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Unknown artist. *Examples of Chinese ornament*, Pl.75 (1867) by Owen Jones

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Connection

Sue Harvie

Spring brings the promise of new beginnings and growth. Our experience of 'Passages' our National Orff Conference offers the opportunity to enrich our practice and plant seeds of excitement for our students. As the title 'Passages' suggests, we are reminded that with each new season comes our continued journey of learning both in our praxis and as humans. In the unsettled journey of life, the one constant is that, 'Music moves the body and the spirit'. (Dr. Robert de Frece - excerpt lyrics from 'Music Moves Me' from **Orff... On the Go! En mouvement!**). What a privilege it is to move our students with music.

Connexion

Sue Harvie

Le printemps porte en lui la promesse de renouveau et d'épanouissement. Avec Passages 2026, notre congrès national Orff, nous avons une occasion précieuse d'enrichir notre pratique et de semer chez nos élèves des graines d'enthousiasme. Comme l'évoque si bien le titre « Passages », chaque saison nous rappelle que notre cheminement se poursuit, tant dans notre manière d'enseigner que dans notre développement personnel. Au cœur du parcours parfois incertain de la vie, une vérité demeure : « La musique met le corps et l'esprit en mouvement. » (Dr Robert de Frece, extrait de « Music Moves Me », tiré de **Orff... On the Go! En Mouvement!**). Quel privilège de pouvoir rejoindre nos élèves et les inspirer à travers la musique.

President's Letter

Heather Nail



Accès à la version française

“Looking back I should like to describe Schulwerk as a wild flower... As in nature plants establish themselves where they are needed and where conditions are favourable, so Schulwerk has grown from ideas that were rife at the time and that found their favourable conditions in my work.”

—C. Orff, 1963

Like wildflowers, when the conditions are right—when there is space to explore, create, and belong—music grows naturally. As the days grow longer and the first signs of spring begin to appear, this season invites us to pause, reflect, and renew our sense of possibility. Spring has always been a time of growth and reawakening, and in many ways it mirrors the work we do together as a community of music educators.

In our classrooms, we see this renewal every day. A child discovers a steady beat for the first time. A class finds the courage to sing together with confidence. A group of students creates something new through movement, speech, and instruments. These moments of discovery remind us why the Orff approach remains so powerful—it invites curiosity, creativity, and connection.

Spring also reminds us that growth happens best in community, which was evident at our most recent



conference, Passages 2026. If you were lucky enough to attend Passages, you know the feeling of being part of a vibrant and supportive community. A huge thank you to our gracious hosts in Halifax and the Orff Nova Scotia chapter alongside the Quebec Orff chapter for planning such a wonderful event. Like a garden, our organization thrives when many hands contribute—through collaboration, encouragement, and the sharing of ideas. Together we create spaces where teachers feel inspired and students feel empowered. Thank you for the energy, passion, and care you bring to this work.

As we look ahead to the summer months, I encourage you to consider deepening your learning through Orff Levels courses. These transformative experiences offer time to immerse yourself in music, movement, pedagogy, and collaboration with colleagues who share your passion. Whether you are beginning

your journey or continuing through additional levels, these courses enrich not only our understanding of the Orff approach but also the creativity and confidence we bring back to our classrooms.

As we move toward the final months of the school year, I hope you find moments of renewal and inspiration in your teaching and in your connections with one another. May the coming months bring fresh ideas, meaningful music-making, and opportunities for growth, both for you and for the students you inspire every day.

With gratitude and warm spring wishes,
Heather Nail, President
Carl Orff Canada



HEATHER NAIL

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

Lettre de la présidente

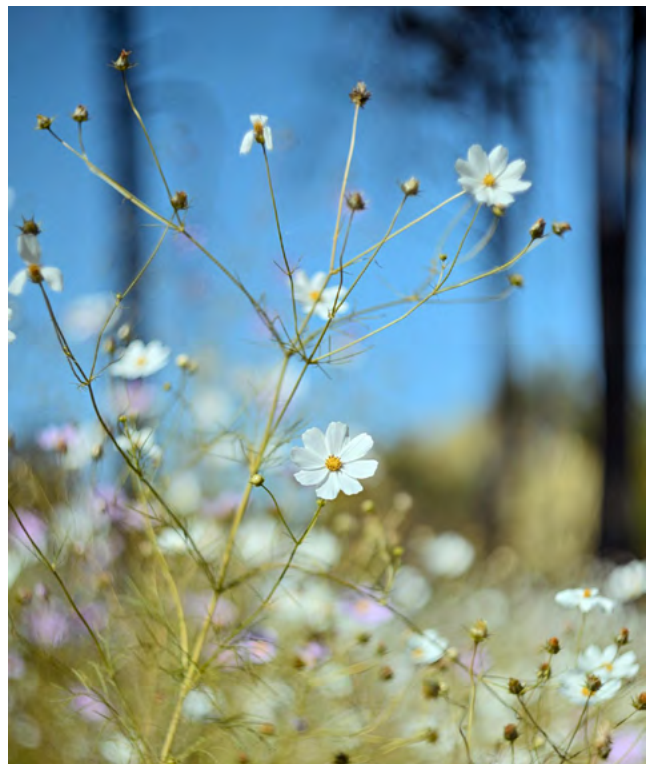
Heather Nail

« En regardant en arrière, j'aimerais décrire le Schulwerk comme une fleur sauvage... Comme dans la nature, les plantes s'établissent là où elles sont nécessaires et où les conditions sont favorables, ainsi le Schulwerk s'est développé à partir d'idées qui étaient largement répandues à l'époque et qui ont trouvé des conditions favorables dans mon travail. »

—C. Orff, 1963

À l'image des fleurs sauvages, lorsque les conditions sont réunies — lorsqu'il y a de l'espace pour explorer, créer et appartenir — la musique s'épanouit naturellement. Alors que les journées s'allongent et que les premiers signes du printemps apparaissent, cette saison nous invite à faire une pause, à réfléchir et à renouveler notre ouverture aux possibilités. Le printemps a toujours été une période de croissance et de renouveau, et, à bien des égards, il reflète le travail que nous accomplissons ensemble comme communauté d'enseignant-es de musique.

Dans nos classes, nous observons ce renouveau chaque jour. Un enfant découvre pour la première fois la pulsation régulière. Une classe trouve le courage de chanter ensemble avec assurance. Un groupe d'élèves crée quelque chose de nouveau par le mouvement, la parole et les instruments. Ces moments de découverte nous rappellent pourquoi l'approche Orff demeure si



puissante : elle suscite la curiosité, la créativité et la connexion.

Le printemps nous rappelle également que la croissance s'épanouit au sein de la communauté, comme en témoigne notre plus récent congrès, Passages 2026. Si vous avez eu la chance d'y participer, vous connaissez ce sentiment d'appartenir à une communauté dynamique et bienveillante. Un immense merci à nos hôtes généreux de Halifax, ainsi qu'au chapitre Orff de la Nouvelle-Écosse et à Orff-Québec pour l'organisation de cet événement remarquable. À l'image d'un jardin, notre organisme prospère lorsque de nombreuses mains y contribuent — par la collaboration, l'encouragement et le partage d'idées. Ensemble, nous créons des espaces où les enseignant·es se sentent inspiré·es et où les élèves se sentent valorisé·es. Merci pour l'énergie, la passion et l'attention que vous apportez à ce travail.

À l'approche des mois d'été, je vous encourage à approfondir vos apprentissages grâce aux cours des niveaux Orff. Ces expériences transformatrices offrent l'occasion de s'immerger dans la musique, le

mouvement, la pédagogie et la collaboration avec des collègues qui partagent votre passion. Que vous commenciez votre parcours ou que vous poursuiviez des niveaux supplémentaires, ces formations enrichissent à la fois notre compréhension de l'approche Orff, ainsi que la créativité et la confiance que nous rapportons dans nos classes.

Alors que nous nous dirigeons vers les derniers mois de l'année scolaire, j'espère que vous trouverez des moments de renouveau et d'inspiration dans votre enseignement et dans vos liens avec les autres. Puissent les mois à venir vous apporter de nouvelles idées, des expériences musicales significatives et des occasions de croissance, tant pour vous que pour les élèves que vous inspirez chaque jour.

Avec reconnaissance et mes plus chaleureux vœux printaniers,
Heather Nail, présidente
Carl Orff Canada



HEATHER NAIL

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

The SEE in ME! Research Study

Joy Reeve

SEE in ME! is an acronym for Social Emotional Education in Music Education, a music-based SEL dissertation research study with elementary music teachers to be conducted in the Fall of 2026 by me, Joy Reeve. A year ago in May of 2025, I conducted the pilot study, of which the research was presented at the COC Conference Passages 2026 in Halifax. This same pilot-study research will be presented this summer in Athens, Greece at the IOSFS International Forum, as well as the SEE in ME! pedagogical framework as a workshop at the International Society of Music Educators main conference in Montreal. This article is a recount of what this research entails, and where it is going next.

INTRODUCTION

It is well-known that the well-being and mental health of children is a priority, but what might not be known is that some form of well-being and Social Emotional Learning (SEL) curriculum has been mandated in every province and territory in Canada (Guyn Cooper, 2013; Hall, 2024; Jomaa et al, 2023). Often this curriculum is found in Phys.Ed, and also in Math in Ontario (who knew?), and while embedded SEL is to be taught in all classrooms, there is no direction or assistance regarding music, or the arts more generally.

For me, music and social and emotional education is an obvious fit. When I first graduated from the University of Toronto's teachers college, Gardner's multiple intelligence theory, emotional intelligence (EI), (Salvoy & Mayer, 1990) and SEL were gaining significant traction in the education world. At that time, the idea

of musical intelligence (Gardner 1995) being its own type of intelligence was rejuvenating, as it positioned music with a new status. Daniel Goldman's (1995) book *Emotional Intelligence: Why it may Matter More than IQ* affirmed that "non-rational" emotions were significant to the success and quality of life. Being a neophyte music elementary teacher I was excited about the prospect and connections between music and SEL, and how this combination was a match. But, being fresh out of school, and entering my first year of teaching, I was trying to survive the year, never mind exploring something new. But these questions around the connections between music and emotions remained. When I began my Music and Music Education at Teachers College, Columbia University in 2022, my studies and courses led to this dissertation topic.

Fast forward some 25 years later, I began working towards a Doctorate of Education where music education and social-emotional education for well-being has become my dissertation topic. This article is a look into my pilot study research, informing the research planned for Fall 2026.

We will begin with a background on SEL and emotional processes, to core affect and dimensional emotion theory which can provide one way of explaining and understanding emotions. This will then be followed by the music affects, of entrainment and emotional contagion, which is the basis for the SEE in ME! pedagogical framework. From this background the research questions and findings will be presented, and wrapping up with the future plans for this work.

BACKGROUND INFORMATION ABOUT SEL

SEL has five areas of focus, which are also referred to as social and emotional competencies. Shown in the center of Figure 1, they are; self-awareness, self-management, social awareness, relationship skills and responsible decision making. These competencies are nested within the social contexts of support as classrooms, schools, families and caregivers, surrounded by the broader community. Research shows that the most effective SEL programs are school-wide (Cipriano et al. 2023). In 2012, these five emotional competencies were regrouped into three developmental-contextual models: emotional processes, social/interpersonal skills, and cognitive

regulation (Jones & Bouffard, 2012). The first group, emotional processes, is targeted in my research. Emotional processes include emotional knowledge and expression, emotional regulation, empathy and perspective taking. This knowledge provides a foundation to build social/interpersonal skills, and cognitive regulation upon.

A major factor for effective SEL for students is their teachers, specifically their own social and emotional competencies in knowledge and application. Hence, my research is focused on elementary music teachers perspectives and practices to teach and integrate music and SEL.

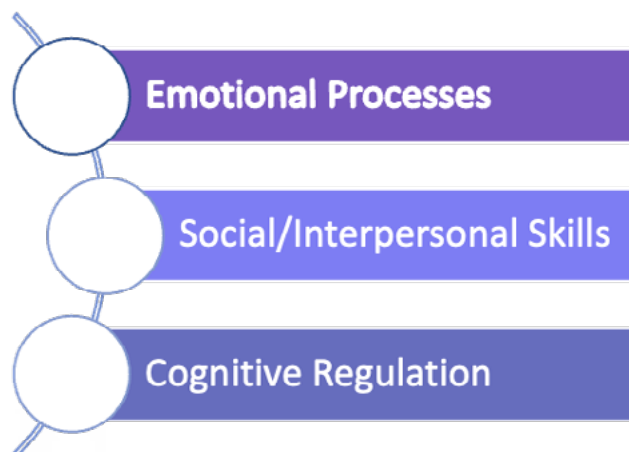
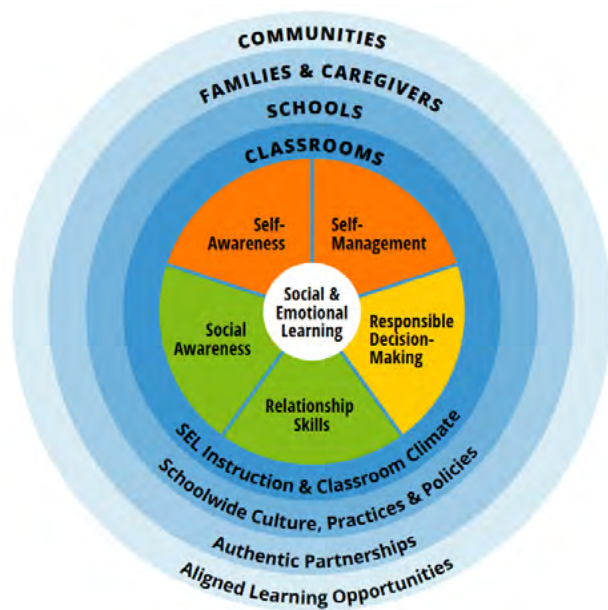


Figure 1. The SEL 'Wheel' (CASEL, 2020)

CORE AFFECT AND DIMENSIONAL EMOTION THEORY

Many SEL programs work with mood meters as seen in Figure 2. These models of mood meters may help identify and understand the range of emotions we can experience.

However, what may not be explained are the physical core affects (Russell & Barrett, 1999) of arousal and valence that influence and determine our emotions. Arousal refers to the range of energy levels that we experience (Figure 3). Valence is a range of generalized positive or negative feelings also known as affects (Figure 4).

MOOD METER

How are you feeling?



Figure 2. Recognizing, Understanding, Labelling, Expressing, Regulating

Mood Meter from the RULER program, Yale Center for Emotional Intelligence (Brackett et. al, 2012). This was the model used in the study.

Arousal

energy levels, such as sleepy or activated, sometimes referred to as intensity.

High energy	+5
Lots of energy	+3
Some energy	+1
OK	0
A bit tired	-1
Low energy	-3
Lethargic	-5

Figure 3. Ranges of core affect-arousal.

Valence

Positive or negative feelings. Comfortable/uncomfortable or pleasant/unpleasant terms can also apply.

Fantastic	+5
Great	+3
Good	+1
OK	0
Meh	-1
Bad	-3
Terrible	-5

Figure 4. Ranges of core affect-valence

Terms such as pleasant or unpleasant, comfortable or uncomfortable are used to describe these generalized feelings. These feelings are just experienced as we live in the world, and are not attributed to any specific thing, because they require no cognition, or attribution. When these 2 aspects of affect are intersected,

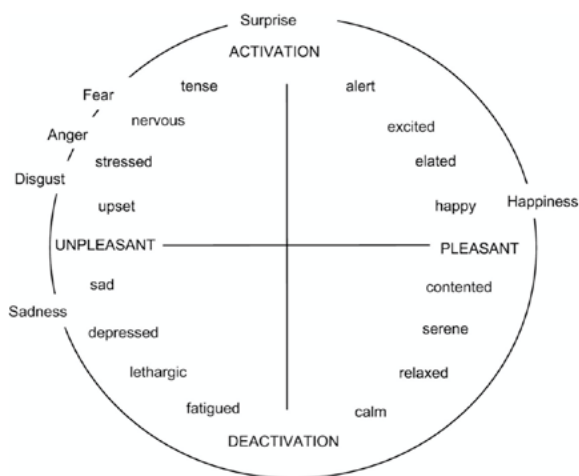


Figure 4. Russell's (1980) Circumplex model.

Dimensional emotion theory presented through mood meters is one way for children to understand and experience the physical mechanisms of emotions that they experience. This understanding, and visual model can lead to solutions to identify and help manage emotions. Additionally, mood meters offer a concrete model to help understand how emotions are fluid and changing, and that they are a separate thing that take over us, but are rather generated within us as part of being human.

(A quick explanation-affect is understood as the forces that come upon us, influencing changes in feeling. And we to can influence affect (Anderson, 2024).

emotions can be recognized and identified through dimensional emotion theory, as seen in figure 4 and 5. On the left is Russell's original model from 1980 (figure 4). And on the right is a very simple mood meter, which is used in Ontario elementary curriculum (Figure 5).

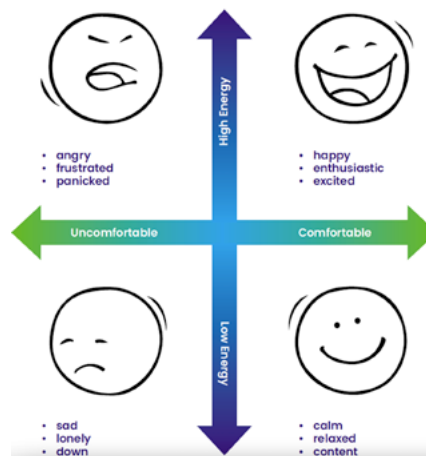


Figure 4. The mood meter from School Mental Health Ontario.

Music has affects, which can align with dimensional emotion theory).

MUSIC AFFECT AND INTERSECTIONS

There is much discussion on music affect, with one theory classifying twelve affects (Juslin & Västfjäll 2008). My research study is focused on two music affects: entrainment, and emotions, which are understood through dimensional emotion theory (Russel, etc.). Entrainment is when any two independent entities align in time, such as when two or more people walk in lock-step with each other, or play together with the beat of music. Entrainment is an automatic response such as when people begin to sing without

a starting pitch, or a count in, and within seconds they match in terms of tempo, and hopefully pitch. This matching in tempo is rhythmic entrainment, as the common tempo of the group is stronger than the individual (Dotov et al., 2022).

Research has shown that entrainment is a neurological response (Flaig & Large, 2014), and can happen/manifest in four ways: perceptual, autonomic, motor, and social, (Troost et al., 2017), which has also been termed as social-affective (Phillips-Silver & Keller, 2012). Social entrainment as a result of motor entrainment (dancing, playing a drum, or parts, etc), can lead to pro-social affiliation, and actions (Tarr et al., 2014; 2016; Cirelli et al., 2014). Other research has continued this line of thought into the production of empathy (Rabinowitch et al. 2013), which is part of emotional processes that is targeted in this work.

By using elements of music to create core and emotional with entrained activities, students of the teacher in the pilot study experienced and learned about arousal and valence. This led to the discovery, experience and understanding of emotions with the mood meter. These are the conceptual and theoretical frameworks for the SEE in ME! pedagogical framework, that was used in the pilot study.

PILOT STUDY

The pilot study was conducted in four weeks in May of 2025 with a full-time Orff-Schulwerk practitioner at a private school in Toronto. This school has many neuro-diverse students, and the teacher chose two elementary classes to work with the music-based SEL material from SEE in ME! The research questions at the time were:

1. How might a music education pedagogical framework rooted in rhythmic and affective entrainment impact:

- a. music educators' practices and perceptions of music and SEL?
- b. music educators' perceptions of the social emotional effects of such a framework on their students?

2. In what ways, if any, might such a pedagogical approach facilitate elementary music educator's integration of SEL in their practices?



Figure 6. Visual of the cyclical action in a Participatory Action Research Study.

A Participatory Action Research (Kemmis & Wilkinson, 1998) methodology was chosen for this research because it is a collaborative, fluid and responsive methodology suitable for teachers in classrooms. The process of PAR is seen here in Figure 6. It begins with a desire to promote social change, or address an issue in one's practice.

This process begins with reflecting, planning, acting, observing what's happening during the actions, and reflecting again, resulting this continuous cycle over the time period of the study. These cycles allow the research project to follow unanticipated directions, as well as the changes of the participants practice over the research time period. The data was collected, initially and discussed during the research, to decide together where the research process was leading next.

In this case, how music can be a vehicle for SEL in the elementary music classroom for well-being.

Procedures

The study began with a pre-study interview to provide a baseline of the teacher's SEL knowledge experience. Then a collaborative workshop using the theoretical and conceptual frameworks for SEE in ME! set the stage for the study, and on-going discussion. In the next weeks, two classes were observed as the teacher taught SEL through the SEE in ME! material. To finalize the study, there was a post-interview.

Findings: (Please note that the pronouns they/ them will be used for confidentiality purposes).

Baseline

The participant had not received any prior formal training in SEL from employers, and was unaware of the terms and the jargon. They were not confident about SEL per se. The mood meter was familiar, and their school had worked with the Habits of Mind framework. The participant had sought mindfulness courses, one of which was for the classroom. As a result the participant was more aware of the anxiety of the students. They would use deep breathing and a calming voice to help students regulate their emotions, and “bring them down.”

The teacher described students in the classroom as “some kids shut down when they come in here, like not play, find it overwhelming because of their own personal anxiety.” This caused the teacher to create an emotionally safe space through differentiation for access to the music tasks. It was really important to the teacher “that kids feel safe when they walk in this room so that they are able to take those risks.” These actions and responses demonstrate the emotional sensitivity, and support that the teacher innately demonstrated to the students in their responses.

Post-Study Findings

After the four weeks of collaboration had passed, the teacher-participant was much more confident with the

terms, concepts and applications of SEL. In planning lessons, the teacher would use terms such as “arousal and valence,” and “understood a little bit more the function of entrainment.” In the teachers experience, they thought that using entrainment and music for the development of SEL, was a very good match. They thought it was effective as it was targeted and “fun.” In using music to learn about emotions, music captures “all that unspoken communication” and “gives permission to ‘try on this emotion’ to explore.”

The teacher wanted to, and did continue with the SEE in ME! materials in September of 2026 to “set the tone and build safely in the classroom.” The plan was to dedicate 10 minutes of a 40 minute class to SEL work through music, and to begin with energy levels as that is “safer than comfortable and uncomfortable emotions.”

In the post-study interview, the teacher-participant began to wonder about what the long term effects of teaching SEL through music for students' respect towards each other. They also wondered about the potential to collaborate with the JK/SK teachers, who teach impulsivity control as self-regulation.

From the teacher's perspective, four weeks was too short of a time to see any effects. however the sharing of feelings in class of a grade 4 child was attributed to the lessons about emotions, and the normalization of multiple experiences and viewpoints.

The teacher reported that the students learned that they could feel more than one emotion at a time; both high and low energies can be uncomfortable; and that different times of the day can have an impact on how one feels, indicating an awareness of how the body is involved with how we feel.

A summary of the teacher's evolution of practice is seen in Table 1:



	Beginning of the Study	End of the Study
SEL knowledge and definition	Unaware of the “jargon.” Mindfulness as part of SEL.	“Progression” of knowledge including arousal and valence, emotion knowledge, and entrainment.
Pedagogy	Differentiated instruction to make it “safe to take risks.”	Plans for September start with units on the connection of energy levels and safety.
Student agency	Student risk taking for participation	Activities to ‘try-on’ emotions
Strategies	Mindfulness through deep breathing, and meditation bowl.	Arousal and valence, then mood meter. Using targeted songs and chants to explore SEL concepts.
Use of Music for SEL	Through music students can express themselves differently.	“Fun” and “targeted” way to explore emotions through the body.

DISCUSSION

The opportunities for SEL learning that an elementary music education classroom provides is unique in that music affect can generate emotions, and embodied experiences that support understanding in holistic ways.

Areas for discussion that arose from this study are the awareness of and response to the professional development needs of elementary music teachers. One aspect is the nature of our role in schools, in that we are rotary teacher who see the entire student body in a specialized subject that can convey emotion, and provide unique opportunities to examine emotion interactions. Models such as SEE in ME! could be used as an extension or support of ongoing SEL programs that are in schools, and/or frameworks like SEE in ME! could initiate music-based learning for SEL that then extend in to the classroom.

However, many music education models and practices do not create environments that are conducive to learning about emotions, as they may not be socially safe spaces for children, especially to explore vulnerable emotions. So how do teachers create such

conditions? What attitudes and intentions will cultivate such an environment?

The logistical recommendations from this pilot study are to extend the research time period, reduce the terms on the mood meter, and begin this work at the beginning of the school year. Also a shift in weight of the focus of this research to the teachers perceptions, enactments, and attributions of a music-based SEL framework, rather than the framework itself.

FUTURE WORK

Pending approvals, the plan is to begin this dissertation research study, in the Fall of 2026 with up to six participants in a common location in Canada. It will begin with a 1½ day focus group and workshop, and then continue in October when classes are underway, and teachers are working with the SEE in ME! material. The research questions have been revised to focus on the teachers’ practices, enactments and attributions of music-based SEL. It will track the teacher’s decisions, reflections and integration of SEL in the music classroom. My research is going to look at the connections of care through from the teacher’s experiences

teaching music-based SEL for well-being in the elementary music classroom.

As a result of the pilot study, shifting the research to collaborate with teachers is now theoretically framed by Ethics of care (Fisher & Tronto, 1990; Noddings, 1988; Tronto, 2013) (See Figure 8). This feminist theoretical framework places the focus on human beings and their relations with each other, prioritizing the person and people above the subject matter. Conceptually this is not new for elementary music teachers, however this may not be our experience from

traditional classical music education practices. Thus, as a practice of care participatory music (Turino, 2008) will be emphasized and cultivated. Within that framework, the use of music for rhythmic, motor and social entrainment (Trost et al., 2017), which may produce shared emotions (Cross et al, 2012; Juslin & Västfjäll, 2008) may provide social and emotional experiences from which students can develop emotional processes of emotional knowledge, expression, and empathy for their well-being.

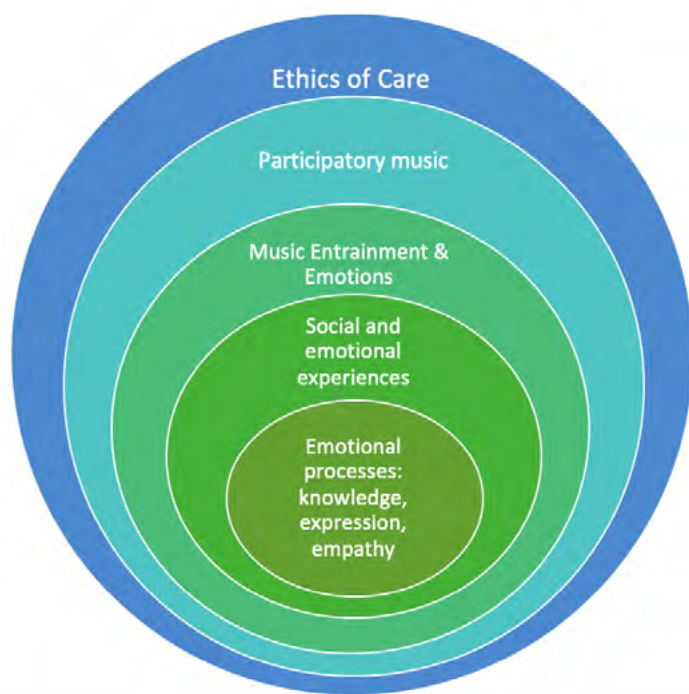


Figure 8. The nesting of emotional processes education through social and emotional experiences created through rhythmic, motor and social entrainment (Trost et al., 2017), possibly producing shared emotions (Cross et al., 2012; Juslin & Västfjäll, 2008), within the context of participatory music (Turino, 2008), framed and grounded by ethics of care (Fisher & Tronto, 1990; Noddings, 1988; Tronto, 2013).

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JOY REEVE

Joy Reeve is a doctoral Candidate in Music and Music Education at Teachers College, Columbia University in New York City. Joy is also a Student Teacher Supervisor and Instrumental Instructor for Teachers College. While in New York, Joy has studied Dalcroze pedagogy, as well as performed at Carnegie Hall for the United Nations Institute for Training and Research concerts. Starting this summer and Fall, Joy has a new role as Course Director, Instructor, and Curriculum Co-ordinator for the Orff Levels courses for Carl Orff Vietnam.

Joy is from Toronto, Canada, where she taught as an elementary music educator for the Toronto District School Board for 25 years. During this time, Joy became Faculty at the Royal Conservatory of Music in Toronto, Canada, where she has taught Orff Levels courses in both Basic Orff pedagogy and movement for about 20 years. She also has published three books- the You/We/I Can Series, all of which have been textbooks at major universities in Canada and the US. Joy was a Professor at Seneca College, Toronto, Canada, where she taught and developed the curriculum for Music and Movement for Early Childhood Educators.

The experience and expertise that Joy has gained over her career is now culminating into research and academic work. Her dissertation topic is *Ethics of care, emotions, and entrainment; Social emotional education through music education (SEE in ME)*. In this new phase of her work, she is presenting her research internationally at academic conferences. She hopes to graduate as "Dr. Joy" by the end of 2027.



Children's Day: The Why, The Who and The How

Laurel Nikolai



Children's Day is a tradition that we see taking place across Canada in various chapters. The premise of Children's Day is that those interested in the Orff approach may observe master teachers working with actual children and understand the process of Orff pedagogy.

Children's Day also can be so much more than that! It is a rare opportunity for children from different parts of a city who love learning creatively through the Orff approach to work with other likeminded individuals. Perhaps most importantly it is a chance to show off to the parent community and stakeholders what we as Orff educators know so well. Bringing children together

with music, movement, and creativity creates a lot of joy and true magic!!

Through this article I want to outline my various experiences with Children's Day and why this is a tradition we must keep going and my thoughts on the best ways to use Children's Day for advocacy to show off the beauty of what we do to the world!! If your chapter has not brought this tradition to life for a few years this will hopefully inspire your board to get started. If your chapter is already seasoned at running a successful Children's Day this may give you some fresh ideas to add new light to new possibilities.



MY EXPERIENCES AS A BOARD MEMBER, PRESENTER, AND PARENT

Full disclosure, I have never experienced Children’s Day as only a participant. My first few experiences with this event was as a presenter and also as a chapter board member. Early on in my experience, the structure was to have three presenters share one session three times in a day to three different groups of children. The third group would have more time with the presenter in order to prepare them for a final sharing performance to which parents were invited.

As a presenter the pro to this process was that you would only have to prepare one hour worth of workshop material and you were able to refine it on three different groups of children. Hopefully all would fall into place with the third group and the end result would be a performance to leave the students feeling satisfied, the presenter fulfilled, and the parents thrilled.

In my experience none of these results were what actually happened in this model of a Children’s Day. As a presenter I would always feel very rushed with

the experience which did not allow for the true creative magic to actually happen. This never really felt great to me as a presenter particularly if the last group you worked with did not come together as well as the other groups. This did not lead to a great experience for anyone.

FRESH IDEAS FOR A SUCCESSFUL CHILDREN’S DAY SETUP

After years of following this structure, the Alberta Orff Chapter Board noticed that there was a big decline in Children’s Day participants for both teachers observing and children participating. Under the direction of the president team of Connie Ohlman and Kim Friesen a lot of time and thought was dedicated to how to freshen up the experience for everyone. Here were some of the ideas:

1. Bring in one (or two) “big name” presenters to draw a crowd and include a Q & A after the event with the presenter.

2. Host the event on a weekday in order to appease the teachers who feel giving up a weekend is their biggest obstacle. (Side note: this did work but did not really seem to bring in those people who asked for it and it was very hard for board members to have the day paid for by their school).
3. Host the event in a special venue so that it did not just feel like another school day but a very big and important event. (The Winspear Centre for Music gave the chapter use of their glorious rehearsal space and lobby. This was an amazing partnership until the building went under construction).
4. Invite parents to come and watch the entire process and be the “supervisors”. This would allow parents to observe the entire process from start to finish to see how the magic is made. This was particularly helpful over lunch when a catered lunch was included and teachers could eat together and enjoy a full workshop experience.

There were two very successful Children’s Days that followed this format. The first was with Doug Goodkin and a small breakout group that would rotate to local jazz musician Mallory Chapman (grand daughter to legendary jazz icon Senator Tommy Banks). The second was with Sue Harvie and Heather Nail who worked their magic seamlessly together to create an Orffastic Circus experience. Both of these Children’s Days really gave a new purpose to the day and became an incredible experience for all involved. I was particularly invested in the day with Doug Goodkin as I took students from my school including my own daughters. What really hit home with me after that day was the response from the parents. They were simply blown away by how much happened during a day

of music making and how quickly these students new to meeting Doug embraced the music and creativity and blossomed during this experience. This is the sort of advocacy that needs to happen more often. We all know that Doug is an incredible Orff master but so many other Orff educators. What we do day in day out is often hidden behind doors. People simply don’t know what they don’t know.



As with many great things, Covid put a damper on Children’s Day events with the Alberta Orff Chapter. Last year was the first time that it was reintroduced to the chapter roster. After a seven year gap this left most



chapter board members wondering what is Children's Day and how on earth does one organize this event? Over the course of seven years many board members had changed and on the new slate of members very few were on the board who had ever heard of or attended à Children's Day.

OUTLINE AND PROCESS OF CHILDREN'S DAY 2025: VOICES IN MOTION

No longer on the Alberta Chapter board, I was thrilled when I was invited with my friend and colleague Carmen So to create a new workshop for Children's Day. Carmen and I had both worked collaboratively in 2019-2020 preparing our Orff ensembles to present at Vision 2020 in Edmonton, the Orff conference that would sadly never come to be. We were thrilled to have an opportunity to pair up once again. Having both organized and presented many Children's Days, the Alberta Chapter was open to my input for how to structure the day to make sure the event was one that would be memorable for all parties and I have to say it did not disappoint!

Carmen and I planned a very ambitious day and we knew that we would need a few pieces in place to make the children as successful as possible. The idea of children that have never met each other nor with whom the presenters are familiar is always the most daunting part of presenting for Children's Day. There is no way to know what anyone else's music and movement experience is coming into the day. We requested that the Alberta Orff Chapter board members actually jump in and learn the material alongside the children and then support in small groups when students were involved in creating. This was a first for me and it proved to be a great idea.

Carmen and I had selected four pieces as a part of the day. Two of them were original ones written specifically for the event. The first, a beautiful three part canon written by our very own president Heather Nail and choreography added by myself. **"As One"** and **As One (instrumental)** was designed to celebrate the spirit of Children's Day.

The big final rondo **"I Love Springtime"** was written and arranged by Carmen So with choreographic prompts also by myself.

Both scores and videos of these pieces are included. **[Copy of As One \(Canon\).mp4](#)** **[Copy of Springtime!.mp4](#)**

Carmen and I designed the day to reflect how we would teach these pieces over the course of a week. We began with singing each piece, internalizing through movement and layering in the different elements during later sections of the day. We wanted to continue revisiting each piece by scaffolding to model how we structure our lessons and weeks with our students. The final result was one to celebrate. The students started their day with us at 9:30am and by 12:15 we were ready to invite a full house to celebrate these students for a full twenty minute performance. See **[Children's Day 2025: Voices in Motion - Repertoire & Plan](#)**

Committee Chair and current AB Orff president Alana Mahaffy did an excellent job inviting guests to this celebration. I will emphasize again that this is a chance to advocate for the amazing work that happens daily in quality music classes. Parents were of course invited but so were administrators and politicians. We were thrilled to have two MLAs show up for the final performance. Hot off the press the chapter was also sure to print off the new [COC advocacy brochure](#) to place on each chair!

HOW TO SELECT CHILDREN FOR CHILDREN'S DAY

For teachers who may be new to the concept of Children's Day and are wondering if this is suitable for the children in your school the answer is YES! I will however make the following suggestions for who to choose for the day.

1. **Children who are eager to take risks**- this is the most important quality. You may have a fantastic musician but if they are focused on getting things right and being perfect this is not the day for them. The Orff approach is inherently messy and students who are eager to play in the muck are ideal candidates.
2. **Children who are leaders but not bossy.** The Orff approach is about collaboration and in this case children have to accept ideas from strangers and then add their own to help the

idea grow. You need a student who is eager to embrace the gifts that others offer up and then offer their own ideas to build upon them! Looking for kind humans is a good place to start.

3. **Children who are versatile and will actively engage in all aspects of the Schulwerk.** You may have someone who loves to sing and can always rock out on the instruments but they are not comfortable moving. You want students who will engage in all parts of the day with gusto!
4. **Children who will hold the experience in their hearts!** There are children who will recognize that this is an incredible opportunity and experience and they will appreciate and embrace being a part of this day!

If your chapter or even your school board is thinking of organizing an event I hope you will feel inspired to jump into this great experience and advocacy tool. I am excited to take a group of fortunate students to participate in the AB Chapter Children's Day 2027 with Sue Harvie and Heather Nail! If you are interested in having Carmen and I work our magic with your students we would love to team teach and create in your community! Look for other master teachers in your area who are willing to jump into the unknown themselves and make magic through music and movement with children! It is worth it in the end!



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.

As One

H. Nail, 2025

Here to-day in un-i-ty, com-mun-i-ty,

gath-er-ing where we be-long.

Har-mon-y and rhy-thm sing it strong! (clap clap clap) We will

joy-ful-ly join in the song.

Mu-sic, move to-ge-ther it's mu-sic, play to-ge-ther it's

mu-sic, sing to-ge-ther as one.

As One

Instrumental Parts

Heather Nail, 2025

SG/AG
(We be-long)

SX or AX
(Har-mo-ny, har-mo-ny, har-mo-ny play it strong)

BX/BM/CBB
(Mus-ic, we share the song! Yes!)

Springtime (Section A)

Carmen So

Voice 1
I love spring time when it show - ers! Rain - drops fall and take my cares a way!

Voice 2
Dan - cing and dan - cing i - n the rain - drops, Dan - cing my way - to war - mer days!

Voice 3
A - pril show - ers bring May flow - ers, Let's hope spring is here to stay!

SG/AG
Yay! Yay!

SX/AX
A - pril day show - ers will bring May flow - ers. I love to play in the spring - time rain!

BX/BM/CBB
Dan - cing in the rain! Dan - cing in the rain!



Before the Lesson Plan

Regulating Ourselves in the Music Classroom

Allison Tipler

Do you find yourself driving to work doing deep breathing exercises and wondering how you're going to make it through another day? Teaching music is not for the faint of heart and can be challenging, even on a good day. When "life" happens such as getting over a cold, navigating a teacher's strike, or dealing with a family emergency- some days just feel impossible.

THE CHALLENGE

Many educators, myself included, find themselves feeling scattered and dysregulated by the end of the day. Think about it. You have a class of 20-30 kids coming to you and we take on the emotions, energy, and facial expressions of **ALL** the kids in the room. Music teachers like us, switch every 40 minutes approximately 6 or 7 times a day. Then we pile on choir rehearsals sometimes with no breaks. No wonder you feel the way you do.

THE CHALLENGE CONTINUES

On top of all of that, we are animals with human-thinking brains navigating a digital age. We live in a modern world with information flying at us constantly. Every few minutes our phones alert us to urgent information, and our brains think it's an animal coming to attack us - so everything feels urgent. Sometimes just a small notification on our phone will fire up the brain with thoughts, feelings, and emotions, and we still have



a job to do with our kids. So where do we go from here? A wise teacher once told me, "*You have to save yourself.*" —Sue Harvie

THE GOOD

We are Orff educators, and we have a job rooted and grounded in the breath and the body. Carl Orff believed that breath is the foundation of all musical expression and physical movement. Our job by its very nature and subject matter- brings joy and sparks joy.

We get to **USE OUR BODIES** to ground ourselves in music and teaching. How lucky are we to have a job

that allows us to tap into the primal, animalistic nature of who we are meant to be: moving, creating music with our bodies, together.

HOW TO SURVIVE

Here are three things I do to help:

1. Mindset

I set an intention for my day. I know this might sound “woo-woo” (aka. Spiritual), but there is nothing “woo-woo” about setting an intention. Intention setting is well supported by psychology and neuroscience.

Setting an intention helps align attention, motivation, and behavior toward a goal. It doesn't magically change my world but it changes how I engage with my day. If I go into my day with the intention to a) take care of myself, b) not over-effort, c) slow down then I ask myself...what might be possible?

Just by setting a simple intention, might this shift in energy impact my day? Is it possible that at the end of the day I feel lighter- maybe even better than when I started?

2. Catch yourself!

On days when I am feeling especially run down, I go back to the basics. Everything begins with the breath and the body- so this is where I begin. The challenge is to remember to catch myself in the middle of the day when I'm rushing or pushing an agenda. Just catching these feelings is the first step. These are the days I'm reminded that there can be another way.

Take mini breaks during the day. Just a simple breath in and out just for you. Use breath to get into your body. Again, this might sound too spiritual or “woo-woo” for you but taking a moment will ground yourself in the space. Come back to your intention.

Use the reflection like the one provided for you at the end of the article.

3. Routine, Routine, Routine!

Even though some days I feel like I am trudging along, throat sore, stressed out, I give myself compassion and just stay positive in my intention. This is simple but not easy. I follow my regular routines through the day, and do so with a quiet presence and positive mindset (not always easy). Show up and just be. Watch. Witness. You may be shocked at how kids respond when you hold a quiet presence.

Some of my regular routines include:

- Guided Breathing Exercises (breathing with our favourite sing-along puppets such as Inky the Octopus)
- BrainDance Activities
- Music Games the students are familiar with that review learning or introduce a new concept

REFLECTION: RETURNING TO THE BODY

The following reflection can be done quietly, on your own, at any point in the day.

Time needed: 2-5 minutes

Step 1: Arrive

- Sit or stand comfortably.
- Place one hand on your chest, one on your belly
- Take 3 slow breaths
- No changing anything - just notice
- Say to yourself: “Nothing to fix. Nothing to achieve.”

Step 2: Gentle Awareness

Quiet reflection (spoken or written):

- Where do I feel today *in my body*?
- What feels heavy? What feels steady?
- What part of my body feels like it needs the most care right now?

(Please know that witnessing is enough.)

Step 3: Remember the Power

Reflect on these prompts (spoken or written):

- When I slow down, what shifts in my teaching?
- What happens in my classroom when *I* feel grounded first?
- One thing I already do that helps me regulate is _____.

Step 4: One Small Intention

Choose **one** intention for the next school day:

- slow down
- soften
- breathe first
- stay with the body
- lower the volume (inside or outside)

Ask yourself: “Can this one intention be enough?”

Step 5: Close with One Word

Choose one word you are leaving this reflection with. Let it be simple and embodied. No explaining. No commentary. Just notice how it feels to carry that word with you as you return to your day.

WHY THIS WORKS

This reflection mirrors what I believe to be true in teaching:

- the educator regulates first
- the body leads the way
- small shifts change everything

It does not ask the educator, to do more or try harder. It is an invitation to return to yourself. It is here for you to remember that your body is not separate from your teaching, but central to it.



ALLISON TIPLER

Allison Tipler has been an elementary music educator since 2006 in Ontario and teaches using Orff-Schulwerk as the core philosophy of her practice. In 2020, Fun with Composers released her first book, *F-U-N with Music 'n Yoga Adventures*, integrating music, storytelling, and mindful movement. More recently, she has been part of the writing and development team for a pre-school arts curriculum, *Playful, Arts, and Learning*. Allison teaches the Movement component for the COC Orff Levels Courses at the Royal Conservatory of Music in Toronto, Ontario since 2018. When Allison is not teaching music, you can find her practicing yoga and leading yoga and meditation classes in the GTA.



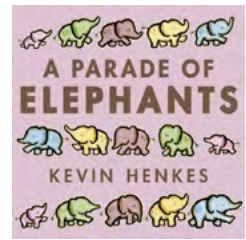


Idea Box ⋮

Boîte à idées ⋮

A Parade of Elephants

Josh Southard



For a teacher who is looking for a book with movement words for their younger students, this is it. Five elephants march, and go up, down, over, under, around, in, and out, on their elephant parade. And at the end, they trumpet their trunks to the sky to fill it with stars. With younger students, having them act out the book while playing “The Elephant” from Carnival of the Animals is always a huge hit.

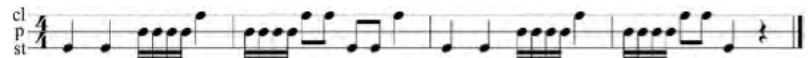
With my older students, we have taken the words and fit them to the “Diggi Diggi Dong” canon in *Music for Children Vol. I*, created our own ostinati patterns, and performed:

*Up, down, big and round they go
Elephants are marching to and fro.
Up, down, big and round they go
Marching 'til the day is done!*

MELODIC DEVELOPMENT

- T chants words while patting SB
- S determine form (ABAC)
- S chant A’s, T chants B and C; switch
- S chant entire poem

- Chant in 4 beat canon; then 2. Try up to four groups in canon!
- T process body percussion:



- Perform in canon.

OSTINATO DEVELOPMENT

- T pulls words from text (Up, Elephant, Marching)
- S arrange into 4-beat pattern that they can repeat (They will need to double at least one word, but they can use a word up to three times. My only rule is that they have to use AT LEAST two different words. Rests are also permitted!)
- S chant their pattern while T chants original poem
- S transfer their speech pattern to BP; perform
- **At barred instruments, S find a way to play their new speech pattern**
- T process melody and then have S layer in their ostinati patterns



JOSH SOUTHARD

Josh Southard is the Music Specialist at Smoky Row Elementary School in Carmel, IN. There he teaches K-5 music, and in 2018, was selected as the Teacher of the Year. In 2019, he was selected as the Elementary Music Teacher of the Year in the state of Indiana. He is a past-president for the Indiana Orff Chapter, served on the National Board of Trustees of the AOSA as the Region VI Representative, and most recently President of AOSA. His books “Sing and Play, Stories All Day” and “One Brick at a Time” are published by [Beatin’ Path Publications](#). Josh is a featured presenter at Orff workshops around the US and Canada. He is a certified Teacher Educator and teaches Orff certification I, II, and III around the US.



It's Up to Us

Marcelline Moody

It's Up to Us! Elements 2024-5

Composed for Victory Symphony Education Concert 2025

Marcelline Moody

Musical notation for the first system, measures 1-4. The treble clef staff is empty. The bass clef staff contains a rhythmic accompaniment of eighth notes with a melodic line.

5

Earth, Fire, Wa-ter, and Air, All a-round us, ev' - ry - where.

9

Treat with re - spect and hand-le with care. Earth, Fire, Wa-ter and Air

13

Musical notation for the fourth system, measures 13-17. The treble clef staff is empty. The bass clef staff contains the piano accompaniment.

18 Second time to coda - second ending

It's up to us to care for the

22

plan - et. It's up to us to keep the world clean. It's esp -

2

25
 sen - tial for our fu - ture to re - spect and pro - tect our scene!

28
 From out of Cha - os, came the El - e - ments, with the

31
 El - e - ments we stay a - live. If we are care - ful to pro - tect them and re -

34
 spect them, then we will thrive! Keep the

38
 fire safe, Keep the Earth green, Keep the Air pure, Keep the wa - ter clean. Re -

42
 mem - ber! It's up to us. Re - mem - ber! It's up to

45
 us. It's up to us!

2. Coda

© MKMoody 24-25



It's Up To Us!

Composed for Victoria Symphony Education Concert "The Elements", 2025

M.K.Moody

M.K.Moody

$\bullet = 120$

A Section

Voice

Earth, Fire,

Glocks
Optional

SM/AM

SX/AX
Optional

BX

CBB

6

Voice

Wa-ter, and Air___ All a-round us, ev'-ry-where. Treat with re-spect and

Gl.

SM/AM

SX/AX

BX

CBB

Copyright Marcelline Moody, 2026

2

Do not sing on the repeat of the interlude.

10

Voice

han-dle with care Earth, Fire Wa-ter and Air

Gl.

SM/AM

SX/AX

BX

CBB

B Section

15

Voice

Gl.

SM/AM

SX/AX

BX

CBB

20

Voice: It's up to us to care for the plan-et. It's up to us to keep the world

Gl.

SM/AM

SX/AX

BX

CBB

24

Voice: clean. It's es - sen-tial for our fu-ture to re-spect and pro-tect our Scene!

Gl.

SM/AM

SX/AX

BX

CBB

28

Voice

From out of Cha-os, Came the El-e-ments, With the El-e-ments we stay a-

Gl.

SM/AM

SX/AX

BX

CBB

32

Voice

live. If we are care-ful to prot-ect them and re-spect them, then we will thrive!

Gl.

SM/AM

SX/AX

BX

CBB

36

Voice

Gl.

SM/AM

SX/AX

BX

CBB

Coda - C Section

40

Voice

Gl.

SM/AM

SX/AX

BX

CBB

Keep the fire safe, Keep the Earth green, Keep the Air pure, Keep the

44

Voice

Wa-ter clean. Re - mem-ber: It's up to us, Re - mem-ber: It's up to

Gl.

SM/AM

SX/AX

BX

CBB

48

Voice

us! It's up to us!

Gl.

SM/AM

SX/AX

BX

CBB



MARCELLINE MOODY

Marcelline Moody, Orff-trained educator, taught internationally, led programs with symphonies, inspired student performances, earned major awards, continues composing, promoting recorder music, and community music education.



Le petit chat

Anne-Marie Grosser, adaptation de Sophie Gaudreau-Pinsonneault

Voici une chanson à gestes qui convient, surtout aux petits de la 1^{ère} année, de la maternelle ou encore plus jeunes. Il est important de bien exagérer les intentions mélodiques (ex. Miaou) et les émotions en les accompagnant de gestes répétitifs associés à chaque péripéties de la chanson. Les enfants chantent le miaou dès la première écoute et peuvent éventuellement apprendre la chanson par imitation lorsqu'on reprend le fil conducteur de la chanson. C'est important d'y incorporer beaucoup d'humour!

Il s'agit d'un extrait de la série de DVD Trésors d'enfance (éditions Fuzeau) d'Anne-Marie Grosser dans une partition éditée par Sophie Gaudreau-Pinsonneault avec sa permission. Elle accepte qu'elle soit diffusée à des fins pédagogiques.

LE PETIT CHAT

- Il était...faire marcher le chat sur ses cuisses
- Miaou... étirer les bras vers le haut
- Qui n'écoutait... faire non non
- Etc.

Le petit chat

Il é - tait un pe - tit chat mia -

ou mia - ou Il é - tait un pe - tit chat qui n'é - cou - tait pa - pa ni ma - man

Un jour dans sa tasse de lait, miaou, miaou
Un jour dans sa tasse de lait,
Il vit une mouche qui buvait.

Le p'tit chat veut l'attraper, miaou, miaou
Le p'tit chat veut l'attraper
Mais la mouche s'est mise à voler

Par la fenêtre, elle vola, lala, lala
Par la fenêtre, elle vola
Et le petit chat vite grimpa

Il tomba de très très haut, miaou, miaou
Il tomba de très très haut
Heureusement dans un baquet d'eau. Plouf!

Il sortit tout frissonnant, miaou, miaou
Il sortit tout frissonnant,
Maintenant, il écoute sa maman



SOPHIE GAUDREAU-PINSONNEAULT

Sophie Gaudreau-Pinsonneault enseigne la musique au niveau élémentaire et secondaire depuis 7 ans. Pianiste et flûtiste de formation, elle donne également des cours d'éveil musical au préscolaire depuis près de 10 ans. Elle a complété deux niveaux de formation Orff-Schulwerk offerts par le chapitre Orff-Québec, ainsi que le *International Jazz Course* avec Doug Goodkin. Elle préside le chapitre Orff-Québec depuis 3 ans et complète actuellement une maîtrise en efficacité de l'enseignement.

Dr. Bob's Treasury



A Professor Emeritus of Music and Music Education at the University of Alberta, Dr. Bob de Frece passed away in 2026 leaving an impactful legacy of unpublished works that Carl Orff Canada has the privilege of sharing with music teachers across the nation and beyond. Dr. Bob's Treasury honours the generosity and brilliance that was the man, the teacher, the musician.

Sing From Your Heart

Commissioned by Carl Orff Canada in Celebration of its 40th Anniversary

Robert de Frece

♩ = 50

1

2

3

4

SR

AG/SM

Finger Cymbals

BX/BM

5 ALL VOICES

Sing from your heart, and right from the start, your voices will soon be ring - ing, ring - ing

AG/SM

F.C.

BX/BM

Dr. Bob's *Treasury*

9

Mus - ic will bring you joy as you sing, Come join in the tune - ful art.

AG/SM

F.C.

BX/BM

INTERLUDE

13

SR

AG/SM

F.C.

BX/BM

4-PART CANON

21

1 Sing from your heart, and right from the start, your voic - es will soon be ring - ing, ring - ing

2 Sing from your heart, and right from the start, your voic - es will soon be

3 Sing from your heart, and right from the start, your

4 Sing from your heart, and

AG/SM

F.C.

BX/BM

Dr. Bob's *Treasury*

25

1 Mus - ic will bring you joy as you sing, Come join in the tune - ful art.

2 ring - ing, ring - ing Mus - ic will bring you joy as you sing, Come join in the tune - ful

3 voic - es will soon be ring - ing, ring - ing Mus - ic will bring you joy as you sing, Come

4 right from the start, your voic - es will soon be ring - ing, ring - ing Mus - ic will bring you

AG/SM

F.C.

BX/BM

29

1 Sing from your heart, and right from the start, your voic - es will soon be ring - ing, ring - ing

2 art. Sing from your heart, and right from the start, your voic - es will soon be

3 join in the tune - ful art. Sing from your heart, and right from the start, your

4 joy as you sing, Come join in the tune - ful art. Sing from your heart, and

AG/SM

F.C.

BX/BM

Dr. Bob's *Treasury*

4

33

1 Mus - ic will bring you joy as you sing, Come join in the tune - ful art.

2 ring - ing, ring - ing Mus - ic will bring you joy as you sing, Come join in the tune - ful

3 voic - es will soon be ring - ing, ring - ing Mus - ic will bring you joy as you sing, Come

4 right from the start, your voic - es will soon be ring - ing, ring - ing Mus - ic will bring you

AG/SM

F.C.

BX/BM

37

1 join in the tune - ful art.

2 art. join in the tune - ful art.

3 join in the tune - ful art. join in the tune - ful art.

4 joy as you sing, Come join in the tune - ful join in the tune - ful art.

AG/SM

F.C.

BX/BM

Dr. Bob's *Treasury*

41 INTERLUDE

SR
AG/SM
F.C.
BX/BM

49 CODA

4

Sing, play, dance and re-joice. Join in the tune-ful art.

AG/SM
F.C.
BX/BM

53

3

Sing, play, dance and re-joice. Join in the tune-ful art.

4

Sing, play, dance and re-joice. Join in the tune-ful art.

AG/SM
F.C.
BX/BM

Dr. Bob's *Treasury*

6

57

2 Sing, play, dance and re - joice. Join in the tune - ful art.

3 Sing, play, dance and re - joice. Join in the tune - ful art.

4 Sing, play, dance and re joice. Join in the tune - ful art.

AG/SM

F.C.

BX/BM

61

1 Sing, play, dance and re - joice. Join in the tune - ful art. *rall.*

2 Sing, play, dance and re - joice. Join in the tune - ful art. *rall.*

3 Sing, play, dance and re - joice. Join in the tune - ful art. *rall.*

4 Sing, play, dance and re joice. Join in the tune - ful art. *rall.*

SR

AG/SM

F.C.

BX/BM



Apprentissage professionnel Orff ∴

Orff Professional Learning ∴

Diversity, Equity, and Inclusion Conference Bursary

The Diversity, Equity, and Inclusion Conference Bursary was established in 2024 in recognition of the need for a more diverse representation in Carl Orff Canada membership. The funds for this bursary are intended to be used toward the cost of registration, accommodation and travel for Carl Orff Canada Conferences. This year three Bursary recipients attended Passages in Halifax, Nova Scotia, April 23 – 26, 2026:

- Bahareh Ameri, Ontario
- Heidi Ng, (Ching Hang Heidi), B.C.
- Behnaz Sohrabi, Quebec



Reflection on Passages Conference 2026

Bahareh Ameri

I am profoundly grateful for the opportunity to attend the Passages 2026 conference in Halifax, made possible by the generous Diversity, Equity, and Inclusion (DEI) bursary I received. From the moment I entered the Marriott Hotel registration area, I felt a wave of warmth and belonging. Pam’s radiant welcome, along with her introduction to another Persian participant, immediately grounded me in this community.

The experience began on Thursday evening with the Ceilidh session, where we gathered to explore Nova Scotian heritage through traditional circle and contra dances, accompanied by live jigs and reels. Dancing, laughing, and connecting with colleagues in such an informal and joyful setting made me feel at home right away and set the tone for the days ahead. I was also thrilled to connect with members of the DEI committee—Pam Hetrick, Laurel Nicolai, Jewel Castleman, Nicole Schwetz, Heather Nail, Sophie Godrie, and Jennifer Stacey.

This was my third Orff conference, and I was struck by how deeply connected I felt—not only to familiar faces, but to a wider network of passionate educators. A standout moment was contributing to the Carl Orff Canada publication; my cultural lesson on Norooz was published, and signing my piece, “Haft-Seen on the Go,” in Lori’s book was a moment I will never forget. I sincerely thank the publication committee—especially Charlotte Myers, Lori Arthur, and Alison Tripler—for their support and guidance throughout the process.

Another defining moment was James Harding’s keynote, “Secret Passages: Finding the Orff Way Into Everything,” on Saturday morning. His message about

our training as a “sturdy boat” guiding students through discovery and connection deeply resonated with me. It challenged me to think more broadly about my role—not only as a music teacher, but as an educator who helps students find meaningful pathways into learning, expression, and understanding.

The official opening continued this sense of community and celebration. I had the honour of carrying the Ontario Orff Chapter flag on stage alongside Linda Song. Walking on stage, surrounded by chapters from across the country, was both meaningful and memorable. This was followed by inspiring performances from the Fairview Orffestra and the Belle Voci Honour Choir, whose artistry reminded me of the powerful impact of music education in action.

Friday’s sessions set the tone for both creativity and connection. James Jackson’s “If Carl Had Had a Ukulele” workshop fundamentally shifted my approach to teaching the instrument. By starting with simple melodic playing instead of chords, he positioned the ukulele as part of the Orff instrumentarium—capable of borduns, melodic ostinati, and improvisation. This approach felt far more musical and accessible, and I plan to apply it directly with my students, allowing them to build understanding through melody before harmony.



Christa Coogan’s session, “Through the Space... In the Circle,” was equally impactful. It reminded me that movement is not an “extra,” but a central pathway to musical understanding. Through her work, I reconnected with the idea that the body is the first instrument, and that expressive movement deepens rhythm, phrasing, and ensemble awareness. There was a strong sense of joy and community in the way we learned through imitation, exploration, and creativity.

The day concluded with James Harding’s workshop, “Movement that is Drawn,” inspired by Norman McLaren. His use of animated visuals invited us to create soundscapes and movement based on what we saw. This approach was both innovative and freeing, reinforcing the importance of creativity, play, and student voice in the classroom.

Another meaningful session was Joy Reeve’s research presentation, “SEE through ME!”, on Social Emotional Education through music. As my former Orff Level 1 teacher and now a friend, it was especially meaningful to see her growth as a PhD candidate. Her work reinforced for me that music education supports not only musical development, but also students’ emotional awareness and well-being.

Saturday deepened both my practical skills and my understanding of Orff Schulwerk philosophy. Annette Bauer’s “Playful Beginnings – the Recorder in the Orff Classroom” focused on introducing the recorder through exploration rather than technique alone. Through breathing games, posture work, and playful activities, she demonstrated how strong foundations can be built in an engaging and musical way. This will significantly influence how I introduce recorder to my beginner students.

Christa Coogan’s second session extended this learning by focusing on breath as a central element of music-making. She emphasized that awareness of breathing shapes phrasing, expression, and presence in both movement and music. This connected deeply to the philosophy of Orff Schulwerk—where music, movement, and the whole body are integrated, and where learning is experiential rather than purely technical.

Josh Southard’s session, “Children’s Literature and the Modes,” was another highlight. He demonstrated how storytelling can serve as a gateway to modal music, moving beyond pentatonic into richer tonal experiences. His approach showed that modes can be simple, accessible, and highly engaging when connected to narrative, speech, and play. This expanded my thinking about how to introduce more diverse tonalities in a way that feels natural to students.

The conference concluded on Sunday morning with a collaborative closing session focused on arranging popular music. It highlighted the importance of connecting with students through the music they already know, while still teaching concepts like harmony, form, and creativity. It was a joyful and meaningful way to bring together all elements of the Orff approach.

As I returned, I carried more than just knowledge; I brought back a renewed sense of purpose. I am excited to share these approaches—integrating movement, expanding tonal language, and fostering creativity—while continuing to grow alongside my students. I am deeply thankful to my school for their support, and I know this experience will have a lasting impact on my teaching practice.



BAHAREH AMERI

Bahareh Ameri is an elementary music teacher in Ontario, Canada, and an active member of the Orff community. She serves on the Ontario Orff Chapter board and is passionate about creating inclusive, movement-based, and culturally responsive music experiences. She is also a contributor to the Canadian Orff publication, where her lesson “*Haft-Seen on the Go*” reflects her commitment to connecting cultural heritage with music education.



A Music Teacher Who Doesn't Know How to Play the Piano

Heidi Ng (Ching Hang Heidi)

“You don't even know how to play the piano,” my best friend said when I told her I had been hired as a music teacher. Her words landed hard. I smiled on the outside, but inside my heart sank. Was she right? Does being a music teacher automatically require piano mastery?

After attending the 29th National Conference of Orff Canada, I can now answer that question with confidence. Piano skills are certainly an asset, but they are not essential to becoming an effective and inspiring music teacher. What matters far more is the ability to create meaningful musical experiences—and the Orff approach provides powerful tools to do exactly that.

Travelling from the West Coast to the East Coast was no small feat. I had not flown that far in nearly twenty years, and this was also my first national music educators' conference. I left Vancouver on Wednesday night and arrived in Halifax on Thursday afternoon. Friday passed smoothly, but by Saturday, fatigue settled heavily into my body. By the time I reached the last session on Saturday—*Children's Literature and the Modes* with Josh Southard—I was determined to sit quietly and conserve my energy. “I will not participate,” I told myself. That

plan lasted exactly one song.

Josh introduced the book *Tangled*, pairing it with a melody that immediately awakened my body. My foot began tapping almost involuntarily. When he invited participants to join in, I instinctively reached for my



most familiar instrument, the recorder. As I played, my eyes drifted toward a striking drum resting on the instrument table. I had never tried the bass line before, but curiosity tugged at me. Almost as if he could read my mind, Josh picked up that very drum and asked if anyone would like to try it. Without overthinking, I stepped forward. The rhythm was challenging, and I stumbled more than once. Josh gave me his full attention, patiently guiding me until the rhythm finally settled into my body. To succeed, I had to let go, listen deeply, and fully immerse myself in the music.

This experience taught me something powerful: effective music teachers know how to create invitations into music rather than barriers. Josh’s workshop demonstrated how carefully chosen repertoire fosters connection, supports risk-taking, and allows learners to enter music at their own level. This is especially significant for neurodivergent learners, who benefit from multiple access points—movement, speech, instruments, and listening—rather than reliance on a single skill such as piano playing.

However, not all learners are immediately ready to take risks. While I am often quick to engage, many of my students need more time to warm up. This reality was addressed beautifully in Sue Harvie and Heather Nail’s *Make a Splash*. They shared playful, engaging songs designed to build trust and connection, such as:

“Row, row a boat gently down the stream.
Throw your teacher overboard and listen to
her scream.”

This type of humour resonates strongly with my socially savvy Grade 4 and 5 students. More importantly, the songs provide joyful, low-stakes entry points into music-making. Many of the students at my school have experienced trauma early in life, and these Orff-based activities help create a safe, supportive environment where students feel secure enough to participate.

Although I could only attend a limited number of workshops, I found inspiration throughout the conference manual as well. James Harding’s *Movement That Is Drawn: Inspired by Norman McLaren*, while a session I did not attend, sparked ideas about incorporating drawing and painting alongside music-making. The more ways we invite children into music, the more access points we provide for diverse learners to engage meaningfully.

This conference reinforced that effective music teaching is not about mastering one instrument, but about understanding learners. The Orff approach offers flexible pathways that honour creativity, inclusivity, and connection. By providing multiple entry points—especially for neurodivergent students—we allow children to resonate with music in ways that feel safe and empowering. I am grateful for everything I learned and look forward to experimenting with these ideas in my classroom. I am equally excited to attend the next Orff National Conference in 2028. Being an effective music teacher does not mean we must all be pianists. It means we must be listeners, guides, and facilitators of meaningful musical experiences.



HEIDI NG

Heidi Ng is a Hong Kong–Canadian educator who found her own path into music and believes music offers children emotional safety, connection, and a refuge from the world’s complexities.

Behnaz Sohrabi, récipiendaire de la bourse DEI de Carl Orff Canada, avril 2026

Behnaz Sohrabi

Je m'appelle Behnaz Sohrabi et je suis enseignante de musique auprès des enfants de moins de 7 ans. Cette année, grâce à une bourse (DEI) de COC, j'ai eu la chance de participer au congrès national de Carl Orff Canada « Passages » qui a eu lieu en avril à Halifax.

N'étant pas affiliée à une école ni soutenue par une institution, je tiens à exprimer ma profonde gratitude au comité de cette bourse pour cette opportunité. Sans ce soutien, l'accès à une expérience aussi riche aurait été extrêmement difficile, sinon impossible.

Depuis 2018, je chemine avec Orff Québec à travers différents ateliers et formations. Chaque fois, j'y puise une matière simple et pourtant inestimable — des pistes concrètes, de véritables astuces pédagogiques que l'on peut emporter avec soi et faire vivre en classe.

À Halifax, cette expérience a pris une autre dimension.

Pendant plusieurs jours, une diversité d'ateliers s'offrait à nous, riche au point de rendre chaque choix difficile, presque frustrant — tant chaque proposition semblait porteuse.

Ce que j'ai vécu là-bas ne se limite pas à un ensemble d'ateliers. C'est une entrée dans une communauté vivante, celle de Carl Orff Canada, où la pédagogie se construit à partir des liens humains. On y ressent un véritable tourbillon qui nous emporte avec



ce que l'on reçoit — idées, énergie, attention — qui circule, se transforme, puis se redonne.

Dans cet espace, j'ai aussi senti que je faisais partie d'une longue chaîne, celle des enseignants qui, au-delà du partage professionnel, créent de vraies connexions. J'y ai notamment rencontré deux enseignantes iraniennes, chacune vivant dans une autre région du

Canada — des rencontres qui, sans ce congrès, n'auraient probablement jamais eu lieu. Ces échanges ont dépassé le cadre pédagogique pour devenir des liens humains favorisant le passage des idées et des valeurs communes en continu.

Ce que j'ai vécu continue de résonner en moi et de nourrir ma pratique auprès des enfants. Je suis repartie avec une énergie renouvelée et un profond sentiment d'appartenance à une communauté vivante et inspirante. Aussi, Je remercie Carl Orff Canada pour sa confiance qui me touche droit au cœur, Avec mes salutations distinguées, Behnaz.



BEHNAZ SOHRABI

Behnaz Sohrabi is a music educator specializing in early childhood music education. Holding a Master's degree in Art Research, she works primarily with children under the age of seven, creating engaging music and movement-based learning experiences that support musical development, creativity, expression, and early learning.

Carl Orff Canada Levels Courses Across Canada

Date	Location	Levels Courses Offered	Website/Contact	Course Director Contact Information
July 6-17, 2026	<u>The Oscar Peterson School of Music at The Royal Conservatory</u>	Introduction to Orff Introduction to Orff with Focus on FSL Level I Orff Level II Orff / Old Level III	<u>rcmusic.com/teacher-education</u> <u>AQcoordinator@rcmusic.ca</u>	Mary Ann Fratia, Course Coordinator maryann.fratia@rcmusic.ca or aqcoordinator@rcmusic.ca
Offered Summer Of 2027 July 5-16, 2027	University of Manitoba, Winnipeg, MB	Level I Level II (with a possibility for “old” or “new” level III based on interest)	<u>umanitoba.ca/music/community-and-partners-professional-development-programs</u>	Dr. Jody Stark jody.stark@umanitoba.ca
July 20 – 31, 2026	<u>University of Alberta, Edmonton, AB</u>	LEVEL I: EDEL 495 / EDU 595 LEVEL III (New): EDU 595	<u>ualberta.ca/en/education/professional-learning/graduate-certificate-in-educational-studies/music-education/courses.html</u>	Kim Friesen kjfries@ualberta.ca 780-953-6924
Du 27 juillet au 31 juillet 2026	<u>Montréal</u>	Formation intensive Orff Québec Introduction à l’orff-Schulwerk	<u>formationsorff@gmail.com</u>	Françoise Grenier formationsorff@gmail.com
July 6-17, 2026	<u>Halifax Fairview Height Elementary School</u>	Level I Level II	<u>orffnovascotia.com</u>	James Jackson james.jackson.mus@gmail.com
August 4-8, 2026 (Intro) August 10-21, 2026	<u>British Columbia John Knox Christian School, Burnaby, BC</u>	Intro Level I, II & III	<u>levels@bcorff.ca</u>	Pam Hetrick pjhetrick@gmail.com

Orff Teacher Education Summer 2026



July 6-17, 2026

Introduction, Levels I, II, (III)*

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

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

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

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

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

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APPLICATION DEADLINES:

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Summer Term - March 31

Website: uab.ca/gcesmus

For course content information, contact Kim Friesen at kjfriesen@ualberta.ca

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

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COURSES

Course descriptions available on the website.

Spring 2026 On-campus

- **EDU 595 Music in Early Childhood**
May 1-2, 8-9, 22-23, 29-30
Fridays, 5:00 - 8:30 p.m.; Saturdays, 8:30 a.m. - 12:50 p.m.

Summer 2026 On-campus

- **EDU 595 Kodály Level I**
July 6-17, 8:30 a.m. - 4:30 p.m. daily
Note: Pre-course work is required.
 - **EDU 595 Orff Level I**
July 20 - 31 from 9:00 a.m. - 4:30 p.m. daily
- OR**
- **EDU 595 Orff Level III**
July 20 - 31 from 9:00 a.m. - 4:30 p.m. daily
Prerequisite: successful completion of EDU 595 Orff Level II

One course taken previously 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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AUGUST 4 – 8, 2026



Pam Hetrick
Level I, Recorder I
Course Director



Amanda Ciavarelli
Levels II & III



Karen Epp
Recorder, Levels II & III



Bethany Ellsworth
Introduction to Orff,
Levels I, II, & III Movement

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Varia ⋮

Advocacy Corner

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



Proud to announce

The advocacy committee have transformed the COC Advocacy Brochure into a COC Advocacy Poster series for the music classroom. The ten unique characteristics of the Orff approach that are highlighted in the brochure, are now available as ten mini posters. These can be placed on the walls of the music classroom in any combination as the teacher focuses on the reasons music education is beneficial to the life of the student. Accompanying these mini posters is a larger A3 poster that brings together the entire vision of the Orff approach. Thoughtfully created by *WhoDunnIt Designs*, a unique visual was generated to assist people to recall the meaning of each characteristic. Available in English and French, these resources will support the child to understand why they are learning music whilst advocating for the benefits of music education.

Visit the Carl Orff Canada website to download these posters and make them available for your classroom.

<https://orffcanada.ca/home/>

Carl Orff Canada strives to support the advancement of creative Music & Dance Education.



Carl Orff Canada Advocacy Committee

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

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 importante!

Le comité de promotion des intérêts a transformé la brochure de promotion de COC en une série d'affiches pour la classe de musique. Les dix caractéristiques distinctives de l'approche Orff, mises en valeur dans la brochure, sont maintenant offertes sous forme de dix mini-affiches. Celles-ci peuvent être disposées sur les murs de la classe de musique selon différentes combinaisons, au fur et à mesure que l'enseignant met l'accent sur les raisons pour lesquelles l'éducation musicale est bénéfique pour la vie de l'élève.

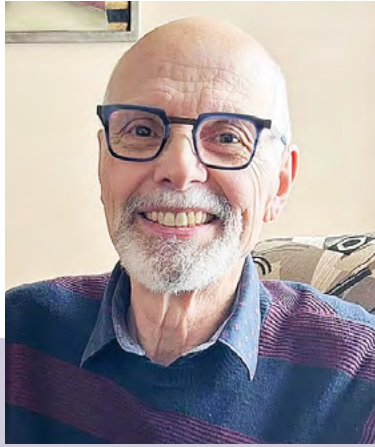
Ces mini-affiches sont accompagnées d'une affiche plus grande au format A3 qui présente l'ensemble de la vision de l'approche Orff. Conçue avec soin par *WhoDunnIt Designs*, une illustration unique a été créée pour aider à mémoriser la signification de chaque caractéristique. Offertes en anglais et en français, ces ressources aideront l'élève à comprendre pourquoi il apprend la musique, tout en mettant en valeur les bienfaits de l'éducation musicale.

Visitez le site Web de Carl Orff Canada pour télécharger ces affiches et les rendre accessibles dans votre classe : <https://orffcanada.ca/accueil/>



Comité de promotion des intérêts de Carl Orff Canada:
Bethany Elsworth (présidente), Lori Arthur, Pam Hetrick, Becki Leipert,
Linda Song, Jennifer Stacey et Heather Nail

advocacy@orffcanada.ca



In Remembrance of **DR. BOB DE FRECE**

1949–2026

Written by Laurel Nikolai, Alberta Orff Chapter

It is with great sadness that the Orff community mourns the loss of one of our own, a legend and an icon. Dr. Robert de Frece was so much to so many people and communities across North America. I would like to reflect on how special he was to me, and I encourage each of you who was touched by this kind and generous man to reflect on how he impacted you and your music education journey, and to move forward in the spirit of Dr. Bob.

I first heard of Bob deFrece in 1991 when I was a high school student and my older sister sang with his University of Alberta Mixed Chorus. There must have been something quite magical about his concerts, as even before I joined the choir, I remember songs that they sang and traditions that carried through at each concert. I could see, before joining, that this was a community to which I hoped to belong. In 1993, I joined the UAMC, and this, as with so many others, shaped my university years, secured my lifelong friendships, and deepened my love for the magic of choral singing and being a part of a choral community.

During his long tenure at the University of Alberta, “Dr. Bob” had a special gift for connecting with people across departments—both faculty and students. He was embedded in the music department and in elementary education, and in later years

it became clear to me what an expert he was in both aspects of his professional life. As an undergraduate student, something that struck me—and I know many others—was that in no time he seemed to know all the students’ names, and for years to come remembered not only their names, but also when they were part of his chorus or in his music education or conducting classes. If one were naïve, they might think he just had a very good memory. I later learned that his ability to learn names and stories came from the fact that he cared. He cared enough to take the time to photograph each student, study their names and faces, and learn everyone’s stories.

Over the years, Bob became a big part of my story as a music educator and continues to have an impact on my life. While I was teaching elementary music overseas, I learned what a legend Bob was in the American Orff Schulwerk Association. I was on a trip with students in Cairo and made a point of finding the elementary music teachers. To my delight, one of the other teachers and I discovered that we were both registered to take Bob’s Orff III at Hofstra University that summer. Both music teachers were in awe of the fact that I had known “the legendary Bob” for years. It took me by surprise that this professor, who was near and dear to many from the U of A, was in fact a rock star among American music teachers!

Needless to say, Level III with Bob was a life-changing experience. I had known Bob from the choral world, but as all of us know, he was a gift to the world of elementary music education and to the Orff Schulwerk community. I was very fortunate to be one of the last two graduate students that Bob advised.

I started my MEd with him a year after the summer at Hofstra, and this is when I really saw the depth of his brilliance. One of my independent study projects with Bob was to observe and analyze his instruction in his Music and Creativity course—essentially an undergraduate sample of Orff levels. What a gift it was to spend time with such a master teacher and to reflect upon every aspect of his instruction to undergraduate students while preparing them to teach their own music classes. The biggest impact for me was that an experienced professor, who had been in academia for years, clearly understood what children were really like in schools, and he had broken down this process to a level of mastery. Once again, this may seem like a talented teacher, but it was in fact due to a lot of hard work. While working at the University of Alberta, Bob continued teaching children weekly through his instruction and research at the U of A Child Study Centre. He would start one year with a class of kindergarten students and see them through to Grade 6, and then begin again. I can't even imagine how fortunate those children were to actually have Dr. Bob as their elementary music teacher! If Bob was writing an arrangement or creating a workshop geared at a particular age group he was not teaching, he would still make sure to test it on real children. His wonderful life partner and longtime spouse, Cathy deFrece—whom he met in UAMC—was also a music teacher. She would test out the lesson and give Bob feedback, or Bob would work with Cathy's students. No matter what he created, he insisted that it was music children would embrace and a process that would allow them to learn seamlessly.

One thing that contributed most to my own pedagogical process was how Bob could break down instruction in such a sequential way. I was also particularly inspired by Bob's ease and precision with which he taught movement. Bob explained to me that teaching movement was the hardest part of teaching music for him, and so he worked at it the most and practiced until it was seamless. This lesson truly stuck with me and showed again how humble Bob was. This man who seemed like a perfect professor was such a deep reflector that he worked constantly on any of his perceived weaknesses.

After completing my MEd under Dr. deFrece's guidance, one of the biggest honours I received was that he invited me to join his teaching team as the movement instructor for Orff Levels at the U of A. During the summer at Hofstra, I was pregnant with my twin daughters. Bob loved to tell everyone that he had to invite me to teach movement since, despite my being pregnant with twins, I still moved more gracefully than anyone else. I say this not to boast, but to show how Bob truly looked for gifts in others—he nourished them and helped people become the best version of themselves. I will forever be grateful to Bob for seeing this in me and giving me the gift of mentorship as part of his Orff teaching team.

I knew that Bob had influenced my path, particularly within the Orff community and in teaching adults. I did not fully realize the same impact he had on so many others until we were saying a final goodbye to him at his funeral. I was grateful to be part of Bob's funeral choir, which gathered to prepare a "concert" worthy of him. At the rehearsals, I was able to connect with so many friends who had been touched by Bob. There are many elementary music teachers who have told me over the years that Bob was the reason they went into elementary music education. He had a gift for spotting people who may not have seen that in



Bob during *Bob de Frece: A Taste of Orff*, on September 19th, 2017. Photo: Becky Flowers Photography.

their future, and with a gentle nudge, he set them on their way to contributing to the many quality music teachers in Edmonton and beyond.

I was, however, surprised by how many of my “old” mixed chorus friends told me stories of how Bob had changed their lives. There were, of course, many stories of Bob “interfering” with spousal selection! It was no secret that UAMC was a bit of a matchmaking club, but I did not realize how much Bob seemed to guide this process and helped form many compatible matches during his time as conductor. He was often invited to officiate weddings for such couples. What truly struck me were the friends who shared stories of Bob saving their lives and helping them find purpose and direction during their university years. Disguised as a choral conductor, Bob, above all else, was a caring friend and mentor who truly saw people and helped them find their best selves.

Singing in Bob’s funeral choir was cathartic for me. First, it was incredible to gather for rehearsals with 100

other singers who had assembled on two weeks’ notice to learn eleven choral pieces formerly conducted by one of Canada’s finest choral conductors. Not only were there 100 singers, but there were four very acclaimed and accomplished conductors, including Dr. Leonard Ratzlaf, who were willing to dedicate time to assembling and preparing this choir to be worthy of Dr. Bob deFrece. Looking around the rehearsal hall and speaking with others, it became apparent what many of us had assumed for years: Edmonton, Alberta, and Canada have incredibly strong music education programs and choral communities, due in part to Bob’s contributions over a lengthy career. Bob found a way to welcome everyone into the world of music-making—whether for fun, community, profession, or expertise. He understood the place that music holds in the larger picture of the world. That is all any of us can hope for as music educators: that we may spark something in the children and adults we teach so they can find a love of music and its benefits. I feel that my greatest

gift to Bob going forward is to continue building that love and curiosity for music in my students, so they too may become the best versions of themselves through music education.

I struggled for a long time as Bob's life was coming to an end. I was grateful to go caroling for him and visit him right before Christmas. It was not easy to see someone so brilliant and larger than life changed. As we performed *Silent Night* for Bob, his favourite carol, he held my eyes and mouthed the words to the song. This is where I could truly see the impact of what we do, and of Bob's legacy. Music stays with us deep in our bodies until the very end. As the funeral closed on this legendary man, we sang *If Music Be the Food of Love* by David C. Dickau, and I sang the final words: "if music be the food of love, sing on, sing on, sing on 'till I am filled with joy, sing on, sing on..." I knew all would be well with the world. My dear friend and mentor had left me a gift so large. He had given me—and so many others—the power to share music with young children so they may find joy in singing and community music-making. What better legacy to leave this world?

Others Remember Dr. Bob: The Legacy continues

FOOTAGE OF DR. BOB DE FRECE'S FUNERAL

The livestream of the funeral is of excellent quality and can be viewed [HERE](#). A 40-minute video cut of just the choral pieces can be viewed [HERE](#).



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.

What's Next?

OSTINATO - DR. BOB'S TREASURY

Ostinato has been given access to a compilation of unpublished works (Orchestrations, Songs, Activities) that will be featured in the TOOL BOX section of Ostinato.

THE BOB DE FRECE MEMORIAL CONCERT

What: A multi-choir tribute concert to Bob (The Bob de Frece Memorial Concert), hosted and produced by the University of Alberta Department of Music

Where: The Winspear Centre

When: Fall TBA, hopefully November

SHARING YOUR BOB MEMORIES

The U of A Mixed Chorus Alumni Association is creating a memory book for Bob's family and wants your "Bob-isms," musical memories, and favourite photos. Please consider contributing while the stories we all shared this past week are fresh. You can send them to:

Email: rememberingbob2026@gmail.com

Social Media: Post to our Facebook Page

Mail: Mixed Chorus Alumni Association, c/o Office of Alumni Relations, 3-601 Enterprise Square, 10230 Jasper Avenue NW, Edmonton, Alberta, T5J 4P6

Please include your name, section, and years in UAMC with your submission. (Stories, etc., from those who didn't sing in UAMC would also be welcome!)

Congratulations to Marcelline Moody for receiving the City of Victoria's Honorary Citizen's Award

“Moody has made an extraordinary and lasting contribution to the cultural and educational life of Victoria through her dedication to teaching classical music – particularly symphonic and (recorder) music to children and adults alike.”

Marcelline Moody (B.A., U of W.A.), is an Orff graduate of the University of Manitoba, Canada, and she has her diploma in Advanced Studies in Music and Dance Education from the Special Course at the Orff Institute, Salzburg. She discovered Orff Schulwerk in 1980 in a course with Ruth Wiwchar that changed her life.

She has been teaching the Orff Levels Summer Courses for 25 years at the University of Manitoba and has also taught workshops and Orff Summer courses across Canada, in Salzburg, China, Australia, and France. 30 years ago, she introduced the Hands On Listening programme for the Winnipeg Symphony Orchestra which still continues.

Her students have performed at National Orff conferences, and with the Winnipeg Symphony Orchestra and the Manitoba Chamber Orchestra for which they have composed works.

Since retirement from the school system, she moved to Victoria, BC. She taught the the Orff programme for children at the Victoria Conservatory of Music. She introduced the Hands On Listening



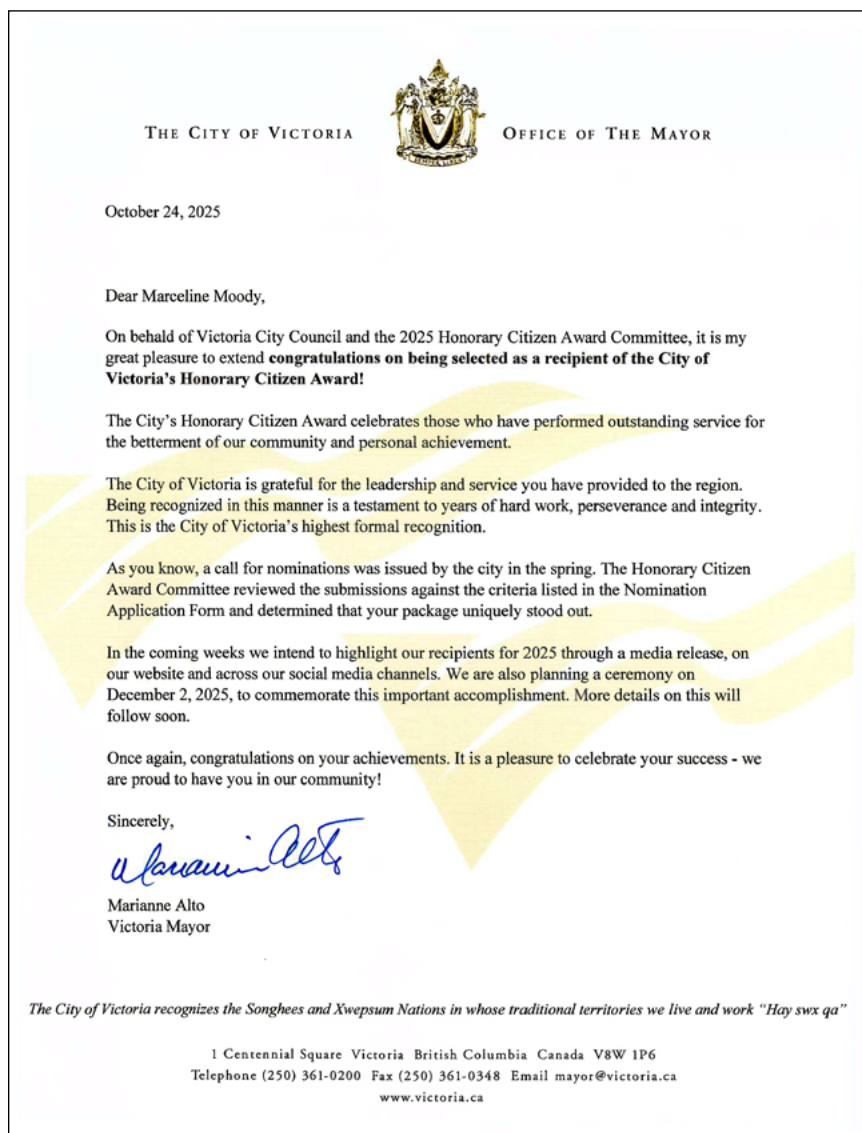
programme to the Victoria Symphony, and directs a very strong Recorder Ensemble, “The Sweet Pipers” for Seniors.

In June of 1986, she was awarded the Bronze Medal of the town of Ouistreham in Normandy, France, for her services to music in the community there. She is a recipient of the Morna-June Morrow Award for Teaching Excellence in Manitoba, and in June of 2004 she received the Arts in Education Award from the Manitoba Foundation for the Arts. In 2017 she was

honoured by the Winnipeg Symphony Orchestra for her work there as education consultant. Recently, in December 2025 she was named an Honorary Citizen of Victoria, BC for her work in Music Education with children and adults.

Marcelline is also following a life-long interest in composing and arranging, especially choral and Orff pieces for children. Her great love is the recorder. She has published recorder manuals “Reach for a Star”, books 1 and 2 and is working on an Alto recorder manual.

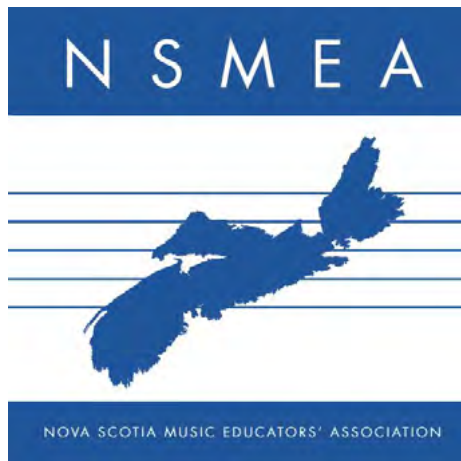
If there is interest in any of Marcelline’s other compositions which include School Songs for throughout the year, with piano accompaniment, (including a Graduation Song), several French Folk Songs, and several simple pageants based on Folk Tales and also Christmas, some with Orff accompaniment, please contact her at marcellinemood@gmail.com





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Request for Information

Do you or have you taught students or adults with special needs using the Orff approach?

We need your help!

The IOSFS (International Orff Schulwerk Forum Salzburg) publishes a series of texts on the **Theory and Practice of Orff-Schulwerk** (series editor: Barbara Haselbach). A new volume is being planned which will focus on how Orff-Schulwerk has and is being used with children and adults with special needs in different contexts, especially in inclusive settings. One chapter will describe the developments in Canada in this area from 1960s/1970s up till today. Your contributions, however small, are needed in order to document how Orff has been used in Canada to create music programming for special needs individuals in different parts of Canada.

Please seek further information from, or send your contributions to Catherine West catherine.west@rcmusic.ca and/or Bethany Elsworth advocacy@orffcanada.ca.

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The Board of Carl Orff Canada Welcomes Allison Tipler, Second Vice-President

Allison Tipler has been an elementary music educator since 2006 in Ontario and teaches using Orff-Schulwerk as the core philosophy of her practice. She completed her Level I training in 2006 alongside her mother, Anne Tipler—her first Orff mentor and a former Carl Orff Canada Archivist—rooting the Orff tradition deeply within her professional identity.

From 2006–2011, Allison served on the Ontario Orff Chapter Board of Directors, contributing enthusiastically to organizing workshops and community building. She stepped away from board service to pursue other exciting opportunities, including becoming a yoga teacher—an exploration that deepened her understanding of movement, embodiment, and body awareness. This work ultimately led her to teach the movement component of the COC Orff Levels Courses at the Royal Conservatory of Music, where she continues to support educators in developing expressive and joyful approaches to teaching.

Allison’s passion for movement and creativity also extends into her published work. In 2020, *Fun with Composers* released her first book, *F-U-N with Music ’n Yoga Adventures*, integrating music, storytelling, and mindful movement. More recently, she has been part of the writing and development team for a pre-school arts curriculum, *Playful, Arts, and Learning*. In addition, Allison serves on COC’s Teacher Education Course



Committee (TECC), contributing to national initiatives that support teacher-learners across Canada.

Approaching her twentieth year in the field, Allison brings excellent communication skills, strong organization, and a deep commitment to supporting teachers and students. She believes passionately in the importance of active, creative music-making for children and is eager to serve Carl Orff Canada in a national leadership role.

Carl Orff Canada Proposed Slate of Officers 2026-2028

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