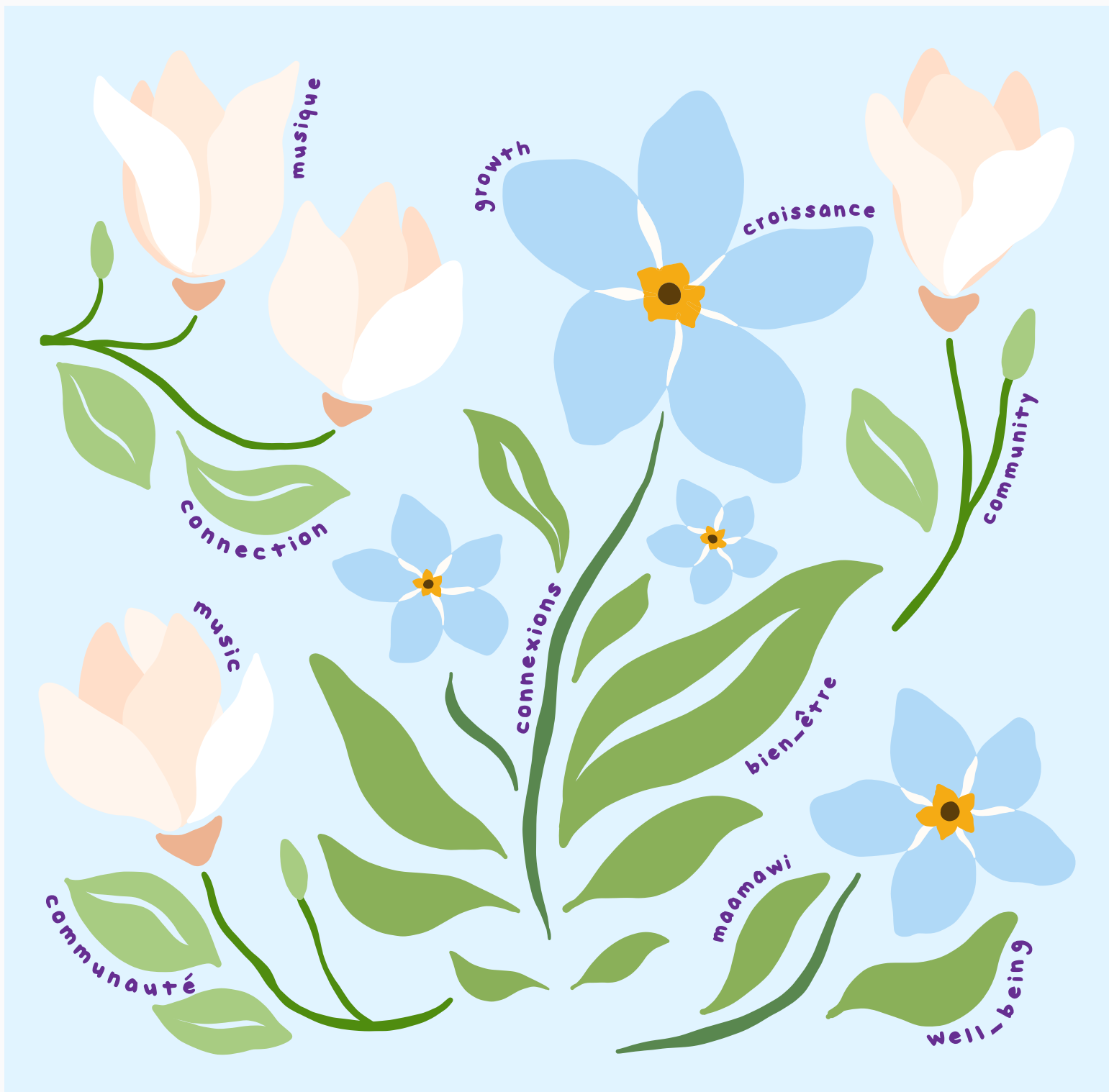




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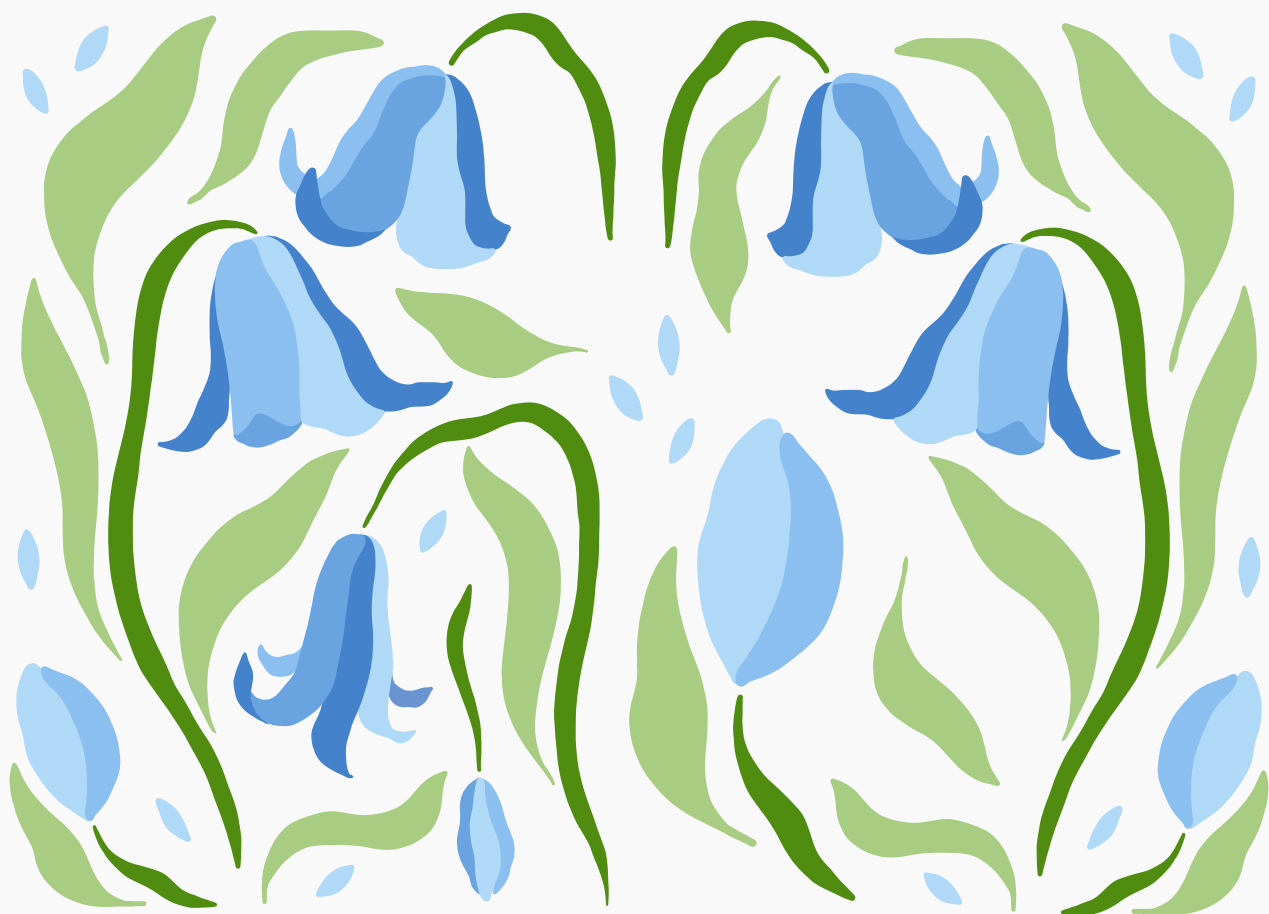
JULIE MONGEON-FERRÉ
Correspondante francophone
Conseillère en éducation
artistique Éducation Manitoba

SHERRI GREENE
Alberta Orff Chapter

NICOLE LAFRENIÈRE
Manitoba Orff Chapter

TEGAN WIEBE-PAUL
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Créer des liens : le bien-être et la communauté

Growing Connections: Well-Being and Community

En ce temps d'incertitudes, comme enseignantes et enseignants de musique, nous avons la chance de créer et d'approfondir des liens véritables avec nos élèves. Notre but est de tisser ces liens, de créer une communauté, et de répondre aux besoins de nos élèves. Pour leur bien-être, nous devons adapter notre enseignement afin de créer un climat bienveillant dans nos salles de musique. Nous pouvons créer des espaces sécuritaires, ludiques, et rassembleurs grâce aux bienfaits thérapeutiques de la musique par le biais d'une pédagogie réfléchie et intentionnelle.

In a time of uncertainty, as music educators we have the unique opportunity to connect with our students in a deeply meaningful way. Central to our purpose is forging relationships, creating community and meeting the needs of our students in the here and now. Through the lens of student wellness we are having to adjust our practice to allow for the emotional and social climates that exist in our classrooms. By relearning the music room and leveraging the healing power of music with intentional pedagogy we can create spaces of safety, joy and ensemble.

Making It Work: Relearning the Music Room

LeslieAnne Bird

Accès à la version française

I have been having conversations with music educators that go something like this. “I am having so many problems with my classes this year. This has not been a problem for me in the past, I don’t understand why I am struggling.”

For most of us, school is not back to “normal” and now that we understand much more about how COVID is spread, we are back in the music room, able to use our classroom instruments and have a bit more freedom to move. We are excited to dig into as many of our favorite lessons as quickly as we can. The children are so excited to have instruments in their hands and to do all the things.

And then.....disaster.

Let’s keep a few things in mind:

- It has been a LONG time since anything about “school” has been “normal”
- Just like the rest of us, the children have experienced a collective trauma as we navigate through the pandemic.
- Many children have spent over a year either learning from home or spent a much larger portion of their school day behind a desk and a computer with limited movement to maintain social distance.
- The children have changed.
- WE have changed.

Here are a few suggestions for familiarizing our children with making music together in our spaces.

GO SLOW: I am guilty of being so excited to teach some of my favorite lessons again that I rush through the process because we are having so much fun. Then, the lesson breaks down, behaviors pop up and everyone is frustrated.

Practice personal space. Define the space for the children. Use hula hoops, tape squares, shoe polish to mark the floor or large sections of yarn to make a circle.

- Spend time talking about the “personal space” in a playful way.
- Grab a drum and have the children move to the beat in their personal space.
- Make up a story that their space is “safe” from an unusually fast turtle with slimy feet who is lurking around the room waiting to “hug” little children and cover them in turtle slime. EWWW! The turtle is mesmerized by your drum, so it is safe to venture out while you are playing, and when you stop they need to hop back into their “safe space” or it’s SLIME TIME!
- Play one beat for them to hop out, and then hop back in.
- Try a different direction, then another one.
- Walk two beats away from the “safe space” and back.
- Hop out and in, tip-toe, change levels, move with big and small steps.

- Repeat this game over several classes for SHORT sessions (Always leave them wanting more!)

Plan shorter learning “blocks” in each lesson, and choose activities that teach procedures in a playful way. Like this one for older elementary students.

Use a short speech piece such as '[Good, Better, Best](#)'

- Chant the proverb in rhythm
- Compose body percussion ostinatos
- Perform together **THE END**. Now go do something else.
- The next lesson, get out just hand drums (if you have enough) or hand drums and rhythm sticks.
- Take time to remind (even the older students) how to handle and care for the instruments.
- Plan time to teach them how to sanitize after they play.
- Play the ostinati they composed the previous class while chanting the rhythm in three or four ways. **THE END**. Now go do something else.

If we leave them wanting more, we can reuse this activity the next lesson and reteach the sanitizing procedure again.

Advance in small steps. Perform the chant as a round while we play our ostinati, during the next class create an instrumental B section.

REMAIN CALM. Remember that collective trauma I was talking about? Find two or three moments in your work day where you can take 30 seconds to a minute just to breathe and clear your mind. These mini-breaks will allow your nervous system to settle and help us stay calm. Many of us are feeling over-stimulated after being home and isolated for some time. Many of us are experiencing conflicting thoughts and emotions that can be confusing to our mind and body making us feel unsettled. If we take some time to reset our own mind and body we can be better leaders and models for the children and remain calm when problems arise in the classroom.

Repeating procedures and routines in a playful and musical way, with short bursts of active music making and a heavy dose of patience and compassion for our students will help them to re-learn how we have fun while learning in our music spaces. Taking care of our own needs as educators will allow us to do the same for our students.



LeslieAnne
LESLIEANNE BIRD

TEACHINGWITHORFF.COM

LeslieAnne Bird is a music and movement educator at *University Schools* in Shaker, Ohio. She teaches general music and choir to fifth through eighth grade young men and is an adjunct Professor at the University of Akron. She has previously taught in North Olmsted & Cleveland Ohio as well as in Prince George’s County, Maryland. LeslieAnne is a national presenter. She has served as vice president and membership chair for the Greater Cleveland Orff Chapter and is currently serving as the content curator for the Teaching With Orff community. In addition, she is the owner and CEO of Three Little Birds Music Education Services LLC where she offers teacher training, coaching and musical experiences for children and adults. She earned Orff Certification from Baldwin Wallace University in 2014, and has completed Music Learning Theory General Music Level One, Level One World Music Drumming training, Level One Google Certification and has earned the Ohio Master Teacher designation.



Good, Better, Best • Le bon et le meilleur

LeslieAnne Bird, Caroline Landry, Julie Mongeon-Ferré

Good, Better, Best

Traditional

2
4

Good, bet - ter, best. Ne - ver let it rest.

5

'Til your good is bet-ter and your bet-ter is the best!

Le bon et le meilleur

Caroline Landry et Julie Mongeon-Ferré

4
4

Le bon et le meil-leur Le meil-leur et le bon C'est

3

bon d'être le meilleur Et mieux d'être bon!

Réintégrer la salle de musique avec succès

LeslieAnne Bird

Adapté et traduit par Caroline Landry et Julie Mongeon-Ferré

[Read the English version of this article](#)

J'ai eu l'occasion de discuter avec des enseignantes et des enseignants de musique qui me disaient : « J'ai tellement de défis cette année, je n'en avais pas vraiment dans le passé. Je ne comprends pas pourquoi j'en arrache tant. »

Pour la plupart d'entre nous, bien que le milieu scolaire ne soit pas revenu tout à fait « à la normale », nous comprenons beaucoup mieux le mode de propagation du virus qui cause la COVID-19. Nous sommes la plupart de retour dans notre salle de musique et nous pouvons maintenant utiliser certains instruments et avons un peu plus de liberté de mouvement. Nous sommes ravies de redécouvrir nos cours préférés. Les élèves sont heureux de finalement avoir accès aux instruments et de faire de la musique.

Et puis.....désastre.

Rappelons-nous que :

- Ça fait LONGTEMPS que l'école n'a pas été dans une situation « normale ».
- Tout comme nous, les élèves ont vécu un traumatisme collectif en traversant la pandémie.
- Plusieurs élèves ont passé plus d'un an à la maison en apprentissage à distance. À l'école, les autres étaient assis à leur bureau devant leur ordinateur, étant limités dans leurs mouvements à cause de la distanciation physique exigée.

- Les élèves ont changé.
- NOUS avons changé.

Voici quelques suggestions pour réapprendre à faire de la musique ensemble.

ALLEZ-Y LENTEMENT : je suis impatiente d'offrir à nouveau mes leçons préférées et je précipite tout pour retrouver le plaisir. Puis, la leçon s'effondre, les élèves s'emportent et tout le monde est frustré.

Définissez l'espace personnel : délimitez l'espace des élèves. Utilisez des cerceaux, des carrés de ruban adhésif, un grand fil pour former un cercle et pour marquer le plancher.

- Prenez le temps d'expliquer « l'espace personnel » de manière ludique.
- Demandez aux enfants de bouger au rythme du tambour dans leur espace personnel.
- Inventez une histoire dans laquelle leur espace est un abri pour se protéger d'une tortue aux pieds gluants qui rôde dans la pièce en essayant de les attraper et de les recouvrir de bave de tortue « Yarkkkk! ». La tortue est hypnotisée par votre tambour. Les élèves peuvent donc s'aventurer en toute sécurité pendant que vous jouez. Lorsque vous vous arrêtez, les élèves doivent retourner dans leur espace sinon ils se font attraper!
- Jouez un seul battement pour indiquer aux

élèves de sortir puis retourner dans leur abri. Varier la direction dans laquelle les élèves se déplacent.

- Refaire le même jeu avec deux battements.
- Les élèves sautent et reviennent sur la pointe des pieds, changent de niveau, font de grands et de petits pas.
- Répétez ce jeu souvent et brièvement. Amusez-vous!

Prévoyez des périodes d'apprentissage plus courtes et choisissez des activités qui modélisent les procédures de manière ludique. Comme celle-ci, destinée aux élèves plus âgés du primaire.

Utilisez un court texte parlé (proverbe, comptine ou diction), par exemple :

- Récitez le parler-rythmé du texte choisi.
- Créez des ostinatos avec des percussions corporelles.
- Au cours suivant, utilisez des tambourins (si vous en avez assez) ou des tambourins et des bâtons rythmiques.
- Prenez le temps de rappeler, même aux élèves plus âgés, comment manipuler et prendre soin des instruments.
- Prévoyez du temps pour leur apprendre à désinfecter l'instrument après avoir joué.
- Jouez les ostinati qu'ils ont composés au cours précédent en scandant le rythme en variant les

façons (percussions corporelles, mouvements, petites percussions, etc.).

S'ils ne sont pas lassés de cette activité, utilisez-la à nouveau pour le cours suivant et répétez la procédure de désinfection.

Procédez étapes par étapes. En cercle, exécutez le parler-rythmé en canon tout en superposant les ostinatos. Lors du cours suivant créez une partie B instrumentale.

RESTEZ CALME. Vous vous souvenez du traumatisme collectif dont je parlais? Trouvez deux ou trois moments dans votre journée de travail afin de prendre quelques secondes pour simplement respirer et faire le vide dans votre esprit. Ces mini-pauses de pleine conscience permettent à votre système nerveux de se stabiliser et de retrouver le calme. Beaucoup d'entre nous se sentent surstimulés après avoir été isolés pendant un certain temps. Plusieurs ont des pensées et des émotions contradictoires qui peuvent nous déstabiliser. Si nous prenons le temps de rétablir notre esprit et notre corps, nous pouvons être de meilleurs modèles pour les élèves et rester calme lorsque des problèmes surviennent en classe.

Répétez les procédures et les routines d'une manière ludique et musicale, avec une bonne dose de patience et de compassion, aidez nos élèves à réapprendre comment s'amuser et apprendre dans nos salles de musique. Répondre à nos propres besoins en tant qu'enseignante ou enseignant de musique permettra à nos élèves de faire de même.



LeslieAnne
LESLIANNE BIRD

TEACHINGWITHORFF.COM

LeslieAnne Bird est enseignante de musique et de mouvement à l'*University Schools Shaker*, dans l'Ohio. Elle enseigne la musique générale et dirige la chorale à des élèves de la 5^e à la 8^e année et est professeure adjointe à l'Université d'Akron. Elle a précédemment enseigné à North Olmsted et Cleveland, dans l'Ohio, ainsi qu'à Prince George's County, dans le Maryland. LeslieAnne est une conférencière nationale. Elle a été vice-présidente et présidente des membres du Greater Cleveland Orff Chapter et occupe actuellement le poste d'archiviste de la communauté Teaching With Orff. En outre, elle est propriétaire et directrice générale de Three Little Birds Music Education Services LLC, où elle propose des formations pour les enseignantes et les enseignants, un accompagnement et des expériences musicales pour les enfants et les adultes. Elle a obtenu la certification Orff de l'Université Baldwin Wallace en 2014, elle a suivi le cours de théorie de l'apprentissage de la musique générale niveau 1, la formation percussion de musique du monde niveau 1; la certification Google niveau 1 et a obtenu la désignation Ohio Master Teacher.

Making Connections in a time of Disconnect: Fostering Relationships in the Music Room in the face of a Global Pandemic

Laurel Nikolai

In the spring of 2020 the world came to a halt and so did music classrooms everywhere. At a time when students need the power of music and the arts more than ever, children have often been deprived from all of the benefits that result from community music making. A year and half later, life and music programs are still looking different from pre-pandemic times and many children are returning to the classroom with behaviours that reflect those affected by trauma.

As presented to the BC Music Educators, these slides explore musical and non-musical ways that Laurel uses to re-build community with and between her students. Many of Laurel's practices are grounded in research and intensive mindfulness training that were a result of her lived experiences while working at a trauma-sensitive school.

2. Practicing Kindness & Gratitude

"Your acts of kindness are iridescent wings of divine love, which linger and continue to uplift others long after your sharing."

"In positive psychology research, gratitude is strongly and consistently associated with greater happiness. Gratitude helps people feel more positive emotions, relish good experiences, improve their health, deal with adversity, and build strong relationships."

From Harvard Medical School

**Follow their lead:
Validate their ideas**

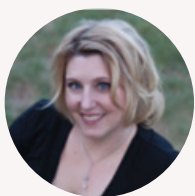
- Be flexible with your lessons: notice when students want to stay with an idea/ activity longer. Let them!
- Watch for signs when they are ready to move on.
- Let their serves influence your pacing.

I am grateful for...

"There are benefits to practicing gratitude, especially in times of stress and uncertainty. Gratitude invites positive emotions that can have physical benefits, through the immune and/or endocrine systems. Research shows that when we think about what we appreciate, the parasympathetic or calming part of the nervous system is triggered and that can have protective benefits for the body—including decreasing levels of the stress hormone cortisol and increasing oxytocin, the bonding hormone involved in relationships that make us feel good."

From Psychology Today. [Click Here](#)

[CLICK HERE TO DOWNLOAD](#)



Laurel
LAUREL NIKOLAI

Laurel Nikolai is an arts educator who has taught students from pre-K through graduate students. Her teaching career has spanned Canada, Switzerland and the United Arab Emirates. Laurel holds her Master of Education degree from the University of Alberta where she has taught many courses in Music and Dance pedagogy. She currently is the elementary music specialist at Victoria School for the Arts with Edmonton Public Schools. She is the past-president of the Alberta Orff Chapter and a Diversity Equity and Inclusion committee member for Carl Orff Canada and a representative on the Alberta Music Advocacy Alliance.

Établir des liens dans un temps d'isolement : Encourager la socialisation dans la salle de musique pendant la pandémie

Laurel Nikolai

Traduction : Claude Heppelle

L'arrivée de la pandémie au printemps 2020 a engendré des bouleversements à l'échelle planétaire qui se sont fait sentir dans toutes nos salles de musique. Ainsi, à un temps où les élèves en avaient le plus besoin, cette pandémie les a privés des avantages qui sont associés à l'enseignement de la musique et des arts. Un an et demi plus tard, la vie et les programmes de musique sont différents de ce qu'ils étaient et de nombreux enfants retournent en classe avec certains traumatismes.

Cet atelier explore les stratégies utilisées par Laurel pour recréer des liens avec ses élèves. Bon nombre des pratiques pédagogiques de Laurel sont fondées sur la recherche et sur une formation intensive à la pleine conscience qui sont le résultat de ses expériences vécues lorsqu'elle travaillait dans une école où les élèves avaient subi des traumatismes.

2. Être bienveillant et exprimer de la gratitude

« Vos gestes de gentillesse sont comme des ailes d'amour divines iridescentes qui laissent des traces et élèvent les autres bien après votre départ »
(Traduction libre (Rumi))

« Dans les cas de la recherche se rapportant à la psychologie positive, exprimer de la gratitude a toujours été et est fortement associé à un plus grand bonheur personnel. Exprimer de la gratitude aide les gens à ressentir les émotions positives, à savourer les bonnes expériences, à améliorer leur santé, à composer avec l'adversité et à développer de solides relations. »
(Traduction libre) La Harvard Medical School

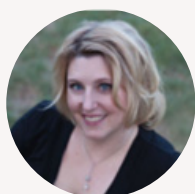
Suivre leur exemple : valider leurs idées

Ajuster vos plans de leçons en fonction des besoins de vos élèves. S'ils veulent explorer davantage un concept ou une activité, laissez-les faire!
Être prêt.e à passer à la prochaine activité quand ils sont prêts à passer à autre chose. Ajustez le rythme de votre enseignement en fonction du « retour de service » des élèves

Exprimer de la gratitude...

« Il y a des bénéfices à exercer la gratitude, tout particulièrement dans des moments de stress et d'incertitude. Exprimer de la gratitude incite des émotions positives, qui à leur tour peuvent entraîner des avantages concrets en lien avec les systèmes immuno/endocriniens. De plus, des études ont démontré que de telles pratiques déclenchent le système parasympathique, ce qui calme notre système nerveux et offre au corps des avantages protecteurs comme la diminution du cortisol (l'hormone qui réveille le stress) et l'augmentation de l'ocytocine (l'hormone secrétée lorsqu'on a des relations qui produisent un sentiment de bien-être.) »
(Traduction libre) Psychology Today Cliquez ici (lien Web en anglais)

[CLIQUEZ ICI POUR TÉLÉCHARGER](#)



Laurel
LAUREL NIKOLAI

Laurel Nikolai est enseignante œuvrant dans le domaine de l'éducation artistique. Elle enseigné à des élèves de tous les niveaux, de la prématernelle aux cycles supérieurs. Au cours de sa carrière, Laurel a travaillé au Canada, en Suisse, ainsi qu'aux Émirats arabes unis. Elle détient une maîtrise en éducation de l'Université de l'Alberta où elle a enseigné des cours de pédagogie de la musique et de la danse. Aujourd'hui, elle est spécialiste en musique à l'élémentaire à l'école Victoria School for the Arts du conseil scolaire d'Edmonton. Elle est la présidente sortante du chapitre Orff de l'Alberta, membre du comité Diversité, équité et inclusion de Carl Orff Canada et représentante de l'Alberta Music Advocacy Alliance.

Creating Connection Through Music: A Music Therapist's Perspective

Heitha Forsyth

Those of us who work in the field of music, whether as educators, performers, or therapists, see the profound effect music has on people of all ages and abilities. Music Therapists are trained to use music as a tool to reach specific goals and outcomes for individuals or groups in a variety of settings and populations.

Music Therapists follow a clinical process which includes assessment, goals, therapeutic treatment objectives and implementation of objectives to reach specific outcomes. In the case of creating connection with neurodivergent students, students with intellectual disabilities or students dealing with trauma and anxiety related to covid, a Music Therapist will assess areas of need within the individual or group experience and apply music as the tool toward reaching outcomes that pertain to these assessed needs.

Often, neurodivergent or children with intellectual disabilities have difficulty creating connection with others due to communicative and social/behavioural challenges that require more in-depth intervention and opportunity to develop and practice these skills. In these circumstances, Music Therapists create interventions which combine pleasurable, and motivational music making activities through instrumental play, movement to music, singing and/or creation of music, along with positive reinforcement of behaviours.

When working with special needs students to create connection, it is important to consider why, and how music is being used to foster specific goals or outcomes. Communication, both receptive and expressive and

social/emotional behaviour is often where the needs of neurotypical children and special needs children differ, however, using music making and listening to develop these areas is integral to making connections with any student.

Receptive communication is developed within a Music Therapy context by use of musical attention exercises. Auditory awareness exercises which include tracking, locating, and discriminating sounds can be used to help develop and practice these receptive skills. Perhaps you make use of recorded music, or play/sing a song yourself that moves through high or low, loud or soft, or fast or slow musical elements and ask the students to hit a drum, play an instrument, vocalize, or move their body (head nod, arm wave etc.) when they hear a specific element you have outlined. For those who have more profound intellectual disability, perhaps you are looking for more subtle responses, such as eye gaze, or change in facial expression. Whatever action you observe of your students both allows you to see and assess their abilities, and make changes as needed in order to further foster this development.

Expressive language and music offer the students the ability to express themselves using music making. Perhaps you are asking students to improvise on percussion instruments or vocalize to express a specific emotion, or musical element. For children with mild or moderate intellectual disabilities, who are more likely to develop or be able to develop functional speech, you can reinforce words, language or other necessary material through the use of age-appropriate songs that feature word and melody repetition, along with positive reinforcement. For

students with more profound disabilities, you can offer them the opportunity to express themselves through non-language specific verbalization or instrumental play, also incorporating these parameters. Further, using concepts such as “call and answer”, or “my turn, your turn” allows you to work on both receptive and expressive communication skills at the same time.

In addition to receptive and expressive communication needs or goals, integrating social and emotional behaviour goals is integral to creating connection. A Music Therapist will create an environment where these skills can be learned and practiced using the elements: movement to music, songs and/or rhythmic activity through instrumental play or vocalization and song creation/writing. A good example of this is the use of a [“Hello” song](#) in which, at the beginning of a music therapy session, the Music Therapist creates or uses a song that helps students acknowledge both themselves and the others in the group by the deliberate opportunity to use and practice everyone’s name in a proper greeting format. You can further develop and practice other social skills such as making eye contact, taking turns, or responding to something unique about an individual such as the colour of their

shirt or eyes, along with an acknowledgement of how they are expressing themselves verbally or musically.

For students who are exhibiting anxiety or trauma related to covid or other factors, communication, expression and social/emotional behaviour goals can be utilized to help them both connect and find commonality with others. This allows them to process and move through negative spaces in a healthy way as opposed to internalizing them. Song writing, lyric analysis of known songs with discussion, musical improvisation and expression, movement to music, and guided relaxation to music can present a suitable, appropriate opportunity or outlet for coping with troubling feelings.

Ultimately, creating connection is about taking the above and introducing each element specifically and deliberately while building on the skills that the students develop and exhibit as they go. Make sure you take time to allow students the opportunity to answer at their own pace as their processing speed may be different compared to others in the group (this is a good way for others to practice listening, waiting, and taking turns!). Progress may be slower for some than others depending on their areas of need, but as they progress, the goal is to be able to generalize these skills and tools into daily life outside of the music making environment.



Heitha

HEITHA FORSYTH B. MUS, B.M.T, MT-BC, MTA, NMT

Heitha is a Winnipeg-based professional musician and accredited Music Therapist. She has completed two degrees: the University of Manitoba Jazz Studies program in 2008, and the Canadian Mennonite University Music Therapy Program in 2019. She has worked extensively as a performing and touring musician and vocalist, as well as serving various populations as a Music Therapist in educational, hospital and community settings.



Hello Song

Heitha Forsyth

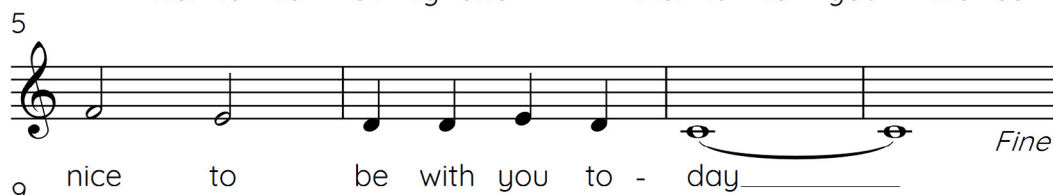
Hello Song

Unknown

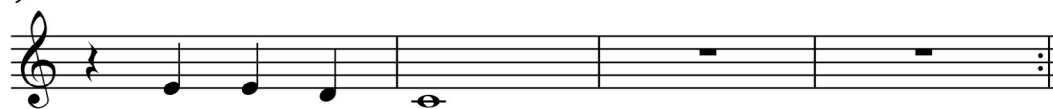


Hel-lo to ev-'ry-one Hel-lo to you it's so

5



nice to be with you to - day



Hel - lo to:

(Insert name) "Can we all say hello to _____?"

Group sings/says, "Hello _____"

Feel free to insert other areas of acknowledgment eg. shirt/eye colour.

The Places I've Taught

• Kim Friesen Wiens

Recently, I pulled out a photo album to show my son a picture from before he was born and as I was flipping through the album, I came across several photos from my first full time music position in 2000. I sat staring at the photo and memories flooded back. The long hours, the endless planning and a sense of frustration. What was it about the image of the place that evoked such vivid memories? How had the spaces in which I taught evolved since that time? What meanings did I draw out of each of the places in which I taught?

A CRITICAL PEDAGOGY OF PLACE IN THE MUSIC ROOM

“Place is the nexus and synthesis of space, time, and experience, and it is constantly changing” (Stauffer, 2009, p. 176). I was first introduced to the pedagogy of place in a course on Children and Place. I enrolled in the course with very little understanding of what I was taking. I had not considered the importance of places and how people identify themselves through the places they inhabit. “People do not simply locate themselves, they define themselves through a sense of place” (Crang, 1998, p. 102). What kinds of places had I created with my students for making music?

THE CREATION PROCESS

I have taught in three unique music rooms, at three very different points in my teaching career. As I looked at photos from each of the rooms, I was struck by the visceral emotions that I had. Excitement,

disappointment, challenge, warmth, learning and utter bliss were all swirling around in my head as I gazed at the images. My next challenge was to connect the feelings associated with each image to the pedagogy of place. As I reflected further on my practice, I began to think of experiences in each of the places. These were places where we made music, music that was geared toward elementary-age children. The choice of how to proceed in connecting my feelings about each place and how these were places for children emerged as I continued to explore how I situated myself in each of these places.

Early in my music teaching career, I was trained in Orff pedagogy. Many of these musical experiences include the use of ostinato, which are repeated patterns that can be layered upon each other to create interwoven experiences for students to actively engage with musically from simple to complex. Ostinati can be spoken, sung, played, and even used in movement and body percussion experiences. As I kept hearing words repeated in my mind, I knew that I wanted to create various ostinati that would be musically appropriate for elementary students but which were centred on my lived experiences in each of the places.

2000-2006

[VIEW “THINKING ABOUT MY TIME AT THIS PLACE”](#)

This classroom represents the first music classroom that I inhabited. As I looked through the pictures of this period of my teaching career, I was flooded with memories of utter joy and excitement. Here was my

opportunity to do what I loved, to pass on this gift to students. This music room was situated between two kindergarten classrooms that were creatively decorated, with decor that would change frequently. With these visual examples surrounding my room or perhaps because of the windowless place, I soon found myself actively attempting to create unique spaces that reflected the seasons or themes that we were studying. With so much time and effort spent on making the space look amazing, I did not engage in truly getting to know my students or to venture into the community.

2006-2018

[VIEW “AND THE PENDULUM SWINGS...”](#)

As I looked through images from the twelve years I spent in my next school, I assumed I was going to see all that was good and right with the world. I feel so proud of the work that I did in this Mandarin bilingual program. I was shocked to see how stark and bare the space looked after my highly decorated space in my previous school. In this second location, I spent significant time getting to know students, getting to know their families, and being an active part of the community.

2018-2020

[VIEW “CONTINUING ON THE LEARNING JOURNEY!”](#)

Sadly, I only spent two years in this classroom. When I look at this space, I see unrealized and unfulfilled potential. There is a warmth to the space that was not present in the previous classroom. I was also struck that this was the first classroom that was an accessible space. Each



2000-2006



2006-2018



2018-2020

of my previous two classes had risers that would not work for students with mobility issues. How had my previous two experiences impacted how I organized this classroom? The music that I created for this place features ostinati from the previous two locations but also leaves space for growth and potential.

CONCLUDING THOUGHTS

The idea of being “in a constant of ‘becoming pedagogical’” (Gouzouasis, et al., 2013, p. 3) is reflected in each of the places in which I taught. As I learned more, the places themselves became more intertwined with the identities of the teacher, students, school, and community. “Because we understand place in and through our actions, interactions and relationships in and within space-time, places are becoming. Places are works in progress” (Stauffer, 2012, p. 437). The intense reaction I had to the photos from these musical spaces gives me pause to consider how much we can learn about ourselves as teachers if we take time to truly reflect on the spaces we inhabit.

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Kim

KIM FRIESEN WIENS

Kim Friesen Wiens has taught elementary music in Edmonton, Alberta for over twenty years. Her teaching experiences led her to work with music teachers in China to create an open-source website with Chinese songs for use in the elementary classroom. Kim is an endorsed movement teacher educator for the Orff Levels at the University of Alberta. She is currently working on her Ph.D. in elementary music education at the University of Alberta with a focus on critical music pedagogy and culturally sustaining music teaching. Kim is an active presenter, having shared sessions in Canada, the United States, and Nepal.



Thinking About My Time At This Place

Kim Friesen Wiens

2000-2006

Thinking about my time at this place

Kim Friesen Wiens

Over compensating? Themes so ma-ny

Expectations! Fol-low the rules it's my way or the high - way.

Dark, lonely, space... Deep, dark, win-dow-less space.

3

Themes so ma - ny

Fol - low the rules it's my way or the high - way.

Deep, dark, win - dow - less space.

And the Pendulum Swings...

Kim Friesen Wiens

2006-2018

And the Pendulum swings...

Kim Friesen Wiens

The Room

Stark, white, space.

Students first

Fo - cus on my stu - dents, that's nice!

So much learning!

Ni hao, hel - lo, you mat - ter to me!

3

Stark, white, space.

Fo - cus on my stu - dents, that's nice!

Ni hao, hel - lo, you mat - ter to me!

Continuing on the Learning Journey!

Kim Friesen Wiens

2018-2020

Continuing on the learning journey!

K. Friesen Wiens

Drawing students in

Who are my students?

Giving Space

Themes!

Fo-cus on my stu-dents, that's nice! Fo-cus on my stu-dents, that's nice!

Cre-a-ting space

Cre-a-ting space

10

Bring back the themes!

Bring back the

Themes!

Bring back the themes!

Bring back the

Fo-cus on my stu-dents, that's nice!

Fo-cus on my stu-dents, that's nice!

Cre-a-ting space

Cre-a - ting space

Cre-a - ting space

Tara Luz Danse : La passion du mouvement



Anik Bouvrette, Josée Turcotte et Mélissa Roy

MOUVEMENT, IMAGINATION, JEU et CRÉATIVITÉ, voici les mots qui animent [Tara Luz Danse](#) au quotidien, tels un battement de cœur. Propulsée par sa grande passion pour la danse contemporaine, la compagnie accompagne les jeunes et le public intergénérationnel à découvrir cette forme d'art de façon inusitée. Sous la direction de la chorégraphe franco-ontarienne Anik Bouvrette, les artistes de Tara Luz Danse explorent les projets de la compagnie selon une démarche artistique créative, ludique et dynamique.

LE CORPS = LE MOUVEMENT

Anik Bouvrette et les artistes de Tara Luz Danse croient profondément que *tout le monde peut danser, car chaque corps est un corps en mouvement!* La danse est ainsi une forme d'art inclusive et accessible à une diversité de publics et de participants. Il peut être normal au départ, pour les adultes comme pour les jeunes, de ressentir une certaine timidité face à la danse. Anik mentionne souvent aux enseignants qui participent aux projets de la compagnie de ne pas être gênés de danser, et de transmettre un message positif aux élèves : « La danse est une discipline qui met notre cerveau en lien avec tout notre corps. Le corps en mouvement, c'est la vie, et c'est notre outil de tous les jours. Le corps a besoin de bouger! Lorsque nous arrivons à briser notre timidité face à la danse, et que nous donnons l'occasion à tous de participer à une expérience où chaque personne peut contribuer à sa façon en mouvement,



Titre : Les souliers d'Angélie
Danseuse : Mélissa Roy
Photo : ©Jeremy Mimmagh
Tara Luz Danse

nous réunissons des ingrédients essentiels pour leur faire vivre une expérience mémorable. »

Afin de briser la glace lors de projets en milieu scolaire, Tara Luz Danse propose son jeu du **Mot-Image**. Cette activité constitue une excellente façon d'explorer et de créer du mouvement de façon originale et spontanée en jouant avec les mots en français, en anglais ou dans toute autre langue.

DU QUOTIDIEN À L'IMAGINAIRE

Le quotidien peut devenir une grande source d'inspiration dans l'acte de création. Pour Anik Bouvrette et les artistes de la compagnie, les objets du quotidien



renferment une source inépuisable de possibilités quant à la recherche et le développement d'idées de mouvements. De plus sur scène, l'intégration d'objets de tous les jours à la chorégraphie aide à créer un pont avec le public qui reconnaît l'objet, et qui est invité à le voir différemment via le mouvement. Les objets se transforment alors de façon étonnante et inattendue, amenant ainsi le spectateur à réfléchir autrement et à ouvrir son imaginaire!

TANDEM DANSE ↔ MUSIQUE

La danse et la musique sont interreliées. Depuis plusieurs années, Anik Bouvrette fait équipe avec des musiciens qui jouent en direct lors de certaines représentations sur scène, ou pour des projets de création en milieu scolaire. Elle précise : « La musique jouée 'live' nourrit les mouvements et le travail choré-

graphique et contribue à créer un environnement dynamique. Les musiciens avec qui nous travaillons sont multi-instrumentistes. Ils jouent souvent en improvisation, afin d'observer et d'accompagner les nuances des divers mouvements. Dans l'espace, il se crée alors une synergie, une magie, entre la danse et la musique qui est profondément inspirante. Par exemple, en atelier, les enseignants et les jeunes ressentent quand le musicien va jouer un son ou un effet de percussion pour accentuer un mouvement. Les participants adorent la synergie entre la danse et la musique, ainsi que le contact avec les artistes de ces deux disciplines, ensemble et sur place au sein d'un même projet.

Titre : Les souliers d'Angélie
Danseuses : Alexane Couture, Mélissa Roy et Amanda Bon
Photo : ©Jeremy Mimmagh
Tara Luz Danse



Titre : Les billes
Danseuse : Mélissa Roy
Photo : @Jeremy Mimmagh
Tara Luz Danse



Titre : Les bâtons
Danseuse : Amanda Bon
Photo : @Jeremy Mimmagh
Tara Luz Danse

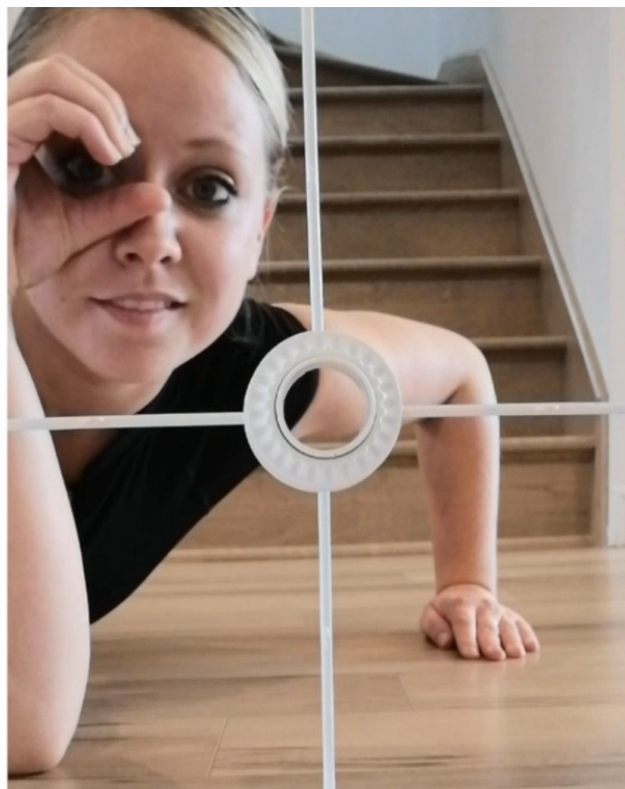


Musicien : Philippe Charbonneau
Photo : @Jeremy Mimmagh
Tara Luz Danse

EN DIALOGUE AVEC LE MILIEU SCOLAIRE

Via les projets de création et d'animation, Anik Bouvrette et les artistes de Tara Luz Danse souhaitent stimuler un éveil chez les enseignants et les élèves au grand potentiel créatif que revêt la danse. Discipline artistique aux multiples facettes, la danse contemporaine peut être intégrée à d'autres matières enseignées à l'école. À titre d'exemple, le projet **Dessin/ Danse** de la compagnie est né d'une conversation avec un enseignant en éducation artistique au niveau secondaire, qui souhaitait intégrer les arts visuels et le mouvement, au sein d'un projet de dessin gestuel et de création collective. Ou encore, le projet **L'axe DÉs-ordonnés** en milieu scolaire, façonné suite à la création de l'œuvre **Poésie cartésienne** d'Anik Bouvrette, explore la notion du plan cartésien de façon originale et démontre par le mouvement que les mathématiques se retrouvent partout autour de nous.

La danse peut en effet nourrir l'inspiration et amener les jeunes à se dépasser. Anik souligne: « Avec le personnel enseignant en milieu scolaire, nous sommes souvent témoins des effets bénéfiques de la danse et son grand potentiel de transformation. Par exemple, via le mouvement, nous pouvons découvrir des aspects inconnus de la personnalité des élèves, comme un enfant timide qui en bougeant sort peu à peu de sa coquille. Ou quand nous arrivons à changer la perception des élèves par rapport à la danse, et qu'ils



Titre : Poésie cartésienne
Danseuse : Jessica Hotte
Photo : ©Tara Luz Danse

nous confient que l'activité leur a fait du bien et qu'ils se sont amusés en bougeant et en apprenant. Avec nos projets en milieu scolaire, nous souhaitons que la danse et l'art puissent inspirer les jeunes à ouvrir leurs horizons, découvrir de nouvelles dimensions à leur créativité, et ainsi nourrir la pensée créative des adultes de demain! »



Anik, Mélissa, et Josée TARA LUZ DANSE

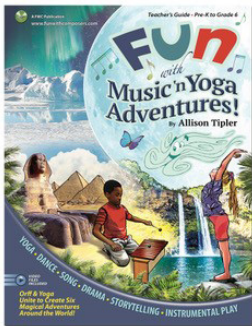
Anik Bouvrette (directrice artistique), Mélissa Roy (danseuse) et Josée Turcotte (adjointe au développement) font partie de l'équipe de Tara Luz Danse, compagnie francophone de danse contemporaine établie en résidence au Centre des arts Shenkman à Ottawa. La compagnie collabore avec plusieurs danseurs et artistes d'autres disciplines, tels qu'en musique et en arts visuels, pour partager ses spectacles, projets et ateliers en danse avec une diversité de publics. En milieu scolaire, la compagnie mène une variété de projets et d'ateliers ludiques qui explorent la créativité et l'imagination, dont *Matinées jeunesses*, **RésiDANSE : Création/Jeunesse** et **Imagin'Action**.

PHOTO : @JEREMY MIMNAGH



Music and Yoga: Culture Bearers— Connecting Continents, Creating Community

Allison Tipler



In developing **Fun with Music 'n Yoga Adventures** I was intent on its authenticity. My vision was to inspire students through music and yoga and expose students to different places and cultures all over the globe. What resulted were six adventures that go

to destinations around the world where students are encouraged to use their imagination, move, and create. In the Adventure to The Great Rift Valley in Kenya, for example, students:

- Learn how to sing traditional songs from Kenya including *Jambo Bwana*, a Swahili greeting song and *The Swahili Counting Song*.
- Learn about Maasai Warriors and participate in a Warrior Dance which is a call and response chant that uses yoga poses and instruments.
- Explore maps, picture books, and videos which spark interest to learn more about the Kenyan culture.

This adventure, however, does not end there. What subsequently transpired, led me on my own journey

of discovery - a partnership that spanned continents and connected me with culture bearers that have deeply impacted my work and my students' sense of community. Here is the story:

THE BEGINNING:

In 2014, I completed a yoga training with Power Yoga Canada in Oakville, Ontario. When the training was complete, I was left inspired to share yoga with children through storytelling, movement, and music. In collaboration with Deborah Ziolkoski and editor-extraordinaire, Nicole Lafrenière of Fun with Composers, the **Fun with Music 'n Yoga Adventures** began.

A CONNECTION: CONNECTING CONTINENTS —AFRICA YOGA PROJECT



During a yoga training that I attended in 2015 in Catskills, New York, I met people who were from the Africa Yoga Project (AYP). AYP is an organization that educates

and employs youth in Africa using the transformative power of yoga. Their vision is to 'create opportunities



Allison Tipler

for youth to step into their greatness and become self-sustaining leaders in their communities.’ I was intrigued by the possibility of creating a combined effort to celebrate African culture through music and yoga between the 2 continents. I wanted my students to experience the culture authentically and perhaps create a more global awareness and connection through the power of music and movement.

I contacted AYP and was put in touch with Susan Njeri, the Children’s Coordinator with AYP in Nairobi. We met via Zoom and I was able to share my imaginary adventure to Kenya. I sang *Jambo Bwana*, and Susan immediately began to sing along and shared information about the song. I began sharing the *Warrior Dance*, and without missing a beat she joined in the poses and chant and shared that she teaches almost the exact version to her students at schools in Nairobi. How exciting it was to discover that though continents apart, we were connecting with children through music and yoga in much the same way.



Susan Njeri

RESONANCE: CULTURE BEARERS AND COMMUNITY

When I asked Susan about the Nigerian paddling song, *Eh Soom Boo Kawaya*, she introduced me to Tolani Aransiola from Nigeria, who also works with the Africa Yoga Project. A subsequent conversation resulted in a video of Tolani teaching the song and sharing its origins, which is included with the digital resources in ***Fun with Music ’n Yoga Adventures***.

The impact of bringing a culture bearer into the classroom, albeit digitally, resonated deeply with my students. It created an opportunity to connect not only with the musical material but relationally as well. Students began to identify proudly with their own cultural identity. Upon sharing Susan’s video of the *Swahili Counting Song*, one young girl bursting with excitement shared, ‘You are not going to believe this, but my Mom was born in Nairobi, in fact she’s there with my grandmother right now!’ I was powerfully reminded that when students see themselves reflected

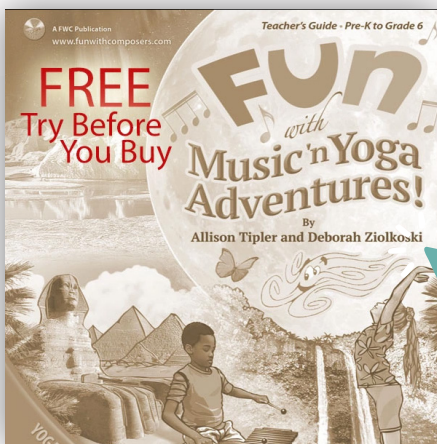
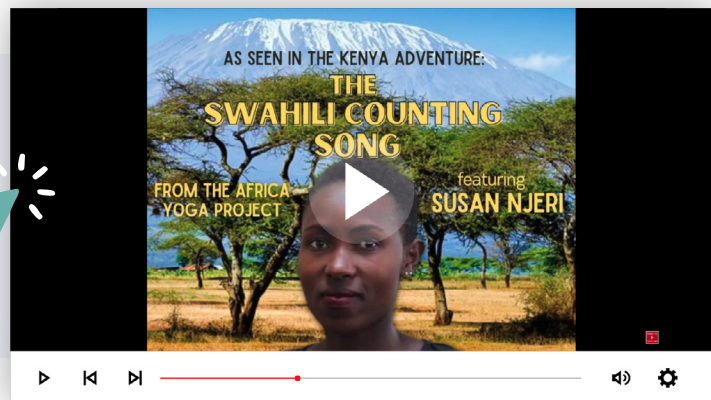
in what they learn, they become more invested in the process. Collectively, students begin to build a sense of community as they make connections, share with each other, and make music together. In community, students became more willing to take risks. A group of older boys so inspired by the Maasai warriors who used yoga to build their flexibility, strength and focus, approached the *Warrior Dance* with a greater sense of engagement.

As an educator, I am profoundly changed by this experience. I love the Maya Angelou quote: “Do the best you can until you know better. Then when you know better, do better”. Now that I know better - I bring in culture bearers via Zoom, the community, and my teaching staff. When I can’t bring in a culture bearer, my students and I look at videos on the internet, scour

the library for picture books and most importantly build connections and begin the conversation.

A NOTE FROM THE EDITOR: Allison Tipler, Susan Njeri and I were invited to the North Carolina Music Educators Conference in November 2021. Allison and Susan appeared virtually in the session just before mine. I was able to attend their session and observe the participants’ reactions. I have never been so proud as I witnessed their collective engagement and excitement. Teachers sensed the power of connection as Allison and Susan shared the activities – though continents apart and from a screen! Teachers fully embraced the process and I could tell that connections would be made in the many classrooms represented.

Watch this video and let your students learn directly from Susan at the Africa Yoga Project.



Download the free Music 'n Yoga Lesson Plan to get access to videos from Susan and Tolani at the Africa Yoga Project. You will also receive visuals including eleven free yoga cards, maps, clues, and video footage of Allison teaching students.



Allison
ALLISON TIPLER

Allison Tipler is an elementary music teacher (K-5) in the Peel District School Board in Ontario. She is an Orff Specialist and is a Teacher Educator for Movement at the Orff Levels courses in Toronto. Her students performed at the National Orff Conference in Niagara Falls, ON in 2018. Allison is a student of yoga and currently teaches at Power Yoga Canada.



Susan
SUSAN NJERI

Susan Njeri is a Power Yoga instructor and the Children's Yoga Coordinator at the Africa Yoga Project in Nairobi, Kenya. Susan leads Teacher Training for yoga instructors. She instructs yoga at the prisons in Kenya where she teaches the children of inmates and the officers. For more information, visit: AFRICAYOGAPROJECT.ORG



Boîte à idées ⋮

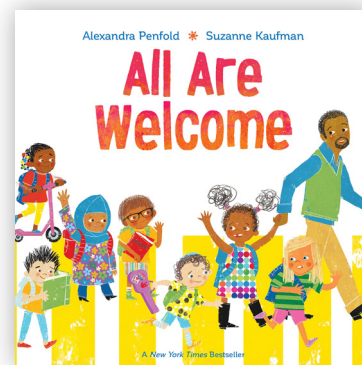
Idea Box ⋮

IDEA BOX

All Are Welcome

Penfold, A., & Kaufman, S. (2020). Scholastic Inc. Adaptation, Lesson, and Melody: Heather Nail (2020).

Accès à la version française



[CLICK HERE TO DOWNLOAD](#)

FOCUS:

Welcome song, diversity and inclusivity, literature connection.

MATERIALS:

Book, Slides (optional), found percussion, non-pitched percussion and/or pitched percussion (optional).

LEVEL:

K-4

PROCESS:

1. Introduce book to students. (SLIDE 1)
 - Discuss what it means to be welcome and how we can make others feel welcome.
 - Consider how one feels when they are welcome.
 - List the words that come to mind. (SLIDES 2, 3)
2. Look closely at the illustrations and notice the diversity of children and families. How many cultures and languages are represented in your classroom? Create a mini Rondo to prepare for the singing of the final measure. Students say 'Welcome' in their language followed by the fourth phrase. (SLIDES 4, 5)



ALL ARE WEL-COME HERE.

3. Sing book with provided melody. Encourage students to sing along on the fourth phrase. (SLIDES 6-11) *Optional:* add found percussion, non-pitched or pitched percussion (set up in C pentatonic) on the final beat of the melody. ★
4. Prepare the **Coda** by dividing the class in 2 parts: Assign one group (You have a place here); the second group (You have a space here) and class sings tutti on the final measure. (SLIDE 12)



Heather
HEATHER NAIL

Heather Nail has been an Orff music specialist with the Calgary Board of Education for over 20 years. She is currently the second vice president of Carl Orff Canada, and teaches the choral component of the Orff levels courses in Calgary.

All Are Welcome • Bienvenue! Un livre sur l'inclusion

Heather Nail. Translation by Nicole Lafrenière

1. Pen - cils sharp - ened in their case__
2. No mat - ter how you start your day__
9. So much to learn, so much to do, and
10. Head for home to get some rest, and greet to - mor - row rea - dy and fresh, our

1. - 9.
ALL ARE WEL - COME HERE!

10. **Coda** Group 1
time to - geth - er is the best. ALL ARE WEL - COME HERE! You

Group 2 Tutti
have a place here, You have a space here, YOU ARE WEL - COME HERE!

Note: Not all of the verses have been notated for copyright consideration.

1. Les troussees sont pleines de nou - veaux cra - yons. La clo - che sonne. Al - lez, dé - pê - chons! En -
1. - 9. trez les filles et les gar - çons! Tout l' monde est bien - ve - nu i - ci!

10. (Je) rentre à la mai - son pour me re - po - ser a - fin d' être en forme pour une autre jour - née. Je
Coda

Groupe 1 Groupe 2 TUTTI
as ta place i - ci! Tu es chez toi i - ci! Tu es le bien - ve - nu i - ci!

À noter : Nous n' avons pas inclus toutes les strophes afin de respecter les droits d' auteur.

Bienvenue! Un livre sur l'inclusion

Un livre écrit par Alexandra Penfold et Suzanne Kaufman, Éd. Scholastic Inc. (2020)
Adaptation, musique et leçon : Heather Nail. Traduction : Nicole Lafrenière

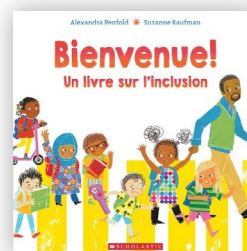
Read the English version of this article

CLIQUEZ ICI POUR TÉLÉCHARGER

NIVEAUX CIBLÉS : Maternelle à la 4^e année

SUJETS : Chant de bienvenue, la diversité et l'inclusion, la connexion à la littérature

MATÉRIAUX REQUIS : Le livre Bienvenue! Un livre sur l'inclusion, par Alexandra Penfold et Suzanne Kaufman, des objets trouvés, des percussions à hauteur déterminée ou indéterminée (facultatif)



DÉMARCHE PÉDAGOGIQUE :

1. Présenter le livre Bienvenue! aux élèves.

(DIAPOSITIVE N° 1)

- Discuter ce que signifie de se sentir le bienvenu et les façons dont on peut mieux accueillir les autres.
- Réfléchir à ce que l'on ressent lorsqu'on est bienvenu.
- Noter les mots qui nous viennent à l'esprit.

(DIAPOSITIVES N°S 2 ET 3)

2. Regarder attentivement les illustrations en soulignant la diversité des enfants et des familles. Combien de cultures et de langues sont représentées dans votre classe? Créer un mini rondo en préparation pour la dernière mesure. Les élèves diront « bienvenue » dans leur langue ensuite on chantera la dernière phrase. (DIAPOSITIVE N°S 4 À 6)



Tout l'monde est bien-ve - nu i - ci!

3. Chanter les paroles du livre en suivant la mélodie suggérée. Encourager les élèves à chanter la quatrième phrase. (DIAPOSITIVES N°S 7 À 11) Facultatif : jouer des percussions avec des objets trouvés ou avec des instruments à hauteur déterminée (préparés en Do pentatonique) ou indéterminée sur la dernière note de la mélodie. ★
4. Préparer une **Coda** en divisant la classe en deux groupes. Un groupe chantera « Tu as ta place ici » et le deuxième groupe « Tu es chez toi ici ». Toute la classe chantera la dernière mesure. (DIAPOSITIVE N° 12)



Heather
HEATHER NAIL

Heather Nail est spécialiste de musique Orff au sein du Coseil scolaire de Calgary depuis plus de 20 ans. Elle est actuellement la deuxième vice-présidente de Carl Orff Canada et enseigne la composante chorale des cours Orff à Calgary.

IDEA BOX

Each of Us is a Flower

©Charlotte Diamond (Lyrics and Music)

Nicole Lafrenière (Instrumental Arrangement and Lesson)

[CLICK HERE TO DOWNLOAD TEACHING SLIDES](#)

PROCESS:

PART 1 AND PART 2 MELODY

1. Teach Part 1 and 2, echoing one phrase at a time. Once secure in both parts, divide the class into two groups, with one group singing Part 1 and the other group singing Part 2 simultaneously. Discuss the lyrics and what students need to grow, as well as flowers. Discuss the beauty of each of us as a different flower growing together. (SLIDES 2-5)



PART 1

Each of us is a flow - er grow-ing in life's gar - den_

5

Each of us is a flow - er, we need_ the sun and rain.

Detailed description: Musical notation for Part 1 in G major, 4/4 time. The first staff contains the melody for the first line of lyrics: 'Each of us is a flow - er grow-ing in life's gar - den_'. The second staff, starting with a measure rest of 5, contains the melody for the second line: 'Each of us is a flow - er, we need_ the sun and rain.' The key signature has one sharp (F#) and the time signature is 4/4.



PART 2

Each of us is a flow - er grow-ing in life's gar - den_

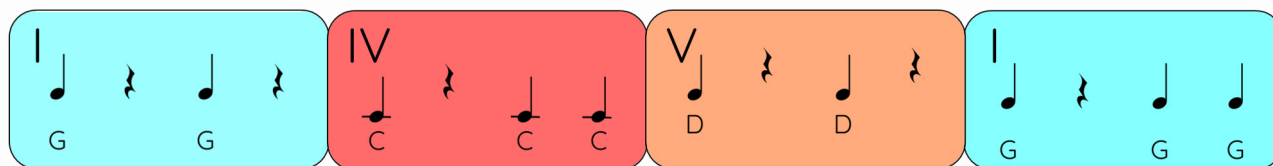
5

Each of us is a flow - er, we need_ the sun and rain.

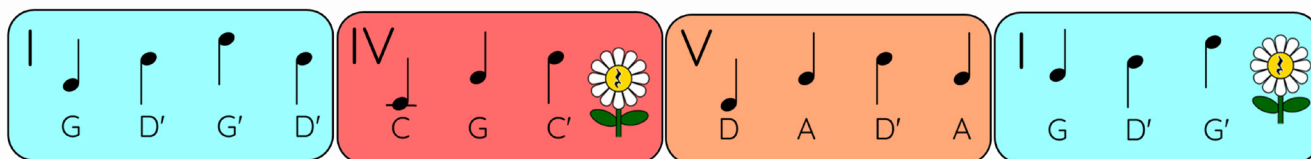
Detailed description: Musical notation for Part 2 in G major, 4/4 time. The first staff contains the melody for the first line of lyrics: 'Each of us is a flow - er grow-ing in life's gar - den_'. The second staff, starting with a measure rest of 5, contains the melody for the second line: 'Each of us is a flow - er, we need_ the sun and rain.' The key signature has one sharp (F#) and the time signature is 4/4.

PITCHED PERCUSSION PARTS

- Teach the I-IV-V-I chord progression by saying the numbers and patsching on the half note pulse: Students' Right knee for G, Left knee for C, and an imaginary knee for D. Divide the class into 2 groups, with one singing the melody and the other group singing the tonic or its number. Exchange roles. Transfer to barred instruments. (SLIDE 7)



- *Depending on your students' skill level, teach the arpeggiated bass part, patsching then transferring to instruments.



- Teach the soprano then alto xylophone by singing each part. You may ask students to then play one note or both notes in the chord. Remove bars (such as high and low G) to help students. Remember to substitute the F# bar for the high F.

Musical notation for the soprano and alto xylophone parts. It consists of four boxes:

- I (Cyan):** Soprano part: D' D' D' D' D' D' D' D'. Alto part: B B B B B B B B. Lyrics: Glad - i - o - lus, Gold - en Rod and
- IV (Red):** Soprano part: E' E' E' E' E' E' E'. Alto part: C' C' C' C' C' C' C'. Lyrics: Cal - la li - lies, Cor - al Bells.
- V (Orange):** Soprano part: F# F# F# F# F# F# F# F#. Alto part: A A A A A A A A. Lyrics: Don't for - get the Dai - sies too and
- I (Cyan):** Soprano part: D' D' D' D' D' D' D'. Alto part: B B B B B B B. Lyrics: Glad - i - o - lus, Gold - en Rod

- Combine all barred instruments by layering, starting with the bass. Use visuals to help students. (SLIDE 6)
- Teach 'Roots Down Deep' melody, echoing phrase by phrase. (SLIDE 8) *Please note that this section is ONLY accompanied by Non-Pitched Percussion*

PITCHED PERCUSSION FULL SCORE

GI

AX SX
Glad - i - o - lus, Gold - en Rod and Cal - la li - lies, Cor - al Bells.

BX BM

CBB

Glock.

AX SX
Don't for - get the Dai - sies too and Glad - i - o - lus, Gol - den Rod!

BX

CBB

ROOTS DOWN DEEP MELODY



1 Sun, _____ shine your warmth on me,

5 Moon, _____ cool me with your_ night,

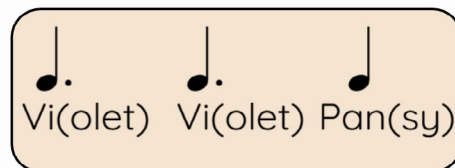
9 Wind, _____ bring the gen - tle_ rain_ ,

13 Earth, _____ take my roots down deep.

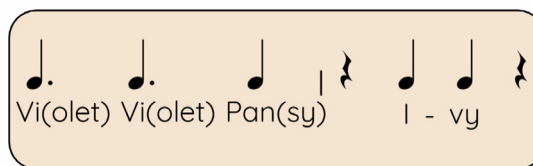
NON-PITCHED PERCUSSION PARTS

Introducing the Clavé Rhythm:

1. Do movement exercises to explore a variety of meter and rhythm, giving cues with a hand drum.
2. Explain that this is a syncopated rhythm, typical in jazz and latin music, and found in pop music (Sia, Shawn Mendes, Ed Sheeran). Start by saying the names Vi-o-let, Vi-o-let, Pan-sy by clapping each syllable. Divide the class in two, having one group keeping the beat and the other playing the syncopated rhythm. (SLIDE 9)



3. Teach the Clavé rhythm by reciting the words with body percussion. For the quarter rests, softly say “mm”. Transfer to Clavés and accompany the B section song. (SLIDE 10)



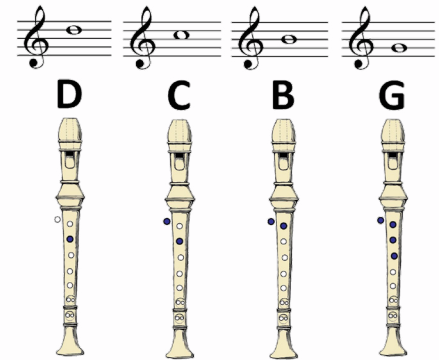
4. Teach the remaining NPP parts, one instrument at a time. Insist that students continue to softly say the rhythmic words when playing. When teaching the tubano parts, demonstrate how they are having a musical conversation. Teach these parts by reciting and patsching “Buttercup” and clapping “dandelion, tulip”, “dandelion, rose”. When transferring to tubanos, encourage students to continue reciting all the words but playing only their part. (SLIDES 11-12)

5. Add to melody.

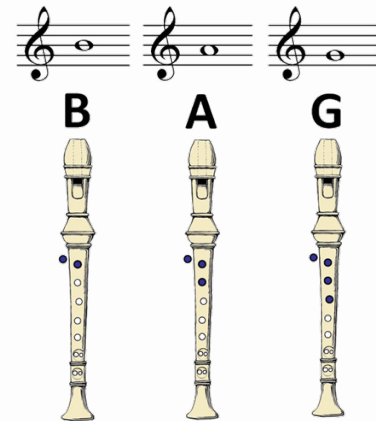
6. In the B Section, assign students (alone or in groups) representing flowers, sun, moon, wind, rain, and earth, to create a short choreography for each phrase. Use scarves, streamers, ribbons, large cloths, balls, etc. Teach the song with sign language which could be performed by the group singing in Section B. [HERE](#) is an example of sign language for this section.



7. Transfer phrase from Roots Down Deep melody to recorders - 4 note set. Repeat 4 times. (Slide 13-15)



Optional harmony part offers a simpler 3 note pattern:



FLOWER RHYTHM COMPOSITION

1. Brainstorm names of flowers and plants that grow in a garden and write their rhythm, mindful of the tonic accent. You may also limit choices to words in the score. Create rhythmic phrases based on these words. Give examples then ask students to create their own 8-beat phrase that they can repeat to create a 16-beat solo. Display 8 hearts to help students. (SLIDES 16-17)
2. Invite soloists to play their composition on NPP while barred instruments repeat their 4-bar accompaniment (see Step 5). This will become Section D. Another possibility for this section: only NPP play their notated part for 8 or 16 bars without barred instruments, recorders and voices.

3. Add Boomwhackers or ukuleles if your students know how to play chords G, C and D. (SLIDE 18)
4. Play TUTTI. Suggested form: (SLIDE 19)

INTRO

A - Voice 1 & barred instruments & NPP

B - Voice, NPP (no barred instruments), choreography

A - Voices 1 & 2, barred instruments & NPP

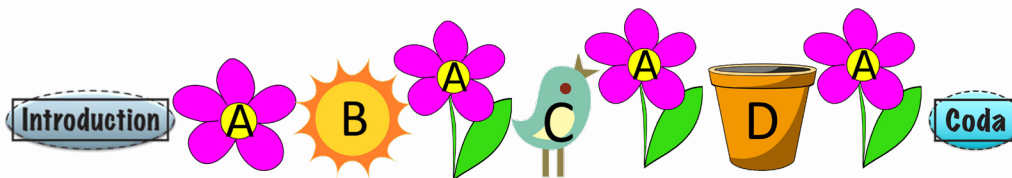
C - Recorders, NPP (no barred instruments)

A - Voices 1 & 2, barred instruments & NPP

D - Flower rhythm compositions & barred instruments

A - Voices 1 & 2, barred instruments, NPP & choreography

CODA (Last phrase repeated 3 times)



Charlotte

CHARLOTTE DIAMOND

Multi-award winner, including a Juno Award (1986), Charlotte Diamond lives in Sechelt, BC, and has performed across Canada and the USA. She has 14 recordings with well-known songs like I am a Pizza and Octopus/Slippery Fish which are international favourites. In 2017 Charlotte was honoured in Ottawa as a Member of the Order of Canada for her exceptional contributions to Canadian children's music and education in English, French and Spanish. "Her songs *May There Always Be Sunshine* and *Each of Us is a Flower* encourage children to develop compassion for others and to celebrate our diversity." -Festival du Bois 2015

Hug Bug Music | www.charlottediamond.com | hugbug@intergate.ca



Nicole

NICOLE LAFRENIÈRE B.MUS, B.ED., ORFF LEVEL III

Since arriving in Winnipeg in 1983, this francophone has sung folk, pop, jazz, and a variety of classical music. Nicole has been teaching in French Immersion schools for 27 years, with students performing with the WSO. Editor and collaborator for Fun with Composers, she offers Orff workshops to children and teachers. She enjoys the arts, travelling, playing tennis and spending time with family and friends. Nicole is excited to be working with Sue Harvie and the entire Ostinato team!

Each of Us is a Flower

Nicole Lafrenière - Instrumental Arrangement

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On the first performance of A, only Voice 1 is performed. On subsequent repeats both voices perform.

Score for the instrumental arrangement of "Each of Us is a Flower". The score is divided into two systems, each containing 12 staves. The first system covers the first four measures of the piece, and the second system covers the next four measures. The instruments and parts are: Voice 1, Voice 2, Claves, Guiro, Cowbell, Bongos, High Tubano, Low Tubano, GI, AX SX, BX BM, and CBB. The lyrics are written below the vocal staves and above the instrumental staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1 (Measures 1-4):

- Voice 1:** Each of us is a flow - er grow - ing in life's gar - den_
- Voice 2:** Each of us is a flow - er grow - ing in life's gar - den_
- Claves:** Vi(olet) Vi(olet) Pan(sy) I - vy Vi(olet) Vi(olet) Pan(sy) I - vy
- Guiro:** Shine Shine
- Cowbell:** Bloom we can Bloom we can
- Bongos:** Sun - shine rain Sun - shine rain Sun - shine rain Sun - shine rain
- High Tubano:** dan - de - li - on, tu - lip dan - de - li - on, rose dan - de - li - on, tu - lip dan - de - li - on, rose
- Low Tubano:** But - ter cup But - ter cup But - ter cup But - ter cup
- GI:** (Empty staff)
- AX SX:** Glad - i - o - lus, Gold - en Rod and Cal - la li - lies, Cor - al Bells. Don't for - get the Dai - sies too and Glad - i - o - lus, Gol - den Rod!
- BX BM:** (Empty staff)
- CBB:** (Empty staff)

System 2 (Measures 5-8):

- Voice 1:** Each of us is a flow - er, we need_ the sun and rain.
- Voice 2:** Each of us is a flow - er, we need_ the sun and rain.
- Clv.:** Vi(olet) Vi(olet) Pan(sy) I - vy Vi(olet) Vi(olet) Pan(sy) I - vy
- Gro.:** Shine Shine
- Cow.:** Bloom we can Bloom Bloom
- Bongos:** Sun - shine rain Sun - shine rain Sun - shine rain Sun - shine rain
- High Tubano:** dan - de - li - on, tu - lip dan - de - li - on, rose dan - de - li - on, tu - lip dan - de - li - on, rose
- Low Tubano:** But - ter cup But - ter cup But - ter cup But - ter cup
- Glock.:** (Empty staff)
- AX SX:** Glad - i - o - lus, Gold - en Rod and Cal - la li - lies, Cor - al Bells. Don't for - get the Dai - sies too and Glad - i - o - lus, Gol - den Rod!
- BX:** (Empty staff)
- CBB:** (Empty staff)

Each of Us is a Flower

Nicole Lafrenière - Instrumental Arrangement

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Section B

Voice: Sun, shine your warmth on me. Moon, cool me with your night.

Claves: Vi(olet) Vi(olet) Pan(sy) | I - vy | Vi(olet) Vi(olet) Pan(sy) | I - vy

Guero: Shine | Shine

Cowbell: Bloom | we can | Bloom | we can

Bongos: Sun shine rain | Sun shine rain | Sun shine rain | Sunshine rain

High Tubano: dandelion, tulip | dandelion, rose | dandelion, tulip | dandelion, rose

Low Tubano: Buttercup | Buttercup | Buttercup | Buttercup

Voice: Wind, bring the gentle rain.

Clav.: Vi(olet) Vi(olet) Pan(sy) | I - vy | Vi(olet) Vi(olet) Pan(sy) | I - vy

Gro.: Shine | Shine

Cow.: Bloom | we can | Bloom | we can

Bongos: Sun-shine rain | Sun-shine rain | Sun-shine rain | Sun-shine rain

High Tubano: dandelion, tulip | dandelion, rose | dandelion, tulip | dandelion, rose

Low Tubano: Butter cup | Butter cup | Butter cup | Butter cup

Voice: Earth, take my roots down deep.

Clav.: Vi(olet) Vi(olet) Pan(sy) | I - vy | Vi(olet) Vi(olet) Pan(sy) | I - vy

Gro.: Shine | Shine

Cow.: Bloom | we can | Bloom | we can

Bongos: Sun shine rain | Sun shine rain | Sun shine rain | Sun shine rain

High Tubano: dan de li on, tulip | dan de li on, rose | dan de li on, tulip | dan de li on, rose

Low Tubano: Butter cup | Butter cup | Butter cup | Butter cup

Each of Us is a Flower

Nicole Lafrenière - Instrumental Arrangement

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Play 4 times

Recorder I
Earth, _____ take my roots down deep.

Recorder II
Earth, _____ take my roots down deep.

Claves
Vi(olet) Vi(olet) Pan(sy) I - vy Vi(olet) Vi(olet) Pan(sy) I - vy

Guiro
Shine Shine

Cowbell
Bloom we can Bloom we can

Bongos
Sunshine rain Sunshine rain Sunshine rain Sunshine rain

High Tubano
dandeli on, tulip dandeli on, rose dandeli on, tulip dandeli on, rose

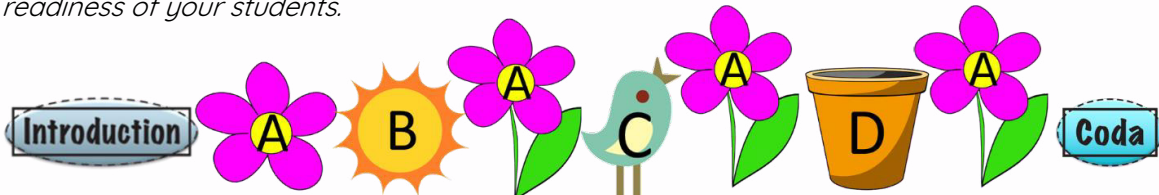
Low Tubano
Buttercup Buttercup Buttercup Buttercup



Flower Compositions

NPP
GI
AX SX
BX BM
CBB

Suggested Form: Please note - any of these sections may be modified based on the readiness of your students.



IDEA BOX

Nous sommes tous comme les fleurs

©Charlotte Diamond (paroles et musique)

Nicole Lafrenière (arrangement instrumental et leçon)

[CLIQUER ICI POUR TÉLÉCHARGER LES DIAPOSITIVES](#)

DÉMARCHE PÉDAGOGIQUE :

MÉLODIE ET HARMONIE DE LA PARTIE A

1. Enseigner la mélodie des parties A et B, une phrase à la fois en écho. Lorsque les élèves sont capables de chanter de façon indépendante, diviser la classe en 2 groupes. Un groupe chante la partie A et l'autre la partie B simultanément. Discuter des paroles et de ce que les fleurs et les enfants ont besoin pour grandir. Discuter de la beauté de chacun de nous comme des fleurs différentes qui poussent ensemble. (DIAPOSITIVES 2 À 5)



VOIX 1



Nous sommes tous comme les fleurs_ dans le jar - din de la vie_____ ,



Nous sommes tous comme les fleurs,_ il nous faut le so - leil et la pluie.



VOIX 2



Nous sommes tous comme les fleurs_ dans le jar - din de la vie



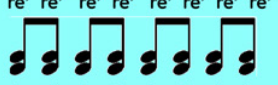

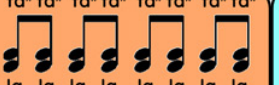

Nous sommes tous comme les fleurs_ il nous faut le so - leil et la pluie.





INSTRUMENTS À LAMES

2. Enseigner la progression d'accords I-IV-V-I en frappant sur les genoux et en disant le nom des notes. Donc, un genou pour le Sol/G, l'autre genou pour le Do/C, et un genou imaginaire pour le Ré/D. Attribuer un numéro à chaque accord (I, IV et V). Chanter le numéro de chaque note en montrant les doigts 1, 4 et 5. Diviser la classe en 2 groupes—un groupe chante la partie A tandis que l'autre chante l'accompagnement. Changer les rôles. Faire le transfert aux instruments à lames. (DIAPOSITIVE 7)

3. *Selon le niveau de vos élèves, enseigner les notes arpégées du xylo basse, premièrement sur les genoux et ensuite aux instruments à lames.

4. Enseigner la partie du xylo soprano ensuite celle du xylo alto en chantant les notes. Demander à vos élèves de jouer une note ou les deux notes de l'accord. Enlever des lames (comme Sol/G grave et Sol/G aigu) pour aider les élèves. Ne pas oublier de substituer la lame du Fa#/F# à celle du Fa/F aigu. Choisir d'utiliser le Do-fixe ou l'alphabet musical.

<p>ré' ré' ré' ré' ré' ré' ré' ré'</p>  <p>si si si si si si si si</p> <p>SOLEil qui brill' dans le ciel et</p>	<p>mi' mi' mi' mi' mi' mi' mi'</p>  <p>do' do' do' do' do' do' do'</p> <p>qui DONn' son a-mour aux fleurs</p>	<p>fa' fa' fa' fa' fa' fa' fa' fa'</p>  <p>la la la la la la la la</p> <p>RÉchauff' et ré- veill' la ter-re</p>	<p>ré' ré' ré' ré' ré' ré' ré'</p>  <p>si si si si si si si si</p> <p>SOLEil qui brill' dans le ciel</p>
--	--	---	---

<p>D' D' D' D' D' D' D' D'</p>  <p>B B B B B B B B</p> <p>Grai-ne, grai-ne dans la ter-re</p>	<p>E' E' E' E' E' E' E'</p>  <p>C' C' C' C' C' C' C'</p> <p>Cul- ti- vée dans un jar - din</p>	<p>F# F# F# F# F# F# F# F#</p>  <p>A A A A A A A A</p> <p>De- vient plan- te grand' et bel- le</p>	<p>D' D' D' D' D' D' D'</p>  <p>B B B B B B B B</p> <p>Grai-ne, grai-ne vers le ciel</p>
--	---	--	---

5. Faire jouer les instruments à lames, en commençant avec le xylo basse et en ajoutant une partie à la fois. Si nécessaire, se servir d'appui visuel pour les accords. (DIAPOSITIVES 6 À 9)

DO FIXE

Carillon soprano

Xylos soprano et alto

Xylo basse

Lames de contrebasse



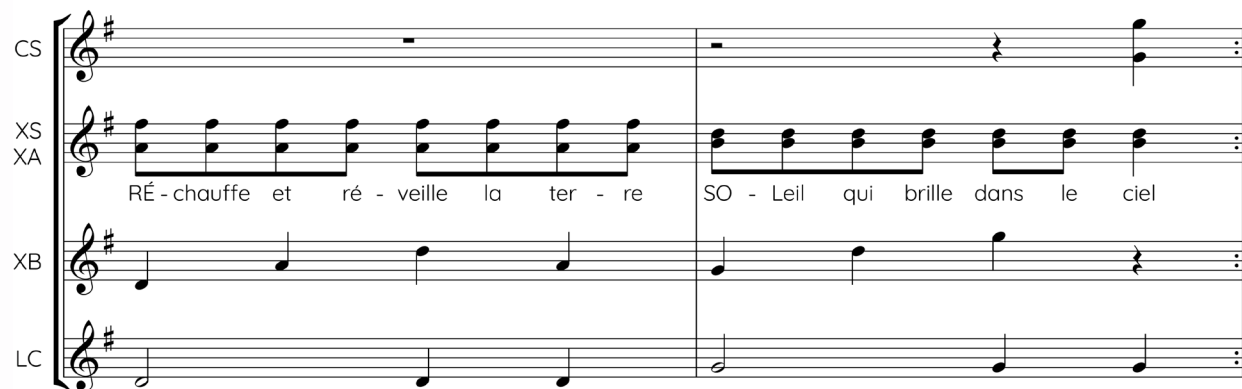
CS

XS

XA

XB

LC



L'ALPHABET MUSICAL

Carillon soprano

Xylos soprano et alto
Grai - ne, grai - ne dans la ter - re Cul - ti - vée dans un jar - din

Xylo basse

Lames de contrebasse

CS

XS
XA
De - vient ti - ge grande et bel - le Grai - ne, grai - ne vers le ciel

XB

LC

MÉLODIE DE LA PARTIE B

6. Enseigner la mélodie de « Soleil, réchauffe-moi » par imitation, une phrase à la fois. (DIAPPOSITIVES 10) Cette partie sera seulement accompagnée par les percussions à hauteur indéterminée puisque la partition des instruments à lames n'a pas la même progression d'accords.



So - - leil, ré - chauff - fe - moi,

Lu - - ne, ber - ce - moi,

Bri - - se, ra - fraî - chis - moi,

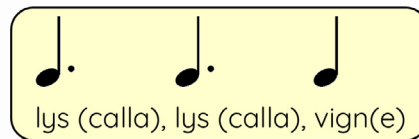
Ter - - re, nour - ris - moi.

PERCUSSIONS À HAUTEUR INDÉTERMINÉE

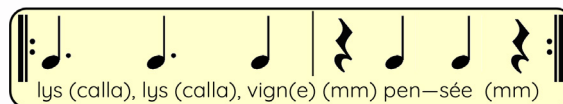
Présenter le rythme de la clavé 3-2 :

1. Se servir d'un tambourin pour mener des exercices de mouvement afin d'explorer une variété de mesures (2/4, 3/4, 4/4, etc.) et de rythmes.

2. Enseigner l'ostinato *noire pointée—noire pointée—noire* en disant les mots. Expliquer que c'est un rythme syncopé qu'on retrouve dans la musique jazz et latine, et dans la musique populaire (Sia, Shawn Mendes, Ed Sheeran). Commencer en disant les mots « lys calla, lys calla, vigne » et en frappant chaque syllabe dans les mains. Éliminer les syllabes indiquées afin de respecter le rythme. Diviser la classe en deux groupes en demandant un groupe de taper la pulsation sur les genoux et l'autre groupe de frapper le rythme syncopé dans les mains. (DIAPOSITIVE 11)



3. Enseigner le rythme de la clavé 3-2 en disant les mots « lys calla, lys calla, vigne, mm, pensée, mm » et en faisant la percussion corporelle. Pour les soupirs, dire « mm » doucement. Transférez aux claves pour accompagner la partie B de la chanson. (DIAPOSITIVE 12)



4. Enseigner les rythmes des autres percussions à hauteur indéterminée, un instrument à la fois. Exiger que les élèves continuent à dire le rythme doucement lorsqu'ils jouent. Pour les tubanos, souligner que les deux parties « se parlent ». Enseigner les parties en frappant « anémone » sur les genoux et « marguerite, rose » dans les mains en le récitant. Lorsqu'on fera le transfert aux tubanos, encourager les élèves de réciter toute la phrase et de jouer seulement à leur tour. (DIAPOSITIVES 13 À 14)

Claves 4/4: lys (calla), lys (calla), vi(gne), pen- sée,

Guiro 4/4: pousse

Cloche à vache 4/4: d'or bou-ton

Bongos 4/4: ter- re pluie ter- re pluie

Tubano aigu 4/4: mar-gue-ri-te, ro-se mar-gue-ri-te, ro-se

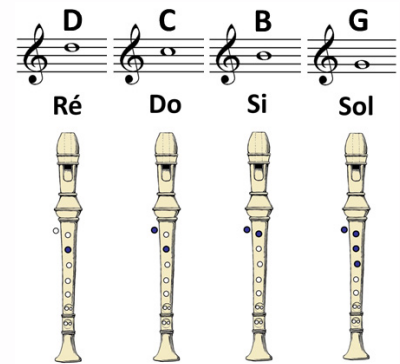
Tubano grave 4/4: a - né-mone a-né-mone

- Ajouter ces percussions à la mélodie.
- Pour la partie B, demander aux élèves (seuls ou en groupes) de créer une courte chorégraphie pour chacune des phrases afin de représenter les fleurs avec le soleil, la lune, la brise, la pluie et la terre. Servez-vous des matériaux, p. ex. serpentins, rubans, foulards, étoffes, ballons, etc. Intégrez la langue des signes aux paroles de la mélodie, interprétée par les chanteurs. [VOICI UN EXEMPLE EN ANGLAIS.](#)

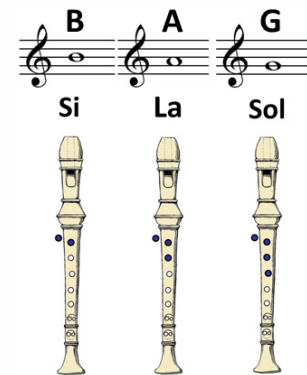


FLÛTE À BEC

- Reprendre la mélodie modifiée de « Soleil, réchauffe-moi » de la Partie B pour enseigner cette partie aux flûtes à bec. Répéter 4 fois. (DIAPPOSITIVES 15 À 17)



Cette harmonie de trois notes est une option simplifiée.



COMPOSITION DE RYTHMES DE FLEURS



- Faire un remue-méninge des plantes et fleurs qui poussent dans un jardin. Écrire les rythmes des mots en respectant l'accent tonique de la langue. Il est possible de choisir seulement les mots dans la partition. Créer des phrases rythmiques basées sur ces mots. Faire quelques exemples, ensuite demander aux élèves de créer leur propre phrase de huit pulsations qu'ils répéteront afin de créer un solo rythmique de 16 pulsations. Se servir de huit cœurs pour aider les élèves. (DIAPPOSITIVES 18 À 19)
- Inviter des solistes de percussions à hauteur indéterminée à jouer leur composition à tour de rôle pendant que les instruments à lames les accompagnent avec les 4 mesures de leur partition (voir l'étape no. 10). Ce sera dorénavant la partie C de la chanson. Une autre possibilité pour la partie C : seulement les percussions à hauteur indéterminée jouent la partition pendant 8 ou 16 mesures sans les instruments à lames, les flûtes, et les voix.

4. Ajouter des percutubes ou des ukulélés si vos élèves savent jouer les accords de Sol, Do et Ré /G, C et D. (DIAPOSITIVE 20)
5. Jouer TUTTI. Forme suggérée: (DIAPOSITIVE 21)

INTRO

A – Voix 1, instruments à lames et percussion à hauteur indéterminée

B – Voix, percussion à hauteur indéterminée (aucun instrument à lames) et chorégraphie

A – Voix 1 et 2, instruments à lames et percussion à hauteur indéterminée

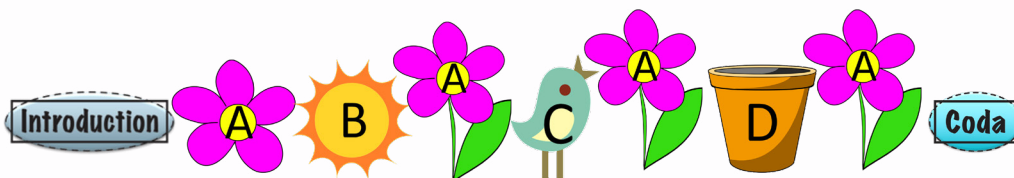
C – Flûtes à bec, percussion à hauteur indéterminée (aucun instrument à lames)

A – Voix 1 et 2, instruments à lames et percussion à hauteur indéterminée

D – Composition de rythme de fleurs, instruments à lames

A – Voix 1 et 2, instruments à lames, percussion à hauteur indéterminée et chorégraphie

CODA (Répéter la dernière phrase 3 fois)



Charlotte

CHARLOTTE DIAMOND

Charlotte Diamond habite à Sechelt, en Colombie-Britannique. Elle est lauréate de plusieurs prix, dont un Prix Juno, et a fait des tournées au Canada et aux États-Unis. Elle a quatorze albums sur lesquels se trouvent des chansons comme *Je suis une pizza* et *La belle pieuvre*, bien appréciées internationalement. Charlotte Diamond fut nommée Membre de l'Ordre du Canada en 2017 pour sa contribution à la musique canadienne pour enfants en anglais, en français et en espagnol. «*Ses chansons Qu'il y ait toujours le soleil et Nous sommes tous comme les fleurs encouragent les enfants à faire preuve de bienveillance et à célébrer la diversité.*» -Festival du Bois 2015

Hug Bug Music | www.charlottediamond.com | hugbug@intergate.ca



Nicole

NICOLE LAFRENIÈRE B.MUS., B.ED., NIVEAU III ORFF-SCHULWERK

Depuis son arrivée à Winnipeg en 1983, cette fransaskoise de souche a chanté la musique folklorique, populaire, jazz, et plusieurs genres classiques. Nicole enseigne dans le programme d'immersion française depuis 27 ans; ses élèves ont participé aux spectacles scolaires de l'OSW. Collaboratrice et rédactrice de *Fun with Composers*, Nicole anime des ateliers pour enfants et enseignants. Elle adore les arts, voyager, jouer au tennis et passer des bons moments avec sa famille et ses amis. Nicole est ravie de travailler avec Sue Harvie et son équipe d'Ostinato!



Nous sommes tous comme les fleurs

Nicole Lafrenière (arrangement instrumental)

©Charlotte Diamond (paroles et musique) | Chanson utilisée avec autorisation



Voix 1
Nous sommes tous comme les fleurs dans le jar - din de la vie

Voix 2
Nous sommes tous comme les fleurs dans le jar - din de la vie

Claves
lys (calla), lys (calla), vi(gne), pen- sée, lys (calla), lys (calla), vi(gne) pen- sée,

Guïro
pousse

Cloche à vache
d'or bou-ton d'or bou-ton

Bongos
ter - re pluie ter - re pluie ter - re pluie ter - re pluie

Tubano aigu
mar-gue-ri-te, ro-se mar-gue-ri-te, ro-se mar-gue-ri-te, ro-se mar-gue-ri-te, ro-se

Tubano grave
a - né-mone a - né-mone a - né-mone a - né-mone

Carillon soprano

Xylos soprano et alto
SOLEil qui brille dans le ciel et qui DONne son a-mour aux fleurs RÉ-chauffe et ré-veille la ter-re SOLEil qui brille dans le ciel
Grai-ne, grai - ne dans la ter-re Cul - ti - vée dans un jar - din De - vient plan-te grande et bel-le Grai-ne, grai-ne vers le ciel

Xylo basse

Lames de contrebasse

V1
Nous sommes tous comme les fleurs, il nous faut le so-leil et la pluie.

V2
Nous sommes tous comme les fleurs, il nous faut le so-leil et la pluie.

C
lys (calla), lys (calla), vi(gne), pen- sée, lys (calla), lys (calla), vi(gne) pen- sée,

G
pousse

Cl à v
d'or bou-ton d'or bou-ton

B
ter - re pluie ter - re pluie ter - re pluie ter - re pluie

TA
mar-gue ri - te, ro - se mar-gue ri - te, ro - se mar-gue ri - te, ro - se mar-gue ri - te, ro - se

TG
a - né-mone a - né-mone a - né-mone a - né-mone

CS

XS
XA
SOLEil qui brille dans le ciel et qui DONne son a-mour aux fleurs RÉ-chauffe et ré-veille la ter-re SOLEil qui brille dans le ciel
Grai-ne, grai - ne dans la ter-re Cul - ti - vée dans un jar - din De - vient plan-te grande et bel-le Grai-ne, grai-ne vers le ciel

XB

LC

Nous sommes tous comme les fleurs

Nicole Lafrenière (arrangement instrumental)

©Charlotte Diamond (paroles et musique) | Chanson utilisée avec autorisation



So - - - leil, ré - chauff - fe - moi,

Claves
lys (calla), lys (calla), vi(gne) pen- sée, lys (calla), lys (calla), vi(gne) pen- sée,

Guiro
pousse

Cloche à vache
d'or bou-ton d'or bou-ton

Bongos
ter-re pluie ter-re pluie ter-re pluie ter-re pluie

Tubano aigu
mar gue-ri-te, ro-se mar-gue-ri-te, ro-se mar gue-ri-te, ro-se mar-gue-ri-te, ro-se

Tubano grave
a-né-mone a-né-mone a-né-mone a-né-mone

Lu - - - ne, ber - ce - moi,

C
lys (calla), lys (calla), vi(gne) pen- sée, lys (calla), lys (calla), vi(gne) pen- sée,

G
pousse

Cl à v
d'or bou-ton d'or bou-ton

B
ter-re pluie ter-re pluie ter-re pluie ter-re pluie

TA
mar gue ri te, ro-se mar-gue-ri-te, ro-se mar gue ri te, ro-se mar-gue-ri-te, ro-se

TG
a-né-mone a-né-mone a-né-mone a-né-mone

Nous sommes tous comme les fleurs

Nicole Lafrenière (arrangement instrumental)

©Charlotte Diamond (paroles et musique) | Chanson utilisée avec autorisation

First system of the musical score. It features a vocal line and six instrumental staves: C (Cello), G (Guitar), Cl à v (Clarinete en sol), B (Basson), TA (Trompette), and TG (Trombone). The lyrics are: Bri - - - se, ra - fraî - chis - moi , lys (calla), lys (calla), vi(gne) pen- sée, lys (calla), lys (calla), vi(gne) pen- sée, d'or bou-ton d'or bou-ton, ter-re pluie ter-re pluie ter-re pluie ter-re pluie, mar gue ri te, ro-se mar-gue-ri-te, ro-se mar gue ri te, ro-se mar-gue-ri-te, ro-se, a-né-mone a-né-mone a-né-mone a-né-mone.

Second system of the musical score. It features a vocal line and six instrumental staves: C (Cello), G (Guitar), Cl à v (Clarinete en sol), B (Basson), TA (Trompette), and TG (Trombone). The lyrics are: Ter - - - re, nour - ris - moi. lys (calla), lys (calla), vi(gne) pen- sée, lys (calla), lys (calla), vi(gne) pen- sée, d'or bouton d'or bouton, ter-re pluie ter-re pluie ter-re pluie ter-re pluie, mar gue ri te, ro-se mar-gue-ri-te, ro-se mar gue ri te, ro-se mar-gue-ri-te, ro-se, a-né-mone a-né-mone a-né-mone a-né-mone.

Nous sommes tous comme les fleurs

Nicole Lafrenière (arrangement instrumental)

©Charlotte Diamond (paroles et musique) | Chanson utilisée avec autorisation



Jouer 4 fois

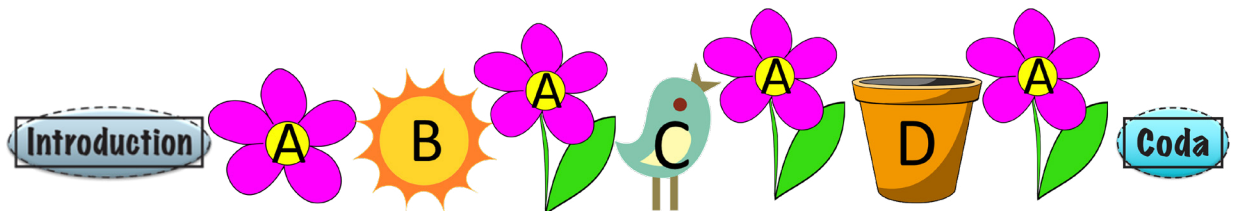
Flûte à bec soprano I
Flûte à bec soprano II
Claves
Guïro
Cloche à vache
Bongos
Tubano aigu
Tubano grave

lys (calla), lys (calla), vi(gne) pen- sée, lys (calla), lys (calla), vi(gne) pen- sée,
pousse pousse
d'or bou-ton d'or bou-ton
ter-re pluie ter-re pluie ter-re pluie ter-re pluie
mar-gue-ri-te, ro-se mar-gue-ri-te, ro-se mar-gue-ri-te, ro-se mar-gue-ri-te, ro-sé
a-né-mone a-né-mone a-né-mone a-né-mone



Composition de rythmes de fleurs

Percussion à hauteur indéterminée
Carillon soprano
Xylos soprano et alto
Xylo basse
Lames de contrebasse



BOÎTE À IDÉES

Chanson à découvrir!



DIRE BONJOUR C'EST JOLI est une chanson extraite de l'album "VOYAGES", volume 7 de la Collection Les Enfantastiques.

Les Enfantastiques : un projet pédagogique, artistique, citoyen et solidaire.



« Des chorales qui interprètent en 5 langues des chansons écrites par Monsieur Nô, dans le cadre des sessions d'improvisation Chansons en création avec des élèves et des enseignants de classes d'écoles élémentaires. Cette collection est actuellement composée de 200 chansons publiées dans 13 albums thématiques en français et 200 vidéo-clips sur YouTube (30 millions de vues). »



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WINNIPEG 2022 INTERSECTIONS

WHERE MUSIC AND CHILDREN MEET

LA RENCONTRE DES ENFANTS
ET DE LA MUSIQUE

CARL ORFF CANADA

27th National Conference

APRIL 28-30 2022

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HOSTED BY: The Manitoba Orff Chapter

This conference will be presented virtually.



Jewel, Amanda, and Mary-Lynn INTERSECTION 2022 CHAIRS

Jewel Casselman is an elementary music specialist in Winnipeg, MB. She shares her love of music with her students and is excited about learning new and creative ideas to use in her music room.

Amanda Ciavarelli teaches elementary music in Winnipeg, MB. She is passionate about music education and the important role it plays in the lives of children.

Mary-Lynn Berti is a proud early years Orff teacher from Winnipeg, MB. She is excited to share in the conference with her colleagues and take many wonderful ideas back to her students!



CARL ORFF CANADA

27^e Congrès national

Du 28 au 30 avril 2022

S'INSCRIRE MAINTENANT →

Organisé par le chapitre Orff du Manitoba
Ce congrès sera présenté virtuellement.



Jewel, Amanda, et Mary-Lynn
INTERSECTION 2022 CHAIRS

Jewel Casselman est une spécialiste de musique œuvrant au niveau élémentaire à Winnipeg, au Manitoba. Elle partage son amour de la musique avec ses élèves et est enthousiaste à l'idée d'apprendre des idées nouvelles et créatives pour la salle de musique.

Amanda Ciavarelli enseigne la musique à l'élémentaire à Winnipeg, au Manitoba. Elle est passionnée d'éducation musicale et du rôle important que celle-ci joue dans la vie des enfants.

Mary-Lynn Berti est enseignante de musique Orff au primaire à Winnipeg, au Manitoba. Elle a hâte de participer au congrès avec ses collègues afin d'acquérir de nouvelles idées et de les mettre en pratique avec ses élèves!



(FR/fr)

Anik Bouvrette
Ontario (CAN)



Carolyn Boyes
Manitoba (CAN)



(EN/FR)
(an/fr)

Leslie Bricker
Ontario (CAN)



Paul Corbière
Iowa (USA)



(FR/fr)

Andrée Dagenais
Manitoba (CAN)



Karen Drozd
Hawaii (USA)



(FR/fr)

Chantal Dubois
Québec (CAN)



Charissa Duncanson
Michigan (USA)



Manju Durairaj
Illinois (USA)

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LE 27^e CONGRÈS NATIONAL DE CARL ORFF CANADA

Winnipeg, Manitoba; Virtual - Virtuel
April 28 - 30, 2022 / du 28 au 30 avril 2022



WINNIPEG 2022
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WHERE MUSIC AND CHILDREN MEET

LA RENCONTRE DES ENFANTS
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AUSTRIA



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Matthew Stensrud
Washington DC (USA)



(FR/fr)

Corina-Maria Zosim
Québec (CAN)

2022 SEPTEMBER
SEPTEMBRE

BECOMING THE ELEMENTS
ELEMENTS: EARTH, AIR, FIRE, WATER
CREATED BY MARCELINE HOODY

This curriculum-based calendar is a collection of 24 monthly lessons for the young orophonia community. Each calendar month, 24 Orff-related activities are suggested, including a 24-month calendar and ideas on how to use the calendar. The calendar is designed to be used in a variety of ways, including as a classroom resource, a home resource, or a resource for children's groups.

A SECTION

WATER: When a person understands the elements, water is created. The water is used in a variety of ways, including as a resource for children's groups, a home resource, or a resource for children's groups.

B SECTION - FIRE

Fire is created when a person understands the elements. Fire is used in a variety of ways, including as a resource for children's groups, a home resource, or a resource for children's groups.

C SECTION - WATER

Water is created when a person understands the elements. Water is used in a variety of ways, including as a resource for children's groups, a home resource, or a resource for children's groups.

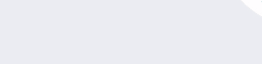
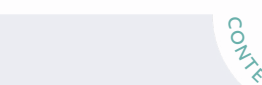
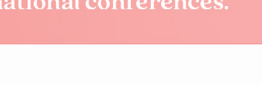
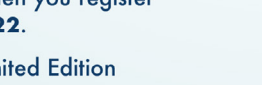
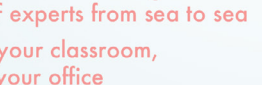
D SECTION - AIR

Air is created when a person understands the elements. Air is used in a variety of ways, including as a resource for children's groups, a home resource, or a resource for children's groups.

E SECTION - EARTH

Earth is created when a person understands the elements. Earth is used in a variety of ways, including as a resource for children's groups, a home resource, or a resource for children's groups.

Sea Day	Mon	Tues	Wed	Thurs	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				



New from • Nouveauté chez

Carl Orff Canada

This 24 month calendar (September 2022 to August 2024) is:

- ✓ a collectible of French and English lessons by Orff experts from sea to sea
- ✓ a resource for your classroom, your home or your office
- ✓ a gift or door prize

Exclusive ordering when you register for **Intersections 2022**.

Price: \$25 each - Limited Edition

For more information contact Lori Arthur: larthurij@gmail.com.

Un calendrier de 24 mois (septembre 2022 - août 2024) qui est aussi :

- ✓ un recueil français et anglais de leçons suggérées par des spécialistes Orff de chez nous
- ✓ un ressource pédagogique pour votre classe, votre maison ou votre bureau
- ✓ un cadeau ou un prix de présence

Commande exclusive lors de votre inscription à **Intersections 2022**.

Prix : 25 \$ chacun - Édition limitée

Pour de plus amples informations, communiquez avec Julie Mongeon-Ferré: francophone@orffcanada.ca.

Proceeds will support children's presentations at COC national conferences.

Les recettes serviront à financer les prestations musicales d'enfants lors des congrès nationaux de COC.



Surviving and Thriving—How the Alberta Orff Chapter has navigated COVID

Karen Abrahamson, *Alberta Orff Chapter President*
Laurel Nikolai, *Alberta Orff Chapter Past President*

As the world tries to navigate a new normal in the face of a global pandemic, the Alberta Orff Chapter, like many other organizations, has needed to reinvent itself to meet the current member needs and remain relevant and of service to its members. Amid this pandemic, the world has also encountered additional human rights issues that have led to meaningful conversations regarding systemic racism. Amongst these conversations there has been an increased conversations regarding Black Lives Matter, targeted racism toward Asian communities, and violence against Muslim groups and perhaps the most impactful in Canada: the unearthing of the children's bodies across Canada at residential schools. These current events not only play a part in music room conversations and content, but they also shape the lens which music educators are using to approach their school communities.

At this seemingly grim time in history, the Alberta Orff Chapter has worked hard to bring the power of music education to change our world for the better. We realize that as music and dance educators, we

have the capacity to reach our children and build a strong community.

The Alberta Orff Chapter has been intentionally working to diversify its workshop presenters and to bring culturally responsive materials to its members in creative ways during the pandemic. The groundings of this work have been in process for many years here in Edmonton, Alberta and the emerging technologies created through distance learning have made it possible to reach a wide demographic. When asked what makes the thinking amongst Edmonton music teachers so special, Alberta Orff Past-President Laurel Nikolai credits it to Dr. Kathy Robinson and the seed she has planted in this music community both through her World Music and Culturally Responsive pedagogy courses, as well as the questions she has continuously asked music educators to ask of themselves.

For the past fifteen years, these roots have taken hold and spread widely through Edmonton and beyond. Many of the graduate students who have studied at the U of A have become prominent members in

the Orff community, including Levels Instructors, Alberta Orff Chapter board members and Carl Orff Canada national board members. The Alberta Orff Chapter has worked tirelessly to recruit strong board members who continue to have an impact on local music communities and who work hard to build a supportive and welcoming environment. We are proud to share with COC members many of the Alberta Orff Chapter's successful projects and we hope that this may inspire COC chapters to connect and share ideas nationally!

On Saturday, January 25, 2020 members of the Alberta Orff Chapter gathered together to experience the music of Jamaica with Dawn Muir. We sang, danced, played instruments and made music together. Little did we all know, that would be the last workshop we would share together in person before the world changed. We were looking forward to hosting the COC National Conference "Visions" in April 2020, and were devastated when the conference had to be canceled. As teachers navigated this new normal of online



teaching, teaching from home, Google classroom, Google slides, recording many videos, etc, the Alberta Orff Chapter also evolved. Let's take a look at some of the ways the Alberta Orff Chapter has served our members throughout the past two years of the pandemic, and how in many ways we have come through this even stronger.

As we began our workshop planning for the fall of 2020, it was apparent we needed to come up with an online format, as we had no idea if or when we would be able to gather in person next. We were lucky to work with the amazing Sherryl Sewepagaham, a local Indigenous musician and teacher to create a virtual workshop resource in the form of a Google slides presentation, filled with videos of songs Sherryl was gracious enough to share with us, as well as literature links, Orff arrangements, movement and a stick game. During the summer of 2020, a group of board members along with a few family members met Sherryl at the Winspear Centre for Music in Edmonton, where we came together for a day of filming all of the videos for the workshop resource. Once we completed the videotaping, we worked with a local videographer to edit all the videos together, and then created the Google slides presentation. On September 1, 2020, we began to sell



Sherryl Sewepagaham

the completed workshop resource through our website. We also wanted our members to be able to connect with Sherryl, so on September 26, 2020, we gathered together over Zoom where Laurel Nikolai, Alberta Orff Chapter President moderated a live Q and A with Sherryl. The workshop resource and live Q and A with Sherryl were such a big success that we decided to continue to sell the workshop resource online in our boutique (check it out [HERE](#)). To date, we have sold nearly 150 copies of the Google slides presentation to music teachers across North America, and we have been happy to support Sherryl's work, as well as the Alberta Orff Chapter scholarship funds.

For our winter 2021 workshop, we decided to partner with the BC Orff Chapter to create a similar Google slides presentation and online workshop with Garth Prince, a local Edmonton musician and



Garth Prince

artist. Garth shared the music of his home country of Namibia through “Dumela, Drum, Dance”, and we worked to get the project up on our website just in time for Black History Month, which began in February. Working around changing COVID restrictions in January of 2021 was interesting, but we managed to complete all the videotaping with the help of Garth and his family, along with Laurel Nikolai and family. As the Alberta Orff Chapter worked to put the Google slides presentation together, the BC Orff Chapter worked on the other side of the project, which was a live panel discussion on February 20, 2021 called “Black Experience: Best practice approaches to including African Music in the Music Classroom”, and featured Garth along with special guests Dr. Kathy Robinson, Dr. Kofi Gboloyno,



and Dawn Pemberton. We came together over Zoom once again with nearly 200 teachers from across North America, and had the opportunity to listen to rich questions and discussions from our panel members about culture and diversity within our music classrooms. It was a discussion that had many takeaways, including the need for our chapter to continue to explore diversity in our music classrooms. In case you missed this amazing resource last year, we will be selling Garth Prince’s “Dumela, Drum, Dance” Google slides presentation in our online boutique just in time for Black History month in February 2022 (check it out [HERE](#)).

After completing these two big Google slides presentation/workshop resource projects, we

decided to take a different approach for Sharing Day and then our fall 2021 workshop. Many chapters were presenting live workshops over Zoom, so we took the plunge and again tried something new. For our “Sing, Dance, Play” Sharing Day, we invited three local music teachers/musicians: Carmen So, Kimberly Hall and Marcus Fung to present online for us. Carmen brought back the joy of singing together (which were not allowed to do in person at that point in time) as she shared how to run a virtual choir, Kimberly shared her work with Bucket Drumming for students of all ages and Marcus shared rhyme, rap and creative word play. The workshop flew by as we absorbed all of the great new ideas we learned. In the fall of 2021, we welcomed Dr. Kathy Robinson and Kim Friesen-Wiens to share “Faces, Spaces and Places: Honoring Students in our Music Classrooms” using a Zoom workshop once again. Kim and Kathy met us where we were all at with the question “What are you doing to show your students they are welcomed and accepted in your music class?”, shared many great ideas and then asked us to set a challenge for how we can encourage diversity within our music classrooms. We look forward to our virtual winter 2022 workshop with Dr. Jody Stark as we look at how Orff and Kodaly can work together.



In the summer of 2021, the U of A was only one of two universities offering levels courses. Level I and II were offered by instructors Sue Harvie, Wendy Rae, Kim Friesen-Wiens and Dr. Bob de Frece. As part of the levels courses, Laurel Nikolai came to talk to the students, and shared with all of the participants a Google slides presentation about Truth and Reconciliation in the Music Room. This presentation was then adapted and translated into a Google slide presentation to share on COC's Diversity Equity and Inclusion resource site. Check out the presentation [HERE](#).

Over the past few years many teachers have been on the journey to exploring diversity and incorporating the music of different cultures into their music classrooms. Our chapter has decided that we can begin to address this as well, and do what we can to promote diversity, equity and inclusion within our music classrooms. We began with creating a DEI section as part of our mailchimp newsletters which are sent out frequently to everyone who has signed up for our mailing list (anyone can join our mailing list

[HERE](#) - scroll to the bottom of the homepage). If you missed a newsletter, they are also available on our website [HERE](#). Since the beginning of the school year, we have promoted the COC DEI section, shared Past President Laurel Nikolai's DEI slides she created for COC, linked to Aimee Curtis Pfitzner's blog for Diwali resources and shared Vice-President Nicole Schutz's Metis Week slides. All of the links we are posting in our newsletters we will also post on our website in our newly created DEI section (check it out [HERE](#)). Stay tuned for links to more resources that you can use to promote diversity, equity and inclusion in your music classrooms!

In the fall of 2021, one of our longtime Alberta Orff Chapter members unexpectedly passed away. In her memory, the Laura Storey collection is being created as a part of the Judy Sills Library of Music, with a focus on resources in French and resources that promote diversity. Our library is currently online for our local members to borrow books between workshops.

Our [online boutique](#) has been busy with the sales of Sherryl Sewepagaham’s “Drum, Move, Play” resource, and we have also begun to sell some of Sue Harvie’s amazing resources as well. Check out Sue’s version of “Witches Restaurant”, which will have your students singing, playing and creating at Halloween. Look for more of Sue’s amazing creations to hit our online boutique soon! In time for Black History Month we have just put up the Garth Prince resource from 2021. It is not too late to purchase this material to bring yet more diversity right into your classroom with traditional music and dance from Namibia.

The past two years have been tough in many ways, but we have seen the beauty of what happens when teachers come together to share ideas, collaborate and work together. We may not be able to be together in person, but the power of music is something that can bring us all together. We would like to thank COC members from across Canada who have joined us for our online workshops, and have purchased our online resources to use in their music classrooms. “Music is the universal language...it brings people closer together”. - Ella Fitzgerald

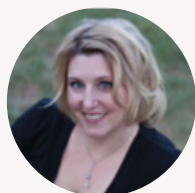
What’s next for us at the Alberta Orff Chapter? We are looking forward to the exciting COC virtual conference “Intersections” 2022. While we are sad to not be meeting our music colleagues from across the country in person in Winnipeg, we look forward to seeing you all online at the sessions.



Karen

KAREN ABRAHAMSON

Karen Abrahamson teaches Kindergarten to Grade 6 music at Elizabeth Finch School in Edmonton Public Schools. Throughout her twenty years of teaching, she has taught music along with various classroom subjects and grades from Kindergarten to Grade 9. Karen graduated from the University of Saskatchewan, and has completed Orff Levels I and II. Karen has been involved in the Alberta Orff Chapter in various roles for many years, and is currently the president of the Alberta Orff Chapter.



Laurel

LAUREL NIKOLAI

Laurel Nikolai is an arts educator who has taught students from pre-K through graduate students. Her teaching career has spanned Canada, Switzerland and the United Arab Emirates. Laurel holds her Master of Education degree from the University of Alberta where she has taught many courses in Music and Dance pedagogy. She currently is the elementary music specialist at Victoria School for the Arts with Edmonton Public Schools. She is the past- president of the Alberta Orff Chapter and a Diversity Equity and Inclusion committee member for Carl Orff Canada and a representative on the Alberta Music Advocacy Alliance.



Orff in the Time of Covid at the Royal Conservatory in Toronto

Catherine West



The course at the Royal Conservatory ran in person August 9-20, 2021, an event that did not seem possible even six weeks beforehand. Ontario regulations relaxed just in time to allow us to meet at a distance but in person, sing (masks on) and even play recorder (masks off!). The joy of being able to do so exceeded even the usual excitement of teaching and learning together the Orff way.

Our course numbers were low and our classes were kept separate in single spaces in case of any positive COVID cases during the course (which happily did not happen). We learned the skills of air clapping and touchless dancing with partners and made music over the steady background hiss of air purifiers and ventilators, small prices to pay for this precious opportunity. We all felt safe in the sparkling clean

conditions of the RCM, especially as ours was the only course running and everyone was screened daily including a temperature check on entry. Classes were necessarily more intimate which meant that the whole atmosphere allowed for more reflective tranquillity, informal discussion and breathing space than is typical of our courses – qualities we hope to remember and preserve to some extent when we return to the bigger model next year!

Our Intro to Orff course, which is a full 60-hour course, had the inspiring Linda Song in the lead role. Louise Lui did the same for Level I and I was the lead for Level II. This was our last Level II under the old pedagogical sequence, marking the end of an era. Experienced teacher educators Alison Roy (vocal) and Allison Tipler (movement) provided expert instruction, and we welcomed a wonderfully new creative talent to the team, Beth Brownell as recorder instructor. Each class celebrated on the final afternoon with a

musical story-drama, videoed for posterity. We felt grateful to the participants who trusted us to both educate and care for them through this very special course, and to the many, many members of the RCM administrative and facilities teams without whose help we could not have run the courses. On the final day most of us took off our masks long enough for a group but mostly distanced picture on the steps of the building – an exhilarating moment of togetherness for us all.

Next year we plan to run all four Orff levels July 4-15, 2022; Level II will feature the new pedagogical sequence and Level III will be our final one for the old sequence. Note that Ontario teachers can earn their AQs in PJ Vocal Music through completing additional components along with the first three courses. To register, check in the spring at www.rcmusic.com/orff or email me at any time: catherine.west@rcmusic.ca.



Catherine
CATHERINE WEST

Catherine is the Director of Orff Teacher Education at the Royal Conservatory of Music in Toronto and a sessional instructor at the Faculty of Music, University of Toronto. She is an Honorary Life Member of Carl Orff Canada and a former Editor of the COC national journal, *Ostinato*.

Orff-Schulwerk in the COVID-19 Era

Dr. Robert de Frece

In the fall of 2020, instructors in the University of Alberta Orff-Schulwerk Certification Program had an on-line discussion with Dr. Kathy Robinson regarding offering Level I and II courses in July of 2021. Our classes had been cancelled in the summer of 2020 due to the COVID-19 pandemic, and we were determined not to let our program disappear permanently. We were aware that COVID could be challenging but decided, as a group, that, through careful planning, we could make this work.

By May, 2021, we were exploring teaching spaces that would permit increased physical distancing and met with the audio-visual specialist who would record classroom activities that would be assembled into our sharing video at the end of the course.



A proud team of instructors

On Sunday, July 18, with the help of volunteers from the Alberta (Edmonton) Orff Chapter, we were setting up our classrooms for Level I and II classes, beginning on Monday, July 19. This was the moment when we acknowledged that we were about to begin teaching the first of only two Orff programs in Canada a day later. Our colleagues in the Kodály



Level I Recorder students make beautiful music with instructor, Wendy Rae

program had been successful during the first half of July, but now it was up to us, not only to teach but to keep our students safe and healthy.

The next morning, we were all excited to begin class activities but there was also nervous energy in the air. However, from the moment we began teaching, we realized that, due to their work with children, the students in our classes were well acquainted with the safety protocols required in COVID times. They never needed to be reminded to sanitize their hands before and after class activities and they approached every lesson with energy and enthusiasm. Throughout our two weeks together, there was never a day without both thoughtful discussion and laughter. Our sharing session concluded with a celebration of all that the students had learned, as certificates of completion were presented.



Level I & II students sing and move in canon during Choral Musicianship class with Robert de Frece



Level I Level I Movement (Kim Friesen Wiens, Instructor)



Level II Ensemble plays "Street Song"



Level II Movement



Level I Graduates



Level II Graduates



Robert

DR. ROBERT DE FRECE

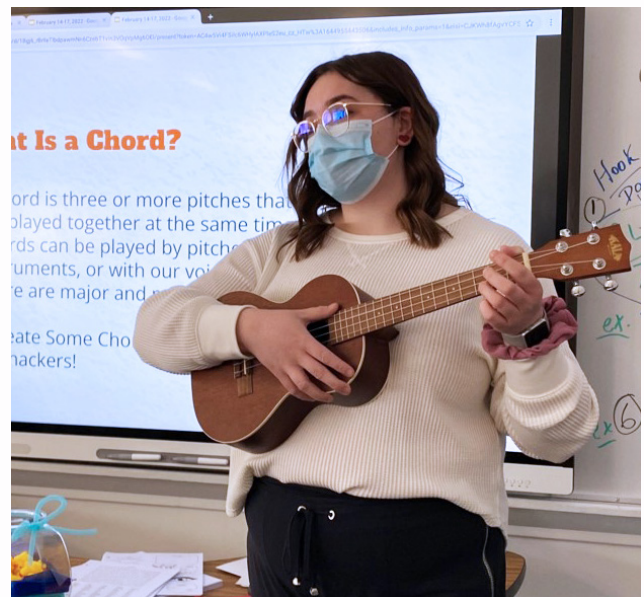
Dr. Robert de Frece is Professor Emeritus of Music and Music Education at the University of Alberta. He began teaching Orff courses in 1985 and has presented Orff workshops across Canada and the United States and in the People's Republic of China.

Reflections from University of Alberta Levels Courses

Gracie Yelland

I was very fortunate to take Orff Level I at the University of Alberta. Although I would be grateful at any point to have this experience, I am especially reflective as we emerge from the COVID 19 pandemic. This year has been a challenging one for music educators across the country, and to be able to come together to sing with like-minded music educators was pure joy. Going into the course, my goal was to strengthen my personal musicianship skills and learn how to apply the Orff philosophy into my classroom teaching. The two weeks were certainly challenging and intense, but I grew immensely as a musician and educator.

Our mornings were spent with Sue Harvie learning about Orff music pedagogy. This part of the day was always very hands on, and in the words of our instructor, a whole lot of F-U-N! We were able to learn through experience, which was extremely valuable to my understanding of the Orff process. We were given opportunities to try a variety of different instruments, movement possibilities, as well as creating our own Orff arrangements. Sue also invited Laurel Nikolai to present to our class about incorporating Indigenous music into our teaching. This was an exceptional resource.

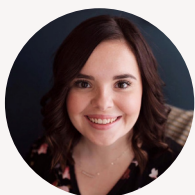


Later in the morning, we spent time with Kim Friesen Weins in a movement component. As a classical musician, this was a daunting part of the course going into it. However, I quickly discovered that this was a safe space where I could take risks and move in a way that was comfortable for me. We discovered Brain Dance, and the many opportunities that it offered for our classrooms. We were also introduced to a number of traditional folk dances from around the world.

As a first year music teacher, this course provided me with resources and experiences that made me feel more confident in myself as I started my position in September. I have been given the tools to be creative and provide the most meaningful experiences for my students. Especially in these times of COVID and being adaptable, my Orff training has proven itself invaluable. I use my Course Pack notes on a daily basis in my classroom planning.

I feel very grateful for all of the connections this course has provided for me. I have an excellent network of experienced instructors, as well as many classmates that I can go to for advice and assistance.

The music educator community truly is one like no other! I feel confident that these relationships will be long lasting throughout my entire teaching career. My experience in Orff Level I was exceptional. I was so fortunate to learn from fantastic instructors who are passionate about what they do. I came away from the course with so much knowledge for my upcoming career. It has been a lot of fun putting this new knowledge into practice. I highly recommend taking this course!



Gracie
GRACIE YELLAND

Gracie Yelland is a recent graduate of the University of Alberta Bachelor of Education program specializing in music education. She completed her Orff Level I certification at the University of Alberta in Summer 2021. Gracie is currently a music teacher with Edmonton Public Schools.

Orff Level II—Reflection

Tegan Wiebe-Paul

This summer I took my Orff Level 2 from the University of Alberta in Edmonton. This was my second time taking this course. I had completed it eleven years ago in Calgary and wanted to get a refresher and receive credit towards my master's degree. You would think repeating a course might feel like a waste of time but truly I gained so much new knowledge and extra practice honing the skills I already possessed. If you have never done your levels then you need to know that they are incredibly intensive going from pedagogy to movement, choral and recorder. It is action-packed every day for two weeks and you learn A LOT!

In pedagogy you learn how to write your own elemental arrangements for children with a focus on I-V and I-IV-V accompaniments. Many times, this summer, I left class in awe of how all the wacky things we did became these incredible musical performances that are teachable to children.

Movement provides an understanding of the different elements in movement from non-locomotor and locomotor motion to the different efforts you can add to these movements to change the intensity or

mood. I learned all about brain dance and was given opportunities to practice my skills in teaching in a safe and collaborative environment.

Recorder was great for learning the fundamentals of playing the alto recorder. What I found particularly useful was learning and practicing improvisation in the six main pentatonic scales. And...let's be honest it is just great to just be part of a recorder ensemble with all your classmates.

Choral was good for the soul. This was the class at the end of a busy day where level one and level two students came together and sang. Yes, we learned about best practices for teaching choral music to children, but it was just great to sing together and create beautiful harmony.

In conclusion, if you want to take a course that will provide you with a plethora of ideas and skills for teaching children music, Orff levels are the ones to take. Not only do you learn a lot in two weeks, but you make connections with other music teachers and have a whole lot of FUN!



Tegan
TEGAN WIEBE-PAUL

Tegan has worked as a music specialist for the Calgary Board of Education for fifteen years after studying music and education at Augustana University College and the University of Alberta, respectively. She has been a member of the Calgary Orff Chapter for the last 16 years and recently "retired" as treasurer from the board, a position she held for eight years. Tegan has completed her Orff levels I, II and III in Calgary, AB and is currently working on her Master's in Music Education at the University of Alberta.



Orff Level II—Reflection

Judy-Lynn Sawchuk, Gunild Keetman Scholarship Recipient 2021



Level II Recorder

Being able to learn more about the Orff process this summer was a rewarding, necessary, and exciting part of my musical experience and development. I have wanted to take Orff Level II for a very long time and this summer allowed me the opportunity to participate with a group of dedicated participants and masterful instructors. I know the information that I gathered from Orff Level II will make a difference in my teaching and the lives of my students. Continuing my studies this summer reaffirmed the Orff philosophy as a wonderful platform in creating a musical foundation of excellence.

The instructors were fantastic and committed to pursuing excellence in each and every one of us. Bob

de Frece shared how you can take a simple musical idea and make it complex mastery over a lifetime of dedication. Kim Friesen was instrumental in sharing her passion and heartfelt movement demonstrations. Wendy Rae's expertise, guidance, and calm presence was truly inspiring. It is important to note how social the Orff approach is and how every individual's creative contribution is valued. The opportunity of making music together allowed us to learn from each other and have a lot of fun!

Our instructors continued to develop our aural, visual, and creative skills. They facilitated a learning environment that was challenging and although we were students, we ALL escaped the "student-seat"

and entered into a zone of “joyful music making,” and forgot at most times we were in a class after all. In the evening, I could not help but remember certain parts of the day and looked forward to class the next day. The music making experience in Orff Level II created lasting impressions and memories. This stood out for me as an instructor- in the hopes to create these same experiences for my students.

Orff Level II encouraged us to continue developing skills in the areas of unit and lesson plans and their importance for success. The professors provided endless tools and key resources to help build understanding, confidence, and musical concepts in our lesson planning. Having the opportunity to watch other participants demonstrate carefully structured and sequential lessons solidified what we were learning and introduced us to an array of different ideas and repertoire.

As instructors, we have all had the opportunity to remember a musical experience or teacher that provided a lasting impression. Here we all are now as educators, years later, still holding on to our “love” of music, unable to grow tired of it. It is a privilege in many ways, and one of great responsibility to guide and support our students through their musical experience, so they too may experience joy.

I am grateful for this experience of Orff level training II this summer. Going through this process was an invaluable experience. I felt challenged to take my own knowledge and push it forward. Although there is a “buffet” of many musical ideas that are effective, the “playful” ideas in Orff are impactful because they encourage children to learn on their own terms, building confidence and life-long love of music.



Judy Lynn
JUDY-LYNN SAWCHUK

Presently, Ms. Sawchuk shares her love of music as an educator with Edmonton Catholic and maintains a private vocal studio with Grant MacEwan University. She explores her musical classes through a strong singing approach with Orff and Kodaly pedagogy. Ms. Sawchuk's past musical experiences (Bachelor of Music University of Alberta, Victoria Conservatory, Banff Centre, Royal Conservatory) allow for her to create an atmosphere that is challenging and committed to building a foundation of musical excellence.

Grandir à la fois comme enseignant, musicien et comme individu

Ghyslain Egglefield

Été 2018, je suis en route pour prendre part au cours de niveau I sur l'approche pédagogique selon Orff chez nos voisins du Sud. Je suis à la fois excité et nerveux. C'est que je viens de terminer ma 18^e année en enseignement de la musique et je me demande si j'ai besoin de me replonger dans des études en éducation musicale ? Réponse simple à cette question : oui! et heureusement que je l'ai fait! Cette décision a relancé ma carrière d'enseignant qui avait besoin d'un bon « regain ». Depuis, j'ai complété le niveau III à l'été 2021.

Avec le recul, je constate à quel point l'approche pédagogique selon Orff m'a fait grandir à la fois comme enseignant, musicien et comme individu. Car en effet, ces cours sont aussi une occasion de croissance personnelle et artistique! Ma vision et ma façon d'enseigner se sont transformées et enrichies à plein. Je suis maintenant plus conscient du processus d'enseignement et des différentes étapes qui le composent.

Le niveau I m'a appris les fondements de cette approche pédagogique. Ces deux semaines furent extrêmement bien remplies par l'étude du parler-rythmé, de l'ontogenèse de la mélodie allant de la tierce mineure (Sol-Mi) à la gamme hexatonique (Do-



Ré-Mi-Fa-Sol-La), des blocs rythmiques de Keetman, de l'improvisation, de jeux rythmiques, de jeux chantés avec ou sans gestes, des premiers pas en harmonie (ostinato-bourdon, I-V-I), des cours de flûte à bec et du mouvement créatif, et j'en passe. À mon retour, j'avais un immense tourbillon d'idées et d'activités musicales dans la tête.

Au niveau II, l'accent a été mis sur les différents modes pentatoniques, les mesures régulières et changeantes

et surtout, les formes élémentaires communes (AABA, ABAB, ABAC, etc.) et tout cela en développant les éléments étudiés au niveau I. Cela m'a aidé à mieux définir, structurer et enchaîner les objectifs dans mes leçons.

Enfin, le niveau III a été le moment où la connexion s'est réalisée entre les éléments pédagogiques vus aux niveaux I et II. Un moment pour analyser et approfondir les modèles d'enseignement et les moyens d'expression (voix/mouvement/improvisation/percussion corporelle) constamment utilisés dans l'approche pédagogique Orff. Que ce soit par la progression des mesures régulières (2-3-4 temps) vers les mesures irrégulières (5/8, 7/8), par le passage naturel des arrangements élémentaires (bourdon-ostinato-pédale) vers l'harmonie I-IV-V ou par le développement des aptitudes à improviser, j'ai été renversé, contenté, ébahi par cette cohérence entre tous les éléments accumulés dans mon cerveau. Pour finir, j'ai eu à présenter une leçon aux autres participants, car l'exercice pédagogique constitue une partie importante de la formation.

En résumé, les cours de formation à l'approche pédagogique Orff ont solidifié mes bases comme musicien et m'ont apporté une meilleure compréhension de la pédagogie musicale. Ce qui m'amène à concevoir des activités engageantes où l'exploration, l'improvisation, la créativité et le plaisir de faire de la musique ont retrouvé une place de choix en classe. « Vivre, expérimenter en premier, puis analyser et intellectualiser » disait Carl Orff. C'est exactement ce que j'ai vécu lors des étés de 2018, 2019, et 2021, sans compter tous les liens d'amitié que j'ai pu tisser et qui enrichissent encore ma vie aujourd'hui.

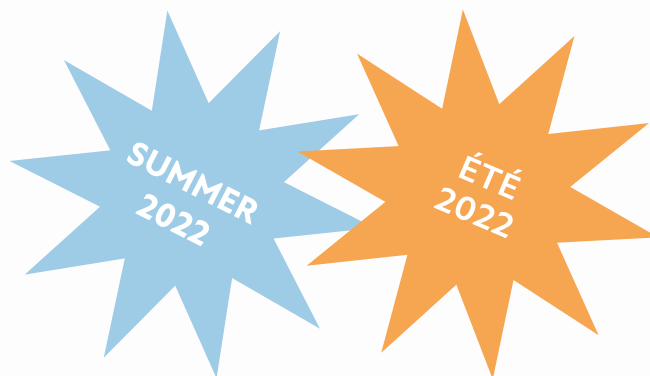


Ghyslain
GHYSLAIN EGGLEFIELD

Ghyslain Egglefield détient un baccalauréat en éducation musicale de l'UQAM. Il a participé à plusieurs classes de perfectionnement avec des formateurs Orff tels Chantal Dubois, Guylaine Myre, Doug Goodkin, Brent Holl. Il y a 4 ans, il entreprend les formations Orff de niveaux 1, 2 et souhaite compléter le niveau 3 à l'Université GMU de Fairfax en Virginie du nord à l'été 2021. Il a commencé sa 22^e année d'enseignement en septembre 2021 à l'école primaire l'Amérique-Française à Gatineau.

The Return of Orff Schulwerk Courses

Retour des Cours Orff Schulwerk



Due to curriculum changes in Levels II & III, the terms ‘new and old’ refer to transitional modifications of the programming.

ALBERTA

Levels I, and III (old)

University of Alberta
Faculty of Education
Edmonton, Alberta
July 18-29, 2022

Contact: Dr. Robert de Frece
RDEFRECE@UALBERTA.CA
[WEBSITE](#)

BRITISH COLUMBIA

Levels I, II (new) and III (old)

Vancouver Community College
Vancouver, BC
August 8-19, 2022

Contact: Pam Hetrick
PJHETRICK@GMAIL.COM

MANITOBA

Levels I, II (new) and III (old)

University of Manitoba
Winnipeg, Manitoba
July 4-15, 2022

Contact: Jody Stark
JODY.STARK@UMANITOBA.CA

[WEBSITE](#)

NOVA SCOTIA

Levels I, II

Oxford School
Halifax, Nova Scotia
July 4-15, 2022

[REGISTER HERE](#)
[WEBSITE](#)

ONTARIO

Levels I, II (new) and III (old)

“What’s in a Song? Unpacking the Songs We Teach” an online workshop with Kim Friesen-Wiens, August 30-31, 1-4 pm EST.

The Royal Conservatory of Music
Downtown Toronto Location
July 4-15, 2022

Contact: Catherine West
CATHERINE.WEST@RCMUSIC.CA

[WEBSITE](#)

[LEARN MORE ABOUT OUR SUMMER MUSIC ACADEMY](#)

QUÉBEC

Niveaux I, II

Montréal, Québec
25 juillet au 5 août 2022

Contacter : Françoise Grenier
FORMATIONSORFF@GMAIL.COM
[EN SAVOIR PLUS](#)



Échanges internationaux avec *Jasesoi Ri* *Et Amis*

Avez-vous déjà
participé aux
« INTERNATIONAL
SUNDAY SHARING »?

Ces sessions de
partage (en anglais)
ont été initiées par
l'association pour
l'éducation créative
à la musique et à
la danse JaSeSoi ri
de Finlande, suivies
par un groupe
d'enseignant.e.s des
États-Unis.

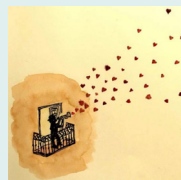


Ces deux **groupes privés Facebook**
méritent d'être découverts et
rejoints afin de tisser davantage
de liens entre nous!



Sur le modèle
des échanges
internationaux
de JaSeSoi ri, le
groupe américain
International Sunday Sharing
USA réunit plusieurs enseignant.e.s
également le dimanche.

[CLIQUER ICI POUR
REJOINDRE LE GROUPE](#)



L'association finlandaise pour
l'enseignement créatif de la musique
et de la danse JaSeSoi ri vous invite
à rencontrer un groupe international
d'enseignant.e.s du monde entier et à
partager des idées pour l'enseignement de la musique et
du mouvement. Ce groupe organise des sessions en direct
avec des enseignant.e.s de musique et de danse du monde
entier le dimanche.

[CLIQUER ICI POUR REJOINDRE LE GROUPE](#)



International Sunday Sharing with *Jasesoi Ri and Friends*

Have you ever attended the International Sunday Sharing sessions?

The International Sunday Sharing sessions were initiated by The Finnish association for creative music and dance education JaSeSoi ri from Finland, followed by International Sunday Sharing USA.

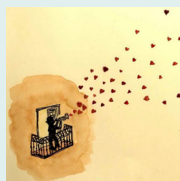


These two private **Facebook groups** are worth being discovered and joined to make growing connections!



Modeled from the International Sunday Sharing with JaSeSoi and friends, the **International Sunday Sharing USA** also meets on Sundays

[CLICK HERE TO JOIN](#)



The Finnish association for creative music and dance education **JaSeSoi ri** invites you to meet with an international group of music teachers, send virtual greetings to your colleagues around the world and share ideas for teaching music and movement. This group hosts live sessions with music and dance teachers from around the globe on Sundays.

[CLICK HERE TO JOIN](#)



The National Board of Carl Orff Canada will have a number of positions becoming available for the upcoming term, Sept. 2022 - Aug. 2024.

Positions of Webmaster, Secretary, Conference Consultant, Membership Secretary, and 2nd VP are opening up.

If you are looking for a new leadership opportunity and have a skill set for one of these positions please consider applying.

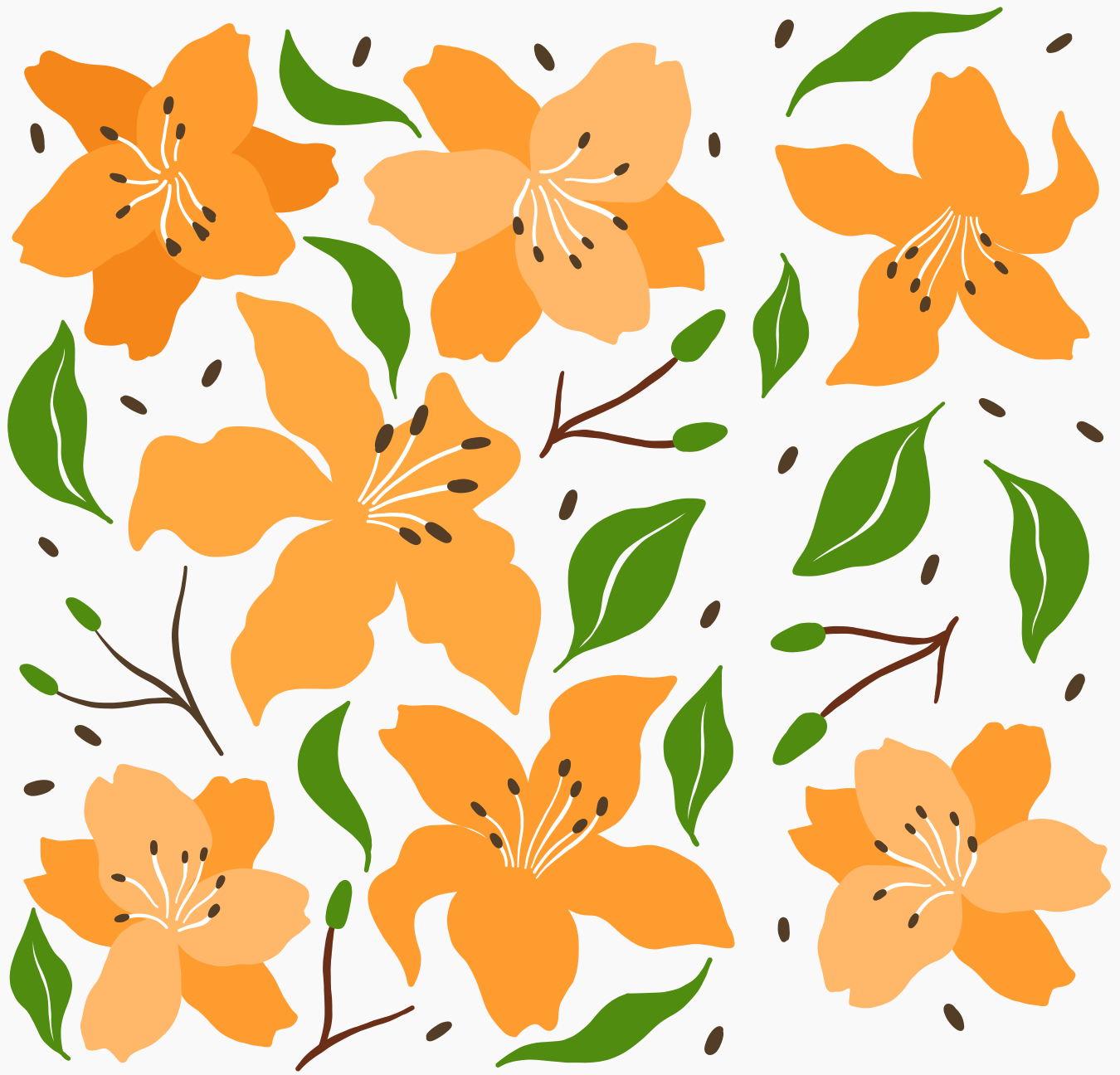
For more information or if you have any questions please contact James Jackson, Chair of the COC Nominations Committee, at past-president@orffcanada.ca

Le conseil d'administration national de Carl Orff Canada a des postes à combler pour son prochain mandat, soit de septembre 2022 à août 2024.

Les postes de webmestre, secrétaire, consultant ou consultante attirée aux congrès, secrétaire des adhésions et 2^e vice-présidente ou vice-présidente sont ouverts.

Si vous êtes à la recherche d'une expérience de leadership et possédez les compétences nécessaires pour l'un de ces postes, nous vous invitons à poser votre candidature.

Pour de plus amples renseignements, veuillez communiquer avec James Jackson, Président du comité des candidatures de COC, à past-president@orffcanada.ca



Varia ⋮

Varia ⋮

L'impact de la pandémie sur la pratique du chant à l'école : étude canadienne et mesures recommandées

Julie Mongeon-Ferré

Correspondante francophone COC

« Selon les plus récentes recherches, il est possible de chanter en toute sécurité...Il est temps de réinstaurer les programmes de musique et d'offrir aux jeunes la chance de chanter à nouveau, tant aujourd'hui qu'à l'avenir. »

(Canada Choral, 2021)



En décembre 2021, l'Association des communautés des chorales canadiennes Choral Canada et ses partenaires ont publié le résumé du [rapport de l'étude](#) *Singing In Canadian Schools : Covid-19 Impact Survey* préparé par Francine Morin, Ph.D., chercheuse principale et Md Nazim Mahmud, candidat au doctorat et assistant de recherche.

Les impacts de la pandémie COVID-19 sur le chant dans les programmes de musique des écoles canadiennes – de la maternelle à la 12^e année et des cégeps – ont été examinés et analysés. 944 enseignantes et enseignants de musique ont participé au sondage en ligne en avril 2021.

L'étude révèle entre autre que :

- Les élèves n'étaient pas autorisés à chanter pendant les cours de musique réguliers dans 70 % des programmes de musique.
- Les activités parascolaires impliquant le chant étaient suspendues dans 91% des écoles des répondants.
- Les prestations musicales en direct avec des élèves ont été éliminées des programmes de musique selon 93% des répondants.

Dans ce résumé de rapport, on retrouve plusieurs recommandations pour toute personne « intéressée à reconstruire et à faire avancer le chant dans l'enseignement de la musique pour tous les élèves du Canada, tant à court terme qu'en post-pandémie ».

(Morin et Mahmud, 2021)

Vous êtes invités à **PASSER À L'ACTION** afin de restaurer et de raviver les programmes de musique. **PREMIÈRE ÉTAPE:** Enrichissez vos connaissances! **DEUXIÈME ÉTAPE:** Faites entendre votre voix!

L'impact de la pandémie sur la pratique du chant à l'école

AU CANADA, SEULEMENT 1 ÉLÈVE SUR 10 A ÉTÉ EN MESURE DE PRATIQUER LE CHANT À L'ÉCOLE CETTE ANNÉE*.

73% DES ÉLÈVES N'ONT PAS EU ACCÈS À UNE SALLE DE MUSIQUE.

71% DES ÉLÈVES ONT ÉTÉ PRIVÉS DE TOUTE UNE ANNÉE D'ENSEIGNEMENT MUSICAL ESSENTIEL.

Les effets de la pandémie auront des répercussions à long terme sur l'enseignement musical.

Les élèves ont besoin de chanter à l'école...

- pour pouvoir apprendre
- pour pouvoir s'exprimer
- pour éprouver un sentiment d'accompagnement

« La chorale est la seule activité à l'école qui me permet d'être moi-même, ce je ne me sens pas jugé par les autres. »

Il est possible de chanter en toute sécurité. Voici venu le temps de rebâtir!

- 1 Les résultats de nos recherches confirment que la pratique du chant peut être une activité sécuritaire. Soutenons les efforts de nos enseignants pour réinstaurer le chant à l'école et remettre en place les programmes de musique.
- 2 Éléves et enseignants doivent de nouveau avoir accès à des salles de musique, soit en ligne ou hybrides conçues pour la pratique musicale afin de développer pleinement leur potentiel.
- 3 Le temps est venu de connaître nos énergies à planifier l'avenir immédiat tout comme le futur. Nous sollicitons votre appui pour redonner aux élèves canadiens les bienfaits du chant.

#CriDeCoeurPourLeChant

*Chant chorale dans le cadre d'activités parascolaires. Pour mieux connaître les bienfaits qui supportent le chant, et comment chanter en toute sécurité, veuillez consulter www.choralcanada.org

Nous avons besoin de votre appui pour réinstaurer le chant dans nos écoles.

JE SUIS

- ...un ÉLÈVE qui aime pratiquer le chant et la musique à l'école
- ...un PARENT d'un élève qui bénéficie du chant à l'école
- ...membre d'une communauté qui soutient les programmes de musique à l'école

QUE PUIS-JE FAIRE POUR SOUTENIR LA CAUSE?

Enrichissez vos connaissances en visitant choralcanada.org

Visitez le site de Canada Choral pour obtenir les données révélées par l'enquête *Chanter dans les écoles canadiennes - impact de la COVID-19*, découvrir les bienfaits du chant et comment chanter en toute sécurité à l'école!

Faites entendre votre voix!

Documents d'appui et infographies : voici tout ce qu'il vous faut.

- PARTAGEZ SUR LES RÉSEAUX SOCIAUX
- FAITES SUIVRE LA LETTRE QUE NOUS AVONS PRÉPARÉE
- DISCUTEZ-EN!

Contactez les décideurs au sein de votre communauté pour amorcer un dialogue!

#CriDeCoeurPourLeChant



Choral Canada, 2021. *Singing in Schools Advocacy*. Choral Canada Association of Canadian Choral Communities. https://www.choralcanada.org/singing_schools_covidimpact_survey.html

Morin, F. 2021. *Singing In Canadian Schools : Covid-19 Impact Survey*. Choral Canada. https://www.choralcanada.org/uploads/3/8/9/2/38921071/singing_in_canadian_schools_executive_summary_december_9_2021_.pdf



Julie
JULIE MONGEON-FERRÉ

Pandemic Impact on singing in schools: Canadian Study and Recommended Actions

Julie Mongeon-Ferré
COC Francophone Liaison

“Research shows us we can sing safely...it is crucial to focus now on providing music and singing experiences for students.”

(Choral Canada, 2021)



In December 2021, Choral Canada and other partner organizations, provided the [Executive Summary](#) of the study *Singing In Canadian Schools: Covid-19 Impact Survey* prepared by Francine Morin, Ph.D., Principal Researcher and Md Nazim Mahmud, Ph.D. Candidate, Research Assistant.

The COVID-19 pandemic impacts on the use of singing in K-12 and CEGEP school music programs in Canada were examined and analyzed. 944 music educators participated on the 55-item online survey in April 2021.

The study also reveals that:

- Students were not permitted to sing during regular music classes in 70% of music teachers’ school music programs.

- Extra-/Co-curricular music programs involving singing were suspended in 91% of respondents’ schools.
- Live performances with students were eliminated from the music programs of 93% of responding teachers.

In this report summary, several recommendations are suggested for everyone “interested in resurrecting and advancing singing in K-12 music education once again for all students in Canada, both in the short-term and moving forward into the post-pandemic era.” (Morin & Mahmud, 2021)

“You are invited to **TAKE ACTION** to restore and revive music programs. **STEP 1:** Boost Your Knowledge!
STEP 2: Raise Your Voice!

PANDEMIC IMPACT ON SINGING IN SCHOOLS

ONLY 1 IN 10 STUDENTS WAS ABLE TO SING IN CANADIAN SCHOOLS IN THE 2020-21 ACADEMIC YEAR.*



73% OF STUDENTS COULD NOT ACCESS THEIR MUSIC ROOMS.

71% OF STUDENTS MISSED A YEAR OF KEY MUSIC LEARNING OUTCOMES.

THE IMPACTS ON MUSIC EDUCATION COULD BE LONG LASTING.

STUDENTS NEED SINGING IN SCHOOLS



TO LEARN



TO EXPRESS THEMSELVES



TO FEEL SAFE & SUPPORTED

“Choir is the only place in school where I feel no one is judging me and I don’t need to pretend to be someone I’m not.”

WE CAN SING SAFELY. IT’S TIME TO REBUILD!

1

Research shows singing can be a safe activity when following guidelines. Restore singing in schools so music educators can begin to rebuild vital music programs.

2

Students need access to music rooms and performing spaces so music educators can do what they do best in the spaces designed for music teaching & learning.

3

It’s time to focus on recovery planning for now and the future. We need your support to bring back valuable singing experiences for students in Canada.



#SpeakUpForSinging

*Do[Extracurricular singing groups. For Singing in Canadian Schools: COVID-19 Impact Survey, the benefits of singing and how we are singing safely, visit: www.choralcanada.org



Choral Canada
Canada Choral



Kodály Society of Canada / Société Kodály du Canada

We need your help advocating for singing in schools.

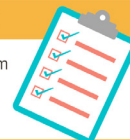


...a STUDENT who loves singing and music in my school
 ...a PARENT whose child benefits from singing in school
 ...a COMMUNITY member who supports school music programs

HOW CAN I HELP?

BOOST YOUR KNOWLEDGE AT CHORALCANADA.ORG

Visit the Choral Canada website to learn more about results from the Singing in Canadian Schools: COVID-19 Impact Survey, the many benefits of singing, and how we can sing safely in school!



RAISE YOUR VOICE!

We’ve got you covered, with ready-to-go letters and graphics.



SHARE ON SOCIAL MEDIA



SEND OUR LETTER



TALK ABOUT IT

Start a conversation with decision makers in your community!



#SpeakUpForSinging



Choral Canada
Canada Choral



Kodály Society of Canada / Société Kodály du Canada

Choral Canada, 2021. Singing in Schools Advocacy. Choral Canada Association of Canadian Choral Communities. https://www.choralcanada.org/singing_schools_covidimpact_survey.html

Morin, F. 2021. Singing In Canadian Schools : Covid-19 Impact Survey. Choral Canada. https://www.choralcanada.org/uploads/3/8/9/2/38921071/singing_in_canadian_schools_executive_summary_december_9_2021_.pdf



Julie
JULIE MONGEON-FERRÉ

VARIA

Étude manitobaine : Impact de la pandémie de COVID-19 sur la pratique professionnelle et le bien-être des enseignantes et enseignants de musique du Manitoba

Julie Mongeon-Ferré
Correspondante francophone COC

L **E RAPPORT FINAL** de cette étude a été partagé en 2021. Les chercheurs sont Jordan Laidlaw, de la division scolaire de Seven Oaks et Sheelagh Chadwick, professeure agrégée de l'Université de Brandon. Cette recherche décrit l'impact des restrictions COVID-19 sur la pratique professionnelle et le bien-être des enseignantes et enseignants de musique. Un court questionnaire et des entretiens avec des groupes de consultation ont été utilisés pour recueillir des données. 218 enseignantes et enseignants de musique ont répondu au questionnaire en ligne. 21 personnes ont participé à ces groupes de consultation.

Les principales conclusions du questionnaire en ligne et des entretiens des groupes de discussion sont les suivantes :

Les enseignantes et enseignants de musique :

- ont fait preuve d'une formidable créativité et d'une grande résilience en s'adaptant pour répondre aux besoins de leurs élèves.
- ont acquis de nouvelles compétences en adaptant leur pratique d'enseignement pendant la pandémie.
- ont besoin d'un apprentissage professionnel plus élaboré et d'un soutien accru pour maintenir leurs pratiques dans un contexte toujours changeant.
- ont signalé des niveaux élevés de stress en raison des restrictions d'enseignement, des changements d'approche pédagogique dans des espaces alternatifs.

De nombreuses enseignantes et nombreux enseignants de musique :

- sont inquiets quant à l'avenir de leurs programmes et du statut de l'éducation musicale dans la province. (77 % des répondants)
- Le moral est très bas chez les enseignantes et enseignants de musique, ce qui amène certains d'entre eux à envisager une retraite anticipée et/ou une démission ou une réorientation.

Dans ce rapport, les recommandations à l'intention de la direction de l'éducation et des parties prenantes mettent l'accent sur la nécessité :

- d'une meilleure communication entre les leaders éducatifs et les enseignant.e.s de musique;

- d'espaces physiques réservés à l'enseignement et à l'apprentissage de la musique;
- de solutions pour permettre le chant et le jeu d'instruments à vent en salle;
- d'offrir un meilleur développement professionnel;
- de favoriser le bien-être et d'apporter du soutien aux enseignants de façons variées;
- de reconnaître l'éducation musicale comme une matière de base importante dans les écoles.

Ce profil manitobain reflète-t-il ce qui se passe ailleurs au Canada?

Laidlaw, J. & Chadwick, S. 2021. The Impact of the COVID-19 Pandemic on Manitoba Music Educators' Professional Practice and Well-Being.
Macintosh, M. 2021. Music teachers sound alarm - Worn down by pandemic and concerned about future of school programs. Winnipeg Free Press. <https://www.winnipegfreepress.com/special/coronavirus/music-teachers-sound-alarm-574418202.html>



Julie
JULIE MONGEON-FERRÉ



VARIA

Manitoba Study: The Impact of the COVID-19 Pandemic on Manitoba Music Educators' Professional Practice and Well-Being

Julie Mongeon-Ferré
COC Francophone Liaison

THE FINAL REPORT of this study was shared in 2021. The researchers are Jordan Laidlaw, from Seven Oaks School Division and Sheelagh Chadwick, Associate Professor, from Brandon University. This research describes the impact of the COVID-19 restrictions on music educators' professional practice and well-being. A short survey/questionnaire and focus group interviews were used to collect data. 218 music teachers responded to the online survey/questionnaire. 21 music teachers participated in focus groups.

Key findings from the online survey/questionnaire and the focus group interviews are:

- Music educators have demonstrated considerable creativity and resilience, adapting to support their students' needs
- Music educators have learned valuable new skills and pedagogies while accommodating their teaching practice during the pandemic

- Music educators are in need of further professional development and increased support to sustain their evolving practices.
- Music educators have reported high levels of stress due to teaching restrictions, changing pedagogies, and teaching in alternative spaces.
- Many music educators are concerned for the future of their programs and for the future status of music education in the province. (77% of respondents)
- Morale is very low among music educators, leading some to consider early retirement and/or resignation.

In this report, recommendations for educational leadership and stakeholders focusses on the need:

- on improved communication between educational leadership and music educators; of physical space dedicated to music teaching and learning;
- on solutions to permit indoor singing and the playing of wind instruments;
- to provide improved professional development;

- to provide increased well-being opportunities and other support for teachers;
- to recognize music education as a valuable core subject area in schools.

Does this Manitoba profile reflect what is happening elsewhere in Canada?

Laidlaw, J. & Chadwick, S. 2021. The Impact of the COVID-19 Pandemic on Manitoba Music Educators' Professional Practice and Well-Being.

Macintosh, M. 2021. Music teachers sound alarm - Worn down by pandemic and concerned about future of school programs. Winnipeg Free Press. <https://www.winnipegfreepress.com/special/coronavirus/music-teachers-sound-alarm-574418202.html>



Julie
JULIE MONGEON-FERRÉ

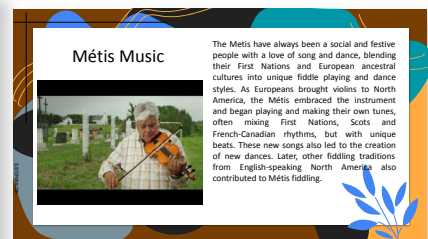
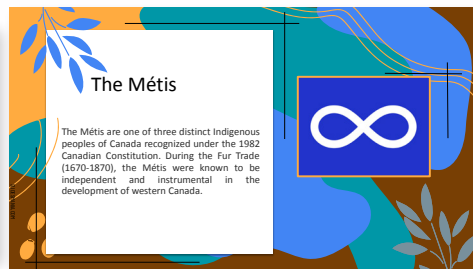
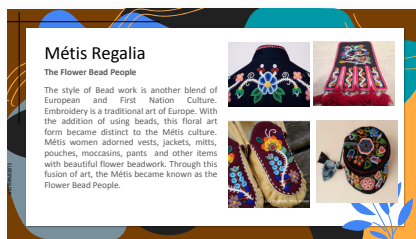


VARIA

The Métis Nation of Canada: The People and their Culture - A History and Music lesson

Nicole Schutz (*Métis*)

Download a history and music lesson of Métis culture from our Orff Canada website **DIVERSITY-EQUITY-INCLUSION** section featuring 40 plus slides in both English and French filled with links, images, and music to inform and make connections for your classes to our distinctly Canadian heritage.



[CLICK HERE TO DOWNLOAD](#)



Nicole
NICOLE SCHUTZ

Nicole Schutz is Métis from Prince Albert, Saskatchewan living and teaching, and learning in Edmonton, Alberta. She received a B.Arts and a B.Ed from Concordia University of Alberta and is pursuing a Masters of Elementary Education studying Indigenous education through a music education lens at the University of Alberta. Nicole holds a Level III Orff certification from Carl Orff Canada and a certificate in World Music Pedagogy from the Smithsonian Institute. Nicole co-created the Indigenous Music Educator's guide titled Nihota for the NAC Music Alive Program. She sits on the Carl Orff Canada DEI Committee and is the Vice President of the Alberta Orff Chapter.

VARIA

La nation métisse du Canada : Les peuples métis et la culture métisse - Leur histoire en musique

Nicole Schutz (*Métis*)

Traduit par Claude Heppelle

Téléchargez cette expérience d'apprentissage sur l'histoire et la musique de la culture métisse à partir de la page de DIVERSITÉ, ÉQUITÉ ET INCLUSION du site Web de Carl Orff Canada.

Cette ressource pédagogique bilingue comprend plus de 40 diapositives avec des liens, des images et de la musique pour se renseigner et faire des liens avec notre patrimoine canadien.



Nicole
NICOLE SCHUTZ

Nicole Schutz, d'origine métisse de Prince Albert en Saskatchewan, vit et enseigne présentement à Edmonton, en Alberta. Elle a obtenu un baccalauréat ès arts, un baccalauréat en éducation de l'Université Concordia de l'Alberta; et elle poursuit une maîtrise en éducation sur les perspectives autochtones d'un point de vue de l'éducation musicale à l'élémentaire. Nicole détient une certification Orff niveau III de Carl Orff Canada et un certificat en pédagogie des musiques du monde de la Smithsonian Institution. Nicole a cocréé le guide de l'éducateur en musique autochtone intitulé Nithota pour le programme Vive la musique du Centre national des Arts (CNA). Elle siège au comité de Diversité, équité et inclusion de Carl Orff Canada et est vice-présidente du chapitre Orff de l'Alberta.



Découvrez cette nouvelle
ressource passionnante
de Chantal Dubois

PAYSAGES de la chanson haïtienne



DESTINATION AYITI

Livre du maître et disque compact:
chansons en créole haïtien et textes
explicatifs en français.

Une magnifique évasion musicale et
culturelle pour petits et grands, des
petits bijoux musicaux rarissimes à
découvrir et faire découvrir!

Une source de joie en
Orff-Schulwerk pour le
préscolaire, primaire.

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Check out this exciting new resource from Chantal Dubois

LANDSCAPES of Haitian song



DESTINATION AYITI

Teacher's book and compact disc: songs in Haitian Creole and explanatory texts in English.

A magnificent musical and cultural trip for young and old, rare little musical gems to discover and share!

A source of joy in Orff-Schulwerk for preschool and elementary school.

[CLICK HERE TO ORDER](#)





In Remembrance of
EILEEN STANNARD

JANUARY 7, 1940 - JANUARY 5, 2022

*I*t is with great sadness that the family of Eileen Stannard announced her sudden passing on Wednesday, January 5, 2022 at the age of 81. Eileen was a long standing member of the Alberta Orff Chapter and Carl Orff Canada. Eileen served in many capacities both at the local chapter level and on the national board. In recognition of her service to our organization, Carl Orff Canada will be making a Memorial donation of \$100 to the Childrens' Performing Fund. Kim Friesen Wiens and Marlene Kirwin reflect many of our own remembrances on the contributions of this great lady.

We will miss you!

KIM FRIESEN WIENS

*M*y first Orff memories revolve around Eileen. Eileen was the treasurer for the Alberta (Edmonton) Orff chapter when I joined in 2000. Eileen was very organized and worked hard to ensure that everyone who came to chapter events had all the information that they needed. This was a huge deal for me. I was new to the profession and not sure of my place in elementary education. Eileen handed me my triplicate form to fill out and said "There, now you are a member!" I was brought into the fold in exactly the way that I needed to be.

Shortly after this, I was nominated to the Alberta chapter board as conference secretary. What this meant was that now I had the opportunity to sit at the front table for chapter workshops alongside Eileen. Once again, she helped to get me organized and we ran

a super-efficient check-in table for our workshops. When registration would die down, Eileen and I had the opportunity to talk. I learned so much about the National structure and about the Orff world outside of Edmonton. Eileen had such an amazing perspective as both a member of the local board and the national one.

When I think back on my early years in the "Orff world," Eileen is a constant presence there. She worked hard to make sure that our chapter workshops were successful and that our national organization was fiscally responsible. And now, I think about how Eileen is no longer here with us. While this deeply saddens me, I also know that her work for Carl Orff Canada and the Alberta Orff Chapter was hugely significant and for that, I want to say "Thank you, Eileen!"



In Remembrance of
EILEEN STANNARD

JANUARY 7, 1940 - JANUARY 5, 2022

Tribute to Eileen Stannard

Marlene Kirwin

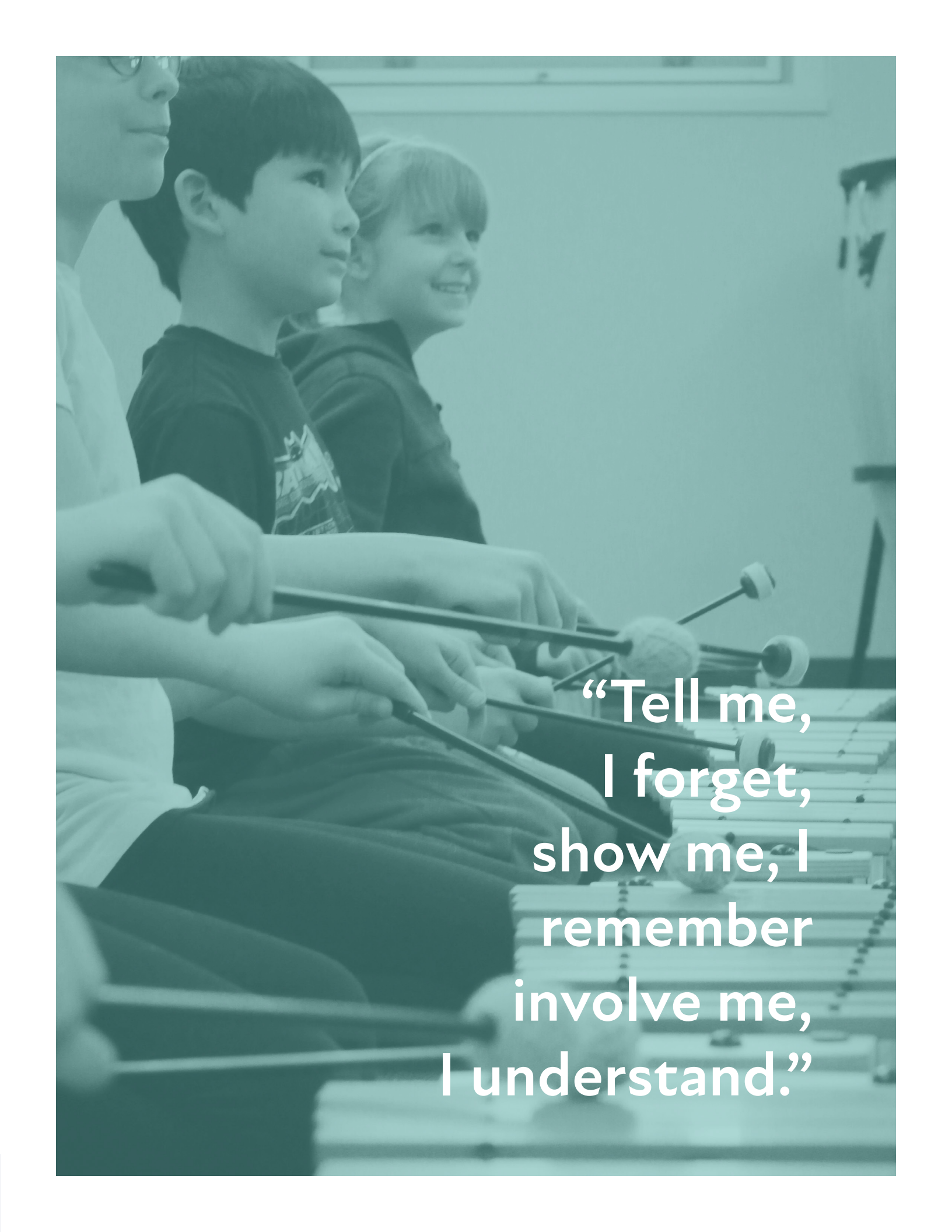
What an incredible human was Eileen Stannard. Where do I begin? She embodied the spirit of community in so many ways. If there was an opportunity to bring people together, Eileen was there to help make it happen. And always with that twinkly-eyed smile!

Her resume would be chapters long, using her many talents in a great variety of jobs or events. Her interest in music brought her to Orff. She served as Treasurer for the Alberta Orff Chapter for many years before moving on to do the same for Carl Orff Canada. She was a leader in the Girl Guide movement for literally decades. She also organized many events, musical or otherwise, for her church in Ardrossan, Alberta. Not to mention raising a family and keeping the books straight for their farming operation. Eileen was indispensable when planning National Conferences, being miraculously successful in keeping us, the not quite so organized, on track throughout the planning process.

There is no one more dedicated than she. Once she committed to something, you could always depend on her to see a good job executed right to the end. She habitually had her ear to the ground and invariably added spark or colour to events that no one else had thought of.

Eileen was always interested in you and your family and had an uncanny ability to remember details. She loved a good laugh when sharing stories, and she always remembered your story. She was a wonderful mentor to so many, both personally and professionally, because of this. I once visited her in hospital and even through the pain I knew she must have been feeling, still that twinkle and laugh as we exchanged yarns.

Eileen Stannard was a strong yet warm person. A treasure to anyone who knew her. An inspiring leader who will be greatly missed by the same.



“Tell me,
I forget,
show me, I
remember
involve me,
I understand.”



Your Ostinato Editorial Team

Formed in the fall of 2021, the new Ostinato Editorial Team is excited to continue the great work established by Marg Christie in her tenure as Ostinato Editor. We are fortunate to assume the structures and processes developed by Marg and her editorial team as they transitioned to a digital Ostinato.

In our short time together, our team has proven to be a willing and accomplished group of music educators dedicated to promoting our craft for Orff teachers across Canada: Sue Harvie - Editor (Calgary); Tegan Paul-Wiebe (Calgary); Sherri Greene (Edmonton); Nicole Lafrenière and Julie Mongeon-Ferré (Winnipeg). As teachers, the team is keen to provide both hands-on tools and thoughtful insight into our continuing reality of Covid and the pedagogical ramifications of teaching music in our evolving understanding of cultural inclusive practice. You will find our team very approachable and if you have ideas, questions or thoughts regarding future issues of Ostinato, please don't hesitate to contact us: coc-editorial-board@orffcanada.ca.

Le comité de rédaction de l'Ostinato

Le nouveau Comité de rédaction de l'Ostinato, créé à l'automne 2021, est enthousiaste de poursuivre l'excellent travail réalisé par Marg Christie pendant son mandat de rédactrice de l'Ostinato. Nous avons la chance d'hériter d'une structure éditoriale efficace élaborée par Marg et son équipe lors de la transition vers un Ostinato numérique.

Depuis le peu de temps qu'ils travaillent ensemble, les membres du Comité de rédaction de l'Ostinato s'est avéré être un groupe d'enseignantes de musique dédiées à la promotion de l'enseignement Orff à travers le Canada : Sue Harvie - Rédactrice en chef (Calgary) ; Tegan Paul-Wiebe (Calgary) ; Sherri Greene (Edmonton) ; Nicole Lafrenière et Julie Mongeon-Ferré (Winnipeg). Comme enseignantes, les membres de l'équipe souhaitent fournir à la fois des outils pratiques et des idées pour inspirer et susciter la réflexion au sujet de la réalité pandémique et des répercussions pédagogiques de l'inclusion culturelle en éducation musicale. Vous verrez combien notre équipe est accueillante, alors si vous avez des idées, des questions ou des commentaires au sujet des prochains numéros d'Ostinato, n'hésitez pas à communiquer avec nous : coc-editorial-board@orffcanada.ca.



SUE HARVIE

B.ED; M.ED; ORFF LEVEL III

EDITOR

Sue has just retired from 36 years as a music specialist, most recently from the Calgary Board of Education. In addition to teaching full time, Sue has presented workshops to teachers across Canada and the US. She has taught Orff Level I at the University of Alberta since 2008 and has had many leadership roles as teacher educator. She has been instrumental in writing curricula for the Calgary Philharmonic and the Okanagan Symphony Orchestras and has developed programming for many arts and educational initiatives. In 2014, Fun with Composers published Sue's first book, 'F-U-N 'n Games Galore' and she has been part of the FWC writing team since. Sue first served Carl Orff Canada as Newsletter Editor for the Alberta Chapter in the early years of her career and it seems fitting in Sue's Act 2, that she is serving in a similar capacity as Editor for the Ostinato Editorial Board.



JULIE MONGEON-FERRÉ

FRANCOPHONE CORRESPONDENT

Julie has been COC's French Liaison since 2015. She taught music in elementary school for nearly thirty years in Winnipeg after studying at the Vincent d'Indy School of Music and at the Université du Québec à Montréal. Since 2011, she has been an arts education consultant with the Bureau de l'éducation française in the Manitoba Department of Education. For the past three years, Julie has been teaching a course in music didactics at the University of Saint-Boniface and is a co-researcher in the field of arts education and multiliteracies. She works actively to promote the Orff approach, music education, and teacher professional learning in music and other arts disciplines. A recorder enthusiast, she enjoys participating in various music events.



SHERRI GREENE

B.MUS, B.ED, M.ED, ORFF
LEVEL III

After collecting a few university degrees (B.Mus, BEd, MEd), and teaching an array of grades and subjects, Sherrri joined Black Gold School Division in Alberta where she currently has a dream job as a Music Specialist. Sherrri is a PD and Orff addict and loves discovering new and engaging ways to share learning with students and other teachers. She completed Orff Level I and II through the University of Alberta, and Level III in Las Vegas. She is thrilled to be working with the Ostinato team because, aside from getting to be with really amazing people, she gets to be one of the first to read all the articles! She finds happiness in music, travel, family time, podcasts, and a nice set of Flair Pens.



SUE HARVIE

B. ÉD., M. ÉD., ORFF NIVEAU III

RÉDACTRICE

Sue vient de prendre sa retraite après avoir œuvré pendant 36 ans comme spécialiste de musique, plus récemment au Calgary Board of Education. En plus d'enseigner à temps plein, elle a offert des ateliers destinés aux enseignantes et aux enseignants à travers le Canada et les États-Unis. Depuis 2008, elle a enseigné le cours Orff niveau I à l'Université de l'Alberta et a assumé de nombreux rôles de premier plan comme formatrice d'enseignantes et d'enseignants. Sue a joué un rôle déterminant dans la rédaction de programmes pédagogiques pour l'Orchestre philharmonique de Calgary et l'Orchestre symphonique de l'Okanagan; elle a également élaboré d'autres programmes artistiques et éducatifs. En 2014, « Fun with Composers » (FWC) a publié le premier livre de Sue, « F-U-N 'n Games Galore », et, depuis, elle fait partie de l'équipe de rédaction de FWC. Sue a d'abord été rédactrice du bulletin d'information du chapitre Orff de l'Alberta au début de sa carrière; il semble donc approprié qu'elle devienne rédactrice en chef du Comité éditorial de l'Ostinato.



JULIE MONGEON-FERRÉ

CORRESPONDANTE FRANCOPHONE

Julie est correspondante francophone de COC depuis 2015. Elle a enseigné la musique à l'élémentaire pendant près de trente ans à Winnipeg après avoir étudié à l'école de musique Vincent d'Indy et à l'Université du Québec à Montréal. Depuis 2011, elle est conseillère pédagogique en éducation artistique au Bureau de l'éducation française du Ministère de l'Éducation au Manitoba. Depuis trois ans, Julie enseigne le cours de didactique de la musique à l'Université de Saint-Boniface et est co-chercheuse dans le domaine de l'éducation artistique et des multilittératies. Elle travaille à promouvoir l'approche Orff, l'éducation musicale, ainsi que l'apprentissage professionnel des enseignantes et des enseignants en musique et dans les autres disciplines artistiques. Passionnée de flûte à bec, elle aime également participer à divers événements sur la scène musicale.



SHERRI GREENE

B.MUS., B. ÉD. M. ÉD., ORFF
NIVEAU III

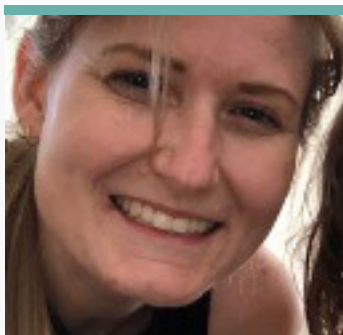
Après avoir obtenu plusieurs diplômes universitaires (B. Mus., B. Éd. M. Éd.) et enseigné une variété de matières et de niveaux, Sherri occupe présentement un emploi de rêve comme spécialiste en musique à la Division scolaire Black Gold en Alberta. Passionnée de l'approche Orff et aussi d'apprentissage professionnel, elle aime découvrir et partager de nouvelles façons d'apprendre avec les élèves et ses collègues. Sherri a suivi les cours Orff de niveau I et II à l'Université de l'Alberta et le niveau III à Las Vegas. Elle est ravie de travailler avec le Comité éditorial de l'Ostinato car, en plus de côtoyer des gens formidables, elle sera l'une des premières à lire tous les articles! La musique, les voyages, la famille, les podcasts et un bel ensemble de stylos Flair contribuent à son bonheur.



NICOLE LAFRENIÈRE

B.ED; B.MUS.; ORFF LEVEL III

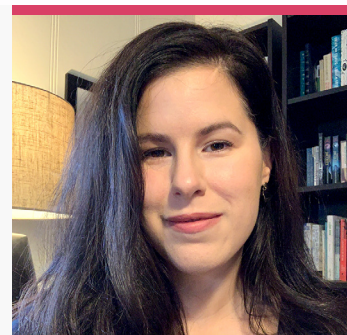
Since arriving in Winnipeg in 1983, this *fransaskoise* has sung folk, pop, jazz, and a variety of classical music. Nicole has been teaching in French Immersion schools for 27 years, with students performing with the WSO. Editor and collaborator for *Fun with Composers*, she offers Orff workshops to children and teachers. She enjoys the arts, travelling, playing tennis and spending time with family and friends. Nicole is excited to be working with Sue Harvie and the entire *Ostinato* team!



TEGAN WIEBE-PAUL

B.A, B.ED, ORFF LEVEL III

Tegan has worked as a music specialist for the Calgary Board of Education for fifteen years after studying music and education at Augustana University College and the University of Alberta, respectively. She has been a member of the Calgary Orff Chapter for the last 16 years and recently “retired” as treasurer from the board, a position she held for eight years. Tegan has completed her Orff levels I, II and III in Calgary, AB and is currently working on her Master’s in Music Education at the University of Alberta.



SARAH PETERS

Galley Creative Co.

GRAPHIC DESIGNER

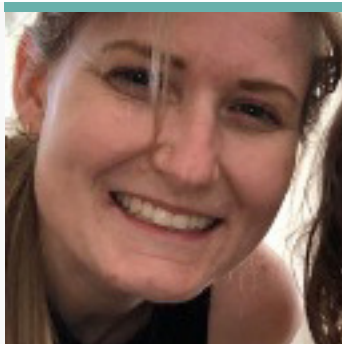
From the subtle imperfections of nature to the gentle fluctuations of a dress, *Galley Creative Co.* is grounded by their creative perception of the physical world. Sarah comes from a decade-long background in the book and printing industry and is intimately acquainted with the needs and workings of both print media and the digital sphere. She has particular expertise in book design and preparation, born from a lifelong passion for reading and literature.



NICOLE LAFRENIÈRE

B. ÉD., B.MUS., ORFF NIVEAU III

Depuis son arrivée à Winnipeg en 1983, cette *fransaskoise* de souche a chanté la musique folklorique, populaire, jazz, et plusieurs genres classiques. Nicole enseigne dans le programme d'immersion française depuis 27 ans; ses élèves ont participé aux spectacles scolaires de l'OSW. Collaboratrice et rédactrice de *Fun with Composers*, Nicole anime des ateliers pour enfants et enseignants. Elle adore les arts, voyager, jouer au tennis et passer des bons moments avec sa famille et ses amis. Nicole est ravie de travailler avec Sue Harvie et son équipe d'Ostinato!



TEGAN WIEBE-PAUL

B.A., B.ÉD., ORFF NIVEAU III

Tegan est spécialiste de musique au conseil scolaire de Calgary depuis quinze ans après avoir étudié la musique et l'éducation respectivement à l'Université d'Augustana et à l'Université de l'Alberta. Elle est membre du Conseil d'administration du chapitre Orff de Calgary depuis seize ans et a occupé le rôle de trésorière pendant les huit dernières années. Elle a complété les cours Orff, niveaux 1, 2, et 3 à Calgary. Présentement, elle complète sa maîtrise en éducation musicale à l'Université de l'Alberta.



SARAH PETERS

Galley Creative Co.

CONCEPTRICE GRAPHIQUE

Entre les subtiles imperfections de la nature et les légères fluctuations d'une robe, Galley Creative Co. est fondée sur sa vision créative du monde physique. Sarah a plus d'une dizaine d'années d'expérience dans l'industrie du livre et de l'imprimerie. Elle connaît parfaitement les besoins et le fonctionnement des médias imprimés et de la sphère numérique. Elle possède une expertise particulière dans la conception et la préparation de livres, expertise née d'une passion de toute une vie pour la lecture et la littérature.



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