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Connection: Spring Forward

Sue Harvie

Spring brings excitement for the new. These next few months are fertile grounds for learning and growing. Our Carl Orff Canada National Conference: Constellation 2024 – *Together We Shine; Ensemble, nous brillons* – will host delegates from across our country eager to grow in their understanding and experience of the Schulwerk. Our summer levels courses from British Columbia to Nova Scotia promise to nourish our community even further. As educators, our learning directly impacts the gardens we grow with our students: the roots of understanding, the sprouts of inquiry, the blossoms of wonder. In addition, it is our awareness of the dynamic possibility that lies within our students culturally, musically and intellectually that informs how our learning can be channeled and crafted. The Schulwerk provides the seeds of creativity, the process for encouraging and sustaining growth, and the unscripted beauty of the experience.

Connexion : Aller de l'avant

Sue Harvie

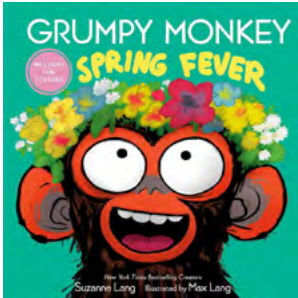
Le printemps, symbole d'enthousiasme pour le renouveau, annonce une période propice à l'apprentissage et à l'épanouissement. Le congrès national de Carl Orff Canada, *Constellation 2024 - Together We Shine / Ensemble, nous brillons*, réunira des personnes déléguées venant de toutes les régions du pays à Vancouver, animées par le désir d'approfondir leur compréhension et leur expérience du Schulwerk. En participant au congrès et aux cours d'été, allant de la Colombie-Britannique à la Nouvelle-Écosse, nous contribuons activement à enrichir cette culture d'apprentissage et de créativité. Notre apprentissage a un impact direct sur les élèves; il fertilise les racines de la compréhension, plante les graines de l'exploration et fait éclore les fleurs de l'émerveillement. Il réside aussi d'innombrables possibilités culturelles, musicales et cognitives en nos élèves. Notre conscience des possibilités dynamiques guide la façon dont nous modelons notre propre apprentissage pour répondre à leurs besoins. Le Schulwerk offre les germes de la créativité et les moyens de stimuler et d'accompagner la croissance, ainsi que la beauté spontanée de l'expérience.

President's Letter

Pam Hetrick



Accès à la version française



One spectacular spring day, Jim Panzee woke feeling silly. He leapt off his branch and ran through the jungle laughing and shouting. “Why do I feel so silly?” Jim wondered. “Maybe you have spring fever,” suggested Norman from next door.

Suzanne Lang and Max Lang, illustrator. 2024. Grumpy Monkey Spring Fever. New York: Random House. (Includes fun stickers.)

Spring forward! On this spectacular sunny Spring Equinox Day (March 19, 2024) in Vancouver, there is a lot to laugh and shout about. At 11:06 pm EDT today, the earliest vernal equinox in North America in a century began. This must be why I'm feeling a lot like Jim Panzee, a little silly, combined with a surge of energy, optimism, hope, and definitely some spring fever sprinkled in, with longer days to enjoy it. The Lunar New Year Spring Festival, St. Patrick's Day, Easter, Passover, Ramadan, Nowruz, Holi, Songkran, Japanese Cherry Blossom Festival, May Day, Poisson d'avril - around the world people celebrate this time of hope and renewal.

In Vancouver the Hobiyeer spring celebration of the Nisga'a New Year marks the last crescent moon at the end of the winter. “During Hobiyeer, the thundering of enormous box drums echo our Earth Mother's heartbeat, and hundreds of dancers and singers move in unison. It's a magnificent celebration to witness, often taking place in large centres such as Vancouver,

and it draws thousands of people from all Nations and ethnicities.”

More information about the Hobiyeer celebration in Vancouver this year can be found [here](#).

From the [alive.com](#) website Karen Lee White (Dak`laweidí, Tuscarora, Salish, Chippewa, and Scots) gives her perspective on how we can learn from Indigenous ways of being. She suggests surrounding ourselves with uplifting music at this time of year, and “joining like-minded musical, faith, or creative communities for collective upliftment.”

When we create joy together, we create true reciprocity—and the energy of joy reverberates everywhere.

—Karen Lee White

As music teachers we have the privilege of creating joy every day. As members of Carl Orff Canada, surrounded by like-minded musical friends sharing together, we create true reciprocity. We have always been a creative community where collective upliftment is our norm. How many other professions get together regularly to sing, dance, play, and feel the joy of creating and improvising together?!

In this, my last “President’s Message” I want to give a big shout-out. To the National Board - 14 dedicated teachers who have supported the COC mission over the past 2 years that I have been President—you are fabulous. We began as a brand-new board, learning together, helping each other with grace and humour. Thank you for your untiring support. The many COC committees – there are at least 14 and counting, made up of volunteers from all chapters - have contributed immensely to a long list of new initiatives. Thank you, *Ostinato* Team, for your beautiful work helping to transform our journal to a successful online journal. My gratitude for the COC Chapter Boards across Canada, our life force, doing the work of inspiring new and old members through workshops, hands-on opportunities and local support.

To the Constellation 24 Committee - Wow! You have been planning for the past 4 years, navigating

the unknown waters of a constantly changing world impacted by a pandemic to bring us our first in-person conference since 2018. Kudos to you for your flexibility, determination, and creativity - not to mention hard work.

The amount of time, freely offered in so many capacities by so many people – beyond their daily work of bringing the joy of music to children – is gargantuan. Bravo/a and thank you! What a pleasure it has been to collaborate with you and to be part of the collective energy of Carl Orff Canada, with our goal of bringing the joy of music and movement to children and adults. Especially now, in our 50th Anniversary year, we can enjoy this moment, celebrating being part of the COC community.

Spring fever is alive and well! We’ll laugh and shout, sing and dance, play and be silly together at Constellation 2024, and whenever and wherever we gather in our pursuit of being the best teachers we can be. May our work together as members of COC continue to result in “the energy of joy.”

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



Pam

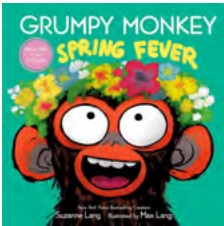
PAM HETRICK

Pam retired just a few years ago after teaching music in public and private schools in the U.S. and Canada for over 30 years. She couldn't imagine life without music, children and Orff Schulwerk and soon joined the Carl Orff Canada National Board, happy to be with like-minded educators. She continues to present at workshops, most recently at the IOSFS Convention 2022. Since 2007 she has acted as Course Director for Orff Teacher Education at Vancouver Community College, where she teaches Level I. She has enjoyed performing in a variety of ensembles including a steel drum band, the Keith Terry Body Music Ensemble, Balinese Gamelan and most recently *Adanu Habobo*, an African drumming/dance ensemble co-directed by Kofi Gbolonyo. Pam is looking forward to welcoming Orff educators to Vancouver for our next National Conference, Constellation 2024!



Lettre de la présidente

Pam Hetrick



Par un spectaculaire jour de printemps, Jim Panzee se réveilla en se sentant tout bête. Il sauta de sa branche et courut à travers la jungle en riant et en criant. « Pourquoi me sens-je si bête? », se demanda Jim. « Peut-être as-tu la fièvre du printemps », suggéra Norman, le voisin.

[Traduction libre]

Suzanne Lang, autrice et Max Lang, illustrateur (2024). Grumpy Monkey Spring Fever. New York, Random House : Random House (avec des autocollants amusants).

Allez de l'avant! En ce jour spectaculaire et ensoleillé de l'équinoxe de printemps (19 mars 2024) à Vancouver, il y a de quoi rire et s'exclamer. Aujourd'hui à 23 h 06 HAE, l'équinoxe de printemps le plus précoce en Amérique du Nord depuis un siècle a débuté. C'est sans doute la raison pour laquelle je me sens un peu comme Jim Panzee, un peu bête, mais aussi pleine d'énergie, d'optimisme, d'espoir, et certainement un peu atteinte de la fièvre du printemps, avec des jours plus longs pour en profiter. Le festival de printemps du Nouvel An lunaire, la Saint-Patrick, Pâques, la Pâque Juive, le Ramadan, Nowruz, Holi, Songkran, le festival japonais des cerisiers en fleurs, le 1^{er} mai, le Poisson d'avril — partout dans le monde, les gens célèbrent cette période d'espoir et de renouveau.

À Vancouver, la célébration printanière Hobiye de Nouvel An Nisga'a marque le dernier croissant de lune à la fin de l'hiver. « Pendant Hobiye, le tonnerre des énormes tambours de caisse fait écho aux battements du cœur de notre Terre Mère, et des centaines de danseur-ses et de chanteur-ses se déplacent à l'unisson. On assiste à une magnifique célébration qui a souvent lieu dans de grands centres comme Vancouver, et qui

attire des milliers de personnes de toutes les nations et de toutes les ethnies. ». [Traduction libre] .

Plus d'informations sur la célébration annuelle du Hobiye à Vancouver sont disponibles [ici](#).

Sur le site Web [alive.com](#), Karen Lee White (Dak`laweidí, Tuscarora, Salish, Chippewa et Scots) donne son point de vue sur la façon dont nous pouvons apprendre des modes de vie autochtones. Elle suggère de s'entourer de musique entraînante à cette période de l'année et de « rejoindre des communautés musicales, religieuses ou créatives partageant les mêmes idées pour s'élever collectivement ».

« Lorsque nous créons de la joie ensemble, nous créons une véritable réciprocité et l'énergie de la joie se répercute partout. »

—Karen Lee White

En tant qu'enseignant-es de musique, nous avons le privilège de créer de la joie à chaque jour. En tant que membres de Carl Orff Canada, entouré-es d'ami-es musicien-nes partageant les mêmes idées, nous créons une

véritable réciprocité. Nous avons toujours été une communauté créative où l'inspiration collective est la norme. Combien d'autres professions se réunissent régulièrement pour chanter, danser, jouer et ressentir la joie de créer et d'improviser ensemble?

Dans ce dernier *Message de la présidente*, je tiens à saluer chaleureusement les membres du conseil d'administration. Au Conseil national - 14 enseignantes dévouées ont soutenu la mission de COC au cours de mon mandat à la présidence - vous êtes fabuleuses. Nous avons commencé comme un tout nouveau conseil, apprenant conjointement, nous aidant les un-es les autres avec grâce et humour. Merci pour votre soutien inlassable. Plus de 14 comités de COC, composés de bénévoles de tous les chapitres, ont contribué à une longue liste de nouvelles initiatives. Merci à l'équipe d'Ostinato pour son magnifique travail qui a permis de transformer notre journal en une édition en ligne efficace. Ma gratitude pour les conseils d'administration des chapitres de COC à travers le Canada, notre force vitale, qui inspirent les nouvelles et nouveaux, les anciennes et anciens membres par le biais d'ateliers, d'opportunités pratiques et de soutien local.

Au Comité Constellation 2024 - Wow! Vous avez planifié pendant les quatre dernières années, naviguant dans les eaux inconnues d'un monde en constante évolution touché par une pandémie, pour nous offrir notre

premier congrès en personne depuis 2018. Nous vous félicitons pour votre flexibilité, votre détermination, votre créativité et, sans oublier, votre travail acharné.

Le temps consacré par tant de personnes, ayant des tâches au-delà de leur travail quotidien, est gargantuesque. Bravo et merci! Quel plaisir de collaborer avec vous et de faire partie de l'énergie collective de Carl Orff Canada, dans le but d'apporter la joie de la musique et du mouvement aux enfants et aux adultes. En cette année de notre 50^e anniversaire, nous pouvons profiter de ce moment pour célébrer notre affiliation à la communauté Orff au Canada.

La fièvre du printemps est bien vivante! C'est dans une atmosphère empreinte de joie que nous rirons, nous nous réjouirons, chanterons et danserons à Constellation 2024. Partout où nous nous rassemblerons, ce sera dans la quête d'être les meilleur-es enseignant-es possibles. Que notre travail commun en tant que membres de COC puisse continuer à manifester « l'énergie de la joie ».

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



Pam

PAM HETRICK

Pam a pris sa retraite il y a quelques années après avoir enseigné la musique dans des écoles publiques et privées aux États-Unis et au Canada pendant plus de 30 ans. Elle ne pouvait imaginer la vie sans la musique, les enfants et Orff Schulwerk et a rapidement rejoint le conseil national de Carl Orff Canada, heureuse de se retrouver avec des éducatrices et éducateurs partageant les mêmes idées. Elle continue à présenter des ateliers, tout récemment lors du congrès 2022 de l'IOSFS. Depuis 2007, elle est directrice des niveaux Orff et elle enseigne le niveau I au *Vancouver Community College*. Elle a aimé se produire dans divers ensembles, notamment un groupe de tambour en acier, le *Keith Terry Body Music Ensemble*, un gamelan balinais et, plus récemment, *Adanu Habobo*, un ensemble de tambours et de danses africains co-dirigé par Kofi Gbolonyo. Pam est impatiente d'accueillir les éducateurs Orff à Vancouver lors du prochain congrès national, Constellation 2024!



How the Orff Instruments Came Into Being—Carl Orff

Translated and condensed by Margaret Murray

Accès à la version française

EDITOR'S NOTE: While reflecting the Eurocentric views of that time in Germany, Orff's fascination with the music and instruments from other cultures led to the Orff instrumentarium that we take for granted today.

Although not an expert on the subject, I always enjoyed sharing what I knew about the creation of the “Orff instruments” with my students. We hope this article, whether it's new to you or a review from some time in the last 50 years, will be of interest to you and your students.

Liz Kristjanson

In the autumn of 1926 Orff was introduced to two Swedish sisters who worked with puppets and who had heard, through a mutual friend, of his experiments with percussion improvisation with the students at the Güntherschule in Munich. They visited the school and in turn invited him to visit them in the Wagnerstrasse in the Schwabing district of Munich. There, in a large, tumble-down studio they had built a theatre, and everything, from the hand-carved puppets to the way the scenery was arranged was absolutely novel, full of imagination, and in its way convincing. The only essential thing that was lacking was suitable music, and this they had not yet found. A friend's attempts at an improvised accompaniment on a violin were touching but somewhat helpless. Now that the sisters had heard and seen the percussion ensemble at the Güntherschule they were filled with new plans, and

Orff felt that some work with them would produce interesting results.

After an improvised performance of a legend and a fairy tale, a long discussion ensued in which Orff discovered that the sisters had traveled far. They had witnessed Chinese as well as Japanese shadow plays, with their unusual small orchestra, and had several photographs to show. They were also able to talk about Gamelan orchestras, and felt that the xylophone was particularly appropriate for the puppet theatre. This reminded Orff of his earlier childhood experiments when he enacted Maeterlinck's “Death of Tintagiles”, and of how a small Chinese drum was the source of inspiration for the whole scene. Orff finally left the studios promising to come again, perhaps next time with a small percussion group from the school; and the sisters in their turn promised him that through



their Oriental connections they would try to procure for him a Gamelan xylophone.

After some weeks, Orff received a parcel. To his amazement it contained a large African xylophone, a marimba such as those he had seen in collections but had never had the opportunity to play, let alone possess. The only clue to the sender was a note inside - "Greetings from Africa. Lycka till!" (Swedish for "Good luck!"). Orff's attempts to contact the Swedish sisters and thank them proved fruitless. He heard from the friend that introduced them that because of a severe illness that had overcome the older sister they had returned to Sweden and had left no forwarding address. He never heard from them again.

Orff was fascinated by this new world of sound and spent long hours experimenting and improvising on his new African xylophone, using various types of beaters in all possible ways: long quiet tremolos [tremolos], using two beaters in each hand, single and double glissandi. All at once he had found the instrument he needed for further extension of his educational ideas and for his dance orchestra. It would supply those resonances that had previously been missing, and with it melodies and ostinati of all kinds could be built. As he looked back at the earlier percussion experiments they

seemed like skeleton sketches that would only now have some meaning.

The xylophone is one of the oldest melody instruments and was widespread throughout Asia and Africa, from whence it traveled to South America, primitive forms giving way to those with box-resonators. Some of the primitive forms probably found their way to Europe in the 16th century, through wandering musicians. In contrast to the non-European xylophones, its development in Europe was limited and not until the 19th century, in a version called a four-row xylophone[1] did it make a temporary appearance as an orchestral instrument. In more recent times the American model has appeared with its piano keyboard arrangement and amplification by means of resonators, and with it the development of the western form of the xylophone has reached a conclusive stage for the time being.

In 1889, Debussy came into contact with the music of the far east through the World Exhibition in Paris. To this exhibition came theatres and exotic orchestras from China, India and Java. Debussy is known to have been fascinated by these sounds, and particularly by the Gamelan orchestra. According to Heinrich Strobel, Debussy considered that in comparison with

the refined and blended sound of this orchestra the percussion instruments of the cultured European orchestra only produced the barbaric noise of a circus.

The Gamelan music of Indonesia, with its poly-rhythms and polyphony can be considered as the peak of achievement for a non-European music culture, and is from a certain viewpoint an equal counterpart to western art music, looking back as it does over hundreds of years' history. Even when only considered visually, this orchestra from the east, with its instruments that have a cultish and magical meaning, leaves behind an overwhelming impression.

In spite of the profound and directional influence of the sound of the Gamelan orchestra upon Debussy, he never used such an instrument in any of his works. For Orff, an experience no less weighty for him was intended. It was the sound of one single instrument, the marimba. This African xylophone not only initiated a new stage in his educational work but also provided an important point of departure for all his subsequent compositions.

He asked Gunild Keetman to familiarize herself with the technique of the marimba, whose tuning contained intervals that were smaller than a semitone and that would be difficult to combine with our western tuning. Then he and Keetman would play together on it after school hours until late at night. They preferred playing on it "four-handed", not knowing that this was quite usual in its home country. More and more students came to listen and brought with them a variety of small percussion instruments, maracas, jingles, and drums. Out of the first tentative improvisation experiments they soon achieved a real ensemble.

Magda Lex was also drawn into these evening music sessions, and her delight in the new sounds inspired her to compose a dance study "Stäbetanz" [2].

Attractive as all these experiments with the marimba were, it was clear that an instrument that

fitted into our western tuning would have to be made. When Orff turned to Curt Sachs for counsel he was advised against trying to build a series of instruments based on the African model. Sachs argued that the construction was of purely African origin, the materials (the right kind of wood for the bars and the calabash resonators) were not available and even if one had success with the making of one instrument, the making of a series was unthinkable. Sachs suggested instead that he should make use of recorders. Orff knew these instruments from amateur circles that gave themselves to the playing of baroque music and he had heard of Arnold Dolmetsch in Haslemere, England, who was making new copies of old instruments for the performance of baroque music. In spite of a high esteem for the outstanding musicological research that established a style of playing, Orff was following other paths. He also did not wish to appear to have any parallel relationship to Fritz Jöde's efforts at introducing the recorder to the youth movement in the Germany of the early twenties.

Sachs understood Orff's objections, but was able to refute them historically by suggesting that the baroque way of playing recorders had by no means exhausted all possibilities and that other sound qualities could be produced with a different blowing technique. When, finally, Sachs told him that some old forms of recorders (bone flutes) that could be dated as having belonged to the Stone Age had been found in North Europe, Orff felt freed of all misgivings at the idea of including an avowed baroque art instrument in his elemental music ensemble.

Sachs advised Orff to approach Peter Harlan, who had a workshop in Markneukirchen where he made his lutes, viols, and most of all recorders. Orff was fascinated with the idea of including a quartet of recorders - descant (soprano), treble (alto), tenor and bass - in his instrumental ensemble, and the fact that they were not too difficult to play was certainly an advantage.

The excitement over the prospect of the inclusion of recorders and the opportunity to learn to play them helped to veil the disappointment that everyone felt at Sachs' negative response to the feasibility of building further marimbas, especially since the final result of Magda Lex' "Stäbetanz" could not have shown more convincingly how movement evokes music, music, movement; and the marimba played four-handed had created a minor sensation with the way it fitted in with the small ensemble of glockenspiel, tom-tom, tambourine and jingles, in spite of its different tuning.

While Orff was waiting for the recorders, a crate arrived at the school from Hamburg. It had been sent by a student from the school and contained a "Kaffir piano" that had been sold privately by a sailor who had just come back from the Cameroons. The resonance box of this "Kaffir piano", a crude name for a simple African xylophone, consisted of an ordinary wooden box, that had once contained 10,000 builders' nails and still bore the burnt on German lettering "10,000 Bretterstifte". The only African things about this xylophone were the wooden bars, strung by means of laces across the open side of the box, and this provided an example of a primitive form of box or trough xylophone without any kind of resonator. When struck with suitable beaters this xylophone produced a beautiful, full tone similar to the marimba, and its tuning was nearer to the European pitch and could therefore be used immediately. Keetman had soon written a book with some pieces for the xylophone in combination with other percussion instruments. Parts were copied out and passed from hand to hand. Hourly, daily and for half the night the instrument was used for practice, rehearsal and play, both two-handed and four-handed.

Curt Sachs' misgivings about the reproduction of xylophones in large numbers could not apply to this African model of unsurpassed simplicity, and it should

be possible to produce such a simple box xylophone without resonators.

For this purpose, Orff turned to Maendler, a then well-known restorer and maker of harpsichords. Maendler had felt hardly able to tackle the African marimba, but when he heard Keetman play solos and pieces with other percussion on the "Kaffir piano" he did feel that he could build such an instrument provided that it was given another name. He called the first one he made an "alto xylophone", and it was such a success that he promised to build another, a "soprano xylophone" that would give a higher pitch range. Later the notes on the alto and soprano xylophones were secured by means of nails so that notes could be interchanged and other keys formed, increasing the range of usefulness of the instrument.

The building of a chromatic xylophone with 25 notes further enriched the possibilities of tone quality. This time there was a noticeable relationship with eastern forms. Maendler made two models, one where the notes were suspended by means of laces over a cradle-shaped box and the other where the notes were held in place by nails on a more rectangular box, and he called this instrument a "tenor xylophone". Only on this instrument, with the adjacent semitones, was it possible to play glissandi that had a magical effect. Hard and soft beaters or even bamboo sticks were used.

Meanwhile, the recorders had arrived but without any kind of fingering chart, and at that time Hotteterre's famous "Traité de la flûte à bec" had not yet been reprinted. Through a friend who knew of a group of four eccentric, elderly men who played old music with enthusiasm on old inherited instruments, and would teach Orff, and through Keetman, who said, "Give me a recorder and I will find out how it works", lessons began.

“Medias in res” (“Into the middle of things”) once more. They happily had their recorders and had taken the trouble to master the early stages of playing them. At the same time they used their meager beginners’ resources to improvise for movement, for dance. Two recorders started with drone and melody, and an accompaniment on a double-skinned drum joined them: this inspired the dance, which further stimulated the musicians.

[1] four-row xylophone: James Blades describes this instruments on pages 307 and 308 of his PERCUSSION INSTRUMENTS AND THEIR HISTORY, “To effect an economy of space the bars are arranged ladder-wise in four rows indented into each other, with the diatonic scale of C lying midway in the ladders. The notes C natural, F natural and C sharp are duplicated to the right and left, rendering the instrument, because of

the consequent choice of “fingering”, extremely agile. (This style of instrument is occasionally seen today in the Continental orchestra.)

[2] Stabetanz: literally “bar dance” but here it is the bars on the marimba that are being referred to.

The above article is a condensation in reported speech by Margaret Murray, of an article by Orff that appeared in German in the Orff Institut (Salzburg) publication: Orff-Schulwerk Informationen, 18. They took it from the third volume of Orff’s memoirs (Carl Orff und sein Werk) subtitled “Schulwerk - Elementare Musik”, and published by Hans Schneider, Tutsing, West Germany.

Our grateful thanks go to Margaret Murray and the British Bulletin No. 51/2 for being allowed to print this article.

L'avènement des instruments Orff — Carl Orff

Traduit et abrégé par Margaret Murray
Traduction française par Françoise Grenier

NOTE DE LA RÉDACTRICE : Tout en reflétant les opinions eurocentrées de l'époque en Allemagne, la fascination de Carl Orff pour la musique et les instruments d'autres cultures a mené à *l'instrumentarium Orff* que nous tenons pour acquis aujourd'hui.

« Même si je ne suis pas une experte en la matière, j'ai toujours aimé partager avec mes élèves ce que je savais sur l'arrivée des « instruments Orff ». Qu'il soit nouveau ou pas, nous espérons que cet article de la fin des années 1970 vous intéressera, vous et vos élèves. »

– Liz Kristjanson

C'est à l'automne 1926 que Carl Orff fait la rencontre de deux jeunes sœurs suédoises marionnettistes par l'intermédiaire d'un ami commun. Celles-ci avaient entendu parler de ses expériences d'improvisation à la percussion avec les étudiantes de l'école Günther de Munich.

Après avoir visité l'école Günther, elles invitent Orff à leur rendre visite rue Wagnerstrasse au cœur du quartier Schwabing à Munich. Là, dans un grand atelier délabré, elles avaient construit un castelet. Tout ce qu'il fallait pour le théâtre, allant des marionnettes sculptées à la main jusqu'à la disposition des décors, était absolument nouveau, plein d'imagination et, d'une certaine façon, très convaincant. La seule chose essentielle qui manquait était une musique appropriée qu'elles n'avaient pas encore trouvée. Les tentatives d'un ami pour improviser un accompagnement au violon étaient

touchantes, mais peu convaincantes. Maintenant que les sœurs avaient vu et entendu l'ensemble de percussion de la Güntherschule, elles avaient de nouveaux projets en tête et Orff pensait qu'un travail avec elles donnerait des résultats intéressants.

Après la représentation improvisée d'une légende et d'un conte de fées, une longue discussion s'ensuivit. Orff découvre alors que les sœurs avaient beaucoup voyagé. En effet, elles avaient déjà assisté à des spectacles d'ombres chinoises et japonaises accompagnées de leur petit orchestre inhabituel et elles avaient plusieurs photos à montrer. Elles pouvaient aussi parler des orchestres *Gamelan* et estimaient que le xylophone était particulièrement adapté au théâtre de marionnettes. Cela rappela à Orff les expériences qu'il avait faites dans son enfance en jouant la *Mort de Tintagales* de Maeterlinck, alors qu'un petit tambour



chinois avait été la source d'inspiration de toute la scène. Orff quitte finalement les studios en promettant de revenir, peut-être la prochaine fois avec un petit groupe de percussion de l'école. Les sœurs lui promettent à leur tour qu'elles essaieraient de lui procurer un xylophone de *Gamelan* par l'entremise de leurs connaissances en Asie.

Quelques semaines plus tard, Orff reçoit un colis. À sa surprise, il s'agissait d'un grand xylophone africain. Un marimba comme ceux qu'il avait vus dans des collections, mais dont il n'avait jamais eu l'occasion de jouer et encore moins de posséder. Le seul indice sur l'expéditeur était une note à l'intérieur : « Salutations d'Afrique. *Lycka till!* », c'est-à-dire : « Bonne chance ! » en suédois. Les tentatives d'Orff pour contacter les sœurs suédoises et les remercier s'avèrent alors infructueuses. Peu après, il apprend de l'ami commun qu'en raison d'une grave maladie (dont l'aînée est plus tard décédée), elles sont retournées en Suède sans laisser d'adresse.

Orff, alors fasciné par ce nouveau monde sonore, passe de longues heures à expérimenter et à improviser sur son nouveau xylophone africain en utilisant

différents types de baguettes de toutes les manières possibles : longs trémolos presque silencieux, manie- ment de deux baguettes dans chaque main, glissan- dos simples et doubles. Ça y était ! Il avait trouvé l'instrument dont il avait besoin pour développer ses idées pédagogiques et pour son orchestre de danse. L'instrument lui fournissait les sonorités qui manquaient jusqu'à présent et qui permettaient de construire des mélodies et des *ostinati* de toutes sortes. En repensant aux expériences précédentes en matière de percussion, celles-ci semblaient prendre maintenant tout leur sens comme « squelettes » structurels.

Le xylophone est l'un des plus anciens instruments mélodiques. Il s'est répandu en Asie et en Afrique d'où il a voyagé jusqu'en Amérique du Sud. Ses formes pri- mitives ont cédé la place à celles qui comprennent des caisses de résonance. Certaines formes primi- tives ont probablement été introduites en Europe au XVI^e siècle par l'intermédiaire de musiciens ambulants. Contrairement au xylophone non européen, son déve- loppement en Europe a été limité et ce n'est qu'au XIX^e siècle qu'il a fait une apparition temporaire comme

instrument d'orchestre dans une version appelée xylophone à quatre rangs¹. Plus récemment, le modèle américain est apparu avec son clavier de piano et son amplification au moyen de résonateurs. Avec lui, le développement de la forme occidentale du xylophone a atteint un stade définitif, du moins pour l'instant.

En 1889, Debussy est entré en contact avec la musique d'Extrême-Orient à l'occasion de l'Exposition universelle de Paris. Des théâtres et des orchestres exotiques de Chine, d'Inde et de Java y étaient présentés. On sait que Debussy a été fasciné par leurs sonorités, et en particulier par l'orchestre *Gamelan*. Selon Heinrich Strobel, Debussy considérait qu'en comparaison avec le son raffiné et mélangé de cet orchestre, les instruments à percussion de l'orchestre européen cultivé ne produisaient que le bruit barbare d'un cirque.

La musique du *Gamelan* d'Indonésie, avec ses polyrythmies et ses polyphonies, peut être considérée comme l'apogée d'une culture musicale non européenne. D'une certaine manière, si l'on se réfère aux centaines d'années de son histoire, on peut la voir comme le pendant de la musique d'art occidentale. Ne serait-ce que par son aspect visuel, cet orchestre oriental, avec ses instruments qui ont une signification culturelle et magique, laisse une immense impression.

Malgré l'influence profonde et directe de l'orchestre *Gamelan* sur Debussy, celui-ci n'a jamais utilisé de tels instruments dans ses œuvres. Quant à Orff, une expérience personnelle tout aussi importante allait arriver, mais par le son d'un seul instrument : le marimba. En réalité, non seulement ce xylophone

africain a marqué une nouvelle étape dans son travail pédagogique, mais il a aussi constitué un point de départ important pour toutes ses compositions ultérieures.

Dès l'arrivée de l'instrument, Orff demande à Gunild Keetman de se familiariser avec la technique du marimba — dont l'accord contenait des intervalles plus petits qu'un demi-ton et qui seraient probablement difficiles à combiner avec notre accord occidental. Après les heures de cours et jusqu'à tard dans la nuit, Keetman et lui jouaient sur le marimba. Ils préféraient jouer à quatre mains, sans savoir que c'était là une pratique courante dans les pays d'origine de l'instrument. De plus en plus d'étudiantes venaient les écouter et apportaient divers petits instruments de percussion, des maracas, des hochets et des tambours. Les premières tentatives d'improvisation ont rapidement donné naissance à un véritable ensemble. Maja Lex fut également attirée par ces séances musicales nocturnes, et son plaisir pour les nouveaux sons l'inspira pour composer une étude de danse intitulée *Stäbetanz*².

Aussi attrayantes qu'aient été toutes ces expériences avec le marimba, il était clair qu'il fallait fabriquer un instrument qui s'adapte à notre accord occidental. Cependant, quand Orff se tourna vers Curt Sachs pour lui demander conseil, celui-ci lui déconseilla d'essayer de construire une série d'instruments basée sur le modèle africain. Sachs soutenait que la construction était d'origine purement africaine, que les matériaux (le bon type de bois pour les lames et les résonateurs

1 Xylophone à quatre rangées : James Blades décrit cet instrument aux pages 307 et 308 de son ouvrage *Percussion Instruments and Their History* : London : Faber & Faber, 1971

Pour économiser l'espace, les lames sont disposées en échelle sur quatre rangées imbriquées les unes dans les autres, la gamme diatonique de do se trouvant à mi-chemin entre les échelles mélodiques. Les notes do naturel, fa naturel et do dièse sont répétées à droite et à gauche, ce qui rend l'instrument extrêmement agile en raison du choix de « doigté » qui en découle. (Ce style d'instrument est parfois utilisé aujourd'hui dans les orchestres occidentaux.)

2 *Stäbetanz* : littéralement « Danse des lames ». Ici, ce sont les lames du marimba qui sont évoquées.

de calebasse) n'étaient pas disponibles et que même si l'on réussissait à fabriquer un instrument, la fabrication d'une série était impensable. Sachs lui suggéra plutôt d'utiliser des flûtes à bec.

Orff connaissait ces instruments grâce aux cercles d'amateurs qui se consacraient à la musique baroque. Il avait entendu parler d'Arnold Dolmetsch à Haslemere en Angleterre qui fabriquait de nouvelles copies d'instruments anciens pour l'interprétation de la musique baroque. Malgré une grande estime pour les formidables recherches musicologiques permettant d'établir un style de jeu, Orff suivait d'autres voies. Il ne voulait pas non plus donner l'impression d'être en conformité avec les efforts de Fritz Jöde pour introduire la flûte à bec dans le *Mouvement de jeunesse* de l'Allemagne du début des années vingt.

Sachs comprit les objections d'Orff, mais put les réfuter en suggérant qu'historiquement, la manière baroque de jouer de la flûte à bec n'avait en aucun cas épuisé toutes les possibilités et que d'autres qualités sonores pouvaient être produites avec une technique de souffle différente. Enfin, lorsque Sachs lui apprit que l'on avait trouvé en Europe du Nord d'anciennes formes de flûtes à bec (flûtes en os) datant de l'âge de pierre, Orff se sentit libéré de toute réticence à l'idée d'inclure un instrument d'art baroque reconnu comme tel dans son ensemble de musique élémentaire.

Sachs conseilla à Orff de s'adresser à Peter Harlan, qui avait un atelier à Markneukirchen où il fabriquait ses luths, ses violes et surtout ses flûtes à bec. Orff était séduit par l'idée d'inclure un quatuor de flûtes à bec — soprano, alto, ténor et basse — dans son ensemble instrumental. Et le fait qu'elles ne soient pas trop difficiles à jouer était certainement un avantage. L'enthousiasme suscité par la perspective d'intégrer des flûtes à bec et la possibilité d'apprendre à en jouer ont contribué à masquer la déception que chacun avait ressentie face à la réponse négative de Sachs concernant la possibilité

de construire d'autres marimbas. D'autant plus que le résultat final du *Stäbetanz* de Maya Lex n'aurait pas pu montrer de manière plus convaincante comment le mouvement évoque la musique, et la musique, le mouvement ; que le marimba joué à quatre mains avait créé une petite sensation par la manière dont il s'intégrait dans le petit ensemble de *glockenspiel*, tom-tom, tambourin et hochets, en dépit de son accord différent.

Alors qu'Orff attendait les flûtes à bec, une caisse arriva à l'école en provenance de Hambourg. Elle avait été envoyée par un élève de l'école et contenait un « piano Kaffir » qui avait été vendu à titre privé par un marin qui revenait du Cameroun. La caisse de résonance de ce « piano Kaffir » (un nom grossier pour dire « simple xylophone africain ») consistait en une boîte en bois ordinaire qui avait contenu 10 000 clous de maçon et qui portait encore l'inscription brûlée en lettres allemandes « 10 000 Bretterstifte ». Les seuls éléments africains de ce xylophone étaient les barres de bois, fixées à l'aide de lacets sur le côté ouvert de la boîte, et il s'agissait d'un exemple de forme primitive de xylophone à boîte ou à auge, sans autre sorte de résonateur. Lorsqu'il était frappé avec des baguettes appropriées, ce xylophone produisait une belle sonorité pleine, semblable à celle du marimba, et son accord était plus proche du diapason européen, ce qui permettait de l'utiliser immédiatement. Keetman écrivit rapidement un cahier contenant quelques pièces pour ce xylophone en combinaison avec d'autres instruments de percussion. Les pièces sont alors copiées et passent de main en main. À toute heure du jour et de la nuit, l'instrument est utilisé pour l'entraînement, les répétitions et le jeu à deux mains et à quatre mains. Les réticences de Curt Sachs concernant la reproduction de xylophones en grand nombre ne s'appliquaient pas à ce modèle africain d'une simplicité inégalée, et il devait être possible de produire un xylophone à boîte aussi simple sans résonateurs.

Pour ce faire, Orff s'est adressé à Maendler, un restaurateur et fabricant de clavecins bien connu à l'époque. Maendler ne se sentait guère capable de s'attaquer au marimba africain, mais lorsqu'il entendit Keetman jouer des solos et des pièces avec d'autres percussions sur le « piano Kaffir », il se dit qu'il pouvait construire de tels instruments, mais à condition de leur donner un autre nom. Le premier qu'il fabriqua s'appela « xylophone alto ». Le succès fut tel qu'il promit d'en construire un autre, un « xylophone soprano » qui offrirait un ambitus plus aigu. Plus tard, les notes du xylophone alto et du soprano ont été fixées à l'aide de clous, ce qui a permis d'interchanger les lames (notes) et de créer d'autres tonalités, augmentant ainsi l'utilité de l'instrument.

La construction d'un xylophone chromatique de 25 notes a encore enrichi les possibilités de qualité sonore. Cette fois, la relation avec les formes orientales est évidente. Maendler en fabriqua deux modèles, un premier, où les notes étaient fixées au moyen de lacets au-dessus d'une caisse en forme de berceau, et l'autre, où les notes étaient maintenues par des clous sur une caisse rectangulaire, et il appela cet instrument le « xylophone ténor ». Ce n'est que sur cet instrument, avec les demi-tons adjacents, qu'il était possible de jouer des glissandos à l'effet magique. On utilisait des baguettes dures et souples ou même des baguettes de bambou.

Entre-temps, les flûtes à bec étaient arrivées, mais sans aucune sorte de diagramme de doigtés. À l'époque,

le célèbre *Traité de la flûte à bec* de Hotteterre n'avait pas encore été réimprimé. Les leçons commencèrent grâce aux membres d'un quatuor jouant de la musique ancienne sur de vieux instruments hérités — prêts à enseigner à Orff — et grâce à Keetman, qui avait dit : « donnez-moi une flûte à bec et je découvrirai comment elle fonctionne ».

« Medias in res » (au cœur de l'action). Les flûtes à bec étaient là et on s'était donné la peine d'en maîtriser les premières étapes. En même temps, chacune utilisait ses maigres ressources de débutantes pour improviser des mouvements, des danses. Avec deux flûtes à bec, on a commencé par un bourdon et une mélodie. Puis, un accompagnement sur un tambour à double peau les a rejoints : cela a inspiré la danse qui a encore stimulé les musiciennes.

L'article ci-dessus est un condensé d'une conférence donnée par Margaret Murray à partir d'un article d'Orff paru en allemand dans la publication de l'Institut Orff (Salzbourg) in : *Orff-Schulwerk Informationen*, no. 18 (1976). Cet article est tiré du troisième volume des mémoires d'Orff (*Carl Orff und sein Werk*) sous-titré *Schulwerk - Elementare Musik*, et publié en 1976 par Hans Schneider, Tutzing, Allemagne de l'Ouest.

Nous remercions Margaret Murray et le British Bulletin No. 51/2 de nous avoir permis d'imprimer cet article.

Star Song • Le chant des étoiles

Marcelline Moody

This composition was commissioned by Carl Orff Canada to commemorate our 50th Anniversary at Constellation 2024 in Vancouver.

Marcelline Moody is a name synonymous with Orff in Canada. Her life-long interest in composing and arranging shines through in this piece. It lends itself to be shared with music educators, colleagues, and students, not only in our 50th year, but for years to come. May *Star Song - Le chant des étoiles* fill your heart with joy and lift spirits across Canada and beyond.

Cette composition a été commandée par Carl Orff Canada à l'occasion de son 50^e anniversaire, célébré lors de Constellation 2024 à Vancouver.

Marcelline Moody est une figure emblématique de l'approche Orff au Canada. L'intérêt qu'elle a porté toute sa vie à la composition et à l'arrangement transparaît dans cette pièce. Elle se prête à être partagée avec les enseignants-es de musique, les collègues et les élèves, non seulement à l'occasion de notre 50^e anniversaire, mais aussi pour les années à venir. Que *Star Song - Le chant des étoiles*, remplisse votre cœur de joie et élève les esprits à travers le Canada et au-delà.



STAR SONG: Vocal Score LE CHANT DES ÉTOILES: Partition Vocale

Commissioned by Carl Orff Canada in celebration of its 50th Anniversary

CONSTELLATION 2024

Commande de Carl Orff Canada à l'occasion de son 50e Anniversaire

Marcelline K. Moody

6

Mu - sic, Spi - rit of the Un - i - verse, Hear it sound - ing from a -

4

far, a - far. Sing - ing, say - ing, dan - cing, play - ing on.
Hear it sound - ing from a - far. Sing - ing, say - ing, dan - cing, play ing on.

19

Mu - sique, le chant de l'u - ni - vers. É - cou - tez, il ré - sonne au loin, très

loin. Chan - tant, par - lant, dan - sant et en jou - ant.

[Full Score available at www.orffcanada.ca]
[Partition complète disponible sur www.orffcanada.ca]

2 **4** **31** High F optional

List-en, Can you hear, star song, ve-ry clear, call from a - far, puls-ing with rhy - thm.

List-en, Can you hear, the star song, call from a far, pul-sing with rhy - thm.

É -

É -

35

fa aigu optionnel

cou-tez, le chant ré-sonne clai-re-ment, chant des é-toiles pul-sant de ry-thme clair.

cou-tez, le chant des é-toiles ré - sonne clai - re-ment, pul-sant de ry-thme clair.

13 **5** **45**

Mu - sic, u - ni-ting us in har-mo-ny. Mu - sic, the lang-uage of the

Mu - sic, u - ni-ting us in har-mo-ny.

stars, the stars. Sing - ing, say ing, dan - cing, play - ing

Mu - sic, the lang-uage of the stars. Sing - ing, say - ing, dan - cing, play - ing

4 57 3

on.

on.

Mu - sique, nous li - ant en har - mo - nie. Mu - sique, chant des é -

Mu - sique, nous li - ant en har - mo - nie,

64

Sing - ing, say - ing,

Sing - ing, say ing,

toi - les, des é - toiles, Chan - tant, par - lant, dan - sant et en jou - ant.

Mu - sique, chant des é - toiles, Chan - tant, par - lant, dan - sant, et en jou - ant

High F optional

dan - cing, Play - ing on.

dan - cing, Play - ing on.

fa aigu optionnel

Et en jou - ant.

Et en jou - ant.

O Canada: Problem or Possibility?

Laurel Nikolai

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[Accès à la version française](#)

I am a second generation settler and have always been a proud Canadian and grateful to have the golden ticket with my nationality. As someone who has lived in other countries I realize that this is not something to take for granted. It is only recently however that I have contemplated on a greater level what it is really to be a settler on Turtle Island and by me having a home on this land, who have I displaced and at what cost?

In 2012 when the Truth and Reconciliation Committee (TRC) was listening to stories of residential school survivors across Canada, I was not only horrified to learn of past atrocities but also started thinking about the deep roots of systemic racism. That year coincided with my new position in an Edmonton school with a high proportion of self-declared Indigenous students and a Cree Bilingual pilot program. Over the course of the last 12 years, and particularly once the TRC calls to action were released, I have worked diligently to do my part toward reconciliACTION in education.

Despite all the learning that I have done and changes I have made to my practice to decolonize my music room, I have continued to feel unsettled when teaching my students to sing the National Anthem. This is a similar internal conflict I feel regarding Canada Day celebrations; what are we celebrating? What are we singing about? What message are we throwing in the face of our Indigenous students? The colonial message

in the song lyrics and July 1st celebration have become an internal struggle for me.

At my current school, Victoria School for the Arts, I continue to work with many Indigenous students who in this situation are very proud of their culture. In addition to this, I am in an environment that actively works on reconciliACTION as part of our school culture. I will attribute much of the drive behind this work to my colleague Nicholle Weasel Traveller, a proud member of the Blackfoot Confederacy and a long line of Indigenous activists and advocates. Her presence has allowed me to ask questions, learn and hopefully go forward in a good way.

This fall, Nicholle approached me about the Remembrance Day assembly at our school. She had been put in charge of the event which also happened to fall on Indigenous Veteran's Day. During our tenure together, Nicholle and I have had many conversations about our National Anthem. Many of our Indigenous students and families will not stand for the anthem nor sing the lyrics. I am very mindful of the position many of our students take and therefore teaching *O Canada* is not something I regularly include in my classes. Remembrance Day Ceremonies across Canada however have a very strict process and protocol that needs to be followed and including the National Anthem is a part of the program.

O CANADA PROJECT

My colleague Nicholle approached me with a proposal to the dilemma and I was honoured that she trusted me with her vision. She asked me to teach my students *O Canada* in three languages based on the Asani version in English, French and Cree. I was on the task right away contacting singer-songwriter Sherryl Sewepagaham (AB Chapter Member and 2nd VP for COC) to see if she could help with my undertaking of the Cree lyrics. Sherryl was excited that I was going to create a version with my students but suggested I find a Cree speaker who would be able to work with my students locally and gave us permission to use the Asani version as inspiration.

I was able to work with one of the Cree 30 students in our school who was eager to work with my grade 4 students as a part of her personal project for the course. With the guidance of Mrs. Weasle Traveler, grade 12 student Ella Schaloske connected with Elder Dorothy Thunder, Cree instructor at the University of Alberta. Dorothy Thunder is a *nêhiyawiskwêw* (Plains Cree) from Little Pine First Nation, Saskatchewan, and generously offered her time to connect with Ella.

After listening to the Asani version for inspiration, Dorothy created lyrics that she felt reflected what our Anthem should convey to move forward in a good way. These lyrics are neither the same as the Asani version nor a translation of the original French lyrics.

Dorothy Thunder's Plains Cree lyrics for verse three of *O Canada* with English translation:

Kise manitow	Creator
Kanawewinān	To protect animate things
O kanada ninīpawinan	O Canada, we stand

Ohci kiya	To be from here, you/us
O kanada kanaweyinān	Oh Canada, to protect and keep animate things

At this point in the process came the very hard part for me! Over the past years I have made a concerted effort to include Indigenous music in my program. This tends to be a little easier for me when singing vocables, but other languages such as Cree really take me a long time to learn well enough to support my students! Fortunately, Ella came to the rescue! As both a Cree speaker and a musician, she was able to write out the phonetic pronunciation and record the pronunciation with the melody of the song. Here is a breakdown of the pronunciation:

Kih-say Man-ih-toe
 Can-nah-way-wih-nann
 Nih-nee-pah-wih-nan
 Oh-tchi key-yah
 Can-nah-way-yih-nann

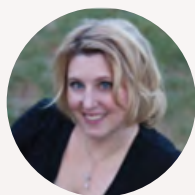
Fortunately my students have great ears and are incredibly eager to learn and sing Indigenous languages. They embraced the challenge of singing this new Cree verse while they were also learning to sing the second verse in French. The other challenges with singing the entire song were to keep the feel of the original Asani version, sing the song in $\frac{3}{4}$ time and add vocables for harmony. We also added in hand drums, shakers and a rain stick and wind chimes to stylize our anthem version.

To add to the depth of the process process, I invited the Cree 30 students who wanted to join in singing with the grade 4's to join the process and ceremony. Five of the high school students along with Ella

were excited to join the younger students as mentors and collaborators. It was beautiful to see how all of these students worked to make this project come together with pride and love.

Perhaps this altered version of *O Canada* is not a perfect solution to a colonial practice and message but at least a step toward reconciliACTION; a compromise to promote conversation and reflection on current practices. As an educator, I am grateful to have opened

the space for meaningful discussions with both elementary and high school students. I was honoured to be invited into the space to move forward in our Calls to Action and to have so many people collaborate to make meaningful change. In this beautiful country, we can choose as educators to make a lasting impact by asking questions and taking steps forward in a good way.



Laurel

LAUREL NIKOLAI

Laurel Nikolai is an arts educator who has taught students from pre-K through graduate students. Her teaching career has spanned Canada, Switzerland and the United Arab Emirates. Laurel holds her Master of Education degree from the University of Alberta where she has taught courses in music and dance pedagogy including the movement component for Orff levels. She is the elementary music specialist at Victoria School for the Arts in Edmonton. Laurel served on the Alberta Orff Chapter board for 16 years and is currently a part of the Diversity, Equity and Inclusion committee for Carl Orff Canada.



Ô Canada : problème ou possibilité?

Laurel Nikolai

[CLIQUER ICI POUR TÉLÉCHARGER](#)

J e suis une pionnière de deuxième génération et j'ai toujours été fière d'être Canadienne tout en étant consciente des privilèges de ma nationalité. Ayant vécu dans d'autres pays, je me rends compte que je ne dois pas tenir ces privilèges pour acquis. Ce n'est que récemment que j'ai commencé à réfléchir à ce que c'est que d'habiter sur l'île de la Tortue et, en ayant une maison sur cette terre, qui ai-je déplacé et à quel prix?

En 2012, lorsque la Commission de Vérité et de Réconciliation (CVR) a écouté les récits des survivant-es des pensionnats du Canada, j'ai non seulement été horrifiée d'apprendre les atrocités du passé, mais j'ai également commencé à réfléchir aux causes profondes du racisme systémique. Cette année-là a coïncidé avec mon nouveau poste dans une école d'Edmonton comptant une forte proportion d'élèves autochtones auto-identifiés et un programme pilote bilingue cri. Au cours des 12 dernières années, et en particulier après la publication des appels à l'action de la CVR, j'ai travaillé avec diligence pour contribuer à la réconciliation en éducation.

Malgré tout ce que j'ai appris et les changements que j'ai apportés à ma pratique pédagogique pour décoloniser ma salle de musique, je continue à me sentir déstabilisée lorsque j'enseigne l'hymne national à mes élèves. Il s'agit d'un conflit interne similaire à celui que je ressens lors des célébrations de la Fête du Canada. Que célébrons-nous? Que chantons-nous?

Quel message envoyons-nous à nos élèves autochtones? Le message colonial des paroles de l'hymne national et la célébration du 1^{er} juillet sont devenus une lutte intérieure pour moi.

À mon école, la *Victoria School for the Arts*, je continue aujourd'hui à travailler avec de nombreux élèves autochtones qui, dans ce contexte, sont très fiers de leur culture. De plus, je suis dans un milieu et une culture scolaire qui mettent en œuvre le cadre de travail de RéconciliACTION. C'est à ma collègue Nicholle Weasel Traveller, fière membre de la Confédération des Pieds-Noirs et d'une longue lignée d'activistes et de défenseurs autochtones, que j'attribue une grande partie de l'élan qui sous-tend ce travail. Sa présence m'a permis de poser des questions, d'apprendre et, je l'espère, d'aller de l'avant.

Cet automne, Nicholle m'a contacté au sujet de l'assemblée du jour du Souvenir à notre école. Elle avait été chargée de cet événement qui avait lieu le jour de la Journée des vétérans autochtones. Au cours de notre collaboration, Nicholle et moi avons grandement discuté de l'hymne national. Un grand nombre de nos élèves et de nos familles autochtones ne se lèvent pas durant l'hymne et ne chantent pas les paroles. Je suis très consciente de la position adoptée par nombre de nos élèves et, par conséquent, je n'enseigne pas régulièrement l'Ô Canada dans mes cours. Les cérémonies du jour du Souvenir au Canada ont

cependant un processus et un protocole très stricts à suivre et l'hymne national fait partie du programme.

LE PROJET Ô CANADA

J'ai été honorée lorsque ma collègue Nicholle m'a confié sa vision en me proposant une solution pour résoudre notre dilemme. Elle m'a suggéré d'enseigner à mes élèves l'Ô Canada en trois langues, à partir de la version d'Asani en anglais, en français et en cri. J'ai immédiatement communiqué avec la chanteuse et compositrice Sherryl Sewepagaham (membre du chapitre Orff de l'Alberta et deuxième vice-présidente de COC) pour lui demander de m'aider à rédiger les paroles en cri. Sherryl était enthousiaste à l'idée que je crée une version avec mes élèves, toutefois elle m'a suggéré de trouver un orateur cri qui pourrait travailler en personne avec mes élèves et qui nous donnerait la permission d'utiliser la version d'Asani comme source d'inspiration.

J'ai pu travailler avec l'une des 30 élèves cri-es de notre école, qui était très intéressée à travailler avec mes élèves de 4^e année dans le cadre de son projet personnel pour le cours. Avec l'aide de Mme Weasle Traveler, Ella Schaloske, élève de 12^e année, a établi un contact avec l'aînée Dorothy Thunder, enseignante crie à l'Université de l'Alberta. Dorothy Thunder est d'origine nêhiyawiskwêw (Cri des plaines) de la Première Nation de Little Pine en Saskatchewan; elle a généreusement offert son temps pour aider Ella.

Après avoir écouté la version Asani dans le but de s'en inspirer, Dorothy a créé des paroles qui, selon elle, reflètent le véritable message que notre hymne devrait transmettre. Ces paroles ne sont ni identiques à la version d'Asani, ni une traduction des paroles originales en français.

Les paroles de Dorothy Thunder en Cri des plaines du troisième couplet d'Ô Canada avec la traduction en français :

Kise manitow	Créateur
Kanawewinān	Pour protéger les objets animés
O kanada ninīpawinan	Ô Canada, on se tient
Ohci kīya	Pour être d'ici, toi, nous
O kanada kanaweyinān	Ô Canada, pour protéger et garder les objets animés

C'est à cette étape qu'est venue la partie la plus difficile pour moi! Au cours des dernières années, j'ai fait un effort concerté pour inclure la musique autochtone dans mon programme de musique. Il est plus facile pour moi de chanter des vocalisations, mais d'autres langues, tel que le cri, me demandent plus de temps à apprendre pour bien l'enseigner et pour aider mes élèves! Heureusement, Ella est venue à la rescousse! En tant que locutrice du cri et musicienne, elle a pu écrire la prononciation phonétique et l'enregistrer avec la mélodie de la chanson. Voici la prononciation :

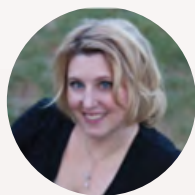
Kih- say Man-ih-toe
Can-nah-way-wih-nann
Nih-nee-pah-wih-nan
Oh-tchi key-yah
Can-nah-way-yih-nann

Heureusement, mes élèves ont beaucoup d'oreille et sont incroyablement enthousiastes d'apprendre et de chanter en langues autochtones. Ils ont relevé le défi de chanter ce nouveau couplet en cri tout en apprenant à chanter le deuxième couplet en français. L'autre défi à relever pour interpréter l'hymne dans

son intégralité était de conserver l'atmosphère de la version originale d'Asani, la chanter en 3/4 et d'ajouter des vocalisations pour l'harmonie. Nous avons également ajouté des tambours à main et des hochets, un bâton de pluie et des carillons pour styliser notre version de l'hymne.

Pour approfondir le processus, j'ai invité les élèves de l'école Cree 30 qui souhaitaient chanter avec les élèves de la 4^e année à se joindre à la cérémonie. Cinq élèves du secondaire, ainsi qu'Ella, étaient ravis de se joindre aux élèves plus jeunes en tant que mentors, collaboratrices et collaborateurs. C'était magnifique de voir tous ces élèves travailler ensemble pour réaliser ce projet avec fierté et amour.

Cette version modifiée de l'Ô Canada n'est peut-être pas une solution parfaite, mais au moins un pas vers la réconciliation; un compromis pour promouvoir la discussion et la réflexion sur les pratiques actuelles. En tant qu'enseignante, je suis reconnaissante d'avoir ouvert l'espace à des discussions importantes avec des élèves du primaire et du secondaire. J'ai été honorée d'être invitée à faire avancer nos appels à l'action et de voir tant de personnes collaborer pour apporter de réels changements. Dans ce beau pays, nous pouvons choisir, en tant qu'enseignant-es, d'avoir un impact durable en posant des questions et en faisant des pas dans la bonne direction.



Laurel

LAUREL NIKOLAI

Laurel Nikolai est une enseignante d'art qui a œuvré de la maternelle jusqu'au niveau post-secondaire. Sa carrière d'enseignante s'est déroulée au Canada, en Suisse et aux Émirats Arabes Unis. Laurel est titulaire d'une maîtrise en éducation de l'Université de l'Alberta, où elle a aussi donné des cours de pédagogie de la musique et de la danse, y compris la composante mouvement pour les niveaux Orff. Elle enseigne la musique aux élèves de l'élémentaire à l'école *Victoria School for the Arts* d'Edmonton. Laurel a siégé au conseil d'administration du chapitre Orff de l'Alberta pendant 16 ans et elle fait présentement partie du comité de diversité, d'équité et d'inclusion de Carl Orff Canada.



Celebrating Diversity in Music Classrooms

Incorporating South Asian Music Using the Orff Schulwerk Approach Positionality

Oshadhee Satarasinghe

Growing up as a South Asian–Sri Lankan student in England I recall having a running list of questions in my mind. I would ask myself: “How is it that music of my culture is never heard in our classrooms? Is it not as beautiful, is it not good enough? Will my friends ever understand me or appreciate our music?” My little mind would wander off and come to various conclusions that left me feeling unappreciated, unsafe, and isolated. At the age of seven, we moved back to Sri Lanka where I received schooling for ten years. It was here that I was exposed to a multitude of world musical cultures that included both Western and Eastern musical practices. A few years later, I moved to the United States to pursue my higher education and wished for intercultural music integration within my courses. Even though I was exposed to certain world musical cultures, South Asian music was not highlighted during pre-service courses or in-service professional development.

CURRENT ISSUES IN OUR CURRICULA

Today as a music educator living and working in Alberta, Canada, the current curricula we work with emphasizes Western standard musical notation and other constructs for musical expressions such as meter, dynamics, articulations, structure, and tonality as essential conceptual elements of learning in the classroom (Government of Alberta, 2021). This has led to the marginalization of world music and other popular music practices making Western European classical

music a colonizer within music education (Hess, 2015). The 2021 Canadian census report noted that Canadian society has gone through a rapid change in demographics, resulting in a more diverse and urbanized society than ever before (Statistics Canada, 2021). Although Alberta’s school populations are increasingly diverse and represent students of various backgrounds, the dominance of Western European classical music within music education has limited students’ ability to share and learn one another’s cultural music. It is evident that as music educators we must learn to question our current practices within the curricula by recognizing musical practices that represent the cultures of our students, and center musical teaching-learning processes around multiple ways (theoretical and practical understandings) of knowing music.

Despite the fact that world music integration has worked its way into current music education landscapes through the use of certain musical cultures, South Asian music is vastly underrepresented within school communities of North America. Factors such as a lack of resources (teaching material, repertoire selection, workshops), musical complexities (rhythm, melody), unfamiliarity in languages, unavailability of instruments, unfamiliar timbres and tonalities have prevented music educators from the integration of South Asian music in classrooms (Sarazzin, 2006). As a result, most South Asian students living in Alberta must seek out opportunities to be involved in making and listening to South Asian music outside of school. The 2021

Canadian census report noted South Asians as the highest visible minority (7.1%) within Alberta, indicating the need for South Asian music integration within our schools (Statistics Canada, 2021). Therefore, it is paramount that music educators are well-equipped with resources, guides, and professional development training that showcases ways to integrate South Asian music into the curricula.

SOUTH ASIAN MUSIC TEACHING PRACTICES

One of the biggest differences between Western and non-Western music instruction is the difference between the teaching of literacy skills and the emphasis on aural and oral traditions. Shehan (1987) states, “Indian musicians have long understood that notation is only a memory aid, and not a meaningful part of the music process or product” (p. 5). Consequently, South Asian music teaching predominantly makes use of aural/oral transmission practices and the employment of kinetic elements.

Aural/Oral Transmission Practices

These aural/oral learning practices can take various forms: immediate echo imitation of teacher demonstration, mnemonic systems of pitch and rhythm, vocalization or recitation of pitches and rhythms, and memorization of phrases and formulaic passages (Shehan, 1987). Imitation is viewed and considered a high order aural perception skill as it places an emphasis on vocal practice, reinforcing the reception of melodies and rhythms learned. Further, it establishes the sound firmly when the student develops connections between the physical process of vocalization with the visualization of aural discrimination (Shehan, 1987). Aural/oral practices are used through guided listening and singing allowing students to understand and grasp some of the complexities of both *raag* (scale patterns) and *taal* (rhythmic patterns) much more quickly and effectively (Sarazzin & Morelli, 2016).

Visual Transmission Practices

Although musical notation is considered only a memory aid, South Asian (Indian, Sri Lankan) music teaching practices do make use of notation. This notation utilizes letters with accents and symbols to indicate higher, lower, and altered pitches. Furthermore, it uses dashes to represent the length of each note and curved lines (similar to slurs) to indicate shorter (eighth notes) note values. However, performance practices do not employ the use of notation.

UNDERSTANDING SOUTH ASIAN MUSICAL CHARACTERISTICS

South Asia is a vast region that comprises eight countries: India, Sri Lanka, Nepal, Pakistan, Bhutan, Nepal, Maldives, and Afghanistan. Even though music of these countries may have many similar musical-cultural traits, each country has its unique traditions, practices, and musical genres. The two principal stylistic traditions that are seen throughout South Asia were developed in India. The Hindustani system of North Indian origin and the Karnatic system of South Indian origin. The popularity of these two styles have influenced musical traditions of neighboring countries like Sri Lanka, Pakistan, Nepal, and Bangladesh. Below are a few musical characteristics typically found in Indian music. These stylistic features can be seen throughout most South Asian musical styles and genres.

Melody–Raag

Melodies are usually based upon one or more modes (in Indian classical music these modes are known as *raag*). Every *raag* has a certain melodic movement that distinguishes it from the others. The pitches of the *raags* are ornamented with subtle shakes or slides that include microtonal intervals (an interval smaller than a half step). *Raags* are associated with certain moods, emotions, times of the day, or seasons of the year. *Raags* and Western modes/scales have certain traits

in common that allow for interdisciplinary connections when integrating South Asian music. An Indian solfège system known as *saragam* (*sa, re, ga, ma, pa, dha, ni*) is utilized to study intervallic structures and scales. Unlike the Western solfège system, intervals of *saragam* are not stationary. The distance between each syllable may differ according to each raag.

Rhythm-Taal

Rhythms in Indian music may be flexible or strictly organized. Strict rhythm is organized in a system known as *taal* – a cycle of beats. Taals are divided into subsections of rhythmic cycles which have distinctive characteristics and names. For students learning percussion instruments, an oral language system of mnemonics is employed to facilitate the learning of rhythmic patterns (Shehan, 1987). Drum strokes that are produced by the fingers, palms, and heels of the hands are named by onomatopoeic syllables like *dhā, dhin, tin, and ta* (Sarrazin & Morelli, 2016; Shehan, 1987). Booth (1982) & Bennett (1981) assert that the vocalization of these rhythmic patterns is crucial to the learning process and allows for greater concentration and memory retention (as cited in Shehan, 1987). Most vocalists and instrumentalists will make use of these rhythmic and melodic exercises when improvising and/or composing pieces.

SELECTING SOUTH ASIAN MUSIC

Below are some aspects to consider when integrating South Asian music:

1. Consider your students' musical-social-cultural backgrounds and interests.
As mindful music educators, we strive to create the best musical teaching-learning experiences for our students. We can achieve this through purposeful inquiry, research, and awareness of the student's individual lived experiences.
2. Collaborate with a culture bearer of the musical culture.

When incorporating the integration of an unfamiliar culture, one of the most powerful and productive ways forward is to connect with a “culture bearer” of that culture. These culture bearers could be musicians, artists, or community members who were raised in the culture in which the music and/or dance originated and/or is currently practiced. Often, these visitors can be found within the school community and educators should not shy away from asking their students, school staff, administrators, and the students' extended communities for guidance. Consultation with culture bearers would guarantee the approval of the selection (authenticity/cultural appropriation) and provide a deep and holistic comprehension and appreciation for the piece. Their presence can generate meaningful conversations on the socio-musical-cultural contexts of the music chosen and provide students with realistic experiences.

3. Examine secondary resources.

There are several online teaching resources available for educators such as:

- [The ISM Trust-Indian Takeaway](#): lesson plans, videos, tutorials
- [Acharyanet](#): lesson plans, one-on-one lessons, videos, masterclasses)
- [Indian Music for the Classroom by Natalie Sarrazin](#): lesson plans, vocabulary, concepts, resources, creative ideas, listening charts, and more
- [Smithsonian Folkways Recordings](#): liner notes, musical-cultural history, recordings and many more
- [The Madhuban Performing Arts Society of Calgary](#), Alberta: performances, education initiatives, and community engagement

- [The South Asian Visual Arts Center in Canada](#): access to culture bearers, programs, artists
- Musical-technological applications: *iShala*, *Harmonium*, *Rhythm with Tabla and Tanpura*, *Dhwani Tanpura*, and *Tanpura Droid* (musical instruments)
- [World Music in Elementary Music Education](#): Pedagogical framework with step-by-step guides and complete lesson plans for elementary music teachers.

By consulting the above resources, teachers can select pieces that are most suitable for each unique learning situation.

4. Explore the contextual background of the music.

Conducting research on the selected piece/s will assist teachers to develop cognizance of the social-cultural-musical backgrounds and facilitate the construction of cultural connections amongst students. In my own teaching experience, I create a list of categories (musical and socio-cultural) that guide my research. Initial research should include:

- The study of the musical history, artist/s, composer/s, lyricist/s, instrumentalist/s, instrumentation, vocals, style of music, timbres, production year, meaning of the lyrics (word-to-word and overall), performance traditions, and transmission practices of the piece.
- Secondary research information should focus on the country, province/state, clothes, food, language, religion, other regional industries, historical and political events, and cultural traditions of the selected piece.

BUILDING BRIDGES USING CARL ORFF APPROACHES

Carl Orff believed that the rhythmic element is what is most natural to the child and that it is through the rhythm of the child's speech and movement that they best explore music (Wheeler & Raebeck, 1972). Orff Schulwerk approaches utilize various embodied musical experiences through speech, song, and movement (play/dance) that allow students to experience holistic musical learning. Furthermore, the Orff approach emphasizes aural pedagogical practices, which helps sharpen students' aural, improvisational and creative abilities. Music pedagogies that centralize listening and participatory music making that assist students' holistic musical understanding is found in both Orff Schulwerk and South Asian music teaching practices. Below I detail possibilities that emphasize these connections to help students develop interconnections, compare similarities/differences between South Asian/Western musics, and generate respect and cultural responsiveness within the classroom.

Sing

Pedagogue Carl Orff advocated for the philosophy of sound-before-symbol (rote before note approach), the pragmatic view of learning-by-doing. In this method children are taught songs by rote using aural/oral approaches. Similar to the Orff approach, a typical South Asian lesson would involve the teacher (*guru*) repeatedly singing, speaking, or playing vocal patterns that would be followed in close or exact imitation by the student (*shishya*). Orff Schulwerk uses solfège exercises to practice melodic patterns while South Asian melodic practices utilize *saragam* to emphasize *raag* (scale patterns).

Say

The Orff approach includes a multitude of speech aspects such as storytelling, poems, and prose that

encourage students to explore, express sounds by bringing it to life! Similar to this approach, South Asian music allows expressive avenues to create and experience speech through storytelling, prose, and poem reading. South Asian music teaching practices make use of rhythmic (speech) patterns for both instrumental playing and singing. These onomatopoeic syllables can be taught to teach rhythmic patterns but then interconnected with Orff elemental speech patterns.

Dance

Carl Orff Schulwerk emphasized the importance of responding to body language encouraging students to explore the beauty of creative movement and dance through responding to musical pieces. Orff teachers use children's games, folk dances, and creative movement as ways to teach these embodied experiences. Similarly, South Asian dance forms and children's games engage both music and movement enabling students to delve into embodied musical experiences. South Asian dance forms such as *Kathak* (Uttar Pradesh–India), *Bharathanatyam* (Tamil Nadu–India), *Bhangra* (Punjab–India), *Kandyam* (Sri Lanka), *Attan* (Afghani), and *Maruni* (Nepal) are some examples that use movement and creativity showcasing how the mind-body responds to various South Asian music.

Play

Orff Schulwerk utilizes body percussion in order to teach rhythmic concepts. The embodied cognitive experience of using body percussion is then extended to instrumental playing. South Asian pedagogical practices heavily rely on forms of body percussion (kinesthetic elements) to help students embody rhythmic concepts (*talam*—keeping the beat by patting using palm, back of hand, and fingers). Furthermore, Carl Orff developed the idea of students playing in ensembles using simple instruments that accompanied singing, dancing and storytelling. The use of percussion

and barred instrument playing can be utilized in world music performances from various regions of the world including South Asia (Campbell, 2016). Dance forms such as *Kathak* include singing, dancing, and storytelling.

The Orff approach utilizes various pentatonic melodies and modes that are also found in certain Indian raag forms. For example, the *Bhupali raag* is the same as the major pentatonic scale, the *Kalyan raag* is the same as the Lydian mode, the *Bilawal raag* is the same as the major scale, and the *Bhairav raag* is the same as the Phrygian mode. These similarities provide students with opportunities to build connections between world musical cultures and perform South Asian songs/pieces that utilize these modes using barred instruments. Throughout the process, it is important that teachers share visuals/recordings of authentic performances and discuss how/why the student creations may differ from these. Doing so will instill respect to authentic performances, values of cultural appreciation, and cognizance to other world musical cultures.

CONCLUSION

Before entering elementary schools, young children grow up in vastly different home cultures and are often unaware of their contrasting backgrounds from the children around them. As they advance from grade to grade, these students learn to develop somewhat of an understanding towards their peers and their positionality in the wider culture. Music educators are in a special position to help guide the development of these young children's cultural responsiveness and awareness through musical activities that expose them to various world music cultures and lead to the students' understanding of social cultures. Teachers can help create much needed change when they address hidden musical cultures within the curricula,

mindfully conduct research, and include participatory music-making activities that highlight these musical traditions.

Educators can make use of similar pedagogical practices found in Orff Schulwerk and South Asian music teaching and consider various avenues for integration. When Orff Schulwerk methods are employed as guiding steps to incorporate South Asian music, teachers may generate feasible teaching options, help students gain in-depth insights into the socio-musical-cultural contexts, build interconnections, compare similarities/differences, and gain empowerment throughout the process. More so, students whose voices were

hidden within the curricula will feel represented, taken care of, and safe. The acculturation process into the dominant society will feel less daunting and in return they will feel confident in building their self-identities. Additionally, it will enable students of all ages to experience an extraordinary variety of musical cultures, histories, traditions, and customs. I believe as music educators taking action to make an impact in the field of music education is overdue. These experiences will allow students to celebrate the diversity around them and generate respectfulness and appreciativeness that honors not only theirs but the musical cultural practices around them and beyond.

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Oshadhee

OSHADHEE SATARASINGHE

Oshadhee holds a Bachelor's and Master's degree in music education from the United States and is currently in her final year of doctorate studies in Music Education. Certified in both Orff Schulwerk and Kodály approaches, her teaching is dedicated to highlighting all voices of the classroom through world music integration. Oshadhee currently teaches early childhood music in Calgary, Alberta.



Boîte à idées ⋮

Idea Box ⋮

Hidden Dreams

Aimee Curtis Pfitzner

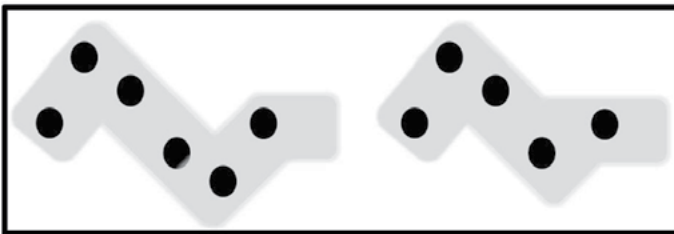
- Presenter at Constellation 2024 – 28th National Conference and 50th Anniversary of Carl Orff Canada. Shared from her book: **Painted Music** © 2018 Beatin' Path Publications

MATERIALS

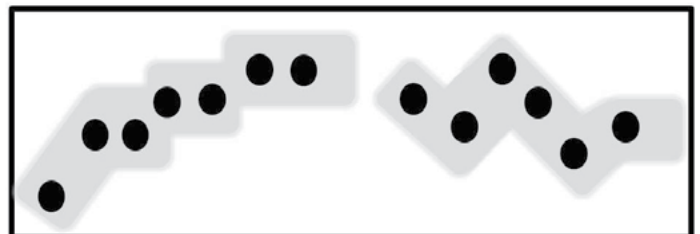
- Using resources such as [Pixabay](#) for copyright-free images, search for textures, cactus, ice, building, places, etc. Print on card stock and cut apart. Include one or two famous images such as **The Persistence of Memory** by Salvador Dali, **The Starry Night** by Vincent van Gogh, **Composition 8** by Wassily Kandinsky, **Water Lilies** by Claude Monet, or sand beach art by Andres Amador and leaf art by Andy Goldsworthy.
- Melodic Contour manipulatives 1-4

THE MUSIC

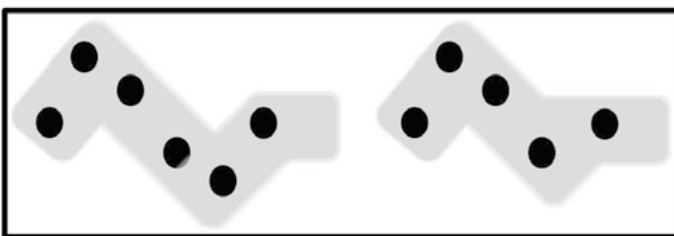
- Print and cut apart cards 1-4 below.



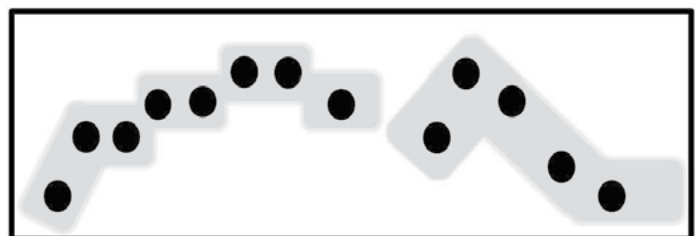
CARD 1



CARD 2



CARD 3



CARD 4

- Display the visuals out of sequence. Have class listen to contour of sound as teacher sings, arranging the visuals in the correct order.

HIDDEN DREAMS

A. C. PFITZNER



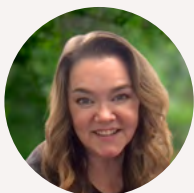
Hid - den in the pict - ure, there for you to find, ex -
pres - sions and e - mo - tions, so ma - ny dif - f'rent kinds. Hid - den in the pict - ure,
there for you to find, some dream - y and some dan - ger - ous, col - ors, shapes, and lines.

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- Divide class into small groups. Each group will need several images like these.



- Each group discusses and chooses one image. Groups brainstorm choosing adjectives describing their images.
- Groups arrange adjectives into four- or eight-beat word chains.
- Speak word chains using expressive voices refining to “performance ready” rhythm.
- Groups create live tableau representing chosen image while speaking word chain. Add scarves etc.
- Add orchestration, using the text to teach each instrument part (see score).
- Perform as a Rondo: A (song), B (Group 1 tableau), A, C (Group 2 tableau), A, etc.



Aimee

AIMEE CURTIS PFITZNER

As an elementary music teacher of thirty years, Aimee Curtis Pfitzner has defined her work with students and teachers as a combination of joyful and purposeful music and learning. She holds a Masters of Music degree from UNC-Greensboro and completed Level I Orff -Schulwerk Training at Bridgewater State University in Massachusetts, Level II and III at University of Nevada at Las Vegas, and Master's Level at the University of Memphis.

Aimee is a frequent presenter at music workshops and conferences in the US and internationally and is an approved Level 1 Teacher Educator. Her multiple resources for music teachers are available from Beatin' Path Publications. She is passionate about music making, singing, gardening, adoption, and anything and everything creative; painting, zendoodling, making jewelry, and sewing. When not teaching or singing, writing music or creating, she can be found musically musing on her blog, www.ofortunaorff.com.



HIDDEN DREAMS

A. C. PFITZNER

The musical score is arranged in five systems. Each system contains staves for Voice, SG/AG, AM, and BM/BX. The key signature is one flat (Bb) and the time signature is 4/4. The first system includes lyrics: "Hid-den in the pict-ure, there for you to find, ex - pres-sions and e-mo-tions, so ma-ny diff-rent kinds." The second system includes lyrics: "Hid-den in the pict-ure, there for you to find, some-dream-y and some dan-ger-ous, col-ors, shapes and lines." The score includes various musical notations such as notes, rests, and dynamic markings like "Gong" and "Vibraslap".

VOICE
Hid-den in the pict-ure, there for you to find, ex - pres-sions and e-mo-tions, so ma-ny diff-rent kinds.

SG/AG
(Oh, my!)

AM
(Look, wow!)

BM/BX
(Look, take a look.)

5

VOICE
Hid-den in the pict-ure, there for you to find, some-dream-y and some dan-ger-ous, col-ors, shapes and lines.

SG/AG

AM

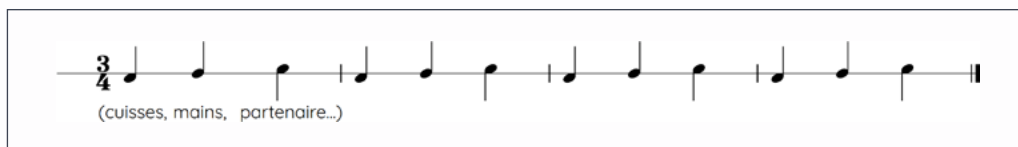
BM/BX

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Il était un petit navire

Christine Miron

1. Introduire la chanson avec les gestes et les percussions corporelles.
« Il était un petit navire » : Interpréter ce motif de percussions corporelles avec un partenaire :



- « Ja-ja-ja » : Adopter une différente pose sur chaque syllabe « ja ».
- « Ohé, ohé! » : Saluer son partenaire (faire une révérence).

REFRAIN :

- « Ohé, ohé, matelot » : Saluer de la main pendant « ohé » et imiter l'observation au loin avec un télescope portatif sur le mot « matelot ».
 - « Matelot navigue sur les flots » : Ramer.
2. Chanter la chanson avec un partenaire. Pendant le refrain, faire les gestes en cherchant un nouveau partenaire.



Christine
CHRISTINE MIRON

Christine Miron enseigne la musique à l'élémentaire depuis 18 ans. Elle a reçu son Baccalauréat en musique et en éducation de l'Université du Manitoba en 2005. Elle a commencé sa carrière dans la division scolaire Seven Oaks à l'école Constable Edward Finney School et ensuite à l'école James Nisbet Community School pour une douzaine d'années où elle enseigna la musique de la maternelle à la 5^e année en français et en anglais. En 2017, elle s'est dirigée vers la DSFM à l'école Précieux-Sang où elle enseigne depuis la musique générale de la maternelle à la 4^e année.

Il était un petit navire

Traditionnel

Christine Miron

Il é-tait un pe - tit na - vi - re, il é-tait un pe - tit na - vi - re qui n'a-vaît

ja - ja - ja-mais na-vi - gué, qui n'a-vaît ja - ja - ja-mais na-vi - gué. O-hé, o - hé!

Refrain F D7 Gm C7 F
O - hé, o - hé, ma - te - lot, ma-te-lot na - vi - gue sur les flots.

F D7 Gm C7 F
O - hé, o - hé, ma - te - lot, ma-te-lot na - vi - gue sur les flots.

Il était un petit navire

Il était un petit navire (2 fois)

Qui n'avait ja-ja-jamais navigué (2 fois)

Ohé, ohéééé!



||: Ohé, ohé,
matelot,



Matelot navigue sur les flots ||:



Document à reproduire



Game - Love One

Dawn Muir

Materials: Conga

Formation: Scattered

Grades: 1-5

This is a Jamaican playground game which can reinforce keeping the beat or be used as a warm-up for group activities and creative movement.

- Students walk around the room to the beat of the drum as teacher improvises. Encourage students to “show me some style” as they walk or dance to the beat. Teacher stops playing at random times, calling out the following instructions to be performed by the students:
 - “Love one!”= hug yourself,
 - “Love two!”= hug a partner,
 - “Love three”= hug in groups of three etc. (Note: “Hugs” could be just arms resting on shoulders, arms or waists.)
- Repeat with increasing numbers, skipping some numbers as desired or as time demands.
- Finally, teacher calls “Love all”. All players make one large, tight circle, with hands on each

other’s shoulders or waists. The circle shuffles around anti-clockwise (to the right) during an extended drum roll with crescendo until the teacher signals with a loud slap stroke (POP!) that they must let go and jump back to release the circle. Practice shuffle and pop once with verbal commands, then repeat, directed by drumming.

- Game repeats, with optional changes from walking on the beat to walking in different ways (backwards, sideways, high, low etc), jumping, hopping, etc. on the beat.
- You can later use this game for a fun way to divide class into groups of any number required for another activity. Add the shuffle and pop at an earlier stage of the game when students are in groups of the desired number, followed by everyone sitting down in their groups.



Dawn

DAWN MUIR

Dawn Muir M.Ed (O.I.S.E) and Ph.D. (Cambridge) is an Orff specialist and clinician teaching K-6 music in Winnipeg. She presents local and national level workshops in Canada and the US, specializing in Afro-Caribbean dance/drumming and World Music. Dawn is committed to joyful musical excellence, grounded in its cultural context.



Love One!



Love one!



Love two!



Love three!...



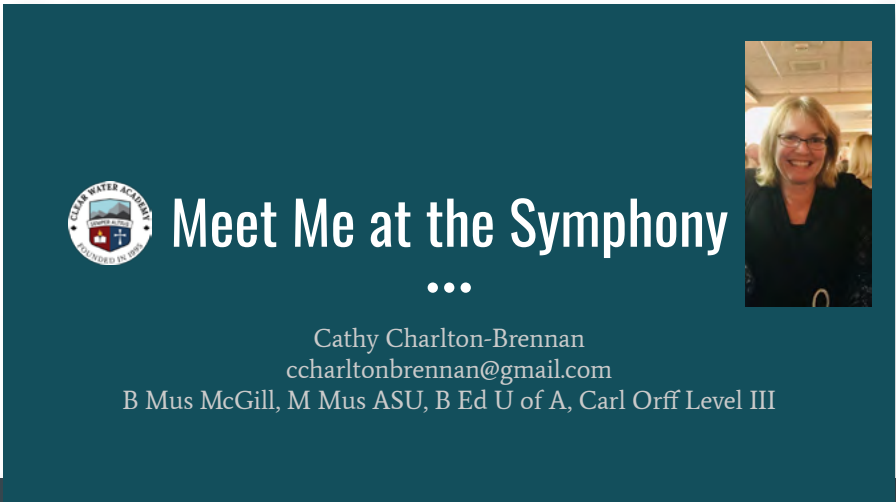
Love all!

Shuffle.....POP!

(Drum roll.....slap)

Meet Me at the Symphony

Cathy Charlton-Brennan



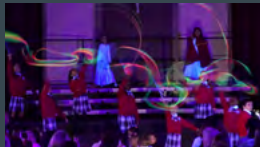
Meet Me at the Symphony

Cathy Charlton-Brennan
ccharltonbrennan@gmail.com
B Mus McGill, M Mus ASU, B Ed U of A, Carl Orff Level III

Program of Studies

Program of Studies rationale and philosophy includes **encouragement of creative expression!!!**

General Learner Expectations include enjoyment, awareness, appreciation, insight, self-expression, creativity, skills, and knowledge.



Teacher Led - Moving Story Telling with the Orchestra

Grieg Piano Concerto - Fairy tales, Folktales and Fables

[Grieg Gr. 1 Little Red Riding Hood Story.mp4](#)

[Grieg Piano Concerto K Tortoise and the Hare.mp4](#)

Sibelius - Story of my BC Holiday

[Sibelius K Butterflies.mp4](#)

[Sibelius Gr. 2 Star Story.mp4](#)



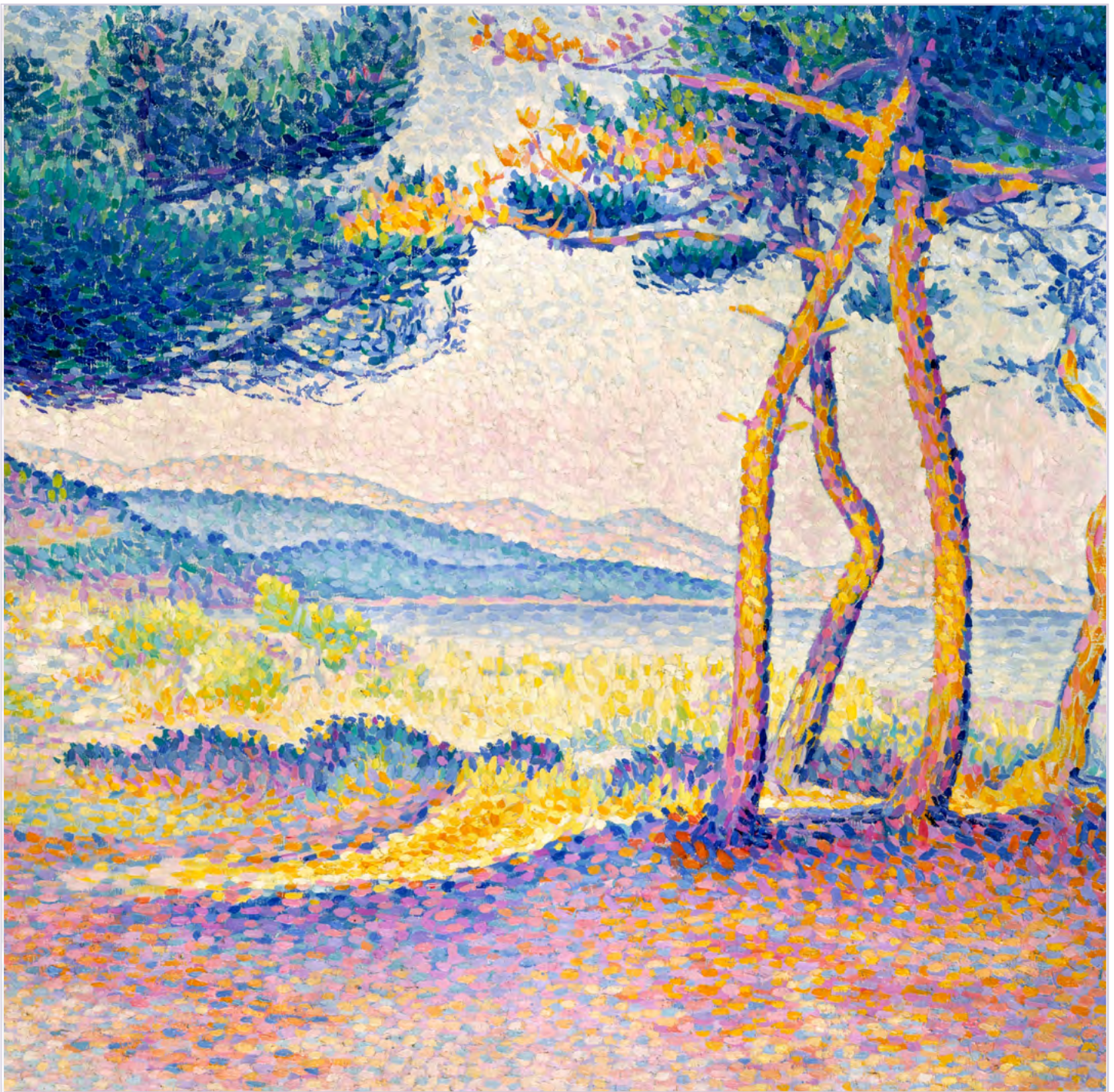
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Cathy
CATHY CHARLTON-BRENNAN

Cathy Charlton-Brennan is a K-6 Music Specialist for the Calgary Board of Education. She holds B.Mus. (McGill), M.Mus. (ASU), B.Ed. (U of A), and Carl Orff Level III Certification.





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Orff Professional Learning ⋮



CONSTELLATION 2024

MAY 2-5 2024

Together We Shine / Ensemble, nous brillons

CLINICIANS

*Doug Goodkin
Angela Kasper
Chantal Dubois
Roger Sams
Aimee Curtis Pfitzner
Jewel Casselman
Marcelline Moody*

AND MANY MORE!

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50th Anniversary
of Carl Orff Canada
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KEYNOTE SPEAKER



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\$440 MEMBERS
\$370 RETIRED TEACHERS
\$120 STUDENTS
\$250 1 DAY

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CONSTELLATION2024.CA





CONSTELLATION 2024

DU 2 AU 5 MAI

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ATELIERS ANIMÉS PAR

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

ET BIEN PLUS!

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UNIVERSITY
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B.-C.**

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

CONFÉRENCIER D'OUVERTURE DR. ADAM CON



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TARIFS:
440 \$ MEMBRES
370 \$ ENSEIGNANT·ES RETRAITÉ·ES
120 \$ ÉTUDIANT·ES
250 \$ 1 JOURNÉE

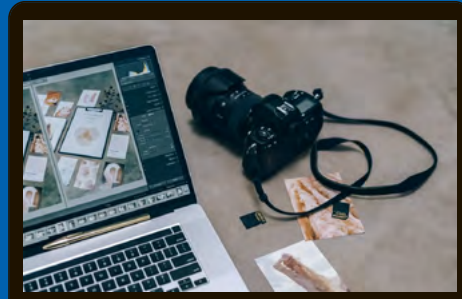
INSCRIVEZ-VOUS MAINTENANT!



CONSTELLATION2024.CA



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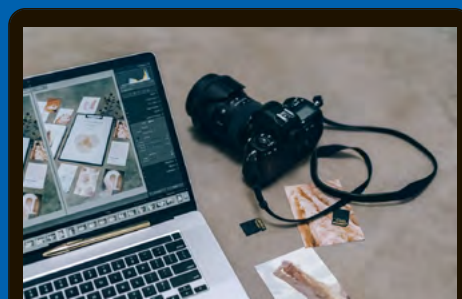


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Orff Teacher Education Summer 2024



July 2-12, 2024

Introduction, Levels I, II, (III)*

(AQ in Primary/Junior Vocal Music Parts 1, 2, and 3)

These intensive courses in the principles and techniques of Carl Orff's Music for Children lead to Orff Specialist certification at Level III. The Additional Qualification courses, **Primary /Junior Music – Focus on Orff, Parts 1, 2 and Specialist**, are Ontario College of Teachers accredited courses leading to the Ontario Music Specialist designation for Primary /Junior Vocal Music at Part Three. Participants complete one level in the ten-day course, with additional online components for AQ candidates. Courses may be taken with or without the AQ component.

NEW FOCUS ON FRENCH PROGRAM!

The Intro to Orff course / AQ Part 1 is offered with a **focus on French** for teachers working in FSL settings.

- Half days are spent in the FSL / Basic Orff component
- Language of instruction is mostly in English but most repertoire is in French
- French language terminology introduced but curriculum is the Ontario English document
- Lead instructor is fluent in French
- Participants can take Orff Level I and II to complete their AQ Part 2 and Ontario Specialist
- Participants receive an Intro to Orff certificate endorsed by Carl Orff Canada
- Register for Primary Junior Music Part 1 with FSL Focus, with or without AQ

*Contact AQcoordinator@rcmusic.ca for details and information about revised Level III requirements.

rcmusic.com/teacher-education



Orff Teacher Education Summer 2024



INSTRUCTORS

Linda Song
Basic Orff Intro

Marion Roy
Basic Orff with FSL

Joy Reeve
Basic Orff Level I

Catherine West
Director, Basic Orff
Level II, (III)

Allison Tipler
Movement,
All Levels

Instructor TBA
Recorder, All Levels

Alison Roy
Vocal, All Levels

Introduction, Levels I, II, (III)

(AQ Primary/Junior Vocal Music Parts 1, 2 & 3)

PREREQUISITES

- **Introduction to Orff:** none, but some musical background is highly recommended
- **Level I:** Introduction to Orff (RCM), OR theory equivalent to RCM Certificate Program Elementary Level Theory (Prep to Level 4) and performance ability on an instrument OR permission of the Course Director
- **Level II:** successful completion of all strands of previous Level
- **Level III:** successful completion of all strands of previous level and some Orff teaching experience highly recommended

DATES: July 2-6, and 8-12, 2024 (incl. Sat. July 6)

DURATION: 8:45am–5:15pm (10 full days)

TUITION: \$1,335 (with AQ) | \$1,170 (without AQ)

LOCATION: The Royal Conservatory, 273 Bloor St W, Toronto, ON

REGISTRATION DEADLINE: June 20, 2024

Visit our [website](#) for information about completing an AQ. If you have any questions about this course please contact AQcoordinator@rcmusic.ca.

[Scholarship support available.](#)

*All RCM Orff Courses are endorsed by Carl Orff Canada.
Course dates, tuition and instructors are subject to change.*

rcmusic.com/teacher-education


The Royal Conservatory[®]
The finest instrument is the mind.

ELEMENTARY MUSIC TEACHING AND LEARNING

Graduate Certificate in Educational Studies

The GCES - Elementary Music Teaching and Learning is a four-course experience designed to meet the needs of current and aspiring elementary music teachers.

Through the certificate, you will:

- *learn by active participation in movement, speaking, singing, performing body percussion and playing non-pitched and pitched instruments*
- *strengthen your teaching skills in Kodály and Orff based Levels programs to foster love and understanding of music*
- *develop practical skills in music lesson-planning and teaching*
- *examine strategies for integrating popular music and world music pedagogies in music education*
- *investigate current research on and best practices in culturally responsive/sustaining pedagogy for K-6 children.*

The Graduate Certificate may be laddered into some M.Ed. Programs.

APPLICATION DEADLINES:

Spring Term - March 31

Summer Term - April 30

Website: uab.ca/gces

For course content information, contact Kathy Robinson at kr10@ualberta.ca

For application information, contact Graduate Administrator Hala Moraich at gcesinfo@ualberta.ca

Rise to the challenges and opportunities of 21st century education.

The Graduate Certificate in Educational Studies (GCES) is for current and aspiring music educators, music teaching professionals, and other educational specialists seeking advanced professional education in music. The program consists of four-courses (12 credits) centered on elementary music teaching and learning taken within a four-year period.

Below are courses that will be offered over the next two years in the certificate - more will be added on a rolling basis. At least one course must be taken in the Summer Kodály or Orff Levels.

COURSES

Spring/Summer 2024

Spring Term (online, weekends)

- **May 3 to June 1**
EDU 595 Popular Music Pedagogies in Music Education

Summer Term (on-campus)

- **July 8-19**
EDU 595 Kodály Level I OR
EDU 595 Kodály Level II (prerequisite: successful EDU 595 Kodály Level I)
OR
- **July 22-August 2**
EDU 595 Orff Level I OR
EDU 595 Orff Level II (prerequisite: successful EDU 595 Orff Level I)

Spring/Summer 2025

Spring Term (on-campus, weekends)

- **May 2 -31**
EDU 595 Culturally Responsive Pedagogy in Music Education

Summer Term (on-campus)

- **July 7-18**
EDU 595 Kodály Level I OR
EDU 595 Kodály Level III (prerequisite: successful EDU 595 Kodály Level II)
OR
- **July 21-August 1**
EDU 595 Orff Level I OR
EDU 595 Orff Level II (prerequisite: successful EDU 595 Orff Level I)

ADMISSION REQUIREMENTS

- Four-year baccalaureate degree (or equivalent) from a recognized academic institution and a minimum grade point average (GPA) of 3.0
- One year of teaching experience
- English Language Proficiency





uab.ca/MusicAcademy

SPRING

Popular Music Pedagogies in Music Education: EDU 595 (online)

May 3 & 4, 10 & 11, 24 & 25
May 31 & June 1

Fridays 5 - 8:30 p.m.
Saturdays 8:30 a.m. - 12:50 p.m.

Instructor:
DR. MARTINA VASIL, University of Kentucky

The purpose of this course is to examine strategies for integrating popular music pedagogies in music education. Using Lucy Green's foundational work, "Music, Informal Learning and the School: A New Classroom Pedagogy," as the cornerstone reading, students will engage in discussion and focus on lesson development and sharing.



These courses can be taken as a student in Open Studies, in our new Graduate Certificate in Elementary Music Teaching and Learning or in the Master's program. All courses are offered at a higher domestic tuition rate of \$1477 per course.

SUMMER

Kodály Levels I & II: Musicianship, Pedagogy & Choral

July 8 - 19, 2024

On-campus classes: 8:45 a.m. - 4:30 p.m.

Level I: EDEL 495/EDU 595

Instructors:
ANITA PERLAU *Pedagogy and Materials*
JORGIANNE TALBOT *Musicianship, Conducting & Choral*

Pre-class Work: Online work through University of Alberta eClass. Contact Anita Perlau upon registering aperlau@ualberta.ca

Level II: EDU 595

Instructors:
MAREE HENNESSY *Pedagogy and Materials*
MARNI STROME *Musicianship, Conducting & Choral Ensemble*

These courses are designed for in-service and pre-service teachers and community musicians interested in strengthening their teaching skills to foster love and understanding of music through literacy. With singing as the foundation, pedagogical principles and practices to support children's musical growth in the primary and elementary grades will be explored with a special emphasis on culturally sensitive, contemporary pedagogy inspired by Zoltán Kodály. The creation of a positive classroom environment for the development of musical understanding will be explored with daily hands-on experience of learner-centred materials, resources and teaching strategies appropriate for each grade level. Choral repertoire and vocal pedagogy suitable for children will be examined. Students will have the opportunity to develop and refine their personal singing, musicianship and conducting skills in the context of daily course activities.

Prerequisite: The ability to read, write, and analyze music using staff notation.

For further information please contact aperlau@ualberta.ca, lries@ualberta.ca or Dr. Kathy Robinson at kr10@ualberta.ca

Orff Schulwerk Levels I & II

July 22 - August 2, 2024 (Monday through Friday)

On-campus classes: 9:00 a.m. - 4:30 p.m.

Level I: EDEL 495/EDU 595

Instructors:
SUE HARVIE *Ensemble & Pedagogy*
WENDY RAE *Recorder*
NICOLE SCHUTZ *Movement*

Level II (and pre-2022 Level III): EDU 595

Instructors:
KIM FRIESE WIENS *Ensemble & Pedagogy*
WENDY RAE *Recorder*
NICOLE SCHUTZ *Movement*

Level I: The Orff approach to music education is holistic, experiential and process-oriented. Students learn by active participation as they experience music through moving, speaking, singing, performing body percussion, and playing non-pitched and pitched instruments. Level I explores basic Orff techniques including the use of the pentatonic scale, ostinato, bordun (drone) accompaniments, and the elemental style developed by composer Carl Orff and his colleague, Gunild Keetman.

Prerequisite: The ability to read, write, and analyze music using staff notation.

Level II (and pre-2022 Level III) is a newly revised two-week course where educators consolidate the learning from Level I and go on to explore hybrid meters, hexatonic and modal melodies and accompaniments as well as extended forms, through movement, playing, improvising, and composing. Students develop practical skills in lesson-planning and teaching in a supportive environment. Recorder study focuses on learning to play Alto Recorder (Baroque Fingering) and continues to review Soprano Recorder. Movement vocabulary builds on Level I work through active participation in set dances and the concepts of elemental music as the creative and artistic expression of self.

Prerequisite: Successful completion of Orff Schulwerk Level I (or Level II prior to 2022) endorsed by Carl Orff Canada.

For more information, email kfrieese@ualberta.ca or kr10@ualberta.ca

THIS BROCHURE IS AN **UNOFFICIAL** COURSE LISTING
PLEASE CHECK **BEARTRACKS** ON FEBRUARY 14, 2024



Cours Orff-Schulwerk niveau I du 22 juillet au 2 août 2024 à Montréal (UQAM)

Deux semaines d'apprentissage professionnel pour métamorphoser votre enseignement de la musique (en présentiel seulement).

Avec :

Guylaine Myre (Orff de base et flûte à bec)

Sandra Wong (Mouvement)

Lu Horta (Voix et percussions corporelles)

La formation continue est la clé de vos succès

En suivant ces formations intensives, vous vous donnez des outils extraordinaires pour repenser vos pratiques pédagogiques et contribuer avec assurance à la qualité de l'enseignement de la musique qui doit primer dans les écoles.

L'association Orff-Québec est heureuse d'y participer en prenant part à votre avancement dans cet univers formidable qu'est l'Orff-Schulwerk.

COÛTS :

- **Adhésion à Carl Orff Canada**

70 \$/membre régulier — 40 \$/étudiant.e

<https://www.cvent.com/events/membership-carl-orff-canada-2021/registration-a695e66998d8404693aa4a06750906ba.aspx?fqp=true>

- **Cours :**

700\$ en un seul versement, au plus tard le 15 mai 2024

ou

en deux versements **de 350 \$** le 15 avril et le 15 mai 2024

ou

730 \$ en un seul versement après le 15 mai 2024

Par virement *Interac* : orfftresorier@gmail.com

Pour tout renseignement, veuillez communiquer (par courriel seulement) avec Françoise Grenier, responsable des formations pour Orff-Québec : formationsorff@gmail.com



ORFF SCHULWERK LEVELS I, II, & III

AUGUST 12 – 23, 2024

INTRODUCTION TO ORFF

AUGUST 6 – 10, 2024



Pam Hetrick
Level I, Recorder I
Course Director



Amanda Ciavarelli
Levels II & III



Karen Epp
Recorder, Levels II & III



Mary-Lynn Berti
Movement



Cathy Bayley
Introduction to Orff

bcorff.ca





ORFF LEVEL I & II

JULY 8th - 19th

Fairview Heights Elementary School
210 Coronation Avenue
Halifax, NS

This course in the principles and techniques of Carl Orff's Music for Children leads to Orff Specialist certification. The Orff philosophy is an internationally recognized approach to teaching music. In this course, teachers learn to foster student performance skills, literacy, and creativity through carefully sequenced musical experiences using songs, games, rhythms, poems, dances, and stories from around the world. Participants receive training in recorder playing, choral techniques, movement, percussion instrument technique, and pedagogy.

Learn more about how to reserve your spot at
www.orffnovascotia.com

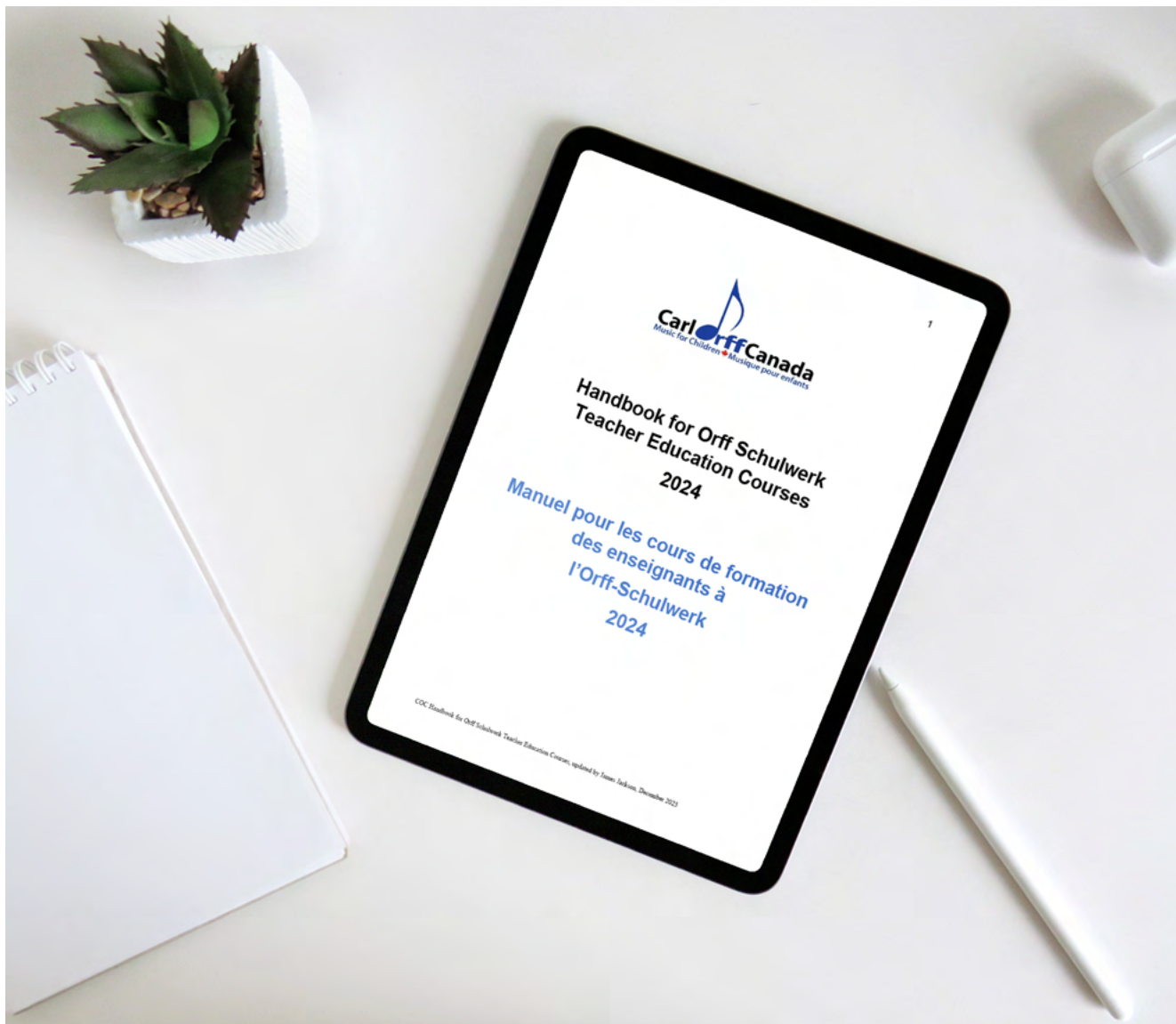
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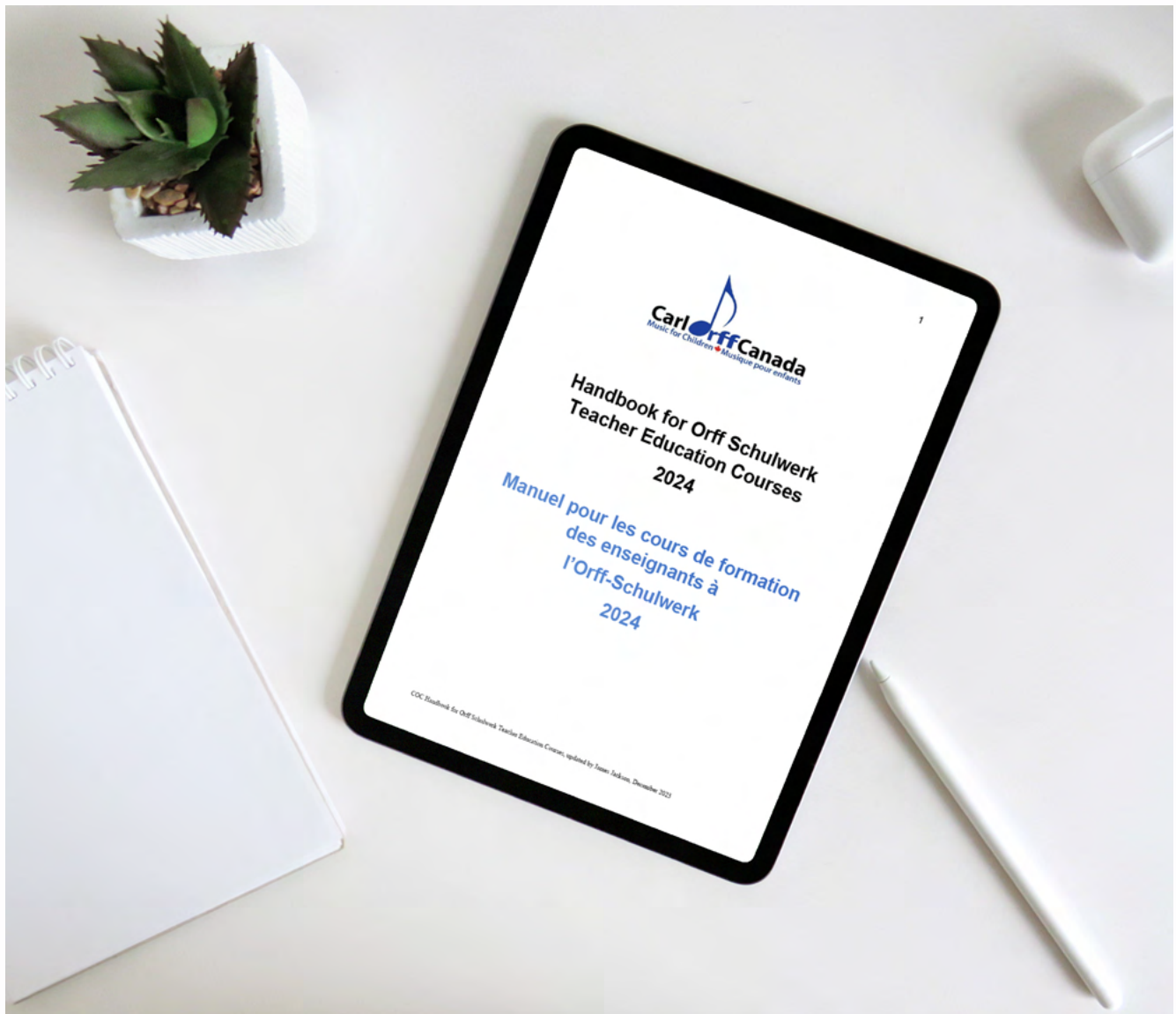


Handbook for Orff Schulwerk Teacher Education Courses 2024

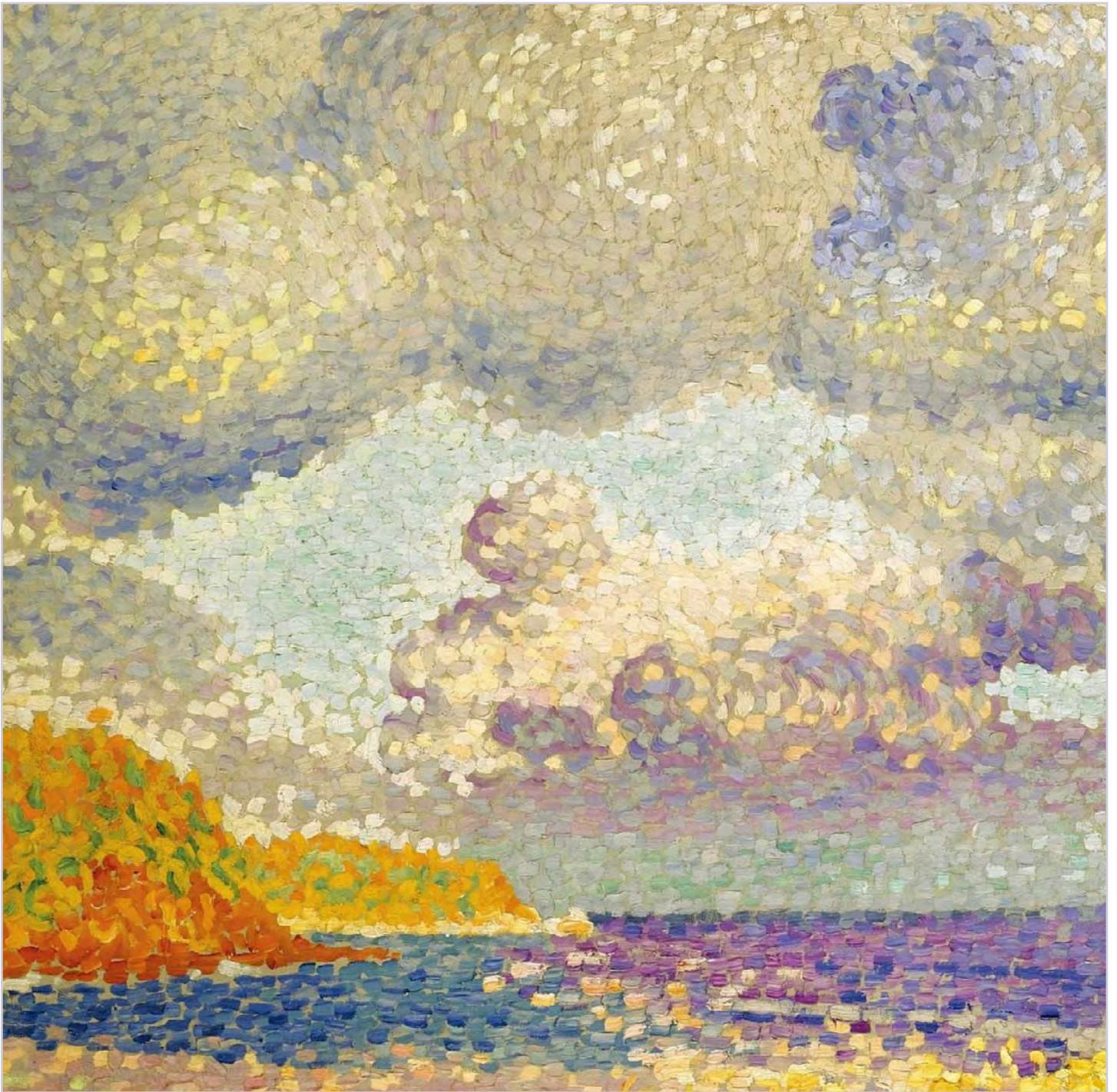


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Manuel pour les cours de formation des enseignants à l'Orff-Schulwerk 2024



[CLIQUER ICI POUR TÉLÉCHARGER](#)



Varia ⋮

Varia ⋮

Advocacy Corner

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



Music teachers have always had to advocate for their positions, programs, and funding. These current times are no different, but teachers always need support. The Carl Orff Canada Advocacy team thoughtfully designed a free online event to inspire educators with the tools to confidently and clearly articulate the reasons that music matters within the schooling system.

“Ways of Talking the Talk” took place on the 18th of November 2023 with expert presenters Angela Elster and Dr. Anita Collins. They shared resources and research to offer ways to confidently express the reasons that music belongs in education. This presentation reminds us of the reasons we are teachers of music.

THE CARL ORFF CANADA ADVOCACY COMMITTEE IS PROUD TO ANNOUNCE...

As our valued members you have access to the keynote presentations by Dr. Anita Collins and Angela Elster. These inspiring talks were given during our recent “Ways of Talking the Talk” online event. To access these videos (and more), please go to the Carl Orff Canada members only section of the website and use your password - Gunild23.

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

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

FREE ONLINE EVENT
ÉVÈNEMENT VIRTUEL GRATUIT
(EN ANGLAIS)

WAYS OF TALKING THE TALK

ANGELA ELSTER
President and CEO
Vancouver Symphony Orchestra

DR. ANITA COLLINS
Educator, Researcher, Writer
Brain Development and Music Learning

SATURDAY, NOVEMBER 18 AT 2:00 PM (PST)
LE SAMEDI 18 NOVEMBRE À 14 H (HNP)

DISCUSSION AND INSIGHT AIMED TOWARDS ALL MUSIC TEACHERS ACROSS CANADA AND BEYOND, WITH THE HOPES THAT WE CAN BETTER ADVOCATE FOR MUSIC PROGRAMS AND THE IMPORTANCE OF MUSIC EDUCATION FOR ALL.

English Français

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Promotion des intérêts

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



FREE ONLINE EVENT
ÉVÈNEMENT VIRTUEL GRATUIT
(EN ANGLAIS)

WAYS OF TALKING THE TALK



ANGELA ELSTER
President and CEO
Vancouver Symphony Orchestra



DR. ANITA COLLINS
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English



Français

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INSCRIVEZ-VOUS MAINTENANT

  www.orffcanada.ca



Les enseignant-es de musique ont toujours dû défendre leurs postes, leurs programmes et leur financement. Cette situation se perpétue aujourd'hui et les enseignant-es ont toujours besoin de soutien. L'équipe de promotion des intérêts de Carl Orff Canada a conçu un événement en ligne gratuit afin d'inspirer les enseignant-es en leur donnant les outils nécessaires pour exprimer clairement et avec confiance les raisons pour lesquelles la musique est importante dans le système scolaire.

Le 18 novembre 2023, les expertes Angela Elster et Anita Collins ont présenté l'événement « Ways of Talking the Talk / Comment dire ce qu'il faut dire ». Elles ont partagé des ressources et des recherches pour offrir des moyens d'exprimer avec confiance les raisons pour lesquelles l'éducation musicale est essentielle. Cette présentation nous rappelle les raisons pour lesquelles nous sommes des enseignant-es de musique.

LE COMITÉ DE PROMOTION DES INTÉRÊTS DE CARL ORFF CANADA EST FIER D'ANNONCER...

En tant que membres estimés, vous avez accès aux notes des présentations de Dr. Anita Collins et d'Angela Elster. Ces discours inspirants ont eu lieu lors de notre récent événement en virtuel « Ways of Talking the Talk / Comment dire ce qu'il faut dire ». Pour accéder aux enregistrements et plus encore, veuillez visiter la section réservée aux membres du site Web de Carl Orff Canada et utiliser le mot de passe Gunild23.

Écrit par Bethany Eslworth au nom du comité de promotion des intérêts de Carl Orff Canada : Bethany Eslworth (présidente), Lori Arthur, Becki Leipert, Linda Song et Jennifer Stacey

Si vous voulez discuter de promotion des intérêts, veuillez nous contacter advocacy@orffcanada.ca

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Quand l'ethnomusicologie tend la main à l'éducation musicale

Denise Lapointe

Critique : PAYSAGES de la chanson haïtienne, FOLKLORE ET TRADITIONS volume 1, 145 pages par Chantal Dubois. En créole haïtien et en français

orffmusiqueenfete.com/paysagesdelachansonhaitienne

Chantal Dubois, auteure et spécialiste Orff, nous a comblés encore une fois avec la parution de son dernier recueil PAYSAGES de la chanson haïtienne, volume 1. Chantal a réalisé, à l'automne 2018, un travail colossal, un rêve qui lui tenait à cœur depuis fort longtemps, celui d'allier ethnomusicologie et pédagogie musicale en se rendant elle-même en Haïti pour un travail sur le terrain qu'elle qualifie de touchant et d'inoubliable.

Lors de son séjour, Chantal, avec son baluchon d'instruments sur l'épaule, a travaillé tous les jours avec les enfants et les grands-mamans de deux milieux culturels bien différents : premièrement dans la très belle ville culturelle de *Jacmel* pour ensuite se rendre à *l'Île à Vache*, dont les traditions musicales sont encore bien vivantes et intactes en milieu rural.

Avec la précieuse collaboration de Mme Karine Margron, gardienne du patrimoine haïtien de réputation internationale, Chantal nous offre maintenant le fruit de ses dernières recherches dans toute son authenticité. Rien n'a été négligé. C'est un important florilège de chants du terroir et de jeux traditionnels avec des arrangements musicaux selon l'approche Orff et bien sûr selon l'écriture musicale propre au pays. Un disque en version vocale avec exercices de prononciation pour chacune des pièces est interprété en créole haïtien par *Madmwazèl* Isabelle Guillard, une charmante jeune fille d'origine haïtienne de Montréal : très belle interprétation, très jolie voix d'enfant, jolie diction et très belle musicalité, un très bel exemple à faire écouter et qui facilite tellement l'enseignement et l'apprentissage.

De plus, ce matériel est indispensable dans nos écoles pluriethniques, dont la culture haïtienne est très présente à Montréal et dans les divers coins de notre pays. Il se veut également une ouverture sur le monde, afin de mettre en valeur un répertoire d'une grande beauté et faire connaître une parcelle identitaire de ce si beau pays méconnu.



Un deuxième volume sortira au courant de l'année traitant des chants ancestraux d'*Ayiti*, de réels bijoux du patrimoine haïtien, toujours selon l'approche globale Orff avec initiation à la polyphonie vocale, et à la polyrythmie de *l'Afrique latine*, selon les souches afro-haïtiennes de cette île magnifique, *la Perle des Antilles*.

Ce nouveau volume, PAYSAGES de la chanson haïtienne, comprend :

- Une page d'histoire traitant du pays, de son patrimoine et de sa culture
- Des mots d'usage et expressions de base en créole haïtien
- Une fiche descriptive (portrait de l'activité, mise en contexte, les savoirs essentiels et les habiletés à développer pour chacune des pièces)
- La préparation du jeu instrumental
- Une description des activités de mouvement
- Des propositions de jeux traditionnels (jeux de mains, le saut à la corde, les rondes, les jeux d'élimination, les farandoles, etc.)

- Avec en supplément le disque compact qui comprend des exercices de prononciation et la version chantée dans la langue d'origine en créole haïtien avec l'instrumentation Orff.

Grande pédagogue accomplie et chevronnée, Chantal a eu le souci d'ajouter des astuces pour travailler le développement de la culture vocale des enfants, le canevas d'apprentissage du chant, le vocabulaire musical expliqué et présenté aux élèves, les vitamines rythmiques, les principes d'écriture en Orff-Schulwerk, les petits secrets de l'approche Orff, la direction du jeu musical, le jeu musical et ses subtilités, et les formations de base de mouvement et danse.

Je vous invite à consulter le site [Les Éditions Musique en fête](#) pour entendre un pot-pourri de chants haïtiens tirés du premier volume.

Je vous souhaite de beaux moments avec vos élèves avec ce matériel d'une grande richesse.

When Ethnomusicology Reaches Out to Music Education

Denise Lapointe

Review : LANDSCAPES of Haitian song, FOLKLORE AND TRADITIONS Volume 1, 145 pages by Chantal Dubois. In Haitian Creole and English
orffmusiqueenfete.com/paysagesdelachansonhaitienne

Chantal Dubois, author and Orff specialist, has once again delighted us with the publication of her latest collection LANDSCAPES of Haitian song, Volume 1. Her heart-felt, life-long dream of combining ethnomusicology and musical pedagogy came to fruition as she immersed herself in Haitian culture. Informed by her work in the field, this collection represents her experiences described as both touching and unforgettable.

During her stay, Chantal, with her bundle of instruments on her shoulder, worked every day with children and grandmothers from two very different cultural backgrounds: first in the beautiful cultural city of *Jacmel* and then *Ile à Vache* whose musical traditions are still very much alive and intact in rural areas.

With the precious collaboration of Ms. Karine Margron, guardian of Haitian heritage of international reputation, Chantal now offers us the fruit of her latest research in all its authenticity. Nothing has been overlooked. It is an important anthology of songs of the land and traditional games in musical arrangements according to the Orff approach and, of course, according to the musical writing specific to the country. A disc in vocal version with pronunciation exercise for each of the pieces is interpreted in Haitian Creole by *Madmwazèl* Isabelle Guillard, a charming young girl of Haitian origin from Montreal. These recordings are an excellent model to listen to, making teaching/learning very accessible. They are beautifully interpreted, in a charming child's voice with precise diction and musicality.

In addition, this material is essential in our multi-ethnic schools, whose Haitian culture is very present in Montreal and in the various corners of our country. It shines a spotlight on this little-known country, its repertoire and identity.



A second volume will be released during the year dealing with the ancestral songs of *Ayiti*, real jewels of Haitian heritage, still according to the Orff global approach with initiation to vocal polyphony and poly-rhythms of *Latin Africa*, according to the Afro-Haitian strains from this magnificent island, *the Pearl of the Antilles*.

This new volume, LANDSCAPES of Haitian Song, includes:

- A page of history dealing with the country, its heritage and its culture.
- Basic usage of words and expressions in Haitian Creole.
- A descriptive sheet (portrait of the activity, context, essential knowledge and skills to be developed for each piece).
- The preparation of the instrumental game.
- A description of movement activities.
- Proposals for traditional games (hand games, skipping, rounds, elimination games, farandoles, etc.).

- A compact disc with pronunciation exercises and the version sung in the original language in Haitian Creole with Orff instrumentation.

A great accomplished and experienced pedagogue, Chantal took care to add tips to work on:

- the development of children's vocal culture, the singing learning canvas;
- the explanation and presentation of musical vocabulary explained;
- the rhythmic vitamins;
- the principles of writing in Orff-Schulwerk;
- the secrets of the Orff approach;
- the direction of musical playing, musical playing and its subtleties;
- and the basic formations of movement and dance.

I invite you to visit [Les Éditions Musique en fête](#) to hear a medley of Haitian songs from the first volume.

I wish you great moments with your students with this very rich material.



In Memoriam

ANGELA HEIGHAM GILLIS

1965–2024

It is with profound sadness that the Saskatchewan Orff Chapter announce the passing of our dear colleague and friend, Angela Gillis. Her passionate love for music education and for her students and friends was contagious. We hope to carry on her legacy by assisting upcoming music educators as they pursue Orff Levels training through a scholarship in her name.

The family of Angela Heigham Gillis is sad to announce her sudden passing at the Saskatoon Royal University Hospital on Tuesday, January 9, 2024. Angela was born in the United States on May 28, 1965, near Toms River, New Jersey. Angela began her teaching career in Atlanta, Missouri (band, choral, and general music) and then relocated with husband Glen to Lawton, Oklahoma to become a powerhouse at Hugh Bish Elementary. In 2000 she was awarded “Champion for Children” from the Lawton Public Schools. For five years, Angela also taught music appreciation night classes at Cameron University. She continued her teaching career in Canada with the Saskatoon Public Schools at Marion M. Graham Collegiate (in 2003) and later at several elementary schools: Caroline Robins, Alvin Buckwold, Holliston, Howard Coad, and most recently at Ernest Lindner. Over a span of twenty years, she also taught elementary music education

classroom instruments courses in the Department of Music at the University of Saskatchewan.

Angela earned a Bachelor of Music in Music Education (1988) at Baker University, Baldwin City, Kansas, and a Master of Music in Music Education (1994) at the University of Missouri in Columbia. Angela was certified to teach in Kansas, Missouri, Oklahoma, and Saskatchewan. Angela continued to learn and to improve as a teacher and was certified in Kodaly I and Orff I levels.

Angela always strove to provide creative opportunities for her students and orchestrated innovative and collaborative performances and displays at all the schools in which she taught. She was determined that every child in her class experience joy in music-making. She was a passionate advocate for the child-centered, diverse, and multi-cultural process as developed by German composer and music educator Carl Orff (1895-1982). Her ongoing energy and dedication to her students and colleagues, particularly the Saskatchewan Orff Chapter, have been an inspiration and treasured gift.



In Memoriam

DENISE GAGNE

1956–2024

Where words fail, music speaks.

Hans Christian Andersen

It is with heavy hearts we announce the sudden passing of Denise Gagne. She was diagnosed with cancer earlier this year. She fought her battle with unwavering courage and strength until the end. On February 23rd, Denise Gagne passed away in Red Deer, Alberta, Canada surrounded by her family.

Her family writes: Denise served as a source of inspiration and mentorship for countless individuals in the realm of music education. If you or your child has ever taken part in a school concert, played the recorder, or engaged in music classes, there's a strong likelihood that Denise's materials and contributions have touched those experiences. Her unwavering dedication and tireless efforts will persist in fostering a deep love for music among students worldwide.

The Musicplay team writes: Denise used to laugh, saying the four scariest words from her were "I have an idea!" Yet those ideas brought to life the Musicplay curriculum, aimed at supporting teachers globally. Her dedication to evolving Musicplay, taking it online as MusicplayOnline and various workshops she led will be her lasting impact in elementary education.

From our Orff community: Denise was a fierce advocate for music education. Her influence and dedication to our craft and its profound impact on children will be her enduring legacy. We are saddened by the loss of this dynamic individual and we extend our sincere condolences to her family (her daughter Stacy, an active participant in Orff Levels at the U of A) and her Musicplay team.

Denise défendait ardemment l'éducation musicale. Son influence et son dévouement à notre art et à son impact profond sur les enfants seront son héritage durable. Notre communauté Orff est attristée par la perte de cette personne dynamique et nous présentons nos sincères condoléances à sa famille (sa fille Stacy, une participante active aux niveaux Orff à l'Université de l'Alberta) et à son équipe Musicplay.

De la communauté francophone : Denise a eu un impact important pour les enseignant-es francophones et d'immersion de partout au Canada. La qualité des ressources, dont plusieurs en français, qu'elle a offertes pour appuyer et enrichir l'éducation musicale sont une richesse inestimable pour les communautés francophones.

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