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



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

ON THE COVER • SUR LA COUVERTURE



Improvisation 35 (1914) painting by Wassily Kandinsky. Original public domain image from Kunstmuseum Basel Museum.

Contents • Sommaire

Connection • Connexion

- 5 **President's Letter**
Heather Nail
- 7 **Lettre de la présidente**
Heather Nail
- 9 **Moving Forward with Orff: A Look at Movement in the Schulwerk**
Bethany Elsworth
- 12 **Arts Integration in Education: Learning Communities in Playful Engagement Through BrainDance**
Jennifer Nikolai & Laurel Nikolai
- 15 **Meaningful Movement Connection: Virtually and In-Person**
Kelly A. Poquette
- 21 **Revue de l'atelier « Utiliser l'approche Orff avec les mains et les pieds ! »**
Sophie Gaudreau-Pinsonneault
- 23 **Christa Coogan Workshop**
Review by Charlotte Myers
- 24 **Christa Coogan Workshop**
Review by Allison Tipler

Idea Box • Boîte à idées

- 27 **Le nouveau robot**
Thierry Simard
- 29 **Sing, Say, Move, Play—Bring the Joy Every Day | Presented by Heather Nail for the Alberta Orff Chapter**
Reviewed by Sherri Greene
- 31 **Woodland Freeze!**
Heather Nail

Contents • Sommaire

- 33 **Statue dans les bois**
Heather Nail
- 35 **Pop Music and the Schulwerk | Presented by Dr. Martina Vasil for the Calgary Orff Chapter**
Reviewed by Tegan Wiebe-Paul
- 37 **“Another One Bites the Dust” by Queen**
Arranged by Martina Vasil
- Orff Professional Learning • Apprentissage professionnel Orff
- 40 **Passages 2026**
- 41 **Carl Orff Canada Levels Courses Across Canada**
- Varia • Varia
- 49 **Advocacy Corner**
- 51 **Promotion des intérêts**
- 53 **In Remembrance of Catherine de Frece**
- 54 **In Remembrance of Doreen Hall**
- 57 **En souvenir de Doreen Hall**
- 61 **In Remembrance of Dr. Lois Dorian Choksy**
- 61 **Textes d'étude sur la théorie et la pratique de l'Orff-Schulwerk : Textes de base des années 1932-2010**
Françoise Grenier
- 63 **National Board**
- 63 **Conseil national 2024-2026**



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Connection: MOVE

Sue Harvie

Music aesthetician Eduard Hanslick (1891) writes that, “the essence of music is sound and motion”. Doug Goodkin furthers that it is in this relationship to sound where the Schulwerk recognizes that “music is sounded movement and movement is danced sound” (Goodkin, 2004, p. 67). This “innate orchestra of the human body” (Goodkin, 2004, p.14), is what truly moves us as practitioners of the Orff process. As Jane Frazee writes, “participating in movement activities (rhythmic, creative, folk dance) inspires students and teachers to engage their bodies as equal partners with voices and instruments in the joyful pursuit of learning and making music” (Frazee, 2007, p. 60). As we move through spring and summer with our students, let us embrace the chance to move, move, move!

Connexion : BOUGE

Sue Harvie

L'esthéticien de la musique, Eduard Hanslick (1891), écrivait que « l'essence de la musique est le son et le mouvement ». Doug Goodkin approfondit cette idée en soulignant que, dans la perspective du Schulwerk « la musique est un mouvement sonorisé et le mouvement est un son dansé »* (Goodkin, 2004, p. 67). Cette conception repose sur ce qu'il appelle « l'orchestre inné du corps humain »* (Goodkin, 2004, p. 14), source profonde de notre élan à bouger en tant que pédagogue du processus Orff. Comme l'a si bien exprimé la regrettée Jane Frazee, « participer à des activités de mouvement (rythmiques, créatives, danse folklorique) inspire les élèves et les enseignant-es à engager leurs corps comme des partenaires égaux des voix et des instruments dans la joyeuse quête de l'apprentissage et de la création musicale »* (Frazee, 2007, p. 60). Alors que nous avançons vers le printemps et l'été avec nos élèves, saisissons chaque occasion de bouger, bouger, et bouger!

*[Traduction libre]

President's Letter

Heather Nail



Accès à la version française

It was a blustery, snowy day in late February, and my grade 1 classes were exploring and improvising in C pentatonic on the glockenspiels. A small group of students played high and low, fast and slow, loud and quiet to create the various sounds of a snowstorm (a common occurrence here on the prairies). The other students were following the lead of the glockenspiel players with snow-like movement while they waited for their turn on the instruments. It was a dreamlike moment where they were engaged in the act of improvisation and exploration. As the last “snowflake” fell to the ground with a final glockenspiel note ringing clear, the students who were moving and dancing burst into spontaneous applause for their classmates – it was the sweetest ending to a magical, musical moment.

That snowy day is now long past, but the spirit of exploration and creation is front of mind as our seasons shift once again. We are reminded of the beauty of change—both in nature and in our classrooms. The gentle return of spring is a welcome transition that brings a sense of renewal, hope, and possibility (along with final concerts, report cards and in Alberta, the chance of one more snowstorm).

This season, however, we also take a moment to reflect on the profound impact of a true pioneer in our Orff community. With deep gratitude, we honour



Doreen Hall whose vision and dedication laid the foundation for Orff music education in Canada. Her work transformed the way we teach, bringing creativity, playfulness, and deep musical understanding to generations of students and educators. Though she is no longer with us, her influence will continue to resonate in every classroom, every joyful note, and every child's musical discovery.

In a world that can sometimes feel heavy with uncertainty, we, as Orff educators, have the power to offer our students something invaluable: joy, creativity, and a space to express themselves. Let's move forward with the same passion and dedication that inspired Doreen Hall - honoring her legacy by keeping music alive in the hearts of our students.

As we move towards warmer temperatures and the end of the school year, I encourage our members to consider enrolling in a summer Orff Levels course. We are excited to offer a variety of levels from coast to coast – please check out what might be offered in your area. Orff levels courses will be transformational to your teaching practice and you will make lifelong

connections to your Orff community. Additionally, check with your local chapter to see what scholarships and financial aid might be available to you – Carl Orff Canada along with your local Orff community wants to remove as many barriers to taking a levels course as possible.

Let's embrace this season with open hearts and renewed energy, bringing music and positivity into our classrooms and beyond.

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



HEATHER NAIL

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



Lettre de la présidente

Heather Nail

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

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



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

dans chaque salle de classe, chaque note de musique joyeuse et chaque découverte musicale d'un enfant.

Dans un monde parfois alourdi par l'incertitude, nous, enseignant-es Orff, avons le pouvoir d'offrir à nos élèves quelque chose de précieux : la joie, la créativité et un espace dans lequel ils peuvent s'exprimer librement. Avançons avec la même passion et le même engagement qui ont inspiré Doreen Hall – honorons son héritage en gardant la musique bien vivante dans le cœur de nos élèves.

Alors que nous nous dirigeons vers des températures plus clémentes et la fin de l'année scolaire, j'encourage nos membres à envisager de s'inscrire à un cours de niveaux Orff cet été. Nous sommes ravis-es d'offrir divers niveaux de formation d'un bout à l'autre du pays – renseignez-vous sur ce qui est proposé dans

vos régions. Suivre un cours de niveaux Orff transformera votre pratique pédagogique et vous permettra de tisser des liens durables avec la communauté Orff. De plus, informez-vous auprès de votre chapitre local sur les bourses et l'appui financier disponibles – Carl Orff Canada et votre communauté Orff locale souhaitent faciliter l'accès à ces formations.

Accueillons cette saison avec des cœurs ouverts et une énergie renouvelée, en apportant musique et positivité dans nos salles de classe et bien au-delà.

Je vous écris depuis le territoire ancestral et non cédé des peuples de langue hən̓q̓əmi̓n̓əh̓ et Sk̓wx̓wú7mesh, les x̣ʷməθkʷəy̓əm (Musqueam), Sk̓wx̓wú7mesh (Squamish) et səliilwətaʔ (Tsleil-Waututh), une terre dont ils sont les gardiens depuis des temps immémoriaux.



HEATHER NAIL

Heather Nail est spécialiste de la musique Orff pour le *Calgary Board of Education* depuis 24 ans. Elle possède une certification Orff niveau III et une maîtrise en éducation de l'Université de l'Alberta, avec une spécialisation en musique élémentaire. Heather enseigne conjointement les niveaux d'introduction Orff à Calgary, et fut semi-finaliste pour le Prix d'excellence en enseignement de l'Alberta. Elle présente régulièrement des ateliers à des congrès de musique dans l'ouest canadien et ailleurs. Dans ses temps libres, elle dirige le *Westside Junior Concert Choir*. Heather encadre des enseignant-es de musique en début de carrière à Calgary et occupe actuellement la présidence de Carl Orff Canada.

Moving Forward with Orff: A Look at Movement in the Schulwerk

Bethany Elsworth

It begins with the breath, says Orff, and so it does. We are alive. Each pulse generates internal movement with each heartbeat and flow of blood. Any outside stimulus requires us to respond. We carry ourselves through the world. Initially, we move in search of food, objects, and people. We grow to sense ourselves in our environment as we become aware of our bodies and our surroundings. We are designed to move.

SO HOW DID MOVEMENT BECOME SUCH A STRONG PART OF THE SCHULWERK?

Dorothee Günther, director of the Günther school in Munich, imagined a movement and dance school for every kind of talent. In 1923, Carl Orff extended a vision of ‘Elemental Music’ that would be suitable for such a movement school. In the same year, Carl Orff connected with Curt Sachs, the director of the state collection of musical instruments in Berlin. This gave the collaboration between music and the dance, a range of instruments for students to interact with.

Another important push towards movement in the Schulwerk came from Carl Orff’s meeting with Mary Wigman in 1926. This was when Orff experienced the notion of ‘free dance’. A prime example of this is the Witches Dance where only drums and cymbals are heard ([watch video](#)). Carl Orff described it as ‘Elemental’ and a ‘holistic way of being’.

The symbiotic relationship between music and dance was further strengthened that year by a student of the Günther school, Gunild Keetman. She had a natural ability to connect both music and movement.



Dorothee Günther (Photo by Myriam Blanc 1940; German Dance Archive Cologne)

Keetman quickly became a colleague of Carl Orff and a driving force in the creation of the Schulwerk.

I am not exaggerating when I say without Keetman’s decisive contribution, through her double talent, Schulwerk could never come into being. —Carl Orff, 1936

WHAT WAS THE IDEA BEHIND MUSIC AND MOVEMENT?

Gunild Keetman became part of the staff immediately after her studies and worked closely with Maja Lex, the choreographer for the Günther School Ensemble. A vast number of dance pieces were generated by

Keetman during this time. The dancers would move past timpani and play them with mallets ([see photo](#)) and other times, they would wear instruments like bells or rattles to provide musical sound. The musicians might play xylophones and then leap into the space to dance. The connection between movement and music was entwined.

My idea and the task that I had set myself was the regeneration of music through movement, through dance. Improvisation is the starting point for elemental music.

—Carl Orff, 1978

WHY DID THE VISION LOSE MOMENTUM?

In September of 1944, the Günther school was closed because of the war, and in January of 1945, the school was bombed and burned to the ground. Materials were destroyed, and along with it was the learning of music and dance. Fortunately, a few teachers took instruments and resources home. The idea of elemental music and dance was still alive within the people who had come in contact with it.

HOW DID IT RE-EMERGE?

Carl Orff was approached in 1948 to initiate a radio program in Bavaria. The concept was that children would create their own music in the studio, and children at home would join in with the music making. Some children even composed music and sent it to the radio station in the hope that it might be played.

This was further supported in 1949 when the instrument business, Studio 49, came into existence ([watch video](#)). Children could have access to melodic instruments such as xylophones to make their own music. This was further strengthened in the same year when Gunild Keetman commenced regular classes with children at the Institute.

A gift for teachers was the collection of songs (mainly Orff's contribution) and instrumental pieces (mainly Keetman's contribution) from the time at the radio station. These are known as Orff / Keetman "Music for Children" volumes from 1950 to 1954, but where was the dance? It is difficult to notate dance, and many educators began to perceive the Schulwerk as making music on xylophones. This misconception sparked courses such as the Special Course where teachers from across the world experience the ideals of the Orff approach to music and dance education.

WHAT IS THE ROLE OF MUSIC AND DANCE EDUCATION IN THE ORFF-SCHULWERK TODAY?

My personal understanding comes directly from the Special Course studies in 2014/15 with Barbara Haselbach and the many other knowledgeable dance teachers involved at the Institute. This training strengthened both body and mind to interact with musical stimuli. We experienced social dance, developed ways to choreograph artistic works, and regularly created our own dance sequences. The concept of movement accompaniment was a fundamental principle that highlighted the relationship between movement and music in the Schulwerk. We danced, and when we thought we had done enough, we danced some more.

Many teachers come to the approach from the position of music teacher. Often, teachers use movement to enhance the learning of music. This has merit, however, the approach offers a special relationship when movement partners with music to embrace artistry. Choreography is the practice of devising a dance. It is a wonderful experience when it involves creating dance sections along with devising music. The artistic product evolves at the same time as people collaborate, improvise, and explore together with elements of speech, music, and dance.

The pandemic in 2020 slowed the ability for teachers to incorporate dance into lessons. Delivering activities online meant an inability to connect with students in the physical space. Leading the students in dance had to be rethought, and the ability to demonstrate and collect movement ideas was problematic through the screen. Even when everyone was permitted back into the classroom, there was a requirement to social distance. There was a loss of physical connection with others through the act of dance. It is not surprising that today we are experiencing a re-emergence of movement and dance in our practice.

HOW CAN WE CONTINUE TO UNDERSTAND THE RELATIONSHIP BETWEEN MUSIC AND DANCE IN THIS APPROACH?

There are an abundance of ways to develop and strengthen knowledge of the Schulwerk.

1. Watch artistic dance performances and notice the choreography and the relationship between the music and movement.
2. Attend workshops and conferences that promote Elemental Dance.
3. Engage in music and movement courses such as the Summer Course and Special Course at the Orff Institute.
4. Experience dances from your culture and around the world.

5. Define, share, and challenge your personal understanding of movement in the Schulwerk by discussing the role of dance with colleagues.
6. Read articles and books about the Orff approach.

We are always moving forward with our knowledge of the Orff approach. What I do know is that when my students are actively moving their bodies creatively, they are engaged in the learning and becoming more aware of themselves as they grow through imaginative play.

This approach to music and dance education is ...'always moving and never conclusive.'

—Carl Orff, 1963

SOME RESOURCES TO HELP YOU ON YOUR WAY

Elemental Dance – Elemental Music, The Munich Gunther School 1924-1944, edited by Michael Kugler and translated by Margaret Murray. Published by Schott

Looking at the Roots – A Guide to Understanding Orff Schulwerk, by Wolfgang Hartmann. Published by Pentatonic Press, San Francisco, USA. Available in Canada through Long & McQuade

Texts on Theory and Practice of Orff-Schulwerk Volume III – Movement and Dance in the Orff-Schulwerk, edited by Barbara Haselbach, Verena Maschat, Carolee Stewart. Published by Pentatonic Press, San Francisco, USA. Available in Canada through Long & McQuade



BETHANY ELLEN ELSWORTH

Bethany Ellen Elsworth is an Orff-Schulwerk teacher from Australia who now resides in Canada. She is a graduate of the 2014/15 Special Course from the Carl Orff Institute in Salzburg. Bethany has been a levels presenter for the Australian National Orff-Schulwerk Association since 2011 and this year taught the BC Intro Course in Vancouver. In 2019 she published her first book "As simple as you make it" and has recently launched a new resource called, "Hey you, make that sound!" Bethany has devoted much of her working life to the advancement of this creative approach to music and dance education.

She has been active on a number of Orff-Schulwerk boards including QOSA (Queensland) as Vice-President, ANCOS (Australian National Council) as International Liaison, and is currently on the IOSFS (International Orff-Schulwerk Forum Salzburg) social media committee.

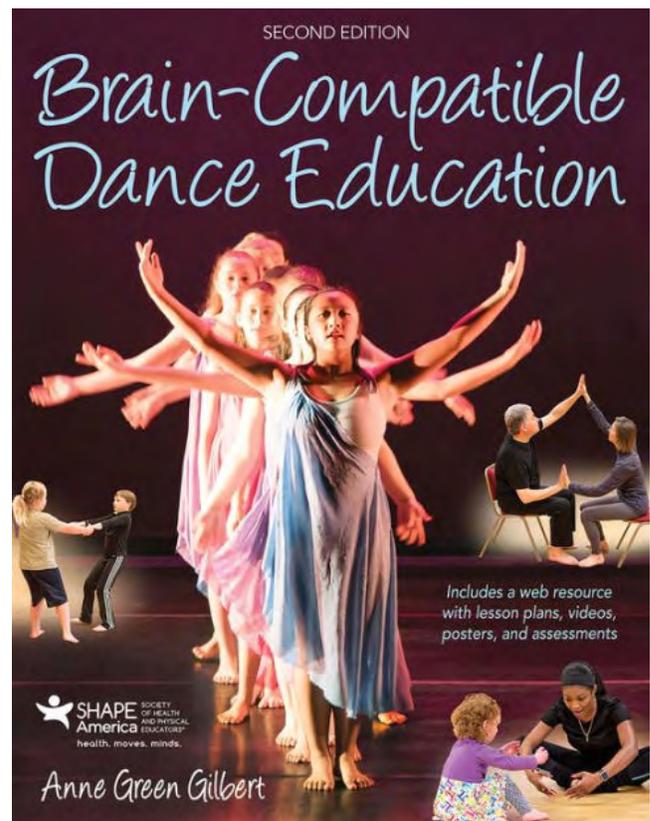


Arts Integration in Education: Learning Communities in Playful Engagement Through BrainDance

Jennifer Nikolai & Laurel Nikolai

The authors of this article happen to be sisters. Nikolai & Nikolai grew up in one household, supported by parents who emphasised education as essential, and the arts as equally crucial. Both authors are currently pedagogues in the arts and advocates for arts-integrated education. Positioning ourselves as educators in the Primary School sector (Laurel Nikolai) and the Higher Education and Community sector (Jennifer Nikolai), we collaborate by synthesising our approaches, strategies, exercises and reflections. Ultimately our shared advocacy is to retain arts within our education sectors, acknowledging adaptation as we respond to changing learning environments and our changing learners. We position ourselves with a lifelong commitment to arts integration in education and equity, diversity and inclusivity in our respective learning environments.

This article reflects on a recent conference collaboration (Nikolai & Nikolai, 2024); an applied workshop on BrainDance (Green Gilbert) as intergenerational, contextual and applied in settings such as music classrooms, dance studios, recreation centres and traditional learning spaces where BrainDance can occur even in small, desked spaces. This article aims to support arts teachers; teachers who have more or less experience with arts integration into curriculum delivery or playful learning opportunities. Applied in arts-specific, or general learning settings we aim to



support and develop the integration of music, movement and theatrically based play, into a learning environment. The focus therefore is on play, joyfulness in the learning, and on imagination building through accessible and adaptable approaches that bring music, dance and theatre into learning opportunities.

BrainDance (Green Gilbert) is a brain-based learning theory that we integrate into our respective

pedagogies, each with our own nuances. Current brain research evidences increased brain development through active movement and music making. Connecting with self and others in a progressive, cumulative manner, is supported by BrainDance (Green Gilbert) research and praxis. Ann Green Gilbert (2019) emphasises the importance of the eight BrainDance developmental movement patterns to be practiced sequentially in this order: Breath, Tactile, Core-Distal, Head-Tail, Upper-Lower, Body-Side, Cross-Lateral, Vestibular. As pedagogues, we both trial using a 5-minute BrainDance warm-up that progresses through these eight patterns and can start a class or creative learning moment, with focus and calm. Begin each class with a BrainDance. This allows students to take time to breathe, connect with their surroundings and prepare their body and brain for class. BrainDance can happen in many ways. It is the sequence of the different movements that are important. As teachers in a range of settings, we can also apply BrainDance variations over an entire lesson or curriculum unit (Nikolai, 2024), with a focus on the application of breath to voice and song, with progressions that build from individual self-awareness to collaboration through partner work. Trust the awareness of what brings mindfulness, connection and self-regulation to one's students while calming the brain/body so that students are ready to learn, respect themselves and prepare to share collective music and movement-making activities.

The aim is to build healthy brains while playfully moving, singing and vocalising. In building on self-awareness, teachers and learners can progress to cross-lateral movement, sharing touch with partners, and building complex music or movement while making mindful choices in a collective studio or classroom space. Gilbert's (2019) Brain-Compatible Dance Education methodology is a sequential, holistic alignment of the body, an approach involving numerous

parts of the brain supportively, offering meaningful movement opportunities. This allows us as teachers, to apply what we already practice, as aligned with Gilbert's theories and create our variations on the eight sequential movement patterns in a manner that adapts to our contextual learning spaces. Awareness of and use of breath as essential to a child's movement before we start a lesson, before we sing, before we dance or sit in a chair for 20 minutes encourages using diaphragmatic breath for stable, calm, supported function throughout the day. Tactile tapping of body parts as self-awareness supports our gratitude for bringing the body we bring to our learning, supporting self-regulation and gentle stimulation of where we are physically in space, self-space and shared space. Upper and lower, as well as body side focus encourages us to isolate and articulate, but also aims to support balance, stability when we sing, groundedness when we stand or move and leads us to cross-lateral co-ordination and right and left hemispheric engagement as we cross our midlines. Cross-lateral movement in toddlers, locomoting on the floor, or up on the belly, lifting and later reaching, developmentally, is essential to return to, to repeat and encourage, towards core strength, flexibility and the progressive reaching or pulling that involves crossing our midline. Vestibular awareness allows us to trial and test our centre of gravity with vestibular self-awareness as being key. The vestibular relationship we have and build as comfortable or uncomfortable as tipping, turning or moving our centres of gravity off of that centre of gravity, requires individual risk and regulation.

So, where to start, what to do, and how might we sustain BrainDance in our classrooms and studios? Green Gilbert (2019) authors her suggestions and inspires theoretical application in online links, research articles, and educational resources that further support teachers in applied creative contexts.

Making BrainDance diverse in its approach can support accessibility and adaptation between ages and life stages. Creating a warm-up or an entire class structure in its order of brain-body sequences encourages deliberate progression through the eight pattern stages. As an overall approach to involve all, to regulate, and to make a safe space, for the experience that follows, BrainDance provides deliberate brain-based progressions. As an intergenerational arts-based approach, pedagogical variations can be made suitable to all ages or stages in one shared setting or more focused classes. We propose that initiating with a thoughtful use of breath progressing to complex movement crossing the midline may support music and dance making as playful and safe, leading to communities of collective creation, making joy.

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JENNIFER NIKOLAI

Associate Professor Jennifer Nikolai (PhD) is a performer and performance studies scholar. Live, improvised and digital dramaturgical approaches inform her research in performance and community-based contexts integrating screendance. Jennifer's research also addresses intergenerational arts engagement and dancing as lifelong, with a focus on active aging through the arts. Jennifer is a Functional Aging fitness trainer and scholar of 22 years, at AUT University, Auckland, Aotearoa, New Zealand and more recently Jennifer and her family have returned to Saskatoon, SK Canada, where she is a Board Member of Dance Saskatchewan Inc.



LAUREL NIKOLAI

Laurel Nikolai is an arts educator who has taught students from pre-K through graduate students. Her teaching career has spanned Canada, Switzerland and the United Arab Emirates. Laurel holds her Master of Education degree from the University of Alberta where she has taught courses in music and dance pedagogy. Laurel is currently a music specialist with Edmonton Public school teaching K-6 students where she weaves movement seamlessly and organically with music in her practice. Laurel is the movement instructor for the University of Alberta Orff Levels courses. Laurel is the First-Vice-President of Carl Orff Canada and she looks forward to sharing her dedication to arts education with music and dance specialists across Canada.

Meaningful Movement Connection: Virtually and In-Person

• Kelly A. Poquette

• This article originally appeared in the Fall 2024 issue of *The Orff Echo*

Movement is a common strategy used in the elementary music classroom to teach self-expression, creativity, musical concepts, and response to music. Two of the most influential pedagogies that include movement as core tenets are Orff Schulwerk and Dalcroze Eurhythmics. Both of these approaches include movement in their teacher education and student instruction, which is why they remain a focus of elementary music instruction (Benson, 2021; Johnson, 1993). Although emergency remote learning was new to education in March 2020, virtual learning has been part of the United States education landscape for over 30 years, with a history of distance learning dating back a century (Clark, 2013). School districts across the country implement remote learning days in place of taking days off for inclement weather and other extenuating circumstances (Remote Instruction in Emergency Conditions FAQ, 2022). With the increase in remote or virtual instruction, educators will benefit from knowing which movement activities work best in these situations.

Movement within music instruction is a multifaceted component. It can be precise and choreographed, or it can be open-ended and expressive. Musical concepts, such as form, phrasing, and dynamics, naturally intersect with movement activities.

For example, folk dancing is used for teaching form, meter, beat, and phrasing (Goodkin, 2002). The Laban efforts provide vocabulary for students when they are responding expressively and creating individualized movement. As such, teachers' depth and comfort with movement directly affects the frequency and outcome of the use of movement in their lessons.

THE ORFF SCHULWERK APPROACH

As noted, connecting with movement is a key component in the Orff Schulwerk approach (Andrews, 2011; Keetman, 1974; Whitcomb, 2013; Woods, 1987). Keetman, as one of the first Orff Schulwerk practitioners, found movement and dance vital to her instruction (Andrews, 2011). She inspired Orff Schulwerk practitioners to use body percussion, such as clap, snap, patchen, and stomp, to build vocabulary and connect kinesthetically with rhythmic concepts (Andrews, 2011; Keetman, 1974). Singing and movement are also deeply connected in the Orff Schulwerk approach (Andrews, 2011; Keetman, 1974). Lastly, individuals can explore improvisation by using movement or instruments associated with the Orff Schulwerk approach, such as barred instruments, recorder, and percussion (Whitcomb, 2013).



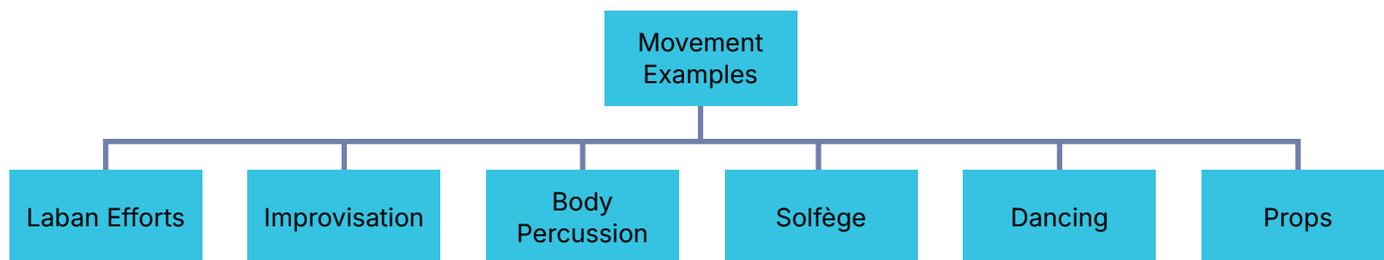
SOURCE: © STOCK.ADOBE.COM/CONTRIBUTOR/212028425/BMMP-STUDIO

The connection of movement throughout the AOSA Teacher Education Levels Courses has improved the skills of educators and, in turn, those who learn from them (Fisher & Rose, 2011; Gall, 2016). Fisher and Rose (2011) found self-efficacy regarding movement to be higher for those who completed Level II Teacher Education than for those who completed just Level I, regardless of age or experience, indicating that growth was due in part to more exploration during the Level II course. Although the sample size was too small to generalize, findings suggest this growth could potentially lead to increased movement confidence in these educators' classrooms.

THE DALCROZE EURHYTHMICS APPROACH

Carl Orff and Émile Jaques-Dalcroze were contemporaries, with Jaques-Dalcroze preceding Orff in the use of movement in music education. Jaques-Dalcroze taught that the body was the first instrument (Farber & Parker, 1987), and he believed in using many styles of improvisation that reflected self through music (Abramson, 1980). The Dalcroze Eurhythmics approach offers many movement avenues to enhance musicianship, such as bodily knowing, musical understanding, and listening (Farber & Parker, 1987; Johnson, 1993; Juntunen & Hyvönen, 2004) that, according to Woods (1987), contribute to the growth of an individual's self-expressive abilities.

Figure 1. Examples of Movement Applications



SOURCE: CREATED BY KELLY POQUETTE.

These varied uses of Dalcroze Eurhythmics have been effective in helping individuals understand music (Juntunen & Hyvönen, 2004; Sutela et al., 2020; van der Merwe, 2015). In a cohort of undergraduate South African students, Dalcroze instruction helped participants make connections to music via their joyful experience, social integration, easier understanding, and musical expression (van der Merwe, 2015). Juntunen and Hyvönen (2004) shared that physical movement can develop skills and knowledge to express music and demonstrate musical competency. The Dalcroze Eurhythmics approach has also been found to have a positive impact on students with special needs. For example, Sutela et al. (2020) conducted a study in which they recorded an increase in self-efficacy over six months in a participant with Asperger's Syndrome. The authors suggested this occurred because of Dalcrozian-focused music lessons. It is thus clear that Dalcroze offers options for learners of all ages to connect through movement.

CONNECTING THROUGH MOVEMENT

As noted, movement is a core tenet of the Orff Schulwerk and Dalcroze Eurhythmics approaches, and it can be beneficial in both virtual and in-person elementary music instruction. Although many of the movement options in Orff Schulwerk can be fully realized as part of an in-person learning environment, they can likewise be adapted to work for virtual learning.

The ability to adapt movement from in-person to virtual settings is a valuable skill for educators when teaching online for any reason. The following are examples of incorporating movement in virtual and in-person elementary music instruction (see Figure 1).

1. Expressive Movement with Laban Efforts

The eight Laban efforts—slash, punch, wring, press, flick, dab, glide, and float—provide a vocabulary for expressive movement (Woods, 1987). As with learning a language, having a word bank for movement provides students and teachers with common vocabulary and concrete ideas from which to draw when creating movement. When students are introduced to the Laban efforts, they gain this understanding of expressive movement and can use the efforts as a foundation to enhance their expressive movement creation. Introducing them early on can help students connect with movement more immediately and with greater confidence.

One possibility to introduce these efforts to students might include teachers demonstrating each effort and asking students to copy. Accompanying each effort with a verbal connection, such as floating like an astronaut in space or wringing a wet towel, can be helpful. Then, while introducing them, teachers can display each effort visually to make the verbal, oral, and kinesthetic connection. Using this process for several class sessions brings familiarity to the

efforts and helps students incorporate these movements with music. Subsequently, teachers might select music that aligns with specific efforts, and the class could join with the suggested movement. An example would be to use the first minute and a half of Danzon No. 2 by Arturo Marquez to connect with floating. After students experience a few lessons following the teacher-directed movements, they are able to use their musicianship to select and defend which efforts will work with different music. The latter is especially important because the intent of Orff Schulwerk is to develop student ownership of their musical learning gradually, in order to connect more fully with their artistic abilities.

2. Improvisation

Improvisation, through movement or instruments, is a core tenet of Dalcroze Eurhythmics (Johnson, 1993) and Orff Schulwerk (Keetman, 1974). Often, in Dalcroze lessons, the teacher will improvise on an instrument, usually piano, and the students move in response to what they hear. It can also work the other way around—teachers might improvise music connected to and inspired by their students' movements. This is particularly useful in an Orff Schulwerk context considering Orff (1963) emphasized that improvisation centers students' voices and engages them deeply in their musical learning. As such, teachers might consider reinforcing high and low pitches with students by asking them to match what they hear in a reactionary exercise, and then demonstrating high and low spatial planes. Once students understand these sounds, the teacher's next step would be to instruct them to demonstrate which sounds they hear by moving their bodies high or low while listening to an improvised melody featuring distinctly high and low pitches. The teacher can then pick a student leader, either announced or

unannounced, and improvise music that responds to the student's movement.

3. Body Percussion

Teaching rhythm and beat via body percussion is integral to the Orff Schulwerk approach (Andrews, 2011; Keetman, 1974), and students of all ages can benefit from body percussion “as a means to release the innate rhythmic sensibility” (Goodkin, 2002, p. 70). As is common with Orff Schulwerk pedagogy, accessible and simplistic ways to begin making music help student-musicians see their musical potential with a sense of immediacy. As Hartmann (2021) described, the child is at the center of the curriculum and “can expect that they are motivated to search for the great world of music in its fascinating variety over time” (p. 28). To facilitate this, teachers might consider ingrain-ing a steady beat and inviting students to copy. As their comfort level increases, the activity can be made more challenging by inviting students to choose parts of their body to keep the steady beat. As Hartmann (2021) noted, “Carl Orff's intention is that the students experience themselves as creative persons and thereby grow in personal qualities” (p. 28). In higher grades (i.e., Grades 2–5), reading, writing, and creating rhythms becomes part of the curriculum, with body percussion as the entry point. When introducing body percussion, teachers should use one level, like clapping, and gradually introduce additional levels. This keeps the focus on the rhythm and avoids hindering the learning with overly complex body percussion patterns. This aligns with Orff's (1978) declaration, “It is difficult to teach rhythm. One can only release it. ... Rhythm is active and produces effects, it is the unifying power of language, music and movement” (p. 17).

4. Solfège

Solfège is used widely throughout the music world, and Orff Schulwerk and Dalcroze Eurhythmics educators are positioned to use movement in conjunction with vocals. To process solfège with elementary students, teachers might consider singing patterns, followed by the students' echo. To connect solfège kinesthetically, students can use Curwen-Glover hand signs or walk the patterns on the floor using a liner line and full or half steps depending on the pitches used. This manner of echo singing with hand signs is the process of connecting musical aspects, including melody, independent performance, and the kinesthetic learning Orff advocated for within his pedagogical model (Hartmann, 2021; Goodkin, 2002). It is an essential means in the Orff Schulwerk approach that enables students to learn a concept in several different ways and demonstrate their learning through various avenues.

5. Dancing

Considering that dancing is an integral component of the Orff Schulwerk approach (Andrews, 2011), creating circles with a group or working with a partner requires adaptation for each educational environment—whether virtual or in-person. If virtual, for instance, compensating for the lack of an in-person partner can be overcome so students have “another child-sized door into the world of music, engaging [them] in the way they love to learn best—actively, with their whole bodies, and playfully” (Goodkin, 2002, p. 41). Dances can be adjusted so partners are not required, and students can work with an object, like a stuffed animal. Another possibility is to have students partner with a family member. Through dancing, students can connect to cultures both familiar and unfamiliar to the teacher. The same is true for students; they need the opportunity to see their cultures and heritage appear in the music classroom, and dance can be used as “a bridge

to community celebration and cultural awareness.” (Goodkin, 2002, p. 40).

6. Connection Through Props

Using props can encourage students to engage in movement, especially if they are hesitant to participate. The intent is for them to focus on the prop instead of their movement or prevent them from being distracted by people watching them. For virtual learners, the props need to be accessible in their learning space. Some options might include stuffed animals, plastic bags, towels, pillows, or writing utensils. As an example, when teachers introduce the concept of mirror movement, they can invite students to use a prop. It is important to use a variety of props to determine what works for participating students because not all students interact successfully with all props (Saearani et al., 2020). Through mirror movement, for instance, students intimately connect with their classmates and gain greater self-awareness. Although this vulnerability can be unnerving or uncomfortable for some, using a prop changes the focus to an inanimate object, offering the potential to increase student engagement and decrease their anxiety and vulnerability.

CONCLUSION

Occasions for using movement with the Orff Schulwerk approach are limitless when teachers consider the varying ways they can further involve students in their musical learning—both virtually and in-person. As Goodkin (2002) declared, “The Orff teacher is always a beginner in one field or another” (p. 9). Virtual—or remote—learning days afford educators the opportunity to adapt existing or create new lesson material that offers potential for connection beyond what is possible in the in-person environment. Movement facilitates connection, and connection is elemental in all music classrooms.

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KELLY A. POQUETTE

Kelly A. Poquette, assistant professor of music education at Greensboro College, is a veteran educator with certifications from the American Orff-Schulwerk Association and the Feierabend Association for Music Education. She has received district-, regional-, and state-level accolades, including being named the 2021 Burroughs Wellcome Fund Piedmont-Triad Region Teacher of the Year. Kelly has taught all grades from pre-kindergarten through graduate students virtually and in-person.



Revue de l'atelier « Utiliser l'approche Orff avec les mains et les pieds ! »

Sophie Gaudreau-Pinsonneault

Le 2 février dernier, Carl Orff Canada a tenu un atelier virtuel auquel tous ses membres ont été conviés gratuitement. Cet atelier intitulé « Utiliser l'approche Orff avec les mains et les pieds » était animé par Christa Coogan, formatrice internationale en mouvement ayant œuvré longtemps à l'Institut Orff de Salzbourg. Plus de 70 personnes étaient présentes et ont convergé vers un même objectif : la découverte et l'exploration d'une créativité guidée par le corps.

Christa a suggéré dès le départ de briser les obstacles du monde virtuel en nous incitant à saluer nos voisins et voisines à l'écran, puis à créer une grande chaîne humaine en tendant les bras comme pour se donner la main. Nous avons ensuite commencé à explorer notre propre espace physique, d'abord en prenant conscience de notre posture, puis en jouant avec des mouvements de doigts et de mains en variant les tempi, les positions dans l'espace autour de soi. Puis, nous avons transféré ces jeux articulés aux pieds et aux jambes – une exploration de vocabulaire qui servira pour la suite.

Tout au long de l'atelier, Christa nous invitait à prendre conscience de notre condition corporelle jusque dans nos plus petites articulations. À travers différentes démarches, tempi, variations de directions ou de niveaux, nous avons été amenés à pousser toujours plus loin notre exploration de l'espace et de nos gestes.



L'atelier a continué avec l'apprentissage des pas du *Branle simple* de la Renaissance, accompagné d'une bande sonore du *New York Renaissance Band*. Les bras tendus vers nos voisins d'écran, nous avons pu danser tous ensemble.

Par la suite, nous avons expérimenté nos propres façons de bouger en suivant diverses directions verbales associées au mouvement (marche, stop, cours,

glisse, saute) à plusieurs reprises. Peu à peu, ces commandes verbales se sont structurées en une phrase rythmique clairement définie, pratiquement à notre insu. Ainsi, l'interprétation de chaque participant·e devenait un élément de création suivant une structure préétablie.

Par la suite, Christa nous a demandé de placer une chaise dans notre espace réservé au mouvement. L'exploration avec ce nouvel objet a débuté par une imitation de ses mouvements à elle sur une trame sonore de *Piano Circus* avec des mouvements variés en amplitude, en hauteurs, en vitesses (s'asseoir, tourner autour, monter dessus, se cacher derrière, etc.). Puis, elle nous a guidé·es dans une série d'improvisations individuelles qui a débouché sur l'exploration de quatre mouvements spécifiques dans un ordre pré-défini, mais libres par leur forme ouverte ou fermée, haute ou basse, etc.

Christa nous a également donné l'occasion d'expérimenter diverses dynamiques musicales comme le legato et le staccato en utilisant une composition très énergique du Moyen-Orient intitulée *Ya Nas* par Bachar Mar-Khalifé. Chaque participant·e avait la liberté de concevoir ses propres mouvements. En nous orientant par quelques suggestions ou précisions, elle a amené tous·tes les participant·es à intégrer leur réalisation individuelle dans une vaste structure ABA. Les doigts et les pieds ont été intégrés comme éléments spécifiques chez plusieurs participant·es.

Cet atelier avec Christa Coogan nous a convaincu·es qu'« avec des idées toutes simples, on peut réussir des choses formidables ! »

Il ne faudra absolument pas manquer de la côtoyer lors du congrès Passages de Carl Orff Canada à Halifax en 2026.



SOPHIE GAUDREAU-PINSONNEAULT

Sophie Gaudreau-Pinsonneault a étudié la flûte traversière et le piano classique et est bachelière de l'Université du Québec à Montréal en enseignement de la musique. Depuis l'obtention de son diplôme, elle enseigne la musique au primaire et au secondaire à la Villa Sainte-Marcelline. Elle donne également des cours d'éveil musical pour les 3 à 6 ans depuis près de 10 ans à l'École de musique de Verdun en plus de donner des cours particuliers de piano et de flûte. Elle a complété deux niveaux de formation Orff-Schulwerk offerts par le chapitre Orff-Québec et le *International Jazz Course* avec Doug Goodkin.

Elle s'implique désormais au sein du conseil d'administration comme présidente d'Orff-Québec depuis 2023 et a entrepris une maîtrise en efficacité de l'enseignement et de la gestion des comportements.



Christa Coogan Workshop

Review by Charlotte Myers

“We are models for our children and need to be aware of our own bodies!” —C. Coogan

What an amazing workshop with Christa! From quiet mindfulness to full energy she took participants through a gamut of body awareness and activity via Zoom from her home in Munich, Germany.

She prepared us for our creative journey, having us breathe with eyes closed then eyes open doing movement. Her imagery, i.e. *move like sea grass*, provided the stimuli for maximizing our creativity. Her innumerable, whimsical, vocal sound effects as we tapped, stretched, and balanced motivated us to respond. Minutes into the session, I knew this was going to be inspirational!

My light bulb went from 60 to 100 watt . . . *I need to be more animated with students!*

To create confidence in movers, she first guided us and used imitation. As we progressed, there was more exploration of motion in our own space. *“The more one moves, the more comfortable one gets with their bodies”*. How true! To engage students we often explore steps cumulatively. Each time a new action is added, you repeat the previous steps building confidence along the way. Orff educators already know this! Watching Christa present her activities, with tweaks along the way to keep it fresh, reinforces this approach.



Can you use a chair as a prop for movement? Of course! Put your feet, hands, and bodies in various positions. Play peek-a-boo, be horizontal, be vertical and the list goes on. Take your time going from shape to shape or take 8 counts to get you there speaking random syllables instead of numbers. Her innovative approach makes you want to move! Christa’s gentle but dynamic vocalizing and movements ebbed and flowed throughout the workshop.

Can COC Orff members experience this workshop first hand? Yes! Visit the members only section of orffcanada.ca to see the video.

Christa Coogan is coming to Passages 2026 in Halifax, Nova Scotia! Don’t miss it!



CHARLOTTE MYERS

Charlotte Myers is a Levels Movement Instructor with Orff Nova Scotia. Her mentor position with Halifax Regional Arts/Halifax Centre of Education enables her to maintain a connection with students and music educators across the region.



Christa Coogan Workshop

Review by Allison Tipler

Christa Coogan’s joyful movement workshop reminded me of the importance of incorporating play and body awareness in my music classes. The session was high energy. Christa had participants moving around the space and she also incorporated moments of stillness which allowed for quiet mindfulness. Christa’s playful teaching manner encouraged me to be aware of how my body was moving in time, space and energy.

As a busy music teacher who is always on the go, it was the moments of stillness that impacted me the most. The stillness that Christa facilitated left me in a heightened state of presence and being. It gave space for me to personally reflect: how often do I pause during the school day with my students? How often do I just stop and notice the body?

Most of the time when I move, I am on autopilot. Christa’s expert teaching brought me to a sense of mindfulness while moving by focusing on specific movements. When I focus on my body, I am aware that I don’t have to “do” anything special, just be OK with my own uniqueness and my own experience. Christa reminded me that when I move, there is no right or wrong; there is just heightened body awareness.

Why is the body so important when teaching music education? The body is the vehicle we use to make music. Carl Orff said:

“Music begins inside human beings, and so must any instruction. Not at the instrument, not with the first finger, not with the first position, not with this or that chord. The



starting point is one’s own stillness, listening to oneself, the ‘being ready for music’, listening to one’s own heartbeat and breathing.”

Breathing is one way to begin fostering a mind-body connection in young learners. Here are three activities you can use to help students increase their body awareness through the breath.

THE MAGIC BREATHING BALL

Sit at the front of the class and hold up the Magic Breathing Ball (Hoberman sphere).

1. Sit in a comfortable seated position.
2. Roll your shoulders down away from your ears.

3. Look at the Magic Breathing Ball.
4. Breathe in (ball expands). Breathe out (ball shrinks).
5. Repeat step 4 for 5-10 repetitions.

Next step: Choose a different student to lead the Magic Breathing Ball exercise. Don't forget to keep track so everyone gets a turn.

STOP

Display stop sign visual and lead students through the acronym.

- **S** – Stop
- **T** – Take a Breath
- **O** – Observe
- **P** – Proceed

During the “Observe” moment- give students a physical cue to place their attention. For example:

- Notice your feet planted firmly on the floor.
- Sit up a little straighter.
- Set your eyes on one point on the wall.

What do you see?

BOX BREATHING

Display the box breathing visual or draw a square on the whiteboard. Point at the visual as you breathe.

Complete each step for the count of four:

1. Breathe in through your nose.
2. Hold your breath.
3. Breathe out through your nose.
4. Hold your breath. Repeat for 5-10 rounds.

Next steps: a) Choose a student to lead the exercise by tracing the box. b) Have student place their hands on their belly and notice how the belly moves when they breathe.

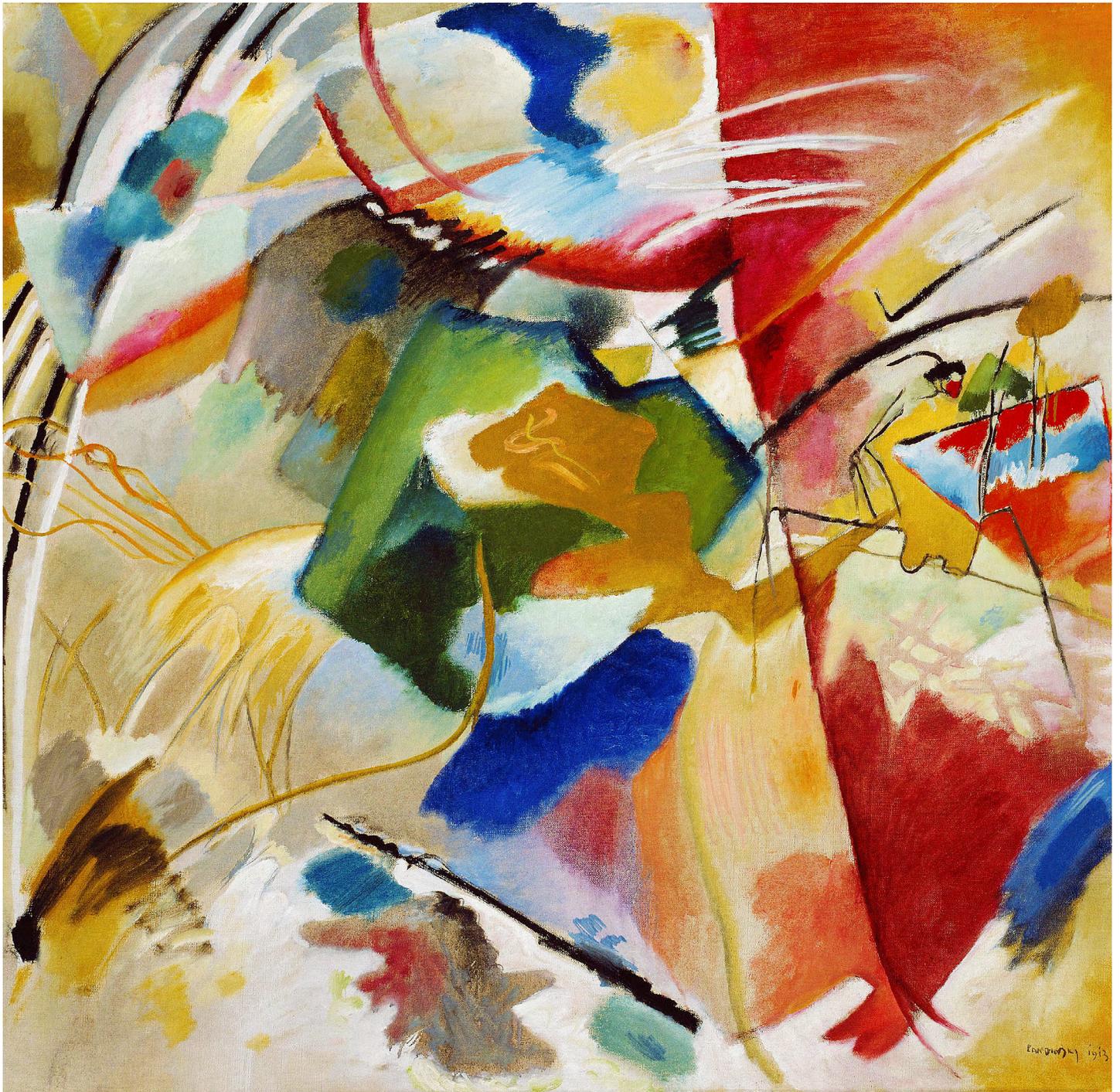
These three breathing activities are from the new and innovative Playful Arts and Learning (PAL) program. PAL is a music program geared for ages 0-7 that specializes in music, mindfulness, and movement.

playfulartsandlearning.com



ALLISON TIPLER

Allison Tipler is a k-5 Orff Music Specialist in the Peel District School Board in Ontario. Allison is a yoga teacher and teaches a weekly class at Power Yoga Canada. She is proud to be part of the “Playful Arts and Learning” Team and creates innovative lessons that incorporate mindfulness, music, and movement. In the summers, you can find her teaching the Movement component of the Orff Levels Courses at the Royal Conservatory of Music in Toronto, Ontario.



Idea Box ⋮

Boîte à idées ⋮

Le nouveau robot

Thierry Simard



Le professeur Échine vient d'assembler un robot tout neuf et les élèves devront l'activer une partie à la fois! *Le nouveau robot* est une chanson conçue pour développer la pulsation et la coordination.

PROPOSITION DE DÉMARCHE PÉDAGOGIQUE

Tous les élèves prennent une position de robot désactivé. Avant même d'écouter la chanson, on explique comment activer les différentes parties du robot. On se touche la tête, puis elle se met en marche en se penchant successivement en avant et en arrière et en suivant la pulsation. On ajoute des sons afin que les élèves ne perdent pas le tempo. Par exemple : POUISH! PISH! On répète la démarche pour chacune des parties du corps énumérées dans la chanson: tête, épaules, bras, mains, jambes, genoux et pieds.

Au début de la chanson, le robot est désactivé et il peut seulement se balancer légèrement d'une jambe à l'autre en suivant la pulsation en chantant le refrain. Après chaque refrain, on arrête de se balancer pour activer une partie du corps qui se mettra à bouger en suivant la pulsation. Plus la chanson progresse,

plus l'élève peut bouger de parties de son corps en même temps. À chaque refrain, on recommence à se balancer, mais les parties activées continuent de bouger. Lorsque toutes les parties sont activées, on se promène dans la classe en marchant sur la pulsation jusqu'à la fin de la chanson.

Une fois la chanson terminée, continuer de marcher en tenant la pulsation. Arrêter les élèves de marcher en disant "désactivation!". Ce mot deviendra un signal pour arrêter les activités suivantes au besoin.



Exercer ensuite les élèves à reprendre la marche en donnant un décompte "1, 2, 3, 4". Arrêter la marche avec le mot "désactivation" et varier les vitesses à chaque nouveau départ.

On peut ensuite facilement enchaîner avec une autre activité issue de l'univers du professeur Échine, telle que *Les machines du professeur Échine* tirée du Volume 1 du Renard à la guitare.



THIERRY SIMARD

Thierry Simard détient une maîtrise en composition à l'Université de Montréal. Il a également étudié en enseignement de la musique à l'Université du Québec à Montréal et a enseigné la musique dans plusieurs écoles de la région de Montréal. Il a signé les musiques de près d'une cinquantaine de films et pièces de théâtre. Depuis 2016, il compose des pièces et des chansons destinées à l'enseignement de la musique au primaire sous le nom Le Renard à la guitare. Ce projet lui a permis de visiter plus de 200 écoles à travers le Québec pour offrir des ateliers de création de chansons et présenter des spectacles.

Depuis 2022, il offre de la formation auprès des enseignants en musique au primaire, notamment lors de congrès d'enseignants de musique ou de journées de formation organisées par Orff-Québec et la FAMEQ.

Le nouveau robot

Paroles et musique:
Thierry Simard

Intro

D C D D C D D C D D C D

Refrain

D C D D C D B \flat D C A

cœur de l'a-te lier du pro-fes-seur É-chine OÙ d'é-tran-ges ma-chines ont é-té as-sem-blées Un

D C D D C D B \flat D C(SUS4) C D

vieil en-gin rouil-lé et trois coups de mar-teau Un tout nou-veau ro-bot est prêt à s'ac-ti-ver Pour

Couplets 1-3

B \flat D/A B \flat D/A D/A

ac-ti-ver sa tête il suf-fit d'y tou-cher Pour ac-

B \flat D/A B \flat D/A D

ti-ver ses é-paules il suf-fit d'y tou-cher Au

Refrain final

D C D D C D 3x B \flat D C(SUS4) C D

Voi-ci en-fin prêt à sui-vre son che-min Le ro-bot peut en-fin bou-ger comme il lui plaît Le ro

Refrain

Au cœur de l'atelier du professeur Échine
Où d'étranges machines ont été assemblées
Un vieil engin rouillé et trois coups de marteau
Un tout nouveau robot est prêt à s'activer

I

Pour activer sa tête, il suffit d'y toucher
Pour activer ses épaules, il suffit d'y toucher

II

Pour activer ses bras, il suffit d'y toucher
Pour activer ses mains, il suffit d'y toucher

III

Pour activer ses jambes, il suffit d'y toucher
Pour activer ses genoux, il suffit d'y toucher
Pour activer ses pieds, il suffit d'y toucher

Refrain final

Le voici enfin prêt à suivre son chemin
Le robot peut enfin bouger comme il lui plaît (3x)



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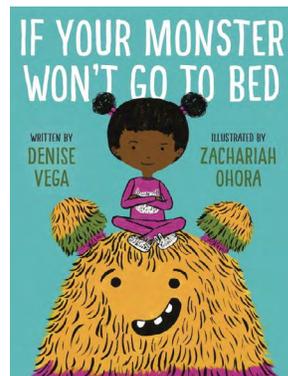
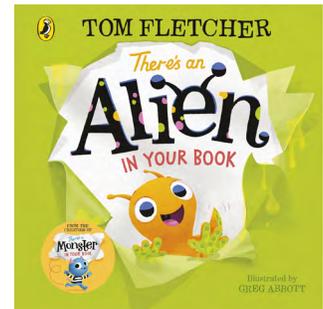
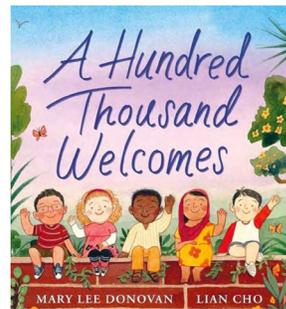
Sing, Say, Move, Play—Bring the Joy Every Day | Presented by Heather Nail for the Alberta Orff Chapter

Reviewed by Sherri Greene

"Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them learn while they play."
—Carl Orff

Not only does this quote ring true for our students, but it also applies to adults, and Heather Nail's workshop for the Alberta Orff Chapter truly embodied this philosophy. Her workshops are always a joy to attend, and *Sing, Say, Move, Play – Bring the Joy Every Day* on February 1st, 2025, was no exception. Heather has a natural gift for presenting, making every session engaging, inspiring, and incredibly fun. Her materials are guaranteed hits in the classroom—accessible, effective, and immediately usable for teachers of all levels and for students of all levels.

A highlight of this workshop was the integration of books into musical activities. Minutes after the session, my school librarian received an updated wishlist from me! Many of these books carried an underlying theme of belonging and acceptance. Some of the selections included *A Hundred Thousand Welcomes*, *There's an Alien in Your Book*, *If Your Monster Won't Go to Bed*, and *We Are Definitely Human*. Using literature as a springboard for singing, speaking, moving, and playing allowed for deep engagement and creativity and will



also serve as an opening meaningful conversations about diversity and acceptance. Throughout the session, we spoke in alien languages, transformed into woodland creatures, and stayed “awake, alert, alive, enthusiastic!”—all while learning through play.

The Orff process is rooted in active, child-centered music-making. It emphasizes creative exploration through imitation, experimentation, and improvisation, using speech, movement, body percussion, and

instruments. Heather’s workshop beautifully incorporated these principles, guiding us through composition, expressive movement, and instrumental play in ways that were both structured and open-ended. This balance—providing a framework while encouraging student-led discovery—is at the heart of Orff teaching. And, of course, it was incredibly fun. Just like the students we teach, we adults still rush to get to the bass bars when we have the chance!

What truly stood out was the universal value of this workshop. Whether a teacher is in their early years of music education or has decades of experience with Orff pedagogy, there was something meaningful to take away. Heather’s materials and presentation style made the learning process effortless and engaging for all, demonstrating how joyful, process-driven music-making can enrich the classroom experience for both students and educators.

Beyond the workshop, I always look forward to seeing Heather’s teaching ideas on social media. She shares so many creative and practical approaches that spark new inspiration for my own classroom.

For any music teacher looking to refresh their practice and bring more joy into their lessons, Heather Nail’s workshops are a must-attend.

And did I mention how much fun it was?



SHERRI GREENE

After collecting a few degrees (because one just wasn’t enough), Sherri landed her dream job as an Elementary Music Specialist with Black Gold School Division. A proud music and Orff nerd, she’s always on the hunt for fun, creative ways to engage students and fellow teachers. She finds joy in music, travel, family time, podcasts, and an unreasonable number of Flair Pens.



Woodland Freeze!

Heather Nail

Accès à la version française

Focus: Elimination game, singing and pitched percussion instrument playing

Level: Grade 2-4

Materials: Set of pitched percussion

PROCESS

1. Sing song to students while keeping steady beat on legs (*alternating pats*). With each repetition of the song, introduce a new animal character pose at the end of the song, after the word “one”.
2. Once students are confident in each pose, have students choose which one they’d like to do and sing again. If the student chooses the same pose as the teacher, they are out!
3. Teach instrumental parts through mirrored body percussion. The alternating pats of the broken bordun have already been prepared. Teach the cluster, (*cluster part is in D la pentatonic, so **remove E and B***), and put both parts together. Rehearse until students are successful on both parts.
4. Play the game: Before starting, remind students that when they are out, the instrument they choose will be playing one of the two parts. (*Basses or bigger instruments should play the broken bordun, glockenspiels or smaller instruments should play the cluster*).
5. Continue playing the game until one student remains. They become the new leader and all students who are out come back to begin a new round.

FIVE WOODLAND ANIMAL POSES

Rabbit – two fingers both hands on head (like ears)

Squirrel – hands near mouth (like nibbling)

Owl – arms outstretched (like wings)

Bear – claw-like hands in front of body

Moose – thumbs on head with fingers stretched out (like antlers)

Change the setting and/or animals to suit your location!

“Goin’ to the beach/plains/lake/mountains/swamp today...”

SUB USE: Just play the game without going to the instruments. Our twist on the game is that students move to the beat in an animal-like fashion, stopping on the word ONE, posing on the following rest. Students that are out sit in their window seats on the risers.

WOODLAND FREEZE

H. Nail (2023)

Voice

Go - in' to the woods to - day, to have a lit - tle fun.

SG/AG

(Eeek!)

BX/BM

(walk - ing, walk - ing, now we stop!)

3

Voice

Find - ing all the an - i - mals in three, two and one! (*pose!*)

SG/AG

BX/BM



HEATHER NAIL

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

Statue dans les bois

Heather Nail

Objectif : Jeu d'élimination, chant et jeu d'instruments de percussion mélodiques

Niveau : 2e à la 4e année

Matériel : Ensemble d'instruments de percussion mélodiques

4. Continuez à jouer le jeu jusqu'à ce qu'il ne reste qu'un élève. Cet élève devient le nouveau leader, et tous les élèves éliminés rejoignent le jeu pour commencer un nouveau tour.

PROCESSUS

Chantez la chanson aux élèves en maintenant la pulsation en frappant les cuisses en alternance. À chaque répétition de la chanson, introduisez une nouvelle pose d'animal à la fin de la chanson (après le mot *un*).

1. Une fois que les élèves sont à l'aise avec chaque pose, demandez-leur de choisir celle qu'ils préfèrent et chantez à nouveau. Si un élève choisit la même pose que l'enseignant, il est éliminé !
2. Apprenez les parties instrumentales en utilisant la percussion corporelle en miroir. Les notes alternées du bourdon brisé ont déjà été préparées à l'étape 1. Apprenez la grappe sonore (qui est en ré mineur pentatonique, donc il faut enlever les notes mi et si), et combinez les deux parties. Répétez jusqu'à ce que les élèves réussissent les deux parties.
3. **Jouer le jeu :** Avant de commencer, rappelez aux élèves que lorsqu'ils sont éliminés, l'instrument qu'ils choisissent jouera l'une des deux parties. (Les instruments graves ou plus grands doivent jouer le bourdon brisé, tandis que les *glockenspiels* ou les instruments plus petits doivent jouer le cluster.)

STATUE DANS LES BOIS

Aller dans les bois pour s'amuser un peu

Trouver tous les animaux dans trois, deux et un

CINQ POSES D'ANIMAUX DES BOIS

Lièvre – deux doigts de chaque main sur la tête (comme des oreilles)

Écureuil – mains près de la bouche (comme en train de grignoter)

Hibou – bras tendus (comme des ailes)

Ours – mains en forme de griffes devant le corps

Original – pouces sur la tête avec les doigts tendus (comme des bois)

Il est possible de changer le cadre et/ou les animaux pour l'adapter à votre région ! « On va à la plage/aux plaines/au lac/aux montagnes/aux marais aujourd'hui... »

Avec une personne suppléante, vous pouvez jouer ce jeu sans les instruments. Notre version du jeu est que les enfants doivent bouger à la pulsation en imitant un animal, s'arrêtant sur le mot *un*, et gardant la pause sur le silence. Les élèves éliminés peuvent s'asseoir à leur place en attendant.

STATUE DANS LES BOIS

H. Nail (2023)

Voix

Al - ler dans les bois pour s'a - mu - ser un peu.

GS/GA

(aie!)

XB/MB

(March' march' march' march' et ar - rête

3

Voice

Trou-ver tous les a - ni - maux dans trois deux et un! (fige!)

GS/GA

XB/MB



HEATHER NAIL

Heather Nail est spécialiste de la musique Orff pour le *Calgary Board of Education* depuis 24 ans. Elle possède une certification Orff niveau III et une maîtrise en éducation de l'Université de l'Alberta, avec une spécialisation en musique élémentaire. Heather enseigne conjointement les niveaux d'introduction Orff à Calgary, et fut semi-finaliste pour le Prix d'excellence en enseignement de l'Alberta. Elle présente régulièrement des ateliers à des congrès de musique dans l'ouest canadien et ailleurs. Dans ses temps libres, elle dirige le *Westside Junior Concert Choir*. Heather encadre des enseignantes de musique en début de carrière à Calgary et occupe actuellement la présidence de Carl Orff Canada.

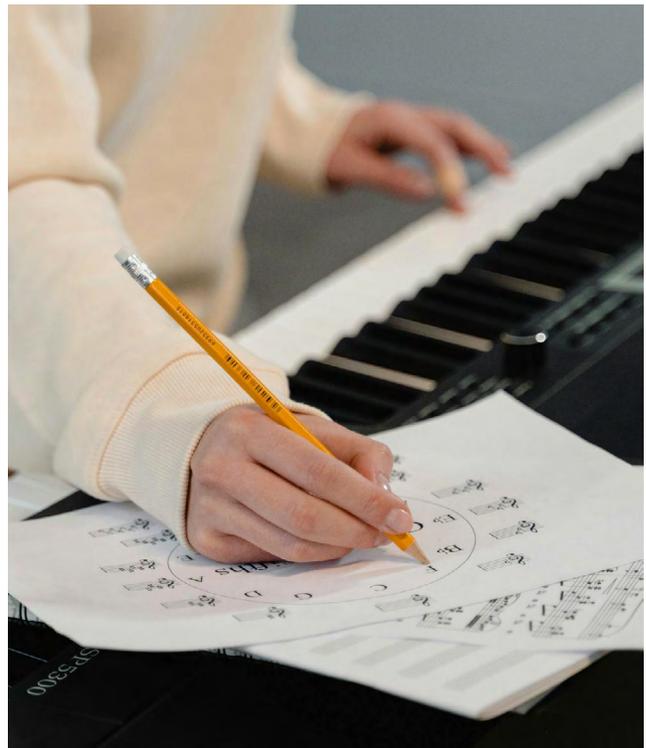
Pop Music and the Schulwerk | Presented by Dr. Martina Vasil for the Calgary Orff Chapter

Reviewed by Tegan Wiebe-Paul

I attended the "Orff Schulwerk and Popular Music" workshop presented by Dr. Martina Vasil in Calgary, Alberta. Martina Vasil is an Associate Professor of music education and the director of Graduate Studies at the University of Kentucky. She has also been a guest professor at the University of Alberta and was my very first professor during my Master's program, where she taught "Popular Music Pedagogy." It was an amazing first class experience in my Master's program, and I learned a lot from it.

This workshop provided numerous ideas for incorporating popular music into the music classroom, from preschoolers to middle school students and beyond. Martina scaffolded each idea clearly and intentionally, demonstrating how to take music that resonates with students and use it to teach the curriculum in an engaging way. For example, she showed how the theme song to Bluey could be used to create a welcome song with fun movement, allowing students to experience beat, phrasing, and practice moving and freezing. This activity also reinforced names and fostered a sense of community. Additionally, Martina taught workshop participants how to break down popular songs into manageable parts, allowing students to recreate sections of a song as a group.

Martina led the group in listening to the song "APT" by Bruno Mars and ROSÉ, helping us pick out



a section to recreate. We then decided on a key that would work with the Orff instrumentation and, by ear, began learning the melody. We recreated the drum patterns on tubanos and added a bass line. The end product was amazing, and I left the workshop feeling energized and excited to try these techniques with my students.

Martina was a fantastic facilitator, guiding the workshop participants through the content of her objectives at a comfortable pace. The workshop included movement, speech, song covers, children's books, and creative extensions and activities. She provided participants with evidence from well-known scholars, such as Gloria Ladson-Billings and Lucy Green to explain why using pop music in the music classroom helps create a more culturally responsive environment.

The best part of Martina's workshop was that she not only taught us relevant ways to use popular music in our daily teaching, but her notes and slides provided everything needed to recreate the lessons in our own classrooms with the exception of the children's books. Her slides even included videos of Martina showcasing her work with her own students! If you've ever attended a workshop and later forgotten what the finished product was supposed to look like, Martina's slides have you covered!

The experience from this workshop left me feeling more confident in using popular music with my students, beyond using Just Dance as a movement break. Now, when I listen to music, I intentionally listen for ostinatos and other elements that could be made playable for my students. Martina also demonstrated how parts of popular music can be used to enhance a picture book or movement activity into something students can easily connect with. This workshop

reinforced the idea that children need opportunities to learn music by ear, not just through notation, particularly because most music traditions around the world are oral traditions, not taught through written music.

Leaving this workshop, I'm motivated to become more proficient at finding ways to use popular music in my classroom, beyond what Martina shared with us. This starts with learning what types of music my students listen to and exploring other media they experience outside of school, such as television shows.

I highly recommend attending a workshop presented by Dr. Martina Vasil. Not only will you have a lot of fun playing and moving, but you'll also learn how to take the music your students are consuming and use it to teach your curriculum in a fun and engaging way.



TEGAN WIEBE-PAUL

Tegan Wiebe-Paul (B.A. Music Major, B.Ed, M.Ed.; Level III Orff Certification) has been a dedicated music specialist with the Calgary Board of Education for 19 years. She studied music at Augustana University College before earning her education degree from the University of Alberta. Passionate about Orff music education, she is an active member of the Calgary Orff Chapter and currently serves as a copy-editor for *Ostinato*. Mrs. Paul has also completed her Orff Levels II and III in Edmonton, AB, further deepening her expertise in this specialized approach to music education. Most recently, she achieved a significant milestone by earning her Master's in Curriculum and Pedagogy from the University of Alberta, focusing on music and diversity.

“Another One Bites the Dust” by Queen

Arranged by Martina Vasil

Grades: 4–6

Objectives: Perform a cover song, improvise in G pentatonic, learn about a band

PROCESS

- Introduce “Another One Bites the Dust” by Queen (transpose down 1 using Chrome’s Transposer app)
- Play along with the bassline (A Section), ask students what part you are playing (melody, harmony, or bass?)
- Teach drum part on legs (teacher plays A Section over it), transfer to tubanos.
- Warmup on BAG E.
- **EXTENSION:** Learn the B section by ear; the simplified version has no pickups on A and G.
- Add improv section, students use BAG E; more advanced students can add low D or high D/E.
- Add improv section, students use BAG E; more advanced students can add low D or high D/E.

Introduction

Congas

B T B B T B T B B T B T B B T B T B B T

A Section

Recorder

B Section

C Section

End on B or E

Improvise in G Pentatonic, centred on E



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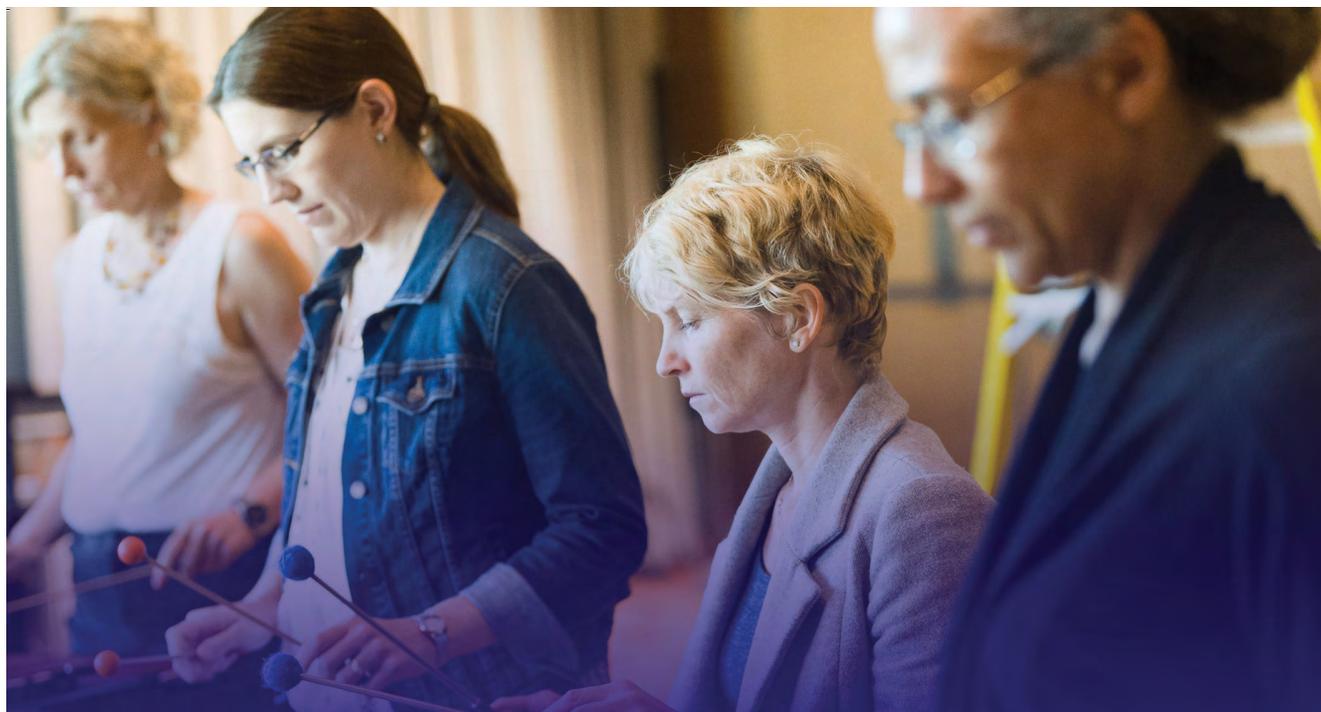


**Keynote Speaker
Conférencier d'ouverture
James Harding**

www.passages2026.ca

Carl Orff Canada Levels Courses Across Canada

Date	Location	Levels Courses Offered	Website/Contact	Course Director Contact Information
July 2–12, 2025	The Oscar Peterson School of Music at The Royal Conservatory	Introduction to Orff Introduction to Orff with Focus on FSL Level I Orff Level II Orff / Old Level III Level III Orff – New curriculum	rcmusic.com/teacher-education	Catherine West Oscar Peterson School, Royal Conservatory of Music (416) 408-2824 #465
July 17–18, 2025	University of Manitoba	Level I Level II (with a possibility for “old” Level III based on interest)	umanitoba.ca/musiccommunity-and-partners/professional-development-programs	Dr. Jody Stark jody.stark@umanitoba.ca
July 21–August 1, 2025	University of Alberta, Edmonton	Level I: Edul 495 / Edu 595 Level II (And pre-2022 Level III): Edu 595	kr10@ualberta.ca	Kim Friesen kjfriesen@ualberta.ca 780-953-6924
21 juillet au 1 ^{er} août 2025	Montréal	Formation intensive Orff-Schulwerk de niveau 1	formationsorff@gmail.com	Françoise Grenier formationsorff@gmail.com
August 5–15, 2025	Cape Breton	Level I Level II	orffnovascotia.com	James Jackson james.jackson.mus@gmail.com
TBA 2026	British Columbia	TBA	levels@bcorff.ca	Pam Hetrick pjhetrick@gmail.com



SUMMER MUSIC TEACHER EDUCATION

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- Music in Early Childhood - Certificate

For experienced music teachers:

- Orff Courses: Levels I, II, III - AQ Primary/Junior Vocal Parts 1, 2, 3, and Orff Specialist or Certificate
- Vocal Music Pedagogy and Conducting - AQ Intermediate/Senior Parts 1 & 2 or Certificate
- Instrumental Music Pedagogy - AQ Parts 1, 2, 3 or Certificate
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SPRING

Culturally Responsive Pedagogy in Music Education: EDU 595 (on-campus)

May 2 & 3, 9 & 10, 23 & 24, 30 & 31, 2025
Friday 5:00 pm - 8:30 pm
Saturday 8:30 am - 12:50 pm

INSTRUCTOR:

Dr. Kathy Robinson *University of Alberta*

This course will be a comprehensive exploration of culturally responsive pedagogy and its extensions, including culturally sustaining pedagogy, in elementary music. Culturally Responsive Pedagogy (CRP) aims to center the cultures, musics, languages and lived experiences of the students who we teach and learn from in our increasingly diverse Canadian society. Central to the course will be the investigation of current research on and best practices in culturally responsive/sustaining pedagogy for K-6 children. Hands-on music experiences, guest presenters, video recordings, research and professional readings, and group discussions and presentations will be the vehicles for our learning.

For more information, email Dr. Kathy Robinson at kr10@ualberta.ca

SUMMER

Kodály Levels I & III: Musicianship, Pedagogy & Choral

July 7 – 18, 2025

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

Pre-class work for Level I and III: Online work through University of Alberta eClass. Contact Anita Perla upon registering aperlau@ualberta.ca

LEVEL I: EDEL 495/EDU 595

INSTRUCTORS:

Anita Perla *Pedagogy and Materials*

Marni Strome *Musicianship, Conducting & Choral Ensemble*

LEVEL III: EDU 595

INSTRUCTORS:

Kodaly Instructors are of international renown and sponsored by the university's Wirth Institute

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 the musical growth of children and adolescents in primary and elementary (Level I) and upper elementary, junior high and high school (Level III) settings 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 these settings. Choral repertoire and vocal pedagogy suitable for children and adolescents 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 (Level I) and successful completion of Kodály Level II (Level III).*

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

Orff Schulwerk Levels I & II

July 21 – August 1, 2025 (Monday through Friday)

LEVEL I: EDEL 495 / EDU 595

INSTRUCTORS:

Sue Harvie *Ensemble & Pedagogy*

Andy Funke *Recorder*

Laurel Nikolai *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): EDU 595

INSTRUCTORS:

Kim Friesen Weins *Ensemble & Pedagogy*

Andy Funke *Recorder*

Laurel Nikolai *Movement*

Orff 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.

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

Dalcroze Eurhythmics: Movement-Based Music Education

August 5-9, 2025

On-Campus Classes: 9:00 am – 4:30pm
(Tuesday through Saturday)

INSTRUCTORS:

Dr. David Frego *Pennsylvania State University (retired)*

Sponsored by a grant from the estate of Dr. Elizabeth Filipkowski

PRE-CLASS WORK FOR LEVEL I AND LEVEL II: ONLINE WORK THROUGH UNIVERSITY OF ALBERTA ECLASS.

Contact Dr. Kathy Robinson at kr10@ualberta.ca upon registering

Participants will engage in internalizing all elements of music through purposeful movement. Focus will include teaching this approach through all grade levels as well as therapeutic approaches for special needs and older adults. A brief pre-course history/philosophy paper will be required in order to familiarize the participants in Dalcroze Eurhythmics.

All of these courses are offered for 3 graduate credits and can be taken as a student in Open Studies, in our new Graduate Certificate in Elementary Music Teaching and Learning or in the Master's program. All courses are offered at a higher domestic tuition rate of \$1529 per course.

THIS BROCHURE IS AN UNOFFICIAL COURSE LISTING. PLEASE CONTACT DR. KATHY ROBINSON AFTER FEBRUARY 15 TO REGISTER FOR THESE COURSES.

For more information, email Dr. Kathy Robinson at kr10@ualberta.ca

ELEMENTARY MUSIC TEACHING AND LEARNING

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

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- *develop practical skills in music lesson-planning and teaching*
- *examine strategies for integrating popular music and world music pedagogies in music education*
- *investigate current research on and best practices in culturally responsive/ sustaining pedagogy for K-6 children.*

The Graduate Certificate may be ladderred into some M.Ed. Programs (see reverse).

APPLICATION DEADLINE:

April 30, 2025

(Start in summer term)

Website: uab.ca/gcesmus

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

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

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

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

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

COURSES

Summer 2025

Summer Term (on-campus)

- **July 7-18**
EDU 595 Kodály Level I OR
EDU 595 Kodály Level III
(Prerequisite: successful completion of EDU 595 Kodály Level II)
OR
- **July 21 - August 1**
EDU 595 Orff Level I OR
EDU 595 Orff Level II
(Prerequisite: successful completion of EDU 595 Orff Level I)
- **August 5 - 9**
EDU 595 Dalcroze Eurhythmics: Movement-Based Education

Winter Term 2026

- **January - April (online, Tuesday evenings from 5:00-8:00 p.m.)**
EDU 595 Trends and Issues in Today's Elementary Music Classroom

One previous taken may be eligible for transfer credit into the certificate. Contact gcesinfo@ualberta.ca for information.

ADMISSION REQUIREMENTS

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



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Choral 1 & 2: Avonlea Armstrong Green
Movement 1 & 2: Mary Lynn Berti
Recorders 1 & 2: Jewel Casselman

<https://umanitoba.ca/music/community-and-partners/professional-development-programs>



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ou

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Par virement *Interac* : orffquebec@gmail.com

(Q : Carl R : Orff)

Pour tout autre renseignement : formationsorff@gmail.com



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Advocacy Corner

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



Announcing the NEW Music Advocacy Brochure from Carl Orff Canada

WHY WAS IT CREATED?

During a Chapter Presidents meeting it was discussed that a tangible brochure could greatly support teachers in their continual quest to advocate for music education in schools. It became evident that educators of music needed support to secure and maintain their positions within the school system. We needed to design a document that clearly stated the power that music and movement has in the life of the child.

WHO CREATED IT?

The 2024 Advocacy Committee consisting of chair Bethany Elsworth, Lori Arthur, Pam Hetrick, Becki Leipter, Linda Song and Jennifer Stacey collaborated together to write the content. We wanted to ensure that the features of the Schulwerk were clearly outlined. The foundations for our descriptions of the unique characteristics of the Orff approach were drawn from the IOSFS document “Principles of Orff Schulwerk” written by Barbara Haselbach and Wolfgang Hartman (Orff-Schulwerk Forum, Salzburg,



International Convention 4-7 July 2013). Once the English version was created, the Francophone Team of Andr anne H etu and Caroline Landry translated the document. Stef Bowker from *Working Dog Designs* generated the appearance of the brochure. The graphics are to indicate movement as they flow through the design with subtle pointers to guide the reader's eye



to important information. The shapes are freeform to suggest the exploratory approach of Orff rather than using regimented shapes with equal spacing. The words 'Music' and 'Movement' are bolded to make them stand out at a glance.

HOW WE HOPE IT WILL BE USED?

Almost everyone has an opinion about what music education is in the school system, however few fully understand the thought process contained in the learning of music. Our programs can be more effective when our colleagues, administration team, and parent community are enlightened on why we have music in schools. Whenever you have the opportunity, email the brochure to invested people. Print it for concert events, parent-student conferences, staff meetings, and music education workshops. Put it on your school notice board for all to see. Share it whenever someone asks you (or better yet, when they tell you) about your

position. This document is a tool to quickly and simply state the multifaceted benefits music and movement have in supporting the growth of the child.

WHERE CAN YOU ACCESS IT?

Anyone can download the Advocacy Brochure from the Carl Orff Canada website.

English version: orffcanada.ca/advocacy/

French version: orffcanada.ca/promotion-de-coc/

Written by Bethany Elsworth on behalf of the Carl Orff Canada Advocacy Committee:

Bethany Elsworth (Chair), Lori Arthur, Pam Hetrick, Becki Leipert, Linda Song, Jennifer Stacey and Heather Nail

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

Promotion des intérêts

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



Annnonce de la nouvelle brochure de promotion de la musique de Carl Orff Canada

POURQUOI A-T-ELLE ÉTÉ CRÉÉE ?

Lors d'une réunion des président-es de chapitres, il a été discuté qu'une brochure tangible pourrait grandement soutenir les enseignant-es dans leur quête continue pour défendre l'éducation musicale dans les écoles. Il est devenu évident que les enseignant-es de musique avaient besoin de soutien pour valoriser et maintenir leurs postes au sein du système scolaire. Nous devons concevoir un document qui exprime clairement le pouvoir que la musique et le mouvement ont dans la vie de l'enfant.

QUI L'A CRÉÉE ?

Le comité de promotion 2024, composé de la présidente Bethany Elsworth, Lori Arthur, Pam Hetrick, Becki Leipert, Linda Song et Jennifer Stacey, a collaboré pour rédiger le contenu. Nous voulions nous assurer que les caractéristiques du Schulwerk soient clairement exposées. Les bases de nos descriptions des caractéristiques uniques de l'approche Orff ont été tirées du document *IOSFS Principles of Orff Schulwerk* rédigé par Barbara Haselbach et Wolfgang Hartman



(Orff-Schulwerk Forum, Salzbourg, Convention internationale du 4 au 7 juillet 2013). Une fois la version anglaise créée, l'équipe francophone composée d'Andréanne Héту et de Caroline Landry a traduit le document. Stef Bowker de *Working Dog Designs* a conçu l'apparence de la brochure. Les graphiques sont destinés à indiquer le mouvement, se déroulant à travers le design avec des points subtils pour guider l'œil du lecteur vers les informations importantes. Les formes sont libres pour suggérer l'approche exploratoire d'Orff,



plutôt que d'utiliser des formes rigides avec un espace égal. Les mots « musique » et « mouvement » sont en gras pour les faire ressortir d'un simple coup d'œil.

COMMENT ESPÉRONS-NOUS QU'ELLE SERA UTILISÉE ?

Bien que plupart des gens aient une opinion sur ce qu'est l'éducation musicale dans le système scolaire, peu comprennent pleinement le processus de pensée qui sous-tend l'apprentissage de la musique. Nos programmes peuvent être plus efficaces lorsque nos collègues, l'équipe administrative et la communauté parentale sont éclairés sur l'importance de la musique à l'école. Chaque fois que vous en avez l'opportunité, envoyez la brochure par courriel aux personnes concernées. Imprimez-la pour les événements de concert, les conférences parents-élèves, les réunions du personnel et les ateliers d'éducation musicale. Affichez-la sur le panneau d'affichage de votre école pour que tout

le monde puisse la voir. Partagez-la chaque fois que quelqu'un vous pose une question (ou mieux encore, quand il vous parle de votre poste). Ce document est un outil pour exprimer rapidement et simplement les multiples bienfaits que la musique et le mouvement apportent au développement de l'enfant.

OÙ POUVEZ-VOUS Y ACCÉDER ?

La brochure de promotion peut être téléchargée depuis le site Web de Carl Orff Canada.

Version anglaise : orffcanada.ca/advocacy/

Version française : orffcanada.ca/promotion-de-coc/

Écrit par Bethany Elsworth au nom du comité de promotion de Carl Orff Canada:

Bethany Elsworth (présidente), Lori Arthur, Pam Hetrick, Becki Leipert, Linda Song, Jennifer Stacey et Heather Nail



In Remembrance of CATHERINE DE FRECE

1950–2024

Catherine (Cathy) de Frece (née Maclver) passed away on December 20, 2024. Cathy is survived by her husband of 49 years, Bob, daughters Laura and Christine, brother Don (Sherry), sister Betty, nephews Elden and Andy (Melissa), grandsons Alexander and Benjamin, granddog Jameson, great niece Phoenix and great nephews Callum and Shea.

Born in Barrhead, Alberta, Cathy spent the majority of her life in the Edmonton/Sherwood Park area where she was a devoted teacher for 35 years; teaching students to sing, play instruments and the handbells, and to "Tip toe through the tulips". She had a strong love of choral music, having met her husband Bob in the University of Alberta Mixed Chorus. Cathy directed her own choirs and was a devoted member of the Greenwood Singers for 43 years.

Cathy lived her life as a loving daughter, sister, wife, mother, aunt, grandmother and fierce friend. She will be missed by all who knew her.

On a personal note: Cathy and I have a long history together, having done our Level III together with Jos Wuytack. Fond memories of working on our orchestrations and crying and laughing together, depending on the day!

We also had the privilege of working together on the closing children's performance for the National Orff Conference, Tapestry 1996. Our students had the unique opportunity to perform with the young First Nation ladies that danced with Susan Aglukark in our performance of Hi Na Na Ho.

For the last 15 years, I looked forward to seeing Cathy every summer at our faculty kick-off dinner for our Orff Levels in Edmonton. Cathy was the 'hostess to the mostest' and we were always treated to a delicious meal and a table set beautifully. I am so very grateful for the many memories and count it a blessing to have had Cathy de Frece as friend and colleague.

—Sue Harvie



In Remembrance of DOREEN HALL

1921–2025

Accès à la version française

Doreen Hall was born in Warrenpoint, County Down, Ireland on May 24, 1921. Upon moving to Canada, she was raised in Listowel near Kitchener, Ontario where she studied violin with her father, W. G. Hall, then with Elie Spivak at the Royal Conservatory of Music. She taught violin at Alma College in St. Thomas, Ontario 1942-1945 and was head of the String Department at Mount Allison University in New Brunswick 1945-1951. During the 1940s, she performed in concerts and on CBC broadcasts. She was a member of the 1955-1956 Hart House Orchestra.

Dr. Arnold Walter, Director of the Faculty of Music at the University of Toronto, asked Doreen Hall to travel to Salzburg to learn about the work Carl Orff and Gunild Keetman were doing in music education. On May 10, 1954 she left to work with them in Salzburg. Doreen emphasized what a privilege it was to work with Gunild. With Arnold Walter she prepared *Music for Children – Carl Orff*, the first adaptation in English of the Orff-Keetman publications, using nursery rhymes and songs she had learned from her father as a young child.

Upon her return to Canada in 1956, she began teaching classes of 6–12 year-old children at the Royal Conservatory of Music in Toronto. She also



Carl Orff, Arnold Walter

From article by Doreen Hall, "Orff Schulwerk" in *Royal Conservatory of Music Bulletin*, September 1955



Doreen Hall, Gunild Keetman and Carl Orff (Photo: Peter Keetman) 1954

presented in-service sessions for music teachers in the Scarborough Board of Education, and in 1957 she taught the first Orff courses for teachers at the Royal Conservatory of Music. In 1962, she helped to organize the first International Conference on Elementary Music Education – Orff Schulwerk, held in Toronto with Carl and Liselotte Orff, Gunild Keetman, Lotte Flach, Barbara Haselbach and Wilhelm Keller. At this conference Doreen Hall introduced the Schulwerk to 167 eager participants from South Africa, all over North America including many delegates from the United States who became the pioneers of the American Orff Schulwerk Association.

Keith Bissell, Music Supervisor for Scarborough Public Schools was the first to incorporate the Schulwerk into Canadian Schools. In 1965 Doreen was consultant for a CBC National School Broadcast three-part series “Living Through Music”. These programs featured students from Scarborough Schools, directed by Joan Summerland. These programs won the Ohio State Award for Educational Broadcasting in 1966. A second project was the performance of “The Christmas Story” which won the Bronze Star of Radio Madrid, Spain’s highest award for broadcasting.

During the years following the International Conference, Doreen lectured widely and gave teacher training courses at major universities throughout North America. Other works followed: *Music for Children Orff-Schulwerk Teacher’s Manual*, *Nursery Rhymes and Songs*, *Singing Games and Songs*, *Canons and Rounds*. She presented *Music for Children* at Expo 67 with pupils from St. George’s School, Montreal. She was heard on CBC radio broadcasts and in 1970 directed and trained children from the RCMT for the CBC film *Music to See*, Carl Orff.

On April 20, 1974 with 82 charter members, Doreen Hall became Founding President of the *Orff Schulwerk Society of Canada*. Since that time the organization has been renamed *Music for Children - Carl Orff Canada*



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

- *Musique pour enfants* and grew to over 900 members in 11 chapters across Canada. Doreen later became Honorary Patron of COC during the 1979 National Conference in Halifax, Nova Scotia.

Doreen edited the biannual newsletter *Music for Children/Carl Orff Canada/Musique pour enfants* from 1975-1978. The newsletter was later renamed *Ostinato* in 1982. In 1986, she retired as Professor Emeritus from the University of Toronto.

When speaking with Joan Linklater on August 13, 2013, Doreen had a message for music educators:

We must always strive for quality vocal sound. In order to achieve good vocal sound, we must find top quality teacher trainers who can teach teachers to understand what quality vocal sound is and how to achieve this with children.

Doreen Hall has had a profound effect on music education in North America and her colleagues world-wide have recognized her achievements as follows:

- 1977** *Distinguished Service Award* from the American Orff Schulwerk Association
- 1986** The *Doreen Hall Scholarship* was established at the Faculty of Music, University of Toronto with funds from Carl Orff Canada and donations from family and friends
- 1990** *Canadian Music Council Medal* in recognition of her extraordinary contribution to music education in Canada
- 1990** Frau Liselotte Orff presented the *Pro Merito Award* of the Carl Orff Foundation in Munich for exceptional work in the dissemination of the Schulwerk
- 1996** *Doreen Hall Endowment Seat* in the newly refurbished Concert Hall at the Royal Conservatory of Music, Toronto
- 1998** *Diploma Honoris Causa* appointing her Fellow of the Royal Conservatory of Music
- 2002** First annual *Distinguished Service Award* from the Music Education Division, University of Toronto in recognition of her vision, leadership, dedication and long years of exemplary service to music education
- 2007** Appointed to the *Order of Canada* by the Governor General of Canada Honorable Michaëlle Jean, at Rideau Hall in Ottawa. The draft citation read:

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



Doreen Hall having been presented the Order of Canada by Canada's Governor-General at Rideau Hall

that attracted people from across the continent. Her work has continued over a lifetime and, today, thousands of teachers, countless students and many professional musicians are beneficiaries of her passion and commitment.”

- 2008** First North American Alliance Award of Recognition from Carl Orff Canada and the American Orff Schulwerk Association

SOURCES

Faculty of Music, University of Toronto website

A Visit With Doreen Hall, by Joan Linklater printed in the 40th Anniversary book

Honours Bestowed on Doreen Hall, by Morna-June Morrow printed in the 40th Anniversary book



En souvenir de DOREEN HALL

1921–2025

Doreen Hall est née le 24 mai 1921 à Warrenpoint, dans le comté de Down, en Irlande. Après son arrivée au Canada, elle a grandi à Listowel, près de Kitchener, en Ontario, où elle a étudié le violon avec son père, W.G. Hall, puis avec Elie Spivak au Conservatoire royal de musique de Toronto. Elle a enseigné le violon au collège Alma à St. Thomas, en Ontario, de 1942 à 1945, et a été directrice du département des cordes à l'Université Mount Allison au Nouveau-Brunswick de 1945 à 1951. Durant les années 1940, elle s'est produite en concert et lors de diffusions sur les ondes de la CBC. Elle a également été membre de l'orchestre Hart House durant la saison 1955-1956.

Dr Arnold Walter, directeur de la Faculté de musique de l'Université de Toronto, a demandé à Doreen Hall de se rendre à Salzbourg pour découvrir le travail que Carl Orff et Gunild Keetman réalisaient en éducation musicale. Le 10 mai 1954, elle est partie travailler avec eux à Salzbourg. Doreen a souligné que c'était pour elle un grand privilège de travailler avec Gunild. Avec Arnold Walter, elle a préparé *Music for Children – Carl Orff*, la première adaptation en anglais des publications d'Orff-Keetman, en utilisant des comptines et des chansons qu'elle avait apprises de son père dans son enfance.

À son retour au Canada en 1956, Doreen Hall a commencé à enseigner à des classes d'enfants âgés de 6 à 12 ans au Conservatoire royal de musique de



Carl Orff, Arnold Walter

Extrait de l'article de Doreen Hall, « Orff Schulwerk » dans le *Royal Conservatory of Music Bulletin*, septembre 1955.



Doreen Hall, Gunild Keetman et Carl Orff (Photo : Peter Keetman) 1954

Toronto. Elle a également animé des séances de perfectionnement pour les enseignants de musique du conseil scolaire de Scarborough. En 1957, elle a donné les premiers cours Orff destinés aux enseignants au Conservatoire royal de musique. En 1962, elle a

contribué à l'organisation du premier congrès international sur l'éducation musicale élémentaire – Orff Schulwerk, qui s'est tenue à Toronto avec la participation de Carl et Liselotte Orff, Gunild Keetman, Lotte Flach, Barbara Haselbach et Wilhelm Keller.

Lors de cette conférence, Doreen Hall a présenté le Schulwerk à 167 participants enthousiastes, notamment des délégués d'Afrique du Sud et de l'ensemble de l'Amérique du Nord, y compris de nombreux représentants des États-Unis, qui sont devenus les pionniers de l'*American Orff Schulwerk Association*.

Keith Bissell, superviseur de la musique pour les écoles publiques de Scarborough, a été le premier à intégrer le Schulwerk dans les écoles canadiennes. En 1965, Doreen a été consultante pour une série de trois émissions radiophoniques scolaires nationales de la CBC intitulée *Living Through Music*. Ces émissions, qui mettaient en vedette des élèves des écoles de Scarborough dirigés par Joan Sumnerland, ont remporté le prix Ohio State Award for Educational Broadcasting en 1966. Un second projet, une performance de l'Histoire de Noël, a remporté l'Étoile de bronze de Radio Madrid, la plus haute distinction espagnole en radiodiffusion.

Au cours des années qui ont suivi le congrès international, Doreen Hall a donné de nombreuses conférences et des cours de formation pour enseignants dans les grandes universités de l'Amérique du Nord. D'autres ouvrages ont suivi, notamment : *Music for Children Orff-Schulwerk Teacher's Manual*, *Nursery Rhymes and Songs*, *Singing Games and Songs*, et *Canons and Rounds*. Elle a présenté *Music for Children* à l'Expo 67 avec des élèves de l'école St. George's à Montréal. Elle a été entendue sur les ondes de la CBC et, en 1970, elle a dirigé et formé des enfants du RCMT pour le film de la CBC *Music to See, Carl Orff*.

Le 20 avril 1974, avec 82 membres fondateurs, Doreen Hall est devenue la première présidente de la Orff Schulwerk Society of Canada. Depuis, l'organisation a été renommée *Music for Children - Carl Orff*



Doreen Hall tenant la photo de Carl Orff, Gunild Keetman et elle-même en 1954 (Photo : Joan Linklater)

Canada - Musique pour enfants et compte désormais plus de 900 membres répartis dans 11 chapitres à travers le Canada. Doreen est ensuite devenue marraine honoraire de Carl Orff Canada (COC) lors du congrès national de 1979 à Halifax, Nouvelle-Écosse.

De 1975 à 1978, Doreen a été l'éditrice du bulletin semestriel *Music for Children/Carl Orff Canada/Musique pour enfants*, renommé *Ostinato* en 1982. En 1986, elle a pris sa retraite en tant que professeure émérite de l'Université de Toronto.

Lors d'une conversation avec Joan Linklater le 13 août 2013, Doreen a partagé un message pour les enseignant·es de musique :

« Nous devrions toujours viser une qualité sonore vocale exceptionnelle. Pour atteindre ce niveau, il faut faire appel à des formateurs et des formatrices de grand talent capables d'enseigner ce qu'est une bonne qualité vocale et comment l'obtenir avec les enfants. » [traduction libre]

Doreen Hall a profondément influencé l'éducation musicale en Amérique du Nord, et ses collègues du monde entier lui ont manifesté leur reconnaissance de nombreuses manières :

- 1977** Prix pour service exceptionnel de l'*American Orff Schulwerk Association*
- 1986** Création de la bourse Doreen Hall à la Faculté de musique de l'Université de Toronto grâce à des fonds de Carl Orff Canada et à des dons de la famille et des amis
- 1990** Médaille du Conseil canadien de la musique en reconnaissance de sa contribution extraordinaire à l'éducation musicale au Canada
- 1990** Frau Liselotte Orff lui a décerné le prix *Pro Merito* de la Fondation Carl Orff à Munich pour son travail exceptionnel dans la diffusion du Schulwerk
- 1996** Un fauteuil à son nom lui été dédié lors de la restauration de la salle de concert du Conservatoire royal de musique, Toronto
- 1998** Diplôme *Honoris Causa*, la nommant *Fellow* du Conservatoire royal de musique
- 2002** Premier *Prix annuel pour service exceptionnel* décerné par le département d'éducation musicale de l'Université de Toronto en reconnaissance de sa vision, de son leadership, de son dévouement et de ses nombreuses années de service exemplaire à l'éducation musicale
- 2007** Nomination à l'Ordre du Canada par la gouverneure générale du Canada, l'honorable Michaëlle Jean, à Rideau Hall, Ottawa. Le projet de citation disait :

« Doreen Hall a apporté la joie de la musique à des générations d'enfants. Enseignante de musique, elle a introduit la méthode d'enseignement du compositeur allemand Carl Orff en Amérique du Nord alors qu'elle était au Conservatoire royal de musique dans les années 1950. Elle a commencé par traduire et publier des documents sur cette méthode fondée sur la conviction que tous les enfants peuvent apprendre la musique. Elle a également



Doreen Hall recevant l'Ordre du Canada des mains de la gouverneure générale du Canada à Rideau Hall

voyagé pour donner des séminaires et animer des ateliers pour les enseignant-es, attirant alors des personnes de tout le continent. Son travail s'est poursuivi tout au long de sa vie et, aujourd'hui, des milliers d'enseignants, d'innombrables élèves et de nombreux musiciens professionnels sont les bénéficiaires de sa passion et de son engagement. » [traduction libre]

- 2008** Premier North American Alliance Award of Recognition décerné par Carl Orff Canada et l'*American Orff Schulwerk Association*

SOURCES D'INFORMATION :

Site Web de la Faculté de musique, Université de Toronto

A Visit With Doreen Hall, par Joan Linklater, publié dans le livre du 40^e anniversaire de COC

Honours Bestowed on Doreen Hall, par Morna-June Morrow, publié dans le livre du 40^e anniversaire`



In Remembrance of **DR. LOIS DORIAN CHOKSY**

1928–2025

Lois Choksy was born in Baltimore, Maryland, USA and spent many happy childhood summers on Ocracoke with her grandparents.

Her teaching career began in Baltimore (1950-1973) where she was soon assigned to teach music. This led to further studies in Hungary and then to writing “The Kodály Method”, her first publication. Subsequently, as she continued to teach both children and teachers, she wrote several further texts that are, many years later, still being used.

In the early 70’s she and her husband Lee Choksy built a house on the Caribbean Island of Sint Eustatius where she volunteered to teach music in the schools (1973-1978) and later enjoyed many winters for the rest of her life.

She moved to San Francisco to teach at Holy Names College (1973-1979) and finally, in 1979 to the University of Calgary where she developed a Master’s Programme and a Summer Diploma Programme that attracted students from all over Canada and abroad. She considered her crowning achievement to have been the acceptance of Kodály studies as a credible degree concentration, from undergraduate school through the doctorate. She became Head of the Music Department in 1992 and retired in 1998 at the age of 70.

An internationally recognized authority on the Kodály Method, Lois lectured widely in North America, Europe, Australia and Taiwan. She was a founding member of the Organization of American Kodály Educators (OAKE), the International Kodály Society (IKS) and of the Alberta Kodály Association (AKA), and was president 1984-8 of the Kodály Society of Canada (KSC). She was on the Board of the International Kodaly Society (IKS) from 1983-1992. In 2001 she was awarded an Honorary Doctor of Fine Arts by The University of Lethbridge.

For the past 25 years she operated Caprice Bed and Breakfast with her friend and colleague, Jeanette Panagapka, in the picturesque fishing village of Gibsons Landing, British Columbia. Between 2011 and 2019, under the pen name, Blair McDowell, she published seven novels, each set in one of the places she had recently traveled.

Lois was predeceased by her husband and her son, George and her brother Daniel Dowell Sr. She leaves behind many students, colleagues, family and friends who loved her dearly.

For the many who knew her, she exuded a joy of life springing from her enthusiasm for the beauties of life—friends, nature, music, art, dance, food, books, and from her enduring curiosity.

Textes d'étude sur la théorie et la pratique de l'Orff-Schulwerk : Textes de base des années 1932-2010

Françoise Grenier

Étant donné la vitesse des changements de toutes sortes auxquels on assiste actuellement, et compte tenu de la disparition de Carl Orff et de son entourage proche, les responsables du *Forum international Orff-Schulwerk* ont publié un ouvrage comprenant 15 articles majeurs pour qu'on se rappelle l'histoire des idées de Carl Orff qui ont révolutionné nos façons d'enseigner la musique. Il a été traduit en espagnol, en chinois, en farsi, en grec et en russe. Il est maintenant disponible en français.

À QUI S'ADRESSE-T-IL ?

Ce livre s'adresse directement à vous, enseignant·es de musique, qui souhaitez comprendre les principes de cette approche pédagogique. Le livre est également destiné aux étudiant·es chercheurs et chercheuses qui désirent avoir des références en français sur les écrits originaux de Carl Orff et de ses collaboratrices et collaborateurs les plus proches.

DE QUOI PARLE-T-ON DANS LE LIVRE ?

On parle des motivations qui ont donné naissance à une pratique musicale de l'élémentaire, à l'instar de ce qui se passait dans les autres arts du début du 20^e siècle. Depuis cette époque, aussi bien dans les arts graphiques que dans les arts de la scène (théâtre, danse ou musique), on a rompu avec les traditions pour innover en se référant à ce qui est naturel, inné



et spontané, non complexe, en d'autres termes, à l'élémentaire. Au même moment, le concept du *Learning by Doing* de John Dewey en éducation devenait de plus en plus connu. En musique et en danse, adopter cette conception de l'éducation comme un tout englobant les aspirations esthétiques de l'artiste et les manières de faire de l'artisan s'accorde avec l'expression personnelle de la créativité qui nourrit l'improvisation. Cela constitue la part la plus significative de l'héritage de Carl Orff.

POURQUOI ACHETER CE LIVRE ?

Pour connaître l'esprit de l'Orff-Schulwerk tel que présenté par des gens qui ont joué un rôle crucial dans son évolution jusqu'à aujourd'hui, notamment à l'Institut Orff de Salzbourg. Orff lui-même, sa première associée Dorothee Günther, et son indispensable collaboratrice Gunild Keetman, racontent la naissance des idées fondamentales et de leur intégration dans leur enseignement. La parole est ensuite donnée à des pédagogues qui ont travaillé directement avec Orff et Keetman en étudiant et en enseignant auprès d'eux dès les années 1960. Ils ont contribué à éclairer les concepts et à concrétiser les idées auprès de nombreux enseignant-es. À leur tour, ceux-ci ont poursuivi la transmission de cette approche de l'Orff-Schulwerk.

En lisant les différents textes, on comprend la richesse de l'Orff-Schulwerk et de ses possibilités de relations infinies avec d'autres matières essentielles à la formation générale des jeunes. On comprend aussi que, seules, les partitions musicales ne

représentent pas l'Orff-Schulwerk. L'important est l'éveil de l'artiste-artisan qui sommeille en chacun pour qu'il prenne en main l'expression de son individualité, de son humanité.

Enfin, au fil des articles, on remarque la modernisation des idées du début du 20e siècle et de leur expression en général. Il en est passé de l'eau sous les ponts, mais la rivière coule toujours.

L'ouvrage a été publié aux Éditions *Musiké* d'Orff-Québec avec un soutien financier de Carl Orff Canada, Orff Suisse et Orff France.

Pour commander le livre, veuillez communiquer avec orffquebec@gmail.com



FRANÇOISE GRENIER

Françoise détient une maîtrise en éducation musicale de l'Université Laval au Québec et est diplômée de l'Institut Orff de Salzbourg où elle a étudié durant 2 ans. Elle a enseigné l'Orff-Schulwerk en Autriche, en France, en Californie et au Québec et donné des ateliers à divers colloques en France, aux États-Unis et au Québec. Depuis le début des années 2000, elle s'est engagée davantage auprès d'Orff-Québec comme membre du CA, puis comme présidente du chapitre, et avec Carl Orff Canada comme correspondante francophone au niveau national. Encore aujourd'hui, elle veille à la transmission des principes de l'Orff-Schulwerk que ce soit par l'organisation de formations intensives ou par l'écriture et l'édition de textes sur le sujet.



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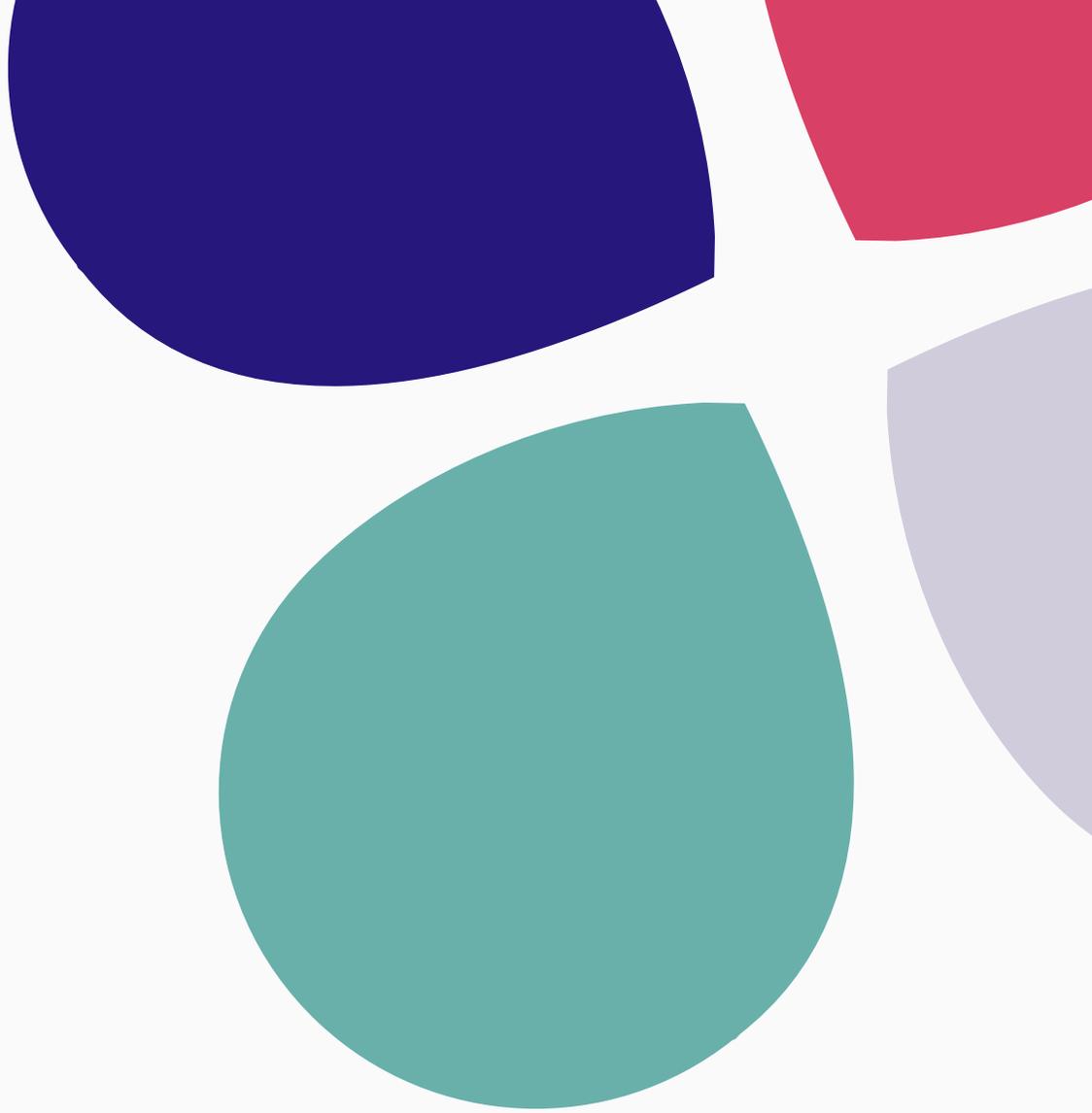
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