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Connexion : Raviver

Sue Harvie

Pour plusieurs d'entre nous, l'enseignement de la musique est devenu une lente combustion de ce qui était et de l'étincelle de ce qui sera. Alors que nous ravivons la flamme de la créativité, nous sommes parfaitement conscientes et conscients de notre responsabilité d'apporter aux enfants l'émerveillement et la joie dans la création et l'apprentissage collectif de la musique. Depuis 1954, l'approche Orff au Canada a enflammé le plaisir du processus et l'imagination des enfants. Aujourd'hui, nos passions continuent de s'enflammer avec l'énergie contagieuse de la musique elle-même. Soyons inspirés par les possibilités et redécouvrons les plaisirs de la musique et de notre profession.

Connection: Reignite

Sue Harvie

For many of us, teaching music has become a slow burning ember of what once was and the spark of what is to become. As we "reignite" the flame that burns so near and dear to our creative spirits, we are keenly aware of our responsibility for bringing children the sense of wonder and joy in collective music making and learning. Since 1954 Orff in Canada has ignited the joy of the process and the imaginings of children. Today, as practitioners of the Orff process our passions continue to kindle with the combustible energy of music itself. Let us be consumed with possibility and embrace the thrill of music and our craft.

À LA MUSIQUE

*(An die Musik - Franz Schubert
/Franz von Schober)*

Ô noble art,
que de fois dans les heures tristes,
Quand m'étreignait
le poids de la vie,
As-tu réchauffé mon coeur
à des cieux plus doux,
M'as-tu enivré
dans un monde plus beau !
Souvent,
un soupir échappé de ta harpe,
Un doux et céleste accord
dont tu as le secret,
M'entrouvrait les cieux
de jours meilleurs,
Ô noble art,
sois en remercié !

TO MUSIC

*(An die Musik - Franz Schubert
/Franz von Schober)*

Oh sacred art,
how oft in hours blighted,
While into life's
untamed cycle hurled.
Hast thou my heart
to warm love reignited
To transport me
into a better world!
So often has a sigh
from thy harp drifted,
A chord from thee,
holy and full of bliss,
A glimpse of better times
from heaven lifted.
Thou sacred art,
my thanks to thee for this.

President's Letter

Pam Hetrick



[Accès à la version française](#)

Our school year is filled with many moments that reignite our passion for what we do – whether it is the excitement of back to school, the spark of winter concerts, or simply a moment when we are filled with appreciation for the gift of singing, dancing, and playing with our students. Spring brings its own fresh start, an apt time to remember Orff's description of the Schulwerk as a wildflower, a plant that thrives because it finds the right conditions, not necessarily because of preconceived ideas or planning. (Toronto 1962 Conference lecture) How do we create suitable conditions where our students can thrive? In *The Gardener and the Carpenter*, a book about child development by developmental psychologist and philosopher Alison Gopnik, she recommends to parents that “our job is to provide a protected space of love, safety, and stability in which children of many unpredictable kinds can flourish. Our job is not to shape our children's minds; it's to let those minds explore all the possibilities that the world allows. Our job is not to tell children how to play; it's to give them the toys and pick the toys up again after the kids are done. We can't make children learn, but we can let them learn.” While her intended readership is parents, Orff music teachers understand this advice; however, creating this kind of space in our classrooms does take some forethought. Wolfgang Hartmann's *Looking at the Roots; a Guide to Understanding Orff*

Schulwerk (reviewed in this issue by Catherine West) furthers the idea by pointing out that Margaret Murray chose to translate the German word used by Orff, *wildwuchs*, as “wildflower” whereas it could also be translated as “rank growth.” That includes weeds and everything else! Orff Schulwerk was never intended to be didactic or formulaic, but a place of exploration, play, and possibilities, which can lead to both failures and beautiful moments. Our mandate as Orff Schulwerk teachers is to create spaces of exploration, with boundaries and challenges to encourage improvisation as well as student composition. Hartmann's book, as Doug Goodkin says in the Foreword, is a reminder of the guiding principles of Orff Schulwerk that can help us support the *wildwuchs*, “wild growth” (Google translate), the place of improvisation and creativity with our students. More than ever children need the space and encouragement to develop the ability to create, problem solve, and innovate with others.

On the eastern edge of the Canadian Prairies, where the Red and Assiniboine Rivers meet, a beautiful wildflower has flourished in Carl Orff Canada. CONGRATULATIONS to National Board member, Jewel Casselman who won the [MusiCounts Teacher of the Year at the 2023 JUNO Awards](#) – the first ever elementary teacher to receive this honour. It is no surprise that she is an Orff inspired elementary

music teacher. Read more about Jewel in this issue. Kudos to you Jewel!!

I am continually impressed with the time and dedication that so many Carl Orff Canada members give to our organization, going above and beyond to improve not only their own teaching but contribute to the continued growth of Orff Schulwerk in Canada. A (very) few examples of activities in the past few months include the following. A book study group organized by Kim Friesen Wiens for Levels Teacher Educators this winter introduced the ideas of Karen Howard in her book *Realizing Diversity, an Equity Framework for Music Education*. Monthly meetings of a dedicated group of teacher educators, the Teacher Educator Curriculum Subcommittee, (TECS) take place to make our Levels Curriculum a living document, able to reflect the changing needs of our times. The Diversity, Equity and Inclusion Committee continues to look for ways to improve our practice as well as bring more diversity to Carl Orff Canada. Sherryl Sewepagaham, 2nd VP and member of the DEI Committee recommends empoweringthespirit.ca for information on how to incorporate Aboriginal ways of learning into your classroom. The Advocacy Committee, featured in this issue, has several plans in progress for keeping music alive in our schools and dealing with the constant reality of cuts to music programs. The 50th Anniversary Committee continues their planning to celebrate



this important occasion. Many thanks to Joanne Linden who created the logo for this event.

Orff Chapters across the country have made this a come-back year, returning to in-person workshops as well as reaching out to more teachers using technology to record and live-broadcast sessions. Summer Levels Courses are being organized from B.C. to Quebec, with the “new Level II” as well as the “old Level III”. And we have Constellation 2024 to look forward to next April, our first in-person conference in 4 years. If you haven’t already, put the dates - May 2 to May 5, 2024 - in your calendar now!!

Nothing is so beautiful as Spring –
When weeds, in wheels, shoot long and lovely
and lush...

— Gerard Manley Hopkins

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- Hartmann, W. (2021). *Looking at the Roots: A Guide to Understanding Orff Schulwerk*. Pentatonic Press.



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

Notre année scolaire est remplie de moments qui ravivent la passion pour notre travail — qu’il s’agisse de l’excitation de la rentrée scolaire, de l’étincelle des concerts d’hiver, ou simplement d’un moment de gratitude pour le don de chanter, de danser et de jouer avec nos élèves. Le printemps apporte son lot de nouveaux départs. Il s’agit d’un moment propice pour se rappeler la comparaison de Carl Orff entre le Schulwerk et une fleur sauvage; une plante qui prospère grâce aux bonnes conditions, pas nécessairement en raison d’idées préconçues ou selon un plan de leçon (Conférence de Toronto, 1962). Comment créer des conditions propices à l’épanouissement de nos élèves? Dans *The Gardener and the Carpenter* (2016), un livre sur le développement de l’enfant écrit par la psychologue du développement et philosophe Alison Gopnik, l’auteure avance aux parents que « notre travail consiste à fournir un espace sécuritaire, stable et aimant, dans lequel tous les enfants peuvent s’épanouir. Notre rôle n’est pas de façonner l’esprit de nos enfants, mais de les laisser explorer toutes les possibilités offertes par le monde qui les entoure. Notre rôle n’est pas de dire aux enfants comment jouer, mais de leur donner des jouets et de les ranger une fois qu’ils ont terminé. Nous ne pouvons pas obliger les enfants à apprendre, mais nous pouvons les laisser apprendre » [Traduction libre]. Bien qu’elle s’adresse aux parents, les enseignantes et enseignants de musique Orff comprennent ce conseil. Cependant, la création de ce type d’espace dans nos salles de classe nécessite une certaine réflexion. L’ouvrage de Wolfgang Hartmann *Looking at the Roots: A Guide to Understanding Orff Schulwerk* (2021), chroniqué dans ce numéro par Catherine West, approfondit cette idée.

Elle souligne que Margaret Murray a choisi de traduire le mot allemand utilisé par Orff, *wildwuchs*, par « fleurs sauvages », alors qu’il pourrait également être traduit par « croissance libre ». Cela inclut tous les types de végétations! L’approche Orff-Schulwerk n’a jamais été conçue pour être une didactique formelle, mais comme un lieu d’exploration, de jeu et de possibilités, qui peut conduire à la fois à des défis et des moments magnifiques. Notre mandat en tant qu’enseignante et enseignant d’Orff-Schulwerk est de créer des espaces d’exploration, avec des limites et des défis pour encourager l’improvisation ainsi que la création par les élèves. Le livre de Hartmann, comme le dit Doug Goodkin dans l’avant-propos, est un rappel des principes directeurs de l’Orff-Schulwerk qui nous aide à soutenir le *wildwuchs*, la « croissance libre », qui se veut un lieu d’improvisation et de créativité. Plus que jamais, les enfants ont besoin d’espace et d’encouragement pour développer leur capacité à créer, à résoudre des problèmes et à innover avec les autres.

À l’est de la frontière des Prairies canadiennes, là où les rivières Rouge et Assiniboine se rencontrent, une belle fleur sauvage de Carl Orff Canada s’est épanouie. FÉLICITATIONS à Jewel Casselman, membre du Conseil d’administration national, qui a remporté le prix [MusiCounts pour l’enseignante de l’année aux JUNO Awards de 2023](#). Elle est la première enseignante de l’élémentaire à recevoir cet honneur. Il n’est pas surprenant qu’elle soit une enseignante de musique



inspirée de l'Orff-Schulwerk. Pour en savoir plus sur Jewel, lisez ce numéro. Bravo Jewel!

Je suis constamment impressionnée par le dévouement des membres de Carl Orff Canada envers notre organisation. Elles et ils se surpassent pour améliorer non seulement leur propre enseignement, mais aussi pour contribuer à la croissance continue de l'approche Orff-Schulwerk au Canada. Par exemple, cet hiver, un cercle de lecture organisé par Kim Friesen Wiens pour les formateurs d'enseignantes et d'enseignants de niveaux a étudié les idées que Karen Howard présente dans son livre intitulé *Realizing Diversity — An Equity Framework For Music Education* (2022). Les réunions mensuelles d'un groupe dévoué de formateurs d'enseignants, le Teacher Educator Curriculum Subcommittee (TECS), ont lieu pour faire de notre Levels Curriculum un document vivant, reflétant les besoins changeants de notre époque. Le comité de diversité, d'équité et d'inclusion (DÉI) continue à chercher des moyens d'améliorer nos pratiques et d'apporter plus de diversité à Carl Orff Canada. Sherryl Sewepagaham, 2^e vice-présidente et membre du comité DÉI, recommande empoweringthespirit.ca pour obtenir des renseignements sur la façon d'intégrer les méthodes d'apprentissage autochtones dans votre classe. Le comité de promotion des intérêts, présenté dans ce numéro, a plusieurs projets en cours pour maintenir la musique vivante dans nos écoles et faire face à la

réalité constante des coupures dans les programmes de musique. Le comité du 50^e anniversaire continue de planifier cette célébration importante. Un grand merci à Joanne Linden qui a créé le logo de cet événement.

Cette année, les chapitres Orff de partout au pays ont fait un retour en force en reprenant les ateliers en présentiel et en offrant une option virtuelle afin d'atteindre un plus grand nombre de personnes. Des cours d'été sont organisés de la Colombie-Britannique au Québec, avec le « nouveau niveau II » et « l'ancien niveau III ». Enfin, nous attendons avec impatience Constellation, qui aura lieu du 2 au 5 mai 2024. Il s'agira de notre premier congrès national en personne depuis quatre ans. Si vous ne l'avez pas encore fait, inscrivez les dates dans votre calendrier!

Rien n'est plus beau que le printemps —
Quand les mauvaises herbes, dans les roues,
poussent en longueur, en beauté et en
abondance...

—Gerard Manley Hopkins [Traduction libre]

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- Hartmann, W. (2021). *Looking at the Roots: A Guide to Understanding Orff Schulwerk*. Pentatonic Press.



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 éducateurs partageant les mêmes idées. Elle continue à présenter des ateliers, tout récemment lors de la convention 2022 de l'IOSFS. Depuis 2007, elle est directrice des niveaux Orff et elle enseigne le niveau I au *Vancouver Community College*. Elle a aimé se produire dans divers ensembles, notamment un groupe de tambour en acier, le *Keith Terry Body Music Ensemble*, un gamelan balinais et, plus récemment, *Adanu Haboba*, 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!

Voyage of Discovery: Orff Schulwerk in Canada 1954-2021

James Jackson, Catherine West, Françoise Grenier, Julie Mongeon-Ferré

[Accès à la version française](#)

- Excerpt from *Orff Schulwerk in Diverse Cultures: An Idea That Went Round the World*, C. Stewart and B. Haselbach, Pentatonic Press (2021)
- Available at Chapters-Indigo and Long & McQuade

Speaking and singing, poetry and music, music and movement, playing and dancing are not yet separated in the world of children, they are essentially one and indivisible, all governed by the play-instinct which is a prime mover in the development of art and ritual. (Walter, 1956, introduction)

CARL ORFF CANADA'S HISTORICAL DEVELOPMENT

Carl Orff Canada (COC) is proud to have the longest standing international relationship with the Orff Schulwerk including a number of firsts in our shared history.

In 1954, at the request of Arnold Walter, director of the Faculty of Music at the University of Toronto, Doreen Hall became the first English-speaking student to study at the Mozarteum with Carl Orff and Gunild Keetman. Upon her return to Toronto in 1955, Hall established introductory Orff Schulwerk classes for children at the Royal Conservatory of Music. Later she taught music education courses at the University of Toronto. She and Walter also co-authored the first English adaptation of the *Music for Children* volumes

(1954-1961). Hall began giving workshops across Canada and the United States. By the end of the decade, local Toronto school boards began to embrace this approach, led by Scarborough Schools music supervisor Keith Bissell. Orff Schulwerk spread to French speaking Canada during the early sixties, notably in the Québec Education Program and largely through the influence of Sr. Marcelle Corneille who first trained with Doreen Hall in 1957.

The sixties saw the flowering of many Orff Schulwerk seeds throughout Canada. The first *International Conference on Elementary¹ Music Education - Orff Schulwerk* was held in Toronto, July 1962. Orff, Keetman, and other colleagues from the Orff Institute, Salzburg offered 167 participants several workshops. As the decade progressed, the Orff Schulwerk profile grew with some national television exposure and ongoing workshops across



1 'Elementary' here refers to school years encompassing ages five to twelve years. This should not be confused with 'elemental music education,' which Orff uses to describe his Schulwerk.

North America. Hall developed a three-year sequential summer training program that attracted teachers from Canada and the United States. Her courses became the model for subsequent North American Orff Schulwerk levels courses. Since then, the Schulwerk has influenced university music education courses across the nation.

The seventies brought in more formalized organizations. In 1974, the Orff Schulwerk Society of Canada was officially established along with the first two regional chapters in Ontario and British Columbia.² In 1975, the Society's name was changed to Music for Children, Carl Orff Canada, Musique pour Enfants in recognition of our bilingual nation. During that same year the first newsletter was published, and our first National Conference was held with Orff Institute director Hermann Regner and Barbara Haselbach in attendance.

From the eighties onward, we have continued to see growth in our national organization, our programs, and our network of regional chapters. In 1981, the Orff Schulwerk Québec chapter of Carl Orff Canada was founded to offer workshops throughout the year and levels courses in the French language. Since then, Sr. Marcelle Corneille, Miriam Samuelson, Françoise Grenier, Jos Wuytack, and his students Anne-Marie Grosser, Guylaine Myre, and Chantal Dubois, have served as faculty in these courses. Jos Wuytack has had the greatest influence on French-Canadian Orff Schulwerk teachers; in fact, the Orff Schulwerk approach in Québec is most often associated with his teaching and that of his students named above.

THE ORGANIZATION OF CARL ORFF CANADA (COC)

Carl Orff Canada is a two-tiered volunteer organization. It is made up of a National Board as well as regional

chapters. We are a bilingual organization, and we try to ensure that our communications are in both official languages: French and English.

The COC National Board is currently made up of fourteen members who oversee many programs and committees. The National Board also includes an advisory board, honorary patrons, and honorary lifetime members. The Board provides support to the regional chapters; holds a bi-annual national conference; produces a professional journal, *Ostinato*; manages a website; offers scholarship support and research grants; and administers governance over Orff Schulwerk teacher professional development programs, especially levels courses.

Carl Orff Canada now boasts ten regional chapters stretching from coast to coast. Their local communication network is vital to the national organization. Regional chapters provide workshops, libraries, scholarships, and extracurricular opportunities for children or children's groups to perform and experience Orff Schulwerk beyond their schools and classrooms. Most chapters liaise with their provincial music education counterparts and provide input into their regional conferences. Many now sponsor Carl Orff Canada's levels courses in their region or provide support to the local course offered through a tertiary institution. Chapters take turns hosting our bi-annual national conference, with smaller chapters sometimes banding together to serve this function. Increasingly chapters provide support to teachers through websites and social media.

Outside of Québec, music teachers working in French join local chapters with the English-speaking majority. A particular desire to serve the Orff Schulwerk community in French is increasingly present in Manitoba, where teachers from Québec

2 Due to the vast size of Canada, Orff Schulwerk teachers formed smaller groups (chapters) throughout the country, where regular meetings and workshops are held.

go to deliver workshops and courses. The Manitoba chapter's board also organizes events in French for teachers and their students, e.g., *Children's Orff Days* for Francophone and French Immersion students. In the rest of the country, workshops regularly feature and/or focus on French and bilingual content because many teachers work in French language settings. Carl Orff Canada encourages chapters to recruit a Francophone liaison who can connect with their Francophone members and respond to their needs.

TEACHER EDUCATION PROGRAMS

Carl Orff Canada maintains levels course guidelines independent of universities or provincial education departments. Courses that are approved for accreditation add the COC name, logo, and seal to their own Orff Schulwerk course certificates. The focus is on elemental music pedagogy for ages five to twelve, the years during which music is compulsory. Our teacher education curriculum outlines three levels of Orff Schulwerk courses, 60 hours per level. This is usually scheduled as a two-week intensive program with the following four strands: Basic Orff Pedagogy, Choral, Movement, and Recorder. Additionally, we endorse an introductory level that provides a holistic overview of the pedagogy—usually covered in 30 hours. The courses are available in both French and English, depending on the region.

In several provinces, teachers receive official recognition or professional upgrades for having Orff Schulwerk credentials. Courses offered through universities sometimes grant academic credit, usually at the undergraduate level. Teachers who complete Orff Schulwerk Level III through an accredited course are allowed to refer to themselves as Orff Schulwerk Specialists. Undergraduates in most university Bachelor of Music Education programs usually take

an elementary music methods course that combines Orff, Kodály, Dalcroze, Gordon, etc., in one course. These courses are not accredited by COC and contain quite diluted introductions to Orff Schulwerk as a pedagogical approach.

ORFF SCHULWERK AND THE CANADIAN EDUCATION SYSTEM

Canada's education system is a provincial rather than a national responsibility. Canada has ten provinces and three territories, each with their own programs and curricula. The delivery of music and dance programs thus varies greatly between provinces and territories. The Orff Schulwerk approach has influenced the development of these curricula strongly, along with the pedagogical approaches of Kodály and, to a lesser extent, Dalcroze.

Most elementary (ages five to twelve) music curricula focus on the musical elements with little mention of dance or movement. At the same time, most teachers embrace the frequent use of movement, singing games, and dances when working with the children. Newer provincial music curricula include more references to movement as an important component of differentiated instruction. There is general recognition that all children process learning more deeply if material is presented through visual, auditory, and kinesthetic media. Improvisation and creativity are emphasized in these documents, reflecting the view that elementary music programs should be focused on the creative process more than public performance. In the Orff Schulwerk classroom, this has resulted in a de-emphasis on learning big, layered orchestrations, and an increased emphasis on creative work. Increasingly, educational trends in Canada emphasize the role of the teacher as a

collaborator and coach, who co-creates knowledge by participating in an inquiry process with students.

We are very fortunate in Canada to be one of a handful of countries that have music education embedded in our public education system, at least in theory. The majority of students have access to some form of music instruction from kindergarten through grade eight, and optional access from grades nine to twelve. Up to age twelve music is typically scheduled for either one or two sessions per week. Many music teachers provide additional extra-curricular opportunities such as Orff Schulwerk ensemble, recorder ensemble, choir, ukulele, and so on. Chapters and individual teachers sometimes enrich the music programs with creative partnerships, for example, working with a local symphony for public performances involving student created music and movement.

However, the distribution of trained music specialists and program support is very uneven across the country, so COC has an important role in advocating for stronger programs and addressing the professional development gap. In some jurisdictions, teachers do not need any prior training in music to be assigned a music position, whereas in other places, teachers must have university level preparation. As a result, our courses attract teachers with a wide range of preparation. Maintaining standards of excellence while also meeting local needs is a continuing challenge for most of our courses.

Carl Orff Canada has maintained relevance and currency by changing focus along with emerging educational priorities. At the outset, bilingualism drove much of the agenda. Later multiculturalism, differentiated instruction, higher order thinking, and authentic assessment emerged as important trends. Currently teachers are mandated to address social

justice, diversity, equity, and cultural competence along with subject-specific concepts. In some jurisdictions, educational trends emphasize the concepts of creativity, inclusion, play, competencies (invent, perform, and appreciate), and essential knowledge (musical language and structures, instrumental techniques, repertoire, information technology, etc.). Across the country many Orff Schulwerk practitioners incorporate twenty-first century technology into their programs in creative and stimulating ways.

THE CANADIAN SOCIAL CONTEXT

Historically, Canada has long been a multicultural country. Our Indigenous Peoples witnessed the arrival of the French and the English throughout the 1600s. Other British Isles explorers and immigrants soon followed. African Americans and British Loyalists settled in Canada during the American War for Independence. Migration from many European and Eastern European countries grew rapidly from the late 1800s onward, with the opening up of the west. Canada became a haven for immigrants and refugees from around the world during the twentieth and twenty-first centuries.

Until recently, our French and English heritage tended to dominate our institutions and the majority of our cultural practices, including our education system. Canada has been slow to acknowledge the contributions of our Indigenous Peoples, but together through calls for action from the *Truth and Reconciliation Commission of Canada* (2015) music teachers are learning to integrate Indigenous perspectives in their classrooms. Furthermore, as Canada continues to become more culturally diverse, we are engaged in embracing all peoples more equitably in our institutions and our education systems. Carl Orff Canada has established a Diversity

Committee to help teachers identify best practices and appropriate materials as we strive to decolonize our attitudes, classrooms, and repertoire.

As a national educational organization, Carl Orff Canada works within this mosaic of provincial and territorial educational structures, curricula, and initiatives. As pedagogical leaders we stay up to date with educational initiatives and have them reflected in our courses, workshops, and conferences. Our members work with provincial and national music teaching associations as recognized leaders and contributors. As individual members, we are responsible for aligning our Orff Schulwerk philosophy with our own provincial curricula.

REPertoire

Levels courses in Canada make extensive use of the *Music for Children* volumes adapted by Margaret Murray (1957-1966), especially as springboards for creative work. Doreen Hall and Arnold Walter's (1956-1961) five-volume adaptation of *Music for Children* is sometimes used as a source for songs, but not as course texts. Individual course instructors have the flexibility to choose texts and materials to fit their own context. Traditional Canadian folk songs (mostly from British and French cultures) are used extensively as course materials and classroom repertoire and were the focus of many of the early Canadian Orff Schulwerk publications. This repertoire is mostly characteristic of western European traditions, being largely diatonic (with significant exceptions, especially for music from Irish and Scottish cultures), and having a strong historical basis in the community life and celebrations of colonial times. The three-volume *Music for Children* adapted in French by Jos Wuytack is no longer published.

Today, however, teachers draw extensively on a much wider repertoire from global and Indigenous cultures as well as popular music in order to address mandates on social justice, equity, diversity, and democracy. Regional chapters host workshops on African drumming and dancing, Indonesian gamelan, Indigenous songs and dances, Chinese folk songs, South American folk dances, African American songs of freedom, South Asian songs and drumming, South African gum-boot dancing, and more.

There is much active discussion about cultural competence and cultural appropriation as Orff Schulwerk teachers identify ways to explore global music with a genuinely creative Orff Schulwerk lens while still respecting cultural integrity. Indigenous (First Nations, Métis, Inuit) music and dance presents a special challenge, firstly because it is so important that teachers include an Indigenous perspective in their teaching, and secondly because the issues around appropriate practice are very controversial, even amongst Indigenous practitioners. It is generally accepted that Indigenous music collected by earlier generations of ethno-musicologists and widely included in school music textbooks may have been transcribed without sufficient knowledge or permission and published without cultural and social contextual information (origin, use, translation, recording, etc.) that would allow for appropriate use.

Indigenous songs that are social songs and have been shared with teachers by culture-bearers may be shared with students, along with the full context of the song. However, adding accompaniments or manipulating a song in a creative way is usually not appropriate, which challenges the Orff Schulwerk teacher to both teach this important repertoire, and provide creative learning experiences inspired by it without disrespect. Indigenous songs are owned

by individuals in some cultures and can only be performed by that owner or with their permission. Additionally, some songs are sacred and should not be performed outside of a particular ceremony within the culture. Cree-Dene Orff Schulwerk Specialist Sherryl Sewepagaham has provided exceptional leadership to our community by writing and composing materials intended for classroom use (see references) and presenting courses and workshops on Indigenous music.

Publication now tends to happen less formally through online platforms, rather than through hard copy productions. This vibrant process of development and sharing is producing valuable new approaches and identifying repertoire from a wide variety of times and cultures, but the challenges remain real.

IN CONCLUSION

Navigating the waters in an ever-evolving education system is the true measure of any pedagogical approach. Carl Orff Canada continues to steer a steady course through sometimes unpredictable seas, recognizing the winds and trusting in the vessel. Moving forward, as we view our practice with a more critical eye, we must consistently remember to reflect on and retain Orff's humanistic, play-centered, creative approach.

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Orff Schulwerk teachers in Canada make use of many Canadian publications as well as international texts. The following list is of authors whose works are frequently used by Canadian Orff Schulwerk teachers.

- | | |
|-----------------------------|----------------|
| J. Berarducci and B. Kulich | G. Myre |
| L. Birkenshaw-Fleming | J. Reeve |
| M. Corneille | Rousseau |
| C. Dubois | S. Sewepagaham |
| D. Ladendecker | J. Sills |
| M. Moody | C. West |

In addition, teachers rely on collections of folk songs, dances, and approaches to movement that provide outstanding source materials for exploration through an Orff Schulwerk lens. As they are not Orff Schulwerk publications, they are not included here.



James
JAMES JACKSON

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



Catherine
CATHERINE WEST

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



Françoise
FRANÇOISE GRENIER

Françoise studied piano and clarinet at the Conservatoire de musique du Québec and is a graduate of the Orff Institute in Salzburg, Austria. She holds a master's degree in music education from Laval University. She is the author of her first book in French on the pedagogy of Carl Orff and is a regular contributor to music education journals, including COC's *Ostinato*. She recently collaborated with the International Orff Forum in Salzburg on the editing of the French version of the book *Texts on Theory and Practice of Orff-Schulwerk*. She has been the francophone correspondent for COC for many years and has served on several committees within the organization. Françoise has taught Orff-Schulwerk in elementary school and privately in Austria, France, California and Québec. She regularly gives workshops at music associations and conferences. She was co-chair of the 2014 Carl Orff Canada Ensemble conference. She currently teaches privately and is responsible for training for Orff-Québec.



Julie
JULIE MONGEON-FERRÉ

Julie taught music in elementary school for nearly thirty years in Winnipeg after studying at the Vincent d'Indy School of Music and at the Université du Québec à Montréal. Since 2011, she has been an arts education consultant with the Bureau de l'éducation française in the Manitoba Department of Education. Julie also teaches a course in music didactics at the University of Saint-Boniface and is a co-researcher in the field of arts education and multiliteracies. She works actively to promote the Orff approach, music education, and teacher professional learning in music and other arts disciplines. A recorder enthusiast, she enjoys participating in various music events.



À la découverte de l'Orff-Schulwerk au Canada 1954-2021

James Jackson, Catherine West, Françoise Grenier, Julie Mongeon-Ferré

Traduit par Françoise Grenier et Julie Mongeon-Ferré

Extrait de la publication *Orff Schulwerk in Diverse Cultures: An Idea That Went Round the World*, C. Stewart et B. Haselbach, Pentatonic Press (2021)

Disponible chez Chapters-Indigo et Long et McQuade

La parole et le chant, la poésie et la musique, la musique et le mouvement, le jeu et la danse ne sont pas encore séparés dans l'univers des enfants, ils forment un tout indivisible, tous gouvernés par l'instinct de jeu qui est un moteur primordial dans le développement de l'art et du rituel. (Walter, 1956, Introduction)

ÉVOLUTION HISTORIQUE DE CARL ORFF CANADA

Carl Orff Canada (COC) est fier d'entretenir des relations internationales des plus durables avec l'Orff-Schulwerk et d'être à l'origine d'un certain nombre de « premières » dans notre histoire commune.

En 1954, à la demande d'Arnold Walter, directeur de la Faculté de musique de l'Université de Toronto, Doreen Hall est devenue la première anglophone à étudier au Mozarteum avec Carl Orff et Gunild Keetman. À son retour à Toronto en 1955, Doreen Hall a mis en place des cours d'initiation à l'Orff-Schulwerk pour les enfants au Conservatoire royal de musique. Plus tard, elle donne des cours d'éducation musicale à l'Université de Toronto. Elle et Walter ont coécrit la première adaptation anglaise des volumes *Musik für Kinder* (1954-1961). Puis, madame Hall commence à donner des ateliers à travers le Canada et les États-Unis. À la fin de cette décennie, les conseils scolaires

de Toronto adoptent peu à peu cette approche pédagogique pilotée par Keith Bissell, superviseur de musique des écoles de Scarborough. L'Orff-Schulwerk se répand au Canada francophone au début des années soixante dans le cadre du Programme d'éducation du Québec, et ce, en grande partie sous l'influence de Sr Marcelle Corneille qui a suivi la première formation avec Doreen Hall en 1957.

Les années soixante ont vu foisonner l'Orff-Schulwerk à travers le Canada. Le premier *Congrès international sur l'éducation musicale à l'élémentaire – Orff-Schulwerk* s'est tenu à Toronto en juillet 1962. Orff, Keetman et d'autres collègues de l'Institut Orff de Salzbourg ont donné plusieurs ateliers aux 167 participants. Au cours de cette décennie, le profil de l'Orff-Schulwerk a pris de l'expansion grâce à une certaine couverture télévisuelle nationale et à des ateliers de formation continue dans toute l'Amérique du Nord. Doreen Hall a conçu et coordonné un programme de formation progressive de trois ans offert pendant l'été qui a attiré des enseignantes et



des enseignants du Canada et des États-Unis. Ces cours sont devenus le modèle des cours de formation à l'Orff-Schulwerk qui ont été suivis en Amérique du Nord. Depuis, l'Orff-Schulwerk a influencé les cours universitaires de didactique musicale dans tout le pays.

Les années soixante-dix ont vu la formalisation de l'organisme. En 1974, l'*Orff Schulwerk Society of Canada* est officiellement créée de même que les deux premiers chapitres régionaux : celui de l'Ontario et celui de la Colombie-Britannique. En 1975, le nom de la société devient *Music for Children, Carl Orff Canada, Musique pour Enfants* en reconnaissance du bilinguisme au pays. La même année, un premier bulletin d'information est publié et le premier congrès national a lieu en présence du directeur de l'Institut Orff, Hermann Regner et de son assistante Barbara Haselbach.

Depuis les années 80, nous avons vu s'accroître notre organisation nationale, nos programmes et notre réseau de chapitres régionaux. En 1981, le chapitre Orff-Schulwerk du Québec de Carl Orff Canada a été fondé pour offrir des ateliers et des cours de formation en français. Depuis, Sr Marcelle Corneille, Miriam Samuelson, Françoise Grenier, Jos Wuytack et ses élèves, entre autres, Anne-Marie Grosser, Guylaine Myre, Chantal Dubois, Lucie Allyson, France Bourque Moreau et Geneviève Boulanger ont fait partie du corps enseignant de ces ateliers et formations. Jos Wuytack a eu la plus grande influence auprès des enseignantes et enseignants francophones de l'Orff-Schulwerk; en effet, cette approche pédagogique au Québec est le plus souvent associée à son enseignement et à celui de ses élèves nommées plus haut.

STRUCTURE ORGANISATIONNELLE DE CARL ORFF

CANADA

Carl Orff Canada est une organisation bénévole à deux paliers : un conseil d'administration national et des chapitres régionaux. L'organisation bilingue s'efforce de communiquer avec ses membres dans les deux langues officielles : le français et l'anglais.

Le Conseil d'administration national de COC est composé de quatorze membres qui coordonnent divers programmes et comités. Ce conseil d'administration a le soutien d'un conseil consultatif, des patrons d'honneur et des membres honoraires à vie. Il apporte son appui aux chapitres régionaux; organise un congrès national tous les deux ans; publie la revue *Ostinato*; gère un site Web; offre des bourses d'études et des subventions de recherche; et administre les programmes de formation professionnelle à l'Orff-Schulwerk.

Carl Orff Canada compte maintenant dix chapitres régionaux qui s'étendent d'un océan à l'autre et leur réseau de communication est essentiel à l'organisation nationale. Ces chapitres offrent des ateliers, des ressources pédagogiques, des bourses, de même que des occasions pour les groupes d'enfants de se produire et de faire l'expérience de l'Orff-Schulwerk au-delà de leur école ou de leur salle de classe. La plupart des chapitres collaborent avec leurs homologues provinciaux chargés de l'éducation musicale et participent à leurs congrès régionaux. Plusieurs chapitres parrainent les cours de Carl Orff Canada dans leur région ou apportent leur soutien aux cours offerts par les établissements d'enseignement supérieur locaux. Les chapitres accueillent à tour de rôle le congrès national. Les plus petits chapitres se regroupent parfois pour remplir cette fonction. De plus en plus, les chapitres accompagnent les enseignantes

et les enseignants par le biais de sites Web et de médias sociaux.

À l'extérieur du Québec, les enseignantes et les enseignants de musique qui travaillent en français rejoignent les chapitres qui sont à majorité anglophone. Un désir particulier de servir la communauté Orff-Schulwerk en français est de plus en plus présent au Manitoba où des enseignantes du Québec vont donner des ateliers et des formations. Le conseil d'administration du chapitre manitobain organise également des événements en français pour les enseignantes et enseignants et leurs élèves. Par exemple, des *Journées Orff pour enfants* sont destinées aux élèves des Programmes français et d'immersion française. Dans le reste du pays, les ateliers mettent régulièrement l'accent sur le contenu bilingue, car plusieurs enseignantes et enseignants travaillent en milieu francophone. Carl Orff Canada encourage les chapitres à recruter une correspondante ou un correspondant francophone afin de communiquer avec leurs membres francophones dans leur langue et de répondre à leurs besoins.

PROGRAMMES D'APPRENTISSAGE PROFESSIONNEL DES ENSEIGNANTES ET DES ENSEIGNANTS

Notre programme d'apprentissage professionnel prévoit trois niveaux de cours Orff-Schulwerk, soit 60 heures par niveau. Pour chacun d'eux, il s'agit généralement d'un programme intensif de deux semaines comprenant les quatre volets suivants : pédagogie Orff de base, chorale, mouvement et flûte à bec. L'accent est mis sur la pédagogie de la musique élémentaire avec les enfants de cinq à douze ans pour qui la musique est souvent obligatoire. Il est aussi possible de suivre un cours d'introduction de 30 heures qui fournit une vue d'ensemble sur l'approche

pédagogique. Les cours sont disponibles en français et en anglais, selon la région.

Carl Orff Canada maintient ses lignes directrices pour chaque niveau de cours en toute indépendance par rapport aux universités ou aux ministères de l'Éducation des provinces. Le nom, le logo et le sceau de COC sont inscrits sur les attestations et certificats des cours Orff-Schulwerk approuvés.

Dans plusieurs provinces, les enseignantes et enseignants bénéficient d'une reconnaissance officielle ou même d'une promotion s'ils sont titulaires d'un diplôme Orff-Schulwerk. En effet, celles et ceux qui obtiennent le certificat du niveau III dans le cadre d'un cours approuvé sont désignés comme *Spécialistes Orff-Schulwerk*. Les cours Orff-Schulwerk proposés par les universités donnent parfois droit à des crédits académiques, habituellement au niveau du premier cycle. Dans la plupart des programmes universitaires d'éducation musicale, les étudiants de premier cycle suivent un cours sur les approches pédagogiques musicales à l'élémentaire incluant Orff, Kodály, Dalcroze, Gordon, etc. Ces cours ne sont pas approuvés par COC, car ils ne fournissent qu'une introduction plutôt sommaire de l'approche pédagogique Orff-Schulwerk.

ORFF-SCHULWERK ET SYSTÈME D'ÉDUCATION CANADIEN

L'éducation publique est une responsabilité d'ordre provincial plutôt que national. Le Canada compte dix provinces et trois territoires, chacun ayant ses propres programmes. La mise en œuvre des programmes d'éducation musicale et de la danse varie donc considérablement d'une province ou d'un territoire à l'autre. L'approche Orff-Schulwerk a fortement influencé le développement de ces programmes, de

même que les approches pédagogiques de Kodály et, dans une moindre mesure, de Dalcroze.

La plupart des programmes d'éducation musicale pour les classes à l'élémentaire étaient jadis axés sur les éléments musicaux et ne mentionnaient guère la danse ou le mouvement. Cependant, beaucoup d'enseignantes et d'enseignants utilisaient fréquemment le mouvement et les jeux chantés et les jeux dansés avec les enfants. Les nouveaux programmes d'éducation musicale font davantage référence au mouvement comme composante importante de l'enseignement différencié. Il est généralement reconnu que tous les enfants apprennent plus en profondeur quand des moyens visuels, auditifs et kinesthésiques sont utilisés. Les programmes d'éducation musicale à l'élémentaire devant être axés sur le processus créatif plutôt que sur la performance, ces documents mettent de l'avant l'improvisation et la créativité.

Dans les classes Orff-Schulwerk, cela se traduit par une diminution de l'importance réservée à l'apprentissage de grandes orchestrations en voix superposées, et par une plus grande importance accordée au travail créatif. De plus en plus, les tendances en éducation au Canada mettent l'accent sur le rôle de l'enseignant comme guide qui encourage le développement de connaissances et des compétences en participant au processus d'« apprentissage par l'enquête » avec les élèves.

Au Canada, nous avons la chance d'être l'un des rares pays où l'éducation musicale fait partie intégrante du système d'enseignement public, du moins en théorie. La majorité des élèves ont accès à une forme d'enseignement musical de la maternelle à la huitième année, et à un accès facultatif de la neuvième à la douzième année. Jusqu'à l'âge de douze ans, la musique est généralement dispensée à raison d'un ou deux cours par semaine. De nombreux

enseignantes et enseignants de musique proposent des activités parascolaires telles que des ensembles Orff-Schulwerk, des ensembles de flûtes à bec, de ukulélé, chorale, etc. Les chapitres et les enseignantes et enseignants enrichissent parfois les programmes musicaux par des partenariats créatifs. Par exemple, en travaillant avec un orchestre symphonique local pour des représentations publiques incluant la musique et le mouvement créés par les élèves.

Pourtant, la répartition des spécialistes de musique et les programmes de soutien pédagogique sont très variables au pays, de sorte que COC a un rôle important à jouer dans la promotion de programmes rigoureux pour remédier aux lacunes en matière d'apprentissage professionnel. Dans certaines juridictions, les enseignantes et les enseignants n'ont besoin d'aucune formation préalable en musique pour être affectés à un poste d'enseignant, alors que dans d'autres, les enseignantes et les enseignants doivent avoir une préparation de niveau universitaire. Par conséquent, nos cours attirent des enseignantes et enseignants ayant une préparation très variée. Maintenir des normes d'excellence tout en répondant aux besoins locaux est un défi permanent lors de la plupart de nos cours.

Carl Orff Canada a conservé sa pertinence et s'est actualisé en s'ajustant aux nouvelles priorités éducatives. Au départ, le bilinguisme était au centre des débats. Plus tard, le multiculturalisme, l'enseignement différencié, les habiletés supérieures de la pensée et l'évaluation authentique sont apparus comme tendances importantes. Actuellement, les enseignants sont tenus d'aborder la justice sociale, la diversité, l'équité et la compétence culturelle, ainsi que les concepts spécifiques aux matières scolaires. Dans certaines juridictions, les tendances en éducation mettent l'accent sur

les concepts de créativité, d'inclusion, de jeu, de compétences (inventer, interpréter et apprécier) et de savoirs essentiels (langage et structures musicales, techniques instrumentales, répertoire, technologie de l'information, etc.) Dans tout le pays, de nombreux praticiens de l'Orff-Schulwerk intègrent la technologie du XXI^e siècle dans leurs cours de manière créative et stimulante.

CONTEXTE SOCIAL CANADIEN

Historiquement, le Canada est depuis longtemps un pays multiculturel. Nos peuples autochtones ont été témoins de l'arrivée des Français et des Anglais au cours des années 1600. D'autres explorateurs et immigrants des Îles britanniques ont rapidement suivi. Les Afro-Américains et les loyalistes britanniques se sont installés au Canada pendant la guerre d'indépendance américaine. Les migrations en provenance de nombreux pays d'Europe et d'Europe de l'Est ont augmenté rapidement à partir de la fin des années 1800, avec l'ouverture de l'Ouest. Le Canada est devenu un refuge pour les immigrants et les réfugiés du monde entier au cours des XX^e et XXI^e siècles.

Jusqu'à récemment, notre héritage français et anglais avait tendance à dominer nos institutions et la majorité de nos pratiques culturelles incluant notre système éducatif. Le Canada a mis du temps à reconnaître la contribution de ses peuples autochtones, mais grâce aux appels à l'action de la *Commission de vérité et de réconciliation du Canada* (2015), les enseignantes et enseignants de musique apprennent à intégrer les perspectives autochtones dans leurs classes. De plus, alors que le Canada continue de se diversifier culturellement, nous nous engageons à accueillir tous les peuples de manière plus équitable dans nos institutions et nos milieux éducatifs. Carl

Orff Canada a mis sur pied un comité sur la diversité pour aider les enseignants à identifier les meilleures pratiques et les ressources pédagogiques au moment où nous nous efforçons de décoloniser nos attitudes, nos salles de classe et notre répertoire.

Comme organisation d'éducation nationale, Carl Orff Canada travaille dans une diversité de structures, de programmes d'études et d'initiatives provinciales et territoriales. En tant que chefs de file, nous restons à jour au sujet des initiatives en éducation et en tenons compte dans nos cours, nos ateliers et nos congrès. Nos membres travaillent avec les associations provinciales et nationales d'enseignement de la musique comme spécialistes et intervenants reconnus. Nos membres individuels sont responsables d'harmoniser la philosophie Orff-Schulwerk avec leurs programmes d'études provinciaux.

RÉPERTOIRE

Au Canada, les cours par niveaux réfèrent aux volumes *Music for Children* adaptés par Margaret Murray (1957-1966), en particulier comme tremplin pour le travail créatif. L'adaptation en cinq volumes de *Music for Children* de Doreen Hall et d'Arnold Walter (1956-1961) est parfois utilisée comme source de chansons, mais pas comme manuel de cours. Les enseignantes et les enseignants ont la possibilité de choisir les textes et le contenu de leurs cours en fonction de leur propre contexte. Les chansons folkloriques canadiennes traditionnelles (principalement issues des cultures britannique et française) sont abondamment utilisées comme ressources pédagogiques et comme répertoire pour les classes. Elles ont beaucoup fait l'objet des premières publications canadiennes Orff-Schulwerk.

Ce répertoire est typique des traditions d'Europe occidentale. Elles sont principalement diatoniques avec des exceptions significatives, en particulier,

pour la musique des cultures irlandaise et écossaise. Elles ont un fondement historique ancré dans la vie communautaire et les célébrations de l'époque coloniale. Les trois volumes de *Musique pour enfants* adaptés en français par Jos Wuytack ne sont plus publiés.

Aujourd'hui, les enseignants puisent dans le répertoire beaucoup plus large des cultures mondiales et autochtones ainsi que dans la musique populaire. Cela afin de répondre aux enjeux de justice sociale, d'équité, de diversité et de démocratie. Les chapitres régionaux organisent des ateliers dédiés aux tambours et aux danses africaines, aux gamelans indonésiens, aux chants et percussions d'Asie du Sud, au gumboot sud-africain, etc.

La compétence et l'appropriation culturelles font l'objet d'un débat animé chez les enseignantes et les enseignants de l'Orff-Schulwerk qui cherchent des moyens d'explorer la « musique du monde » authentique et créative, tout en respectant l'intégrité culturelle. La musique et la danse autochtones (Premières Nations, Métis, Inuits) présentent un défi particulier. D'une part, parce qu'il est essentiel que les enseignantes et les enseignants intègrent les perspectives autochtones, et d'autre part, parce que les enjeux relatifs à leur usage sont très controversés, même parmi les praticiens autochtones.

Il est généralement reconnu que la musique autochtone colligée par les premières générations d'ethnomusicologues peut avoir été transcrite sans connaissances ou autorisations suffisantes. Elle a pu aussi avoir été publiée dans les ouvrages scolaires sans les informations contextuelles culturelles et sociales permettant un usage approprié (origine, rôle, traduction, enregistrement, etc.).

Les chants autochtones sociaux transmis aux enseignantes et enseignants par les gardiens de la culture peuvent être partagés avec les élèves en tenant

compte du contexte particulier des chants. Cependant, l'ajout d'accompagnements ou l'adaptation créative d'un chant n'est pas toujours approprié. L'enseignante Orff-Schulwerk est donc mise au défi d'utiliser ce répertoire important et de proposer des situations d'apprentissage créatives qui s'en inspirent sans lui manquer de respect. Dans certaines cultures, les chants autochtones sont la propriété d'individus et ne peuvent être interprétés que par ces derniers ou avec leur permission. Par ailleurs, certains chants sont sacrés et ne doivent pas être interprétés en dehors d'une cérémonie particulière à l'une de ces cultures. Sherryl Sewepagaham, d'ascendance Cri-des-bois et Dené, et spécialiste du Orff-Schulwerk, a fait preuve d'un leadership exceptionnel au sein de notre communauté en créant du matériel pédagogique (voir les références ci-dessous) et en donnant des cours et des ateliers sur la musique autochtone.

Actuellement, les publications se font de plus en plus par le biais de plateformes en ligne plutôt que sous forme de documents imprimés. Malgré les défis qui sont toujours réels, ce processus dynamique de développement et de partage génère de nouvelles approches, et permet d'accéder à un large répertoire d'une grande variété d'époques et de cultures.

CONCLUSION

La réalité de toute approche pédagogique est de naviguer dans les eaux d'un système éducatif en constante évolution. Carl Orff Canada continue à maintenir le cap sur des mers parfois imprévisibles, en reconnaissant les vents et en faisant confiance au navire. En allant de l'avant et en examinant notre pratique d'un œil toujours critique, nous devons constamment nous rappeler de réfléchir à l'approche humaniste créative et centrée sur le jeu de l'Orff-Schulwerk et de la conserver.

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Les enseignantes et les enseignants de l'Orff-Schulwerk au Canada se réfèrent à de nombreuses publications canadiennes et internationales. La liste suivante énumère quelques autrices et auteurs canadiens d'ouvrages fréquemment utilisés.

J. Berarducci and B. Kulich	G. Myre
L. Birkenshaw-Fleming	J. Reeve
M. Corneille	Rousseau
C. Dubois	S. Sewpagaham
D. Ladendecker	J. Sills
M. Moody	C. West

Les enseignantes et enseignants ont aussi recours à des recueils de chansons folkloriques, de danses et de pratique du mouvement constituant d'importantes ressources pédagogiques à explorer suivant la perspective de l'Orff-Schulwerk. Comme il ne s'agit pas de publications Orff-Schulwerk comme telles, elles ne sont pas incluses ici.



James
JAMES JACKSON

James Jackson est un enseignant Orff très engagé. Bien qu'il soit retraité de l'enseignement de la musique à l'élémentaire, il continue à travailler en tant que mentor avec l'organisme *Halifax Regional Arts*. En plus d'être un ancien président de Carl Orff Canada et un formateur pour les niveaux I et II, il continue de siéger à différents comités nationaux. Il a fait partie de l'équipe de rédaction du programme de musique à l'élémentaire de la Nouvelle-Écosse. James a réalisé un rêve personnel en passant l'année 2016 à l'Institut Orff de Salzbourg, en Autriche, où il a fait des études supérieures en pédagogie de la musique et de la danse Orff-Schulwerk.



Catherine
CATHERINE WEST

Catherine West est membre honoraire à vie de Carl Orff Canada. Elle jouit d'une réputation internationale en tant qu'institutrice Orff, animatrice, auteure et consultante. Ancienne rédactrice en chef de la revue *Ostinato*, elle coordonne et enseigne les cours Orff au Conservatoire royal de musique de Toronto, où elle dirige également le programme de recherche *Smart Start* sur la musique et le développement des habiletés cognitives chez les jeunes enfants.



Françoise
FRANÇOISE GRENIER

Françoise a étudié le piano et la clarinette au Conservatoire de musique du Québec et est diplômée de l'Institut Orff de Salzbourg en Autriche. Elle détient une maîtrise de recherche en éducation musicale de l'Université Laval. Elle est auteure d'un premier ouvrage en français sur la pédagogie de Carl Orff et contribue régulièrement à des revues d'éducation musicale, dont *Ostinato* de COC. Elle a récemment collaboré avec le Forum Orff international de Salzbourg à l'édition de la version française des Textes fondamentaux sur la théorie et la pratique de l'Orff-Schulwerk. Elle a été correspondante francophone pour COC durant de nombreuses années et a fait partie de plusieurs comités de réflexion au sein de l'organisation. Françoise a enseigné l'Orff-Schulwerk à l'école primaire et en privé en Autriche, en France, en Californie et au Québec. Elle donne régulièrement des ateliers à des associations et des congrès de musique. Elle a été coprésidente du congrès *Ensemble 2014* de Carl Orff Canada. Elle enseigne actuellement en privé et est responsable des formations pour Orff-Québec.



Julie
JULIE MONGEON-FERRÉ

Julie a enseigné la musique à l'élémentaire pendant près de trente ans à Winnipeg après avoir étudié à l'école de musique Vincent d'Indy et à l'Université du Québec à Montréal. Depuis 2011, elle est conseillère pédagogique en éducation artistique au Bureau de l'éducation française du Ministère de l'Éducation au Manitoba. Elle a aussi enseigné le cours de didactique de la musique à l'Université de Saint-Boniface et est co-chercheuse dans le domaine de l'éducation artistique et des multilittératies. Elle travaille à promouvoir l'approche Orff, l'éducation musicale, ainsi que l'apprentissage professionnel des enseignantes et des enseignants en musique et dans les autres disciplines artistiques. Passionnée de flûte à bec, elle aime également participer à divers événements sur la scène musicale.

You Just Have To Be There: The Workshop as the Heart of Orff Training

Doug Goodkin

• This article first appeared in *The Orff Echo*, Volume 46, No. 1, Fall 2013. © 2013 American Orff-Schulwerk Association. Used with permission.

Have you ever told a story that you found hilarious or profound or even life-changing, and were met with a stony silence? There was nothing to do but shrug your shoulders and confess, “I guess you just had to be there.”

Similarly, whenever an airplane seatmate asks me, “What do you do?” I inevitably sigh. I struggle to describe the Orff approach, to find the words that will make sense, knowing that none of them really will. It might be more honest to say, “You just have to be there.”

“There” is the Orff workshop, where knowledge and wisdom are passed on. The word “workshop” is secretly imbedded in that obscure German word “Schulwerk,” a word often loosely translated as “schoolwork,” but meaning something quite different from math sheets and spelling lists.

When Carl Orff chose “Schulwerk” to describe his approach, he may have been thinking of something closer to *atelier*, the French term for “a studio or workshop where an artist works.” Through his experience, this author believes that Orff sensed that his vision could not be transmitted through books, study guides, or university curricula. Instead, it would grow and prosper in a gathering of artists

mutually pursuing their work in an atmosphere of experimentation.

The Güntherschule, where Orff first began his experimental work in the 1920s, was that type of gathering. Its spirit of mutual experimentation continues to inform his work with music for children. Today, with over 60 years of active practice behind the Orff approach, gatherings continue to be the primary mode of transmission in Orff trainings worldwide.

Why is a workshop the ideal Orff environment? Since the Orff approach is based on active doing, we must “actively do” to understand it thoroughly. If we want the classes we teach to involve the bodies, hearts, and minds of children, then we ourselves must be wholly engaged in the training. As bodies move, people connect, and music begins to flow in the workshop, we feel alive and engaged in a way difficult to reach by other means. It’s precisely that spark that convinces us, “I want more of this.” As a result, we attend the next workshop, sign up for the Orff Conference, or enroll in a summer course. Because we “have been there,” we want to return again and again.

The Orff workshop, the heart of the Schulwerk training, is a distinctive form of learning. Most presentations at educational conferences—including

some music education conferences—entail people seated in rows, looking at digital or slide presentations or down at their laptops, and listening to a speaker. Compare that to the Orff teacher’s “presentation,” where people are up and out of their seats, playing, singing, or dancing in circles. They’re not preparing to learn, they’re not hearing about something, they’re not watching others learn, and they’re not listening to descriptions or music played by others. They are learning it themselves, in real time, in a physical place, with other people, using the full measure of their bodies, voices, and imaginations.

Orff teachers learn the Orff process in the same way their students will learn it. The emotions, conviviality, laughter, and joy of the experience become inextricably tied to the material. Afterwards, when teachers bring the workshop’s songs, dances, and pieces to their classroom’s students, they also bring the pleasure they had in learning. This makes the material come alive differently than if they had learned it from a book, a lecture, or a presentation.

Noticing this experience, people new to Orff Schulwerk are often intrigued. The experience of learning while moving instead of sitting at tables, of using their own bodies as instruments of knowledge, and of fun as they open themselves to essential ideas sets the Schulwerk apart from other disciplines. The teacher is teaching from the body to the body, from the heart to the heart, and from the imagination to the imagination. For those prepared to notice, an Orff experience is not merely the specific games, songs, or pieces, but the whole gestalt of how those elements are taught.

Everything an Orff teacher does is part of teaching the process. She not only knows about music. She is music, embodying the rhythms, melodies, dynamics and expressive qualities of music as she teaches.

She is not standing behind a podium pointing to a presentation slide; she is in the classroom, moving among the students, directing their singing with expressive hands, guiding mouth shapes, and lifted eyebrows. She energizes students’ whole-body rhythms in her own bounce as she demonstrates clapping play. The flow of the class resembles a musical composition, with an enticing beginning, connected middle, and satisfying ending. She guides it all like a master conductor, maintaining the flow with a maximum of gesture and sound and a minimum of explanation. Inspired by the teacher’s model of musicality, students participate wholly, with alert senses and all musical impulses at the fore.

Equally important is the way the teacher attends to students. She observes their responses, adjusts the pacing, and offers encouraging comments or gentle critiques. She invites students to show their own interesting ideas, or throws out a “ping” to the group, which can then hit back a “pong.” Then the teacher steps aside and lets the students go off in small groups to create something on their own. This give and take between teacher and student, student and student, and among bodies, voices, and minds, charges the air with an electric energy that makes the class itself feel like music. In the hands of a musical and sensitive teacher, an Orff workshop is a living experience where participants feel both the teacher’s and their own warmth and light.

As Carl Orff so brilliantly foresaw, this attention to the art of teaching, combined with the full participation of the learner, is possible only in a workshop venue. None of this could happen online or through a book or presentation. This is what makes the Orff approach so distinct from other music-teaching disciplines.

The nuances and complexity of the Schulwerk make it maddeningly difficult to master. At the same

time, it is wonderfully enticing to attempt. This makes it unlikely that the Orff approach will ever be a mass movement. Though experiences to learn the approach are freely available, learning to teach with the Orff approach requires a level of dedication, thought, imagination, and commitment that few are willing to commit. Orff Schulwerk requires a predisposition to a way of teaching that cannot be captured in a methodical list of steps, but constantly uses a state of flow. Orff thrives best when teachers are tuned to their own creative spirits, sensitive to their students' imaginative responses, and alert to what is needed in each moment of the class. As Orff himself said in 1963:

“Those who look for a method or a ready-made system are rather uncomfortable with the Schulwerk; people with artistic temperament and a flair for improvisation are fascinated by it.”

An Orff Schulwerk workshop is a gathering place for people with artistic temperaments, the venue where their “flair for improvisation” is exercised. It is the heart of the Orff practice, and the way we train the bodies, awaken the senses, open the hearts, and cultivate the minds of students. If you are a veteran Orff teacher, you have myriad memories of dynamic workshops that not only improved your teaching, but also opened your imagination and connected you

with your fellow participants. If you are new to Orff Schulwerk and have not yet had the good fortune to experience such pleasures, run to your nearest website and find out the dates of the next Orff workshop. For the full experience of this marvelous pedagogy, you just have to be there.

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Doug
DOUG GOODKIN

Doug Goodkin is an internationally recognized Orff Schulwerk teacher, training teachers in over 50 countries worldwide. He worked with children in The San Francisco School for 45 years and continues working as a consultant, mentor, guest teacher, workshop leader and performer in schools locally, nationally and internationally. He is the author of ten books and is featured in the documentary film *The Secret Song*.

Finding Joy After Hard Times: Singing Our Way Back

Jody Stark

Last weekend I was in Campbell River for the Kodály Society of Canada Board meeting and a workshop for local teachers. On the first night we were there, Board members facilitated a community sing in a local church. Elementary-aged children from the school division were invited to come and sing together, and come they did! I taught the packed room full of kids, parents, and grandparents a canon by *Tossi Aaron (former editor of *The Orff Echo*) and invited children to come up to the platform to learn movement to go with the canon. There were so many kids, we could barely move! As I sat in the pew afterwards and watched colleagues teach singing games, simple 2-part pieces, and rounds to those gathered, I was struck by the import of what was happening around me. Later on when there were technical difficulties, I found myself on the platform once again teaching a silly game in French meant to be played on benches. In the game, the singers all link elbows and do the actions suggested by the lyrics in the song: stand up, sit down, sway left and right. The laughter and giggles made my heart sing and by the time the evening ended with a beautiful canon taught by KSC Board member Anita Perla about bringing justice and peace to the world, I could barely keep it together. It was beautiful and fun, and we have lost so much in the last three years.

As the university students in my classes have visited schools this year, I see the loss.¹ Teachers are tired, kids are behind, and some of the things us music teachers enjoy teaching are not currently possible because our students are not yet ready or able. We are living with the consequences of Kindergarteners and Grade 1s who didn't have play dates, preschoolers who didn't interact with non-family members for the first 2-3 years of their lives, and kids who spent hours on devices instead of with people when it wasn't possible or advisable to be with others.

The mental health, social, and cognitive consequences are in evidence every day in our classrooms and schools, and that's just the students. Teachers have lived through the most challenging three years of the last several decades, especially music teachers who have had to reinvent themselves multiple times, teach off carts, and pivot continually on a dime. We have collectively lived through an international crisis and we are tired. In spite of this, my thought coming away from the weekend in Campbell River has been "we just need to let the main thing be the main thing." Yes, kids in schools are behind where they would normally be, and not just musically, but socially and cognitively too, and yes, we are tired, but we can make music together. That is the main thing.

What that experience in a church in Campbell River reminded me is that what matters most of all

1 Hats off to my awesome colleagues who continue to welcome us re: investing in future music educators

right now is the gift of experiencing our common humanity through music, and there is no better way to do this than through singing with others. It doesn't have to be amazing repertoire, in tune, or well-rehearsed, it just has to be together.

In "About Singing: A Plea for the 'Vox Humana,'" Herman Regner, former director of the Orff Institute in Salzburg, notes, "Orff instruments 'seduce.' It is good to play on them... This 'seduction,' however, can also lead to neglecting singing." He goes on to say, "Singing is good. Both for mind and body. Singing is self-realization. Inner spaces are discovered and made resonant...(and) relations to outer spaces, to groups, and to partners (are created)" (*Orff Re-Echos*, 1983, p. 93).

In other words, the importance of singing in the Schulwerk is sometimes overlooked but it is not only fundamental to the ethos of this child-centered approach, but is integral to being human and intimately tied to our wellbeing as humans. Jos Wuytack (1983) concurs with this sentiment. He suggests that singing is not only physical but psychic and writes, "When one sings, both the body and the soul are joined and the spirit touches the body. To sing is to

transform the breath stream into sound and therefore singing is linked to the most elemental life-function, breathing" (*Orff Re-Echos*, 1983, p. 59). Singing is instrumental to the Schulwerk (no pun intended) and I guarantee that singing for the pleasure of singing with others is one way to find joy and feed your soul and the soul of your students.

Want to sing but not sure where to start? Consider starting with canons and rounds. Canons are fulfilling and often provide a relatively easy way to sing in parts, can be enhanced with movement (which has the added bonus of providing a visual of the canon), and one can easily add a chordal or bass accompaniment after analyzing the common chord progression underneath each phrase of the canon. *150 Rounds for Singing and Teaching* by Bolkovac and Johnson is a good place to start, and a personal favourite is Boshkoff and Sorensen's collection *The Sounds of Rounds and Canons* available through the Organization of American Kodály Educators website or West Music (I especially love the "Star Light" canon from this collection mentioned above).

A favourite choral piece to try is *The Beat of a Different Drum* by Canadian composer Sarah Quartel,

Star Light

Tossi Aaron

Star light, star___ bright. First star I see_ to - night. I wish I may,_ I wish I might,_ have_ the wish I wish to - night.

which we learned in the University of Manitoba Orff levels this summer. While not new, it provides a chance for easy part singing, is in mixolydian mode, and even has a bucket drumming part for students who would prefer to drum (or can handle drumming and singing). You could also check out Dene-Cree composer Sherryl Sewepagaham's lovely "Sleepy Song" available through Silent Dawn Publishing, or the songs in the *Drum, Move, Play!* Digital resource Sherryl created for the Alberta Orff Chapter (available in the boutique on the Alberta Orff Chapter website). And finally, consider singing games (which are basically folk dancing while making your own music). Students often forget they are singing while they engage in the fun. Aimee Curtis Pfitzner and the New England Dancing Masters are great places to start ("Jump Jim Joe" is my favourite NEDM publication, although some of the songs are minstrel songs). [You can check here.](#)

I write this knowing that you likely have more students than usual in your music program who are reticent singers, especially after not being introduced to the joy of singing in earlier grades due to the pandemic restrictions and being told that singing was dangerous. That's okay. Sing with whomever it works to sing with right now. Willing grade 1s and 2s can learn song tales while grades 3 and 4 students learn canons and rounds. Grade 5 and 6 students

might enjoy singing pop tunes, especially if they can accompany themselves on ukulele, or can choose to play or sing. Grades 3-5 might really enjoy singing games. See what works for your students and for you.

How do we find joy after enduring tremendous challenges in our professional and personal lives? We sing our way back. Not just in choir, but in our music classrooms. We sing something that speaks to our specific students, just for the pleasure of raising our voices with others, no matter the song.

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Star Light Canon by Tossi Aaron

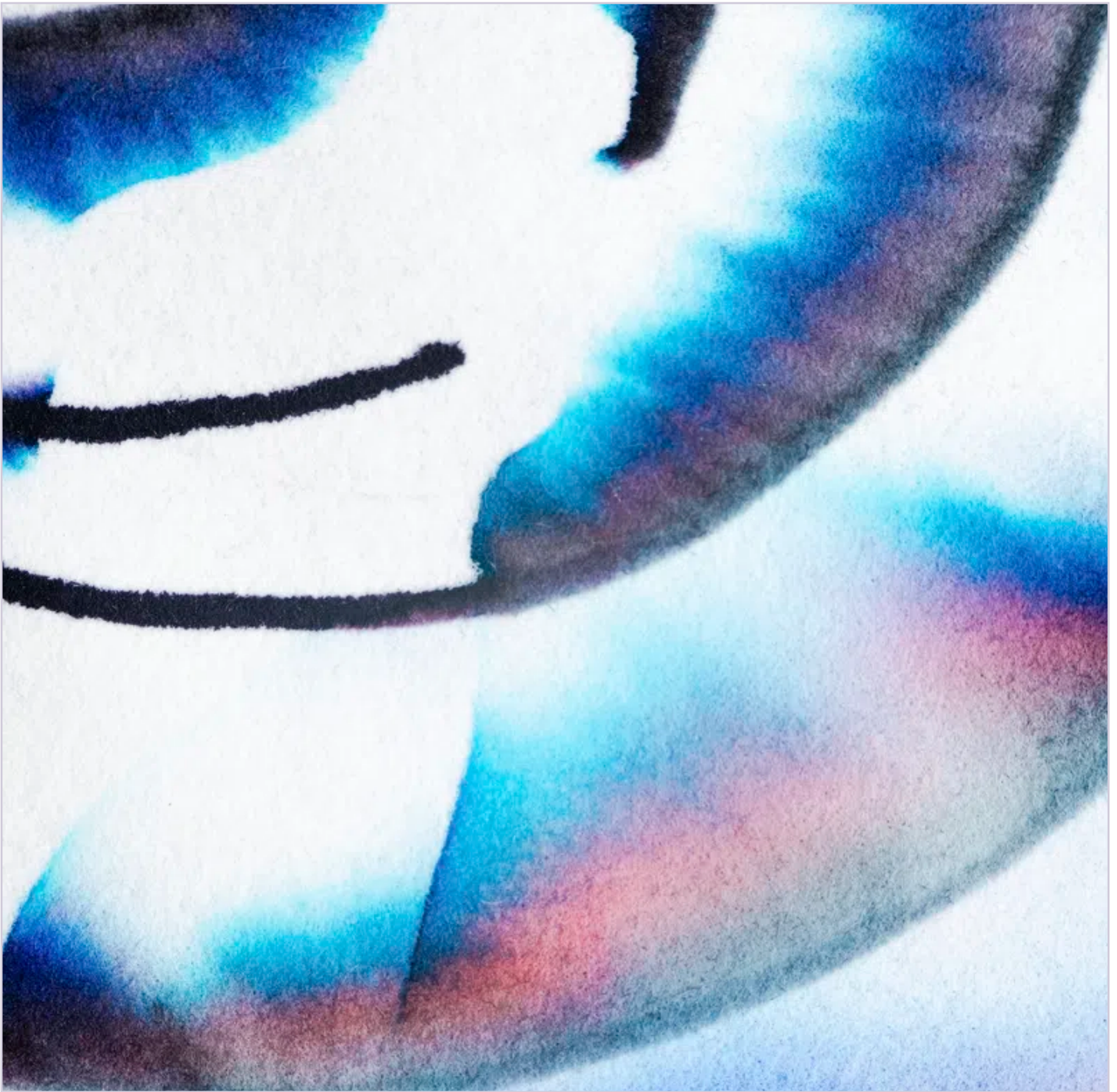
Tossi Aaron was the editor of the Orff Echo for many years and co-wrote the book *In Canon* with colleague Erling Bisgaard. This canon and many other amazing canons from around the world can be found in *The Sounds of Rounds and Canons* by Ruth Boshkoff and Kathy Sorensen published by the Organization of American Kodály Educators in 1997 and 2008. You can order *The Sounds of Rounds and Canons* book for \$15 U.S. from www.oake.org/publications/. All proceeds go to supporting music education.

*Gratefully shared with permission of the Organization of American Kodály Educators



Jody
JODY STARK

Jody Stark is an Associate Professor and the Area Head for Music Education at the Desautels Faculty of Music at the University of Manitoba, Canada where she directs both the Orff Schulwerk and Kodály music education programs. In her teaching and community work, Dr. Stark works with in-service and pre-service music educators and teaches classes on culture, creativity, and early-years music pedagogy. Her teaching combines elements from Orff-Schulwerk and Kodály-inspired pedagogy and seeks to centre the child and their musical development while guiding them from experiencing music to deepening their understanding and skill. Jody is also a researcher. Her current work examines music teachers' on-going professional learning related to music creation, and decolonization and indigenisation; learning processes in diverse musical practices; and potential models for an anti-racist and decolonizing music education. Jody is the proud mom of 3 musical Starklets, a proud wife to fellow music educator David Stark, and currently serves as the president of the Kodály Society of Canada.



Boîte à idées ⋮

Idea Box ⋮

Integrating Ukulele in the Classroom

Part 2: Open Chord Activities

Jennifer Stacey

Accès à la version française

In Part 1 of “Integrating Ukulele in the Classroom” (Vol. 46 Number 3), I discussed how stringed instruments were originally an integral part of the Orff Schulwerk. Doreen Hall states:

“One of the most important items is a deep-toned string instrument to give body and support to the ensemble. Throughout Book One you will find reference to the gamba or lute, and in many cases, simply the bass. The guitar or cello may be substituted for any one of these as long as the instrument is tuned to the basic bordun C, G, C, G.” (*Orff–Schulwerk Music for Children Teacher’s Manual*, p.10)

Although not a bass sound, the tuning of the open strings of a ukulele is a C6 chord (C, E, G, A – 4 of the 5 notes of the C pentatonic scale). Using open string strumming can add the body and support Hall refers to for a number of C pentatonic songs.

It is common for students to be taught the C, F and G chords when they are first introduced to the ukulele. This often creates frustration for younger students (and sometimes adults as well) when they try to play the three-fingered G chord.

Introducing students to the open C6 chord allows students to become familiar with the ukulele and comfortable with holding it. The students can first explore the strings and then focus on learning a few simple strumming patterns.

One activity to help students become familiar with the strings is using the following poem:

2-4-6-8

Meet me at the garden gate.

If I’m late don’t wait

2-4-6-8

Start the poem as a movement and body percussion activity.

Walk for the first and fourth line.

Patchen on the second line.

Clap on the third line.

Thank-you to Rob Amchin, University of Louisville for this idea: [Poem lesson “2-4-6-8” \(process\) 2021](#).

The next step is to have the students pick strum the pattern on the ukulele strings using their thumbs. Students can choose which string(s) they use. Since the combination of whatever notes they play will create pentatonic harmony, the result will be pleasing to the ear. A bordun of C and G would be a nice accompaniment.

Other rhymes that work well are Dennis Lee’s *Alligator Pie and Jelly in the Bowl*. Students can create ostinati that can accompany the poems which can be played on the ukulele or Orff instruments. To see an example of ostinati for *Alligator Pie*, [watch the video from the Ontario Chapter’s workshop](#).

THUMB STRUMMING:

When the students are ready to explore strumming, start with the thumb strum on the open strings C6 chord. The beginning thumb strum is always a down strum, strummed over the bottom of the fretboard where it overlaps the body. *Bell Cow* found in the

first article (Vol. 46 Number 3) works well with a C G bordun on Orff instruments.

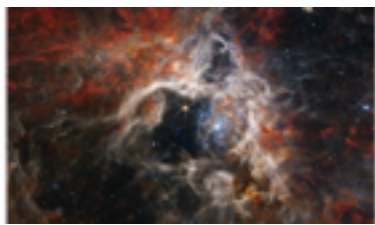
Another song that sounds nice with a thumb strum is *Star Light, Star Bright*. Using pictures or the names of the pictures from the James Webb Telescope, students can create a B section soundscape played on Orff instruments set up in C pentatonic.

Star Light, Star Bright

Traditional

Star light, star bright, first star I see to - night.

Wish I may, wish I might, have the wish I wish to - night.



Tarantula Nebula



Cartwheel Galaxy



Cosmic Cliffs



Stephan's Quintet



Neptune



Southern Ring Nebula

Pictures from the James Webb Telescope
<https://webbtelescope.org/resource-gallery/images>

STRUMMING WITH THE INDEX FINGER:

When students are comfortable with thumb strumming, the next thing to explore is strumming with the curved pointer or index finger. This allows for down (with the nail) and up (with the pad of the finger) strumming. In the song *Hunt the Cows*, the first four bars use the pointer finger strum and the last four bars are strummed with the thumb.

Students' creativity can be encouraged by the teacher changing the words in bar six and students suggesting a rhyme to finish the song. For example, instead of singing "The day is warm", if the teacher sings "I see some rain", students can brainstorm words/endings that rhyme with rain, e.g., "I think I'll wait until I see my friend, Zane".

Hunt the Cows

Goal: Strumming with pointer finger - up and down

C⁶

Wake up you sleep - y head and go and hunt the cat - tle.

Wake up you sleep - y head and go and hunt the cows.

The cows are lost. The day is warm. I think I'll wait till they come home.

MOVEMENT FOR HUNT THE COWS:

Bars 1-4: Students skip around the room.

Bar 5: Students kneel on one knee.

Bar 6: Students put the second knee on the floor.

Bar 7: Students add their elbow to the floor.

Bar 8: Both knees and elbows touch the floor.

A favourite song to play on Orff instruments, drums and recorder is *Ding, Dong, Diggidiggidong* (Murray, Vol. 1 #30. Hall, Vol. 1 # 31). A simple thumb strum is

a nice accompaniment to the melody. Students who would like more of a challenge can create patterns to strum using the words *ding, dong, and diggi*.

Ding, Dong, Diggidiggidong

Orff-Schulwerk - Music for Children - Murray; Hall
Goal: Strumming pattern *Diggidiggidong* and improvisation

The image shows two staves of musical notation in 4/4 time. The first staff has a melody with lyrics: "Ding, dong, dig - gi - dig - gi-dong, dig - gi - dig - gi-dong, the cat she's gone." The second staff has a similar melody with lyrics: "Ding, dong, dig - gi - dig - gi-dong, dig - gi - dig - gi ding dang dong." The notes are simple quarter and eighth notes, suitable for Orff instruments.

Once the students are comfortable playing the ukulele with an open chord the next step is to introduce the students to one finger chords (Fadd9 and

C7), which will be discussed in the next Ukulele and Orff article.

RESOURCES

- Amchin, R. (2021)., *Rob Amchin - University of Louisville - Poem lesson 2 4 6 8 (process) 2021* [Video]. Youtube. https://www.youtube.com/watch?v=34sYdw4sE_w
- Hall, D. (1960). *Orff-Schulwerk Music for Children: Teacher's Manual*, Schott & Co.
- Hill, J. (2016), *Booster Uke*. Crystal Lake Media.
- Orff, C., & Keetman, G. (1956). *Orff-Schulwerk. Music for Children* (Vol. 1) (English adaptation by D. Hall & A. Walter). Mainz: Schott.

- Orff, C., & Keetman, G. (1976). *Orff-Schulwerk. Music for Children* (Vol. 1) (English adaptation by M. Murray). London: Schott.

YouTube

- Poem Lesson 2 4 6 8 (process) 2021*, Rob Amchin, University of Louisville https://www.youtube.com/watch?v=34sYdw4sE_w **YouTube**



Jennifer
JENNIFER STACEY

Jennifer is president of the Ontario Chapter of Carl Orff Canada and has been a clinician for workshops covering such topics as Music & Literacy, Music & Kindergarten, Montessori Music, and Ukulele & Orff, and has written curriculum lessons for the Ontario Music Educators' Association, York University, and York Region School Board. In 2007, Jennifer was part of the Ministry of Education's writing team for the Elementary Arts Curriculum.

Présentez ce poème comme une activité de mouvement et de percussions corporelles.

Am stram gram (marcher au pas)

Pic et pic et colégram (taper le rythme sur les cuisses)

Bour et bour et ratatam (taper le rythme dans les mains)

Am stram gram (marcher au pas)

La prochaine étape consiste à demander aux élèves de gratter le motif rythmique sur les cordes du ukulélé en utilisant le pouce de la main droite. Ils peuvent choisir quelle(s) corde(s) utiliser. Puisque la combinaison de toutes les notes choisies correspondra au mode pentatonique, le résultat sera agréable. Un bourdon simple sur les notes Do et Sol pourrait bien accompagner ceci.

D'autres comptines et poèmes à explorer sont ceux de Dennis Lee dans son recueil *Ragoût de crocodile* et

ceux d'Henriette Major dans *100 comptines*. Les élèves peuvent créer un accompagnement pour ces poèmes, chansons et comptines en y ajoutant un ostinato au ukulélé ou aux instruments Orff.

TECHNIQUE DE GRATTAGE AVEC LE POUCE

Lorsque les élèves sont prêts à explorer la technique de grattage, commencez par le grattage du pouce sur l'accord Do6 à cordes ouvertes. Le premier mouvement du pouce est toujours vers le bas, joué sur le bas du manche à l'endroit où les cordes chevauchent le corps de l'instrument.

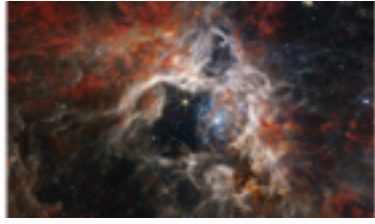
Une chanson qui se joue bien avec la technique de grattage avec le pouce est l'adaptation de *Star Light, Star Bright* intitulée *Première étoile*. En utilisant des images du télescope James Webb, les élèves peuvent créer une section B sur des instruments Orff réglés en Do pentatonique.

Première étoile

Adaptation de *Star Light, Star Bright*
par Andréanne Héту, Nicole Lafrenière et Caroline Landry



Pre - mière é - toi - le dans le ciel, tu bril - les comm' une
é - tin-celle. É - cou - te - moi, s'il - te - plaît. Je vou-drais faire un souhait.



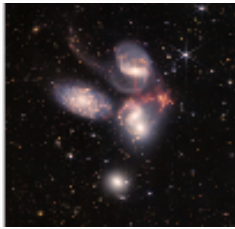
Nébuleuse de la Tarentule



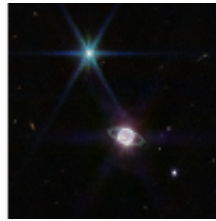
La galaxie de la roue de charrette



Falaises cosmiques



Le quintette de Stephan



Neptune



La nébuleuse de la Lyre

Photos provenant du télescope James Webb
<https://webbtelescope.org/resource-gallery/images>

TECHNIQUE DE GRATTAGE AVEC L'INDEX

Lorsque les élèves sont à l'aise de gratter avec le pouce, il faut ensuite explorer le grattage avec l'index recourbé. Cela permet de gratter vers le bas (avec l'ongle) et vers le haut (avec la pulpe du doigt). Dans l'adaptation de la chanson traditionnelle française *Ramenez-vos moutons*, les quatre premières mesures

sont jouées avec l'index et les quatre dernières avec le pouce.

L'enseignante ou l'enseignant peut encourager la créativité des élèves en changeant les mots des mesures sept et huit pour suggérer une rime pour terminer la chanson. Par exemple, «...ramenez-donc vos bestioles à l'école.»

Ramenez vos moutons

Adaptation d'une chanson traditionnelle française

Objectif : technique de grattage avec l'index, vers le haut et vers le bas

La plus jo - lie à mon gré, Je vais vous la pré - sen - ter.

En la fai-sant pas - ser bar - riè - re, Ra - me-nez vos mou-tons, ber - gè - re.

Ra, ra, ra - me-nez-donc vos mou-tons à la mai - son.

Voici une idée d'activité de mouvement pour apprendre la chanson *Ramenez vos moutons* :

Diviser les élèves en groupes A et B. (Répéter l'activité quelques fois en alternant les groupes.)

Mesures 1 à 4 : tous les élèves sautillent dans la classe.

Mesures 5 et 6 : les élèves du groupe A se placent deux par deux et face à face en se tenant par les mains pour créer une barrière (tunnel).

Mesures 7 et 8 : les élèves du groupe B passent sous la barrière.

Une des pièces préférées des instruments Orff, des tambours et de la flûte à bec est *Ding, Dong, Digidiguidong* du volume 1 de *Orff Schulwerk Music For Children* (numéro 30 dans Murray et numéro 31 dans Hall). Veuillez noter que l'adaptation française

de cette chanson se trouve dans *Orff-Schulwerk Musique pour enfants volume 1* de Jos Wuytack et Aline Pendleton-Pelliot (p.22). Il est possible de changer « mon chat est mort » pour autre chose, par exemple « jouons ensemble » ou « c'est le printemps ». Un simple grattage du pouce accompagne agréablement la mélodie. Les élèves qui souhaitent relever un plus grand défi peuvent créer des motifs à gratter en utilisant les mots *ding, dong* et *digidiguidong*.

Ding, dong, diguidiguidong

Orff-Schulwerk - Musique pour enfants volume 1 - Wuytack/Pendleton-Pelliot

Objectif : technique de grattage et improvisation

Ding, dong, di -gui- di -gui-dong, di - gui - di - gui-dong,*mon chat est mort.

Ding, dong, di -gui- di -gui-dong, di -gui- di -gui dong ding dong.

Une fois que les élèves peuvent aisément jouer le ukulélé avec un accord ouvert, l'étape suivante consiste à les initier aux accords à un doigt (Faadd9 et Do7), qui seront abordés dans le prochain article sur l'intégration du ukulélé dans l'enseignement Orff.

Article de Jennifer Stacey, traduit et adapté par Andréanne Héту, Nicole Lafrenière et Caroline Landry

RESOURCES

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Ravizé, A. (1966). *Chansons, rondes et jeux d'autrefois et de toujours*, Bourrelier.
Wuytack, J. et Pendleton-Pelliot, A. (1967). *Orff-Schulwerk Musique pour enfants, volume 1 pentatonique*. Édition Schott Frères.



Jennifer
JENNIFER STACEY

Jennifer est présidente du chapitre Orff de l'Ontario. Elle a été animatrice d'ateliers portant sur la musique et l'alphabétisation, la musique et la maternelle, la musique Montessori ainsi que le ukulélé et Orff. Jennifer a également rédigé des plans de leçons pour l'*Ontario Music Educators' Association*, l'Université York et le *York Region School Board*. En 2007, Jennifer a fait partie de l'équipe du Ministère de l'Éducation pour la révision du *Ontario Elementary Art Curriculum*.

MIRÓ

Caroline Landry

L'activité suivante s'inspire de l'œuvre intitulée *Le jardin* (1925), réalisée par l'artiste espagnol Joan Miró (1893 - 1983).

NIVEAUX CIBLÉS : 2^e et 3^e année

INSTRUMENTS :

- xylophone ou métallophone basse
- un instrument à lames (p. ex., xylophone alto ou soprano, métallophone alto ou soprano) en mi- pentatonique

DÉMARCHE:

- Invitez les élèves à observer attentivement le tableau *Le jardin* (1925) de l'artiste Joan Miró et les questionner :
 - Qu'est-ce que tu remarques (p.ex., lignes, couleurs, formes) ?
 - Quel titre est-ce que tu donnerais à ce tableau?
 - Quels sons est-ce que tu imagines entendre en observant cette œuvre?
 - Avec ton corps, quelles sortes de lignes est-ce que tu peux tracer dans l'espace?
- Enseignez les deux couplets de la chanson *Miró*.
- Chantez les deux voix de manière indépendante.
- Divisez le groupe en deux et les inviter à chanter les deux voix en même temps.

- Ajoutez le bourdon sur le xylophone ou métallophone basse.
- Placez un instrument à lames en mi mineur pentatonique (enlevant les lames Fa et Do).
- Invitez des élèves à improviser sur un instrument à lames lorsque les deux voix ont terminé de chanter les deux couplets.
- Reprenez le chant avec les deux voix et l'improvisation à la suite des couplets (couplet 1 - couplet 2 - improvisation).

JEU COMPLÉMENTAIRE :

Pendant l'improvisation sur un instrument à lames (en mi mineur pentatonique), invitez les autres élèves à danser en représentant avec leur corps, les différentes lignes que l'on retrouve dans le tableau de Miró.

Miró

1. Comme dans un rêve,
Miró dans ses tableaux
Fait danser les lignes.
Regarde comme c'est beau!
2. Une ligne courbe par-ci.
Une spirale par là.
Regarde bien ce tableau.
Dis-moi ce que tu vois.

(Improvisation sur instrument à lames en mi mineur pentatonique)

Le jardin

Joan Miró (1893–1983), 1925



Caroline

CAROLINE LANDRY

Caroline représente les membres francophones d'Ottawa et de Gatineau. Elle a animé des séances de partage pour les membres du chapitre de la région, démontrant son amour et sa connaissance du Orff Schulwerk. Elle est actuellement directrice adjointe de l'école élémentaire Arc-en-ciel à Orléans et est une ardente partisane de l'éducation artistique et musicale dans les écoles.

MIRÓ

Caroline Landry

Voix 1

Com-me dans un rê - ve, Mi - ró dans ses ta-bleaux fait dan-

Voix 2

U-ne li-gne courb' par-ci, une spi-rale par - là.

Xylophone ou
métallophone
basse

V 1

ser les li - gnes. Re - gar - de comme c'est beau!

V 2

Re - gar - de bien ce ta-bleau. Dis - moi ce que tu vois.

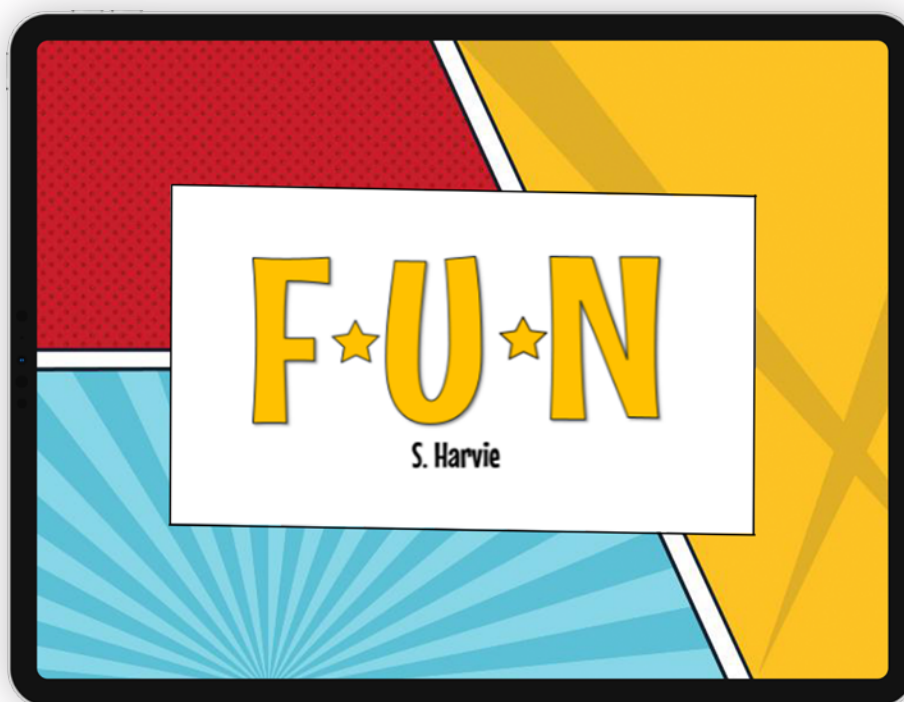
XB ou
MB

IDEA BOX

F-U-N!

Sue Harvie

A word about F-U-N! The great thing about Orff Schulwerk is that the world is our oyster. This little speech piece has morphed itself into many iterations and performances based on where students take it. The following slides are mere suggestions for its experience. Enjoy and have F-U-N!



[CLICK HERE TO DOWNLOAD](#)



Sue
SUE HARVIE

Sue Harvie is an unretired music specialist in her second chapter, teaching grades 1 - 4 for the Rockyview School Division and sessional instructor for the University of Alberta. In her spare time, Sue is on the writing team for Fun with Composers' new Preschool Curriculum: Playful Arts and Learning and serves as Editor for Carl Orff Canada's Ostinato.

Refresh and Rejuvenate Without Reinvention

Compiled by Kimberly Hall and Sherri Greene

Winter is always heavy. Even our closets are bursting with all the bulky garments of this season. But then comes Spring. Finally, all the winter gear is packed away and out comes the cool, airy clothes of warmer weather. This refreshing changeover to a Spring wardrobe brings hope and anticipation of lighter days. Of course, it often snows immediately after this switchover, (sorry– our fault!), but it’s easier to accept knowing whatever might fall from the sky is short-lived.

Just as in life, a winter in the music room often leaves us feeling heavy. We become tired during those long, dark months and our creativity may suffer. We don’t have a wardrobe to simply change over, no layers to shed, as we step into the brighter light. So, when it

comes to refreshing our music teaching, how can we rekindle our creative spark? How can we bring back the lightness in our teaching that grows the love of music in our students? Where can we find our new “Spring teaching wardrobe”?

As music teachers, we’re often alone in our schools. Just as flowers do better in a garden than alone in a pot, our teaching blossoms when we are not left to grow on our own. We have cultivated a list of rich online resources of various blogs, enlightening podcasts, and other uplifting digital media to plant new, creative ideas. This Spring, let’s shed the heaviness of winter together and show our classes the new wardrobe!



Kimberly
KIMBERLY HALL

Kimberly Hall is a passionate neurodivergent music educator with Edmonton Public Schools for almost 20 years. She lives and educates by the philosophy that “All students are learners, and all students can learn.” Kimberly runs a highly inclusive program with a distinct focus on all students’ unique needs and growth through the power and joy of music. When she’s not teaching, or taking on another new project, she enjoys spending time with her husband, two boys, and two fur babies.



Sherri
SHERRI GREENE

After collecting a few university degrees (BMus, BEd, MEd), and teaching an array of grades and subjects, Sherri joined Black Gold School Division in Alberta where she currently has a dream job as a Music Specialist. Sherri is a PD and Orff addict and loves discovering new and engaging ways to share learning with students and other teachers. She completed Orff Level I and II through the University of Alberta, and Level III in Las Vegas.



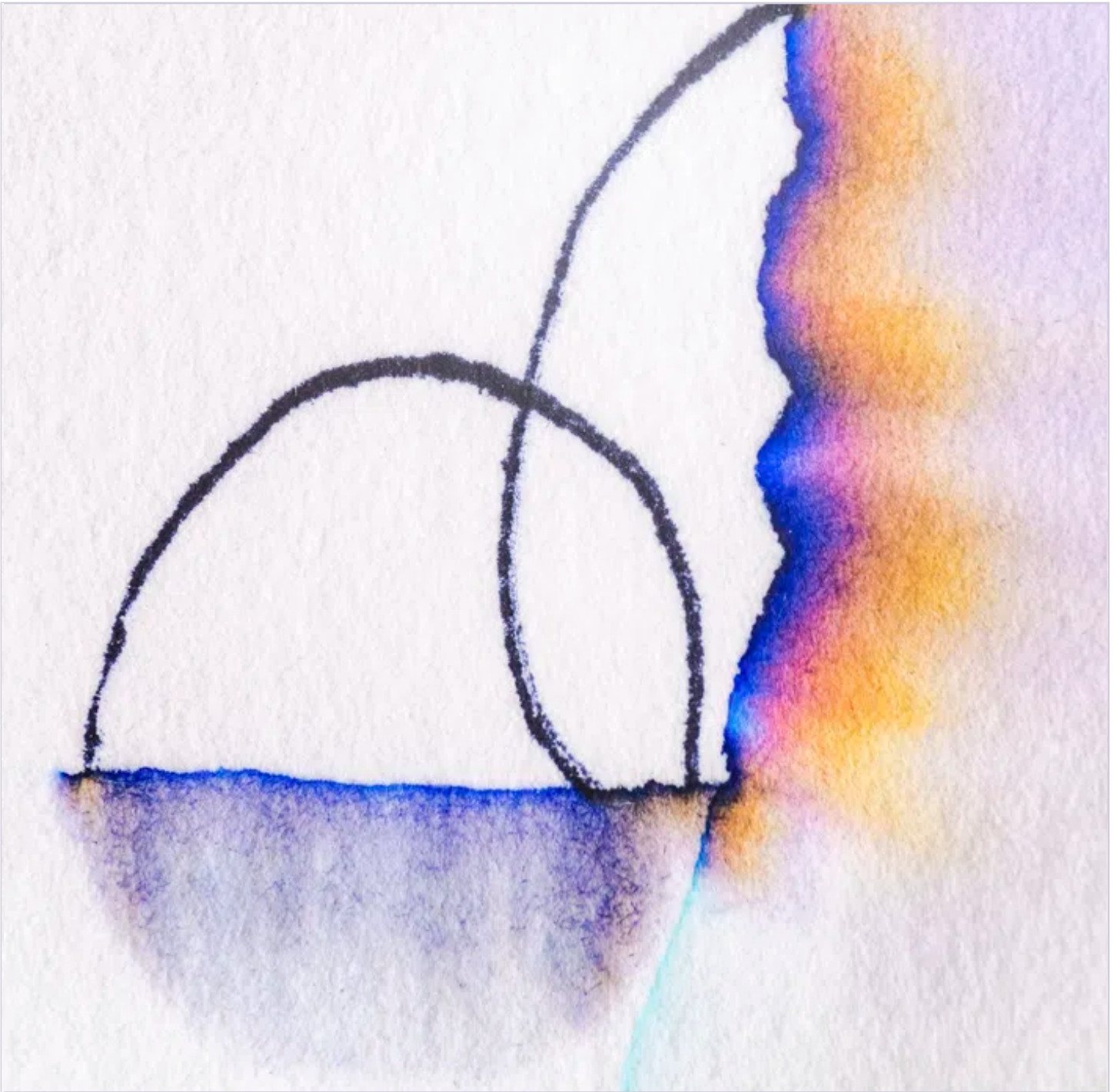
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Why we love them!

Aileen Miracle Mrs. Miracles Music Room	mrsmiraclesmusicroom.com	✓	✓	✓	✓	✓	✓	★	<ul style="list-style-type: none"> Great lesson, unit and year plans on both her website and TPT.
David Row Make Moments Matter	makemomentsmatter.org	★	✓	✓	★	✓	✓	✓	<ul style="list-style-type: none"> Musical Mondays weekly Video series chalked full of videos, links, resources and ideas!
Tracy King The Bulletin Board Lady	thebulletinboardlady.com		✓	✓	✓	✓	✓	★	<ul style="list-style-type: none"> Engaging and beautiful resources, décor packs and bulletin boards. Fantastic workstations and centres resources updated regularly.
Aimee Curtis Pfitzner O For Tuna	ofortunaorff.blogspot.com		✓	★	✓	✓	✓		<ul style="list-style-type: none"> Ideas and lessons galore! FB and TikTok lesson demo videos
Katie Wardrobe Midnight Music	midnightmusic.com		★	✓	✓	✓		✓	<ul style="list-style-type: none"> Tech in the music room. Everything you need to know (and didn't know you needed to know!)
Bryson Tarbet That Music Teacher	thatmusicteacher.com	★		✓	✓	✓			<ul style="list-style-type: none"> PD and resources with a focus on differentiation and inclusion General Music Jumpstart beginner survival guide
Elizabeth Caldwell Organized Chaos	caldwellorganizedchaos.blogspot.com		★		✓	✓	✓	★	<ul style="list-style-type: none"> Printable planner and planning resources designed for Music Teachers! Work-Life Balance resources
Teaching with Orff	teachingwithorff.com		★		✓	✓			<ul style="list-style-type: none"> Lessons, advocacy and community from fellow Orff educators DIY Instrument repair videos
Bill Henry Mr. Henry's Music World	mrhenrysmusicworld.com		★		✓	✓			<ul style="list-style-type: none"> Highly engaging holiday and thematic play along videos and related resources
Jennifer Hibbard Yellow Brick Road	yellowbrickroadblog.com		✓	✓	★	★	✓	✓	<ul style="list-style-type: none"> Monthly Favourites for Music Teachers Collections
Rob Delgaudio Music with Mr. Delgaudio	robdelgaudio.com		★						<ul style="list-style-type: none"> Creative movement videos and original compositions that will leave your kids begging for more!
Beth Mengel Thompson Beth's Notes	bethsnotesplus.com				★	✓			<ul style="list-style-type: none"> New monthly bundle sent right to your inbox. Tons of multicultural songs!
Katie Wonderly Ms. Wonderly Makes Music	mswonderlymakesmusic.com		✓	★	✓	✓	✓	✓	<ul style="list-style-type: none"> Spotify playlists for all occasions Music at Home video series



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music for children



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SPRING

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For further information please contact kathryn.smith@ualberta.ca.



PLEASE CHECK **BEARTRACKS** ON FEBRUARY 14, 2023

SUMMER

Kodály Levels I & II: Musicianship, Pedagogy & Choral

July 4 - 8, 2023 (Tuesday through Saturday) AND
July 10 - 14, 2023 (Monday through Friday)

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

Level I: EDEL 495/597

Instructors:
ANITA PERLAU *Pedagogy and Materials*
MARNI STROME *Musicianship, Conducting & Choral Ensemble*

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

Level II: EDEL 597

Instructors:
JOSIE BURGESS *Pedagogy and Materials*
DR. ARDELLE RIES *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, ries@ualberta.ca or Dr. Kathy Robinson at kr10@ualberta.ca

Orff Schulwerk Levels I & II

July 17 - 21, 2023 (Monday through Friday) AND
July 24 - 28, 2023 (Monday through Friday)

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

Level I: EDEL 495/597

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

Level II (and pre-2022 Level III): EDEL 597

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 kjfriese@ualberta.ca or kr10@ualberta.ca



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

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July 4-14, 2023

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

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This year, by special arrangement, participants will experience a half-day workshop with celebrated Indigenous Orff Clinician, **Sherryl Sewepagaham** as part of their course. Sherryl will introduce engaging repertoire, always in its cultural context, that works in the elementary classroom, using activities familiar to music educators: song, games, drama, movement, instruments, humour and simple lyrical beauty.

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See opposite side for course details.

rcmusic.com/teacher-education



Orff Teacher Education Summer 2023



INSTRUCTORS

Linda Song

Basic Orff Intro

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 Basic Rudiments and performance ability on an instrument OR permission of the Course Director
- **Level II:** successful completion of all strands of the previous Level
- **Level III:** successful completion of all strands of the previous level and some Orff teaching experience highly recommended

DATES: July 4-8, and 10-14, 2023 (incl. Sat. July 8)

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

TUITION: TBA

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

REGISTRATION DEADLINE: June 23, 2023

Complete an AQ along with your Orff Course!

Ontario teachers please note: The **Additional Qualification in Primary Junior Vocal Music - Focus on Orff – Parts 1, 2 and Specialist** are offered by The Royal Conservatory (RCM) as optional add-on components of the first three Orff Levels courses. Candidates complete the additional work (mostly online) within a flexible schedule following the completion of the in-class course. All usual regulations for AQ courses, including experience requirements, apply.

For AQ in P/J Vocal Music Part 1, register for RCM Introduction to Orff

For AQ in P/J Vocal Music Part 2, register for RCM Orff Level I with AQ

For AQ in P/J Vocal Music Part 3 (Specialist), register for RCM Orff Level II with AQ

Note that candidates must have completed AQ Part 1 in order to register for AQ Part 2.

Contact AQcoordinator@rcmusic.ca for details.

Course dates, tuition and instructors are subject to change.

Scholarship support available.

rcmusic.com/teacher-education



Advocacy Corner

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



The Carl Orff Canada Advocacy Committee is proud to announce the recently launched Lights on Music Education Campaign. We would like to encourage all of you to focus on what you are shining your light on.

- Shine a light on the lessons contained in the Carl Orff Calendar.
- Shine a light on what is happening in your music program.
- Shine a light on the joy which is seen on the faces of the students when we engage in musical play.
- Shine a light on the benefits that making music has on the life of our students.
- Shine a light on diversity.
- Shine a light on equity.
- Shine a light on inclusiveness.
- Shine a light on the simplicity and the beauty which occurs in music classes every-single-day.
- Shine a light on Orff pedagogy, allowing the child to move, sing, play and create.
- Shine a light on the fact that everyone has the right to experience music education, regardless of their ability.
- Shine a light on the legacy that the late honorary patron Maestro Tovey left for us.
- Shine a light on those who have inspired your creative work.
- Shine a light on you!

Take a moment to consider what you are shining your light on. We would welcome hearing about your advocacy initiatives and successes. Please reach out and share your ideas. We are looking forward to connecting with you soon - advocacy@orffcanada.ca

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

[VIEW THE CAMPAIGN](#)



Coin du plaidoyer

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



Le Comité de promotion des intérêts de Carl Orff Canada est fier de souligner le récent lancement de la campagne Pleins Feux sur l'éducation musicale. Nous vous encourageons à mettre l'accent sur ce que vous voulez illuminer.

- Illuminez les leçons présentées dans le calendrier Carl Orff Canada 2022.
- Illuminez ce qui se passe dans votre programme musical.
- Illuminez la joie qui se lit sur les visages des élèves lorsqu'ils jouent de la musique.
- Illuminez les bienfaits de la musique sur la vie de nos élèves.
- Illuminez la diversité.
- Illuminez l'équité.
- Illuminez l'inclusion.
- Illuminez la simplicité et la beauté qui se manifestent chaque jour dans les cours de musique.
- Illuminez la pédagogie Orff, qui permet à l'enfant de bouger, de chanter, de jouer et de créer.
- Illuminez le fait que tout le monde a droit à une éducation musicale de qualité.
- Illuminez l'héritage que nous a laissé le parrain d'honneur feu Maestro Tovey.
- Illuminez ceux qui ont inspiré votre créativité.
- Illuminez votre personnalité !

Prenez un moment pour réfléchir à ce que vous voulez illuminer ! Nous voulons connaître vos initiatives, vos réussites et vos coups de cœur. N'hésitez pas à nous contacter pour partager vos idées. Au plaisir de vous lire bientôt - advocacy@orffcanada.ca

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

[VOIR LA CAMPAGNE](#)



Advocacy Corner

Meet our Carl Orff Canada
Advocacy Committee!



This committee represents an accomplished group of music educators dedicated to promoting music for children across Canada. As teachers, this team is keen to reach out and shine a light on advocacy initiatives, ideas and successes. Issues highlighted include equity, diversity and inclusion; promoting joy in the pedagogy; and spotlighting our collective creativity.



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

LORI ARTHUR is an elementary music specialist currently teaching in two schools - one English, the other French Immersion for the Louis Riel School Division in Winnipeg, Manitoba. Having worked with many different learners, Lori's goal as a music specialist is to ensure that all learners have a positive musical experience regardless of their ability. In her time with the school division, Lori has also been a choir "mom" for the Choral Celebration event and is an active volunteer for Folk Dance in the Park. In her free time, Lori volunteers on the board of the Manitoba Orff Chapter (MOC) where her current duties include Advocacy Chair, Librarian and member of the Diversity, Equity, and Inclusion Committee. Lori has also served as the Membership and Children's Day Chair for the MOC. Her volunteer roles for Carl Orff Canada (COC) include former Advocacy Chair, member of the committee responsible for the recent 24-month calendar "Air, Fire, Water, Earth", and member of the original Ostinato Action Team. Lori continues to serve on both the Advocacy and Calendar Committees for COC. To help make it through the wonderful Manitoba winters, Lori curls and has volunteered for many national and international curling events in Winnipeg, Selkirk, and Brandon. Her proudest moment was when she was able to arrange for all the national anthems to be performed live at a world curling event in Winnipeg.



Advocacy Corner

Meet our Carl Orff Canada
Advocacy Committee!



PAM HETRICK (CARL ORFF CANADA

PRESIDENT) 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!

LINDA SONG is with TDSB and teaches at the Claude Watson School for the Arts.

Linda is certified in ECME, Musikgarten, Orff Schulwerk, and Kodály Pedagogy

along with Dalcroze training. Linda was an associate conductor with the Toronto Children's Chorus, Mississauga Children's

Choir, and the Canadian Children's Opera Company.

Linda has been a faculty member at the RCM for over 20 years, teaching in various programs for all ages.

She is an instructor for the Kodály and Orff teacher training levels, and for the Vocal Music Additional Qualification courses for Ontario teachers.

Linda enjoys presenting workshops and conducting her choirs with the North Toronto Songbirds.



BECKI LEIPERT is a board member

of the Calgary Orff Chapter and holds her Level III Orff Certification.

She teaches Grade 4-6 Music and enjoys learning new strategies to help her students experience music in different ways.

Ms. Leipert has been a presenter at local teacher professional development sessions in and around Calgary.

JENNIFER STACEY (CARL ORFF CANADA WEB ADMINISTRATOR)

has been teaching Orff and preparatory children's music classes for over 30 years. She has her Orff Post Level III Certificate, Advanced Certificate in Early Childhood music and a Diploma in Child Studies.

Jennifer teaches the early childhood music classes at the Beckett School of Music at Laurier and has been teaching the primary and junior vocal music teacher AQ courses for York University for the past 10 years. Jennifer is president of the Ontario Chapter of Carl Orff Canada and has been a clinician for workshops covering such topics as music & literacy, music & kindergarten, Montessori music, and ukulele & Orff, and has written curriculum lessons for the Ontario Music Educators' Association, York University, and York Region School Board. In 2007, Jennifer was part of the Ministry of Education's writing team for the Elementary Arts Curriculum.



Coin du plaidoyer

Rencontrez notre comité de promotion des intérêts de Carl Orff Canada (COC) !



Ce comité représente un groupe accompli d'enseignantes de musique qui se consacrent à la promotion de la musique pour les enfants à travers le Canada. En tant qu'enseignantes, les membres de l'équipe de promotion de COC ont à cœur de faire connaître les initiatives, les idées et les réussites de COC. Les thèmes abordés sont l'équité, la diversité et l'inclusion, la promotion d'une pédagogie musicale ludique et la mise en valeur de notre créativité collective.



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

LORI ARTHUR est une spécialiste de la musique à l'élémentaire qui enseigne actuellement dans deux écoles - l'une anglaise, l'autre d'immersion française - de la division scolaire Louis-Riel à Winnipeg (Manitoba). Ayant travaillé avec de nombreux styles d'apprenants, l'objectif de Lori est de s'assurer une approche inclusive pour que tous les apprenants vivent une expérience musicale positive. Depuis qu'elle travaille à la division scolaire, Lori est également la « Choir Mom » pour l'événement *Choral Celebration* et est une bénévole active pour *Folk Dance in the Park*. Dans ses temps libres, Lori fait du bénévolat au sein du Conseil d'administration du Chapitre Orff Manitoba (MOC), où elle occupe actuellement les fonctions de représentante de la promotion des intérêts, de bibliothécaire et de membre du comité de la diversité, de l'équité et de l'inclusion. Lori a également été secrétaire des adhésions et responsable du comité pour la Journée Orff pour les enfants pour le MOC. En tant que bénévole pour Carl Orff Canada (COC), elle a siégé comme agente de promotion des intérêts, membre du comité responsable du récent calendrier de 24 mois « Air, Feu, Eau, Terre » et une des membres fondatrices de l'équipe Ostinato d'action. Lori continue de siéger au comité de promotion des intérêts et au comité du calendrier de COC. Pour traverser les merveilleux hivers manitobains, Lori pratique le curling et s'est portée volontaire pour de nombreux événements nationaux et internationaux de curling à Winnipeg, Selkirk et Brandon. Le moment dont elle est le plus fière est celui où elle a pu faire en sorte que tous les hymnes nationaux soient interprétés en direct lors d'un événement mondial de curling à Winnipeg.



Coin du plaidoyer

Rencontrez notre comité de promotion des intérêts de Carl Orff Canada (COC) !



PAM HETRICK (PRÉSIDENTE DE CARL ORFF CANADA)

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

LINDA SONG travaille pour le Conseil scolaire du district de Toronto (TDSB) et enseigne à la *Claude Watson School for the Arts*. Elle est certifiée en enseignement de la musique à la petite enfance, en *Musikgarten*, en Orff Schulwerk et pédagogie Kodály, ainsi qu'en Dalcroze. Linda a été chef d'orchestre associée au *Toronto Children's Chorus*, au *Mississauga Children's Choir* et à la *Canadian Children's Opera Company*. Linda est membre du corps professoral du Conservatoire royal de musique (CRM) depuis plus de 20 ans, où elle enseigne dans divers programmes pour tous les âges. Elle est instructrice pour les niveaux de formation des enseignants Kodály et Orff, ainsi que pour les cours de qualification additionnelle en musique vocale pour les enseignants de l'Ontario. Linda aime présenter des ateliers et diriger ses chorales avec les *North Toronto Songbirds*.

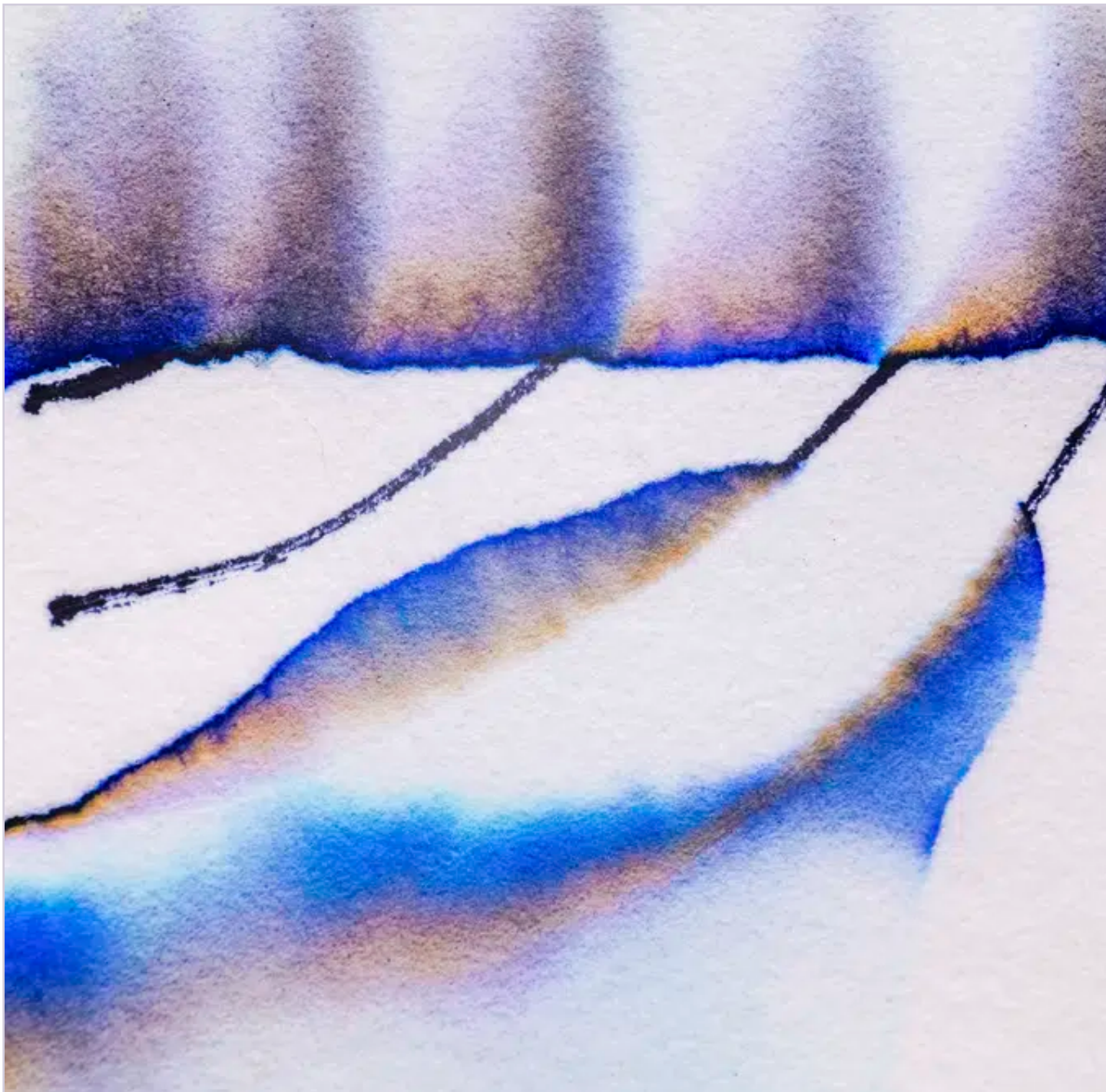


BECKI LEIPERT Becki est membre du conseil d'administration du chapitre Orff de Calgary et détient une certification Orff de niveau III. Elle enseigne la musique à des groupes de la 4^e à la 6^e année et aime apprendre de nouvelles stratégies pour permettre aux élèves d'expérimenter la musique de différentes façons. Mme Leipert a présenté des ateliers de développement professionnel à Calgary et dans les environs.

JENNIFER STACEY (ADMINISTRATRICE WEB DE CARL ORFF CANADA)

Jennifer enseigne la musique selon l'approche Orff et les cours préparatoires de musique pour enfants depuis plus de 30 ans. Elle possède un certificat Orff post-niveau III, un certificat avancé en musique pour la petite enfance et un diplôme en études de l'enfant. Jennifer enseigne les classes de musique pour la petite enfance à l'École de musique Beckett de Laurier et a enseigné les cours de qualifications additionnelles (QA) pour les enseignantes et enseignants de musique au primaire et à l'intermédiaire. Elle enseigne également les cours de qualifications en musique vocale à l'Université York depuis 10 ans. Jennifer est présidente du chapitre Orff de l'Ontario. Elle a été animatrice d'ateliers portant sur la musique et l'alphabétisation, la musique et la maternelle, la musique Montessori ainsi que le ukulélé et Orff. Jennifer a également rédigé des plans de leçons pour l'*Ontario Music Educators' Association*, l'Université York et le *York Region School Board*. En 2007, Jennifer a fait partie de l'équipe du Ministère de l'Éducation pour la révision du *Ontario Elementary Art Curriculum*.





Varia ⋮

Varia ⋮



Fiscal Year **General Assembly**

(SEPTEMBER 2021–AUGUST 31, 2022)

Avis de convocation à l'assemblée générale annuelle *Année fiscale*

(1^{er} SEPTEMBRE 2021 - 31 AOÛT 2022)

Sunday May 7, 2023,
11 a.m. PST

Le dimanche 7 mai 2023
11 h (PST)

AGM AGENDA
L'ORDRE DU JOUR DE L'AGA DE COC

RSVP

Book Review

Looking at the Roots: A Guide to Understanding Orff Schulwerk, by Wolfgang Hartmann. Pentatonic Press, 2021

Reviewed by Catherine West

Wolfgang Hartmann's starting point is:

The pervasiveness of Orff Schulwerk has led in too many places to certain superficiality. The pedagogical base is not sufficiently known to every Orff practitioner, and as a consequence Orff's intention is occasionally turned into its opposite. In other words: Having children playing on xylophones does not guarantee that their playing is fostered by the energizing creativity that is a central feature of Orff Schulwerk." (Preface)

This highly useful but very compact book seeks to remedy that ignorance with great clarity, honesty and intelligence. Hartmann, like Orff, is Bavarian, teaches at the Orff Institute in Salzburg, and is an Orff clinician and educator of international renown, so his authority to speak about the roots of Orff Schulwerk is unassailable.

The first section of the book reviews the origins of Orff's philosophy, starting with his childhood and youth, his developing career as a composer, creator for the theatre and pedagogue, and the difficult war years. Another chapter provides background on Gunild Keetman and her vital contributions to the Schulwerk.

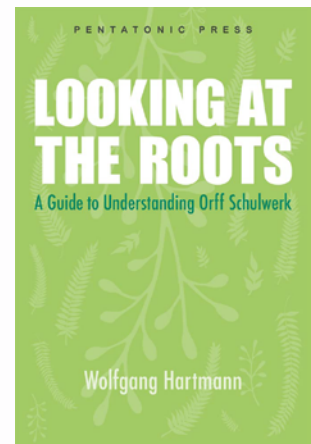
The next section examines the practices of the Orff Approach. My favourite is entitled "Orff

Schulwerk – And What is That?" In a few precisely worded pages, Hartmann outlines what makes Orff, Orff. As an introduction to the ideas that animate our practice, I don't know of a better summary, right up there with Orff's own "Orff Past and Future"

that is my other stand-by. Further chapters delve more deeply into creativity, into the relationship between Orff, Dalcroze and Kodály, and how Orff can be used as part of instrumental study.

A final thoughtful chapter considers the place of Orff in today's educational contexts, recognizing that although musical creativity and expressive movement are often featured in elementary music programs, there is an unavoidable tension between the mandates of curriculum content standards and the "energizing creativity" Orff and Keetman espoused. Nor did the founders provide much in the way of methodological guidance – each teacher must work out the conundrum in their own situation.

The Appendices are very valuable, one on considerations about improvisation and one on composition, followed by (thank-you!) a 3-column



chronology showing developments in Orff’s career, Keetman’s career and the larger music education universe during Orff’s lifetime and a final appendix providing a brief biography of the significant people in the history of Orff Schulwerk.

This impeccable little book does exactly what it sets out to do with style and great readability. Hartmann examines the hard questions with honesty and celebrates the inspiration of the Schulwerk that continues to this day. If someone asks you, “Orff Schulwerk – What is That?” hand them this book!



Catherine
CATHERINE WEST

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

••••• Book Review

••••• *Realizing Diversity: An Equity Framework for Music Education* by Karen Howard. GIA Publications, 2022

Reviewed by Kim Friesen Wiens

Realizing - That There is SO Much More!

In June 2022, I had the opportunity to travel to Minneapolis to take the World Music Pedagogy course at the University of St. Thomas with Dr. Karen Howard. Through the course, Dr. Howard shared that she was putting the finishing touches on a book that would be coming out in the fall. With anticipation, I waited and watched for the book to be released and was thrilled when I secured a copy in November 2022. I quickly devoured the book and yet at the same time, I felt like this book deserved more than just a quick read by me over my fall break. Through the book, there is a definite call to action. I knew that I wanted to study this book in more detail together with a group of music educators.

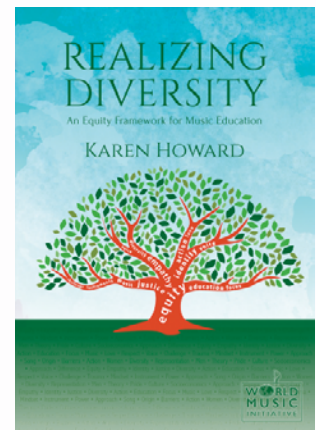
So, I put out a call to Orff Levels Teacher Educators (TEs) from across the country and was thrilled when 15 TEs indicated that they were interested in participating. For the month of January, over four 1-hour zoom meetings, a group of us worked our way through the book, *Realizing Diversity: An Equity Framework for Music Education* by Karen Howard.

The framework provided in *Realizing Diversity* is based on the Learning for Justice Anti-Bias Framework developed by the Southern Poverty Law Centre. Learning for Justice (learningforjustice.org) is an excellent source of information, teaching materials, reading guides, and frameworks for teaching. In

recognition of the work on creating a framework for Anti-Bias education, Karen Howard uses the framework as the model for one that is specific to music education.

While there were some issues with access to the book (it took MUCH longer than expected to arrive), there was a clear sense from the participants that this book was the perfect one to study at this time. It was fascinating to listen to each other share what quotations were most salient to each of us and have a group of individuals to ask questions to make more sense of parts that weren't as clear. Through our discussions we were able to dig deeper into what is meant by diverse music education, how does identity (ours and our students) impact the repertoire that we choose to use, and what is our musical lens (what were our musical experiences in our formative years).

The one-hour meetings flew by and we ended up having to adjust our schedule slightly, moving chapter 7 to our final meeting and not looking at the Appendix together as a group. At the end of our fourth and final meeting, it was clear that we were not done with the



work and have set the intention to reconnect as a group this spring (and possibly connect directly with Karen Howard!).

I am so thrilled that we had this opportunity to connect and collectively examine what an equity framework could look like in our music classes. As I was preparing to write this brief summary on our book study, I was truly struck by the fact that through the pandemic, we have become more deeply connected with each other from across the country. I am grateful to have a community of Orff Levels Teacher Educators who I now know so well. By taking time to engage in study together, we are also working on the process of developing a common language and understanding of the ways that we move Orff Schulwerk forward in our Canadian context. Truly, there is so much more “realizing” to do!

In case you are interested in exploring *Realizing Diversity* together with music teachers, here is the way that I organized each of our meetings (*feel free to reach out to me - I would LOVE to go through the book again!*):

MEETING #1

Focus Chapters:

Chapter 2: The Long Road to a Diverse Music Education

Chapter 3: Interrogating the Ritual: Repertoire Selection

MEETING #2

Focus Chapters:

Chapter 4: Identity in Music Education

Chapter 5: Diversity in Music Education

MEETING #3

Focus Chapters:

Chapter 6: Justice in Music Education

Chapter 7: Action in Music Education

MEETING #4

Focus Chapters:

Chapter 8: A Path To Critical Consciousness

Appendix B: Critical Practices in Anti-Bias Music Education



In Remembrance of **MIRIAM RACHEL SAMUELSON**

FEBRUARY 14, 1936 – MARCH 11, 2023

*C*arl Orff Canada is saddened to hear the news of Miriam Samuelson's passing.

Miriam Samuelson was one of the first to introduce Orff Schulwerk to North America, attending the first Orff Schulwerk Conference in Toronto and teaching a course at the École normale de musique in the 60s in Montreal. She was invited to teach at the Orff Institute and remained there for the rest of her career, teaching recorder, practice teaching, and improvisation, as well as writing articles for Orff-Schulwerk-Informationen, translating articles, and co-directing with Barbara Haselbach. She was awarded Honorary Membership of the IOSFS in 2016 “a rare and modest individual”. (IOSFS Forum Winter 2016) Her publications included *Kurkuriku*, *Hebrew Songs and Dances* for voices, recorders and Orff Instruments.

Françoise Grenier adds a fond personal reflection on such an influential teacher in her life:

I had the chance to know her quite well as she was responsible for the special course at the time I was studying in Salzburg. She was my neighbour, and she invited me almost every time she was doing a special event at her place (very often for recorder) and it happened almost every week. She was giving the ensemble course for those special



The Mario Duschenes Recorder Quartet

students, and there again she invited me. I felt so privileged!

When I went back to Salzburg in 2010, she came to fetch me at the train station

and drove me to my little room in a student residence. She lent me her 2nd bicycle. She was inviting me all the time. Mimi, as we all called her, was a quiet person of few words, but in fact, she was a very talented active person. One of the most at the Orff Institute. She knew everything about the Schulwerk not only intellectually but also practically. She translated to English almost every article of the Orff-Informationen. I remember she used to come to observe the Movement and Dance classes given by Traudi Schrattenecker and Verena Maschat.

She was taking notes and reflecting on her conclusions in her next weekly classes. Miriam lived with music spending her time making recorder and ensemble arrangements. For many years she was playing viola da gamba in

a group that she enjoyed so much. But her ears became ill, and she slowly became deaf and had other quite annoying health problems. The last time I wrote to her, Barbara Hasselbach had to read my message to her. Miriam was too weak to do it herself.

As we remember Miriam Samuelson, we acknowledge her involvement and contribution to Carl Orff Canada. We have included her account of the “Early Days in Canada With Orff Schulwerk” reprinted with permission from the 2014 publication, “The First Forty Years Carl Orff Canada”, to honour her voice in the beginnings of Orff in Canada. We also mark her passing with fond remembrances of her work and life, a legacy of dedication to music and music education.



Miriam (Mimi) Samuelson and Carole Irvine Liebert



En mémoire de

MIRIAM RACHEL SAMUELSON

14 FÉVRIER 1936 – 11 MARS 2023

Miriam Samuelson a été l'une des premières à enseigner la musique en utilisant l'approche pédagogique Orff-Schulwerk au Canada, notamment au Québec durant les années 1966 à 1974 à l'École normale de musique de Montréal et dans une école primaire de Pierrefonds. À cette époque, elle travaillait entre autres avec le flûtiste Mario Duschènes. Puis, en 1975, elle a été invitée à enseigner à l'Institut Orff de Salzbourg où elle est restée jusque dans les années 2000. Miriam a été une pédagogue généreuse et extrêmement attentive à chacune et chacun de ses élèves qui aimaient tant aller à ses cours. Elle avait un charisme calme et heureux qui nourrit nos souvenirs. Son heure est arrivée et ceux et celles qui l'ont connue ont de la peine de son départ. Qu'elle repose en paix!

Voici quelques souvenirs marquants et des plus heureux pour moi. Je les partage en toute gratitude envers elle.

J'ai eu la chance de connaître Miriam (Mimi) assez bien, car elle était responsable du [Special Course](#) à l'Institut Orff de Salzbourg au moment où j'y étudiais. Par hasard, nous habitons très près l'une de l'autre, et presque chaque fois qu'elle organisait une rencontre « Flûte à bec » chez elle, elle m'invitait à me joindre à son petit groupe de flûtistes. Ces rencontres finissaient souvent par un souper improvisé des plus



The Mario Duschenes Recorder Quartet

chaleureux. À l'Institut, en plus d'enseigner la flûte à bec, elle donnait des cours d'ensemble Orff aux étudiantes et étudiants du Special Course. Là encore, j'ai eu le bonheur d'être invitée par elle à me joindre au groupe. Comment ne pas se sentir privilégiée?

Dans ses cours, Mimi nous surprenait par ses astuces si efficaces! Elle savait intégrer tout ce qu'elle « étudiait », car, elle était toujours en

quête de nouvelles connaissances. Je me souviens qu'elle venait observer attentivement les cours de mouvement et de danse donnés par Traudi Schrattenecker et Verena Maschat. Elle prenait des notes et réfléchissait à ses prochains cours.

Quand elle enseignait, elle nous demandait de travailler à deux le plus possible pour profiter de nos échanges au bénéfice de la création. J'ai alors eu la chance de travailler avec Dorothy Lyons de San Francisco qui, plus tard, m'a invitée à la remplacer à son école pendant une absence de six mois en sabbatique. C'est ainsi que mon périple Orff américain de trois ans a commencé. En somme grâce à Mimi!

Mimi était une personne discrète, mais bien présente. En réalité, elle était l'une des plus actives de l'Institut Orff. Elle connaissait à peu près tout de l'Orff-Schulwerk, non seulement par sa pratique, mais aussi par ses lectures et sa réflexion approfondie : c'est à elle que revient la traduction anglaise de presque tous les articles de la revue Orff Informationen du Forum international Orff-Schulwerk de Salzbourg (IOSFS) jusque dans les années 2000. Par la suite, elle s'est retirée tranquillement de son travail, tout en gardant un intérêt pour la vie à l'Institut. Il n'est jamais facile de quitter un milieu si fascinant!

Pendant plusieurs années, Mimi jouait aussi de la viole de gambe dans un groupe qu'elle adorait. Malheureusement, peu à peu happée par la surdité et d'autres ennuis de santé, elle a dû laisser cette passion.

Quand je suis retournée à Salzbourg en 2010, Mimi est venue me chercher à la gare et m'a amenée à ma chambrette dans une résidence étudiante. Elle avait eu la gentillesse d'aller prendre les clés au secrétariat, car j'allais arriver après l'heure de fermeture. Elle avait préparé un sandwich et... son deuxième vélo pour moi! Elle était toujours si attentionnée cette chère Mimi! Je l'ai revue en 2011, puis en 2012 en réalisant que sa santé déclinait. La dernière fois que je lui ai écrit, son amie Barbara Haselbach a dû lui lire mon message. Elle était trop faible pour le faire elle-même. C'était un peu avant Noël...

Nous nous souvenons de Miriam Samuelson et nous reconnaissons son implication et sa contribution à Carl Orff Canada. Pour honorer sa voix dans les débuts d'Orff au Canada, nous avons inclus son récit « Les quarante premières années », qui a été réimprimé avec l'autorisation du comité du 40e anniversaire. Nous commémorons également son décès en honorant sa vie et son travail qui représentent un grand dévouement à la musique et à l'éducation musicale.

—par Françoise Grenier.



Miriam (Mimi) Samuelson and Carole Irvine Liebert

Early Days in Canada with Orff Schulwerk

BY MIRIAM SAMUELSON

Reprinted from Carl Orff Canada 1974/2014 Music for Children/Musique pour enfants, The First Forty Years/Les quarantes premières années prepared for the 23rd National Conference of Carl Orff Canada by Joan Linklater and Morna-June Morrow, Halifax, Nova Scotia, April 2014. Used with permission

I had been teaching classroom music in the elementary schools of Mansfield, Connecticut for almost four years when I received a brochure from a company advertising good looking wooden xylophones as a pedagogical aid. I was frankly fed up with the plastic tonettes and tinny sounding cheap glockenspiels. The photo showed a lovely looking wooden instrument that made me curious about how it might be used with children. About the same time I received information about a workshop in Orff Schulwerk to be given in the summer at the Hartt College of Music in Hartford, CN. That was 1961 and my first meeting with Doreen Hall. The workshop was highly motivating – the music, playing the instruments – (I had already developed recorder playing skills) – and with a first look into the book of canons and recorder pieces by Gunild Keetman. I played one or two with Doreen. I never stopped playing them even years later and can still remember them (now 50 years later) without trying to find the little grey book! Wouldn't it be marvelous to teach music using these materials and applying the educational philosophies, I thought. Doreen wanted to know if I knew Mario Duschenes, the Canadian musician who taught recorder at McGill University in Montreal. No, I didn't. I subsequently moved to Montreal, met Mario Duschenes at the

CAMMAC summer camp and was launched further into my career of music education, strongly influenced by Orff Schulwerk practices and the course given by Doreen.

Shortly after I had settled in, Mario gave me information about an international course and symposium in Orff Schulwerk in Toronto 1962, organized by Doreen Hall and Arnold Walter. Carl Orff, his young wife Liselotte, Barbara Haselbach, Gunild Keetman, Lotte Flach and Wilhelm Keller were all there – and so was I, fortunately! As a student I had the very special privilege of studying in classes with Gunild Keetman, Barbara Haselbach and others. The excitement of having found something that matched my own interest, especially in instrumental music, was overwhelming.

I taught in Montreal – gathering more experiences with Mario Duschenes' family of at least 4 children and his graciousness in loaning me the use of his studio with a set of xylophones and glockenspiels! I later became a teacher for the CAMMAC winter and summer seasons teaching recorder classes to adults and children and continuing my Schulwerk classes in facilities offered at a Westmount elementary school.

I also did some part-time teaching in an elementary school in Baie d'Urfé governed by the Macdonald

Protestant School Board and the newly formed Stewart Hall Cultural Center. I was lucky to have a sympathetic principal who financed a set of “Orff Instruments” for my teaching! I am still in contact with two classroom teachers from that school.

I also taught regularly at the summer courses organized by Doreen Hall at the Royal Conservatory of Music, seeing them expand to three levels from beginning to intermediate to advanced. It was there that I met Traude Schrattecker, a movement teacher

at the Orff Institute who also returned to Toronto year after year. Through her I was able to make plans to study in Salzburg at the Orff Institute in the newly formed Special Course for English speaking people. I studied for one year in 1971 – 1972 and was invited to stay at the Institute to teach ensemble classes by the director, Hermann Regner. I had lived in Canada for about 11 years. I moved in Salzburg permanently in 1972.



In Remembrance of ARVIDA STEEN

1937–2023

Past President of AOSA, DSA Recipient, Beloved Teacher

Arvida Steen was a joy to all who knew her. She shared her passion for Orff Schulwerk, joyful music making, and teaching with a world-wide community. Born in 1937, she passed away in the early morning of March 16, 2023 following surgical complications.

Her work with the American Orff-Schulwerk Association was multi-faceted. She served as AOSA's Vice-President and President, from 1979 to 1981. She served as National Conference Chair for the 1979 AOSA Professional Development Conference in Phoenix, AZ. As chair of AOSA's Revised Guidelines for Orff Schulwerk Teacher Training Courses, Levels I, II, III, from 1997 – 1998, Arvida was instrumental in shaping Orff Schulwerk Teacher Education in the United States. That same year, she was named as an AOSA Distinguished Service Award recipient. This is one of the most prestigious awards in the American Orff-Schulwerk Association and is intended to recognize and honor those who have supported the mission of AOSA through exemplary service at the national level and who have contributed to the growth of Orff Schulwerk in the United States. Arvida also wrote a plethora of articles for the professional journal of AOSA, *The Orff Echo*. She taught at many Orff Schulwerk Teacher Education courses throughout the United States, most notably at the University of St. Thomas, the University of Kentucky, and the University of Illinois. The Arvida Steen Orff Schulwerk Studies Scholarship was established in 2003

at the University of St. Thomas to recognize her extensive and generous support to music education. Arvida taught in the St. Thomas Certificate Program from 1972 to 2003, serving as director for four years.

Arvida was an adjunct professor of music education at St. Thomas University in Minneapolis, MN. She received degrees from St. Thomas University and the University of Wisconsin – Madison.

Her book, *Exploring Orff; A Teacher's Guide*, is one of the mainstays of Orff Schulwerk pedagogy. Her brilliant teaching and explanations have served countless teachers and students across the globe. Other publications include *A Baker's Dozen* and *This is the Day*, co-authored with Jane Frazee.

In an interview for AOSA's 50th Anniversary in *The Orff Echo*, Arvida stated, "After World War II, I was privileged to be a part of a community where teachers got together to discuss different approaches to teaching elementary music. A *Music Educators Journal* article made me curious about Orff Schulwerk, which led me to Jane Frazee. Through observing her teaching, I learned Orff Schulwerk teachers pull all the strings of what children know and find a commonality and usefulness within. This allows children to understand and appreciate what they have accomplished and makes teaching and learning exciting!" This statement demonstrates that Arvida was an incredible colleague, friend, educator, pedagogue, and lover of children. Her joy for learning and teaching was contagious. She will be greatly missed by all who knew her and by the entire Orff Schulwerk community.

Jewel Casselman is the 2023 MusiCounts Teacher of the Year

MusiCounts is thrilled to announce Jewel Casselman from Lakewood School in Winnipeg, MB as the winner of the prestigious 2023 [MusiCounts Teacher of the Year Award](#), presented by [CST Foundation](#).

Jewel has been teaching music for 34 years, and is well-known and widely respected in the music education community. She successfully advocated for music to be added to kindergarten programming at several schools in the Winnipeg area, helping elementary-aged children build a foundation of musical knowledge to carry them through their lives, and sits on several committees promoting diversity, inclusivity and equity. She believes that kids should always have access to quality music education.

“MusiCounts is honoured to recognize Jewel Casselman with the MusiCounts Teacher of the Year Award, presented by CST Foundation,” said Kristy Fletcher, President of MusiCounts. “Jewel has dedicated her decades-long career to building strong musical foundations in children, advocating for the importance of elementary music education in every kid’s life. Congratulations, Jewel - way to end your career on a high note!”

Jewel was revealed as the MusiCounts Teacher of the Year Award winner on The 2023 JUNO Awards live broadcast from Rogers Place in Edmonton, AB. Of the 18 Award recipients to date, she is the first elementary school educator to win. Jewel will be receiving a \$10,000 cash prize, a grant for Lakewood School through the MusiCounts Band Aid Program, and a JUNO Award statuette.

Jewel also collaborates with the Winnipeg Symphony Orchestra, drafting lesson plans for their outreach and education, and has been a board member of the Manitoba Orff Chapter for over a decade. Jewel has been recognized for her dedication to music education with the Morna-June Morrow Award for Excellence in Music Education in Manitoba (2014) and received the Michael J. Proudfoot



Award for Choral Excellence from the Winnipeg Music Festival (2019). She was nominated for the MusiCounts Teacher of the Year Award in 2019, 2020, and 2022.

Jewel successfully applied for a MusiCounts Band Aid Program grant in 2013, and used the funds to purchase Orff instruments for Lakewood school. Since then, the program has flourished and a generation of students have benefitted from both the instruments and Jewel’s dedicated instruction.

Each year since 2005, the MusiCounts Teacher of the Year Award has recognized and honoured an exceptional Canadian music teacher’s impact both on students at their school and the broader music education profession. The Award is made possible through the generous support of CST Foundation.

“We extend our most heartfelt congratulations to Jewel on being named Teacher of the Year,” said Sherry J MacDonald, President and CEO, CST Foundation. “Jewel’s lifelong dedication as an advocate for music education has helped to develop countless students into lifelong learners. Her support for music education is felt not only in the classroom but across and into the wider community. CST Foundation is proud to honour Jewel’s contributions to making music education accessible, inclusive, and fun for children.”

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À vos plumes, à vos crayons, à vos claviers!

PAR VOUS, POUR VOUS :  **ostinato**

La revue Ostinato est née d'une volonté d'échanges d'idées, de leçons et de réflexions entre les membres de Carl Orff Canada. La richesse d'une telle revue dépend beaucoup des partages provenant de tous les horizons susceptibles de toucher l'Orff-Schulwerk. Ainsi, vous êtes cordialement invités à écrire dans l'Ostinato afin de développer le contenu de la revue en ajoutant votre voix à la discussion.

Le fait d'écrire pour les autres permet d'approfondir sa propre réflexion et d'ouvrir des horizons à ceux et celles qui vous liront en leur apportant de l'inspiration et parfois même du courage et de la motivation. De plus, vous vous sentirez utiles et compétents.

APERÇU DU CONTENU DE L'OSTINATO :

- Susciter la réflexion – processus Orff
- Connexion interdisciplinaire – la musique et le corps
- Connexions avec les chapitres
- Partage de montages et vidéos
- Critiques de livres et d'articles

AVEC VOS ÉLÈVES, VOUS AVEZ...

- réussi quelque chose de particulier
- trouvé quelque chose d'efficace pour la gestion de vos classes
- abordé les concepts de diversité et d'inclusion
- planifié un projet à long terme avec un groupe d'élèves

- procédé par thématiques pour une saison d'enseignement
- invité un musicien, un artiste ou un parent dans votre classe
- aimé telle ou telle activité de création
- abordé l'improvisation de telle ou telle façon
- composé une poésie
- orchestré une comptine
- créé une activité à partir d'une histoire, etc.
- travaillé la phrase rythmique en passant par le langage
- travaillé l'expression musicale par le mouvement
- testé des logiciels à utiliser en classe, à la maison
- fait des liens pertinents entre l'apprentissage à distance et les cours en présence

VOUS AVEZ...

- rencontré quelqu'un d'inspirant pour votre travail
- lu sur tel ou tel sujet pertinent pour progresser
- regardé une vidéo qui vous a influencé
- des questions à poser ou une opinion à donner

Alors, merci de prendre le temps d'écrire un petit texte pour l'Ostinato.

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Writers Wanted!



Have you found a great resource that Orff teachers will love? An amazing lesson to share? Ideas or research to promote? Consider contributing to *Ostinato*!

As the national publication of Music for Children - Carl Orff Canada - Musique pour enfants, *Ostinato* is a forum where COC members share ideas and successful teaching practices. Your offering could fall under one of these categories:

Thought-Provoking Ideas:

Largely theoretical articles that can expand our thinking about Orff Schulwerk

Idea Box

Articles, lesson plans, arrangements, and/or compositions that support Orff Schulwerk teachers in the classroom

Orff Professional Learning

Share the doings of your local chapter, e.g. lessons and videos from workshops, workshop reviews, and interesting initiatives.

Varia

Submit a review of a publication or other resource, new or re-discovered, relevant to the Orff Approach.

INTERESTED? CONTACT THE EDITOR AT EDITOR@ORFFCANADA.CA

: VARIA

Carl Orff Canada is celebrating our 50th Anniversary in 2024

Carl Orff Canada célèbre son 50^e anniversaire en 2024



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1974 - 2024

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