



Explore, Create, Imagine!

- WHAT:** re:Play 2012 The 22nd National Conference of Carl Orff Canada
- WHERE:** The beautiful Marriott Pinnacle Hotel in downtown Vancouver, BC
- WHEN:** April 19-22, 2012
- HOW MUCH:** Earlybird registration before March 1, 2012 \$385
After March 1, 2012 \$425
- WHY:** To learn from the world's best clinicians, to collaborate with other music teachers from across North America.

WHO:

Joe Berarducci; B.Mus., MA, Orff Level Instructor, Honourary Life Member of BC Orff Chapter and Carl Orff Canada, BCMEA Professional Educator of the Year, co-author of the "Windsong" Recorder series with Birthe Kulich; resides in sunny Kelowna, B.C. where he teaches piano and theory. Joe has been involved with Carl Orff Canada for over twenty years having served as president of the BC Chapter and the National organization. Joe has co-chaired the National Orff Conference in 1992, presented workshops throughout Canada and the United States and has worked for UBC, SFU, Seattle Pacific University, Chapman University, UVIC, University of Lethbridge, Capilano University, Douglas College and School District #44. Joe has worked for the Ministry of Education on the Fine Arts Curriculum and most recently, Joe has completed his third season of "Musical Storytime", a series of four music experiences for children, accompanied by members of Orange County's Pacific Symphony and Youth Orchestra.

Sessions:

1. **AFTER ALL WHY ORFF?** We will explore those things that make this approach to Music Education so unique. Hands-on experiences with child tested material for a variety of age groups.
 2. **MUSICAL STORYTIME.** We will use stories written by my wife and I to introduce children to the instrument families of the orchestra. Each one features one family of instruments as an accompaniment to the children's music making. Each story comes with story, songs, arrangements and a colouring book. We will create these stories ourselves or with children.
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Presenter: Adam Con

Dr. Adam Jonathan Con is a conductor, a visionary, a respected teacher of conducting, and a leader in the advocacy of music education. He currently serves as Director of Choral Activities and Coordinator of Music Education at Wittenberg University, Springfield, Ohio. A native of Vancouver and a third generation Chinese Canadian, his holistic approach to choral music through a unique blend of kinesthetic whole body movement and eastern philosophy of Tai Chi Chuan continues to inspire singers of all ages in mind, body and spirit. His motto is Music is more than notes in motion; music is notes in Emotion.

Sessions:

1. **GOT CHI?** (Discover, Explore, Feel, Play, Create and Embody the World of Tai Chi Chuan) CHI or QI is the life force or bio-electricity that flows within and connects all living things. When CHI is flowing freely we are balanced within ourselves and connected to the world. Learn to enhance your kinesthetic movement and choral conducting experiences plugged into the power of CHI.
2. **THINKING OUTSIDE OF THE CONDUCTING BOX!** Getting tired of your floor-wall-wall-ceiling conducting pattern? EXPLORE new sounds with a pattern that is three dimensional and outside of that conducting window! CREATE aesthetic experiences rather than beat the life out of the song with your gesture! IMAGINE a better musical experience for yourself as a choral conductor!

Presenter: Karen Epp - bio and session information to come.

Presenter: Bob de Frece

Robert de Frece is Professor Emeritus of Music and Music Education at the University of Alberta. He teaches in Orff summer programs at the University of Alberta, Hofstra University (Hempstead, New York) and Trinity University (San Antonio, Texas). Dr. de Frece is co-author of two music series published by Macmillan/McGraw-Hill, Share the Music and Spotlight on Music. Other publications include Hooray for Singing, Singing Round the Year and two musicals co-authored with Sue Harvie: Mi-Re-Do The Game Show and Brought to You By (Alfred Publishing). He has presented Orff workshops across Canada and the U.S. and in the People's Republic of China.



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Sessions:

1. **PLAYING IN THE CONTEXT OF JOYFUL WORK.** Children often learn instrumental pieces for the Orff instrumentarium solely for performances—but much can be learned about musical concepts through the joyful work of learning to play Orff and Keetman’s musical masterpieces. This session will utilize instrumental pieces in the context of conceptually-based lessons with clearly defined objectives.
2. **LEARNING THROUGH PLAY.** Young children learn a great deal through the process of play. This session will explore the use of singing game activities in the development of conceptual understanding. Structured experiences for development of improvisational skills will also be presented.

Presenter: **Kofi Gboloyno**

J.S. Kofi Gbolonyo is a Ghanaian Ewe who grew up in remote villages in Ghana and Togo in West Africa. Kofi holds a Professional Dip.Ed in Music Education and Ewe Language from the University of Education, Winneba, Ghana; a BA (Hons.) in Music and Linguistics from the University of Ghana, Legon and a MA in Ethnomusicology from the University of Pittsburgh. He is a specialist and a clinician in African music and dance, Ewe language, Orff-Schulwerk and Multicultural Music Education. Kofi has taught music and dance at all levels in Ghana and many international arenas including the United States, Europe and Asia. He is a member of the Society for Ethnomusicology, MENC: National Music Educators Association, and American Orff-Schulwerk Association. Kofi is currently a Visiting Assistant Professor for the School of Music at UBC.

Presenter: **Ari Glage**

Ari Glage studied music and movement education at the Carl Orff-Institute (University “Mozarteum”, Salzburg/Austria) 1987 – 1991. During that time he also studied with various teachers ethnic drumming and percussion (Brazilian and African style). Since 2005 he has been a teacher at the Carl Orff-Institute. For many years, he has given classes in drumming for children, youth and adults and leads workshops in “Elemental Rhythm Experience”, Body Percussion, Brazilian Samba Drumming, Conga Drumming and TaKeTiNa-Rhythmpedagogy Ari trains pre-school, primary and secondary teachers, and runs many international courses and workshops.



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Sessions**

1. **BODY PERCUSSION – FROM RHYTHMIC VOICE TO BODY SOUNDS.** Our human voice is a vehicle for rhythmic language. This workshop will “bridge” the awareness of rhythm (rhythm consciousness). The rhythmic voice will be transferred to the movements of the body sounds as we play with forms of polyrhythmic body percussion.
2. **THE POWER OFF CALL AND RESPONSE.** Structures are a very old form of acting in a group situations. Through call and response, the leader is calling and the group is answering through “echo” in a different answer. In this workshop we will play with some models to re-awaken this old “communication tool”. Come join us!
3. **RHYTHM GAMES FROM ALL OVER THE WORLD.** With games we will discover the world of play! These games are connected to forms of rhythmic play. We will have fun and at the same time we will become familiar to some important aspects of rhythmic pedagogy like “simultaneous perception.”

Presenter: Susie Green

Susie is an internationally recognized choreographer and master teacher in Dance and Movement Education. She has taught Orff Schulwerk movement Levels I – III at UBC, Seattle Pacific University and Vancouver Community College. She teaches Orff music and movement as an artist in residence at schools in BC, Washington, Finland, Lapland, Moscow, Spain, and Australia. Susie has given workshops at Carl Orff Canada National Conferences, and has been the keynote presenter for AOSA. Susie is the 2nd of 5 recipients (and the only Canadian) to receive the Global Arts Award for Outstanding Contributions to Global Arts Performance and Arts Education. Susie and her international company of young artists, Visions Dance Co, have performed around the world, touring BC with Artstarts in schools.



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Presenter: **James Harding**

James Harding is in his 21st year of teaching music to children. He teaches at the San Francisco School with long-time colleagues Doug Goodkin and Sofia Lopez-Ibor, and the unique Orff-Schulwerk based program which they have developed for children from pre-school to middle school there has achieved international recognition. James has presented workshops throughout the United States and internationally in Canada, Australia, Thailand, Taiwan, Spain, Brazil, Colombia, and Argentina and has been a guest teacher at the Orff Institute in Salzburg, Austria. James is the author of "From Wibbleton to Wobbleton," a collection of music and movement lesson ideas inspired by children's rhymes.

Sessions:

1. **PLAY WITH TRADITION.** In this session, we will be entering traditional music and dance from many places and times with an eye to creative work with children. Rhymes, games, dances and songs will lead to composition, improvisation and choreography, bringing students into deeper understanding of a variety of traditional cultures.

2. **PLAY WITH WORDS.** All spoken proverbs, rhymes, poems and chants contain within them the potential for musical creation and exploration in the Orff-Schulwerk classroom. In this session we will enter into rhythmic, melodic and movement composition through the spoken word.

3. **PLAY WITH TIME (AND SPACE).** With the simplest of digital video recorders and a computer, we can now very easily create video studies with kids that play with the parameters of time.

Slowing down, speeding up, playing backwards, changing backgrounds- all these trick video effects fascinate children and lead them into musical thinking about sequence, tempo and movement accompaniment.



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Presenter: **Pam Hetrick**

Pam Hetrick is a music specialist in Burnaby, B.C. Pam presents at Orff Schulwerk workshops and National Conferences in the U.S. and Canada. She was Co-President of the B.C. Orff Chapter, and has served on the American Orff Schulwerk Association Editorial Board for 9 years. Performance experience includes steel drum bands, Gamelan Sekar Jaya with whom she toured Indonesia twice, Keith Terry Body Music Ensemble, and African drumming ensembles, most recently the UBC African Ensemble under the leadership of Kofi Gbolonyo. She is currently Course Director and Level I Instructor for the Orff Teacher Training Program at Vancouver Community College.

Sessions:

1. **CHILDREN'S CLAPPING GAMES FROM AROUND THE WORLD.** Children's clapping games are enjoyed worldwide. They are fun and challenging, requiring good rhythmic skills, concentration and sportsmanship. I have enjoyed collecting and playing these games with students over years of teaching and travelling; this session will include favourites selected from Canada, France, Ghana, Japan, and Korea.

Presenter: **Gia Jane**

Gia Jane is a seasoned music educator of 22 years. Since 1989 she has been teaching at Ecole Duncan Elementary in Duncan where she was hired fresh from the University of Regina. After being introduced to Orff at workshops presented by the B.C. Orff chapter she was hooked. She has been using the Orff philosophy in her classroom ever since and has found it to be the foundation of the Music Program at her school. She believes that the joy of Music is the most valuable lesson she can teach her students and the school community. Sessions are together with Trish McGrade.

Presenter: **Trish McGrade**

Trish McGrade has been teaching for 24 years in elementary schools since she graduated from the University of Victoria. Although she has taught in the classroom and served as a vice principal, her greatest love is teaching in the Music classroom. Being a physical education major has allowed her to bring a strong movement background into her music program. Trish is currently teaching at Khowhemun Elementary in Duncan where she finds the Orff approach meets the needs of her challenging students.



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Sessions:

1. **TROLLS.** Come and enjoy a playful collection of TROLL songs and activities that can be used as a unit or as individual lessons. These engaging teaching materials can be adapted to both primary and intermediate students. The goal of this workshop is to provide you with some new ideas that will motivate, educate and entertain your students. Through movement, singing, listening, and playing instruments, students will participate with enthusiasm while developing their musical skills.
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Presenter: **Marcelline Moody**

Marcelline Moody, Orff graduate of the University of Manitoba, and of the Special Course, Orff Institute, Salzburg, has taught Orff Levels Summer Courses for 25 years at the U of M and has given workshops across Canada, in Australia, Salzburg, China, and France. She is education consultant for the Winnipeg Symphony Orchestra and coordinates performances by Manitoba schoolchildren with them. She has spoken at the International Orff Symposium in Salzburg about her work with the WSO. She is now teaching the Orff programme for children at the Victoria Conservatory of Music. Marcelline has composed and arranged choral and Orff pieces for children. She has recently published recorder manuals "Reach for a Star", books 1 and 2.

Sessions:

1. **DEMYSTIFYING RHYTHMIC NOTATION.** To develop musically literate children we need to teach notation in a creative, "hands-on" way. Come and explore beat, subdivision of the beat, and rhythmic notation through all the Orff media: kinesthetic, instrumental, speech, and singing, using graphics, games, and stories leading to the understanding and execution of written rhythms. *Be prepared to move.*
 2. **DEMYSTIFYING MELODIC NOTATION.** To develop musically literate children we need to teach notation in a creative, "hands-on" way. Through all the Orff media: singing, movement, instrumental play, speech, we will discover how melodic notation works from the use of graphics, through the sol-fa, to traditional staff notation. *This workshop goes well with the previous workshop on rhythmic notation. Bring a recorder if you have one, and be prepared to move.*
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Presenter: **Sue Mueller**

Sue Mueller has her BM, MM, OS Level I-III, and master class certification. She taught K-5 music for the Clark County School District, Las Vegas, Nevada, for 25 years until her 2005 appointment as Assistant Professor of Music Education for the University of Nevada Las Vegas. She is an active presenter for local chapters, state and national AOSA and MENC conferences. Sue teaches Level I and II basic pedagogy and recorder in Orff Schulwerk Teacher Education Courses, and has served on the National Board of Trustees for the American Orff-Schulwerk Association as Region II Representative, National Conference Chairperson (2002, 2010), Vice President and President.

Sessions:

1. **LET THEM PLAY: Student-driven Orchestrations.** The Orff Schulwerk process encourages the use of improvisation to access the creative expression of students. Through rhythmic speech, melody, movement, ostinato and form, students explore and create music that gives voice to their expression.
2. **PLAYING WITH KEETMAN.** The rhythmic exercises of Gunild Keetman provide a vehicle for exploring the elements of music. Playing with speech, recorder, movement and hand drums, discover ways to use the teaching tools handed down to us from this gifted pedagogue. *Bring a soprano recorder and be prepared to play.*

Presenter: **Guylaine Myre**

Guylaine Myre completed her Master's in Education at the University of Quebec in Montreal. She completed her training in Orff Music Education I, II and III in Montreal and completed the Orff Master Class at the University of Alberta with Jos Wuytack. Co-author and author of several musicals "Orff" for children, workshop facilitator with Orff teachers at various national conferences, Guylaine just published : *J'améliore mon français en chantant!* , in which she offers a variety of innovative musical activities Orff. She teaches at primary school Félix-Leclerc in Longueuil since 1989 and provides courses Orff Level 1 in some universities in Quebec or provides special courses organized by the Association Orff Quebec.



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Sessions

- 1. J'AMÉLIORE MON FRANÇAIS EN CHANTANT !** La langue française est belle. Surtout quand on sait bien la parler et l'écrire. Comment éviter des anglicismes souvent utilisés? Quels sont les mots qui font exceptions aux règles du pluriel? Quand doit-on placer la cédille sous le c? Ces deux ateliers distincts proposent des pièces musicales écrites dans divers styles : blues, valse, cha cha, tango..., ayant pour but d'aider les enfants à mémoriser certaines subtilités et exceptions de la langue française, puis enrichir leur vocabulaire tout en s'amusant!
I IMPROVE MY FRENCH BY SINGING!The French language is beautiful. Especially when we speak and write it properly. How to avoid anglicisms often used? What are the exceptions to the rules of plural? When should we put the cedilla under c? The two workshops will present you some musical activities Orff, written in various styles: blues, waltz, cha cha, tango ..., designed to help children to memorize certain exceptions and subtleties of the French language and enrich their vocabulary while s' fun!

Presenter: Sherryl Sewepagaham

Sherryl Sewepagaham is of First Nations Cree/Dene ancestry from northern Alberta and is an Aboriginal Music Consultant with Edmonton Catholic Schools. She was an elementary music teacher, a choir director, and received her Orff Certification. Sherryl is an award-winning singer/songwriter with the Aboriginal women's trio, Asani and is currently the music creator for two children's cartoon series and a short live animation film. Her passion lies in music education and is completing a resource collection of children's Cree and Blackfoot drum songs. Sherryl is currently recording her solo debut CD with contemporary and children's drum songs to be released this summer.

Sessions:

- 1. LITTLE DRUMMERS.** The powerful drum songs of Canada's First Nations tribes carry the rich history and traditions that are still celebrated today. Come and learn to play hide hand drums, rattles and sticks while experiencing the traditional singing style using language and chant. Basic protocol will also be shared and discussed.
- 2. BRINGING NATIVE LEGENDS TO LIFE.** Aboriginal legends and stories are vital to preserving traditional teachings. Creative group participation that develops legend characters and musical soundtracks is an exciting and interactive way to hear stories and the life lessons behind them. Movement will be explored to interpret the stories. Traditional Aboriginal instruments will also be integrated.