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



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

ON THE COVER • SUR LA COUVERTURE



Birds from Momoyogusa—Flowers of a Hundred Generations (ca. 1909–1910) by Kamisaka Sekka. Original from the The New York Public Library.

Contents • Sommaire

Connexion • Connection

- 4 **Connection**
Sue Harvie
- 5 **Connexion**
Sue Harvie
- 6 **President's Letter**
Heather Nail
- 8 **Lettre de la présidente**
Heather Nail
- 10 **Inventing Jazz on the Prairies: The Cases of Clarence Washington and Samuel D. Watts**
Bertrand Bickersteth
- 17 **Orff-Inspired Book Projects: An exploration into the processes and media of holistic musical learning**
Laura Bates, Jennifer Currie, Chelsea Foulston and Krystle Linic

Boîte à idées • Idea Box

- 34 **Heads or Tails**
Aimee Curtis Pfitzner
- 35 **Pile ou face**
Aimee Curtis Pfitzner
- 37 **Madame cane et ses canetons**
Françoise Grenier

Apprentissage professionnel Orff • Orff Professional Learning

- 41 **Passages 2026**
- 42 **Orff Courses at the Royal Conservatory of Music, Toronto July 2, 2025–July 12, 2025**
Catherine West, Course Director
- 44 **Orff Courses at the University of Alberta July 21–August 1, 2025**
Kim Friesen, Course Director
- 46 **Formation intensive Orff du 21 juillet au 1^{er} août 2025**
Françoise Grenier, responsable de formations intensives pour Orff Québec

Contents • Sommaire

- 48 **Orff Courses at the University of Manitoba July 17–18, 2025**
Dr. Jody Stark, Course Director; Mackenzie Guillou-Cormier MA student and Level II participant.
- 50 **Orff Level I in Cape Breton Nova Scotia Aug 5–15, 2025**
Charlotte Myers
- 52 **From Modes to Maypoles: My ORFF Level II Summer at the U of A**
Nicole Bannister, 2025 Gunild Keetman Scholarship Recipient
- 54 **My Journey into Orff Level II: A Reflection on Growth and Discovery**
Jenny Chan, 2025 Gunild Keetman Scholarship Recipient
- 57 **Reflections of Level II in Manitoba**
Steven Hees, 2025 Gunild Keetman Scholarship Recipient
- 59 **Reflecting on Orff Level II**
Larissa Hrabi, 2025 Gunild Keetman Scholarship Recipient
- 61 **Mon expérience à la formation Orff-Schulwerk niveau I**
Annie Denault, Récipiendaire 2025 de la bourse Marcelle Corneille
- 62 **Réflexion - Formation Orff niveau I**
Julie Provencher, Récipiendaire 2025 de la bourse Marcelle Corneille
- 63 **Orff Level III Reflection**
Chelsea Foulston, 2025 Alberta Presidents' Scholarship Recipient
- 65 **Orff Level II Reflection**
Krystle Linic, 2025 Alberta Presidents' Scholarship Recipient

Varia • Varia

- 67 **Good Morning Viet Nam!**
Catherine West
- 76 **IOSFS Convention 2025**
Heather Nail
- 78 **Advocacy Corner**
- 79 **Promotion des intérêts**
- 80 **National Board / Conseil national 2024-2026**



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Connection

Sue Harvie



[Accès à la version française](#)

Fall brings a complicated mix of renewed hope for the school year, and a certain melancholy for the loss of summer and the spectre of the coming winter. The one constant, however, is the excitement for music-making and new learning. This issue brings an interesting mix of just that. Bertrand Bickersteth's article, *Inventing Jazz on the Prairies*, provides an informative look at the development of Jazz and the role of the black migration from the US into the prairies. The sad truth is that this rich musical heritage is not without a familiar prejudice and hardship. Even so, the perennial power of music transcends adversity.

Showcased too in this issue, is the power of musical minds to create and collaborate as was the case for the students of the Edmonton levels courses. Using literature as impetus, these students applied their learning

of the Orff process to create beautiful musical adaptations of these books and their messages. Here they share their processes for their collaboration and the melding of musical minds as they bring the 'page to the stage'.

As we move through the school year, look for those golden moments of new learning and collaborative music-making for both you and your students. Think how impactful your learning is on your students. This spring of growth is year-round! And certainly, we are excited for our National Conference 'Passages' in April in Halifax to see us through the coming seasons of our learning as musicians and educators.



SUE HARVIE

Sue is a seasoned elementary music specialist. She continues to present workshops to teachers across Canada and the US. She has taught Orff Level I at the University of Alberta since 2008 and has had many leadership roles as a teacher educator. She has been instrumental in writing curricula for the Calgary Philharmonic and the Okanagan Symphony Orchestras and has developed programming for many arts and educational initiatives. In 2014, *Fun with Composers* published Sue's first book, *'F-U-N 'n Games Galore'* and more recently has been part of the writing team for a pre-school arts curriculum: *Playful, Arts, and Learning*. Sue first served Carl Orff Canada as Newsletter Editor for the Alberta Chapter in the early years of her career and it seems fitting that she is now serving in a similar capacity as Editor for the Ostinato Editorial Board.



Connexion

Sue Harvie

C'était une journée venteuse et enneigée de la fin février, et mes élèves de 1^{re} année exploraient et improvisaient en do pentatonique sur les *glockenspiels*. Un petit groupe d'élèves jouait en alternant les sons aigus et graves, rapides et lents, forts et doux, afin d'évoquer les différentes manifestations d'une tempête de neige (un phénomène bien connu ici, dans les Prairies). Les autres élèves suivaient le jeu des instruments avec des mouvements évoquant la neige en attendant leur tour pour jouer. C'était un moment presque irréel où ils étaient entièrement plongés dans l'improvisation et l'exploration musicale. Lorsque le dernier « flocon de neige » est tombé au sol au son d'une dernière note cristalline du *glockenspiel*, les élèves qui dansaient et bougeaient ont éclaté en applaudissements spontanés pour leurs camarades – une conclusion douce et magique à un moment musical enchanteur.

Cette journée enneigée appartient désormais au passé, mais l'esprit d'exploration et de création

demeure bien vivant alors que les saisons changent à nouveau. Ce passage nous rappelle la beauté du changement – tant dans la nature que dans nos salles de classe. Le retour progressif du printemps est une transition bienvenue, porteuse de renouveau, d'espoir et de possibilités (sans oublier les concerts de fin d'année, les bulletins et, en Alberta, la possibilité d'une dernière tempête de neige).

En cette saison, nous prenons aussi un instant pour réfléchir à l'impact profond d'une véritable pionnière de notre communauté Orff. Avec une immense gratitude, nous rendons hommage à Doreen Hall, dont la vision et le dévouement ont apporté les bases de l'éducation musicale Orff au Canada. Son travail a transformé notre enseignement, insufflant créativité, jeu et compréhension musicale profonde à des générations d'élèves et d'enseignant-es. Bien qu'elle ne soit plus parmi nous, son influence continuera de résonner



SUE HARVIE

Sue est une enseignante de musique expérimentée. Elle continue d'offrir des ateliers destinés aux enseignant-es à travers le Canada et les États-Unis. Depuis 2008, elle a enseigné le cours Orff niveau I à l'Université de l'Alberta et a assumé de nombreux rôles de premier plan comme formatrice d'enseignant-s. Sue a joué un rôle déterminant dans la rédaction de programmes pédagogiques pour l'Orchestre philharmonique de Calgary et l'Orchestre symphonique de l'Okanagan; elle a également élaboré d'autres programmes artistiques et éducatifs. En 2014, Fun with Composers (FWC) a publié le premier livre de Sue, *F-U-N'n Games Galore*, et, plus récemment, elle fait partie de l'équipe de rédaction du programme d'enseignement des arts au préscolaire *Playful, Arts, and Learning*. Sue a été rédactrice de l'infolettre du chapitre Orff de l'Alberta en début de carrière ; il semble donc approprié qu'elle soit rédactrice en chef du Comité éditorial de l'Ostinato.



President's Letter

Heather Nail



Accès à la version française

As the colours of autumn return and the rhythm of the school year begins, I want to extend a warm welcome to each of you—whether you are a long-standing member of the Orff community or joining us for the first time. Fall always feels like both a homecoming and a fresh start: a time to settle into familiar routines while embracing new ideas and opportunities.

At the heart of our work is community. The Orff approach thrives because it is rooted in collaboration, connection, and the belief that music is best experienced together. In our classrooms, we see this each day when students sing, say, move, play, and create in ways that remind us how deeply music connects us. The same is true in our professional lives: when we gather for workshops, chapter events, and conferences, we find inspiration not only in the pedagogy but also in each other.

This summer, many of us took part in Orff Levels courses across the country. These immersive experiences not only strengthen teaching practice but also spark creativity and imagination. The energy and ideas brought back from these courses ripple into classrooms everywhere, infusing our work with fresh perspectives and renewed excitement for music-making. We celebrate those who dedicated part of their summer to learning, and we encourage others to consider



this rich professional journey in the future. Plans are already underway for next summer's courses, and we hope you'll explore the possibility of joining—whether to begin your Levels training, continue your journey, or complete your certification.

Looking ahead, we are thrilled to be gathering in Halifax this April for our National Conference,

Passages 2026. Conferences are a true celebration of the Orff community: a chance to reconnect with colleagues from across the country, learn from inspiring clinicians, and immerse ourselves in music-making together. Halifax promises to be a vibrant host city, and the Passages planning team has been hard at work to make this conference one to remember! We hope you will mark your calendars, make your plans, and join us for what will surely be an unforgettable event.

This fall, I encourage you to lean into that sense of community. Reach out to a colleague, attend a local chapter event, share a classroom success (or a challenge!) with a fellow teacher. Together, we strengthen not only our own practice but also the network of music educators across Canada who carry the Orff approach forward with passion and care.

On behalf of the national board, I welcome you into a new season of music-making, learning, and

belonging. May this year bring you joy in your teaching, creativity in your classrooms, and the reassurance that you are part of a supportive and vibrant community.

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



HEATHER NAIL

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



Lettre de la présidente

Heather Nail

A lors que les couleurs de l'automne reviennent et que le rythme de l'année scolaire s'installe, je tiens à souhaiter la bienvenue à chacun et chacune d'entre vous — que vous soyez un membre de longue date de la communauté Orff ou que vous nous rejoigniez pour la première fois. L'automne a toujours des airs à la fois de retour à la maison et de nouveau départ : un moment pour retrouver les routines familières tout en accueillant de nouvelles idées et opportunités.

Au cœur de notre travail se trouve la communauté. L'approche Orff s'épanouit parce qu'elle repose sur la collaboration, la connexion et la conviction que la musique se vit mieux ensemble. Dans nos classes, nous en sommes témoins à chaque jour, lorsque les élèves chantent, parlent, bougent, jouent et créent d'une manière qui nous rappelle à quel point la musique nous unit. Il en va de même dans nos vies professionnelles : lorsque nous nous réunissons pour des ateliers, des événements locaux ou des congrès, nous trouvons notre inspiration non seulement dans la pédagogie, mais aussi dans les échanges entre collègues.

Cet été, plusieurs d'entre nous ont participé à des cours de niveaux Orff à travers le pays. Ces expériences immersives renforcent non seulement nos pratiques pédagogiques, mais stimulent aussi la créativité et l'imagination. L'énergie et les idées rapportées de ces formations rayonnent dans les salles de classe partout au pays, insufflant à notre travail des perspectives



nouvelles et un enthousiasme renouvelé pour la création musicale. Nous saluons celles et ceux qui ont consacré une partie de leur été à apprendre, et nous encourageons les autres à envisager ce parcours professionnel enrichissant à l'avenir. La planification des cours pour l'été prochain est déjà entamée, et nous espérons que vous envisagerez d'y participer — que ce soit pour commencer votre formation Orff, poursuivre votre parcours ou compléter votre certification.

En regardant vers l'avenir, nous avons hâte de nous retrouver à Halifax du 23 au 26 avril prochain pour notre congrès national, *Passages 2026*. Ces congrès sont une véritable célébration de la communauté Orff : une occasion de retrouver des collègues de partout au pays, d'apprendre auprès d'animatrices et animateurs inspirant-es et de plonger ensemble dans la création musicale. Halifax promet d'être une ville hôte dynamique, et le comité organisateur de *Passages 2026* travaille fort pour faire de ce congrès un événement inoubliable! Nous espérons que vous noterez les dates à votre calendrier, que vous ferez vos plans et que vous vous joindrez à nous pour ce qui sera, à coup sûr, une expérience mémorable.

Cet automne, je vous invite à vous appuyer sur ce sentiment d'appartenance à la communauté. Contactez un ou une collègue, participez à un événement local,

partagez une réussite (ou un défi!) en classe avec un-e autre enseignant-es. Ensemble, nous renforçons non seulement notre propre pratique, mais aussi le réseau d'éducatrices et éducateurs musicaux à travers le Canada qui perpétuent l'approche Orff avec passion et bienveillance.

Au nom du Conseil national, je vous souhaite une nouvelle saison riche en musique, en apprentissages et en connexions humaines. Que cette année vous apporte de la joie dans votre enseignement, de la créativité dans votre classe et la certitude que vous faites partie d'une communauté solidaire et dynamique.

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



HEATHER NAIL

Heather Nail est spécialiste de musique Orff au *Calgary Board of Education* depuis 24 ans. Elle détient la certification Orff de niveau III ainsi qu'une maîtrise en éducation de l'Université de l'Alberta, avec une spécialisation en musique au primaire. Heather co-enseigne le niveau d'introduction à Orff à Calgary. En 2010, elle a été demi-finaliste aux *Alberta Excellence in Teaching Awards*. Elle présente régulièrement lors de congrès dans l'ouest canadien et ailleurs. Pendant son temps libre, elle dirige le *Westside Junior Concert Choir*. Heather accompagne les nouvelles enseignantes et les nouveaux enseignants de musique à Calgary et occupe actuellement le poste de présidente de Carl Orff Canada.



Inventing Jazz on the Prairies: The Cases of Clarence Washington and Samuel D. Watts

Bertrand Bickersteth

Jazz is one of the most important and influential musical genres of the last century. Not only did it introduce startling innovations in music (blue notes, improvisation, melodic reworkings), it also represents a creative collision between displaced African culture and the dominant European social framework that housed it. While jazz is thought to have primarily emerged from New Orleans in the American south, its ongoing development involved many points across all of North America, including Western Canada, the Prairies, and specifically Alberta.

In the early 1900s, Alberta saw significant migration of Black people from the United States into the province. They were largely rural and they brought their traditions with them, forming communities similar to what they had in the U.S. This migration caused something of a backlash: petitions against Black people coming were circulated, and local newspapers ran provocative stories about the “Negro Problem.” This early Black history, though, with its stories of success, as well as its challenges, is largely unknown. The general absence of Western Canadian Black history is an unfortunate reflection of our own particular, national brand of racism, which centres white, settler, and European perspectives, in part, through the erasure of others. Ironically, the Black migrants who came to the Canadian prairies did so in order to escape racialized

persecutions in the U.S. only to fall prey to our own Canadian variety here. Sadly, the successful result of this pernicious failing is that you’ve never heard of these Black pioneers.

One significant point about Black migrations in the early 20th century is that the communities they formed in Alberta maintained ongoing relationships with communities in the U.S. There was a healthy Black press that regularly reported on the Black populace throughout Alberta. Not only did Black Albertans subscribe to established papers, such as the *Chicago Defender*, the *Indianapolis Colored Freeman*, the *Pittsburgh Courier*, and the *Appeal* from St. Paul, Minnesota, but these papers kept tabs on Black Albertans in their “social” columns. The churches they started in Alberta were branches of the churches they came from in the U.S. The music that they created in the U.S. was the same music they developed on the Prairies. There was a continuity that flowed back and forth across the border.

The centrality of the church in the development of African American music styles cannot be overstated. It is one of the most puzzling and powerful adoptions of western culture that enslaved Africans engaged in, reforming conventional Christianity into a profound expression of transformative perseverance, hopefulness, and triumph despite centuries of subjugation. Spirituals, for example, often reframed pain and

suffering as narratives of realized hope and freedom, and also as manifestations of artistry and aesthetic beauty.

These manifestations, too, informed early jazz as it developed. By the 1900s when Black communities started forming on the Prairies, jazz was just emerging from the second lines of New Orleans funeral processions and military marches. It was beginning to alter popular music with irregular syncopations and odd notes, particularly as expressed in rags. Ragtime is mainly piano music and many of the first pianists who learned it came from a church background. This makes sense if you consider the church as the space where a piano (and often organ) were readily available to budding performers. Also, there was a general spirit of improvisation that was rooted in the transformative components of Christianity I mentioned above, which was partnered with a spiritual intensity and emotional expressiveness that found its counterpart in music. Black Baptist churches and the A.M.E. (African Methodist Episcopal) churches were not completely unrestrained in the manner that many Black evangelical churches are today, but they certainly had more of an affinity for improvisation and emotional expressiveness than white churches did. You only have to think of the skilled organist who plays behind the preacher at the pulpit, the preacher half intoning, half moaning his words, the organist rising and falling intuitively to the preacher's cadence. This environment is a cauldron for brewing musical and improvisatory talent of the highest order.

It was within this cauldron that Clarence Washington the pianist was formed. In fact, the story of his life is demonstrative of the power of the Church in shaping African American (and then African Canadian) musical forms in both its sense of transcendence as well as its tragic impetus. He was born into

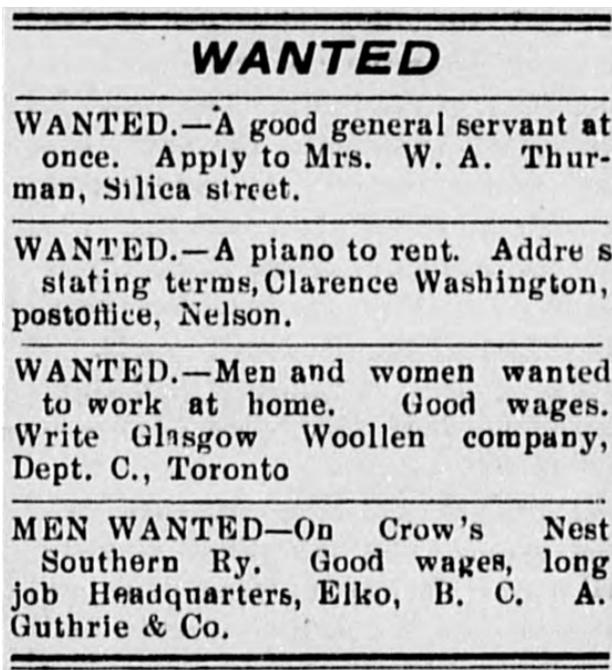
a Methodist family in Indianapolis in 1868. This was only three years after the end of the civil war closing the chapter on over two centuries of institutionalized slavery. Although there is no direct evidence for it, it is likely one or both of his parents had been enslaved. Regardless of whether or not they experienced slavery directly, the threat of enslavement would have marked their lives and the succor of Christian fellowship was likely a strong draw.

At some point in the 1890s, Washington made his way to Minneapolis where he became the pianist and one of the musical directors for the iconic African Methodist Episcopal Church there, St. James A.M.E. His name pops up often in the African American newspaper of that era, performing in recitals, directing the choir, or singing in operettas. His whole life seems to have revolved around music and the church and life in Minnesota. Until it didn't.



St James AME Church, 3600 Snelling Ave, Minneapolis, Minnesota, USA. Photo by McGhievers, licensed under Creative Commons Attribution 4.0 International (CC BY 4.0). Wikimedia Commons.

In 1901, an ad was placed in the Wanted section of the Nelson Daily Miner: "Wanted.—A piano to rent. Address stating terms, Clarence Washington, postoffice, Nelson." This is the earliest record of Washington in Canada. He seems to have been associated with



Washington's ad in the *Nelson Daily Miner*, December 12, 1901.

the mining community in the Kootenays and moved around to towns like Cranbrook, Moyie, and Nelson. He was mentioned a few times in the newspapers as the pianist at a certain hotel or for a particular event, and very often he is given the moniker "Professor." This is a term that was traditionally bestowed upon jazz musicians of a certain caliber. It is hard to know exactly the context for him being called such in British Columbian mining communities of the early 1900s, but it is not unreasonable to assume that he was involved in some level of jazz music-making.

Several years later, in 1910, he found his way to Edmonton, where he opened a new music studio. This must have been a very brief venture as later that year Washington turned up in rural Alberta, where he filed a homestead on land near Castor, Alberta (in Central Alberta, about 150 km east of Red Deer). This is not particularly surprising as it was the homesteading

period and, as a result of federal advertising schemes, many migrants were flocking to the prairie provinces to do exactly that. In fact, 1910 saw large numbers of Black communities establishing themselves in rural areas such as Amber Valley, Campsie, Junkins (Wildwood), and Keystone (Breton) in Alberta, and Maidstone in Saskatchewan. But some individuals sought other, remote locations, away from the larger communities and Clarence Washington was one of them.

There is one clue as to what might have been the draw for Washington in this part of the province. Castor was on the railroad line and served as a jumping-off point for prospecting homesteaders. As such, it had two large hotels, a saloon, a movie theatre, and restaurants. These are places that also often played live music and may have made Castor appealing to the pianist as offering something to fall back on outside of the growing seasons. In the 1911 federal census, he is identified as a musician rather than a farmer, so music was still his primary, most powerful draw.

During this period, Washington was also drawn by a completely different power. On February 22, 1912, Clarence Washington and Florence Hunley were married in a modest ceremony in Calgary. At this point Clarence was 43 years old, while Florence was 46 and already had three adult children from a previous marriage. In fact, Frances, the younger daughter, was a music teacher, which suggests something about the importance of music in Clarence and Florence's relationship. The whole family settled with Clarence in Castor, though there is evidence that they were already living there as a family prior to the couple getting married.

During their time in Castor, Washington worked as a musician at the Peking Theatre. Here, his upbringing in the church and his development with improvisatory playing must have served him well. The Peking Theatre

Clarence Washington, the clever pianist, was up from Cranbrook for Dominion Day and gave an excellent entertainment at the Moyie hotel. He had a big crowd around him all day.

The Moyie Leader, July 6, 1907.

offered “moving pictures,” which, in 1912, were silent. The background music was often played by a live pianist and that was Washington’s role. Occasionally, the film had a score attached to it that the accompanist would play. But more typically, moving-picture accompanists would play an assortment of styles to the film’s action, including classical music, popular songs, vaudeville, ragtime, as well as improvised music. An earlier reference to Washington in Moyie raved about the “clever pianist” and avowed that “he had a big crowd around him all day” (*The Moyie Leader*, 1907). As such, one can imagine how highly regarded the “Professor” was seen by the locals in Castor: a Black pianist nurtured in what would have been seen as “authentic” African American stylings. It would have provided him with regular opportunities to rework the emerging music that was becoming more and more popular, more and more clearly defined in juke joints, dance halls, and, yes, movie theatres.

In the 1960s, the Black Arts poet Amiri Baraka wrote about the development of jazz and blues in his text *Blues People: Negro Music in White America*. In it, Jones identifies the expressiveness of the blues as fundamental in the struggle between an African *freedman* in the wake of the abolition of slavery, and an American *citizen* with all the rights conferred on them and guaranteed by the constitution. He terms this the “*freedman-citizen* conflict.” In short, the blues is about

expressing the conflict, and jazz is about reconciling it, and because both forms are hybridized through the historic encounter of Africa and Europe, neither can fully achieve expression or reconciliation. But, according to Jones, “at their best, they come close” (140). Jazz does so “because it makes use of that middle ground, the space that exists as the result of any cleavage, where both emotional penchants can exist as *ideas* of perhaps undetermined validity and not necessarily as ‘ways of life’” (Jones 140).

This cleavage, where emotional penchants can exist as ideas, is grounded in North American Blackness and is identifiable in Washington’s story as well. A striking fact about Washington is that he was also an author. In 1907, he was compelled to write a letter to the editor of the *Cranbrook Prospector* defending the common humanity of Black people against a recent article that argued the futility of providing Black people with an education. Washington’s letter is eloquent and brief, and it is the only example of his writing that we have. One does not have to wonder how deeply he felt this “cleavage” that Baraka defines. He was an improvising musician who had improvised his life in Canada, only to find the same sorts of challenges he thought he had left behind in the U.S.

Sadly, neither his homesteading venture nor his marriage lasted. A few years later Clarence was back in Edmonton and Florence was in Calgary. The family story is a deeply tragic one. Florence, unable to provide for herself on a regular basis, appears to have joined a prostitution home and had several run-ins with the police. She died in poverty in Calgary in 1918. There is no record of where the adult children are located. Clarence suffered a cleavage of an altogether different and dramatic sort: his homesteading venture a failure, his musical life adrift, Washington ends up in the Ponoka Hospital for the Insane, where he suffered

some sort of head trauma and died in 1921. His life has been forgotten. His music was unrecorded, the evidence of its existence evaporating with the last notes he sounded.

Another kind of cleavage can be seen in the example of Samuel Watts, another musical pioneer in Alberta around the same time that Washington was playing in theatres in the Kootenays and rural Alberta. Washington was born in Corsicana, Texas, in 1882. Very little is known about his life there, though the time period exhibited a widespread use of marching band instruments in the wake of the Civil War and, later, the Spanish-American War. Brass bands were particularly popular during the Reconstruction period—the period that Watts grew up in. Watts was a Baptist and so, like Clarence Washington, was steeped in a spiritual and musical tradition. As well, Corsicana was a rail town, which meant that musicians, minstrel shows, and even military bands likely passed through. Thus he had much to fuel his musical development, and may have even had his eyes opened to travelling beyond his local confines as well.

By the early 1900s, Watts had relocated to Fort Mcleod, Alberta. He was something of a polymath. He was a poet whose work was published in the *Red Deer Advocate*. He was a multi-instrumentalist, who played at local gatherings, but he was also an inventor, who patented a letter-stamping machine and its elaboration, a stamp carrier for pens. He seems also to have been marked by military movements. He was born too late to have joined a major conflict in the U.S., but his access to the trombone was certainly linked to the surplus of instruments caused by war, as I mentioned above. Further, upon moving to Canada he joined the Canadian military and played in their military band. Tragically, he died as a Canadian soldier, overseas in the First World War, and he was eulogized fondly in



Samuel Watts, pictured centre. Photo credit: Black Canadian Veterans Stories. <https://www.blackcanadianveterans.com/post/watts-samuel>

the prairie communities he had lived in: Fort Mcleod, Calgary, and Olds, Alberta.

Corsicana, Texas is not too far away from Texarkana, the twin towns along the border of Texas and Arkansas, where Scott Joplin, the famous “King of Ragtime,” was from. Joplin was born about 15 years earlier than Watts. The towering figure of ragtime may well have influenced a teenage Watts, who then went on to compose rags of his own as a young man in Alberta. He had a number of songs registered in the U.S. Library of Congress Catalogue of Copyright Entries. Some songs were sold at local drugstores, like “I’ve Got the Craze,” which was advertised as a novelty song and could be played as either a jaunty two-step (which was common for rags) or a slower one step. The humorous and evocatively titled “Too Many Girls are Making Eyes at Me” was advertised in *The Indianapolis Colored Freeman*, one of the African American papers that carried news about Black communities in Alberta. This title was

touted as the “season’s Song hit” and was blatantly called a “Rag Time Song.”

What strikes me most about these songs is how consistently Watts turns to a particular theme. Along with the hit “Too Many Girls are Making Eyes at Me,” Watts also composed songs like “Whisper Love to Me Again” and “If I Had a Thousand Hearts.” Although most Black history from Alberta’s early 20th century has gone forgotten, Watts has been memorialized by the military and veterans communities. His descendants have also made efforts to keep his memory alive. But largely he is remembered as a soldier. I find it striking that his musical output demonstrates quite the opposite: he was a lover and not a fighter.

There is an echo of Washington’s deeply felt “cleavage,” which Amiri Baraka so thoroughly outlines for us. Watts’s music offers the opportunity for posing the question, what does it mean to be a human being, with the full complement of human qualities and characters, if the world you inhabit can only see you as less than human? Certainly, defending his adopted nation, literally with his life, is a valiant and admirable achievement. Yet, there is evidence that he even had to fight to become a fighter. Long forgotten racist policies of the day meant that Black men were generally barred from military service during World War I. (A segregated battalion was eventually established to accommodate the great number of Black Canadians demanding to serve.) But Watts seems to have gotten around it by moving to a different enlistment town when he was denied the first time. Like Clarence Washington, Watts had likely moved to Canada seeking opportunities

and a sense of personal achievement, and while he did so, he also must have been frustrated to find that same limiting understanding of him here. Yes, he did achieve much here, but in many local newspapers he was also representative of the “Negro Problem” that was threatening Canada’s civil and racial purity. Yes, he was a valiant soldier who fought for our freedom, but he is more readily seen as a combatant, when he is remembered at all, as opposed to the full complement of humanity he carried inside of him all the way from Corsicana, Texas: his mental agility, his inventiveness, the music at the heart of it all, beating out a persistent melody of love.

Clarence Washington and Samuel D. Watts have largely been forgotten. But their stories help to show the far-reaching strands of jazz’s development as it migrated with Black people across the continent. It started in the south and then moved to northern cities. But then it side-stepped to cities like St. Louis and Kansas City, and Oklahoma City. These are prairie cities we don’t always think about when we think of jazz. Similarly, the Canadian Prairies have been overlooked in the story of this music. Washington and Watts lived and performed music at a time that preceded recording technology. Tragically, their lives were cut short and we can only guess at what they may have sounded like. But we know they were capable of love. And though the history of Black people, too, has largely gone unrecorded in this part of the country, we do not have to guess at its persistence. The Black Prairies are still here today, still beating the odds, still beating out its own improvised anthem of love.



BERTRAND BICKERSTETH

Bertrand Bickersteth is a poet, playwright, educator, and essayist who writes about Prairie Blackness. He is the author of the award-winning *The Response of Weeds*. His current project is on the history of Black cowboys. He lives in Moh'kinstsis (Calgary) on Treaty 7 Territory and teaches at Olds College.



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Nelson Daily Miner, December 12, 1901

The Moyie Leader, July 6, 1907

The Prospector, Cranbrook, September 7, 1907

The Cranbrook Herald, February 13, 1908

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Lethbridge Daily Herald, July 3, 1911

The Indianapolis Colored Freeman, June 28, 1913

The Red Deer Advocate, July 14, 1916

Olds Gazette, June 29, 1917

Lethbridge Herald, May 13, 1918

Orff-Inspired Book Projects: An exploration into the processes and media of holistic musical learning

Laura Bates, Jennifer Currie, Chelsea Foulston and Krystle Linic

Representing the culmination of learning through its direct application to our classroom practices, the Book Project was a highlight of the levels courses at the University of Alberta this summer.

Students from levels I-III were divided into three groups to plan and execute a musical performance inspired by a children's book and publicly present our concepts during the final afternoon. What resulted were creative demonstrations of musical storytelling that utilized the varied media and modalities of an Orff-based approach.

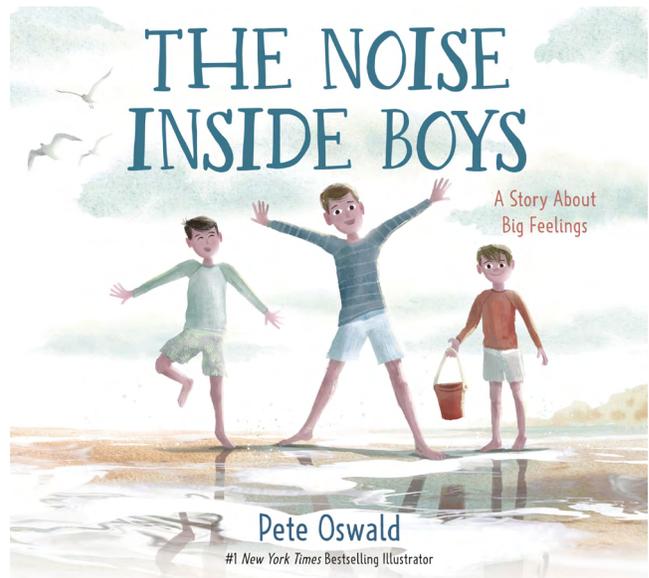
LOOK IN A BOOK

Children's books have the potential to provide a unique platform for educators, as they can provide a starting point from which we can discover and make connections to other areas of learning in meaningful ways with our students.

In the Orff classroom, we can see them used:

- To introduce or reinforce a musical concept,
- To enhance the drama of the storytelling,
- To create a series of elements to present and perform the story for an audience,
- ... And so much more!

Not sure where to start? Read on, and perhaps one of these ideas will inspire a journey of discovery to share or develop with your own students!



The Noise Inside Boys

Written By: Pete Oswald

Video Link: [THE NOISE INSIDE BOYS.mov](#)

Book Project Collaboration by:

Level III: Nathanael Laws; Level II: Laura Bates, Jenny Chan, Caitlin Martin, Teresa Schmidt; Level I: Rebecca Burr, Jessica Cote, Sandra Gunn, Paris Kennedy

Identifying Themes

The book's theme of feelings and emotions was clearly presented throughout, with vividly illustrated pages that responded to the varied expressions. Our next

task had us thinking about the modalities through which Orff is expressed.

- Which aspects lent themselves to movement?
- To vocal or instrumental expression?
- How might we add dramatic elements to the storytelling?
- What pieces do we already know that might fit into this theme?
- Would sound effects complement the storytelling or hinder it?
- Is the story told using rhyming verse? If not, what inspiration for rhythmic or melodic material presents itself?

Once ideas started to flow, it became essential to rein them in. For our group, we landed on: arranging a well-known and recognizable tune for Orff instrumentarium; choreographing tableaux to mimed movement to accompany aspects of the narration; using vocal and dramatic expression to highlight the emotions presented; and using a rhythm ostinato work about feelings that was created in the level 1 class.

COMPOSED, IMPROVISED, AND REIMAGINED



“A Bundle of Joy” from *Inside Out* by Michael Giacchino

Who doesn't think about the movie *Inside Out* when talking about feelings? The film depicts the turbulence of our emotions, and the melody of “A Bundle of Joy” is tuneful and beautifully voiced on a soprano glockenspiel.

The piece required some creative approaches to the keyboard percussion instruments that included shifting sets of keys to include both F and F sharp.

To create the effect in the accompaniment that we wanted, we also needed to think about how to use the contrabass bars in conjunction with the bass xylophone to maintain the eighth-note pulse that gives impetus and direction to the theme. By positioning them beside the bass xylophone, one player could play that key part.

“Feelings Rhythm Ostinato”: (a Level 1 creation based on Jos Wuytack’s Rhythmic Ostinato)

Pulling in this work was a natural fit as we further expanded to include non-pitched percussion and more dramatic elements to the storytelling. While playing our individual parts on our selected non-pitched percussion instruments, the goal was to be in character with the emotion expressed. Voice, facial expression, and full body engagement were needed for the idea to come across effectively.

USING FORM TO PROVIDE STRUCTURE

Organizing our ideas and sequencing them in a way that complemented the storytelling was key to ensuring that the performance was cohesive from start to finish. Using form to guide us ensured that there was a musical through line that linked the themes together and allowed us to continually build towards the climax of the story. We decided to narrate the book and looked for natural spots to interject or support with musical material. Rondo form was an ideal structure for this purpose.

A BUNDLE OF JOY

Inside Out

Michael Giacchino

Arr. Orff Levels I-III (Edmonton, AB, July 2025)

SG

AX

BX/BM

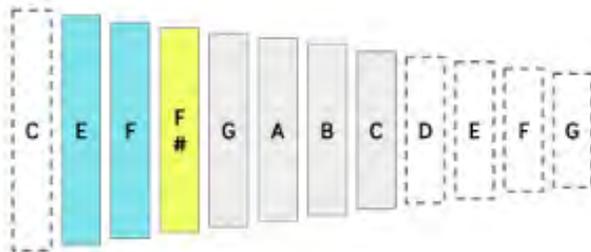
CBB/BX

5

Soprano Glockenspiel Set-Up:

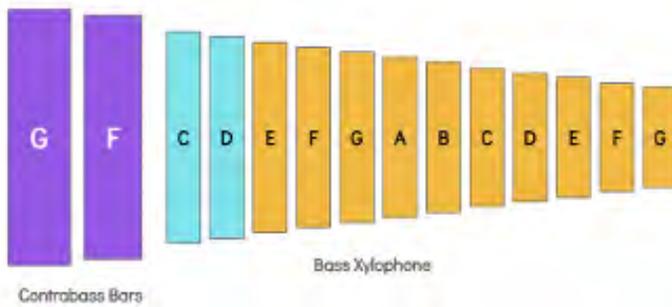
Remove the lowest two keys (C & D). Shift the E and F keys down one place each. Add an F# key to the vacant F space.

(Remove surrounding keys as needed for your students).



Contrabass Bar/ Bass Xylophone Set-Up:

Left hand plays CB; Right hand plays BX.



RHYTHMIC OSTINATO

Feelings

J. Wuytack (used with permission)

Text added by Orff Level I (Edmonton, AB, July 2025)

2/4

Timpani

Ground - - ded, calm and zen

Hand Drum

I have feel - ings and that's al - right yes, yes!

Bass Drum

I am an - gry. I'm ve - ry mad!

Maracas
Cabasa

This is just a - no - ther day, I woke up feel-ing just o - kay.

Claves
Temple Blocks

Tongue in - cheek, Tongue in - cheek.

Bongo

Appre-hen-sion oh no, I am so an - xious, all these feel-ings might be bad for my health!

Cowbell

It's too sca - ry - Quick hide!

Guiro

(Yawn) (Yawn) E - - - nnui.

Congas

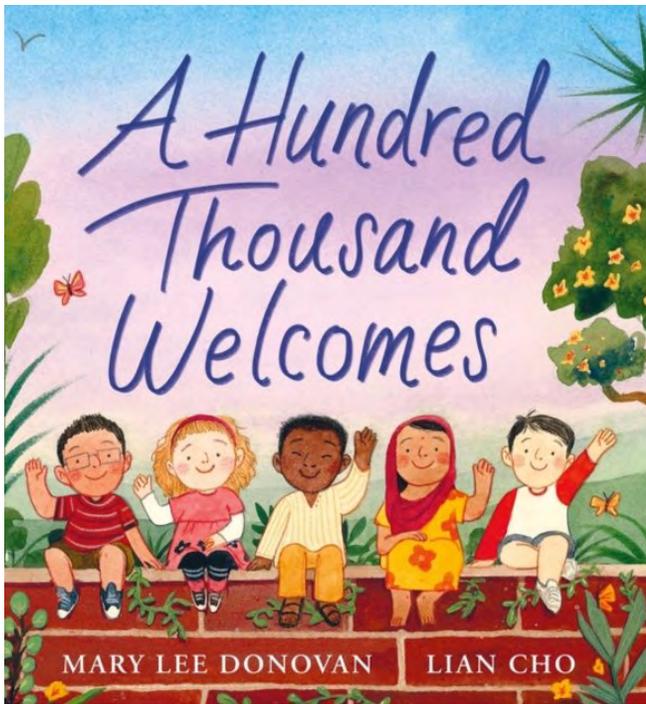
Wor - ried and an xious and ve-ry, ve-ry hes-it tant. Wor - ried and an xious and ve-ry, ve-ry hes-it tant.

Tambourine

Frus - tra - ted, frus - tra - ted, an - gry! Frus - tra - ted, frus - tra - ted, an - gry!

Clap

Set-Up	Title: The Noise Inside Boys by Pete Oswald	Eight musicians frozen in acts of play; start to engage/mime play following title introduction (movement focus) Narrator introduces
Intro	“Bundle of Joy”	CB/BX bordun SG Theme
A	Story: From: “This is the noise...”	Narration of story begins
B	Expressive Echoes	Each musician does an expressive echo of narrator for their assigned word: “Hey”, “Yay”, “Whee”, “Me”, “Go”, “No”, “Plop”, “Stop”. Transition to instrumental position following each reply.
A	Story: From “And this is the noise inside boys...” To “...to name the feelings inside.”	Narrator alone “Breath in...” (all inhale) “Breathe out...” (all exhale)
C	“Feelings Rhythm Ostinato”	Cue: “...let the noise pass.” NPP + Drama Layer one ostinato at a time Say & play ostinato once Continue repetition as others layer without voice
A	Story: To: “Sometimes you’re happy...are you feeling better now?”	CB/BX starts Narrator continues Slow layering of orchestration under narration (AX/AM; Piano; Guitar; SX/SM)
Coda	“Bundle of Joy”	SG melody 1x through 2nd time through orchestration slowly tapers off Soprano recorder solo on last half of the theme.



A Hundred Thousand Welcomes

Written By: Mary Lee Donovan

Video Link: A HUNDRED THOUSAND WELCOMES.mov

Book Project Collaboration by:

Level III: Melissa Andrews; Level II: Nicole Bannister, Jen Currie, Erin Lampen, Krystle Lincic; Level I: Grace Chung, Emma Montori, Miranda Sarchet, Emily Ann Toews

Thank you to Erin, Emma and Grace for their extra time in compiling the notation for this piece.

INSPIRATION:

The inspiration for this really came from the book and communicating different ways that we can say welcome. That sparked us to think of ways that we can be welcoming. The famous tune of, “Hello, Goodbye” by the Beatles came to mind to tie into the theme of welcoming. We so often welcome one another by saying “Hello”, whether it’s greeting someone on the phone,

as you pass a stranger on a path, or greeting someone at your door. A simple, yet powerful way to make someone feel welcomed in your presence. Recreating that melody was something that became a collective effort within our group. First attempting to play it on recorders, but eventually transferred it to piano, ukulele, bass xylophone and glockenspiel.

To help bring this melody back to the book, we wanted to incorporate some of the different languages to really showcase how we all come from different and unique walks of life. A small group of us set to work to choose welcome phrases from different languages in the book. From there, we turned them into rhythmic phrases and added body percussion to go with the rhythm of the words. The final performance included a movement sequence to bring all these welcome phrases together in a rhythmic ostinato. The idea to create these phrases came from the very talented Heather Nail, when she taught the Intro to Orff Level in Calgary, AB. We used part of her lesson as our inspiration and made it our own within our whole composition.

COMPOSITION & IMAGINATION

We started the process by dividing into a movement group and an instrumentation group. Members appreciated the choice to go where they felt they could contribute the best. After picking a line from the book “Welcome, friend. Welcome dear neighbor, come in”, we agreed on a simple tune some of the vocalists came up with. From there, instrumentalists thought about the structure of an orchestration, including types of borduns we had experienced in our classes and created an orchestration using a few instruments. Pulling from the strengths of our members, we added piano accompaniment, although not necessary for classroom use if unavailable. Some of the bass xylophone parts may be more suitable for older or more experienced musicians.

PROCESS

The song starts with no one singing, just the melody is played on the piano, ukulele, bass xylophone and a glockenspiel (could play the same melody as the piano or play octaves with the ukulele chords). Between the

introduction and main song, the interlude is played by the piano and bass xylophone.

Cue the students doing the movement and body percussion by the instrumentalists saying, "Welcome".

A Hundred Thousand Welcomes

Interlude "Hello, Good-bye": melody made famous by the Beatles

John Lennon and Paul McCarthy

The musical score is arranged in four staves. The top two staves are for Piano and BX, and the bottom two are for Pno. and BX. The tempo is marked as ♩ = 85. The key signature has one flat (Bb) and the time signature is 4/4. The score includes guitar chords: F, C, and Am. The lyrics are: "I say hel- lo, - hel - lo, hel - lo. I don't know why you say good - bye I say hel - lo."

Section A: Instruments: Begin first, starting with the BX2, followed by BX1, and the glockenspiels. Playing together twice, the first voice enters.

Vocals enter from the back of the room. In pairs, each decide on a body percussion that they will do along with their speech part. This is improvised by the

voice groups at the time of learning the piece. One group at a time, each group waiting desired length agreed upon. Groups may then decide to drop out one group at a time, until the final group ends Section A.

A Hundred Thousand Welcomes: A

♩ = 120

Summer Orff Students

The musical score is arranged in a grand staff with six parts. The top three parts are vocal staves for Voice 1, Voice 2, and Voice 3. The bottom three parts are instrumental staves for SG (Soprano Gong), AG (Alto Gong), and two Bass Xylophone parts (BX 1 and BX 2). All parts are in 4/4 time. The tempo is marked as ♩ = 120. The score is divided into two measures by a vertical bar line. The lyrics for each voice part are: Voice 1: Khush am-did, a-man. Voice 2: Cead mile fail-te. Voice 3: Bien - vien - i - do. The instrumental parts consist of rhythmic patterns of eighth and quarter notes.

Interlude of "Hello, goodbye" on the piano or other instrument played softly and delicately.

Section B: Vocalists will create movements to go along with their singing. After singing the song twice,

one vocalist will announce, "Everyone sing". At this point, vocalists go into the audience and sing, gesturing welcome in whatever way is meaningful to them. Instrumentalists play.

A Hundred Thousand Welcomes: B

Summer Orff Students 2025

♩ = 120

Wel-come, wel come friends. Wel-come dear neigh-bor come in.

5 Wel-come, wel-come friends. Wel-come dear neigh-bor come in.

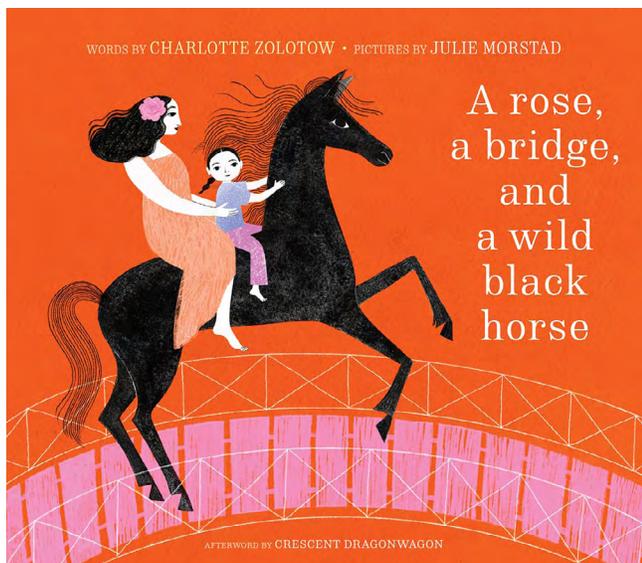
9 I sing, I sign, I pra - y.

*Glockenspiels play the melody. Bass Xylophone/ Metallophone could be added to play the root of the Ukelele chords if no Ukeleles are available. Piano accompaniment is possible. Repeat as many times as decided.

Vocalists return to the front. Instrumentalists and Vocalists say “A hundred thousand welcomes” and then sing the ending together. If able, students can harmonize according to what is written. Instrumentalists will come to the front and join the gathering of vocalists in singing.

Ending: Spoken: “A hundred thousand welcomes”
(Sung: harmony may be created as singers are able).

I sing, I sign, I pra - y.



A Rose, A Bridge, and a Wild Black Horse

Written By: Charlotte Zolotow

Video Link: A ROSE, A BRIDGE, AND A WILD BLACK HORSE.mov

Book Project Collaboration by:

Level III: Chelsea Foulston; Level II: Crissy Curzon, Alyssa Fedchuk, Allison Getz, Judi MacEachen, Tess Owen; Level I: Michelle Arai-Morassutti, Emmanuel Wilfriedbogni, Jen Li

Thank you to Alyssa and Judi for their extra time in compiling the notation for this piece.

Working on the group collaboration project was both a positive and a collaborative experience. It's inspiring to see how one book spurred so many great ideas. This process could be adaptable to a group of students with teacher guidance.

BOOK SELECTION

We read four different books and brainstormed what we could potentially do with each book. We considered movement, instruments, melodies, etc.

Ultimately we chose the book based on where we could find the most inspiration.

INSPIRATION

Many of our group members felt an emotional connection to the relationship between a mother and child as well as the concept of a child growing up. We were also inspired by Julie Morstad's beautiful illustrations.

CONTEXT

Charlotte Zolotow originally published the book, "A Rose, A Bridge, and a Wild Black Horse" in 1964 and her daughter recently reissued it.

"In the original 1964 publication of this book, a boy tells his younger sister all the marvelous things he'd do for her. In the new 2024 republication, orchestrated by original author Charlotte Zolotow's daughter Crescent Dragonwagon, the focus switches to that of a daughter telling her mother what she'd do for her instead." (Betsy Bird, <https://afuse8production.slj.com/2024/12/08/31-days-31-lists-2024-picture-book-reprints>)

PLANNING

We read the book again and wrote down the ideas we had for movement, visuals, instruments, and music for each page in a chart format. See below.

THE FORM

We chose a Rondo form so we could alternate between the melodic refrain (A Section) and the different ways the daughter shows the mother what she will do for her (B, C, and D sections). The melodic refrain connects the story together.

THE MELODIC REFRAIN (A SECTION)

We borrowed the word pattern from the book and added a musical element to the lyrics: “I’ll write a song for you”. We then created a simple minor melody with a lilting, lullaby feel to go with our lyrics. While singing the melody the group improvised on the instruments. It was a true “Jam Session”. Everyone brought their skills, experience and ideas and the music flowed organically. Our instrument parts don’t necessarily “follow the rules” of orchestrations however we did follow the Orff process of student-led creating and collaborating. We wanted to make the music cumulative as it’s about a child growing up and showing their mom what they will do for her to prove their love. As such, we added instruments each time the refrain returned.

THE SPEECH AND MOVEMENT SECTIONS (B, C, D)

We decided to contrast the melodic refrain with speech and movement for the pages we chose to highlight. Due to time constraints, we had to narrow down which pages we would highlight. Ultimately we chose the pages that we had the most ideas for. We

chose one individual to represent “the girl” who spoke the lines of each page and moved as the girl throughout. We added sound effects to the movement using non-pitched percussion. The use of minimal yet effective props brought the images to life. We used a large movement scarf in different ways to represent the mountains, water and the reigns of a horse. We also added headlamps and flashlights to create a visual water effect. The group members alternated seamlessly between performing the movement portions and non-pitched percussion parts to singing and playing the melodic refrain. Meanwhile the BX/BM and the underlying piano part continue through the speech and movement sections. A bell tree signaled to “turn the page” before and after each section.

Important to Note

- We realized quickly that we had limited time to work on this project which left no time for deliberation. Quick decisions were imperative.
- Because we were so inspired by the illustrations, we projected the illustrations onto a screen during the performance.

A Rose, a Bridge and a Wild Black Horse

Summer 2025

Orff Collaboration

Voice I/
Alto Recorder

Voice II

Glockenspiel

Hand Drum

BX/BM

Piano

When I grow up, guess what I'll do?

5

Voice I

Voice II

Glock.

H.D.

BX/BM

Pno.

I'll write a song for you.

gliss.

9

Glock.

BX/BM

Pno.

FINAL PERFORMANCE

	Image	Lyrics/Words	Movement	Instruments Used
A		“When I grow up, guess what I’ll do? I’ll write a song for you.”	Stand or sit to sing/ play in stillness.	BX, BM
B		“I’ll break rocks for you.” “I’ll fight monsters for you.”	Two people are frozen in a curved rock shape. The girl breaks the rock and the two break apart and morph into the monsters. The monsters lumber towards the girl.	Cymbals create the rock breaking sound. The thunder tube rumbles as the monsters approach and a scream drives the monsters away.

	Image	Lyrics/Words	Movement	Instruments Used
A		“When I grow up, guess what I’ll do? I’ll write a song for you.”	Return to spots to sing/play in stillness.	BM, BX, Piano
C		“I’ll climb mountains for you.” “I’ll swim across oceans for you.”	An angular mountain scape is created with 4 group members stretching a long piece of fabric each with one arm up and one arm down. The mountain shape shifts as the girl moves over and around the mountain. Two people hold the ends of the fabric on either side. The fabric becomes the ocean flowing up and down. Others wearing headlamps lay on their backs underneath the fabric so that the light catches on the “water”. They move their limbs like seaweed. Stage lights may be dimmed to enhance the effect. The girl swims under and around the fabric and seaweed.	The ratchet cranks every time the mountains move to allow the girl to navigate over and around the mountainscape. The ocean drum swells as the scarf rises and falls.
A		“When I grow up, guess what I’ll do? I’ll write a song for you.”	Return to spots to sing/play in stillness.	BX, BM, Piano, Glockenspiel, Guitar, Hand drum, Alto Recorder (All parts)

	Image	Lyrics/Words	Movement	Instruments Used
D		<p>“I’ll catch a wild horse for you.”</p> <p>“I’ll win a race for you.”</p>	<p>Three people create a horse tableau by crouching in low to high levels. They shadow the front person's hoof-like motion.</p> <p>As the trotting sound accelerates, the horse moves in slow motion to create the effect of winning a race.</p>	<p>The wood block creates the trotting sound.</p>
A		<p>“When I grow up, guess what I’ll do? I’ll write a song for you.”</p>	<p>Return to spots to sing/play in stillness.</p>	<p>BX, BM, Piano, Glockenspiel, Guitar, Hand drum, Alto Recorder (All parts)</p>
Coda		<p>“I’ll write a song for you.”</p>		<p>Ritardando on the repeat of the final line.</p> <p>Bell Tree</p>

CLASSROOM APPLICATIONS

Developed by seasoned musicians and music educators, these book projects offer an inspiring way to bring diverse musical ideas and storytelling into your classroom. Their adaptable themes and flexible structures support meaningful learning while giving students opportunities to co-create and share ownership of the process. The Orff process strengthens this approach by

encouraging students to create original works, respond to texts, and explore specific concepts through movement, speech, instruments, and visuals. This multi-modal experience deepens understanding, sustains curiosity, and turns each project into a springboard for ongoing discovery that engages both students and teachers alike. The creativity and magic of the Orff process truly emerge through such explorations.



LAURA BATES

Laura Bates is a BC-based PreK-12 music educator holding Orff II and Kodály I certifications. She is the Head of JS Performing Arts at West Point Grey Academy, specializing in curriculum design, inquiry-based learning, and collaborative ensemble work.



JENNIFER CURRIE

A born and raised Calgarian, Jennifer Currie is a CSSD music teacher, mother of two, and master's student at the University of Alberta who recently completed Orff Level 2 certification.



CHELSEA FOULSTON

Chelsea discovered Orff Schulwerk during her undergraduate studies 18 years ago and has been passionate ever since. She recently completed Orff Level III and teaches K-6 music at Greenfield Elementary School in Edmonton, Alberta.



KRYSTLE LINIC

Krystle Linic is an elementary teacher in Edmonton, AB where she has taught since 2005. She currently teaches k-6 music. Recently, she completed her Graduate Certificate in Music teaching and learning, including Orff Levels 1&2 through the University of Alberta. She is currently laddered into the Masters of Education program at U of A. She lives by the motto, "everything is better with a little music!"



Idea Box ⋮

Boîte à idées ⋮

Heads or Tails

Aimee Curtis Pfitzner

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of two systems. The first system has four measures. The second system starts with a measure rest for five measures, then continues with three measures. The voice part is in treble clef. The clap and pat parts are on a single staff with a 2/4 time signature.

System 1:

- Voice:** Flip the coin, up it flies. Heads or tails be - fore our eyes.
- Clap:** Clap on the second beat of each measure.
- Pat:** Pat on the first beat of each measure.

System 2:

- Voice:** Pick your side and count with me. One, Two, Three!
- Clap:** Clap on the second beat of the first three measures.
- Pat:** Pat on the first beat of the first three measures.

GAME

- Players stand in a circle.
- Leader holds a coin.
- Perform body percussion - pat, clap pattern - while singing song until final two measures. While counting, “one, two, three!” players place hands on head or hips. If placing hands on head, players predict the coin when tossed will land head side up. If placing hands on hips, players predict the coin will land tail side up.
- Leader flips coin into air after “three!”. If coin

lands on head, all players with hands on head sit down. If coin lands on tail, all players with hands on hips sit down.

- Game continues with all players singing and performing body percussion until final winners or winner.

EXTENSION

Eliminated players transfer body percussion pattern to drums (pat) and rhythm sticks (clap) or other non-pitched percussion instruments.



AIMEE CURTIS PFITZNER

Aimee Curtis Pfitzner has dedicated over thirty years to working with children and educators through joyful, playful, and purposeful music making and learning. She holds a Master of Music degree and Master’s Level Orff-Schulwerk certification training and is an approved Level I Orff-Schulwerk Teacher Educator. Aimee is a frequent national and international presenter, has numerous published resources for music educators available through Beatin’ Path Publications and through her blog: www.ofortunaorff.com and on social media @Aimee_ofortunaorff.

Pile ou face

Aimee Curtis Pfitzner

The musical score is written for three parts: Voix (Voice), Mains (Hands), and Cuisses (Hips). It is in 2/4 time and G major. The first system (measures 1-4) has the lyrics: "Lance la pièce de monnaie. Pile ou face, vite sans dé-lai!". The second system (measures 5-8) has the lyrics: "C'est le temps de faire un choix. Un deux trois!". The score includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are placed below the vocal line, and the percussion parts (Mains and Cuisses) are indicated by vertical stems on a lower staff.

JEU

- Les participant-es sont debout dans un cercle.
- La personne qui mène tient une pièce de monnaie.
- Jouer les percussions corporelles – taper sur les cuisses, frapper dans les mains – tout en chantant la chanson jusqu’aux deux dernières mesures.
- En comptant « un, deux, trois! », les participant-es placent leurs mains soit sur la tête, soit sur les hanches.
 - Mains sur la tête : la personne pense que la pièce tombera sur **face**.
 - Mains sur les hanches : la personne pense que la pièce tombera sur **pile**.
- La personne qui mène lance la pièce en l’air après « trois ! ».
- Si la pièce tombe sur **face**, toutes les personnes qui ont mis les mains sur la tête s’assoient.
- Si la pièce tombe sur **pile**, toutes les personnes qui ont mis les mains sur les hanches s’assoient.
- Le jeu continue avec les participant-es restant-es, qui chantent et jouent les percussions corporelles jusqu’à ce qu’il ne reste qu’un ou plusieurs gagnant-es.

EXTENSION

Les personnes éliminées transfèrent le motif de percussion corporelle aux instruments de percussion non mélodiques :

- Utiliser des **tambours** pour remplacer les cuisses.
- Utiliser des **bâtons rythmiques** pour remplacer les mains, ou tout autre instrument de percussion à sons indéterminés.

AIMEE CURTIS PFITZNER



Aimee Curtis Pfitzner a consacré plus de trente ans de sa vie à travailler avec des enfants et des enseignant-es par le biais d'un apprentissage musical joyeux, ludique et intentionnel. Elle est titulaire d'une maîtrise en musique et a complété la formation de certification Orff-Schulwerk de niveau de Maître. Elle est aussi formatrice pour le Niveau I de l'approche Orff-Schulwerk. Aimee présente régulièrement lors de congrès nationaux et internationaux. Elle est l'auteure de nombreuses ressources pédagogiques publiées qui sont disponibles chez *Beatin' Path Publications*, sur son blogue www.ofortunaorff.com et sur les médias sociaux @Aimee_ofortunaorff.

Madame cane et ses canetons

Françoise Grenier

C'était à la fin de mai. Depuis quelques jours, ma voisine faisait le tour de son jardin en marchant sur la pointe des pieds. Mais pourquoi? Pourquoi marcher ainsi? Les cailloux sont-ils piquants? Sont-ils brûlants? Ou bien, quoi?

Un matin, elle est venue me chercher en me disant qu'elle avait quelque chose d'ex-tra-or-di-nai-re à me montrer. Puis, elle me chuchota : surtout, pas de bruit! Eh! bien, au cœur d'une épaisse touffe de graminées bordant son jardin, une cane s'était confortablement installée pour couvrir ses œufs. Ah! voilà donc le mystère éclairci!

Trois jours plus tard, ce qui devait arriver arriva : la cane avait disparu! Au milieu des graminées, il ne restait qu'un tas de coquilles d'œufs brisées. Un loup était-il passé par là? Pas de traces...

Au bout de nos terrains serpente une petite rivière. Et si, par hasard, madame cane s'y trouvait? Allons vérifier... Exactement! Elle était là, entourée de ses canetons qui barbotaient joyeusement dans l'eau. Coin! Coin! Coin! Le soleil faisait durer le plaisir! Puis après toutes ces galipettes, la petite famille, cancanant gaiement à la queue leu leu, fila au jardin de ma voisine.

Pour célébrer l'événement, j'ai composé cette chanson dont la forme est A (a, a) B (b, b) C (c, c').

Activités pour maternelle et première année (chanson et danse) ; fin de première année (idem avec accompagnement).



MOUVEMENT / VOIX / DANSE / ACCOMPAGNEMENT

- **Occuper l'espace :**
 - Marcher sur la pointe des pieds, ou d'autres façons, sans faire de bruit. Varier les tempi.
 - Marcher comme un canard et se rejoindre pour former un cercle.
 - Marcher à *la queue leu leu* en mettant les mains sur les épaules de celui ou celle qui est devant soi. (Queue leu leu : vieux français qui rappelle la façon de marcher des loups en meute).

- **Échauffement de la voix et chant :**

- Jouer avec les mots « Coin! Coin! Coin! » avec expressions et tempi variés pour se dire bonjour, discuter, se dire au revoir.
- Enseigner les paroles de la chanson par section (A, B, C) en rythme et en écho.
- Avec la mélodie
- Chanter la chanson au complet plusieurs fois en marquant la pulsation en percussion corporelle simple (varier à la suggestion des enfants).

- **Danse :**

- A - En cercle, en se tenant par les mains, marcher sur la pulsation vers la gauche, à la reprise vers la droite.
- B - Avancer vers le centre, puis reculer
- C - Mettre les mains sur les épaules de qui est à gauche et suivre la ligne du cercle et à la reprise, changer de côté pour revenir en place.

- **Accompagnement :**

- Passer par la percussion corporelle pour le rythme
- Passer par des gestes en miroir pour le jeu aux instruments.



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.

Madame cane et ses canetons (©2025)

Paroles et musique :
Françoise Grenier

Voix

Glock. alto

Xylo. soprano

Xylo. alto

Xylo. basse

1.

Ma-dame Ca-ne, ca-ne, ca-ne, ma-dame Cane et ses cane-tons. Ma-dame

5

2.

Cane et ses cane tons s'envont jus-qu'à la ri-viè-re pour na-ger au fil de l'eau. Ils jouent dans la ca-nar-diè-re, coïn! coïn!

9

coïn, comme il fait beau! À la queue leu leu. À la queue leu leu. À la queue leu leu, s'en re-tournent chez eux!

tchik! tchik! tchik!



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Orff Courses at the Royal Conservatory of Music, Toronto July 2, 2025–July 12, 2025

Catherine West, Course Director



This July saw two eager groups of participants assemble at the Oscar Peterson School of Music (RCM) to take the 10-day Introduction to Orff or Orff Level I course. We hosted these two courses in our beautiful, sparkling clean, air-conditioned facility at the RCM, a centre-of-town venue that is appreciated by faculty and participants alike. Our very experienced faculty includes Linda Song (Basic Orff, Intro Level), Joy Reeve (Basic Orff, Level I), Allison

Tipler (Movement), Bruce Grant (Recorder), Alison Roy (Vocal) and Catherine West (Course Director). As always, the option to complete an (Ontario) Additional Qualification in Primary-Junior Vocal Music along with the Orff Levels course was made available to those participants who are Ontario College of Teachers members. These participants complete the same program during the 10-day course, then complete an additional 40 hours of work, mostly online reading

and responding, but also including options in research, active implementation of the new learning, and observation of master teachers.

This year we were delighted to host Dawn Muir from Winnipeg who completed her Level I internship with Joy Reeve. Dawn is well-known to Orffers across the country as a dynamic and popular clinician who presented workshops at the 2024 *Constellations* conference in Vancouver. Mid-course, Dawn presented a wonderful short workshop for our combined classes celebrating her Jamaican heritage, a workshop that not only introduced some wonderful repertoire, but also provided some thoughtful discussion and guidance about teaching cultural content. On our last day we divided the two classes into three split-level workshops and prepared episodes from the picture book, *Fly*, by

Brittany Thurman. We came together to share in the presentation, ending with a spectacular demonstration of double-dutch skipping by four of our talented participants, and a spirited performance of “Dis Long-Time Gal,” taught to us by Dawn Muir.

Plans for 2026 include the 10-day Introduction to Orff, Level I, new Level II and old Level III. Course dates are likely to be July 6-17 but check with rcmusic.com/teacher-education to confirm all details. Participants are encouraged to apply for the RCM’s Lois Birkenshaw-Fleming Scholarship by June 1 – details available on the same web page. Direct enquiries to aqcoordinator@rcmusic.ca.



CATHERINE WEST

Honorary Member Catherine West served many years on the national executive as the National Editor and continues to contribute to the Teacher Education Curriculum Subcommittee (TECS) and other COC committees. She is the Director of Teacher Education Courses at the RCM and is an instructor for Basic Orff, all levels.

Orff Courses at the University of Alberta July 21–August 1, 2025

Kim Friesen, Course Director



Orff Levels I, II, and III were offered at the University of Alberta from July 21–August 1, 2025. There were 13 students in Level I, 13 in Level II and 3 in the old Level III. The Level II and III students were combined into one class of 16 students. The slate of teacher educators included Sue Harvie for Level I Basic, Kim Friesen for Level II/III Basic, Andy Funke for Recorder, and Laurel Nikolai for Movement.

Every day, the music making and community building was palpable throughout the halls. Now into our second year, the University of Alberta Graduate

Certificate in Music Teaching and Learning is a significant part of the studies. Many students in the Levels courses are part of the certificate program. Students can take the Orff levels courses as open studies students, certificate students, or undergraduate/graduate students.

Each day we allotted time for vocal sessions and group collaboration which were combined times for all Levels. For the vocal sessions, we explored and unpacked how vocal pedagogy is a vital aspect of the Orff approach. In our first vocal session, we broke into



smaller groups to read through and discuss several vocal readings as shared through AOSA. These readings were helpful to ground the vocal experience in our Orff classes. In addition, we worked through two octavo scores as combined classes. It was clear to see how the teacher participants in class were thinking about the ways that they would bring octavos into their own classrooms.

For our group collaboration time, the students were divided into three groups, including a mix of Level I, II and III students. The books used were *A Hundred Thousand Welcomes* by Mary Lee Donovan, *The Noise Inside Boys* by Pete Oswald, and *A Rose, A Bridge and*

A Wild Black Horse with words by Charlotte Zolotow. Using four special sessions over the two weeks, the students crafted group performance pieces that drew on their knowledge and understanding of the Schulwerk, including Orff instrumentarium, movement, recorder, and singing. The performance pieces from the groups were inspiring and truly embodied the creativity that is integral to the Orff process.

At our final sharing, we were thrilled to have the Dean and Vice-Dean of the Faculty of Education in attendance. When we think about advocacy for music education, it is vital that administration has an understanding of the work that we do.



KIM FRIESEN

Kim 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.

Formation intensive Orff du 21 juillet au 1^{er} août 2025

Françoise Grenier, responsable de formations intensives pour Orff Québec



ÉVOLUER, FORMER, RAYONNER!

Orff-Schulwerk avec Orff Québec.

- « Mes élèves n'auront plus la même professeure de musique cette année : chez moi, tout a changé! »
- « Les enseignantes sont d'une générosité incroyable! »
- « Une formation extraordinaire! J'ai adoré! »
- « Les trois volets se complètent de façon formidable! »
- « La formation a littéralement ouvert mon esprit! »
- « Une source géniale en matière d'apprentissage! »

Encore une fois, cette année, l'équipe d'Orff Québec a pu réaliser la grande pertinence de la formation Orff-Schulwerk auprès de gens motivés par le désir urgent d'accroître leur efficacité en milieu scolaire.

En juillet dernier, nos 15 participant.es provenant des cultures québécoise, manitobaine et ivoirienne, néo-écossaise, brésilienne, iranienne, vénézuélienne et tunisienne, ont contribué par leurs expériences, leur originalité et leur dynamisme à maintenir l'engagement et la créativité du groupe.

Cette cohorte s'est distinguée par une cohésion exceptionnelle favorisée par l'amitié et la volonté de s'entraider. Tout le monde était investi dans une même quête d'apprentissage avec une curiosité incroyable



des connaissances des autres. Le plaisir de se retrouver chaque matin était au rendez-vous de la complicité!

Guylaine Myre, Sandra Wong et Lu Horta ont pu constater l'effet de leur enseignement sur les grands progrès du groupe. Que ce soit en *Orff de base*, en *mouvement* ou en *chant et percussion corporelle*, elles ont apporté leur couleur unique. En retour, elles ont profité de ce que les participant.es avaient à partager selon leur style individuel, souvent complété par un répertoire original en accord avec les principes enseignés.

Les productions finales ont montré le sérieux, la volonté, le talent et la personnalité de musiciennes et musiciens qui travaillent avec intelligence et détermination. Ce succès nous amène à penser qu'Orff Québec a accompli son objectif, à savoir : fournir une formation stimulante et significative aux enseignants de nos écoles ou à celles et ceux qui se préparent à le

devenir. Tout cela dans la lignée de Carl Orff et de sa collaboratrice incontournable Gunild Keetman, dont nous tirons toute la pédagogie.

À vous, les membres de cette cohorte, je tiens à dire : heureux sont les enfants qui profiteront de votre apprentissage cette année ! Puis, félicitations pour votre engagement et vos précieux partages. Continuez de propager votre enthousiasme et vos convictions !

Enfin, je vous souhaite une très belle rentrée et une bonne année musicale avec vos jeunes musiciennes à l'école. Je peux vous assurer que l'équipe de la formation est ravie de vous avoir donné la piquette de l'Orff-Schulwerk.

Au plaisir de vous revoir lors de nos ateliers de l'année, soit en présentiel et à distance sur Zoom. Pour en savoir davantage, consultez notre site : www.orff-quebec.ca



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.



Orff Courses at the University of Manitoba July 17–18, 2025

Dr. Jody Stark, Course Director; Mackenzie Guillou-Cormier MA student and Level II participant.

The Desautels Faculty of Music was pleased to host the 44th annual University of Manitoba Orff Certification program. 31 Level I students, nine Level II students, and one Level III student who participated in a modified version of “old” Level III, came from all over Manitoba and as far away as Alberta.

This year’s teaching team worked together to provide a more integrated experience for students in all levels.

Avonlea Armstrong (Choral), Mary-Lynn Berti (Movement), and Jewel Casselman (Recorder) were back as specialists. We also welcomed back Amanda Ciavarelli (Basic Orff, Level II/III) and Karen Tole Henderson (Basic Orff, Level I) who both did an outstanding job, as did the rest of the team.

Each day, we had a special seminar where instructors worked together to teach “kahkiyaw oskâyak”. This song was gifted to Carl Orff Canada by Sherryl Sewepagaham for the national conference hosted by Manitoba in 2020. We are grateful to Ray “Coco” Stevenson and Sean Fitzmaurice for their engaging guest seminars as well. Many participants mentioned these as a highlight. We are also grateful to the Manitoba Orff Chapter who hosted a luncheon for the participants. In addition to learning about the Manitoba Orff Chapter’s important work, two students were presented with scholarships at this year’s



Orff Level I, II, and III instructors and students in the Taché Arts Complex, U of M

luncheon. Steven Hees was presented with the Helen Neufeld Memorial Scholarship and Stephanie Wilson was presented with the DEI Scholarship.



Left to Right: MOC president Erica Rothchild, Stephanie Wilson, MOC pioneer Morna-June Morrow, and Steven Hees.

The course ended with an exceptional sharing session where students did an amazing job sharing their learning with friends and family. The sharing session featured many of the students' favorite pieces and culminated in a beautiful performance of "kah-kiyaw oskâyak" featuring singing, Orff instruments, and movement.

The University of Manitoba will be offering Kodály Level I and II next summer from July 6th to 17th, 2026 and Orff Schulwerk Levels I and II from July 5th to 16th, 2027 with the possibility of offering "new" or "old" Level III depending on demand. Please contact Jody Stark at jody.stark@umanitoba.ca for information about any of these programs and/or to let her know you would be interested in old or new Level III.



DR. JODY STARK

Dr. Jody Stark is the area head of music education at the Desautels Faculty of Music and the director of the U of M Orff-Schulwerk, Kodály, and World Music Pedagogy programs.



MCKENZIE GUILLOU-CORMIER

Mackenzie Guillou-Cormier is a student in the MA program in the Desautels Faculty of Music at U of M where they got to participate in Orff level II this past summer!

Orff Level I in Cape Breton Nova Scotia Aug 5–15, 2025

Charlotte Myers



Orff is alive and well in Cape Breton! For two very hot weeks in Sydney, NS at Sherwood Park Academy, 14 participants (from pre-service teachers to 20+ years) supported each other through new experiences. After a few days of collaboration, the camaraderie was evident and strengthened throughout the course. The proverbial light bulb moments were many and within days several asked about taking Level II. Ahhh, they are embracing Orff and all it has to offer!

While transitioning from Basic with Jenny Trites to Vocal, Movement, and Recorder with Charlotte Myers, one could hear newly acquired tunes such as *Diggi Diggi Dong* ringing in the hallway and during break times. In week two, Course Director James Jackson facilitated a workshop focusing on *Keith Terry's Body Music* and a 2nd workshop on *Approaching the Ukulele in an Orff Way*.



The memorable moments of this Level I course will resonate within Cape Breton and beyond as this incredible group of educators share their new found knowledge. They will strengthen their current music programs or be extremely prepared when they enter the teaching profession.

Many thanks to Keli Brewer, Arts Education Consultant with the Cape Breton Victoria Regional Centre for Education (CBVRCE). She was the driving force in making Orff Level I in Cape Breton a reality. As well, CBVRCE was paramount in supporting their music educators.



CHARLOTTE MYERS

Charlotte's passion for music education makes her a very active retiree! She continues to work with students and music teachers in Halifax Regional Arts - Halifax Regional Centre for Education as a classroom clinician and mentor. She is on the COC Teacher Educator Committee and Publication Committee. Charlotte is Co-chair of *Passages2026* and looks forward to welcoming everyone to Nova Scotia!

From Modes to Maypoles: My ORFF Level II Summer at the U of A

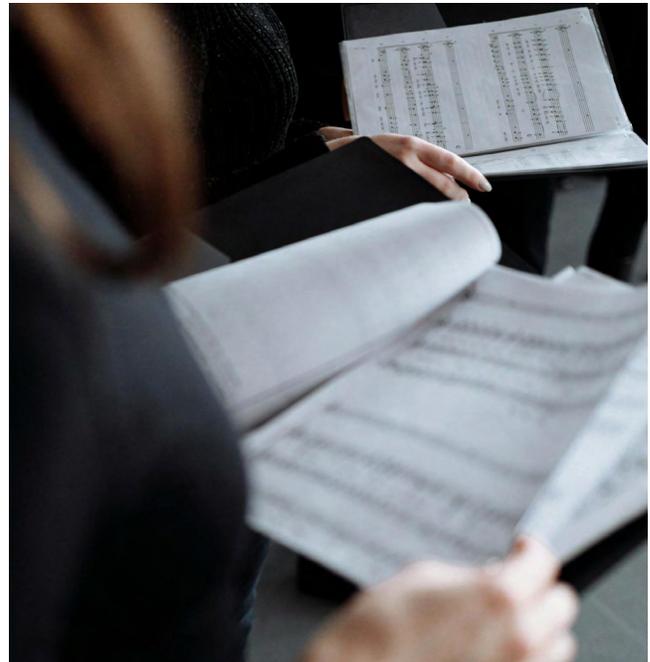
Nicole Bannister, 2025 Gunild Keetman Scholarship Recipient

If you had told me at the beginning of July that I'd be conducting in asymmetric metres, choreographing dance movements for Vivaldi's *Four Seasons* in canon form, improvising on the alto recorder, and saying things like, "I really need to practice singing my modes," I might have run for the hills! But here we are: two weeks, one Orff Level II course, a bunch of new Orff friends, and many new musical experiences to draw from.

This summer, I joined a spirited (and slightly sleep-deprived) crew of music educators from multiple provinces at the University of Alberta for the second level of the Orff-Schulwerk approach. I was excited yet feeling a bit intrepid—I had an idea of what to expect from Level I last year, but I also *knew* what to expect!

Undoubtedly, this intensive learning experience was a musical delight. It offered a deep dive into our discipline and an unexpected amount of learning in just two weeks. I walked away with brain-compatible warm-ups dancing in my head, an xylophone ensemble earworm, and more lesson plan ideas than I can count!

Each day began with ensemble and pedagogy—and a preview of that evening's homework—as we scrambled to create another composition with no parallel octaves! We eased into the afternoon with a relaxing and mindful *BrainDance* at the start of movement class, before heading back into the world of soprano, alto, and even tenor recorders. Our instructor had a very forgiving ear and is the only person I know who could arrange a jazzed-up compilation



of *Scarborough Fair* and Santana's *Oye Como Va*—featuring the recorder!

Some of us discovered our inner melodist. Others discovered we are, in fact, quite good at faking confidence in the different fingerings on soprano and alto recorders. All of us discovered the musicianship hidden (or not so hidden) behind what we do every day in our classrooms.

The instructors provided endless, enthusiastic support—albeit slightly *too* cheerful at times—as we tried to keep it together while the deadlines mounted. I sometimes wondered if their enthusiasm stemmed

from the relief of having already completed their own Orff levels! Nonetheless, they are talented musicians and patient educators who pushed us to take musical risks, dig deeper into elemental forms, and reframe how we think about our own practices and student learning.

The highlight of the experience, though, was the people. Having the support of our instructors and peers while frantically trying to choreograph an A section with scarves in the shape of a tree, memorizing body percussion for a 4-part ensemble while playing the glockenspiel section in your head, or sharing a practice room to arrange recorder ensembles, practice scales, or sing modes with an out-of-tune piano made the experience both memorable and invaluable.

We laughed. Some cried. We all felt the joy of being part of the Orff community.

As the two weeks drew to a close, we had become more confident improvisers, music educators—and even artists! We had created and shared lessons we were proud of. We played, danced, sang, explored, and created. We were ready for the final showcase performance, complete with original compositions, beautiful choral arrangements, and even a Maypole dance!

The Orff levels at the U of A have given me a treasure trove of enriched activities, repertoire, ideas, and strategies. The whole Orff-Schulwerk approach is a powerful reminder that music education should be joyful, curious, and fun. With the plethora of resources gained and the camaraderie of being part of the Orff community, I'll return to my classroom this fall with a fresh lens and renewed excitement for teaching and learning elementary music.



NICOLE BANNISTER

For over 30 years, Nicole Bannister has inspired budding pianists in her private studio and, for the past 7, brought her passion for music education to life in CBE classrooms.



My Journey into Orff Level II: A Reflection on Growth and Discovery

Jenny Chan, 2025 Gunild Keetman Scholarship Recipient

Embarking on my journey into Orff Level II felt like a significant milestone after completing Level I six years earlier. Over the past six years of teaching music, I've gained a deeper understanding of music education, which has certainly enhanced my readiness for Level II. The gap between the two levels allowed me to build a stronger foundation of knowledge and experience, making this journey more meaningful and enriching. Reflecting on my experience, I am grateful for the time spent between these two stages, as it gave me the space to evolve as both an educator and a musician.

The immersive two-week experience of Level II was both intense and challenging, yet incredibly rewarding. The course was a deep dive into advanced aspects of music pedagogy, and it pushed me to explore new concepts and refine my approach to teaching. The environment was nurturing, collaborative, and thought-provoking, making it a perfect space to expand my abilities as a teacher and musician.

PEDAGOGY AND ENSEMBLE: BROADENING MY MUSICAL HORIZONS

In the Pedagogy and Ensemble classes, I gained a wealth of knowledge in areas such as the Orff Volumes, pentatonic scales, modes, asymmetrical meters, improvisation, and composition. I now have a better understanding of how to integrate these elements into my classroom. I am excited to share the songs in The Volumes with my students. The beauty of these songs

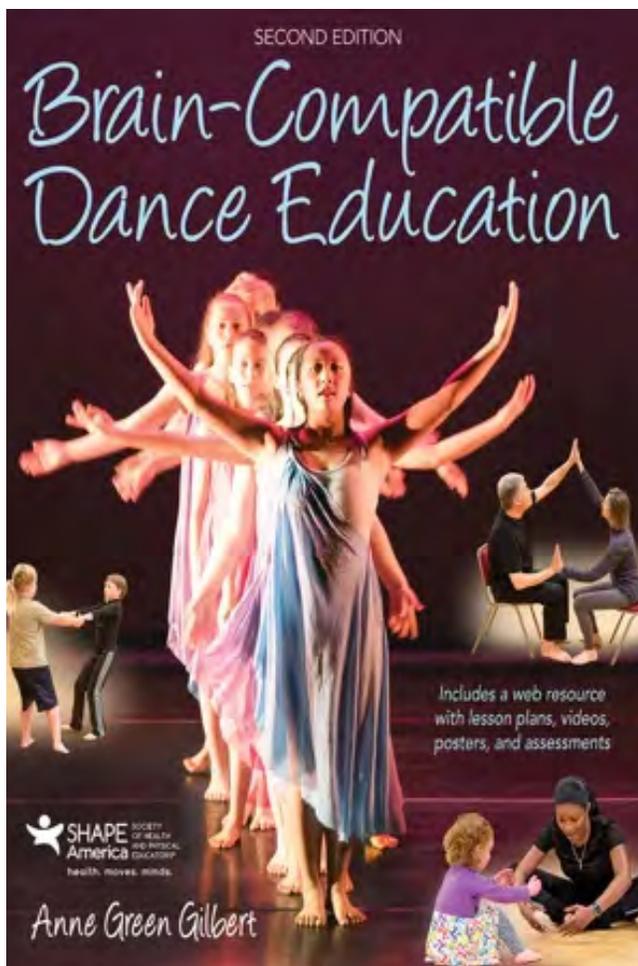
lies not only in their musicality but also in the opportunities they present for exploration and creativity.

Improvisation and composition were integral components of Level II, and I found them both challenging and invigorating. Working on improvisation as a personal skill has given me new insight into how I can foster this ability in my students. The freedom that improvisation offers is powerful—it allows us to create in the moment and encourages risk-taking, creativity, and self-expression. My goal is to bring more improvisational opportunities into my classroom, as they can empower students to express themselves confidently and develop their musical voice.

Moreover, composition and arrangement were key focus areas of the course. As a result, I feel more equipped to expand my creativity in composition and arranging. The assignments helped me refine my skills as a composer and arranger, with a focus on making music that is accessible, engaging, and educational.

MOVEMENT AND BRAINDANCE: INTEGRATING MIND AND BODY

The Movement class was another transformative experience, where we explored BrainDance, folk dances, and creative expression. BrainDance, in particular, resonated with me as an invaluable tool for fostering self-regulation in students. By integrating movement with music, we can offer our students



strategies for grounding themselves and managing emotions. This has the potential to be life-changing, as these skills can help students cope with stress and anxiety, not only in the classroom but throughout their lives.

Folk dances were also a major highlight. These dances provided an enjoyable and educational way to engage students in movement, while also introducing them to the rich tapestry of cultural traditions from around the world. Teaching folk dances in the music classroom allows us to celebrate diverse cultures, fostering a sense of inclusivity and belonging. When students see themselves reflected in the music we teach,

they develop a stronger sense of self-worth. It also helps cultivate cultural awareness among students, promoting understanding and respect for different ways of life. These experiences, in turn, strengthen our relationships with our students and create a more harmonious classroom environment.

Our group project, which focused on building creativity and collaboration through the exploration of four core movements, was a fantastic way to practice teamwork and deepen our understanding of how group dynamics can enhance the learning process. As a music educator, I look forward to bringing these same principles of collaboration and creative exploration into my classroom, providing my students with opportunities to work together and think creatively.

THE ALTO RECORDER: NEW CHALLENGES AND MUSICAL GROWTH

Another exciting addition to Level II was learning the Alto Recorder. After working with the soprano recorder in Level I, it was both a challenge and a pleasure to adjust to the larger size of the alto recorder. This new skill has expanded my instrumental repertoire, and I'm looking forward to trying to incorporate both soprano and alto recorders into my teaching. These instruments allow my students to broaden their musical exposure and skills. Being able to introduce a variety of instruments to my students, some of which they may not have encountered elsewhere, is an incredible gift.

THE POWER OF COLLABORATION: BUILDING A COMMUNITY OF MUSICIANS

One of the most rewarding aspects of this journey has been the opportunity to collaborate with other educators and musicians. Working alongside a diverse group of teachers from different backgrounds allowed us to share ideas, experiences, and strategies, ultimately

strengthening the bond within our music teaching community. The friendships formed during this experience are invaluable, and they will continue to enrich my professional journey for years to come.

We were fortunate to have exceptional instructors—Kim, Laurel, and Andy—who brought not only their extensive knowledge but also their passion and enthusiasm for music education. Their guidance and support were instrumental in helping us grow as educators and musicians. I am deeply grateful for the wisdom they imparted, and I feel more confident and inspired as a result of their mentorship.

REFLECTION: GROWING AS A TEACHER AND MUSICIAN

This experience has been a profound reminder of what it feels like to be a student again. Being in the role of a learner has allowed me to gain a deeper empathy for my own students and a greater understanding of the challenges they may face. It has reminded me of the

importance of fostering a supportive and engaging classroom environment where students feel seen, heard, and valued.

I am leaving Orff Level II with a renewed sense of purpose and a broader set of tools to enhance the musical experiences I offer in my classroom. This journey has deepened my understanding of music education, empowering me to provide my students with richer, more meaningful opportunities to connect with music in ways that are both fun and transformative.

I am excited to take these new skills and ideas into my classroom, continuing to inspire and empower my students through the power of music.



JENNY CHAN

Jenny is starting her seventh year teaching Music with Edmonton Public Schools, and taught piano for 24 years! She teaches Music for K-6, including 3 Interactions classes. She taught in the classroom for 5 years, prior to teaching Music. Her education includes a Bachelor of Arts (Music major/Chemistry minor), Bachelor of Education, and is working towards completing her Elementary Music Teaching and Learning Graduate Certificate. She has completed Orff Level I, II, and Kodaly Level I. Her double degree enabled her to meld her passions together – music, teaching, and children! Her warm, friendly nature and easy-going attitude helps create a safe, positive environment for her students to thrive in.



Reflections of Level II in Manitoba

Steven Hees, 2025 Gunild Keetman Scholarship Recipient

This summer, I had the chance to complete my Orff Level II course at the University of Manitoba. I am a senior years classroom guitar teacher by training, but currently teach upper elementary general music and junior high band. Getting the chance to participate in Orff levels courses has had a wonderful impact on my teaching and I feel particularly inspired following this summer's sessions.

While I gained a good fundamental understanding of the Orff approach in my level I course a few summers ago and came out of it feeling more confident in my pedagogy, level II was far more relevant and directly impactful to my day-to-day teaching upper elementary. We really dove into modal work, mixed and irregular meters, and how to create orchestrations that would excite and challenge our students. We were extremely lucky to get to work with Amanda Ciavarelli (Orff pedagogy), Jewel Casselman (recorder), Avonlea Armstrong-Green (choral), and Mary-Lynn Berti (movement) throughout the two weeks.

Movement is the area of the Orff approach in which I have the least confidence, but I now feel like I have a much better understanding of how to navigate incorporating movement into my day-to-day practice. We explored folk dances from various cultures, adding movement to existing lessons, and how to create listening lessons to teach concepts through movement.

In our choral classes we had the chance to really dig into conducting in a variety of meters and singing in different modes. This pushed me out of my comfort



zone and challenged me musically, but also gave me fresh ideas to use in my classroom and allowed me to explore interesting new repertoire.

I felt fairly comfortable with teaching soprano recorder in my classroom going into my Level II course this summer, but we got the chance to work with alto recorder repertoire and continue building on our modal exploration. This work has given me a fresh perspective on how to use recorders in my classroom in a fun way.

The largest amount of time was spent in our basic Orff sessions in the morning. Like in some of the other sessions, much of the emphasis was on modal work and a variety of meters, but the most impactful to me was all our practice at orchestrating and working through material. As a French-language music teacher,

I am constantly searching for material I am excited to work through with my students. As many other French-language teachers can relate with, this often involves translating or creating new material from scratch. After our work with the Orff-Keetman volumes and our practice at orchestrating using a variety of ostinati, borduns, colour parts, as well as incorporating all the other elements of the Orff approach, I can confidently say I have grown as a music teacher and look forward to putting this learning into practice with my students in the years to come.

Thank you to Amanda, Jewel, Avonlea, and Mary-Lynn for sharing their knowledge, energy, and passion with us, to Dr. Jody Stark for championing such high quality music education and teacher training at the U of M, to Carl Orff Canada and the Manitoba Orff Chapter for their support, and to my fellow classmates - Orff Level II is an intense experience but it was extremely rewarding and all the more fun because of all of you.



STEVEN HEES

Steven Hees is a music educator from Winnipeg, currently teaching upper elementary music and junior high band in the DSFM.



Reflecting on Orff Level II

Larissa Hrabi, 2025 Gunild Keetman Scholarship Recipient

In July 2025, I took my Orff level II course at the University of Manitoba and found it to be an invaluable learning experience. Orff level II takes all of the concepts and ideas learned in level I and expands upon them into a fully functional approach to use in the music classroom. Moving beyond the pentatonic into the seven modes provides the music specialist with a wide variety of styles and concepts to explore as well as a solid foundation to feel confident when introducing these concepts. As a music educator who teaches all grades in a K-8 school, my level II training has given me an opportunity to deepen and strengthen my students' musical abilities and knowledge beyond the concepts of level I. I feel confident that I will be able to determine what challenges my students will be able to access while keeping my students' music education fresh and engaging from kindergarten to grade 8.

My instructors provided many opportunities to compose and arrange pieces independently, developing my understanding of the elemental style. I also had plenty of opportunities to collaborate with my peers which helped me gain different perspectives on how pieces can be orchestrated and styled. I greatly appreciated that we focused on creating resources written for our students so that we can have a direct and practical application for our hard work. Exploring the concept of the moving bordun and contrasting it with the simple bordun opens up the possibilities of



what music can sound like in a classroom based on an Orff approach.

In our classes, we continued to discuss the importance of student voice and choice as well as how it can be incorporated into all areas of music; from movement, to composing, to improvising on instruments, to singing. By being firmly rooted in the elemental style, I feel more confident in lending more agency to my students and guiding them successfully through the creative process. I am excited to bring in the resources I have created and see how my students elevate them with their own musical choices.

Our work focused around understanding who is in our classroom and how we can utilise the Orff

approach to create a holistic program that reflects the diversity seen in our classrooms and community. We also discussed the importance of exploring a variety of cultures and their musical traditions from around the world so that students are able to expand their world view beyond their own culture. I personally found it insightful to see music and dances from my colleagues and the different cultures in their classrooms, helping me expand my own understanding and appreciation of different styles of folk music.

With the complexity of our jobs as music educators, Orff Level II gave me a solid foundation to build my classroom culture off of. It will help me teach students

about being a musician in not just the theoretical sense, but a holistic sense. Orff Level II has allowed me to feel like I have a more firm grasp on how I can effectively teach my students about being a member of our classroom community while simultaneously teaching them the individual discipline that goes into being a musician, and incorporating the theory that enhances their appreciation of music. I am grateful to have received the Gunild Keetman Scholarship that allowed me to receive this incredible training. I am very much looking forward to completing my level III certification in the future.



LARISSA HRABI

Larissa Hrabi has been a music educator in Manitoba for 5 years. She is currently building a new K-8 music and choral program at an inner city school in Winnipeg. Larissa is currently on the board of directors for the Manitoba Choral Association and assists in the creation of professional development opportunities for music educators. She is an advocate for the importance of music in social-emotional learning and how this work helps build resiliency and confidence in students.



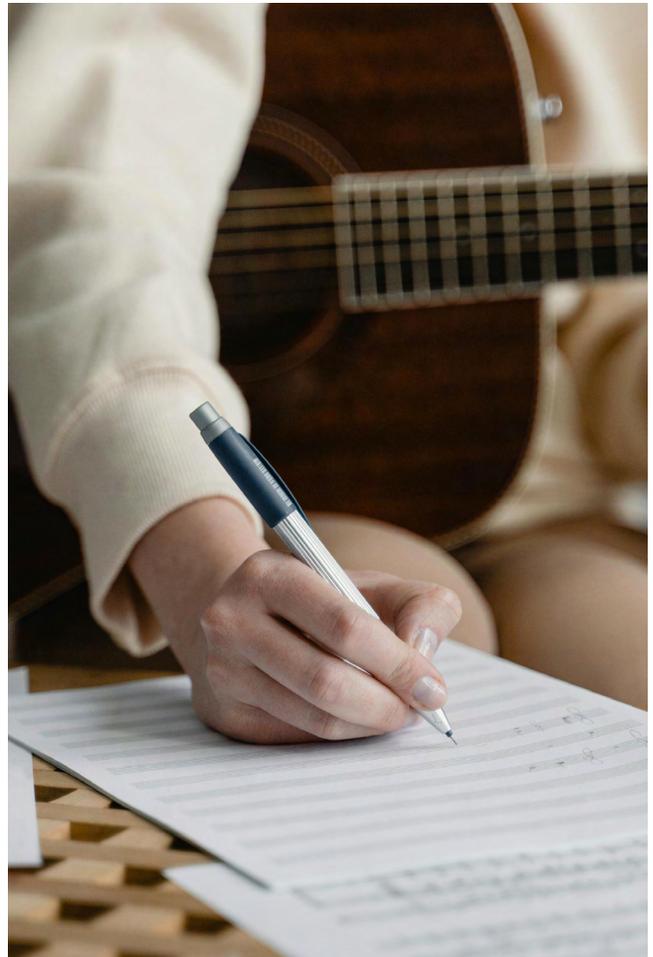
Mon expérience à la formation Orff-Schulwerk niveau I

Annie Denault, Récipiendaire 2025 de la bourse Marcelle Corneille

Je suis reconnaissante et fière d'avoir participé à la formation Orff-Schulwerk niveau I, édition 2025. Je tiens à remercier sincèrement l'Association Orff-Québec d'une part pour son soutien dans l'attribution de la bourse Marcelle Corneille, d'autre part, pour la tenue d'une formation passionnante. En effet, cette expérience a été à la fois enrichissante, motivante et parfaitement alignée avec mon objectif d'offrir une éducation musicale vivante et inclusive.

Tout au long de la formation, j'ai pu approfondir les concepts-clés de l'Orff-Schulwerk et les mettre en pratique auprès de mes collègues. J'ai apprécié les cours de mouvements, de l'exploitation de la voix et du jeu aux instruments. Je vois déjà comment enrichir mon enseignement pour emmener les élèves plus loin dans leur apprentissage. Je pense particulièrement à l'ajout de création et l'exploitation de l'expressivité qui donne de la profondeur. J'encourage les enseignantes et enseignants à suivre cette formation.

Merci à toutes les merveilleuses personnes que j'ai rencontrées. Merci pour la tonne d'idées partagées. Merci pour toute la richesse du contenu et la variété d'activités proposées lors de la formation. Merci pour toutes les chansons - des petits bijoux ! Merci pour les astuces pratiques, les conseils judicieux et les moments de pur bonheur en musique.



Réflexion - Formation Orff niveau I

Julie Provencher, Récipiendaire 2025 de la bourse Marcelle Corneille

Montréal, lundi matin, 21 juillet 2025. Par une belle matinée ensoleillée, je suis en route pour la formation Orff niveau I. Sur ma bicyclette, je longe le Parc Laurier, puis continue sur la piste cyclable le long du Parc Lafontaine. Arrivée à la faculté de musique de l'UQAM, dans la salle Marcelle-Corneille, je m'apprête à vivre 2 belles semaines en compagnie de 14 autres participant.e.s. Nous amorçons la matinée en nous présentant. Nous constatons ensemble la richesse des expériences diverses que nous avons en lien avec la musique. Nous sommes heureux d'accueillir dans le groupe un participant francophone de Winnipeg et une participante bilingue d'Halifax.

Pendant la formation, nous vivons l'approche Orff en tant qu'apprenants. Cela nous donne la possibilité de se mettre dans la peau de nos élèves, de ce qu'ils vivent quand on leur enseigne. Cela nous permet aussi de mettre en pratique tout de suite ce qu'on apprend de nouveau. Voir comment les autres enseignent et entendre les commentaires constructifs d'enseignantes passionnées et expérimentées est très formateur et nous prépare bien à ce qui nous attend pour notre prochaine année scolaire. Quand je repense à toutes les chansons, les percussions corporelles, les éléments de danse que j'ai appris, j'ai la tête qui bouillonne d'idées musicales. De plus, nous avons constitué



une belle banque d'idées de chansons que nous partagerons entre collègues.

Bien sûr, pour plusieurs, cela faisait quand même quelques années qu'on ne s'était pas retrouvé sur les bancs d'école. À un moment ou un autre, nous avons senti un peu de fatigue devant cette intensité de partages, d'apprentissages, de rencontres, de petits devoirs, etc., mais nous étions tous très heureux.e.s et fier.e.s de compléter ces deux semaines de formation. Un merci tout spécial à Orff Québec qui m'a octroyé la Bourse Marcelle Corneille. Celle-ci a contribué à la réalisation de ce rêve. Je suis repartie à bicyclette en chantant « Le chat », un petit air de samba aux couleurs de l'été, le cœur plein de gratitude.



JULIE PROVENCHER

Julie Provencher enseigne la musique à l'École Rudolf Steiner de Montréal. Elle y enseigne la lyre et la flûte pentatonique aux plus jeunes et la flûte à bec aux élèves de la 4e année du primaire à la 2e année du secondaire.

Orff Level III Reflection

Chelsea Foulston, 2025 Alberta Presidents' Scholarship Recipient

It has been thirteen years since I completed my Orff Level II, and when I learned this was the final year to complete the “old Level III,” I seized the opportunity. Some things have changed—like using Noteflight to write my orchestrations instead of painstakingly writing them by hand—while other things, such as the furniture in Room 464, remain exactly the same. Equally enduring is the outstanding spirit of creativity and learning that continues to flourish here.

The two weeks of Orff Level III (formerly Level II) were challenging, busy, and exhausting, yet I left each day feeling energized and joyful. Music-making and creating are naturally mood-boosting, but what stood out most was the remarkable group of positive, talented, and committed educators working together to refine their craft. There was a true spirit of collaboration within the beautiful music we created.

Orff levels are truly transformational, and now, having completed my Orff III, I am convinced there is no better form of professional development. We are very fortunate here in Edmonton to have these courses offered for credit, and even more fortunate to learn from such inspiring instructors. Andy Funke brought fresh energy to the recorder sessions, showing us unexpected applications that made the recorder sound better than ever. Laurel Nikolai masterfully guided us through choreographic devices, helping us create stunning, performance-ready dances. Kim Friesen seamlessly introduced us to current and world music selections, along with thought-provoking readings and



Chelsea Foulston

reflections on the Orff process. She reminded us that creation lies at the very heart of Orff Schulwerk, and that every aspect of a lesson can include opportunities for student creativity.

What resonated most for me in this final level were the group collaboration projects. We worked in teams to design lesson plans, choreograph dances, and play recorder ensembles. In addition, all participants were divided into three larger groups, each of which selected

a book and created a performance inspired by it. The results were three unique, engaging, and truly incredible masterpieces. The collaborative magic we experienced was uplifting and inspiring, and I look forward to bringing this same spirit of community into my classroom. I am eager to see what my students can create using something as simple as a book as a jumping-off point.

As teachers, we are creators too, guiding our students through the process of discovery. What I experienced through my Orff levels has been not only memorable but also transformational. By connecting our students to the highest form of

learning—creating—we spark their energy, ignite their joy, and inspire lifelong music-making. I leave this experience feeling motivated, encouraged, and hopeful that even in times of uncertainty, music has the power to unite and inspire us.

I'm thankful to the Alberta Orff Chapter for the honor of receiving the Chapter President's Award.

Orff Level II Reflection

Krystle Linic, 2025 Alberta Presidents' Scholarship Recipient

If you have ever wondered if you should continue to Orff Level II, this is your sign! This past summer, I was the recipient of the President's award from the Alberta Orff Chapter to study at the University of Alberta. While I won't sugar coat the homework, because there was a lot, the knowledge and further sense of community in the Orff family was everything I needed to continue to grow as a music teacher. While Orff level 1 was such a great foundation and hook to the Orff pedagogy, Orff level II taught me how to write the orchestrations well, how to make a good melody and to stretch myself as a musician. Sometimes you just need a song to teach a concept and now I have the full confidence to write one myself! Recorder class has expanded to show teachers how to include other instruments like the Ukulele, in the Orff classroom, which I love! Being that I started out as a RCM trained piano player, and moved into more of a "garage band" musician, I love the ideas I came away with for my own classroom from Andy. I further secured my confidence in teaching movement and dance in my classroom, which was my weakness as a music teacher. If you are second guessing registering in your next level of Orff, do not delay! The Orff teacher community is the most supportive and encouraging group of people, the



Krystle Linic

instructors are there to help whenever it is needed. Orff level II helped me grow to the next level of educator for my students and I am excited to move on to level III next summer!



Varia ⋮

Varia ⋮

Good Morning Việt Nam!

Catherine West

Late in 2023 my Toronto colleague, Mark Bell, contacted me from Ho Chi Minh City (formerly Saigon), Việt Nam where he has been living and working as a school administrator for over a decade. Mark and I were music teaching colleagues from the Toronto District School Board for many years and had worked together very closely when Mark became the Music Coordinator for the board and I was an Instructional Leader. Mark invited me to join the board of Carl Orff Việt Nam, which he was forming with a group of local teachers and international advisors. Mark is an organized and persuasive person, and he soon had a group of us meeting monthly on zoom to plot the course of the new organization. Needless to say, the 12-hour time difference and everyone's work commitments made scheduling meetings a challenge, but we settled on a time that was early in the morning for Toronto and early in the evening for Việt Nam. Mark led the way in contacting the IOSFS to seek their blessing and guidance, which was helpful throughout the process.

Earlier Mark had organized two Orff workshops, one with Emilia Hwang and the other with Susan Wieler (who was living in Việt Nam at the time), both Toronto Orff Specialists. The enthusiastic reception these workshops received encouraged him to establish the organization with the goal of setting up Levels courses when possible. The board was soon sponsoring monthly workshops, some with a series of international presenters who donated their online time, (including me, James Jackson, Joy Reeve, and Marcelline Moody)

and some with clinicians who were available in person including Mark himself, Jenna Nufeldt (American Orff Specialist working at the time in Hanoi), and Doug Goodkin. Essential to the success of these workshops was the wonderful Ms. Đặng Vân An who worked tirelessly with Mark on organization and communications and also acted as translator for the workshops. Ms. Vân An, the current president of the organization, is a very talented piano and Kindermusik teacher who helped to recruit other board members, including her (music teacher) mother Nguyễn Thanh Thủy who became the treasurer. A key factor to managing workshops with online presenters was the presence of facilitators (Mark and Ms. Vân An) in the room who could help to interpret the online instructions and lead the activities. At times the usual zoom glitches interfered with good communications between the presenters and the participants, but the facilitators did a magnificent job of bridging the gaps.

We formed a Curriculum Committee including me, Susan, Emilia and Ms Vân An which met separately from the board, to establish the curriculum for a Level I course. Initially we planned for a 10-day model like the Canadian one, but over time it became apparent that a 10-day course would be unaffordable for Vietnamese teachers. In Australia, New Zealand and most of Asia 5-day courses are the norm (with 4 levels) so we decided to adopt that model for Việt Nam, hoping that would also allow participants to move between these courses if they wished to do so. Looking at the





Board Member Dr. Kim Pham, Mark Bell with certificate, Susan Wieler and Catherine West



Ms Vân An, COV President and course translator

Australian curriculum and the IOSFS guidelines was helpful for designing the curriculum expectations.

The next challenge was to find the repertoire as we intended to use tiếng Việt (Vietnamese) content as much as possible. Our first few curriculum meetings went slowly as we scanned materials back and forth to see what could be used. I had a small collection of songs gathered from years of teaching (and websites such as www.bethsnotesplus.com) but no nursery rhymes or games. Our Vietnamese colleagues scanned song collections to us which contained mostly beautiful, lyrical, difficult melodies quite unsuitable for the needs of a Level I course. Finally, we had a break-through when Ms Vân An mentioned a hand game called “Chi Chi Chành Chành¹.” I arranged it in “Tromm, tromm, tromm” style for one of the workshops I gave which turned into a lively movement and unpitched percussion piece in two parallel lines.

We gathered other nursery rhymes and games and had Ms Vân An audio record them to provide more materials for speech play. However, tiếng Việt is a monosyllabic language and most of these speech pieces can be chanted using a variety of rhythmic interpretations, so we had to think of the rhythmic content of speech in a different way from English language materials. Most of the time the rhythmic pattern in “Chi Chi Chành Chành” (*ti ta ta tam*) is the way these pieces are spoken, but variation is possible. Our goal was of course to find speech pieces that we could use to introduce the idea of complementary rhythm by adding ostinatos, body percussion and unpitched

1 “Chi chi chành chành” is a famous rhyme and traditional game among the Vietnamese. One person opens their hand and everyone chants the rhyme, putting their index finger on that person’s hand. When the rhyme ends, the person closes their hand while everybody else must pull back their hands to avoid being caught. The one who is caught is the next one to hold out their hand. It is a simple game, played and enjoyed by many Vietnamese children. The rhyme has many variants and is meaningless at this point though there are different explanations of the word origins. It exists as a rhyme and as a song, the song having a different rhythm than the rhyme. Information from <https://bedrockinfo.data.blog/2021/06/26/chi-chi-chanh-chanh-meaning-and-origin-behind-a-famous-vietnamese-rhyme/> and Ms.Vân An. Follow this link to hear the audio of the rhyme version.

Chi chi chành chành

Children's game
Arr. C. West

Chi chi chành chành Cái đánh thổi lửa Con ngựa đứt cương Ba vương ngũ đế Bắt
 Ú à ù ập
 đế đi tìm ập Ú à
 Ú ù à ù ập Chi chi chành chành Cái đánh thổi lửa Con
 ù ập Chi
 ngựa đứt cương Ba vương ngũ đế Bắt đế đi tìm ập

percussion instruments. In this we were eventually successful, building on this first piece.

Work on slotting materials into place went slowly until Ms Vân An introduced us to the graded curriculum texts which are used in Vietnamese schools giving us a much-expanded set of songs to use. Things sent through the post from Việt Nam do not reach Canada, so we arranged to get the first five books through a friend of Susan's who was travelling back to Toronto. When the precious resources finally arrived,

we dismembered and photocopied the books, so we had three copies of each to examine in detail. Usefully many of these songs are linked to Youtube recordings so we were able to listen as well as read them. Many are pentatonic and we found some that were appropriate for drone accompaniment. Many more were excellent choices for solfa and beginner recorder.

We had a long discussion about fixed and moveable *do*. Fixed is standard practice in Việt Nam but our Vietnamese advisors felt that it would be worth



Working with unpitched percussion



Learning recorder

the effort to teach moveable *do* in the course, so we adopted that protocol. This is still an open question for me as it is not an easy transition for anyone to make, but has such value in terms of developing musicianship.

Meanwhile the organizing committee was busy booking a venue at Việt Nam Tinh Hoa School, where Mark was formerly the principal, working out the budget and advertising the course as widely as possible. We hoped to have 60 students in two classes with 3 instructors (one instructor handling Basic Orff and Recorder for each group and the third instructor handling Movement and Vocal for both groups). In the end we had 38 participants which allowed for only two instructors, and we decided to keep them in a single large class. It turned out to be a complicated time for Emilia to travel so Susan and I were the two instructors chosen.

Throughout the spring we worked intensively on preparing the handouts, which Ms Vân An translated, becoming an expert on Muscores in the process. We decided to use Google Classroom to post handouts and track marks, another learning curve for all of us. Many Vietnamese names are identical or almost so, so we gave each participant a number to identify themselves and their assignments – an essential strategy. These numbers were added to name tags we asked everyone to wear at all times. We depended on photos we took of each participant holding up their name tag and number to help us with assessment. To add to the complications, fourteen of our participants were from international countries, speaking English but not tiếng Việt, so all handouts had to be prepared in two languages, and we had to strategize about how to organize groups for small-group work, depending on the need for language!



Participants involved in movement, showing the all-important name tags with numbers (Ms Vân An in centre)

On July 16 Susan and I finally left Toronto, arriving in Ho Chi Minh City just after midnight on Friday morning July 18 (after a 15-hour flight to Tokyo, a few hours layover, and a 6-hour flight to Ho Chi Min City). Mark was there to greet us at the airport and took us to our very comfortable hotel a 10-minute walk from the school where we were to teach. Susan and Mark made sure that I saw and experienced as much as I could in the short time available, including the War Remnants Museum (a chilling but significant collection), the Independence Palace, a rooftop bus tour, a cooking class in the Mekong Delta including riding on the back of a motorbike (!) to a local market, a trip to

the flower market, street food, a dinner with traditional Vietnamese musicians performing and so much more.

Monday morning was the first day of the course and we finally met our wonderful participants. Ms Vân An acted as translator and also Hanoi-based music teacher, Mr. Nguyễn Hoàng Huy. Mr. Huy not only speaks excellent English but had taken the Sing Orff Level I in Singapore in 2024. Susan started the day off with an hour of Vocal, then I did Basic Orff until lunch. After lunch Susan did Recorder, then Movement and I ended the day with another hour of Basic Orff.

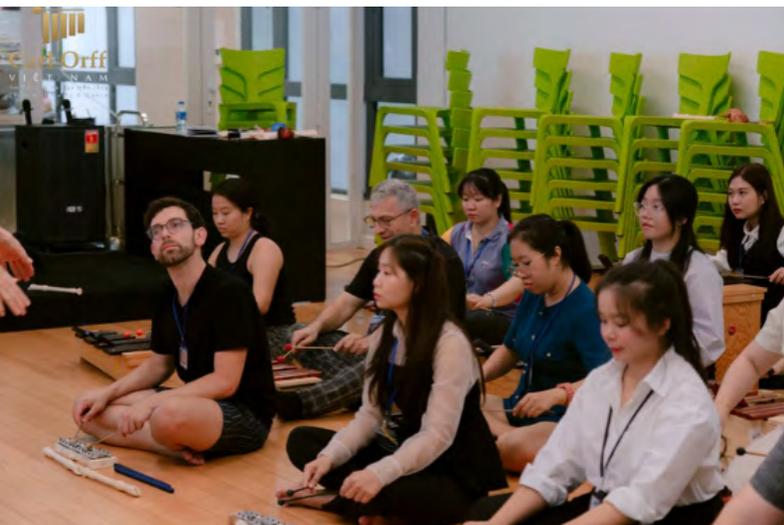
We were relieved to find that our participants were energetic, musical and enthusiastic, and our translators were highly effective. Teaching a bilingual course



Cooking class in the Mekong Delta



Mr. Huy



Playing the instruments



Bringing the story of Nai Ngoc to life



Class photo

meant being very disciplined as instructors, trying to keep explanations and instructions concise, with the emphasis on the most important points, a discipline I had picked up when teaching in China several times. We also had to be sensitive to the fact that we were teaching materials which were culturally relevant to most of our participants but not to us. For the most part we did not attempt to sing in tiếng Việt, instead singing to the class in solfa or using recorder, and asking them to sing the words back to us (following a power point). This necessitated the use of more visuals than desirable but was a satisfactory compromise. When singing bilingual songs, the class usually sang in both languages at once – again a good compromise that kept everyone involved. Our participants did well in both group work and reflective work, not things we took for granted ahead of time. They contributed many new games and rhymes to the collection we started with as part of their first assignment for me, so now we have a large selection to look at before revising this course and creating the next Level.

We had worked with the tiếng Việt content ahead of time to create recorder duets, solfa reading games and examples of body percussion and drone-based accompaniments. I used the following delightful piece as an exemplar for the final orchestration assignment (where they needed to add a drone bass and NPP part to a song). “Dop di dop di dop dop” is the sound made by raindrops² and of course the piece begs to have raindrop improvisations added.

Five days flew by very quickly. We made the decision to end our last day with a Vietnamese story drama, incorporating pieces we had already learned in class. This was a difficult choice in a course already so short of time as this meant not addressing some things we had planned to include, but we felt that the consolidation of all elements and celebrating our learning as a community was the overriding need for our participants. We adapted a simple story from the Grade One curriculum about a magical child named Nai Ngọc who saves their village from marauding animals by taming them with beautiful music. We incorporated some

2 Listen to the song at https://www.youtube.com/watch?v=Gp4aENt2IDw&list=RDGp4aENt2IDw&start_radio=1

GIỌT MƯA VÀ EM BÉ

Nhạc và lời: Quang Huân
Arr. C. West

Vui tươi, hồn nhiên

Này anh giọt mưa ơi! Anh từ đâu tới đây? Mà không chịu ngưng
đâu? Anh giọt mưa mến yêu! Mà thân hình anh

dop di dop di dop dop

rơi cho bầy chim hót vui! Đổ đi đổ đi đổ đổ! Đổ đi đổ đi đổ đổ! Tiếng mưa rơi đi
rơi tan tã tới khắp nơi.

1 2
đổ" Anh cứ mưa mưa hoài. Rồi anh về nơi đổ" vui vui thật là vui.

Volume I pieces and the Korean song “Arirang” (which we were delighted to find in the tiếng Việt curriculum) into the story. The participants committed fully to the drama and performed with great artistry for the few audience members able to come to our Closing. We

awarded certificates with suitable ceremony and said our goodbyes.

It was an extraordinary privilege to work with these teachers, and I left Ho Chi Minh City with many new friendships and an enlarged understanding of



Celebrating the awarding of certificates

Việt Nam. Our hope is to support the association with collaborative curriculum development and course instructors only as long as they need to establish a fully independent association and course. We would be delighted to hear of any Canadian Orff Specialists who have a Vietnamese background and would like to contribute in a small or larger way to the continuing work on curriculum.



CATHERINE WEST

Honorary Member Catherine West is the retiring Orff Course Director at the Royal Conservatory of Music in Toronto and the former editor of *Ostinato*. She participates in committee work for the COC and continues to support Levels Course development for Carl Orff Việt Nam as a volunteer. She can be reached at catherine.west@rcmusic.ca.

IOSFS Convention 2025

• Heather Nail

Spend a few days in magical, musical Salzburg, Austria alongside other Orff nerds from around the globe? For me, the answer was a simple and resounding “YES!” The International Orff Schulwerk Forum Salzburg (IOSFS) convention is held annually in July, featuring presenters from around the world. It was a joyful mix of active music making, social events and building community, and learning from highly regarded academic Orff researchers.

Dr. Andre de Quadros opened the convention with “Heart and Soul, Skin and Bones; Reframing the Schulwerk” This was an incredibly moving keynote speech with Dr. Quadros. His work takes him around the globe, singing and creating music with disadvantaged populations such as refugees and incarcerated individuals. He believes that a “pedagogy without borders” can transform teachers' practice through deep listening and respecting global traditions. I left this presentation inspired to integrate some ideas to think creatively and courageously to improve my local music community.

Later that day I attended Canto Abierto Choir with presenter Carmen Dominguez. Her choir works to normalize disability, highlighting the artistic contributions of people with disabilities. Many neurodivergent singers attend with their caregiver, but this non-auditioned choir is open to any adult who wishes to join. The session was inspirational and provided some good pointers for working with mixed abilities, such as the use of



short repetitive text and incorporating movement to help learn and vocal parts.

Another fascinating and inspiring keynote session featured Dr. Polo Vallejo “We Are Islands - an Orchestrated Neighbourhood”. This was a huge collaborative project involving a wide range of school aged students and populations in the Canary Islands, primarily disadvantaged groups. Use of student generated ideas and choreography was a key feature, which

increased the participants social awareness and citizenship skills. A united team of adults made the magic happen - over many months of separate rehearsals the final performance came together. The final line of the production stuck with me even months after returning home - "As long as there is music, there is hope".

All participants had multiple opportunities each day to be more actively involved and engaged, singing and moving with each other. These engaging sessions, called "come togethers" featured presenters from Italy, Finland, Australia, Singapore, United States, South Africa, Turkey, Spain, and Poland. They shared music and movement activities that got us mixing and mingling, often laughing and occasionally crying, and always connecting with our worldwide Orff community.

Since I was representing Carl Orff Canada I also attended several Presidents meetings. These were a wonderful opportunity to meet with other Orff presidents and share what is going on within our Orff-Schulwerk organizations worldwide. COC is very unique in the Orff world - our vast size and scattered population, our long history starting with Doreen Hall in the 1950's, along with our isolation from many other Orff groups make us unique.

I left the IOSFS convention with a full heart and a mind bursting with fresh ideas and connections. Thank you to Carl Orff Canada for the opportunity to represent our organization at this incredible event.



HEATHER NAIL

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



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