



MUSIC FOR CHILDREN - CARL ORFF CANADA - MUSIQUE POUR ENFANTS

ORFF CHILDREN'S DAY 2016

Celebrate!



Célébrons!

JOURNÉE ORFF POUR ENFANTS 2016

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- SAVE THE DATE -

**Wednesday, April 26 and Thursday, April 27, 2017 – Winnipeg
Events (English and Francophone TBA)
Friday, April 28, 2017 – Brandon**

Orff Children's Day 2016 Teacher Feedback Survey

Journée Orff pour enfants 2016 - formulaire d'évaluation

** Your feedback is important to us. Please complete #5 after each session.**

*** Vos commentaires sont importants pour nous. SVP complétez la question n°5 après chaque atelier. ***

Name/ Nom(optional/ optionnel): _____

Email/ Courriel(optional/ optionnel): _____

1. Did you give your school administrator the attached invitation for Children's Day?
___yes ___no

If so, did your school administrator attend:

___ a portion of the Children's Day

___the sharing Session

___none of the above

___unsure

Est-ce que vous avez donné l'invitation de la journée Orff pour enfants à votre administration d'école? oui non

Si oui, est-ce que votre administration d'école est venue assister à :

___une partie de la journée pour enfants

___ la session de partage

___incertain

2. Which month of the year would you prefer to attend the Children's Day event in/
Quel serait votre préférence de la date de la journée Orff pour enfants

_____ April /avril _____ May/mai

_____ Other/autre (specify/préciser: _____)

Comments/commentaires: _____

3. How can we improve the registration process to make it easier for you?

Comment pouvons-nous améliorer le processus d'inscription pour le rendre plus facile ?

4. Session feedback/ *Rétroaction sur les ateliers.*

Movement/ *le mouvement.* _____

Drumming/ *la percussion.* _____

Basic Orff/ *Orff global.* _____

Choral:/ *la chorale.* _____

Recorder/ *la flûte à bec.* _____

5. Comments and further eventfeedback/ *Commentaires et autres rétroactions.*



Winnipeg

Schedule - Wednesday, April 20, 2016

8:30 – 8:50 Registration and grouping by name tag colours

8:50 – 9:10 Opening session

Time 	RED	GREEN	ORANGE	PINK	YELLOW
9:15-9:55	Linklater <i>BASIC ORFF</i>	Mongeon-Ferré RECORDER	Fontaine CHORAL	<i>Girouard</i> <i>PERCUSSION</i>	Kristjanson MOVEMENT
10:00 - 10:45	Kristjanson MOVEMENT	Linklater <i>BASIC ORFF</i>	Mongeon-Ferré RECORDER	Fontaine CHORAL	<i>Girouard</i> <i>PERCUSSION</i>
10:50-11:05	RECESS	RECESS	RECESS	RECESS	RECESS
11:10-11:55	<i>Girouard</i> <i>PERCUSSION</i>	Kristjanson MOVEMENT	Linklater <i>BASIC ORFF</i>	Mongeon-Ferré RECORDER	Fontaine CHORAL
11:55-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:15	Fontaine CHORAL	<i>Girouard</i> <i>PERCUSSION</i>	Kristjanson MOVEMENT	Linklater <i>BASIC ORFF</i>	Mongeon-Ferré RECORDER
1:20-2:10	Mongeon-Ferré RECORDER	Fontaine CHORAL	<i>Girouard</i> <i>PERCUSSION</i>	Kristjanson MOVEMENT	Linklater <i>BASIC ORFF</i>
2:10-2:25	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Mongeon-Ferré RECORDER	Fontaine CHORAL	<i>Girouard</i> <i>PERCUSSION</i>	Kristjanson MOVEMENT	Linklater <i>BASIC ORFF</i>
2:45-3:00	SET UP	SET UP	SET UP	SET UP	SET UP
3:00-3:30	SHARING SESSION	SHARING SESSION	SHARING SESSION	SHARING SESSION	SHARING SESSION
3:30	DEPARTURE	DEPARTURE	DEPARTURE	DEPARTURE	DEPARTURE

Linklater – Basic Orff	– Salle Jean-Paul Aubry (Gym)
Kristjanson – Movement	– Studio
Girouard – Percussion	– Salle Antoine Gaborieau
Fontaine – Choral	– 242
Mongeon-Ferré - Recorder	– 142

Winnipeg

Horaire - jeudi 21 avril- 2016

8 h30- 8 h50 Inscription

8 h50 – 9 h10 Ouverture

	ROUGE	VERT	ORANGE	ROSE	JAUNE
9:15-9:55	Martin ORFF DE BASE	Mongeon-Ferré FLûTE À BEC	Fontaine CHORALE	Girouard PERCUSSION	Lépine MOUVEMENT
10:00-10:45	Lépine MOUVEMENT	Martin ORFF DE BASE	Mongeon-Ferré FLûTE À BEC	Fontaine CHORALE	Girouard PERCUSSION
10:50-11:05	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
11:10-11:55	Girouard PERCUSSION	Lépine MOUVEMENT	Martin ORFF DE BASE	Mongeon-Ferré FLûTE À BEC	Fontaine CHORALE
11:55-12:25	dîner	dîner	dîner	dîner	dîner
12:30-1:15	Fontaine CHORALE	Girouard PERCUSSION	Lépine MOUVEMENT	Martin ORFF DE BASE	Mongeon-Ferré FLûTE À BEC
1:20-2:10	Mongeon-Ferré FLûTE À BEC	Fontaine CHORALE	Girouard PERCUSSION	Lépine MOUVEMENT	Martin ORFF DE BASE
2:10-2:25	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
2:30-2:45	Mongeon-Ferré FLûTE À BEC	Fontaine CHORALE	Girouard PERCUSSION	Lépine MOUVEMENT	Martin ORFF DE BASE
2:45-3:00	Préparation	Préparation	Préparation	Préparation	Préparation
3:00-3:30	SESSION DE PARTAGE	SESSION DE PARTAGE	SESSION DE PARTAGE	SESSION DE PARTAGE	SESSION DE PARTAGE
3:30	DÉPART	DÉPART	DÉPART	DÉPART	DÉPART

Martin –	Orff de base	– Salle Jean-Paul Aubry (Gym)
Lépine –	Mouvement	– Studio
Girouard –	Percussion	– Salle Antoine Gaborieau
Fontaine –	Chorale	– 242
Mongeon-Ferré –	Flûte à bec	– 142

Brandon

Schedule - Monday, April 25, 2016

8:30 – 8:50 Registration and grouping by name tag colours

8:50 – 9:10 Opening session

Time 	RED	GREEN	ORANGE	PINK	YELLOW
9:15-9:55	Mongeon-Ferré RECORDER	Town MOVEMENT	<i>Penner</i> DRUMMING	Fontaine CHORAL	<i>Linklater</i> BASIC ORFF
10:00 - 10:45	<i>Linklater</i> BASIC ORFF	Mongeon-Ferré RECORDER	Town MOVEMENT	<i>Penner</i> DRUMMING	Fontaine CHORAL
10:50-11:05	RECESS	RECESS	RECESS	RECESS	RECESS
11:10-11:55	Fontaine CHORAL	<i>Linklater</i> BASIC ORFF	Mongeon-Ferré RECORDER	Town MOVEMENT	<i>Penner</i> DRUMMING
11:55-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:15	<i>Penner</i> DRUMMING	Fontaine CHORAL	<i>Linklater</i> BASIC ORFF	Mongeon-Ferré RECORDER	Town MOVEMENT
1:20-2:10	Town MOVEMENT	<i>Penner</i> DRUMMING	Fontaine CHORAL	<i>Linklater</i> BASIC ORFF	Mongeon-Ferré RECORDER
2:10-2:25	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Town MOVEMENT	<i>Penner</i> DRUMMING	Fontaine CHORAL	<i>Linklater</i> BASIC ORFF	Mongeon-Ferré RECORDER
2:45-3:00	SET UP	SET UP	SET UP	SET UP	SET UP
3:00-3:30	SHARING SESSION	SHARING SESSION	SHARING SESSION	SHARING SESSION	SHARING SESSION
3:30	DEPARTURE	DEPARTURE	DEPARTURE	DEPARTURE	DEPARTURE

Mongeon-Ferré – Recorder	– 2 02
Town - Movement	– Evans Theater
Penner – Drumming	– 1:43 – Suzuki Room
Fontaine – Choral	– 1-57: R.D. Bell Choral Hall
Linklater – Basic Orff	– L 04

MEET THE CLINICIANS!



MARLA FONTAINE

Choral – Winnipeg/Brandon

Chorale - Winnipeg

Marla Fontaine has taught music and choir to students from Kindergarten to grade twelve and she has a passion for choral singing. She began her career in Winnipeg, where she taught music and directed the St. James-Assiniboia Divisional Children's Choir. She led a high school choir program in Brandon and she has served as a guest conductor for a number of workshops and groups. Marla now teaches music at École Harrison in Brandon, where she directs a number of choirs for students in grades one through eight.

Marla holds a Bachelor of Music Specialist degree and a Bachelor of Education from Brandon University. She earned her Orff Level II certification at the University of Manitoba. She currently sings with "das Femmes", a vocal ensemble made up of eight women. She enjoys camping, swimming and skiing with her husband, son, and daughter. Marla loves making music with children and is thrilled to share in the inspiration of Orff Children's Day.

Marla Fontaine a enseigné la musique et la chorale aux élèves de la maternelle au secondaire 4. Elle est passionnée par le chant. Elle a commencé sa carrière à Winnipeg où elle a dirigé la chorale des enfants de la division scolaire St. James-Assiniboia. Elle a dirigé les chorales de l'école secondaire à Brandon and elle a offert ses services aux ateliers et aux groupes de chorale. Présentement, Marla enseigne la musique à École Harrison, où elle dirige beaucoup de chorales de la première à la huitième année.

Marla a obtenu un diplôme spécialiste en musique ainsi qu'un diplôme d'éducation de l'Université de Brandon. Elle est certifiée au deuxième niveau de la méthode d'Orff offert par l'Université du Manitoba. En ce moment, elle fait partie d'une chorale de huit femmes. Elle aime nager, faire du ski et faire du camping avec son mari, son fils et sa fille. Marla adore partager la musique avec les enfants, et elle a hâte de participer à la Journée Orff pour enfants cette année.

BRIGITTE GIROUARD

Percussion – Winnipeg

Brigitte Girouard is a music teacher at École Henri-Bergeron, a middle years school in the Louis Riel School Division where she teaches general music, band and choir. Brigitte is also the accompanist for the Louis Riel School Division Treble Choir, which is an auditioned group of 65 students from grades 5-8 representing 23 schools in the division. Brigitte completed her Level II Orff Certification and is a dancer and djembe player for the professional group *Drum Café*.

Brigitte Girouard est enseignante de musique à l'École Henri-Bergeron de la division scolaire Louis Riel. Elle enseigne la musique générale, l'harmonie et la chorale aux élèves du cycle intermédiaire. De plus, elle est accompagnatrice de la chorale divisionnaire, un groupe de 65 choristes sélectionnés parmi les 23 écoles de la division scolaire. Brigitte a complété son Niveau II Orff et elle est également percussionniste et danseuse avec le groupe professionnel *Drum Café*.

LIZ KRISTJANSON

Movement – Winnipeg

Over the past three decades Liz Kristjanson has taught music to students of all ages, from pre-school through Grade 12. Presently she teaches at Whyte Ridge School where she loves making music with students in Orff classes and choirs. Liz has served on the boards of several music associations and is currently the 1st Vice President of Carl Orff Canada. She holds a Bachelor of Music degree, Education Certificate, and Orff Certification from the University of Manitoba. Liz received the *Morna June Morrow Award for Excellence in Music Education in Manitoba* and the *Michael J. Proudfoot Award* for "passion and excellence in choral education". She is looking forward to sharing a wonderful dance with the participants of the Manitoba Orff Chapter's Children's Day.



JOCELYNE LÉPINE

Mouvement – Winnipeg

Jocelyne Lépine est détentricice d'une maîtrise en éducation musicale et d'un baccalauréat en rythmique Jaques-Dalcroze de l'université Laval au Québec.

Personne ressource en danse pour le ministère de l'Éducation des loisirs et du sport, Mme Lépine a fait partie de plusieurs comités de révision et d'implantation pour le programme de formation de l'école québécoise en arts. Elle a également été chargée de cours à l'école de musique de l'université Laval de 1976 à 2002.

De plus, elle a fait des stages de perfectionnement en danse baroque notamment, à l'université de Stanford en Californie ainsi qu'à Sablé-sur Sarthe en France. Elle s'est produite sur différentes scènes du Québec et des États-Unis en interprétant le répertoire de danses baroques du 18^e siècle. Elle est également co-auteure pour le matériel Maestro qui vise l'appréciation musicale au primaire. Dans ses loisirs, Jocelyne pratique la nage et le vélo.



JOAN LINKLATER

Basic Orff – Winnipeg /Brandon

Joan Linklater holds a B.Mus. from Brandon University, an M.Mus. from the University of Michigan, an ARCT in piano performance from the Royal Conservatory of Toronto, and Orff Certification from the University of Denver. She is currently an assistant professor of music and chair of the music education committee at the Desautels Faculty of Music at the University of Manitoba. She teaches courses in elementary music education and Musical Style & Structure and is the coordinator of the University of Manitoba's highly respected Orff Certification Program. As a past president of Carl Orff Canada she recently made a presentation on the history of Carl Orff Canada at an international forum on Orff Schulwerk in Salzburg, Austria.

In her work, Joan communicates the joy of music making with students in Kindergarten to grade five through careful presentation of Orff pedagogy and process, using movement, singing, speech, improvisation, recorder and listening. She believes that through the Orff approach teachers can enrich their students' lives and help them develop their full potential as musicians and global citizens.



CHANTAL MARTIN

Orff de base – Winnipeg

Chantal Martin est une enseignante de musique à l'École Golden Gate Middle School, dans la division scolaire de St. James-Assiniboia, où elle enseigne l'harmonie et le jazz aux étudiants intermédiaires depuis 2005. Originnaire de Winnipeg, Chantal a reçu son Baccalauréat en musique (instrumental) et un Baccalauréat en éducation de l'Université du Manitoba, où elle a remporté la médaille d'or pour la musique.

Chantal a complété les niveaux 1 à 3 en direction du *Canadian Wind Conductors' Development Program*, ainsi qu'elle est détentrice du niveau III en Orff-Schulwerk depuis l'été 2015. Mme Martin est passionnée de promouvoir un amour pour la musique chez les jeunes.

JULIE MONGEON-FERRÉ

Recorder – Winnipeg/Brandon

Flûte à bec – Winnipeg

For the past four years, Julie has been an Arts Education Consultant with the Manitoba Bureau de l'éducation française. A graduate in music performance from the Vincent d'Indy School of Music and the University of Quebec in Montreal in music education, she taught music for fourteen years in the St. Boniface School Division and fifteen years in the Division scolaire francomanitobaine. She is a board member of the Manitoba Chamber Orchestra and, in September 2016, will join the Carl Orff Canada National Board of Directors. In her spare time she enjoys playing the recorder as well as organizing and participating in various musical events.

Julie est conseillère pédagogique en éducation artistique depuis quatre ans au Bureau de l'éducation française au Manitoba. Diplômée de l'école de musique Vincent d'Indy en interprétation musicale et de l'Université du Québec à Montréal en pédagogie musicale, elle a enseigné la musique pendant quatorze ans à la Division scolaire SaintBoniface et quinze ans à la Division scolaire francomanitobaine. Elle est membre du conseil d'administration de l'Orchestre de chambre du Manitoba et siègera en septembre 2016 au conseil d'administration national de Carl Orff Canada. Dans ses passetemps elle aime jouer la flûte à bec ainsi qu'organiser et prendre part à divers événements musicaux.

CHRISTINE PENNER

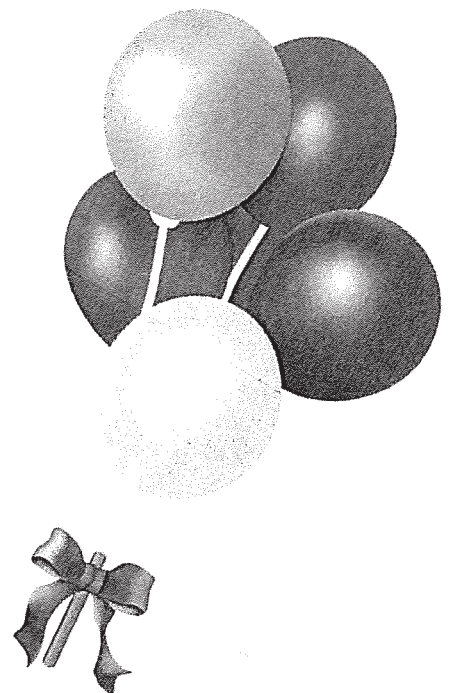
Drumming - Brandon

Bio for Christine Penner Christine has a Bachelor of Music Education from Brandon University. She has been teaching music over 25 years with experience in teaching band, high school choir and K-6 music. Inspired by the Orff process she especially loves how it teaches music with child centered activities that ignite students' creativity and imagination. Her love of movement and drama over comes her need for control in the classroom. Some chaos ensues at first and then spark and creation happens. A little like this inspiration to drum to O Fortuna. What kind of music teacher would do that?

SANDRA TOWN

Movement – Brandon

Sandra teaches K-6 music at Waverly Park School in Brandon. She completed her Orff Level III from the University of Manitoba, and completed her Masters in Music Education from Brandon University. She enjoys teaching children using the Orff process, conducting her 3 elementary choirs at her school, and spending time with a volunteer Grade 6 Recorder Club.



Opening Song:

The clinicians have chosen “Dynamite” as the opening song to celebrate the 40th anniversary of the Manitoba Orff Chapter. This is an adapted version of the song by Taio Cruz.

We will sing the whole melody for the group. Then we will teach the melody phrase by phrase, adding body percussion and actions. Once it is secure, we will sing it in canon two-phrases apart. Next, we will split the group in four parts and sing it in canon one phrase apart. If we are feeling very optimistic, we will try it in eight parts, four beats apart.

The lyrics are included below. For a reminder of the melody, please visit:

<https://www.pinterest.com/pin/416371928025603778/>

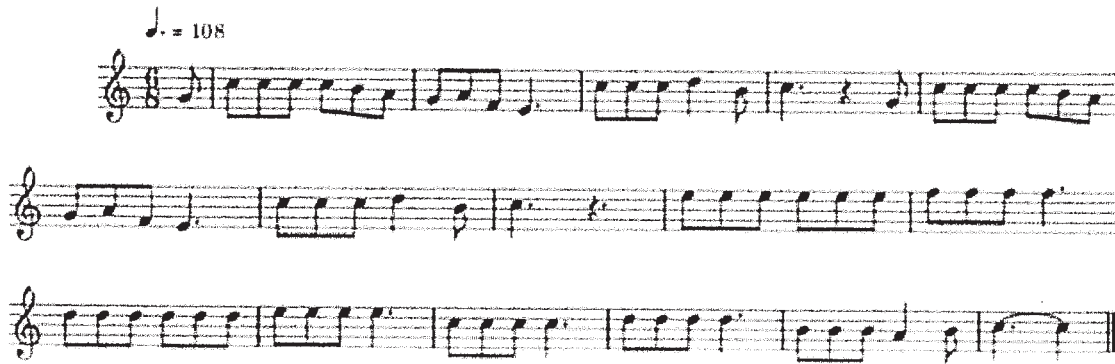
I throw my hands up in the air sometimes,
Singing, “Ay-oh! Baby, let’s go!”
And it goes on and on and on!
And it goes on and on and on!



Chant d'ouverture:

Le comité a choisi d'utiliser la chanson "Vive la Compagnie" comme chant d'ouverture. Cette pièce célèbre la communauté des musiciens au Manitoba et notre 40e anniversaire du "Manitoba Orff Chapter". (Veuillez écouter "Vive la Compagnie" par André Bertrand.)

Vive la Compagnie



(www.flutenotes.com)

1. Amis chantant tous en ce bon jour de fête,
Vive la compagnie!
Et que le bonheur plein toujours sur nos têtes.
Vive la compagnie!

Refrain:

- Vive la vive la vive la vie,
Vive la vive la vive l'amour,
Vive la vie, vive l'amour,
Vive la compagnie! (bis)
2. *Une main à la gauche, une main à la droite,
Vive la compagnie!
Un pied à la gauche, un pied à la droite,
Vive la compagnie!

**Remplacez ces mots avec des autres parties de corps!*



't Smidje

...a folk dance from Belgium



Movement - Liz Kristjanson

Music: 't Smidje, performed by Lais (available from iTunes)

Warm-up:

Move to drum beat, same tempo as 't Smidje. First walk, then turn and walk backwards.

Practice *pas de basque* (one foot swings out to the side and other foot sets down beside it).

Learn dance:

- Listen to music while quietly tapping the beat.
- Demonstrate walking forward 4 beats, then turn and walk backward (still moving in the same direction) 4 beats.
- Students try this. Then try it in a circle.
- Students try it again, this time in a circle, holding hands with a partner (boys on inside, girls on outside*). Discover how to turn with a partner (both partners turn toward one another, switching hands). Practice this with the music several times until it's quite secure, stopping and waiting during the other sections of the music.
- Demonstrate partners jumping sideways toward each other (*pas de basque*), then apart from each other and then trading places with the girl crossing in front by first facing the boy and switching hands. Repeat so that partners return to their original inside and outside positions.
- Perform the dance like this (note: we are not yet changing partners).
- Demonstrate how to change partners: boy returns to inside position to receive new partner, girl moves forward diagonally to a new partner. Practice this without music a few times until secure. Adding turns makes this more fun! (refer to dance instructions below.)
- Perform entire dance. Smile and know life is good!

*Depending on the group I don't necessarily enforce the "boy/girl" partners but it makes these instructions clearer. ☺

Extension:

Try the dance as a flash mob (see you tube: “t Smidje flash mob”). Begin with three or four couples. Additional couples join the dance as it progresses. It works best if each couple joins just after the others have changed partners, in order to avoid confusion when the partner change is happening.

Dance Instructions:

Formation: Couples in a circle facing CCW, holding inside hands, boys on inside, girls on outside.

Bar 1: Starting with inside foot, run 123, hop on count 4 and turn towards each other to face the reverse direction (CW).

Bar 2: Going backwards (CCW), run 123, hop on count 4

Bar 3-4: Repeat bars 1-2, but in the opposite direction (CW first, then backing up CCW)

Bar 5: facing CCW again, do a pas de basque toward your partner, coming shoulder to shoulder, then a pas de basque away. (Alternately: jump on both feet towards partner and both feet away)

Bar 6. With the boy moving to the right, and the girl crossing in front by first facing the boy and then switching hands and rolling out.

Bar 7. Repeat bar 5 with opposite foot work and direction.

Bar 8. To change partners, both partners turn toward the joined hand, but drop it. Boy does a complete turn in three steps going diagonally backwards, to end one person behind him and on the inside. Girl does a complete turn moving diagonally forward to end up one person ahead on the outside.



Danser pour célébrer l'oeuvre de Carl Orff

— *Le tremblement de terre* —

“O Fortuna” extrait de Carmina Burana de Carl Orff

proposé par Jocelyne Lépine



Partie 1 : Appréciation

Visionnage et appréciation de la chorégraphie “Rien 783” du Szeged Contemporary Dance Compagny

- Les élèves s’inspirent de cet extrait afin d’exprimer leurs impressions de l’oeuvre. La gamme des impressions perçues par les élèves peuvent être multiples allant de la fuite générée par la peur à des impressions plus techniques comme le respect du rythme dans le mouvement.
- Les enseignants(tes) sont invités(es) à poser les questions suivantes:
 - Quelles émotions se dégagent de l’extrait “O Fortuna” dans cette vidéo?
 - Selon toi, dans quel lieu pourrait-on se retrouver?
 - Quel événement a pu susciter l’agitation des danseurs?
 - Qu’est-ce que Carl Orff a voulu exprimer par cette musique?

Partie 2 : Exploration

Tremblement de terre : mise en contexte et proposition de l’enseignant(e)

- Imagine que tu viens de vivre un tremblement de terre et que tu te retrouves coincé sous les décombres. Tu as de la difficulté à te libérer de certains débris qui empêchent ta mobilité.

Exploration des dominantes 1 et 2 : Corps — Espace

Les élèves explorent plusieurs mouvements en fonction des niveaux haut, bas et moyen en intégrant le focus (orientation du regard dans l’espace). Par la suite, ils poursuivent l’exploration en se déplaçant dans l’espace et en donnant libre cours à leurs émotions.

Exploration de la dominante 3 : Interrelation

- Imagine maintenant que tu te retrouves dans la rue et que tu reconnais ton ami, ton parent ou une autre personne qui compte pour toi.

Les élèves explorent l’action de se regrouper à deux en formant une sculpture et en utilisant les formes rondes, longues, larges, angulaires et tordues. Les élèves n’oublieront pas de préciser l’orientation du regard. L’enseignant(e) propose des regroupements multiples (3, 4 ou 5 élèves) dans le but de former de nouvelles sculptures en intégrant chacun des trois niveaux déjà mentionnés. Finalement, il(elle) invite l’ensemble des élèves à former une seule sculpture.

Exploration de la dominante 4 : Temps

- L'enseignant(e) attire l'attention sur l'écoute de la séquence rythmique qui se prête bien à l'exploration du mouvement.
- Les élèves explorent maintenant le rythme par le mouvement. L'enseignant observe si les élèves reproduisent la séquence avec précision et originalité.
- L'enseignant(e) retient une séquence qui sera reproduite par l'ensemble des élèves.
- Il(elle) veillera à sélectionner 6 ou 7 séquences de mouvement en vue de les reproduire.

Exploration de la dominante 5 : Énergie

- Les élèves explorent les actions non locomotrices (sans déplacement dans l'espace) observées dans la vidéo — rebondir, exploser, tomber, sauter subitement, s'étirer lentement, repousser, secouer, se contracter, relâcher et fondre.
- Les élèves choisissent une de ces actions non-locomotrices pour accompagner les accents forts et soudains qui se retrouvent dans l'extrait musical. Ils expérimentent d'abord cette action en s'ajustant avec la musique. Par la suite, ils intégreront cette action au reste de la séquence rythmique.

Partie 3 : Création d'une danse

L'enseignant(e) propose la forme chorégraphique suivante :

A — Début de la danse

- Les danseurs sont coincés sous les débris et se dégagent lentement.
- Les danseurs se positionnent en quinconce dans la rue.

B — Milieu de la danse

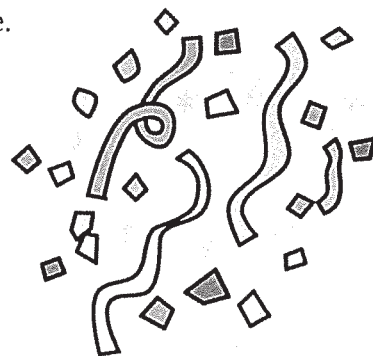
- Les danseurs exécutent les séquences de mouvements sélectionnés par l'enseignant(e).
- Pour faciliter l'enchaînement et la mémorisation, l'enseignant(e) identifiera chaque séquence de mouvement par le nom de l'élève qui l'aura imaginée.

C — Milieu de la danse

- Les danseurs intègrent à la nouvelle séquence rythmique les sauts, les explosions et les tombés. Selon le choix de l'enseignant(e), on peut retrouver dans cette partie le travail des danseurs effectuant des petits regroupements tels que vu dans le travail sur formes corporelles.

D — Fin de la danse

- Les danseurs se regroupent pour former une immense sculpture.



* Intégration des sauts, des tombés, des mots explosifs, des fondus.

8^e séquence de mvt inventé

9^e séquence de mvt inventé

10^e séquence de mvt inventé

11^e séquence de mvt inventé

12^e séquence de mvt inventé

saut

saut

saut

saut

saut

saut

saut

saut

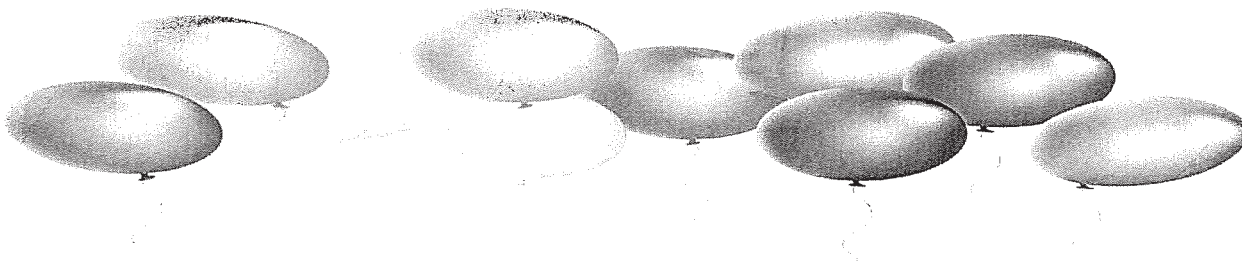
saut

Saut ou explosion

Saut ou explosion

Saut ou explosion

*début du regroupement vers la sculpture finale



O FORTUNA

Chorégraphie / Jocelyne Lépine

découpage chorégraphique

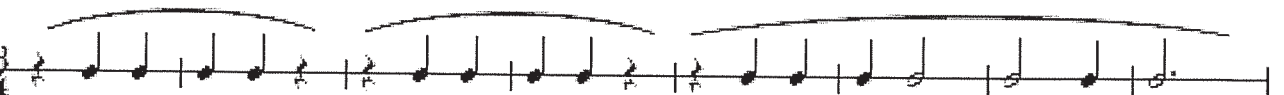
Carl Orff

Introduction $\text{H} \frac{3}{2}$

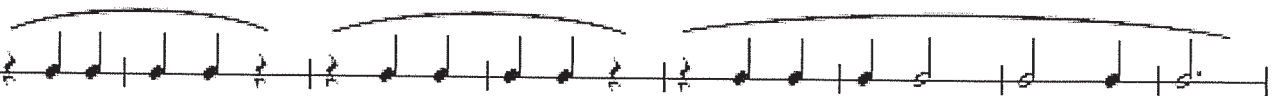


Coincés sous les décombres — se retrouvent dans la rue

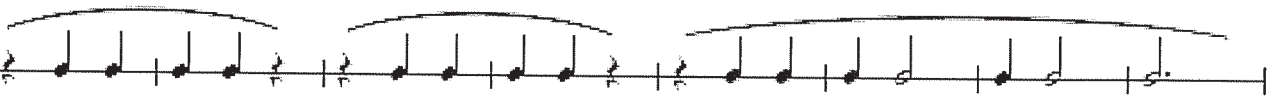
1^{re} séquence de mvt inventé $\text{H} \frac{3}{4}$



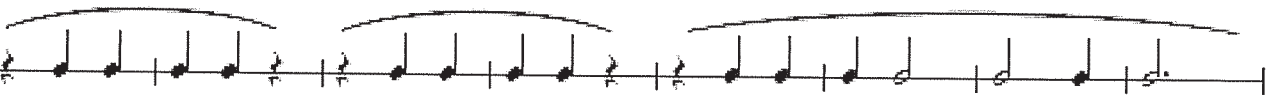
2^e séquence de mvt inventé H



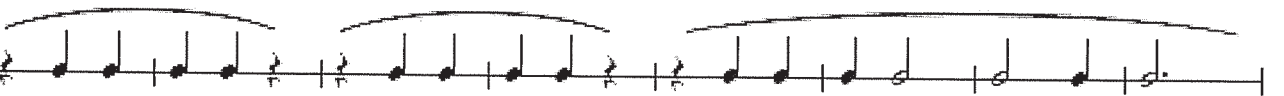
3^e séquence de mvt inventé H



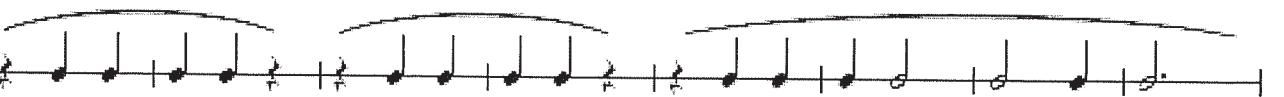
4^e séquence de mvt inventé H



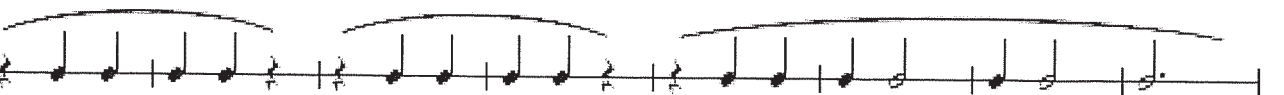
5^e séquence de mvt inventé H



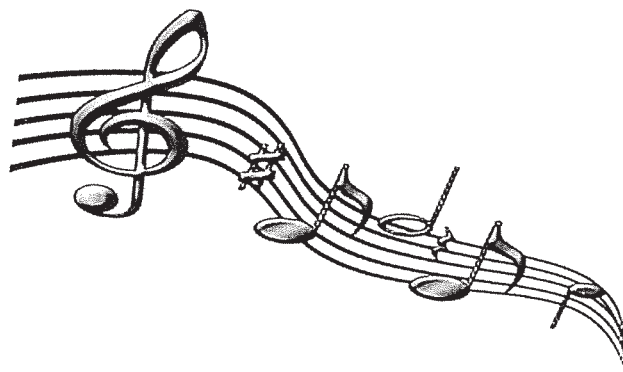
6^e séquence de mvt inventé H



7^e séquence de mvt inventé H



Chantal Martin
Basic Orff session-April 21st, 2016



Siyahamba-African Zulu Song

Siyahamba is a South African Zulu hymn which means, "We are Marching/Walking". Over the years it's been translated into other languages such as French, where the words could be sung "Nous marchons vers la lumière de Dieu". In this secular version, "de Dieu" can be replaced with "de paix".

Materials:

Soprano recorder, keyboard for warm-up, multicolored scarves, instruments: tubanos, djembes, bass bar, bass xylophones, access to whiteboard for lyrics and recorder notes, a few music stands.

1. Vocal Warm Ups with students at keyboard:

-Quick Stretches

-Various echo patterns -sirens, "yoo-hoo"s, yawn sighs from high to low

- "Maman m'laisse mâcher mes M & M's" sur D, et monte par demi-tons

s	s	s	s	s	f	m	r	d
1	+	2	+	3	+	4	+	1 2 3 4

- "Je peux chanter bas" sur D, et descend par demi-tons

5	4	3	2	1
1	+	2	+	3 4

2. Show Zulu word on board:

Siyahamb'e ku-kha-nye-ni kwen kos'

Siyahamb'e ku-kha-nye-ni kwen kos' (x2)

Siyahamba__oo-oo

Siyahamb'e ku-kha-nye-ni kwen kos. (x2)

-read words together out loud, then pronounce words together in rhythm.

3. pronounce showing phrases on fingers

4. Sing each phrase-teach song by rote in Zulu with repeats.

5. Add Group 1 Body Percussion while swaying:

1	2	3	4
Step	Clap	Step	Clap

And sing song together.

6. Add Group 2 Body Percussion while swaying:

1	2	3	+	4
Knock	Knock	Knock	Clap	Clap

And sing song together.

7. Add both Group 1 and 2 BP while swaying and sing song together.

8. Add Group 3 Body Percussion while Swaying:

1	2	3	4	1	2	+	3	4
hand		hand		hand		clap	clap	stomp
rub		rub		rub				

And sing the song together.

9. Add all BP groups: 1, 2 and 3, and sing song together while swaying.

10. Teach Body Percussion "Mar-chons" rhythm:

4	1	2	3	4	1
Mar-	chons,			Mar-chons.	

And ask for 2-3 volunteers to put the pattern on tubanos.

10. Teach Body Percussion "Nous Célébrons aujourd'hui amis" rhythm:

1	2	3	4
♪♪	♪	♪	♪

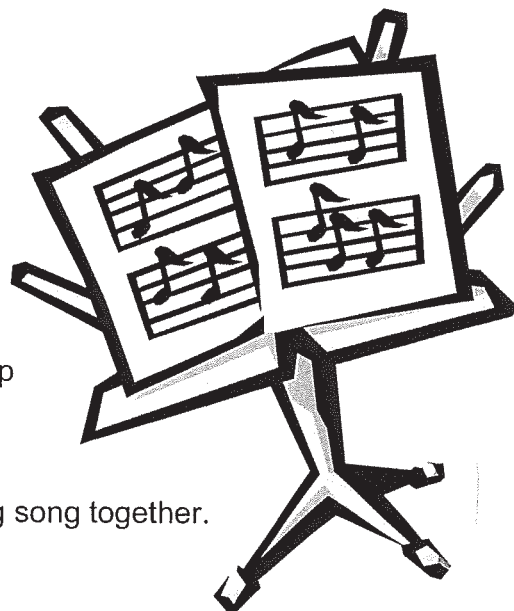
Nous célé-brons au- jour-d'hui a-mis.

And ask for 2-3 volunteers on djembes.

11. Sing the Zulu lyrics with the drums and have students move to Group 1 BP when singing

12. Go back to board and sing lyrics in French, written on the board:

Nous marchons vers la lumière de paix
 Nous marchons vers la lumière de paix (x2)



Nous marchons_____oo-oo
Nous marchons vers la lumière de paix. (x2)

Show phrases on fingers and teach by rote if necessary.

13. Sing melody in Zulu, then in French, while swaying and using Group 1 BP.
Repeat if necessary to establish groove.

14. Refer to lined board and review soprano recorder notes on the board for review:

D-Ré
C-Do
B-Si
A-La
G-Sol
F#-Fa dièse
E-Mi
D-Ré

Revise notes by playback with students, Note by note.

15. Melody is written out on lined board. Play though phrase by phrase.
Students play back as echo.

16. Model/Teach on Bass Xylophone on notes G +D while students sing Zulu and French words. Change to D-A and highlight on lyrics with coloured markers. Move to C-G in the second part of the song and highlight note changes in different colours.

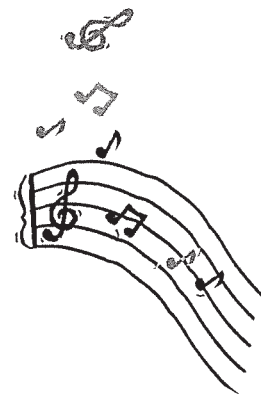
17. Teach Body Percussion: "La Paix" rhythm: J. ♪ (2 hands pat) and sing in Zulu and French.

18. Ask for volunteers: 1 on Bass Bar, and 2 on Bass Xylophone. Write out G-D, D-A, C-G patterns on papers for barred instruments player to see on music stand.

19. Have bars play through pattern 1 time, then all students play the melody on recorder. Ask who feels comfortable to stay on recorder and have about 3-4 players stay to play.

20. Recap with students:

- Learned the song in Zulu, then French
- Added Body percussion patterns 1,2,3
- Added 2 drum patterns



- Learned the recorder melody
- Added barred instrument parts.

Put it together to end session in this possible order:

1. Drums enter: Tubanos, Djembes
2. Barred instruments enter and play through pattern once
3. All sing in Zulu and add BP Group 1 with swaying
4. BP: Add BP Group 2 and BP Group 3 for 1 pattern
5. Recorder melody plays while singers wave scarves.
6. Singers move out with scarves and sing in French.
7. All end with a unison rhythm: $\text{J} \quad \text{J} \quad \text{J} \quad \text{J}$
 $1 \ 2 \ +3 \quad 4 \quad 1$

Further enrichment ideas:

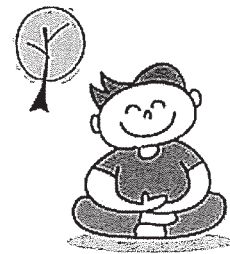
1. Students can play shakers while recorder melody plays in above step No. 5.
2. Some students can have shakers while others have scarves for the final sing and walk in step No. 6 above.
3. Teacher can write out alto melody notes on lined board for some students to play to add harmony. Can also add the harmony part in alto xylophone.
4. Singers can eventually also sing the alto melody to have 2-part singing.
5. Students can create their own BP pattern for others to echo while barred instruments and drums accompany.
6. Students can solo sing while others echo on the repeat either in Zulu or in French,

*"Siyahamba" – an African Zulu song, edited by Doreen Rao



C'est bon la vie!

Chorale – Marla Fontaine



Les Matériaux:

- C'est bon la vie partition – Paul Simon, traduction par Pierre Delanoë (Musique S'il Vous Plaît II – cycle moyen: M. Hardie, E. Mason, S. Pinel)
- Piano/Guitare
- Paroles et visuels
- Enregistrements (Paul Simon – The 59th Street Bridge Song & Nana Mouskouri – C'est bon la vie)
- Xylophone, cajon, cabasa

Les Buts:

- Technique vocale: la respiration, la posture, le placement de la voix
- Le "swing" dans la musique jazz et dans la musique populaire
- L'accent sur les 2e et 4e pulsations, les notes syncopées
- Des longues notes soutenues
- La forme des voyelles
- Des triolets
- L'harmonie en deux parties
- Le mouvement

La Méthode:

- Réchauffement
 1. L'étirage: (le cou, les épaules, le dos)
 2. La respiration (inspirer, penser de bâiller, expirer pour 4, 8, 12, et enfin 16 pulsations)
 3. Faire descendre la voix du masque: chanter "hoo" – sfmrdr
 4. Établir la résonance en utilisant la consonne "z" (zee-oh-ee-oh-ee-oh-ay) - smfrmdrtd
 5. Augmenter la tessiture: chanter un arpège (Bing, bing bing bing ba-ah ba-ah ba-ah bing bing bing) - dmsd'm'd'm'd'm'd'smd
 6. Démontrer le rythme "swing": chanter "doo-vah" - drmfsmrd (accentuer le "vah")
 7. Chanter "Le Train" comme il faut. (« Lamelou Canons et Chants – Jos Wuytack) Ensuite, chanter en rythme de "swing" et claquer les doigts. Essayer les deux versions en canon.



- Enseigner la chanson:
 1. Chanter les premières quatre phrases de la mélodie and demander aux élèves d'identifier si ce sont des rythmes "droits" ou des rythmes "swing".
 2. Demander aux élèves de frapper la pulsation sur les genoux. Faire des échos vocaux pour démontrer la syncope. Identifier des phrases syncopées.
 3. Enseigner cette partie en utilisant des échos.
 4. Discuter la différence entre "C'est la vie!" et "C'est bon la vie!" Faire un lien entre le thème de cette chanson et le thème de la célébration (de la musique, de la joie et de la vie).
 5. Ajouter la prochaine phrase et parler du soutien des longues notes.
 6. Chanter l'harmonie de la première strophe et demander aux élèves d'identifier les nouvelles choses. Enseigner l'harmonie. Diviser le groupe et mettre les deux parties de l'harmonie ensemble.
 7. Enseigner la deuxième strophe.
 8. Expliquer que c'était une chanson de Paul Simon. (Si on a assez de temps, partager l'enregistrement de "The 59th Street Bridge Song". Discuter l'époque de cette chanson – le style et les paroles comme "groovy". Partager aussi l'enregistrement de "C'est bon la vie" par Nana Mouskouri. Comparer les deux chansons.)
 9. Claquer les doigts aux deuxièmes et aux quatrièmes pulsations.
 10. Enseigner la troisième strophe et le coda.
 11. Explorer le mouvement qu'on peut ajouter.
 12. Ajouter les xylophones, le cajon et le cabasa.
 13. Chanter toute la chanson avec le mouvement, la percussion corporelle, et beaucoup d'expression. Célébrer l'esprit de la vie!



O Fortuna inspired Drumming Lesson by Christine Penner
inspired by the music ,O Fortuna- *Carmina Burana* –Carl Orff (1895-1982)

In this session students will have a chance to learn about the inspiration of O Fortuna . It was a medieval Latin Goliardic poem written in the early 1200's, part of a collection known as Carmina Burana. Fortuna is fate, the ruler of both gods and men in Roman and Greek mythology. The poetry is complaining about the ups and downs of fate.

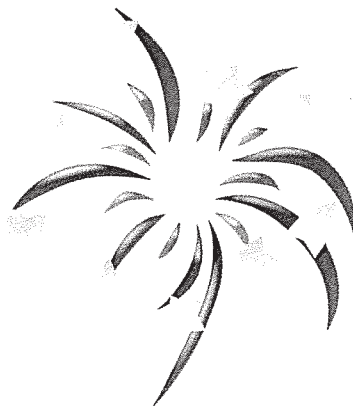
This music O Fortuna is the opening and closing part of Carl Orff's cantata, Carmina Burana.

Students will learn that Carl Orff created a piece of music called O Fortuna which means fate. We will read the poetry translation at the beginning, perhaps just a shortened version of the opening. In a class setting you could use the entire words, look them up. We will talk about how he writes his music in a mysterious way with a lot of changes in dynamics and the use of repetitive rhythmic patterns. The ending was a big crescendo so we will talk about this as well. We plan to create our own piece about Fate. Using the poetry, we will brain storm words of joy and celebration followed by the opposite words like grief and devastation. After this brain storming session, we will pick some opposites to do together in a rhythmic drumming. To help students I will guide them to use complimentary rhythm patterns such as a low drum part playing longer rhythms with a high drum using quicker rhythms. The cymbol and gong can be added where they like. A performance piece will be created.

At the end of the session we will finally listen to Carl Orff's O Fortuna with the poetry translation and if time, discuss the contrasts of the piece we created and the piece Orff created.

This lesson could easily be extended in a classroom , with composition time being longer and then listening to Carl Orff could be more involved with students playing the two main rhythmic parts on percussion- a titi pattern lightly to model the bass and the choir melody on a hand drum or other drum, cymbols or gongs. The idea is to have students more emotionally connected to the music by actively participating when listening.

Translation of opening:
O Fortuna, like the moon
You are changeable.
Ever waxing, ever waning
Variable states
First oppresses
Then it soothes us
As fancy takes it
Poverty and power
It melts them like ice.



Doudlebska Polka (dode-LEB-ska polka)

Double Clap Polka

Czechoslovakia



Warm-up: In scattered formation, move to drum, reviewing walk, run, jump, crawl, hop, gallop, skip.

Focus on gallop switching to skip. Reduce the number of gallops (tap on rim to signal switch legs) so result is: gallop switch, gallop switch, etc.

Every wears a scarf on wrist, and continues with gallop switch, making sure on the gallop the scarf leads forward, and then back.

One person wears scarf on wrist, find partner. Put gallop switch, gallop switch step with partner, moving around room. Try to lead with the hand with scarf, forward and then backward.

Using the drum, move to 32 beats (16 gallop switch), signal to stop and students must find a new partner in 8 beats.

Doudlebska Polka (Music can be found on Rhythmically Moving CD #2)

Formation: scattered or in a circle

Introduction: 8 beats

Part I (32
beats)

POLKA, POLKA, POLKA, POLKA (16X) with partner

Part II

WALK, WALK, WALK, WALK (32 beats) forming a double circle; persons on left place L hands on L shoulders of persons ahead in the circle.

Part III

CLAP/CLAP, HIT (16X)

1-32

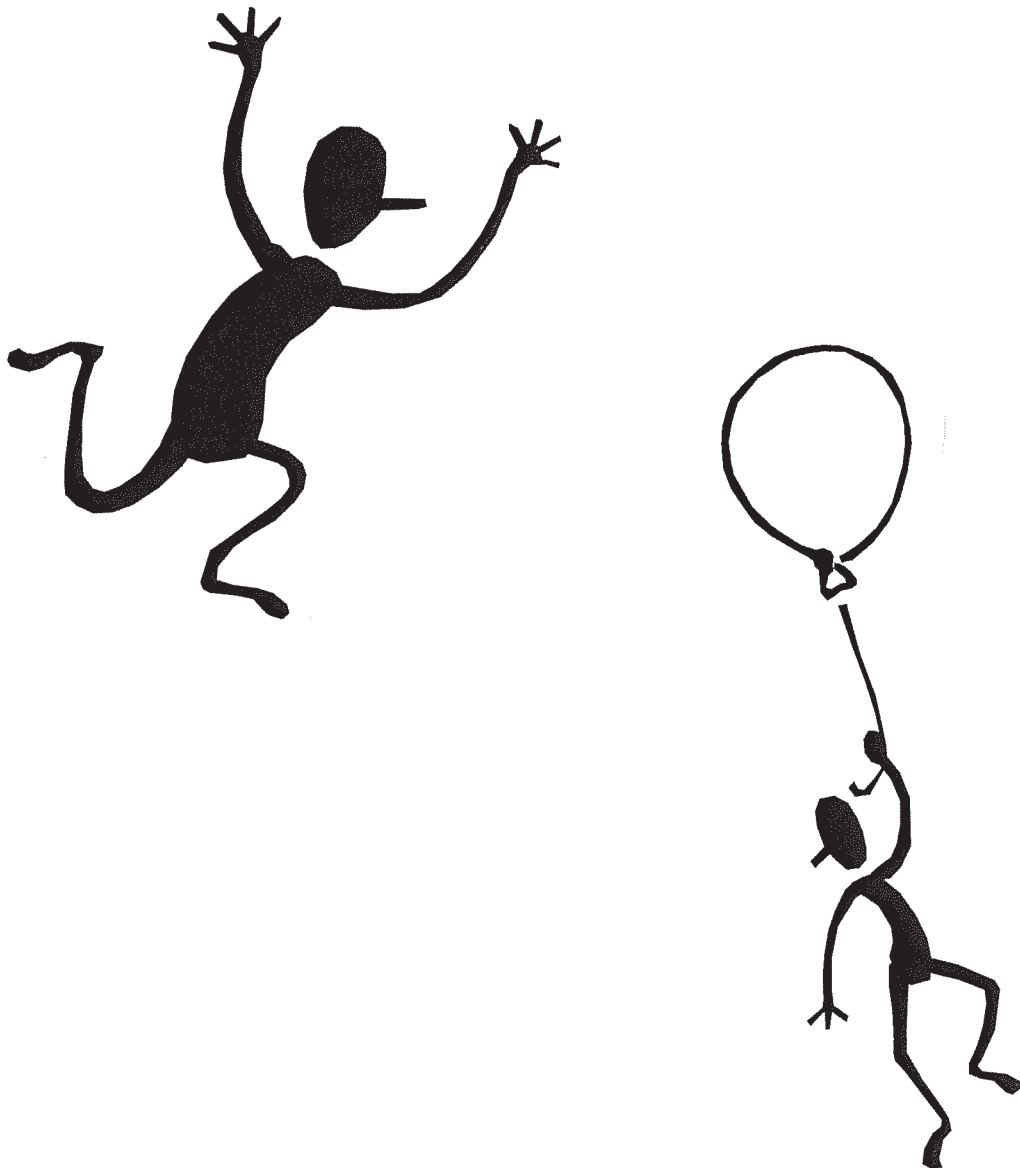
Persons turn to face center and clap own hands twice, then neighbors' hands once, in rhythm of 1 & 2; the clapping sequence is executed 16 times.

At the end begin the dance from the beginning with a new partner .

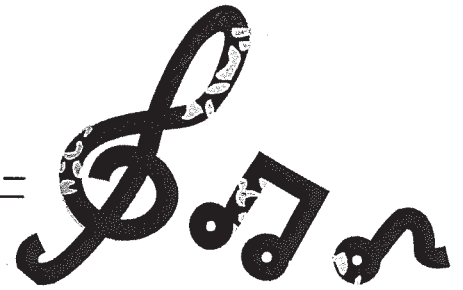
Variations: During Part III people without scarves can walk CW around inside circle.

During Part III people without scarves can be on the inside of circle clapping hands as they pass each person.

This can be found in Phyllis Weikart's Teaching Movement and Dance.
There are also many versions/variations on YouTube.



Percussion with Brigitte Girouard – Children’s Day 2016 –



Gahu

Gahu is social dance music of the Ewe people in Ghana and Togo. This good time dance music is energetic and flashy, and dancers wear extravagant costumes! Gahu is characteristic of other types of African music because of the polyrhythms, call and response style and vocalization corresponding to the rhythms. What’s really cool is that in Ghanaian society, songs, dances and rhythms are often the keys to solving problems because they tell stories, provide lessons and bring the people together for discussion.

6 important instruments in a Gahu ensemble:

1. *Gankogui* (pronounced gahn-KOHG-way): two tone iron bell
-one of three “timekeeper” instruments, the gankogui’s fundamental pattern remains unaltered throughout the entire form of the piece. Traditionally, there is one gankogui in a Gahu ensemble, sometimes two.
2. *Axatse* (pronounced ah-HAHT-say): African gourd shaker
-also a timekeeper instrument. There can be between one and five axatse players in an ensemble, sometimes more.
3. *Gboba* drum (pronounced boh-BAH): lead/master drum
-lead drum. By playing specific rhythmic cues, the gboba player guides the entire ensemble, including the dancers, through the various sections that comprise the form of Gahu.
4. *Sogo* drum (pronounced SOH-goh): low-pitched accompaniment drum
-one of two “response” drums, the sogo’s pattern can change in response to rhythmic cues played on the gboba. Traditionally, there is one sogo in a Gahu ensemble.
5. *Kidi* drum (pronounced KEE-dee): medium-pitched accompaniment drum
-one of two response drums, the kidi’s pattern can change in response to rhythmic cues played on the gboba. Traditionally, there is one kidi in a Gahu ensemble.
6. *Kagan* drum (pronounced kah-GAHN): high-pitched accompaniment drum
-third timekeeper part. Traditionally, there is one kagan in a Gahu ensemble.

African drumming is very popular in West Africa, in particular Senegal, Guinea, Ghana and Burkina Faso. Traditionally drumming is an important part of festivals, weddings, funerals and baby naming ceremonies. It is a functional element of African culture, and is also played simply for enjoyment.

The Djembe

Djembes are made from one piece of wood, hand carved and hollowed out on the inside. The top is usually goat skin and is tightened by ropes attached to the outside of the wooden base. These drums are different than the tubanos most students have access to in schools. The tubanos are made of plastic and skins are tightened by a wrench.

Let’s drum!

- Review of the bass and open/tone notes, focusing on proper technique to get the right sound.
- Warm up exercises.....4 bass notes, 4 open/tone, etc....
- Call & response
- Teach them Gahu bell pattern
- Teach them axatse pattern
- Teach them Gahu-rhythm 1
- Teach them Gahu rhythm 2
- Have them create sentences for the rhythms or give them the sentences I have prepared (time permitting)
- Divide the group in 2:
One group plays Rhythm 1, other group plays rhythm 2 and then switch
- Final product: Each group plays their part. Add back in the gankogui and axatse



Session de percussion avec Brigitte Girouard

Gahu

Gahu est une danse qui représente les personnes Éwés en Ghana et Togo. C'est la musique qui nous fait danser, très énergique et élégante. Souvent les danseurs/danseuses portent un costume brillant et excentrique. Gahu est tout de même une musique typique de l'Afrique puisqu'elle contient de nombreux rythmes, des sections d'appels et de réponses et des vocalisations qui correspondent aux rythmes.

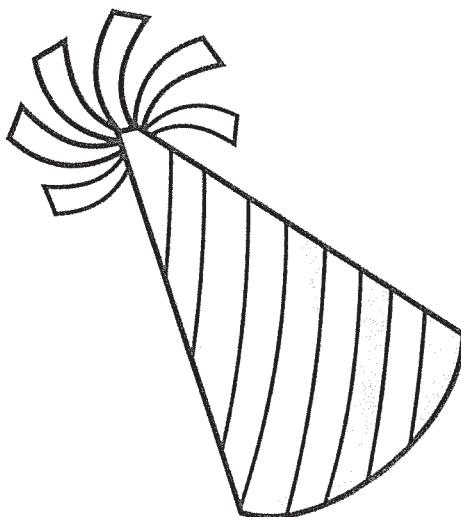
Instruments dans un ensemble de Gahu :

1. Gankogui
2. Axatse
3. Gboba
4. Sogo
5. Kidi
6. Kagan

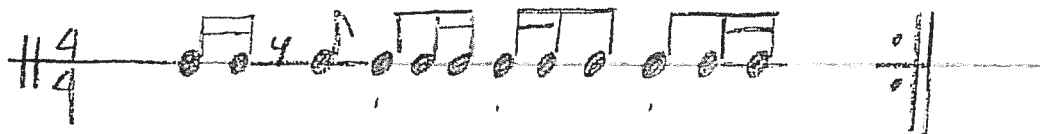
La musique des tambours africains est très populaire en Afrique de l'ouest particulièrement au Sénégal, en Guinée, au Ghana et au Burkina Faso. Traditionnellement, on joue les tambours pour diverses activités telles que les festivals, les mariages, les funérailles ou les cérémonies d'imposition de noms bébés. On joue les tambours pour communiquer et pour s'amuser.

Les djembés sont construits d'un seul morceau de bois, sculpté à la main, creusé à l'intérieur, le dessus est recouvert d'une peau de chèvre. La peau est serrée avec des cordes attachées à l'extérieur de la base de bois. Ces djembés sont différents des tubanos de nos écoles. Les tubanos sont en plastique, manufacturés aux États-Unis et serrés avec une clé anglaise.

Allons-y!



Rhythm 1



Manitoba Orff Chapter Children's Day
April 2016
Basic Orff Session: Teaching Procedure
Instructor: Joan Linklater



It's Party Time

The rhythm is from volume I of the Orff Schulwerk, page 67.

1. Echo 4-beat fragments of *It's Party Time* using dynamics.
2. Students speak top voice and teacher speaks bottom voice and vice versa.
3. One half of the students speak the top voice and the other half speak the bottom voice.
4. Speak the words while walking on the beat.
5. Performing the instrument parts on body percussion while walking on the beat.
6. At the instruments everyone speaks and plays all of the parts.
7. Speak and play the parts on the instruments as indicated in the score.

Celebrate

Adapted from
Celebrations by Valerie Collison
Movement by Joan Linklater

1. At random in the room
 - Move #1 8 Beats: Walk forward for 7 beats and turn on beat 8.
 - Move #2 8 Beats: Walk forward for 7 beats and shout "hey" on beat 8.
 - Move #3 8 Beats: Walk on the spot for 4 beats while raising your arms.
Walk on the spot for 4 beats while lowering your arms.
 - Move #4 8 Beats: Turn on the spot for 4 beats with your hands raised above your head and on the last 4 beats

clap

This is what we clap

2. At random in the room: Do the same movements except in this order #3, #4, #1, #2
3. In two separate circles: One circle does move #1, #2, #3, #4 while the other circle does move #3, #4, #1, #2
4. Teacher sings *Celebrations* while students do movement as in 3 above.
5. Teach the song by rote.
6. Students sing the song while doing movement as in 3 above.
7. In two concentric circles sing while doing movement as in 3 above.

Final Form: A: *It's Party Time* enter the stage
B: *Celebrations*
A: *It's Party Time* exit the stage

It's Party Time

Use these words with the rhythm piece in volume I of the Orff Schulwerk, page 67.
Instrument parts by Joan Linklater

Listen, listen, listen, listen, listen

It's party time

Listen, listen, listen, listen, listen

It's party time

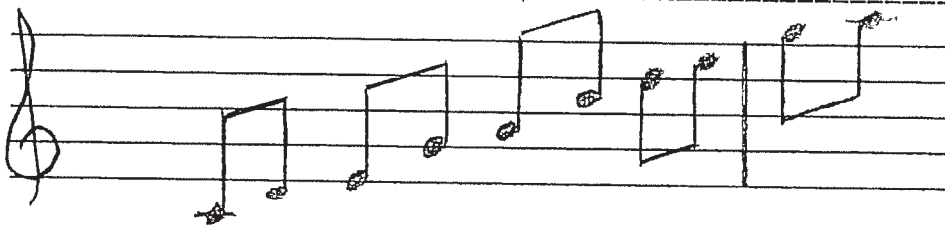
Cel- e- brate,
Mani, Mani, Manitoba

Cel- e- brate,
Mani, Mani, Manitoba

Listen, listen, listen, listen, listen
BEAT

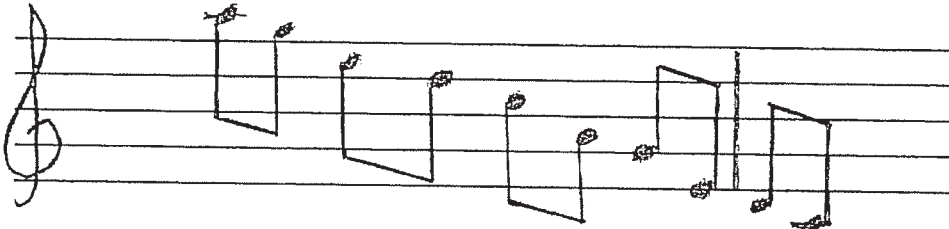
It's party time

SX
AX



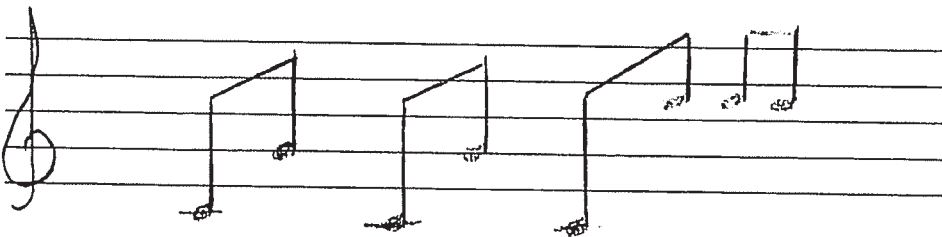
List-en, list-en, list-en list-en, list-en

SX
AX



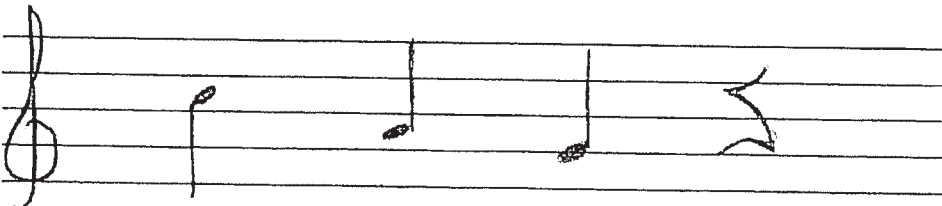
List-en, list-en, list-en list-en, list-en

SX
AX



Man- i Man- i Man- i- to- ba

SM
AM

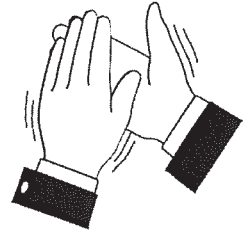


Cel- e- brate!



Clap Yo' Hands

Choral – Marla Fontaine



Materials:

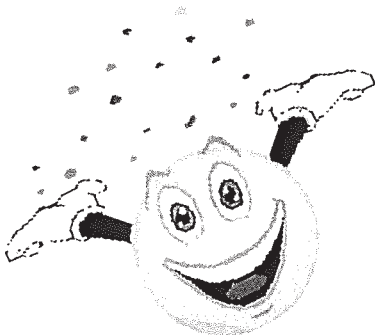
- Clap Yo' Hands sheet music: *by George Gershwin, arranged by Pete King SSA, accompanied (adapted for SA) WBCH9348*
- Lyrics and visuals
- Piano
- Recording of "Clap Yo' Hands" from Funny Face (Fred Astaire and Kay Thompson)
- Variety of non-pitched percussion instruments (claves, hand drum, triangle, ratchet, sand blocks, ocean drum, vibraslap, tambourine, cymbals, etc.)

Objectives:

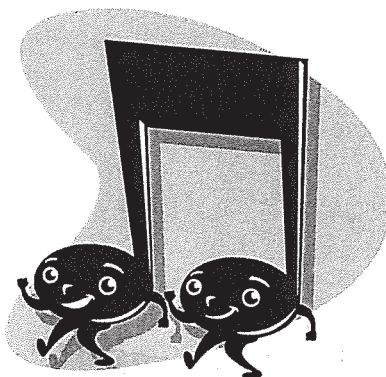
- Choral techniques: breathing, posture, tone, etc.
- Jazz music: swing rhythm, strong pulse on beats 2 and 4, syncopation, flat 3rd and flat 7th notes of the scale
- Sustained notes and vowel shape
- Dynamic contrast
- Movement

Process:

- Warm up:
 1. Stretching (neck, shoulders, back)
 2. Breathing (inhale, thinking of the beginning of a yawn, exhale for 4, 8, 12, and finally 16 beats)
 3. Bring the head voice down singing "hoo" on sfmrdr
 4. Establish resonance using the "z" consonant (zee-oh-ee-oh-ee-oh-ee-oh-ay) for smfrmdrtd
 5. Extend range singing an arpeggiated exercise (Bing, bing bing bing ba-ah ba-ah ba-ah bing bing bing) on dmsd'm'd'm'd'm'd'smd
 6. Model the swing rhythm and eighth note stress singing doo-vah on drmfsmrdr (accenting the "vah")
 7. Sing "Sing Alleluia" (The Chorale Warm-Up Collection – ed. Sally K. Albrecht) in major, then minor and have students identify the difference. Discuss the flat 3rd and flat 7th in this melody. Sing it in ascending keys, adding the claps.

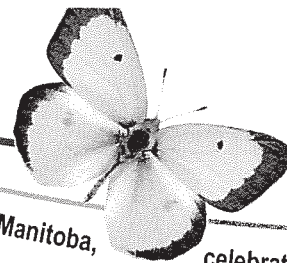


- Teach the song:
 1. Sing the A section (m. 17-32) with straight eighths, then swung eighths. Ask the students for their preference. Explain that this song was written in 1926 by George Gershwin. It was first used for the musical "Oh, Kay!" then again in the musical "Funny Face". (If there is time, play a recording of Kay Thompson and Fred Astaire.)
 2. Discuss the words "Halleluyah" (rejoice) and "Jubilee" (a special anniversary of an event).
 3. Have the students echo short phrases, paying careful attention to the rhythm, phrasing and vocal tone on the held notes.
 4. Teach the B section (m. 33-40). (You may substitute "Send him to the debble" with "Send him outta treble.") Have the choir watch the conducting gesture for dynamics. This is essential for the energy of the song.
 5. Model the changes in the return to the A section (m. 41-54). You may choose to end the song here with some singers going up to the high Eb.
 6. Teach the introduction with body percussion.
 7. Ask students to experiment with movement while singing. As a group, decide on actions to add to the performance.
 8. Have the students explore different places in the song to add non-pitched percussion for emphasis and variety.
 9. If there is time (perhaps with the final group) teach the ending, including the modulation to E major, then F major. Add the clapping. Sopranos can sing the top note and altos can demonstrate the change from major to minor 3rd in the lower part.
 10. Have students share a final performance expressing the celebratory spirit of the music!



CELEBRATE!

Celebrate the 40th anniversary of Carl Orff in Manitoba,



celebrate music in our lives!

Recorder Workshop - ORFF CHILDREN'S DAY 2016

JULIE MONGEON-FERRÉ

Celebrate what... how... why?

This year marks the 40th anniversary of Carl Orff in Manitoba. This recorder workshop will give participants the opportunity to learn and perform on the recorder a medley of songs and instrumental pieces often heard at anniversary celebrations and other special life events. It will also be a chance to reflect on the role, the purpose and significance of music in these celebrations. Suggestions are offered to learners and educators for ways to connect with the four essential learning areas of the K to 8 Manitoba Music Curriculum Framework.



Music

Music Language and Performance Skills

Learning a medley of songs and instrumentals often heard at anniversary celebrations and other special life events.

(M-L1) (M-L2) (M-L3) (M-L4)

Understanding Music in Context

*Celebrate what... how... and why?
Do you know the composers of the melodies in the medley, the era and countries of origin?*

Do you know the context in which these melodies were created?

(M-U2) (M-U3)

The Music Learner

Creative Expression in Music

*Substitution of words and notes to body percussion transferred to percussion instruments or sound objects.
Creation of an original medley.*

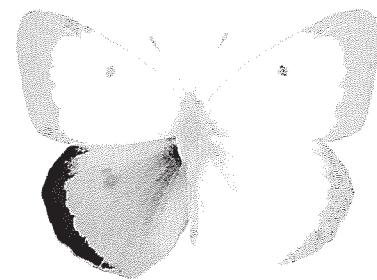
(M-C1, M-C2, M-C3)

Valuing Musical Experience

Analysis and interpretation of the medley of songs and instrumentals often heard at anniversary celebrations and other special life events.

(M-V2) (M-V3)

Understanding Music in Context



Celebrate what... how...why? (M-U2) (M-U3)

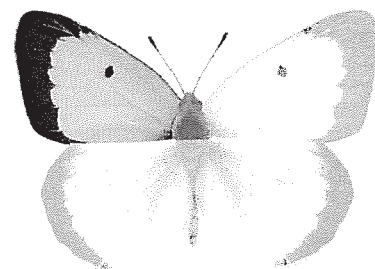
- Whether at school, with your family or with your friends, what are you celebrating and what is the music that accompanies these celebrations? (M-U2)
 - Conduct a brainstorming session to identify the celebrations and their music with the aid of a mindmap or a T diagram. (M-U2)
 - Which of these music pieces could be performed on recorder?
 - How could we create a medley of some of the songs you have heard before?
 - Present or choose the music for the medley.
- Do you know these pieces? Have you heard them before?
- Do you know the composers, the era and countries of origin?
- Do you know the context in which these melodies were created? (M-U1)
- What is the role, the purpose and the meaning of music in our celebrations? (M-U3)

(M-U1) students experience and develop awareness of music from various times, places, social groups, and cultures.

(M-U2) students experience and develop awareness of a variety of music genres, styles, and traditions.

(M-U3) students demonstrate understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities.

Music Language and Performance Skills



Learning a medley of songs and instrumental pieces often heard at anniversary celebrations and other special life events.

Suggestions : Happy Birthday – « Gens du pays » (G. Vigneault) – Spring (A. Vivaldi) – Pomp and Circumstance (E. Elgar) – Wedding March (R. Wagner) (M-L1) (M-L2) (M-L3) (M-L4)

- Could you recognize the melodies in the medley? (M-L2, M-L3)
- Could you recognize and play the medley notes with appropriate fingering, posture, and sound quality? (M-L2, M-L3) :
D, E, F#, G A B C' D'
- Could you identify rests and notes? (M-L2, M-L3)
- Could you repeat the rhythm and the melody of each phrases? (M-L1, M-L2, M-L3)



Assign even phrases (1 and 3) to group A and odd phrases to group B (2 and 4). Reverse roles and vary the ways of interpreting the phrases alternating ABAB. For example, body movement, recorder movement, clap the rhythm, sol-fa with the appropriate recorder fingering, repeat phrases (closed eyes, opened eyes), play on the recorder, play, alternating the phrases in duo, trio, quartet, etc. (M-L1, M-L2, M-L3, M-L4)

- Add an introduction and interludes and perform them on alto recorder or contra bass/bass xylophones. (M-L1, M-L2, M-L3)
- Optional: accompaniment performed on keyboard, alto recorder or contra bass/bass xylophones. (M-L1).

M-L1 students develop skills for making music individually and as part of an ensemble.

M-L2 students develop skills for making music through aural, written, and visual music systems.

M-L3 students demonstrate understanding of and facility with rhythm, melody, texture, and harmony in a variety of musical contexts.

M-L4 students demonstrate understanding of expression, timbre, and form in a variety of musical contexts.



Creative Expression in Music

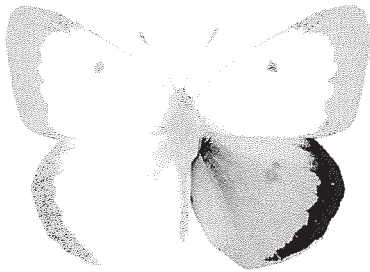
Substitution of body percussion for words and notes, then transferred to percussion instruments or sound objects. (M-C1, M-C2, M-C3)

- Which words of the Happy Birthday song do you think might be fun to alter musically by substituting body percussion for words?
Happy birthday to you, happy birthday to you, happy birthday to you, happy birthday to you!
What body percussion would you choose and why? (M-C1, M-C2)
- Transfer body percussion to sound objects or percussion instruments.
Which sound objects or percussion instruments would be most appropriate and why? (M-C1, M-C2)
- Repeat 1. and 2. on recorder or using another song.
- Could you create your own medley? What theme would be interesting? (M-C1, M-C2, M-C3)

(M-C1) students generate and use ideas from a variety of sources for creating music.

(M-C2) students develop ideas in music, creatively integrating music elements, techniques, and compositional tools.

(M-C3) students interpret, perform, and share their own and others' music.



Valuing Musical Experience

Analysis and interpretation of the medley of songs and instrumental pieces often heard at anniversary celebrations and other special life events. (M-V2) (M-V3)

Turn to the person beside you and ask :

- What feelings, emotions, and messages does the music communicate to you?
- What memories might this music have for you?
- Why might this kind of music be important in your life—in someone else's life?
- How would you feel if you were told at a birthday party that you weren't allowed to sing Happy Birthday? (M-V3)

Choose and compare musical elements of two different melodies within the medley. Draw the symbols of the common and different music elements in a Venn diagram. Which musical elements are the same, which are different? (notes, rhythm notation, rests, key signatures, time signatures, key, etc.)? (M-V2)

- Happy Birthday: <https://www.youtube.com/watch?v=0q2mI0Vvduk>

- Gens du pays : <https://www.youtube.com/watch?v=PqCailScnFc> <https://www.youtube.com/watch?v=69IHgm6xAVY>

- The Spring, Vivaldi : <https://www.youtube.com/watch?v=BYUASTjanyQ>

- Pomp and Circumstance: <https://www.youtube.com/watch?v=aYrAyF7IOaE>

- Wedding March: <https://www.youtube.com/watch?v=5C5FOW2ekHo>

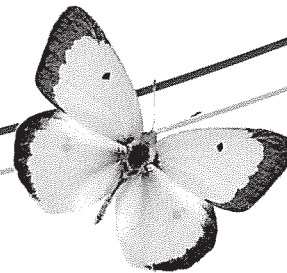
https://www.youtube.com/watch?v=qfHI8XUcn_Q <https://www.youtube.com/watch?v=YTx3ataGqSI>

(M-V2) students analyze their own and others' musical excerpts, works, and performances.

(M-V3) students form personal responses to and construct meaning from their own and others' music.

CELEBRATE!

MEDLEY: A - B - A - C - A - D - A - E - A - F - A - B



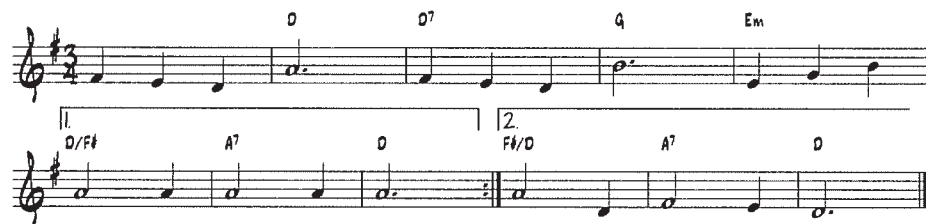
A - INTERLUDE



B - HAPPY BRITHDAY



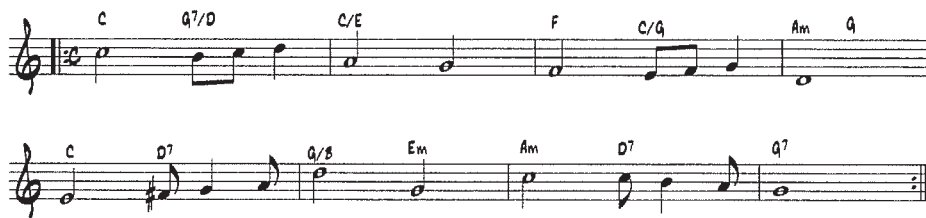
C - « GENS DU PAYS » Refrain - Gilles Vigneault



D - SPRING The Four Seasons, Antonio Vivaldi



E - POMP AND CIRCUMSTANCE Edward Elgar

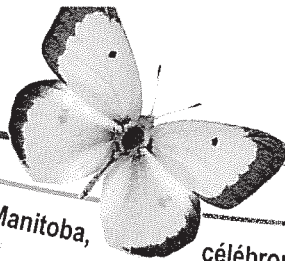


F - WEDDING MARCH Richard Wagner



CÉLÉBRER!

Célébrons le 40^e anniversaire de Carl Orff au Manitoba,



célébrons la musique dans nos vies!

Atelier de flûte à bec - JOURNÉE ORFF POUR ENFANTS 2016

JULIE MONGEON-FERRÉ

Célébrer quoi... comment... pourquoi?

Cette année nous célébrons le 40^e anniversaire de Carl Orff au Manitoba. Cet atelier de flûte à bec donnera l'occasion aux participants d'apprendre et interpréter à la flûte à bec un pot-pourri de chansons et de pièces instrumentales que l'on entend à l'occasion d'anniversaires et d'événements spéciaux de la vie. Ce sera également l'occasion de réfléchir quant au rôle, la raison d'être et la signification de la musique dans ces célébrations. Des suggestions sont offertes aux apprenants et aux éducateurs pour faire le lien avec les quatre volets essentiels à l'apprentissage du cadre manitobain de la maternelle à la 8^e année en musique.



Musique

Langage et habiletés en interprétation

Apprentissage d'un pot-pourri de chansons et de pièces instrumentales que l'on entend à l'occasion d'anniversaires et d'événements spéciaux de la vie.

(M-L1) (M-L2) (M-L3) (M-L4)

Comprendre la musique en contexte

*Célébrer quoi... comment... pourquoi?
Connaissez-vous les compositeurs des musiques du pot-pourri... leurs époques, leurs époques, leurs pays d'origine?
Connaissez-vous le contexte dans lequel les mélodies ont été créées?*

(M-C2) (M-C3)

L'apprenant en musique

Expression créative

*Substitution de mots ou de notes par des percussions corporelles transférées aux instruments de percussion ou d'objets sonores.
Création d'un pot-pourri original.*

(M-E1) (M-E2) (M-E3)

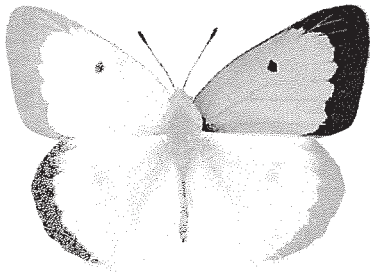
Appréciation de l'expérience musicale

Analyse et interprétation des mélodies du pot-pourri ou d'autres musiques que l'on entend à l'occasion d'anniversaires et d'événements spéciaux de la vie.

(M-A2) (M-A3)

(M-C3) L'élève démontrera sa compréhension des rôles, des buts et des significations de la musique dans la vie des individus et des collectivités.

(M-L4) L'élève démontrera sa compréhension de l'expression, du timbre et de la forme dans divers contextes musicaux.



Expression créative

Substitution de notes et de mots à des percussions corporelles transférées à des instruments de percussion ou à des objets sonores.
(M-E1, M-E2, M-E3)

- Quels mots du chant Joyeux anniversaire pourraient être substitués par des percussions corporelles?
Par exemple : Bonne fête **mon ami**, bonne fête **mon ami** - bonne fête, bonne fête, bonne fête **mon ami**!
Quelles percussions corporelles choisiriez-vous et pourquoi? (M-E1, M-E2)
- Transférer ces percussions corporelles à des objets sonores ou à des instruments de percussion.
Quels instruments de percussion ou quels objets sonores pourraient être les plus appropriés et pourquoi? (M-E1, M-E2)
- Refaire les étapes précédentes à la flûte ou avec une autre chanson.
- Pourriez-vous créer votre propre pot-pourri? Quel thème serait intéressant? (M-E1, M-E2, M-E3)

(M-E1) L'élève générera des idées à partir de diverses sources et les mettra à profit afin de créer et d'interpréter de la musique.

(M-E2) L'élève développera des idées pour en faire de la musique en intégrant de façon créative des éléments, des techniques et des outils de composition.

(M-E3) L'élève interprétera, partagera et célébrera sa propre musique et celle d'autres personnes.



Appréciation de l'expérience musicale

Analyse et interprétation des mélodies du pot-pourri ou d'autres musiques que l'on entend à l'occasion d'anniversaires et d'événements spéciaux de la vie. (M-A2) (M-A3)

- Quels sont les sentiments, les émotions et les messages transmis par les musiques du pot-pourri?
- Est-ce que ces musiques vous rappellent un souvenir quelconque?
- Pourquoi ces musiques pourraient être importantes dans votre vie ou dans la vie de quelqu'un d'autre?
- Comment vous sentiriez-vous si l'on vous disait que vous n'avez plus le droit de chanter *Joyeux anniversaire* ou *C'est à ton tour* lors d'un anniversaire? (M-A3)

Choisir et comparer les éléments musicaux de deux mélodies du pot-pourri. Dessiner les symboles des éléments musicaux semblables et différents dans un diagramme de Venn. Quels sont les éléments musicaux semblables, lesquels sont différents? (notes, figures de rythme, figures de silence, figures de rythmes, armure, chiffres indicateurs, tonalité, etc.)? (M-A2)

- Joyeux anniversaire : <https://www.youtube.com/watch?v=0q2ml0Vvduk>

- Gens du pays : <https://www.youtube.com/watch?v=PqCailScnFc> <https://www.youtube.com/watch?v=69lHgm6xAVY>

- Le printemps, Vivaldi : <https://www.youtube.com/watch?v=BYUASTjanyQ>

- Pomp and Circumstance : <https://www.youtube.com/watch?v=aYrAyF7lOaE>

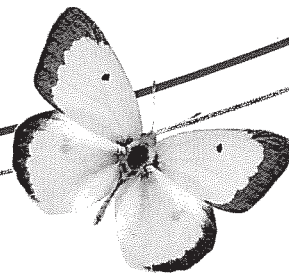
- Marche nuptiale : <https://www.youtube.com/watch?v=5C5FOW2ekHo>

https://www.youtube.com/watch?v=qfHl8XUcn_Q <https://www.youtube.com/watch?v=YTx3ataGqSI>

(M-A2) L'élève analysera des extraits de ses propres compositions et interprétations ainsi que ceux des autres.

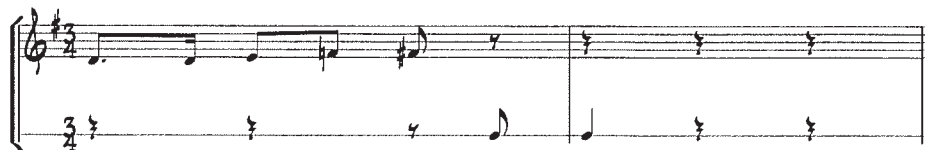
(M-A3) L'élève développera des réponses personnelles et construira du sens de son expérience musicale.

CÉLÉBRER!



POT-POURRI : A - B - A - C - A - D - A - E - A - F - A - B

A - INTERLUDE



B - JOYEUX ANNIVERSAIRE



C - GENS DU PAYS Refrain - Gilles Vigneault



D - LE PRINTEMPS Les quatre saisons - Antonio Vivaldi



E - POMP AND CIRCUMSTANCE Edward Elgar



F - MARCHE NUPTIALE Richard Wagner





NOTES





MUSIC FOR CHILDREN – CARL ORFF CANADA – MUSIQUE POUR ENFANTS

SAVE THE DATE!

CHILDREN'S DAY 2017/JOURNÉE POUR ENFANTS 2017

Wednesday, April 26 – Thursday, April 27, 2017 –
Winnipeg Events – CCFM
(English and Francophone days TBA)

Friday, April 28, 2017 – Brandon – Brandon University

JOIN US AS WE CELEBRATE THE JOY OF MAKING
MUSIC THE ORFF WAY!



Participating Schools 2016

Welcome! Bienvenue!

Alexander	New Era
Athlone	Noel Ritchot
Austin	Oak Bank
Betty Gibson	Oak Bluff
Christian Heritage	Oakenwald
Crane	Oak Lake
Dalhousie	O'Kelly
Dugald	Ralph Maybank
George Fitton	River Heights
Hamiota	Rivers
Harold Hatcher	River West Park
Harrison	Ryerson
Héritage Saint Pierre	St. Augustine
Howden	St. Eustache
Iles des Chenes	St. Francis Xavier
Joseph Teres	Saint Jean-Baptiste
J.R. Walker	Saint Joachim
J.R. Walkof	St. John Brebeauf
King George	Samuel Burland
Kirkcaldy Heights	Sansome
Lacerte	Sun Valley
Laidlaw	Tache
Lorette Immersion	Tanner's Crossing
MacGregor	Van Wallegham
Meadows	Waverly Park
Windsor	

Thank you for being a part of Children's Day 2016!!!!

We would like to acknowledge the hard work of the
Children's Day committee:

Lori Arthur (chair), Bobbi-Gene Bessel, Jen Braun, Marla Fontaine,
Claudette MacDonald,
Julie Mongeon-Ferré, Shannon Moses, Ruth Reimer, Dianne
Steffensen, Sandra Town and Miranda Yarmey

**Special thanks to our venues:
Centre culturel franco-manitobain
Brandon University School of Music**

**And to our sponsors: St. John's Music,
Louis Riel School Division, DSFM, and Stella's**

We apologize if there are any errors or omissions.



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