

*V. Sundin -  
Jonka*

# ***CHILDREN'S DAY***

***"WHERE THE AMERICAS COME TO  
SING AND PLAY"***

***PRESENTED BY***

***MANITOBA ORFF CHAPTER***

***FORT GARRY UNITED CHURCH  
FRIDAY, MAY 7, 1999***

# *CHILDREN'S DAY*

## *"WHERE THE AMERICAS COME TO SING AND PLAY"*

Welcome to our eleventh annual Manitoba Orff Children's Day! We hope that you enjoy your day and that you are inspired by our wonderful clinicians. Our clinicians for the day are:

### Gordon Bortoluzzi - Basic Orff

Gordon has taught as a classroom teacher and a music teacher in several places and currently teaches at Bonnycastle School in the Fort Garry School Division. He enjoys being an elementary music specialist the most. He has also been very active on our Manitoba Orff Executive and we look forward to having him today.

### Maureen Monson - Basic Orff

Maureen has been active as a teacher for many years. She has taught every grade from Kindergarten to Grade 12 and taught French, music as well as being a counsellor. She is now a counsellor at Henry G. Izatt Middle School in Fort Garry School Division. Maureen has a lot of experience making music exciting in the Orff way.

### Francine Morin - Movement

Francine has much experience in the areas of music and movement education. She holds a Ph.D, M.Ed. and B.P.E. in the areas of music and physical education. Francine currently is an Associate Professor in the Faculty of Education at the University of Manitoba and is an Affiliate Teacher of the Royal Conservatory of Music. She is active as a teacher, supervisor, administrator and adjudicator and has a wealth of ideas to share with us as educators.

### Fred Simpson - Recorder

Fred has been teaching music in the St. Vital School Division for 24 years. He is an active musician himself, singing in various musical productions in Winnipeg as well as being bass soloist at Westminster United Church. If you've heard Fred's students perform on recorder you will look forward to what he teaches to the students today.

### Karen Tole-Henderson - Choral

Karen has been teaching music at Hastings School in the St. Vital School Division for nine years. She runs a busy music programme in her school and is also soprano soloist at Norwood United Church. She is an exciting and knowledgeable educator and we look forward to seeing her work with the students today.

Colombian  
Claves

Cuban  
Cabalas

Brazilian  
Bongos

Guatemalan  
Guiros

Mexican  
Maracas

*Basic Orff: "De Colores"*  
Gordon Bortoluzzi

#1 9:15am

Mexican Folk Song  
Song Arrangement by SONJA POORMAN  
Orff arrangement by G.Bortoluzzi & K.Tole-Henderson

LESSON PLAN:

1. Teach the song through echo singing and rote.
2. Follow the chord changes (I, IV and V) while singing, identifying as I, IV and V, and then as C, F and G.
3. Internalize as 3/4 time and provide lead-up to ostinati with Body Percussion.
4. Transfer chord progression to contra bass bars & bass xylophones.
5. Teach the 3 ostinati for the soprano & alto xylophones and practise moving from one chord to the next.
6. Teach the glockenspiel parts (Part 1: fits with the first 'De Colores' in song Part 2: fits with 'heart overflows').
7. Put all sections together with the song.
8. Teach the introduction/interlude.
9. Add Latin-American non-pitch percussion as suggested (claves & maracas)
10. Sing the song as originally arranged, but (of course) do not change keys when singing the english verse.

CHORD PROGRESSION:

||: F F C C G G C C C C  
C C <sup>11</sup> C C C C C C C C  
G G <sup>21</sup> G G G G G G G G  
C C <sup>31</sup> C C C C C C C C  
F F <sup>41</sup> F F C C C C C C  
F F C C G G C C ||

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*MANITOBA ORFF CHAPTER*

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*"WHERE THE AMERICAS COME TO  
SING AND PLAY"*

*CHILDREN'S DAY*

*J. Alexander  
J. Alexander*

*Maureen Monson*

Section A (speech)

## Where the Americas come to play

Where the Americas come to play.

more →

### Section C (speech)

Come from Aruba, come from Bermuda



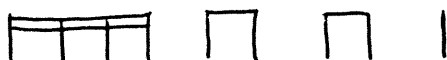
Come from Cuba, come and play.



Come from Argentina, come from Guatemala,



Come from Nicaragua, come and play.



### Instrumentation:

#### A and C Sections:

Claves: (Hon-du-ras) | . | . | :||

Temple Blocks:    | :||

Maracas: (Chi-le)     :||

Conga: (Let's go)  | .  | .  :||

Hand Drum: (Ca-na-da)  |  | :||

Vibraslap: (Yes!)  |  :||

### B Section:

The focus here is on I, IV and V chords. We will try:

Bass Bars: C, F, G, C' |  |  :||

BX, BM: Now build the chords | | | ( :||

Glocks: Let's try the octaves  |  |  |  | :||

SX (hard mallets): Triads       :|| (Puerto Rico)

Movement:

A Section:

Clapping with a partner. This is the same pattern as "Landlord". Can be single or double time!

- Right hand with partner
- Clap own hands
- Left hand with partner
- Clap both hands
- Both hands with partner
- Crossed arms on own shoulders
- Patsch
- Clap own hands

B Section:

Mime the sports that are named, then on "come and play" - patsch, clap own hands, and extend arms with a snap.

C Section:

Step-touch throughout with arms high and hands a-waving!

Final Form:

ABACA or ABACA(BC)A(ABC) or any combination at all.

*Movement: Americas Come and Play/Fado Blanquita*  
*Francine Morin*

1. Students will explore the element of space as they transform their floor patterns while moving to the lively and upbeat 1999 PanAm Games theme song *Americas, Come and Play* (source: *Americas, Come and Play* by Danny Schur, Juliane Schaible and D. Cavalier, 1994).

2. Students create a movement canon based on PanAm sports events and a study of body shape.

3. Perform *Fado Blanquita*, a traditional dance of Brazil.

~~Notes on specifics of dance steps:~~

Info. in attached  
hand-out

Circle, line,  
split formation

free space +  
"free" in sport  
shapes

structured  
dance

# *Where the Americas Come to Sing and Play*

**Movement Session  
Manitoba Orff Chapter  
Children's Day  
May 7, 1999**

**Dr. Francine Morin, Associate Professor  
Faculty of Education  
University of Manitoba**

**Synopsis of Session:** The movement session will give children the opportunity to: a) explore the element of space as we transform our floor patterns while moving to the lively and upbeat 1999 Pan-American Theme Song, *Americas, Come and Play*; b) create a movement canon based on Pan-American sports events and a study of body shape; and c) perform *Fado Blanquita*, a lyrical, traditional dance of Brazil.

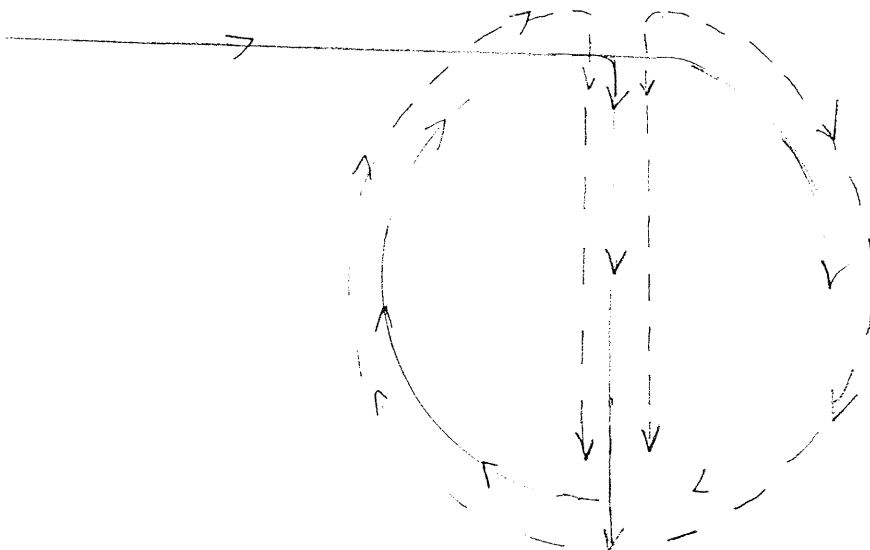


**Manitoba Orff Chapter Children's Day**  
**Theme: *Where the Americas Come to Sing and Play***  
**Movement Clinician: Dr. Francine Morin**  
**Faculty of Education, University of Manitoba**

**MOVEMENT SESSION**

**A. Exploring Pathways Through Space**

Floor patterns are pathways made by the feet on the floor as students move through space. Have students walk using: a) straight, b) curved, and c) angular pathways. Play the lively and upbeat 1999 Pan Am Games Theme song, *Americas, Come and Play*, and encourage students to find the beat by patting alternating hands on thighs. When the beat is secure, have students put the beat in their feet and move through space exploring curved and straight floor pathways. Tell students that we will be using curved and straight pathways in a changing formation that begins with all students falling into a line one behind the other. Gather students at the back corner of the general space and ask them to fall into a line behind the teacher. The teacher leads the students along a large circular pathway around the perimeter of the general space. After moving through two large circular pathways, the teacher leads the line up the center of the space using a straight pathway. At the front of the space, the single line begins to split into two lines. This is accomplished by the teacher leading off to the left while the second person in line goes to the right, third goes left, fourth goes right and so on. Now the two lines are moving in opposition down a curved pathway towards the back of the space and will meet in the center. When the two lines meet, partners join hands and head straight up center again. At the front of the space, the lead couple goes left, next couple right, etc. Now sets of partners are moving in opposition along a curved pathway towards the back of the space. Partners will meet at the back center and will move up a straight pathway as a group of four. As the first group of four approaches the front center, the group curves off to the left, while the next group curves right, etc. Now groups of four are moving in opposition in a curved pathway towards the back of the space. When the groups of four meet they will move up to the front of the space in lines of eight. The final formation is three lines of eight students. This can be used as a starting point for the next section of creative movement.





# 1999 Pan American Games Sports

|                     |                       |
|---------------------|-----------------------|
| Archery             | Roller Skating        |
| Artistic Gymnastics | Rowing                |
| Athletics           | Sailing               |
| Badminton           | Skeet Shooting        |
| Baseball            | Soccer                |
| Basketball          | Softball              |
| Bowling             | Squash                |
| Boxing              | Swimming              |
| Canoe / Kayak       | Synchronized Swimming |
| Cycling             | Table Tennis          |
| Diving              | Taekwondo             |
| Equestrian          | Team Handball         |
| Fencing             | Tennis                |
| Field Hockey        | Trap Shooting         |
| Judo                | Triathlon             |
| Karate              | Volleyball            |
| Modern Pentathlon   | Water Polo            |
| Pistol Shooting     | Water Ski             |
| Raquetball          | Weightlifting         |
| Rhythmic Gymnastics | Wrestling             |
| Rifle Shooting      |                       |



## B. Creating a Movement Canon

Ask students to take eight walking steps to find a new personal space in the room and then freeze. Accompany with an even drum beat. Invite students to think about one of the 1999 Pan American Sports and then move into a statue of an athlete in the process of performing an action from one of these sports (i.e. An archer pulling the arrow back along the bow; a swimmer about to take a dive; a weightlifter holding a heavy weight.) and freeze. Tell students that this shape will be the beginning shape for their movement sequence. Play the drum again for eight beats, having students move to a new space in the room and freeze. Ask students to show you a second sports statue, taking care to shape the body accurately and precisely. (i.e. A discus thrower might use a medium level, twisted shape; a gymnast might move into a high level, symmetrical shape.) Hold the shape for eight beats and move again for eight beats.

Take the time to practice and polish this simple shape-movement-shape-movement sequence. Encourage the students to explore other locomotor movements and find interesting ways to move between shapes. The goal here is for students to create their own individual sequences of movement based on the Pan-Am sports. When the students can move through their sequences skillfully, the ideas can be tried in canon. Assign all students a number one or two, and then begin the sequences with one's starting first and the two's beginning eight beats later. Repeat the sequences several times to achieve a solid canonic movement effect. For a further challenge, students can create sequences in pairs or small groups. The students can teach each others their sequences and extend the sequences into longer forms or can make sports statues that relate to one another and then travel together. Students working together could also use a meet-part relationship during the travel section of the sequence.

The following non-pitched percussion sounds could be used to accompany the movement canon:

The image shows a musical score for four non-pitched percussion instruments: cabasa, guiro, claves, and hand drum. The score is written on four staves. The cabasa staff has a '2' above it, indicating a two-beat measure. The guiro staff has a '3' above it, indicating a three-beat measure. The claves staff has a '4' above it, indicating a four-beat measure. The hand drum staff has a '4' above it, indicating a four-beat measure. The notation uses various symbols: eighth notes, quarter notes, and rests, to represent the timing and rhythm of the sounds.



C.

Cultural  
Format  
Notes:

Meter:  
Melodic  
Express  
Length  
Repetiti  
Duration  
Recordi

Basic L  
Basic N  
Directio  
Level:  
Floor Pa  
Group F

Referenc

A<sub>1</sub> Sectio

A<sub>2</sub> Sectio

B Sectio

## *CHILDREN'S DAY*

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### Learning Plan for *Fado Blanquita*

1. Gather students in a circle and clap hands to an even walking beat played on a hand drum. Then invite children to patch the beat alternating hands on their thighs. Play the dance music and have children find the walking beat and respond to it through clapping and patch. Through question-answer discussion analyze the music's melodic form and expressive qualities.
2. Discuss what basic motor skills have a moderate, even tempo (walk, slow run, hop, jump). Explain that the first part of this dance uses the run while the second part uses a combination of two basic locomotor skills - the walk and hop. The schottische is an even dance step with three steps and hop performed on the beat. Using a drum to accompany, invite children schottische in general space, varying the spatial pathways. Invite children to respond, through verbal cues, to the beat played on the drum with either the schottische or run.
3. Gather students in a circle to clap their hands to "short-short-short-short-long-long" rhythm performed on a guiro. Encourage children to chant the words "step-swing-step-swing-jump-turn" as they clap. Explain that the accompanying instrument was changed because this part of the dance is performed to the second melody in the dance music. Using a guiro to accompany, have children try the step-swing-step-swing-jump-turn sequence. Then, invite children to respond appropriately to the verbal and aural cues played on the drum and guiro with either the run, schottische, or step-swing/jump-turn.
4. In mass formation, perform these basic steps to the dance music, using the run on the A<sub>1</sub> Section, schottische on A<sub>2</sub>, and step-swing/jump-turn in place on B. Then direct children to get a partner and try performing the schottische with elbows linked. Take the time to demonstrate releasing the elbow hold, facing your partner, and swaying together back and forth 4 times. While in partners, try holding hands and running together for 16 beats, then make a 1/4 turn to face each other and sway back and forth 4 times. Also, distribute scarves and attach them to the dancers' R wrists.
5. Using visuals and word cues review the entire dance sequence in partners, using a hand drum and guiro to accompany.
6. Re-group partners into small circles of eight. In a sitting position, give some background information about the dance. Take some time to demonstrate the scarf work and 8 beat turn in the B section. In small circles, practice the scarf work. Then put the sequence together using a hand drum and guiro to accompany.
7. In the small circles, continue to work on the transitions between sections - forward runs and turning to face a partner; turning away from a partner and changing directions of the run; turning to link elbows with partner; facing to sway; changing direction for schottische; turning to sway and moving back into the circle; ready for step-swing; shifting into scarf work and back into step-swings. Practice entire dance sequence with the dance music.
8. In a sitting position, discuss how they can move like a matched set of dancers. Have the dancers practice the matched movements they have decided upon. Stylistically, the knee comes up high in the schottische, the body and head are held straight. Draw children's attention to the end of the music and decide how to finish with a strong final point. Decide on a beginning stance and polish the performance to a desired level.



*Recorder: Amores Hallaras (Love Can Be Found)*  
*Fred Simpson*

This is a traditional song from Ecuador. The melody is found in A Singing Wind (E.V. Brennan, World Music Press) but the Orff arrangements are Fred's own. Room has been left to make note of the additional instrumentation.

intro CB = G B E > 4x

The musical score is handwritten and consists of three systems of staves. The first system is labeled 'A' and the second 'B'. The key signature is one sharp (F#) and the time signature is 2/4. The score includes a handwritten introduction 'intro CB = G B E > 4x'. The first system 'A' consists of a melody line and two accompaniment lines. The second system 'B' also consists of a melody line and two accompaniment lines. The third system shows a continuation of the melody and accompaniment, with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The score is handwritten and includes various musical notations such as notes, rests, and bar lines.

*Choral: De Colores*  
Karen Tole-Henderson

This is a Mexican folk song that children will sing in Spanish and English. It can be done in unison or two part.

1. Warm-ups: work on breathing and proper support; focus on vowel shapes and blend (working with the vowels that are within the Spanish language in the piece); work on singing in thirds.
2. Spanish: using the rhythm of the music, have the students speak the Spanish and learn the text phrase by phrase.
3. Melody: Put the melody of the music with the words.
4. Refine the first verse.
5. Focus on the second verse that will be in English. Study words through echo process, then add to melody.
6. If time permits, learn the harmony part for Verse 2. This is mainly in thirds and is quite accessible.
7. Refine and work on overall performance.
8. The students will learn the instrumental accompaniment in the Basic Orff session with Gordon Bortoluzzi.

C = not understood    G = ———    F = ~~~~

See the colours  
All the colours that lighten the fields bring reflections of sunshine

See the colours  
All the colours and songs of the birds bring the wonders of springtime

See the colours  
All the colours that shine through the rainbow bring beautiful light

And my heart overflows with the joy and the colours of springtime

So filled now with love  
And my heart overflows with the joy and the colours of springtime

So filled now with love

# CHILDREN'S DAY SCHEDULE

May 7, 1999

Fort Garry United Church

*Fred  
Simpson  
(Recorder)*

*Maureen  
Monson  
(Basic Orff)*

*Karen  
Tole-Henderson  
(Choral)*

*grew  
Gordon  
Bor ~~toluzzi~~  
(Basic Orff)*

*Francine  
Morin  
(Movement)*

8:30-9:00

Registration

9:00-9:15

Introduction to Children's Day

9:20- 10:05  
Guatemalan  
Guiros

Cuban  
Cabasas

Mexican  
Maracas

Colombian  
Claves

Brazilian  
Bongos

10:05  
Brazilian  
Bongos

Guatemalan  
Guiros

Cuban  
Cabasas

Mexican  
Maracas

Colombian  
Claves

11:05-11:20

Recess & Snack *cookies & juice*

11:20  
Colombian  
Claves

Brazilian  
Bongos

Guatemalan  
Guiros

Cuban  
Cabasas

Mexican  
Maracas

12:05-12:45

Lunch - *buffet cold cuts, fruit, veggies, pop, cookies*

12:45  
Mexican  
Maracas

Colombian  
Claves

Brazilian  
Bongos

Guatemalan  
Guiros

Cuban  
Cabasas

1:30  
Cuban  
Cabasas

Mexican  
Maracas

Colombian  
Claves

Brazilian  
Bongos

Guatemalan  
Guiros

2:15-2:30

Recess

2:30  
Brazilian  
Bongos

Guatemalan  
Guiros

Cuban  
Cabasas

Mexican  
Maracas

Colombian  
Claves

*for performance!*

2:50-3:30

Sharing Session

\*\*Please note that bold print indicates which session each group will present material from for the "Sharing Session" at the end of the day. Clinicians will see these groups twice (Session #2 and a short 15-minute session before the "Sharing Session").

~~Cuban Cigars~~