâtre Arbutus

Animatrice : Aimee Curtis Pfitzner

Danser au clair de lune : danses folkloriques préférées (anglais)

Venez vous amuser en bougeant et en apprenant les danses folkloriques préférées du monde entier. Préparez-vous à danser dans l'obscurité avec des accessoires phosphorescents.

Atelier 7D

Local : Fir 110

Presenter: Doug Goodkin

Jouer, chanter et danser (anglais)

Cet atelier, spécialement conçu pour les enseignants de niveau 1, examinera les éléments essentiels, les activités et la pédagogie appropriés pour les élèves de niveau 1. Nous verrons comment répartir, équilibrer et intégrer les jeux, les éléments du langage, les percussions corporelles, la danse folklorique, les activités de mouvement, les petites percussions, la flûte à bec et l'instrumentarium Orff.

Atelier 7E

Local : Fir 111

Animateur : Roger Sams

Schulwerk pour votre âme (anglais)

Les outils et les processus Orff-Schulwerk, combinés à des exercices de conscience de soi basés sur la Gestalt, offrent un espace pour nourrir ce qu'il y a de meilleur et de plus beau à l'intérieur de soi. Le travail de l'âme combiné au Schulwerk offre des possibilités infinies d'exploration profonde de votre essence à travers l'art. Cet atelier est conçu pour VOUS nourrir! Chantez et dansez votre âme.

Atelier 7F

Local : Fir 112

Animatrice : Monica Dear

Nous connaissons quelques accords de base, prochaines étapes sur le ukulélé (anglais)

Explorez les progressions d'accords, les motifs de grattage, les ostinati, la lecture des notes, le *picking*, l'improvisation et le chant en harmonie. Travaillez sur des leçons présentant le répertoire que Monica a arrangé pour les musiciens en herbe. Trouvez des idées et de l'inspiration pour construire et créer vos propres arrangements à utiliser en classe et ailleurs.

Atelier 7G

Local : Fir 113

Animatrice : Louise Raymond

Cercle de percussion dynamique et activités rythmiques (français et anglais)

Au moyen de 30 tambours et d'autres instruments, cet atelier interactif et multiculturel fournit aux enseignants les outils nécessaires pour diriger un cercle de percussion. Louise encourage chacun des participant-es à reproduire des rythmes, et à effectuer des jeux rythmiques, de la percussion corporelle à la chanson et la danse.

Atelier 7H

Local : Fir 119

Animatrice : Diane Shieron

Chantons, bougeons et jouons aujourd'hui - 4e, 5e et 6e année (anglais)

Atelier interactif utilisant la parole, le chant, le mouvement, la flûte à bec et les accompagnements Orff pour les élèves de la 4e, 5e et 6e année. Veuillez apporter une flûte à bec soprano.

Atelier 8 : Atelier de clôture

Local : Cafétéria

Animatrice : Margaret Inglis

Briller ensemble (anglais)

Réunissons-nous pour l'atelier de clôture afin de célébrer et reconnaître nos apprentissages d'ici notre prochaine rencontre. Margaret Inglis guidera les participant-es à travers la musique et le mouvement pour connecter tout ce que nous avons vécu à Constellation 2024.

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Congrès national Carl Orff Canada

Appel pour prestations de groupes d'enfants

Le comité organisateur de Constellation 2024 est heureux d'inviter les groupes d'enfants à s'inscrire au 28^e Congrès national de Carl Orff Canada (COC) afin d'offrir une prestation musicale. Par la même occasion, COC va célébrer son 50^e anniversaire. Le congrès aura lieu à **North Vancouver**, en Colombie-Britannique, du **2 au 5 mai 2024**. Il s'agira du premier congrès COC en personne depuis 6 ans. Les candidatures pour les prestations **en personne et en virtuel** sont acceptées. Certaines subventions sont disponibles pour aider à couvrir les frais de déplacement. Toutefois, les participantes et participants doivent s'attendre à payer la majorité des coûts.

Critères pour les prestations musicales des groupes d'enfants

- La personne responsable du groupe doit être membre de Carl Orff Canada.
- La prestation musicale doit être de haute qualité et d'une durée maximale de 15 minutes.
- Le groupe doit connaître et utiliser efficacement les éléments du processus Orff dans la prestation : la langue parlée, le chant, le jeu instrumental, le mouvement et l'improvisation.
- La prestation doit respecter le code de déontologie de Carl Orff Canada.
- Les éléments suivants doivent être pris en compte :
 - **Langue parlée** — clarté, articulation et expression
 - **Chant** — intonation, voix de tête, phrasé musical, articulation et interprétation
 - **Mouvement** — créativité, chorégraphie appropriée, confiance et précision
 - **Jeu instrumental** — bonne technique, cohérence et équilibre entre les instruments et les voix de l'ensemble.
 - **Répertoire** — Orff-Keetman, canadien, folklorique, contemporain, original, improvisation de bonne qualité.
 - **Utilisation de tous les éléments** du processus Orff ou une combinaison de ceux-ci.

Procédure de demande

- Les demandes pour les prestations en personne doivent être soumises avant le 22 décembre 2023. Les candidatures retenues seront contactées avant le 13 janvier 2024.
- Les demandes pour les prestations virtuelles doivent être soumises avant le 22 décembre 2023. Les candidatures retenues seront contactées avant le 13 janvier.
 - Les prestations virtuelles peuvent être soumises sous forme de fichiers .mp4. Veuillez partager le fichier vidéo à l'aide d'un service *cloud* tel que *Microsoft OneDrive* ou *Google Drive* avec Jethro.wall@burnabyschools.ca

Pour plus de renseignements ou si vous avez besoin d'assistance avec le partage d'un fichier vidéo, veuillez contacter : Jethro.wall@burnabyschools.ca

Demande de soumission — Prestations de groupes d'enfants

RENSEIGNEMENTS SUR LE GROUPE
Nom du groupe :
Niveau(x) scolaire(s) des participant.es :
Nombre de participant.es :
École / Organisation :
RENSEIGNEMENTS SUR LA PERSONNE RESPONSABLE
Nom :
Chapitre Orff :
Numéro de téléphone principal :
Numéro de téléphone secondaire :
Adresse courriel :
RENSEIGNEMENTS SUR LA PRESTATION MUSICALE
Durée de la prestation musicale (maximum 20 minutes) :
Description de la prestation musicale :
Caractéristiques particulières de votre groupe :

Liste de contrôle de la demande

- Lire ce document d'appel de prestations de groupes d'enfants et s'assurer de répondre aux critères d'admissibilité.
- Remplir, sauvegarder et envoyer ce formulaire sous forme de document Microsoft Word à l'adresse suivante : Jethro.wall@burnabyschools.ca
- Préparer une vidéo de 8 à 15 minutes d'une prestation récente et l'envoyer en utilisant une des méthodes suivantes :

Méthodes possibles pour soumettre votre vidéo

- Fichier partagé via OneDrive/Google Drive à l'adresse Jethro.wall@burnabyschools.ca avec pour message « Vidéo prestation de groupe d'enfants + nom du groupe ».
- Fichier envoyé par courriel à Jethro.wall@burnabyschools.ca avec pour objet « Vidéo prestation de groupe d'enfants + nom du groupe ».
- Lien vers un fichier déjà hébergé sur un site Web (par exemple YouTube) envoyé à Jethro.wall@burnabyschools.ca avec pour objet « Vidéo prestation de groupe d'enfants + nom du groupe ».

À noter

- Les candidatures retenues seront contactées par un représentant national.
- Les candidats retenus participeront à leurs propres frais, mais peuvent demander une bourse pour les aider à couvrir leurs frais de voyage. Les détails seront envoyés aux personnes responsables par un représentant national.
- Il incombe aux personnes responsables d'obtenir toutes les autorisations nécessaires en matière de droits d'auteur.

Calgary (University of Alberta) Introduction to Orff Summer 2023

Heather Nail (Instructor)

Introductory Orff is back with a bang in Calgary! Through the University of Alberta, the Calgary Orff Chapter was able to get this highly anticipated course up and running this past April and May with 12 eager participants, taught by long-time Calgary Orff educators, Sue Harvie and Heather Nail.

Through a combination of Tuesday evenings and Saturdays, students learned the elements of Orff in a fun and engaging manner. There were weekly academic readings and reflections, as well as several assignments that focused on creating useable, practical, kid-friendly resources. In addition to these written assignments, these Calgary students had to teach their peers a simple poem with ostinato, as well as a singing game. These in-class peer teaching lessons were invaluable as participants discovered the small details that make a lesson run smoothly and musically.

This introductory Orff course was the perfect entry level experience for many Calgary chapter members who had been attending the workshops and were ready for more. The students were thrilled to leave with a huge resource of kid-tested Orff lessons and activities, as well as a sound foundation of elemental Orff philosophy – the “why” behind much of what we do as Orff educators.



Equally important to the students were the relationships and connections made amongst their peers. Developing a support network is critical to professional success, and will help in the future to alleviate the isolation that so many music specialists feel in their schools.

The Calgary Orff Chapter is excited to continue the relationship with the University of Alberta to offer more graduate level music education courses in Calgary.



Heather
HEATHER NAIL

Heather Nail (B.Mus, B.Ed, M.Ed) has been an Orff Music Specialist for the Calgary Board of Education for 22 years. Heather co-teaches the Introductory Orff levels and conducts the Westside Junior Concert Choir. She is the 1st VP of Carl Orff Canada, and presents regularly at workshops, clinics and music conferences.

University of Alberta Orff Levels I and II Summer 2023

Kim Friesen Wiens (Course Director)



Orff Levels at the University of Alberta looked very different this year. Bob de Frece, our course director and Levels II and III Ensemble and Pedagogy (Basic) Teacher Educator from 2008-2022 retired from his positions. Bob has spent countless hours preparing, advocating, and teaching Orff Levels at various locations throughout North America. For the UofA program, Bob fostered an environment where his “Orff Team” could thrive. We all wondered what the Orff program would look like without our fearless leader at the helm?

Level I and II were offered from July 17-28, 2023. There were 26 students in Orff Level I and 12 students in Orff Level II. We were thrilled to have students

from Manitoba, Saskatchewan, Alberta, and British Columbia in our courses.

Our teaching team for Level I included Sue Harvie for Basic, Wendy Rae for Recorder, and Nicole Schutz for Movement. For Level II, Kim Friesen Wiens taught Basic, Wendy taught Recorder, and Nicole taught Movement. In addition, we partnered with the Alberta Orff Chapter and held three special choral sessions with Carmen So. These sessions were also open to any Alberta Orff Chapter members and many members took the opportunity to come to the sessions and connect with the teachers in the courses.

Recognizing the importance of children’s literature in our music classes, we decided to pursue a new



venture and added four collaborative sessions to the course schedule. These collaborative sessions brought students from Level I and II together. The students were divided into four groups (each group had a mix of Level I and II students). The groups were given their own unique stack of children’s books and had to select one as the focus of their collaboration. Using experiences from the courses as well as drawing on personal experiences, each of the four groups created a short performance piece including singing, playing instruments, movement, and creativity. These pieces were then performed at our final sharing session. As teacher educators, we marvelled at how the students were so invested in the experience and how this

collaboration was a beautiful way to demonstrate how each of the areas of Orff-Schulwerk are truly integrative.

While we missed Bob dearly, the Levels courses at the UofA were so much fun and a great success. We are all looking forward to how we can continue to grow and forge Orff Levels courses that both meet the needs of teachers and recognize the ever changing landscape in which we engage and make music. Let’s make some music!



Kim

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.

Formations intensives II et III

• Françoise Grenier (Responsable des cours de formation Orff-Schulwerk)



Les formations intensives des niveaux II et III ont eu lieu du 7 au 17 août 2023 à Montréal.

Ces deux formations conjointes ont fait l'objet d'une première en ce qu'elles représentaient le nouveau programme de Carl Orff Canada – la nouvelle mouture du programme inverse le contenu des niveaux II et III qui prévalait jusqu'à l'an dernier. Ainsi, cette formation a servi de niveau II pour les gens qui avaient fait le niveau I et de niveau III pour les personnes qui avaient fait leur niveau II.

Notre groupe a pu bénéficier de la grande expertise et de la générosité de James Harding (Orff de base), Annette Bauer (flûte à bec), de Sandra Wong (mouvement) et de Lu Horta et de Monica Freire (voix et sons du corps).

Le niveau musical de ce groupe était très élevé au départ, mais s'est encore accru tout au long des deux semaines. Chacun a pu approfondir les démarches typiques de la pédagogie Orff-Schulwerk lors des jeux et d'improvisation en musique, en mouvement, avec la percussion corporelle et la voix, en plus de l'écriture de partitions élémentaires. Parallèlement,

on a pu voir que l'invitation au développement de la créativité et de la musicalité de chacun a porté fruit.

Les personnes du niveau III ayant terminé les trois niveaux de formation ont officiellement obtenu la certification Orff-Schulwerk de Carl Orff Canada, ce qui est une première depuis la reprise des formations intensives au Québec en 2008.

Je profite de cette tribune pour offrir toutes mes félicitations à chacun.e des participant.es qui ont travaillé de tout leur cœur à leur propre avancement et au profit des enfants!

Bien cordialement,
Françoise Grenier



Avec l'aimable autorisation de James Harding.

TÉMOIGNAGES :

« La formation suivie cet été s'est avérée une véritable oasis de ressourcement et de développement professionnel où notre créativité a pu être exploitée non seulement pour produire de nouvelles œuvres, mais aussi pour donner lieu à des situations uniques, variées et riches d'enseignement-apprentissage de la musique pour les enfants. » —*Andrée Lessard*

« La formation de niveau II a eu un impact considérable sur mon développement pédagogique et musical. Je suis ravie d'avoir eu la chance de travailler avec des pédagogues inspirants dans un environnement d'apprentissage aussi stimulant ! » —*Sophie Gaudreau-Pinsonneault*

« La formation était formidable et extrêmement enrichissante. Merci à toute l'équipe, ce fut un plaisir! » —*Sandra Wong*

« Cette année (niveau II), James, Sandra, Lu, Monica et Annette ont fait une offrande extraordinaire. Je me suis sentie honorée par la présence de cinq maîtres, venus partager l'esprit d'humilité et d'amour. Sans parler de l'incroyable musicalité et des compétences pédagogiques. J'ai été impressionnée et inspirée. » —*Chava Lerner*

« J'ai été tellement chanceuse de pouvoir jouer, danser, chanter, créer et explorer l'Orff-Schulwerk avec nos « master teachers » et une communauté francophone accueillante, collaborative et si musicale! » —*Christina Custer*

« Je conseille cette formation à tout éducateur musical. On y trouve des idées d'activités formidables prêtes à être utilisées en classe. On partage des idées entre collègues et on tisse des liens d'amitié. » —*Isabelle Brassard*

« Une formation extraordinaire de très grand calibre. J'ai adoré son approche pédagogique, ludique, intelligente et créative. J'ai aussi aimé les enseignants invités (Annette). Les activités étaient bien bâties et variées. Je suis sortie de l'intensive enchantée et la tête pleine d'idées pour la rentrée. » —*Élodie Miron*

« Les formations Orff-Schulwerk sont essentielles! Elles nous permettent de nous ouvrir à un univers des plus riches. On y découvre des façons de vivre, comprendre et s'amuser dans la musique. Elles nous offrent une autre perspective sur l'enseignement de la musique et de son immense potentiel. » —*Gabriel Tremblay*



Françoise
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.

Level Courses II and III

Françoise Grenier (Course Director)



These two joint courses were a “première” in that they represented Carl Orff Canada's new program - the new iteration of the program reverses the content of Levels II and III, which prevailed until last year. Thus, this training served as Level II for people who had completed Level I, and Level III for people who had completed Level II.

Our group benefited from the great expertise and generosity of James Harding (Basic Orff), Annette Bauer (Recorder), Sandra Wong (Movement) and Lu Horta and Monica Freire (Voice and Body Sounds).

The musical level of this group was very high at the outset but grew even higher throughout the two weeks. Everyone was able to deepen their understanding of the typical Orff-Schulwerk pedagogy through games and improvisation in music, movement, body percussion and voice, as well as writing elementary scores. At the same time, we could see that the invitation to develop everyone's creativity and musicality paid off.

Level III students who completed all three levels of training were officially certified Orff-Schulwerk by Carl Orff Canada. This is a first since intensive training resumed in Québec in 2008.

I'd like to take this opportunity to offer my congratulations to each one of the participants who worked so hard to achieve their own advancement in their mission with children!

Very cordially,
Françoise Grenier



With James Harding's gracious permission.

TESTIMONIALS:

“This summer's level course proved to be a veritable oasis of professional rejuvenation and development where our creativity could be harnessed not only to produce new works, but also to give rise to unique, and rich teaching-learning situations in music for children.”
—*Andrée Lessard*

“Level II course has had a considerable impact on my pedagogical and musical development. I'm delighted to have had the chance to work with inspiring pedagogues in such a stimulating learning environment!” —*Sophie Gaudreau-Pinsonneault*

“The course was great and extremely rewarding. Thanks to the whole team, it was a pleasure!”
—*Sandra Wong*

“This year (level II) was an amazing offering by James, Sandra, Lu, Monica and Annette. I felt honored by the presence of 5 masters, there to share in the spirit of humility and love. To say nothing of amazing musicianship and pedagogical skills. I was awed and inspired.”
—*Chava Lerner*

“I've been so lucky to be able to play, dance, sing, create and explore the Orff-Schulwerk with our master teachers and a welcoming, collaborative and oh-so-musical French-speaking community!” —*Christina Custer*

“I would recommend this course to any music educator. There are great ideas for activities ready to be used in the classroom. You get to share ideas with colleagues and build friendships.” —*Isabelle Brassard*

“Extraordinary course of the highest quality. I loved the pedagogical approach: playful, intelligent, and creative. I also liked the guest teachers (Annette). The activities were well-constructed and varied. I left the intensive enchanted and with a head full of ideas for the new school year.” —*Élodie Miron*

“Orff-Schulwerk level courses are essential! They open us up to a rich world. We discover new ways of living, understanding, and enjoying music. They give us another perspective on teaching music and its immense potential.” —*Gabriel Tremblay*



Françoise
FRANÇOISE GRENIER

Françoise Grenier, M. Ed Mus, is a graduate of the Orff Institute in Salzburg. She has taught in Austria, France, California, and Quebec. She has contributed to various national conferences and conferences. She was COC's French-language correspondent for 16 years. She is director of the level courses for Orff-Québec since 2008.

Royal Conservatory of Music (Toronto) Introduction to Orff and Level I Summer 2023

Catherine West (Course Director)



This year at the RCM we welcomed two levels: our 10-day Introduction to Orff and Level I. Our faculty were Linda Song (Basic Orff, Intro), Joy Reeve (Basic Orff, Level I), Allison Tipler (movement), Beth Brownell Eaton (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 4-14. The one-day-off model is challenging

for everyone, but we all survived! This was the first year since 2019 that we did not wear masks, worry about social distancing, lose participants to Covid or have limited class sizes, so it was a wonderful treat to just be “normal”. Never again will we take this for granted!

As always, we were so impressed with the enthusiasm, dedication, creativity, and resilience of our wonderful participants. Working together in a shared space and enterprise reminded us all that no online experience can replace the sense of community and musical ensemble of being together in the same room.



Orff Specialist Lindsay Rosen was a volunteer with us throughout the course, and provided an extremely helpful workshop on Musescore 4. Sharon Dutton gave the combined levels a Dalcroze workshop which was a delightful and refreshing change in the middle of the intensity. Our amazing Ontario Chapter board members presented treats and information at this same session.

For our Closing we divided our teachers into three teams with Intro and Level I participants in each. Each team developed repertoire about the theme of rain in a workshop, then we came together to share the results. (It's been a year of spectacular rainstorms in Ontario this year!) The session featured the Allegro ("Hiya") from p. 123 of *Music for Children*, Volume 1 complete with a snoring Grandma, songs from Iran and Brazil, movement explorations, and an evocative performance of a recent ostinato-based composition, "Prayer during a Thunderstorm" by Emily Hiemstra, (created for the Amadeus Choir's Choral Creation



Lab, 2023) a satisfying end to a very full two weeks together.

We are hoping for a healthy size Level II, July 2-12, 2024, along with the Intro and Level I, and "old" Level III, which will be combined with the new Level II course. Participants are reminded that financial support is available: the Ontario Chapter (Keith Bissell) and National (Gunild Keetman) scholarships, and the RCM's own well-endowed scholarship – the Lois Birkenshaw-Fleming Scholarship. 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 2023.



Catherine
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.

Vancouver Community College Orff Level I Summer 2023

Pam Hetrick (Course Director)



After four years of waiting, this summer brought the return of Orff Courses to Vancouver Community College, our 14th year! The *Introduction to Orff Course*, taught by Bethany Elsworth had 10 enthusiastic people who sang, danced, and played together for 5 days. *Orff Level I* taught by Pam Hetrick (Basic Orff, Recorder and Vocal) and Bethany Elsworth (Movement) had 19 participants. Five of the participants had taken Introduction to Orff from Bethany previously, and were inspired to continue. In our Special Topics we were honoured to have the expertise of Lisa Reimer (choral), Sherryl Sewepagaham (Indigenous Music), Kate Smith (French songs and games) and Karen Epp (Recorder Specialist). This talented, creative group of Level I students formed

a community of learners that now shares a group chat and online drive to share resources. We are all looking forward to a reunion at the BC Orff Chapter's Fall workshop with James Harding.

REFLECTION, ORFF LEVEL I 2023 VANCOUVER COMMUNITY COLLEGE | BY JAZZ BEAN



This course has been so amazing for me. I was completely reluctant to take this course because I was hardly sure I really wanted to be a music teacher. I was overwhelmed and felt insecure about the position knowing I

lacked skill in so many areas. Now after living the Orff experience I know that what I have (movement and dance background) is exactly what I can offer to ease into the musical experience. I feel very connected with this group and found my people. I have ideas for how to proceed and connect with the Orff pedagogy. Thank you so much for your time and effort in bringing this Orff experience to us all. I feel changed, inspired, alive, creative and excited to teach music.

Originally from Calgary AB and currently residing in Vancouver BC. I'm in my fifth year of teaching at St. Helen's Elementary school in Burnaby. I go by Ms. Jazz, the perfect name for a music teacher. I've finally discovered Orff and gotten back to the work of the child - to sing, dance and play.

REFLECTION, ORFF LEVEL I 2023 VANCOUVER COMMUNITY COLLEGE | BY JULIA FYFE

As we come to the final day of Orff Level I and I



reflect on my goals from the first day, I am blown away by how much we have learned and how far, not only I, but we as a class collectively have grown these past two weeks. Not only were my expectations met, but were far exceeded by

the course content and the overall experience. Each day was packed with layers of enriching material and practical exercises, so much so that it was hard not to be singing a tune, reciting a rhyme, or repeating the steps to a dance or movement exercise done the previous day. It was hard not to share my experiences and music that I had learned with others.

My goals at the beginning of the course were to gain a deeper understanding of the Orff approach, to continue to feed the reignited passion for teaching music that I had found in Intro to Orff, and to grow and further challenge the way in which I teach music

to my students. I did not realize that what I signed up for would be better than I anticipated.

The readings, exercises, group work, assignments, testing, practical experiences, and special topics provided an immersive learning experience which felt as if I was being coated then soaked on repeat in the Orff approach. Just when I thought I had grasped a concept I was challenged to something more that would drive it even further into my mind. The many ways in which lessons were taught was so inspirational to me as a music teacher. So many brilliant ideas were shared then put into practice for us to try out and experiment with to make it our own. Over the past two weeks I have been reflecting on how what I have learned about the Orff approach will impact my teaching philosophy. I have not arrived at a conclusion about this yet; however, I believe that it is the beginning of a wonderful, experimental journey and I look forward to what awaits around the corner.

Julia is a Music Teacher and Violin Performer in Metro Vancouver with a passion for sharing the love of music with young and old. She teaches violin and piano lessons as well as group music classes for preschoolers. Her main goal is to create a lifelong love and appreciation for learning music.





Pam
PAM HENDRICK

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. Pam is looking forward to welcoming Orff educators to Vancouver for our next National Conference, Constellation 2024!



University of Manitoba Orff Level I, Summer 2023

Dr. Jody Stark (Course Director)

39 students participated in Orff Level I this summer at the University of Manitoba. The course took place over the first two weeks of July and participants consisted of educators teaching in the school system and in community contexts along with many future music educators. Because the group was so large, the class was divided into two smaller sections but came together for a warm-up to start the day and a lunch hour seminar. During our time together in the first week, we learned Canadian composer Sarah Quartel's *To the Beat of a Different Drum* while Avonlea Armstrong-Green shared her pedagogical thinking for teaching the piece to elementary-aged singers, enjoyed some Jamaican culture with Dawn Muir, worked through an incredible list of energizers and community building activities with Avonlea, and welcomed local Powwow singer Ray (Coco) Stevenson who talked to us about ethics for song sharing in local Indigenous culture. During the second week we discussed teaching resources for bringing Indigenous perspectives into the music classroom, explored modes with Amanda Ciavarelli to get us thinking about Level II, experienced a Kodály lesson with Jody Stark and talked about ways of integrating Orff-Schulwerk and Kodály-inspired pedagogy, and worked on our Sarah Quartel song so we could share it with our friends and families. Heartfelt thanks to instructors Avonlea Armstrong-Green, Mary-Lynn Berti, Jewel Casselman, Amanda Ciavarelli and Karen Tole-Hen-

person who worked so well together and made this an exceptional experience for the students. We look forward to Level I and II in July 2025!





Jody
JODY STARK

Jody Stark is an Associate Professor at the Desautels Faculty of Music (DFOM) at the University of Manitoba, Canada where she teaches pre-service music educators, non-music majors, and occasionally children. Jody serves as area head for music education at the DFOM, director of the U of M's Orff-Schulwerk and Kodály teacher education programs, and as the president for the Kodály Society of Canada. Until recently, Jody also served on the Teacher Education Curriculum Committee for Carl Orff Canada. Stark is a well-known clinician for Orff, Kodály, and MEA workshops across the country, and she is nationally certified in Kodály and Orff-Schulwerk and has a certificate in World Music Pedagogy from the University of Washington. Her current research examines barriers and pathways for decolonizing music education, processes of professional learning, and models of music learning from various musical practices. Jody's work has been published in *Action, Criticism, and Theory for Music Education*, *Research Studies in Music Education*, *The Bulletin of the International Kodály Society*, *the Canadian Music Educator*, and *Education and Culture: The Journal of the John Dewey Society*.



Reflections of the 2023 Orff Institute Summer Course

Heather Nail

This past July, I was honoured to spend a week at the Orff Institute Summer Orff Course in Salzburg, Austria.

Going back to Orff's origins in Salzburg has been a dream for a long time. This past January when the dates and information came out about this opportunity, the time was right – my little kids were now teenagers who didn't need me, and I was not taking or teaching any summer levels courses. Salzburg here I come!

Being the first summer Orff course since pre-Covid 2019, there was a strong demand from music teachers around the world. Our daily classes - taught in English thankfully - were filled with over 100 participants from over 30 countries. I developed relationships with Orffans from nearly all continents, and two of our evening concerts were sharing sessions where participants could teach a children's game or folk dance from their homeland. Alana, my Canadian buddy and I, shared a little piece of Alberta with Sherryl Sewepagaham's Friendship Stick Game as an authentic Canadian children's singing activity.

Our mornings were busy learning new rhythm games from around the world, creating movement rooted in visual art, and active listening with classical music. One highlight for me was working with Rolf Grillo on some incredibly fun and very challenging Maori stick patterns. The way this master Orff teacher scaffolded the many options for variety made



this activity so addictive, while also showing me the different levels of achievement for my students this fall. In the afternoon we were allowed to choose from a wide variety of options, and I was lucky enough to work with Ari Glage in body percussion. It was a powerful reminder of the amazing things we can accomplish using only our bodies and simple pentatonic vocal sounds. One of the cool things about

every class was that some participants had extensive Orff background while others were undergraduate education students or other teachers with little to no musical training. It was astonishing the beautiful music and movement we were able to create, bringing the best of ourselves and our cultures to share with each other.

Salzburg was a delightful place to spend time in, and when I was not busy enjoying the daily Orff

options, I was happy to see the sights in the small, musically rich town. Between seeing Mozart's birthplace museum and the Sound of Music tour, I was living in music nerd paradise! Spending part of my summer in this magical place has provided so much inspiration for my teaching practice. I cannot recommend this amazing course highly enough to other Canadian Orff teachers.



Heather
HEATHER NAIL

Heather Nail (B.Mus, B.Ed, M.Ed) has been an Orff Music Specialist for the Calgary Board of Education for 22 years. Heather co-teaches the Introductory Orff levels and conducts the Westside Junior Concert Choir. She is the 1st VP of Carl Orff Canada, and presents regularly at workshops, clinics and music conferences.



Reflections from the recipient of Carl Orff Canada's Gunild Keetman Scholarship

Tarryn Raju

Growing up in South Africa, I have come to realise that music is a big part of our culture. People were constantly singing and dancing around me no matter where I went. In school I studied piano and singing. I also joined the school jazz bands and choirs. After teaching Grade 1 for a few years, I decided to take on the school's general music teacher post, I felt extremely overwhelmed, but I realized very quickly that teaching music was a passion of mine. When I moved to Calgary in 2018, I knew that I needed to learn more about teaching music, which is why I enrolled to study my Masters in Education, focusing on elementary general music education.

This year I had the privilege of taking my Orff Level II course in the summer. We had a small group of twelve, which was amazing as we formed a close bond with each other and we got to learn from the amazing teachers, Kim Friesen Wiens, Wendy Rae, Nicole Schutz and Carmen So, who spent the two weeks to us.

Each morning was dedicated to pedagogy, conducting and musicianship with Kim Friesen. This was the biggest portion of our day. Through practice and implantation of the modes, we learnt about music from other countries, and how these modes are used around the world. Kim was an inspiration to us all with her enthusiasm and loads of boundless



knowledge. I felt like there was so much more that she could have taught and was so sad when our two weeks had ended. Team teaching was a big portion our assignments. We worked together in small groups to teach a lesson to the class. Most importantly, we played many instruments and had so much fun learning new songs. My favorite moments were the impromptu jam sessions. In conducting sessions, we practiced irregular time signature conducting, such as 5/4 and 7/8 time.

After lunch, we shared the time between Wendy Rae for recorder, Nicole Schutz for movement, and Carmen So for choral. Wendy built on our knowledge of the modes, and together we played and created songs in various modes on the alto and soprano recorder. The Dorian mode seemed to be a general favorite among the class. In movement class with Nicole, we were constantly dancing and learning new brain dances. Nicole taught us that brain dances can look and feel very different each lesson depending on what the teacher needs to get out the lesson. She also showed us loads of fun ideas and dances that I cannot wait to implement into the classroom.

Carmen was the choral conductor and her choice of songs and warm ups were incredible.

This course showed me the benefits of explored different modes in the classroom and how teaching those from a young age can change children's perspective of music. Orff Level II has definitely allowed me to grow as a teacher and a musician. I am so excited to implement all these new ideas in the upcoming school year.

In the end, it was a very sad good-bye at our sharing session as we had all formed such a close bond with each other. Thank you to all the teachers and fellow students for a successful course.



Tarryn
TARRYN RAJU

My name is Tarryn Raju. I am 35 years old and have a husband and two children age eight and ten. I grew up in South Africa and moved to Calgary 5 years ago. I am currently studying my Masters of Education, focusing on teaching elementary music. I have been teaching for 12 years.



Reflections from the recipient of the Alberta Orff Chapter Award

Amanda Banister

Colleagues have been encouraging me for a few years to take Orff-Schulwerk Level I telling me that it is “life changing” and “incredibly inspiring” and “transformative.” I was surprised to hear such high praise for a two-week course, but enrolled this summer with an open mind and a willingness to fully immerse myself in the experience.

Two weeks later, I have to say that my colleagues were right. This course has forever changed my practice as a music teacher. I have further developed my understanding of sequencing and layering concepts and skills for students. This will make my program more wholistic, spiraling curricular outcomes and skills together rather than learning in segmented units. Level I has given me the strategies and skills to create successful orchestrations that will meet the needs of my students. Additionally, I have many more ideas about improvisation, how to make it happen, and how to create the right parameters for success. I am excited to create more space for student input in our music making going forward, valuing the process of creating together over the final product. I have also broadened my understanding of creative movement and have strategies and vocabulary to teach creative movement in a meaningful way. My recorder skills have increased dramatically and sparked ideas for me to include it more in my program.



Perhaps most importantly, I feel energized to inject even more joy and fun into my music room space and create opportunities where students feel empowered and believe they are musicians, dancers, and artists.

It’s difficult to choose a highlight of the Orff Level I experience, but I think one of the most inspiring things for me was to be able to create music with teachers and musicians from diverse backgrounds and stages in their life. I have learned so much from collaborating with them over the past two weeks

and hope to continue sharing ideas with them as we continue our journey. Singing together in canon or parts, grooving to body percussion and ostinatos, and maximizing the sounds of the “orffchestra” has been so satisfying and created such memorable moments over the two weeks together. I know that I will fondly remember the people I’ve met here this summer and will continue to use the wonderful repertoire and ideas that have been shared.

Thank you to the Alberta Orff Chapter for supporting me in taking Orff Level I through the Chapter President’s Award. This scholarship made the cost of Level I so much more accessible, and I am sincerely grateful to the Chapter for having scholarships like this to support members as they further develop their skills. I cannot wait to bring my learning to my classroom and my students.



Amanda

AMANDA BANISTER

Amanda Banister is a music specialist at Kirkness Elementary School in Edmonton Alberta, and currently serves as the webmaster for the Alberta Orff Chapter. After completing her Bachelor of Music in Violin and Education After Degree, Ms. Banister joined the Musical Creativity team at the Edmonton Symphony Orchestra to launch the Youth Orchestra of Northern Alberta (YONA-Sistema), an orchestra serving youth in priority neighbourhoods. This work has had tremendous influence in her teaching philosophy, believing that all students deserve quality music education.

Reflections from the recipient of the Alberta Orff Chapter Award

Michael Buckler

The Orff Schulwerk course will be a springboard for my future career as a music educator.

As someone who completed a Bachelor of Music and been actively involved in a community ensemble and choir with many music teachers, and working in an unfilling job in insolvency, I decided to return to university to pursue a Bachelor of Education. I thought that I would apply for the Elementary Route since I like kids and do not necessarily want to be a band teacher. It was shocking to me to learn that the university no longer offers specialized degrees in the elementary route and that all elementary teacher candidates are generalists. I made it my mission to be as prepared as ever, and to be specialized as a music teacher even if that was not a thing.

A friend of mine convinced me to attend some Alberta Orff Chapter workshops. After attending the first one I felt confident that I was in the right place. At the first workshop I attended I was also introduced to Dr. Kathy Robinson. She told me that we should have a meeting so she could learn more about me and to guide me in my program at the university to become a music educator.

After a successful IFX with a music teacher mentor including assisting with a spring concert, I was back in spring and summer courses that were all music education classes - the last of which was Orff Schulwerk Level I. From 9:00 am on day one, we were already making music and building relationships. The



way of taking anything and turning it into a musical creation using voice, body, movement and musical instruments was fully exemplified and then built upon by assignments that opened my eyes to a new way of thinking about creating music. Sue Harvie made the pedagogy portion of the course engaging and exciting. We barely sat, if at all, to listen to her lecture us. Instead, while she taught us valuable skills and ideas to use in our classrooms - or future classroom in my case - we were experiencing them in a way that students would, just at a faster pace. Singing turned into playing instruments turned into dancing turned into all of those things at the same time. The way that

Sue pushed me to try new things was awesome. In the Orff assignments, I discovered that I am an arranger and can do it for more music than I thought I could to make it approachable for children or suitable for their skill level and their voices while keeping it interesting and engaging.

I will admit that I was a little skeptical about the course as a chorister and as someone who has also taken Kodály courses, but the Orff pedagogy is one that compliments my skills and strengths and pushes me as an educator and musician into an area that I did not always feel comfortable with. The two big pedagogies really compliment each other beautifully.

The Orff sessions also emphasized something that I think is crucial to music education and education as a whole. Rule number one: get creating! Let your students think in different ways. Let them express themselves. Let them share with each other. A little seed of creativity will eventually grow into a forest of innovation, critical thinking and interconnectedness. While doing recorder ensemble, movement and pedagogy activities we were working together being creative. The colab groups that expanded our social circles beyond just our Level I group were incredible networking tools that also exposed us to amazing children's literature. I ordered the book assigned to my group as soon as I could.

The last thing I must mention is how genuinely excited all the people who were there for the students

were. The instructors were so enthusiastic to teach us pedagogy, recorder and movement, all while offering their expertise in the area. The Orff Chapter presenters were excited for us to be enrolled in the course and showed us how we can get involved and stay in touch throughout the year in our Chapters here and across the country. And the presenters who came to show their experiences in Salzburg and share what they learnt with us by teaching us through activities and a song were incredible musicians.

All in all, the Orff course was an invaluable experience and something that I will use as I move into my career as a music educator. I am looking forward to the next levels to continue to grow as a teacher, musician and friend to the amazing colleagues I got to know in the two weeks of study.



Michael

MICHAEL BUCKLER

Michael Buckler is currently enrolled at the University of Alberta, completing his After Degree in Elementary Education and has made every effort to take as many music education courses as he can. Michael received a Bachelor of Music with Distinction from the University of Alberta playing trombone in a wide variety of ensembles and continues to be an active member of the music community in Edmonton by playing in Edmonton Winds and singing with the Ukrainian Dnipro Ensemble of Edmonton.



Reflections from the first recipient of the Diane Shieron Scholarship

Alana Mahaffy

- The Diane Shieron Scholarship is sponsored by the Alberta Orff Chapter

TALES FROM THE INTERNATIONAL ORFF INSTITUTE

Summer 2023 was a summer I will never forget. I was extremely fortunate to be the first recipient of the Diane Shieron Scholarship, offered by the Alberta Orff Chapter, to help me travel to Salzburg, Austria to study at the International Orff Institute. For one week, I was surrounded by 100 music educators from 34 countries from around the world. It was a dream come true.

This week-long learning experience has made me reflect on my own teaching practice. I brought home two main lessons for myself as a music educator: passion and reflection. The instructors at the Orff Institute were passionate about their work. From body percussion to rhythm games from around the world, the instructors shared their musical passion with us without reservation. The instructors had fun, so how could we not? I love music and am passionate about music education. I want this to be present in my teaching. I want to remember why I do what I do and forget about budgets and large class sizes (easier said than done) and remember the music and the passion. If I'm having fun, my students will have fun. Secondly, I was in awe of the reflective practices of our instructors. We did not receive beautifully handcrafted notes for our classes which at first was surprising to me. I realised quickly that it was often



because the instructors would write something new on their way home that day; something that was for us. I feel that I can get caught up with the curriculum that I forget I need to teach to my students. Not my students last year or five years ago, but the ones in my classroom *today*.

Not only did I have an incredible learning experience, but the connections I made with other like-minded music educators were amazing. I have never created life-long friendships in such a short time. This is the power of music and music education.



Alana
ALANA MAHAFFY

Alana Mahaffy is a music teacher in Edmonton, Alberta. Alana had the unique pleasure of finding her passion for music when she was only in grade 4 when she had the incredible Sue Harvie as her music teacher. From a young age, Alana knew she wanted to be a music teacher “just like Mrs. Harvie”. Alana is a mom to two kiddos aged 5 and 7 and married to a high school science teacher.

Reflections from the recipient of the Calgary Orff Chapter Scholarship

Coreen Blenkhorne

In the spring of 2023, I had the wonderful opportunity to attend the Intro to Orff Course offered in Calgary by two incredible instructors, Sue Harvie and Heather Nail. Sue and Heather, as experienced Orff educators, shared their wisdom, knowledge, joy, and excitement for music, as well as a wealth of resources! Each class was full of fun, creative, and practical ideas that I was able to implement in my music classroom. They inspired me in a variety of ways to incorporate fun into my music classroom. They brought the Orff process to life for me, from poetry and stories to movement and dance, percussion, instruments, collaborating, and so much more!

This experience changed my perspective on teaching and learning in my music classroom. I now have a better understanding of the natural progression of musical skill development, as well as step-by-step resources for developing these skills in a creative, play-centered manner. I liked how the Orff process is about creating, experiencing, modifying, and improvising, with children involved throughout this musical creative process.

The Orff process connects poetry with body percussion, non-pitched percussion, movement and dance, pitched percussion, and improvisation. “You Can Walk, You Can Talk, You Can Orff!” by Joy Reeve was a fantastic resource that we used in class to help us develop these skills. It is full of practical ideas and lessons, including songs, chants, games, movement, and instruments.



Goodkin (2002) shares that music invariably incites movement (p. 52). This stood out to me, and as I plan, I look for opportunities for children to practice keeping a steady beat, experiment with body percussion, create their own movement, and feel the words and music in their bodies as they move.

“Songs are one of the glues of a cohesive culture” (Goodkin, 2002, p. 31). This quote from Goodkin's book, which we read as part of our course, inspired me to continue making singing a priority in my classroom. It prompted me to consider the significance of song in my music classroom culture, as I see how singing unites, inspires, and delights children who were previously uninterested.



As I learn more about Orff Schulwerk pedagogy, I see how it creates a framework for students in today's music classroom to explore various forms of music, including various world musics. I believe there will always be a need for this “play-centered, creative approach,” which allows for the incorporation of themes such as social justice, diversity, equity, democracy, and so on. Allowing children to engage in “improvisations and compositions” with various world instruments promotes an ever-evolving approach in the spirit of Orff and Keetman (Goodkin, 2021, p.

37). Many world music traditions fit within the Orff context, as there are always opportunities to incorporate playing, singing, movement, and dance with diverse cultural music.

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Coreen

COREEN BLENKHORNE

Coreen has taught with the CBE for over 18 years, is a mother of three wonderful boys, and is married to an amazing husband who is also a teacher. Her teaching career has brought her experience teaching a variety of grades from K-6, as a literacy specialist, and as a music specialist for almost 12 years. She loves to incorporate children's literature into her music classroom, connecting different types of music and stories.





Varia ⋮

Varia ⋮

Advocacy Corner

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



UPCOMING EVENTS



Anita Collins
Photo: © Thorson
Photography



Angela Elster
Photo: © Vancouver
Symphony Orchestra

Advocating for your music program can seem daunting and overwhelming, but the Advocacy Committee is here to help! The Committee is currently organising a free virtual event called **Ways of Talking the Talk** on **Saturday November 18th at 2pm PST**. Advocacy experts Anita Collins and Angela Elster will empower and enlighten us with ways to better advocate for the vital work that we do.

On June 4 the Advocacy Committee hosted a Think Tank leadership meeting. Representatives from almost every Orff chapter across Canada attended via Zoom. The time was spent sharing successes, discussing new initiatives, relaying current concerns, and expressing future wishes for their chapter and members.

Many chapters were united in their concerns regarding a lack of new music specialist graduates and the dwindling post-secondary options for those wishing to pursue a degree in Music Education. Another concern was the challenges of running Orff Levels courses with partner universities and post-secondary institutions. While there were no concrete solutions to these concerns, it has brought these issues to the forefront. It was agreed that discussions should continue regarding how we can encourage young graduates and new music teachers to explore the Orff approach.

The last few years have been difficult for many. Chapters were proud of their virtual workshop offerings and their ability to keep music teachers connected to ongoing professional development opportunities regardless of the COVID-19 restrictions. Most chapters have resumed face-to-face delivery of professional development as this is the most conducive and effective way to experience the Orff approach. However, many chapters feel that the continuation of virtual workshops could better serve their members who are not always able to travel to larger centres to attend workshops.

The Orff community is resilient and it was wonderful to hear the passion and pride that each representative had for their chapter. Other wishes included increasing membership, attracting new board members, finding ways to connect with more local Indigenous Elders, creating more opportunities to mentor new music teachers, and continuing to advocate for the importance of music training for music specialists.

The Advocacy Committee would like to thank each chapter representative for their collaboration, insight, and positive attitude. It was enriching to see connections being made between the chapters as a result of the meaningful discussions. As a community we are stronger together, and the Advocacy Committee hopes that we can continue with future Think Tank discussions to better serve Orff chapters and teachers across Canada.

Here is a sneak peek from one of our presenters, Anita Collins.

“Too often music education is devalued by other educators, leaders, and policy makers who see it as a vehicle for entertainment for the school community. The fact that the final product, the performance, is the public face of the music education program in a school can neglect the meaningful learning that occurs in the learning process leading up to a performance. The argument may now be made, using findings based in the scientific rather than artistic fields, that the learning process is far more important than the performance for the overall neurological development of the child.”

“Music Education and the Brain: What Does It Take to Make a Change?” Anita Collins, Volume 32, Issue 2

The Advocacy Committee will be sending more details soon, so check for information via your local chapter and the [COC website](#). This event will be open to music teachers all across Canada—not just Orff teachers. Be sure to spread the word about this amazing virtual session!

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

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.



ÉVÉNEMENTS À VENIR



Anita Collins
Photo: © Thorson
Photography



Angela Elster
Photo: © Vancouver
Symphony Orchestra

Promouvoir votre programme de musique peut sembler intimidant et accablant, mais le Comité de promotion des intérêts est là pour vous aider! Le Comité organise un événement virtuel gratuit intitulé ***Ways of Talking the Talk / Comment dire ce qu'il faut dire (en anglais)***, qui aura lieu le **samedi 18 novembre à 14 h (HNP)**. Anita Collins et Angela Elster, expertes en matière de promotion des intérêts, nous donneront des stratégies afin de mieux défendre le travail essentiel que nous accomplissons et nous éclaireront à ce sujet.

Le 4 juin dernier, le Comité de promotion des intérêts de Carl Orff Canada a organisé une rencontre du groupe de réflexion sur le leadership. Des représentant-es de la plupart des chapitres Orff du Canada y ont assisté via la plateforme Zoom. Ils ont partagé des réussites, de nouvelles initiatives, leurs préoccupations actuelles, et leurs souhaits pour l'avenir de leur chapitre et de leurs membres.

De nombreux chapitres partagent des préoccupations concernant le manque de nouveaux diplômés en musique et la diminution des options postsecondaires pour ceux et celles souhaitant obtenir un diplôme en éducation musicale. Une autre préoccupation concernait les défis d'organiser des cours de niveau Orff en partenariat avec les universités et les établissements d'enseignement post secondaire. Bien qu'aucune solution concrète n'ait été apportée à ces questions, plusieurs pistes ont été suggérées. Il a été convenu qu'il fallait poursuivre les discussions sur la manière d'encourager les jeunes diplômé-es et enseignant-es de musique à explorer l'approche Orff.

Les dernières années ont été difficiles pour beaucoup. Les chapitres étaient fiers d'avoir pu offrir des ateliers virtuels et de leur capacité à maintenir les enseignant-es de musique en contact avec les opportunités de développement professionnel continu, indépendamment des restrictions de COVID-19. La plupart des chapitres ont repris leurs activités de développement professionnel en présentiel, car c'est la manière la plus propice et la plus efficace d'expérimenter l'approche Orff. Cependant, de nombreux chapitres estiment que la pour-

suite des ateliers en virtuel pourrait mieux servir leurs membres qui ne sont pas toujours en mesure de se rendre dans les grands centres pour participer aux ateliers.

La communauté Orff est résistante et il était merveilleux d'entendre la passion et la fierté que chaque représentant·e avait pour son chapitre. Parmi les souhaits exprimés, citons l'augmentation du nombre de membres, l'implication de nouvelles personnes au sein du conseil d'administration, la recherche de moyens pour créer des liens avec un plus grand nombre d'ainé·es autochtones locaux, la création d'un plus grand nombre d'occasions d'encadrer les nouveaux enseignant·es de musique et la poursuite de la promotion de l'importance de la formation en musique pour les spécialistes en musique.

Le comité de promotion des intérêts tient à remercier chaque représentant·e de chapitre pour sa collaboration, sa perspicacité et son attitude positive. Il a été enrichissant de voir les liens qui se sont créés entre les chapitres à la suite de discussions fructueuses. En tant que communauté, nous sommes plus forts ensemble, et le comité de promotion des intérêts espère que nous pourrions poursuivre les discussions du groupe de réflexion afin de mieux servir les chapitres Orff et les enseignant·es à travers le Canada.

Rédigé par Becki Leipert au nom du Comité de promotion des intérêts de Carl Orff Canada: Bethany Elsworth (présidente), Lori Arthur, Pam Hetrick, Becki Leipert, Linda Song et Jennifer Stacey.

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Voici une citation de l'une de nos animatrices, Anita Collins.

« Trop souvent, l'éducation musicale est dévalorisée par d'autres éducateurs, dirigeants et décideurs politiques qui la considèrent comme un moyen de divertissement pour la communauté scolaire. Ce produit final ou cette prestation, étant le visage public du programme d'éducation musicale d'une école, pourrait ne pas tenir compte de tout l'apprentissage qui se produit dans le processus menant à une représentation. On peut désormais affirmer, en s'appuyant sur des résultats scientifiques plutôt qu'artistiques, que le processus d'apprentissage pour le développement neurologique global de l'enfant est bien plus important que le spectacle. »
[traduction libre]

« [L'éducation musicale et le cerveau : Que faut-il pour changer les choses?](#) » Anita Collins, [Volume 32, numéro 2](#)

Le comité de promotion des intérêts communiquera bientôt des renseignements que vous pourrez vérifier auprès de votre chapitre et sur le site Web de COC. Cet événement sera ouvert aux enseignant·es de musique de partout au Canada, et pas seulement aux spécialistes Orff. N'hésitez pas à passer le mot!

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