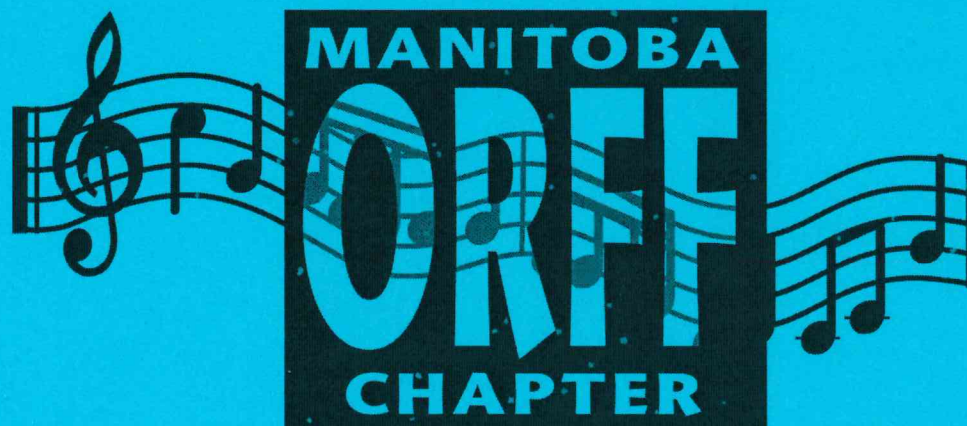

CHILDREN'S DAY COLLECTIONS

*A collection of lessons from Children's Day
events hosted by the Manitoba Orff Chapter.*

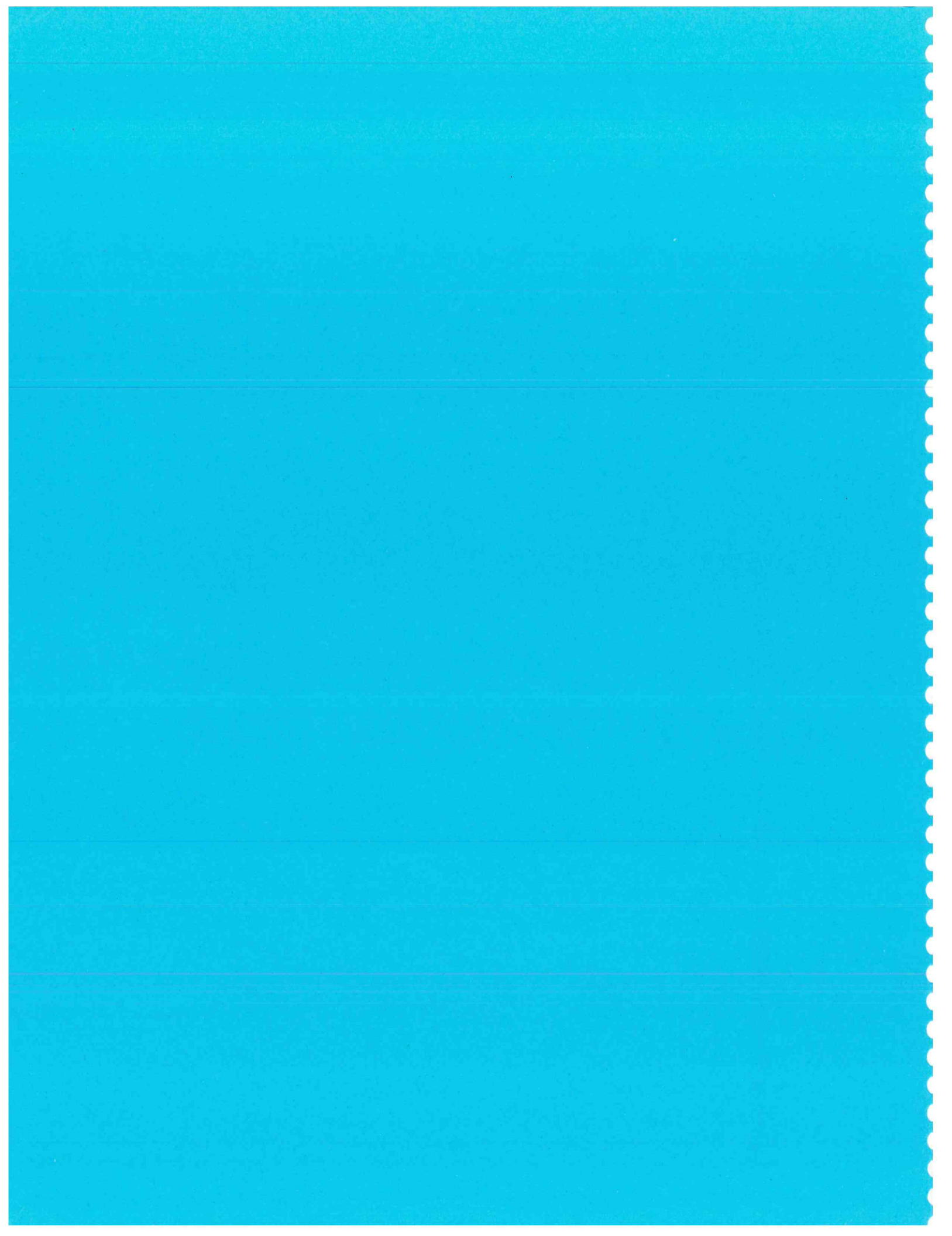
Prepared specially for UNITE 2010!



**Collected by
Judy Epp Blatz and Nicole Lafrenière**

**Compiled and formatted by
Sean Fitzmaurice**

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ORFF POP OPENER!

Presented by the 2006 Clinicians



Orff Pop Opener!

Created by the 2006 Clinicians: Sean Fitzmaurice,
Sandra Benum, Jackie Gagne, Julie Penny, Monique Vasquez

VERSE (Rap)

Call: Who's that in the house?

Response: Orff Pop's in the house.

Call: Who's that rockin' that beat?

Response: Orff Pop's rockin' that beat.

Call: Say what?

Response: That's right!

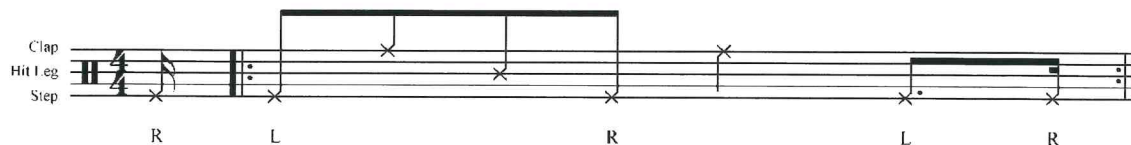
Call: Little louder!

Response: That's right!!

Call: Step in line and watch us groove.

Response: Orff Pop's really tight! Check it out!!!

STEP DANCE



OSTINATO PATTERNS

HIP HOP



HEAVY METAL



ROCK N' ROLL



TECHNO



RAP



RAINY DAY BLUES

Presented by Julie Penny

1. Introduction

- (a) relate color words to feelings (red = anger, green = envy, blue = sad)
- (b) introduce "D Blues Scale" (somewhat modified to fit the Orff instruments)
- (c) do some short improvisations on blues "cells":
 - "cell" #1 = A C' D'
 - "cell" #2 = D' F' G'
 - "cell" #3 = E' G' A'

2. I / IV / V Accompaniment

- (a) introduce the I / IV / V notes (D, G, A)
- (b) have the students play 4-beat patterns on these notes following directions by the teacher's finger indications; gradually introduce the students to the typical "blues" pattern:
(I - - - / I - - - / IV - - - / I - - - / V - - - / IV - - - / I - - - / V* - - -) *use V if repeating, use I if ending
- (c) introduce the BM/AM part
- (d) introduce the CBB part
- (e) combine the 2 parts

3. Melody #1

- (a) have students work on the melody pattern for I; then move on to the melody pattern for IV; finish with melody pattern for V
- (b) put the 3 patterns together in the overall "Blues Pattern"
- (c) add BM/AM part and CBB part to accompany Melody #1

4. Melody #2

- (a) have students work on the melody pattern for I; then move on to the melody pattern for IV; finish with melody pattern for V
- (b) put the 3 patterns together in the overall "Blues Pattern"
- (c) add BM/AM part and CBB part to accompany Melody #2

5. Melody #3 (improvisation)

- (a) review improvisation on "cell" #1 (A C' D'), "cell" #2 (D' F' G'), "cell" #3 (E' G' A')
- (b) teach BX part
- (c) assign "cell" #1 to SG/SM #1; assign "cell" #2 to SG/SM #2; assign "cell" #3 and #2 (as written in score) to SG/SM #3
- (d) put together with BX part in a QUESTION/ANSWER format

6. FINAL PERFORMANCE

Introduction: BM/AM (1x)
CBB (layer in after BM/AM have played their pattern 1x)

Melody #1: AG (melody)
plus
BM/AM and CBB

Melody #2: AX/SX (melody)
plus
BM/AM and CBB

Melody #3 (Improvisation): SG/SM (improvisations)
Plus
BX

** AX/SX will have to put their C and F bars back on during this melody so they will be ready for the Coda **

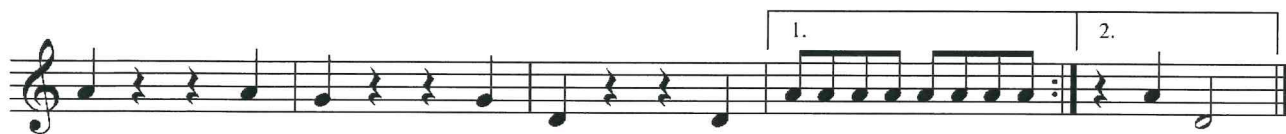
Melody #2: repeat as above

Coda: AX/SX play the "Coda" ending instead of 2nd ending this time
plus
BM/AM and CBB

Rainy Day Blues

By Julie Penny

BLUES SCALE: D – F – G – (Ab) – A – C – D



MELODY 1

AG

MELODY 2

AX/SX

IMPROVISATION

BM

SG/SM #1 improvise on A - C' - D'

SG/SM #1 improvise on A - C' - D'

SG/SM #2 improvise on D' - F' - G'

SG/SM #1 improvise on A - C' - D'

(SG/SM #3)

(SG/SM #3)

1.

2.

CODA

AX/SX

BM/AM

CBB

CRABBUCKIT

Presented by Sean Fitzmaurice



Crabbucket

By k-os

Transcribed / Arranged by Sean Fitzmaurice & Heidi Serger

BACKGROUND

k-os is a Canadian rapper and hip-hop artist. His 2004 album *Joyful Rebellion*, earned him a 2005 Juno Award for Rap Album of the Year. The song “Crabbucket” off that album achieved great acclaim and much radio play, and earned k-os another Juno for Single of the Year! As described on his website (www.k-osmusic.com), “Crabbucket” speaks to the old age “crabs in the bucket” phenomenon that once threatened to derail k-os’ commitment to his own rap dreams, prior to the awards and acclaim. “If everyone in your hometown is indie and underground and no one’s yet swam to the surface, they start to have low self-esteem, underachieve, and believe it can’t be done,” relates k-os. Upright bass stabs, gospel hand claps, and horn solos accessorize his vocal plea of hope... that there’s “no time to get down, ‘cause I’m movin’ up.”

PREPARE & PRESENT

A Section

- Listen to recording of “Crabbucket”. Have students tap beat in various ways, eventually moving to beat in the feet (“stomp” pattern).
- Have students clap off-beats, add ti-ka on beat three, and notate rhythm for students (“clap” pattern).



- Show descending line of “bass” pattern through BP (head, shoulders, hips, knees). Then move this onto barred instruments (A-G-F-E).



- While remaining at instruments, tap series of four off-beats on lap. Move fourth one down to show direction of ostinato. Transfer to barred instruments. This becomes the “piano” pattern, to be played by glockenspiels. (NB: The tambourine part copies the rhythm of the piano part).

- ## CHORUS

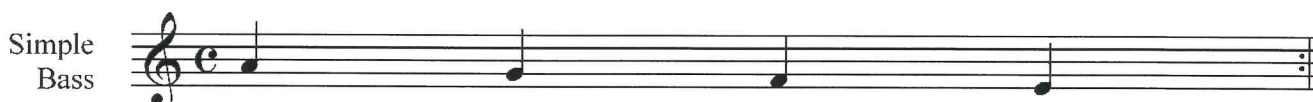


— to get down cuz I'm mo-vin' up. Ah _____ check out the crab in the buc-ket.

- Layer together parts learned so far: bass, glockenspiel, tambourine, stomp/clap, and chorus (sung and played on barred instruments). Let students feel success with this before moving on.

- With barred instruments set-up in a-la pentatonic (remove 'B'urgers and 'F'ries), begin exploring improvisation. Start with echoes, working from home-tone (A) and gradually adding more notes.
- Move into question and answer. Basic guidelines for Question: 8 beats not ending on A. Answer: 7 beats ending on A (eighth beat is rest). Let students explore (with guidance) until they feel comfortable.

- Explain how questions and answers sound better when they're related. Use material from the question when providing an answer. Continue exploring, allowing students to refine their skills.
- Allow question/answer to evolve into full improvisation. (NB: This is most successful when done over time. The abbreviated version we will experience may not be fully developed). Depending on skill level and experience, allow students to improvise on recorder or even singing. Evolve into blues improv, using A Blues Scale:
A – C – D – (Eb) – E – G – A
- Have simplified bass line play as accompaniment to improvisation section.



PRACTICE & POLISH

- Practice all parts until students are comfortable with individual parts. Choose which students will do which parts and assign instruments accordingly.
- Add movement to the stomp/clap section. Everyone could get up and do it, creating a “break” in the song. The use of lummi sticks (in place of hand claps) would add a neat visual effect and would enable creative movement. Allow students to have input into the creative process. Make use of various heights, different facing directions, even the series of stick colours.
- As an extra enrichment activity, teach your recorder players the first saxophone solo in “Crabbuckit”. Perhaps even invite a saxophonist to perform with your Orff group. Try to figure out the saxophone solo together as a class (with guidance from teacher); this is a great opportunity to develop ear training skills.

PERFORM

There are several possibilities for performance. The form listed below is only one suggestion.

- Intro: Layer in Bass, Piano, Tambourine, Stomp, Clap
- A Section: Sing/Play chorus twice
- Transition: Cut out all except percussion and stomp/clap, layer in bass
- B Section: Improvisation or Q&A (with only bass section as background)
- Step Break: Everyone stands to do stomp/clap (all other instruments stop)
- C Section: Using lummi sticks, create stomp/clap routine with choreography
- Transition: Bring back all accompaniment parts (bass, piano, tambourine, stomp, clap)
- A Section: Sing/Play chorus twice
- Ending: Create tag ending by repeating final phrase 3 times

KISHA ET LE LION

Présentée par Maureen Monson

Il y avait une fois, une petite africaine, appelée Kisha.
Elle vivait avec son père,
sa mère,
et sa soeur,
dans une petite cabane, dans le village de Tombouctou
dans le pays de Mali.

(*tutti - *chanson-thème*)
(XB – improvisation)
(XA – improvisation)
(GS – improvisation)

Un matin, elle s'est réveillée au chant des oiseaux;
Elle a entendu aussi les vaches dans les champs.
S'étirant,
elle s'est levée et s'est mise en route vers la rivière.

(*flûtes*)
(*cloche à vache*)
(GS – *glissando*)

Chanson:

Kisha, Kisha, où vas-tu?
Je vais à la rivière://

Elle a sauté de roche en roche.
À la rivière,
à genou au bord de l'eau,
elle s'est lavée le visage, les mains et tout le corps.

(*vibra-frappe*)
(*tambour océan*)
(*bâton de pluie*)

Chanson:

Kisha, Kisha, que fais-tu?
Je me lave le visage://

Elle a senti la douce boue glisser entre ses orteils.

(*sons avec la bouche*)

Chanson:

Kisha, Kisha, que fais-tu?
Je joue dans la boue://

Alors..... elle n'a pas entendu le faible bruissement
dans les feuilles derrière elle,
Et même quand ce bruit a augmenté
Elle a continué toujours à jouer.

(*blocs sablés*)

(*blocs – plus fort*)

Voyant enfin une ombre derrière elle, elle s'est tournée
pour voir un énorme lion.

(*vibra-frappe et tambours*)

- Maman, Maman!

La mère de Kisha a laissé tout pour secourir Kisha.
Le lion était grand,
Mais il avait la crinière éparse.

(tutti – “do”)

La mère de Kisha est tombée devant lui, en priant:

- Ne mange pas ma fille; ne tue pas ma fille,
je t'en prie.
- J'ai grande faim,
et je ne peux pas chasser avec les
autres lions, à cause de ma laideur.
- Je vais aller obtenir une crème pour ta crinière,
si tu relâches ma fille.
- D'accord. Mais, Kisha doit rester ici avec moi.

(guiro)

Kisha est resté avec le lion,
mais ses pauvres genoux se cognaient de frayeur.

(claves)

Chanson:

*Kisha, Kisha, que fais-tu?
Je vais vraiment pleurer://*

Au retour de la mère, elles ont frotté la crinière avec la crème
Et, voilà,
le lion était beau.

(tutti; tremolo sur “do” et vibra-frappe)

Il a relâché Kisha et s'en est allé fièrement.

La mère a porté Kisha à leur cabane, et

le père,

(XB)

la mère ,

(XA)

la soeur,

(GS)

et toute la famille

(tutti)

ont célébré le retour de Kisha du soir au matin, en chantant:

Chanson (et danse):

*Kisha, Kisha est sauvé
Le lion s'en est allé.
Tout le monde est si content
Ils commencent à chanter.
Li, li, lili.*

* Chanson-thème, adaptée de “Les Mensonges” – p. 28, Orff-Schulwerk: Musique Pour Enfants” – vol. II - Majeur

LET'S TAKE A TRIP

Presented by the 2007 Clinicians



Let's Take A Trip

Created by some of the 2007 Clinicians: Judy Epp Blatz,
Diane Sjoberg, Esther McAuley, Erin Risbey, Sean Fitzmaurice

FORM: SPEECH – HAND-JIVE – TRAVEL

Speech (everybody says chant, already facing a partner)

Let's take a trip around the world,

Our passports we will show.

In a plane, on a train, making friends on the way,

Come on everybody let's go!

Hand-Jive (in partners, facing each other)

Bonjour! Hello!
(shake right, shake left)

Come on let's go!
(holding hand of partner, switch places by turning in circle)

North, South, East, West
(double clap – right high going down, left low going up, then switch; two hand double swish)

Around the world is best!
(high five, circle around for low five, stomp)

Travel (leader calls out while students travel to a new partner – 8 beats)

Let's move! Let's groove!

Come on everybody let's go!

TURNIP GREENS

Presented by Judy Epp Blatz



CHILDREN'S DAY 2007

Goals - 1 and V harmonization

Process

a. Learn the B part first – body percussion and speech:

b. Learn the A part – the song (echo sing each phrase) and movement:

Students form two lines facing each other.

- Phrase 1 – lines move back 4 steps and forward 4 steps
 2 – flap wings and then doh-si-doh with partner opposite
 3 – shake hands with partner opposite
 4 – move back 4 steps and forward 4 steps (ready to do speech)

c. Practice song with movement

d. Practice A B A in order.

e. Teach chord roots: I – I – I – I – V – V – I – I – I

f. Change to words: What do you like? I like soup at lunch.

g. Teacher sings the song while class sings chord progression.

h. Transfer rhythm of words to pattern for notes F (I) and C (V) on knees and then on instruments.

i. Sing soprano metallophone part: Dream - ing I could fly Transfer to instrument.

j. Learn alto xylophone part on common tone C with these words:

Buttermilk, buttermilk, buttermilk pie, buttermilk pie hot dog

k. Learn glockenspiel part by snapping fingers at end of each phrase. Transfer to instrument.

l. Learn temple block part by saying these words while patting with alternate hands:

shoofly pie shoofly pie shoofly shoofly shoofly pie

m. Perform A B A with all instruments.

Turnip Greens

American Folk Song

Arranged by Donna Otto / Adapted by Judy Epp Blatz
(used with permission)

Music score for "Turnip Greens" (American Folk Song), arranged by Donna Otto / Adapted by Judy Epp Blatz. The score is written for a 2/2 time signature and includes parts for Voice, SG/AG, SM, AX, Temple Blocks, and BX/BM.

First System:

- Voice:** I had a dream the oth - er night I dreamed that I could fly _ , I
- SG/AG:** (Instrumental accompaniment)
- SM:** (Instrumental accompaniment)
- AX:** (Instrumental accompaniment)
- Temple Blocks:** (Instrumental accompaniment)
- BX/BM:** (Instrumental accompaniment)

Second System:

- Voice:** flapped my wings like a buz - zard and flew up to the sky. At the
- SG/AG:** (Instrumental accompaniment)
- SM:** (Instrumental accompaniment)
- AX:** (Instrumental accompaniment)
- TB:** (Instrumental accompaniment)
- BX/BM:** (Instrumental accompaniment)

gate I met St. Pet - er, at me he looked so neat. In -

SG/AG

SM

AX

TB

BX/BM

vit - ed me to din - ner and this is what we eat.

SG/AG

SM

AX

TB

BX/BM

JUNGLE DRUMS

Presented by Sean Fitzmaurice



CHILDREN'S DAY 2007

Jungle Drums is a gloriously illustrated storybook, with a fun puzzle element, set in the African jungle. Author Graeme Base, creator of other international bestsellers such as Animalia and The Waterhole, tells the story of little Ngiri, the smallest warthog in Africa. Tired of being teased by his bigger brothers and sisters, he wishes things could be different. When Old Nyumbu the wildebeest gives Ngiri a set of magic drums, he is sure his wish is about to come true. But all the animals of the jungle are in for a big surprise as Ngiri's wish is granted in a most unexpected way.

–Extracted from Jungle Drums book notes.

PROCESS

- Read the story to students. Explain that later on, we'll be adding instruments to help us tell the story (soundscape). As we do this first read through, ask them to watch for opportunities when it might be appropriate for instruments to be added.
- Do a review of the instruments available for use. Review their names, how to correctly play them, and demonstrate each instrument.
- Follow-up by inviting students to share their thoughts about which instruments could be used and when they could be added. Many will have at least a few similar ideas to the options presented here.
- Making as many relevant connections to the students' own ideas about when to add instruments, demonstrate the sounds and rhythms we will play during the story. It is important to note that the ideas presented here are only some of the possibilities for creating a soundscape. Your students may have other ideas which you could use in conjunction with some of the ideas presented here in order to create your own unique soundscape to the story.
- Some instruments simply provide a suitable sound effect to enhance the telling of the story. Others play a more intricate function by performing various rhythmic patterns and creating an elaborate layering effect to the presentation of the story.
- Depending on time constraints, teach all the instrument parts to everyone before assigning specific roles. This would be especially true of the rhythmic and/or melodic parts such as the drumming and the barred instrument parts.
- Assign specific instruments to students and review where in the story their part is heard. Do an initial run-through of the story, adding the instrument parts at appropriate times. You may find it necessary to notate some of the parts to help the more visual learners successfully perform their role.
- As you piece together your arrangement, it is important to consider the flow of your presentation. Ensure the instrument additions are not distracting or interrupting the story, but rather helping and enhancing the telling of it.
- Once parts are understood by students, determine a suitable set-up of the students and instruments. Try to plan for a simple and logical layout, keeping in mind the use of your physical space. Consider the position of the performers, as well as the audience, the narrator, and the images of the book.

- One of the highlights of this book is its beautiful illustrations. To fully contribute to the multi-sensory nature of this performance, it is important for the audience to not only hear the story being told by the narrator and the instrumental additions, but to also see the images from the book. In a smaller setting, simply holding up the book for everyone to see should suffice. In a larger setting, consider scanning the images and displaying them in a larger format (ie: overhead projector using transparencies or digital projector with PowerPoint presentation).

EXTENSIONS

To further enhance your presentation, consider some of these ideas for extensions:

- Dramatize the story by having a narrator as well as the various characters.
- As an art project, create costumes for each character. Also, the class could create a backdrop and/or stage scenery. Elaborate even further by adding lighting and special effects to create a full play.
- As a composition activity, the class could compose a theme song for Jungle Drums. Maybe even have a few pieces throughout the story and create a full musical!
- For a language arts assignment, students could write biographies of each character in the story. Maybe even extend the story by adding more to it. Create a sequel to Jungle Drums – what adventure will the animals encounter next?!?
- Study the book itself and particularly its illustrations. As explained in the book, there are hidden images and puzzles throughout the book. Watch very closely and you may find them!
- Use this book as a kick-off to a themed assembly on belonging and tolerance (and other moral/emotional intelligences).
- Present this soundscape during literary events such as “I Love to Read” month.
- Organize a whole-school, cross-curricular unit on Africa and Jungle Animals. Students could research various jungle animals and create posters; older students may study the climate and culture of Africa and make presentations about their findings. Tie in music and art wherever possible and hold a Celebration of Learning evening with parents and the community.

Jungle Drums

Book authored and illustrated by Graeme Base

Soundscape by Sean Fitzmaurice

Some motifs inspired by “African Rhythms and Beats” by Calla Isaak

CHARACTER

MUSICAL MOTIF

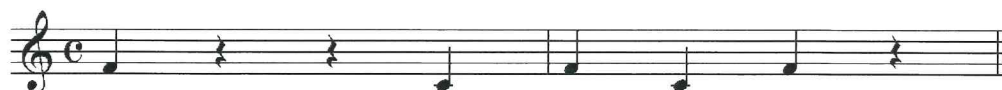
Ngiri Mdogo

SX
AX



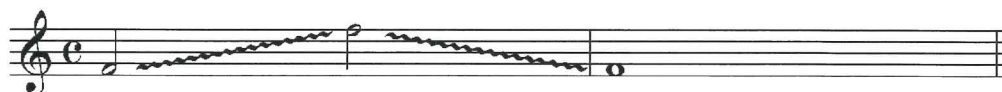
Bigger Warthogs

BX



Other Animals

SG
AG



TEXT & SOUNDS

INSTRUMENT ASSIGNMENT

3 – Xylophones
 1 – Suspended Cymbal
 1 – Vibraslap
 1 – Bell Tree
 1 – Bongos + Rainstick + Gong
 1 – Ngoma
 2 – Agogos / Gangogui
 2 – Shakers / Axatse
 3 – High Tubanos / Djembés
 3 – Medium Tubanos / Djembés
 3 – Low Tubanos / Djembés
 2 – Bass Xylophones
 2 – Glockenspiels
 ...then add more drums
 and rhythmic percussion

STORY TEXT	INSTRUMENT / SOUND
<i>Stunning spots & Striking stripes</i>	Suspended Cymbal – scraped with metal beater
<i>Impressive horns & Curly trunks</i>	Vibraslap
<i>Graceful necks & Gorgeous plumage</i>	Bell Tree – ascending
<i>Bongos / Magic Drums</i>	Bongos – improvise
<i>“laugh out loud”</i>	Laugh – everyone; high, like monkeys
<i>“fades into the bushes”</i>	Bell Tree – descending
<i>“evening downpour”</i>	Rainstick
<i>“put a spell on us”</i>	Gong
<i>“stomp off angrily”</i>	Ngoma – walking pattern (<i>bass-tone</i>)
<i>“shouting at once”</i>	All Instruments – large crescendo
<i>“warthogs clap & cheer”</i>	Clap & Cheer – half the students
<i>“other animals clap & cheer”</i>	Clap & Cheer – other half of students
<i>“everyone claps & cheers”</i>	Clap & Cheer – everyone

JUNGLE DRUMS

The musical notation for 'Jungle Drums' consists of six staves, each representing a different instrument. The notation is written in a simplified manner using vertical lines for stems and horizontal lines for beams to indicate rhythm. The staves are labeled on the left: High Drum, Medium Drum, Low Drum, Ngoma Drum, Agogo/Gankogui, and Shaker/Axatse. Each staff begins with a double bar line and a 'C' time signature. The patterns are as follows:

- High Drum:** A series of eighth notes, mostly beamed in pairs, with occasional single notes and rests.
- Medium Drum:** A series of eighth notes, mostly beamed in pairs, with occasional single notes and rests.
- Low Drum:** A series of eighth notes, mostly beamed in pairs, with occasional single notes and rests.
- Ngoma Drum:** A series of eighth notes, mostly beamed in pairs, with occasional single notes and rests.
- Agogo/Gankogui:** A series of eighth notes, mostly beamed in pairs, with occasional single notes and rests.
- Shaker/Axatse:** A series of eighth notes, mostly beamed in pairs, with occasional single notes and rests.

KAGOME

Presented by Erin Risbey



CHILDREN'S DAY 2007

A Little Background:

Kagome is a Japanese singing game that is played in a circle. As the song is sung, students hold hands and circle one child that is seated in the middle. At the end of the song, the child in the middle must guess who is now standing behind them. If the child guesses correctly, the two children exchange places and the game begins again.

The translation of the text is as follows:

Kagome, Kagome,
When does the bird inside the
Cage come out?
At sunrise and sunset
Who is in front of the back
Where a crane and turtle
slipped and fell?

Kagome, Kagome,
Kago no naka no tori wa,
Itsu itsu deyaru?
Yoake to ban ni.
Tsuru to kame ga subetta,
Ushiro no shoumen dare?

Playing The Recorder:

1. Introduce song by explaining background on Japan, the translation of the text and the singing game.
2. Warm up with echoes using B, A, G, and E. Begin to incorporate phrases of the song.
3. Present the music on chart paper. Review note names and fingerings.
4. Identify like phrases or measures. Notice how some phrases are very similar. Identify these and note the differences.
5. Play through the piece only playing the A's, (or B's or G's or E's). Now combine notes, play A's and B's, etc. Possibly group students, one group plays the A's, one group the B's, etc.
6. Play through entire piece.

Introduce barred and percussion instruments:

1. Level bordun using whole notes on Bass and Alto metallophones. Add text to help students remember their part. Prepare on laps. "crane" (BM), "fell" (AM)
2. Prepare soprano glockenspiel part with snaps. Use the words "bird cage" to help students remember their part. If students are having trouble with the rests, think of the beginning 2 bars of the melody as "Kagome, Kagome" and add the words "bird cage" as written in the arrangement.
3. Try adding the three percussion parts: finger cymbals, gong, and hand drum. Count the rests carefully.

Final Performance:

1. Choose students to play instrument parts, add recorder melody.
2. Use the first 4 measures of the barred instrument parts as an introduction.

Kagome

Traditional Japanese Singing Game
Arranged by Erin Risbey

Recorder

SG

AM

BM

Finger Cymbals

Gong

Hand Drum

Rec.

SG

AM

BM

F.C.

Gng.

H.D.

CALYPSO

Presented by Christine Penner

The students will be doing two activities during the 40 minute session. One is to create movement to a steel band recording using repetitive movements in groups of four; and one is to create an ocean, movement piece with large blue scarves and several non-pitched and pitched percussion instruments.

Begin with the calypso music. Talk about the origins of the steel drum band: lots of oil being shipped from the Caribbean in big drums; many drums left behind and the Jamaican people began to shape them with heat and tune different parts of the drum. Now these drums are used in parades as well as groups that combine with other jazz and rock instruments like this recording: Dumpa & Anvibes Pan Fusion.

With this recording we will begin listening for the melodic repetition of "Can you hear the Rhythm? This is where... ." We'll learn this by singing it to familiarize with the music. Ask for some movements to create a sort of line dance. Ask for some locomotor movements and non-locomotor movements. Of course remind students to use different levels in their movements. Take a few of their movements and put them together for a line dance to the recording. Keep it short for this session, but in future classes it could be extended of course. Perform your creation.

Next talk about the ocean in the Caribbean. Talk about the color, the motion, and does it have phases. Tell students we are going to recreate the movement of the ocean with the big blue scarves and the sounds accompanied by the percussion instruments. Have chart paper for their ideas. Perhaps a form will be decided together. Today because of the short time, I have decided the form will be:

- A) Calm, quiet, low waves at the beginning of the day
- B) Big waves and more sound middle of day
- C) Return to calm at end of day

Give students time to experiment with the types of movements the scarves can make. Try some with just one scarf, and some with groups of scarves. A long line of scarves rolling over the others in succession like the dance move of "Peeling the Orange" or two scarves in a cross formation and using the parachute effect.

Assign some students on the percussion instruments to match the kind of movements you have created. Write this on the chart paper so everyone is clear on the order of created activities. Put it all together to perform.

POUR CHANTER COMME IL FAUT

Présentée par Danielle Cormier



Commence chaque période de chorale avec des exercices d'échauffement. Voici des exemples :

1. *Un massage*
 - a. Tout le monde se tourne à gauche et donne la personne devant eux un massage.
 - b. Tourne à droite et répète.
 - c. Tourne de nouveau à gauche et fais les « chops » sur le dos de la personne devant toi.
 - d. Tourne à droite et répète.
2. *S'étirer*
 - a. Le cou (en cercles très doucement)
 - b. Les épaules (en cercles – en avant et en arrière, les deux épaules ensemble et ensuite séparément.)
 - c. Tout le corps (essaie de toucher le plancher ensuite le plafond)
3. *Un plongeur: pour travailler la bonne posture*
 - a. Fais semblant que tu es sur un plongeur. Lèves tes bras devant toi (comme un zombie) et mets toi sur tes orteils.
 - b. Descends sur tes talons et baisse tes bras à tes côtés.
 - c. Reste debout avec ta poitrine dans l'air comme tu es fier.
4. *Des grosses respirations: pour développer l'habileté de soutenir et contrôler les respirations*
 - a. Une paille
 - i. Fais semblant d'avoir une tasse avec une boisson et une paille.
 - ii. Place la paille dans ta bouche et prends une grosse gorgée pour vider ta tasse d'un seul coup.
 - iii. Fais quatre pulsations sur la lettre 's'. La quatrième pulsation va durer au moins 4 temps.
 - iv. Lorsque tu expires, deviens de plus en plus grand.
 - b. Un accordéon
 - i. Place tes mains devant ton ventre.
 - ii. Lorsque tu respirez, étire ton accordéon. ← →
 - iii. Lorsque tu expires, deviens de plus en plus grand et ramènes tes mains ensemble devant ton ventre. → ←
5. *La position du palais mou (levé) : pour un son résonnant*
 - a. Une surprise
 - i. Prends de l'air très vite comme tu es surpris.
 - ii. Tu devrais sentir un endroit en haut au fond de ta bouche qui devient froid. C'est là où se trouve ton palais mou.
 - iii. Lorsque tu fais cet exercice, ton palais mou est levé et dans la bonne position pour chanter avec un son résonnant.
 - b. Un bâillement
 - i. Bâille comme si tu es fatigué. Ceci lève naturellement ton palais mou dans la bonne position pour avoir un son résonnant.
6. *La prononciation d'un texte : pour développer une habitude de bien prononcer un texte*
 - a. "The tip of the tongue, the tip of the teeth"
 - i. Dis le texte ci-dessus à une vitesse confortable. Prononce bien les 't'.
 - ii. Répète le texte de plus en plus vite, mais garde le toujours bien claire.

- b. "Mama made me mash my M&M's, oh my!"
 - i. Chante (et prononce bien) le texte ci-dessus sur les notes suivantes:
- do, do, do, do, do, do, do, ti, do--- mi--- do
 - ii. Répète l'exercice un demi-ton plus haut et à une vitesse plus vite.
 - iii. Fais certain de garder le texte toujours bien claire.
7. *Meh, mee, mah, moh, moo : pour travailler les voyelles, la position des lèvres et la position du palais mou.*
 - a. Chante « Meh, mee, mah, moh, moo » sur une note.
 - b. Monte par un demi-ton et répète l'exercice.
 - c. Lorsque tu chantes chaque voyelle, essaye:
 - i. D'avoir la même voyelle que ton voisin.
 - ii. D'avoir des voyelles qui sont plus verticales que horizontales.
 - iii. De se plisser les lèvres.
 - iv. De lever ton palais mou.
8. *Zah, yah, yah, yah : pour réchauffer la voix aiguë*
 - a. Chante «Zah yah yah yah yah yah yah » sur les notes suivantes:
- do grave, mi, so, do aigu, so, mi, do grave
 - b. Monte par un demi-ton et répète l'exercice.
 - c. Pour éviter que la note la plus aiguë place du stress sur la voix, fais semblant de lancer un frisbee chaque fois que tu la chantes.
9. *Scooby Dooby Doo : pour réchauffer la voix grave*
 - a. Chante « Scooby Dooby Dooby Dooby Doo » sur les notes suivantes:
- so, la, so, la, so, fa, mi, ré, do---
 - b. Descends par un demi-ton, répète l'exercice et deviens de plus en plus lent.
10. *Pa pa pa pa : pour travailler les accords*
 - a. Divise ton groupe en trois.
 - b. L'ensemble chante les notes suivantes en unison, sur le syllabe « pa » :
- do, ré, mi, fa, so, fa, mi, ré do
 - c. Après ceci, les altos tiennent le 'do', les mezzos chantent le 'mi' et les sopranos finissent l'accord en chantant le 'so'.
 - d. Répète cet exercice dans différentes clés.
11. *Do, do ti : pour pratiquer comment changer de la voix aiguë à la voix grave*
 - a. Cet exercice commence sur le 'do' aigu et descend une octave. Chante les syllabes:
- do-----, do ti-----, do ti la----, do ti la so---, etc. jusqu'au 'do' grave.
 - b. Monte par un demi-ton et répète l'exercice.
 - c. N'oublie pas de penser à la forme de tes voyelles, la position de tes lèvres et la position de ton palais mou.

« **Pour chanter comme il faut** » Source : *Vive les canons! Recueil E*
Les éditions Via Musica
Thérèse Potvin, s.a.s.v.
 1998

Ce canon à 6 parties a des mélodies attrayantes, des rythmes avancés (qui incluent : tique-tique, ti-tique, triolet de croches, noire pointée), du vocabulaire au sujet du chant (par exemple : unisson, seconde voix, accord, bis etc.) ainsi que du solfège.

Déroulement :

1. Crée des aides visuels pour quelques parties de la chanson. Voici des exemples :
 - i. Partie 1 : Dessine une ligne courbée au tableau en forme de la mélodie. Écris le texte sur la ligne courbée.
 - ii. Partie 3 : Écris le texte ainsi que ses rythmes au tableau.
 - iii. Partie 5 : Dessine un 'deux croches' et un 'triolet de croches' au tableau.
2. Enseigne les six parties phrase par phrase à tous les élèves.
 - i. Partie 1 : Pointe à la ligne courbée (qui est au tableau) pendant que tu chantes une petite section de la mélodie à la fois.
 - ii. Partie 2 : Demande les jeunes de garder la pulsation sur leurs genoux pendant qu'ils apprennent cette partie.
 - iii. Partie 3 : Demande les jeunes de taper et dire les rythmes au tableau. Ajoute les paroles et finalement chante pour eux la mélodie.
 - iv. Partie 4 : Chante toute cette partie et demande les jeunes d'identifier la gamme majeure. Est-ce qu'ils peuvent aussi trouver la moitié de la gamme qui se retrouve à la fin de cette mélodie?
 - v. Partie 5 : Demande les jeunes de marcher sur la pulsation. Pendant qu'ils font cela, demande leurs de subdiviser la pulsation en deux (en tapant), ce qui créera des deux croches. Demande leurs ensuite de subdiviser la pulsation en trois pour créer des triolets de croches. Montre leurs l'aide visuel. Avant d'enseigner la mélodie, demande leurs d'alterner entre les deux croches et les triolets de croches.
 - vi. Partie 6 : Enseigne la mélodie avec les symboles de solfège.
3. Lorsque les élèves connaissent toutes les parties, divise le groupe en deux. Chante parties 1 & 2 ensemble lentement.
4. Divise le groupe en trois. Chante parties 1, 2 & 3 ensemble lentement.
5. Divise le groupe en quatre. Demande chaque groupe de se placer dans un coin de la salle en petit cercle. Chaque groupe chantera une partie différente (1, 2, 3 et 6).
6. Répète l'étape numéro cinq jusqu'à temps que toutes les six parties sont ensembles.
7. Fais une rotation: Demande chaque groupe de chanter une partie différente.
8. Répète l'étape numéro sept jusqu'à temps que chaque groupe a eu la chance de chanter toutes les parties.
9. La version finale : Demande à tous les élèves de chanter toutes les parties en unisson. Suivant ceci, l'ensemble se divise en six groupes. Les élèves de groupe 1 chantent tout seul, ensuite ils répètent leur partie pendant que les élèves de groupe 2 chantent. Les deux groupes répètent leurs parties pendant que groupe 3 se rejoignent à l'ensemble. Ceci se répète jusqu'à temps que toutes les 6 parties chantent ensemble. Bravo! Vous avez chanter un canon à six voix!

OLYMPIC WELCOME

Presented by the 2008 Clinicians



CHILDREN'S DAY 2008

Olympic Welcome 2008

Created by Karin Klassen
Traditional Chinese Melody

FORM: A-B-A

A SECTION

Music score for the A Section, featuring three staves:

- Voice:** Treble clef, 4/4 time. Lyrics: "Let's all go to Chi-na. Bei-jing is the place to be. O-lym-pic games are here. Join now in har-mon-y." The melody is a traditional Chinese tune.
- SG/AG SM/AM:** Treble clef, 4/4 time. Accompaniment for Singers/Guitarists and Small/Medium Instruments, featuring chords.
- BX BM:** Treble clef, 4/4 time. Accompaniment for Bells/Xylophone and Bells/Maracas, featuring rhythmic patterns.

B SECTION – Each of the spoken ostinati represent one of the five Beijing Olympic Mascots

Music score for the B Section, featuring five staves for spoken ostinati:

- Speech Group 1:** Treble clef, 4/4 time. Lyrics: "Huan - huan".
- Speech Group 2:** Treble clef, 4/4 time. Lyrics: "Jing - jing".
- Speech Group 3:** Treble clef, 4/4 time. Lyrics: "Ying - ying".
- Speech Group 4:** Treble clef, 4/4 time. Lyrics: "Bei-bei".
- Speech Group 5:** Treble clef, 4/4 time. Lyrics: "Ni - ni".

Olympic Welcome 2010

Re-Created by Karin Klassen
Traditional Chinese Melody

I rewrote the welcome song to be able to use the music again with my students in preparation for the Winter Olympics which were held in Vancouver in February 2010. The original version for the Summer Olympics in Beijing had 5 separate speech lines because they had 5 mascots for their games. The Winter Olympics in Vancouver designated only 3 mascots for their games: "Quatchi, Miga, and Sumi." So I added two sports words for the remaining two rhythmic lines. In the future, teachers can change these lines to accommodate any other future Olympic Game mascots.

FORM: A-B-A

A SECTION

Voice

Let's go to Van-cou-ver. B. C. is the place to be. O-lym-pic games are here. Join now in har-mon-y.

SG/AG
SM/AM

BX
BM

B SECTION – Three of the spoken ostinati each represent one of the Vancouver Olympic Mascots

Speech Group 1

Quat - chi

Speech Group 2

Skat - ing

Speech Group 3

Ski - ing

Speech Group 4

Mi - ga

Speech Group 5

Su - mi

CHOOSE YOUR MOVES

Presented by Beryl Peters



CHILDREN'S DAY 2008

"As with most activities, the greater the initial preparation and stirring of ideas is, the richer the response" (Katz & Thomas, 2004, p. 75).

There is a wealth of possibilities for "stirring ideas" to prepare for experiences in movement related to the sports of the Olympic Summer games. The official Olympic website at: www.olympic.org has excellent descriptions and images of the Olympic sports, including a section for teachers. There are numerous books that can be used to generate ideas such as "Eyewitness Olympics" by Dora Kindersley, "The Encyclopedia of the Summer Olympics" by David Fischer, "Summer Olympics: The Definitive Guide to the World's Greatest Sports Celebration" by Clive Gifford, "Let the Games Begin" by Maya Ajmera, Michael Regan, and Shakti for Children, and "Magic Tree House Research Guide: Ancient Greece and the Olympics" by Mary Pope Osborne.

To "generate and use ideas from a variety of sources" (New Manitoba Music Curriculum Framework) for improvising and composing using music and movement, I have used the video "Stomp Out Loud" with Grades 4-6. The brooms sequence once inspired a hockey stomp with hockey sticks and pucks, and the basketball scene would be a helpful inspiration for today's basketball stomp. A video of artistic and rhythmic gymnastics would generate ideas for use of the apparatus associated with gymnastics, and clips of tennis, baseball, etc. could be sources for analysis, reflection, and application of movement ideas. Once we have activated learning and generated and stirred ideas, we can begin!

Let's Try Basketball

Let's start with simply tossing the basketballs back and forth while standing. Can students suddenly let go of the ball and quickly grab it again with both hands? What does the ball sound like when held in one hand and the other hand is slapped against it? How many times can students comfortably bounce the ball in a row? Can they drop the ball with two hands and grab it on the way up with a two-handed slap? Can they toss the ball in the air and grab it on the down with a two-handed slap? Once we have determined students' comfort level with various basketball skills, we can incorporate them into the "stomp." Here is just one possibility:

Basketball Stomp	1	2	3	4	5	6	7	8
1. Light bounce	X	X	X		X	X	X	
2. Toss and grab/slap				X				X
3. Hold and slap	X		X	X		X	X	X
4. Bounce and grab/slap		X	X		X	X		
5. Toss hand to hand	X		X		X		X	X
6. Hard bounce	X			X				X

There are a variety of ways we could teach these rhythmic patterns. We usually follow a "sound before symbol" process in the Orff approach, but we could also read the grid on an overhead if we wished to model its use as a scaffold for children's own compositions. As we often do, the rhythms could be introduced as speech patterns, transferred to body percussion and then to the basketballs. Speech possibilities include:

Line 1 & 2: Basketball Go! Basketball Go!

Line 3 & 4: I sure like to (yes!) play basket (ball would be said/played at end of the piece).

Line 5: Bas—ket—ball. Ready?

Line 6: I like to play this game do you? (only underlined words are said/played)

Any of these lines could work in combination depending on time and abilities or students could write their own! The class could be divided into as many groups as could comfortably manage the stomp; i.e. a class of 24 divided into 6 groups of 4 students each. Students could experiment with levels so that some would bounce the ball close to the ground and others would bounce higher up from the ground. Students could create a non-locomotor group formation using lines or circles with some facing in and some facing out. I tried moving with the balls but that was disastrous – maybe you would have better luck! Lines 1 and 2 could make a simple introduction that would provide a steady beat to anchor the playing and the teacher could start it all off with the sound of the whistle to begin the “game.” At the conclusion, all parts end with Ball!

How about Rhythmic and Artistic Gymnastics?

The official Olympic site states: “A perfect fusion of athletics and aesthetics, gymnastics ranks among the defining sports of the Olympic Games.” Although rhythmic gymnastics is only performed by women at the Olympics, boys might still be willing to try using the apparatus of rope, hoop, ball, club and ribbon. If not, there are many movement possibilities to be generated from still images or video of men’s artistic gymnastics.

A useful starting point for exploring the movements found in gymnastics might be to begin with observing still images of Olympic gymnasts and describing the shapes found in the images. Students could choose images to re-create through movement shapes to play a version of statues. An order could be established for the re-created gymnastics shapes which could then serve as an introduction to a group gymnastics movement sequence, or as a means of organizing movement between the forming of the individual shapes. In her book, “This Too is Music (1990),” Rena Uptis describes a Dalcroze inspired idea that could be used to link the gymnastics shapes. Rena suggests children move body parts to correspond with each child’s name; this idea could be extended to exploration with the gymnastic ropes, ribbons, hoops, or balls (I’m not sure if I would want to try using the clubs, though!). In groups, gymnasts could then choose one name to perform, and a conductor could be chosen to start and stop the groups to vary mood, texture, dynamics and qualities of movements.

Gladys Fleming (1976) has a variety of movement suggestions that could serve as a starting point for creating a gymnastic sequence. Students could play “Clothes on the Line” (p. 187) and choose the article of clothing they wish to be as it hangs on the line, is blown about, and perhaps falls down or loses a clothes peg. Other movement ideas that might help develop a gymnastic improv include recreating smoke in the air, an eagle or seagull, syrup, snowflakes, dandelion puffs blowing in the wind, balloons floating in the sky, flying in a glider plane, clouds, etc.

We could facilitate all of the Movement strand outcomes from the Manitoba Phys-Ed curriculum through our exploration of gymnastics movements. Through responses to non-pitched percussion students could explore: directions, levels, body shapes and different movement qualities (Grade 1); pathways and planes (Grade 2); mirroring, matching, adding qualities of speed, force, flow to Grade 1 and 2 outcomes to design movement sequences (Grade 3); and use transport, manipulation, and balance as part of movement skills, combined with identical and contrasting movements with partners or small groups (Grade 4).

With our limited time today, one simple possibility might be to create a movement response to a sustaining instrument such as a good sounding triangle or finger cymbals. The cymbals could be gently struck by the teacher every 4 beats to signal a change in movement as for example:

Choose apparatus and body shape (curled, stretched, narrow, wide, twisted) and hold/freeze.

Phrase 1: Change level and body shape in non-locomotor position.

Phrase 2: Move out of position using locomotor movement and choose pathway (straight, curved, zigzag), levels, and shapes.

Phrase 3: Change direction, pathway, levels, and shapes.

Phrase 4: Return to non-locomotor position and choose an effort quality to lead to a freeze and final point.

This movement sequence might then simply be repeated, or varied by performing in canon or as question and answer with partners to create a possible B section following the Basketball A.

What moves would you choose...

Drawing from a variety of Summer Olympic Sports, possibilities include tennis, badminton, table tennis, baseball, judo, archery, canoeing/kayaking, cycling, fencing, volleyball, weightlifting, or wrestling. As an alternate to the gymnastics movement sequence, a judo sequence could be developed; the Olympic website states that judo means the “gentle way in Japanese” and the beginning standing position and initial moves leading up to the throws (no actual throws!) could also serve as effective explorations of movement qualities, levels, shapes, pathways, etc. in response to non-pitched percussion.

Students could choose their favorite apparatus to create their own “Stomp” using a grid that they might have explored in the Basketball stomp. One example is:

Sports Stomp	1	2	3	4	5	6	7	8
Basketball								
Tennis Raquet								
Badminton Raquet								
Baseball Bat								

Students could fill in the grid to “develop ideas into music, creatively applying processes and principals of composition” (Manitoba Music Curriculum), and “revise and refine” their compositions to then “interpret, perform, and share their own and others’ music in a variety of contexts” (Manitoba Music Curriculum) thus meeting all the general learning outcomes from the area of Creative Expression in our new Music curriculum.

As a final sharing, students could create a form using any or all of the above ideas. Our tried and true organizing framework in the Orff approach is the Rondo form and we could create something like:

- A section: First two lines of the Basketball Stomp
- B section: Basketball Stomp
- C Section: Gymnastics Movement sequence
- D section: Students’ creations for a “Sports Stomp”
- E section: Judo movement sequence

References:

- Fleming, G. A. (1976). *Creative rhythmic movement*. Englewood Cliffs, NJ: Prentice-Hall.
- Katz, S. A., & Thomas, J. A. (2004). *The word in play*. Baltimore, ML: Paul H. Brooks Pub. Co.
- Uptis, R. (1990). *This too is music*. Portsmouth, NH: Heinemann.

OLYMPIC RHYTHM ROUND

Presented by Karin Klassen



Teaching Process:

1. Teach song in three parts (song works great sung as a round)

2. Add movement to song

- a) Olympic Games – Hand jive (Yellow Scarves)
- b) Olympic Village – Waving hands above head (Flags)
- c) Gold, Bronze, Silver – Spirals / figure 8's (Coloured streamers or ribbons)

All students should learn the movement, but in the final performance, just a few students can be used to represent each of the three sections of the song as they are sung.

3. Talk about the Olympic Games and favourite sports you might find in the games. Use the students' ideas to elicit responses like basketball, volleyball, hockey, cycling, judo, etc.

4. Add instrumental accompaniment parts to song

- a) BX line with bouncing Basketball: "Basketball, shoot now..."
- b) SX/AX line with Guiros & Clubs: "Gymnastics, gymnastics"
- c) AG line with Ocean Drum & Claves: "Swim in the water...It's great!"
- d) SG line with Paddles & Maracas: "Rowing's the thing to do...Heave Ho!"

5. Add layers of drums as interludes with these elicited/learned responses:

- a) Djembe – "Hockey games are thrilling..."
- b) Conga – "Cycling or judo, and volleyball is sweet, I love..."
- c) Tubano – "Base-ball – such fun!"
- d) Bongos – "Track and field, they run so fast"

The different rhythms are introduced as new separate interludes between each return of the song. Each rhythm should be spoken twice and then played as a solo twice before the song begins again with the added instrument. During this verse students improvise movements of the designated sport. The layers can be added cumulatively, if the students can maintain so many different rhythms with a steady beat and can all begin together, playing each individual rhythm independently and steadily.

6. Introduction: Begin with chanting: "Olympics...Beijing", then transfer that rhythm to cabasa; start accompaniment by adding layers until all have entered at which point the song begins with representative movement.

7. Coda comes after all the layers have been added: All students shout "Olympics... They're great!" and then the vibraslap ends the song with a single hit.

8. Final Form: Rondo Introduction ABACADAEA Coda

- A = instrumental accompaniment & song & movement with scarves, flags, ribbons
- B = added djembe line (hockey movement improvisation)
- C = added conga line (cycling, judo or volleyball movement improvisation)
- D = added tubano line (baseball movement improvisation)
- E = added bongos line (track and field movement improvisation)

ENJOY!

Olympic Rhythm Round

By Karin Klassen

Part 1



O - lym-pic games. O - lym-pic games. We'll have lots of fun. O -



lym-pic games. O - lym-pic games. 'Til the games are done.

Part 2



O - lym - pic vil - lage. We'll meet lots of friends.



O - lym - pic vil - lage. Hope it nev - er ends!

Part 3



Gold bronze sil - ver. Put us to the test.



Gold bronze sil - ver. We'll do our best!

Summer Games Rhythm Round

By Karin Klassen

SG Maracas

Row-ing's the thing to do Heave ho!

AG Claves

Swim in the wa - ter It's great!

SX/AX Guiro

Gym - - - nas - tics, Gym - - - nas - tics

BX CBB on C

Bas - - - ket - - - ball, Shoot now

Djembe

Hoc - key games are thril - ling Hoc - key games are thril - ling

Conga

Cy - cling or ju - do and vol - ley - ball is sweet, I love

Tubano

Base - - - ball such fun

Bongos

Track - andfield they run so fast. Track - andfield they run so fast.

Intro Cabasa

O - - - lym - - - pics Bei - jing!

Coda

O - lym - pics They're great! (vibraslap)

Winter Games Rhythm Round

By Karin Klassen

SG
Maracas

Luge is the thing to do Whoosh down!

AG
Claves

Cross-coun - try ski - ing It's great!

SX/AX
Guio

Bi - - - ath - lon, Bi - - - ath - lon

BX
CBB on C

Skel - - - e - - - ton Race now!

Djembe

Hoc - key games are thrill-ling. Hoc - key games are thrill-ling.

Conga

Speed ska - ting, speed ska-ting, Speed skat - ing is fast, I love

Tubano

Cur - - - ling Such fun

Bongos

Fi - gure skat - ting looks so hard. Fi - gure skat - ting looks so hard.

Intro
Cabasa

O - - - lym - - - pics B. C.!

Coda

O - lym - pics They're great! (vibraslap)

LE RELAIS DES OLYMPIQUES

Présentée par Andrea Wicha



CHILDREN'S DAY 2008

On fera un relais entre cinq pays participants des olympiques de Beijing; la France, les États-Unis, la Grèce, la Russie et l'Allemagne.

Pensez aux mouvements que vous pouvez faire pour montrer des sports importants de votre pays. Vous allez utiliser ces mouvements pour passer le bâton au prochain pays. Vous allez aussi apporter le drapeau de votre pays.

Groupe 1 – La France

Groupe 2 – La Russie

Groupe 3 – La Grèce

Groupe 4 – Les États-Unis

Groupe 5 – L'Allemagne

Les danses peuvent être trouvées dans Rhythmically Moving par Phyllis Weikart.

- La France va danser 'Branle Normand' – une danse en cercle.
- La Russie va danser 'Korobushka' (Peddler's Pack) – une danse en double cercle.
- La Grèce va danser 'Hasapikos' (Butcher's Dance) – une danse pour huit personnes, ou quatre couples en carré.
- Les États-Unis vont danser 'Salty Dog Rag' – une danse en partenaire et en double cercle.
- L'Allemagne va danser 'Man in the Hay' – une danse pour huit personnes, ou quatre couples en carré.

RECYCLE YOUR BOTTLE OF POP

Presented by the 2009 Clinicians



CHILDREN'S DAY 2009

Recycle Your Bottle of Pop

Created by some of the 2009 Clinicians: Stephanie Davis,
Becki Gordon, Monique Vasquez, Steven Howes, Vhana Moldowan

THREE-PART SONG

PART 1

One bottle of pop, two bottle of pop, three bot-tle of pop, four bot-tle of pop,
five bot-tle of pop, six bot-tle of pop, seven bot-tle of pop, stop!

PART 2

Don't throw your trash in my back - yard, my back - yard, my back - yard.
Don't throw your trash in my back - yard, my back - yard's full!

PART 3

Re - duce! Re - use! Re - cy - cle it all! Re -
duce! Re - use! Re - cy - cle it all! Re-

GROUP OSTINATI

News pa-pers! Juice box-es! lu-mi-num cans! A-
Plas-tic bot-tles! Plas-tic bot-tles! Glass jars!

RONDO FORM

A Ostinati **B** Voice Part 1 **A** Ostinati **C** Voice Part 2 **A** Ostinati **D** Voice Part 3 **A** Ostinati **E** All 3 Voices

NOTRE JARDIN

Présentée par les cliniciens de 2009

Notre jardin

canon d'une mélodie traditionnelle
paroles françaises par Nicole Lafrenière

Introduction & ostinato

Re - cy - cler, ré - duir', ré - u - ti - li - ser!

Mains

The introduction and ostinato are written in 2/4 time. The vocal line (treble clef) starts with a quarter note 'Re', followed by a half note 'cy', a quarter note 'cler', a quarter rest, a quarter note 'ré', a quarter note 'duir'', a quarter note 'ré', a quarter note 'u', a quarter note 'ti', a quarter note 'li', and a quarter note 'ser!'. The piano accompaniment (bass clef) consists of a series of quarter notes: 'Re', 'cy', 'cler', 'ré', 'duir'', 'ré', 'u', 'ti', 'li', and 'ser!'. The piano part is marked 'Mains'.

Canon

1.
No - tre pla - nèt' est un grand jar - din.

2.
Nous de - vons en pren - dre bien soin.

3.
Tra - vail - lons la main dans la main.

The canon consists of three parts, each written in 2/4 time. Part 1 starts with a quarter note 'No', followed by a half note 'tre', a quarter note 'pla', a quarter note 'nèt'', a quarter note 'est', a quarter note 'un', a quarter note 'grand', a quarter note 'jar', and a quarter note 'din.'. Part 2 starts with a quarter note 'Nous', followed by a half note 'de', a quarter note 'vons', a quarter note 'en', a quarter note 'pren', a quarter note 'dre', a quarter note 'bien', and a quarter note 'soin.'. Part 3 starts with a quarter note 'Tra', followed by a half note 'vail', a quarter note 'lons', a quarter note 'la', a quarter note 'main', a quarter note 'dans', a quarter note 'la', and a quarter note 'main.'.

CARE FOR THE EARTH

Presented by Stephanie Davis



CHILDREN'S DAY 2009

- This is a piece composed for voices, recorder, Orff instruments, and recyclable materials!
- It emphasizes that the Earth needs taking care of and that lifestyle changes must be made.
- The piece has a musical focus on la pentatonic and on 5/4 meter.

Introduction:

1. Have students move around the room to the beat of your drum. Each time the students hear an accent, they should show it in their movement.
2. Beat the drum in four so that the students know when to expect the accent. Try this in three and in two.
3. Tell the students to listen carefully because they are going to notice a change. Play a repeated 3+2 pattern for the students. Have them show the accents of this pattern with their movement.

Learning the Song:

1. Teach students the vocal part by rote.
2. Discuss the meaning of the song with the students.
3. Have students sing the piece while clapping on the accents (1&4) and patsching the weak beats.

Learning Instrument Parts Through Movement:

1. Have students patsch speech pattern #1 (shown below).
2. Have them patsch and leave out the words so that they can sing the song.
3. Have students patsch speech pattern #2.
4. Have them patsch and leave out the words so that they can sing the song.
5. Have students move their arms in the indicated way with speech pattern #3.
6. Students should move and leave out the words so that they can sing the song.
7. The three parts can be distributed so that students experience what it feels and sounds like to play an individual part while singing, and while others around them are perhaps playing a different part than them.

Go to the Instruments:

1. Have students go to the barred instruments and take out Cs and Fs. Have students find the low E and B and play the solid bordun pattern ("Turn it off") with their fingers, then with mallets. Add singing.
2. Have students put down their mallets and do the movement, while sitting, for the "Please pick up your mess now" pattern. Instead of the words, have the students sing "E-G-G-A-B-B" with the same rhythm as the speech pattern.
3. Students should find these notes on the instruments and play the pattern with their fingers, then play with mallets.
4. Have students patsch then play the "Hey let's not waste time" pattern.
5. Have bass instruments play solid bordun pattern. Add AX and SX on the "Please pick up your mess now" pattern. Add glockenspiels on the "Hey let's not waste time" pattern.
6. Play this while singing.
7. Have students put their mallets down and say and clap speech pattern #4.
8. Have two students come up and play the rhythm on the wood block.
9. Have students snap (if possible, clapping might be better for them) pattern #5.
10. Choose two students to play this on triangle.
11. Have all parts play the entire A section by layering in the instruments.

Learning the B Section:

1. Sing the letter names of the recorder melody for the class. Teach it to them by rote.
2. Have half of the class play the notes on recorder while half claps accents and patsches weak beats, then switch parts.
3. Teach the speaking / body percussion parts that will be for recyclable instruments (shown below).
4. Show students the recyclable materials and how each pattern can be played on them.
5. Have some students play the recyclable instruments while the others do the body percussion.
6. Split the class into three parts and layer in the patterns. Switch parts.
7. Play this with the recorder part.

Learning the Movement:

1. Beat the drum in 5/4 meter with clear accents on 1 and 4 while students sit on the floor.
2. Have students raise their arms straight up for beats 1-2-3 and bring them down on 4-5.
3. Now switch and have them keep their arms down for 1-2-3 and up for 4-5.
4. Give each student a green or blue hula hoop: it will look nice if the colours alternate from student to student.
5. Have the blue hula hoops rise on 1-2-3 and drop on 4-5, while the green hula hoops drop on 1-2-3 and rise on 4-5.
6. Try movement with the rest of the B section.

Extra Movement:

1. If time allows, teach movement for the A section as well.
2. Students could form groups and create their own.
3. The following is an idea for the A section.
4. Students should form a circle with a scarf in their right hand. Students will have alternating green and blue colours.
5. Students move counter clockwise following the person in front of them, beginning with a right foot step-hold-hold for the first three beats; arms straight up with this step.
6. Following this, the students bring their back leg (left) forward next to the right then step in place with the right. These steps should be one beat each, bringing us back to 1 in the 5/4 meter.
7. Repeat starting with the left foot and repeat pattern.

Putting it all Together:

1. To assist the students in feeling the 5/4 meter, the familiar hand drum beat can be clearly and quietly demonstrating the accents throughout the piece, or merely as a cue.
2. Begin with the A section and have the barred instruments layer in beginning with the BX, then AX, then SX, then glocks, NPP, and finally the vocal part.
3. Give a clear cut off at the end of the A section, that will also prepare the recyclable materials to enter in the B section.
4. These materials can be layered in as well, with the recorder entering last along with the movement.
5. Layer the recyclable materials out after the recorder melody has finished. Recycling bins should be the finishing part.
6. Give a clear cut off at the end of the B section that will also prepare the instruments to enter.
7. End with the A section and layering out.

Extension Ideas:

1. Have students bring in their own recyclable materials from home. In collaborative groups, students can create speech/rhythmic patterns by exploring other ways in which we can save the environment. The patterns can be used to accompany the piece, or can be used to create more sections to demonstrate rondo form.
2. For an alternate ending, the recycling bin could be turned over and the other materials could be put inside of it.
3. Instead of using the given movement ideas, have students create their own.
4. Instead of scarves, students could use green and blue gymnastics ribbons to create outward facing circles that gradually grow from small to big throughout each four bar phrase, representing the Earth.

Speech Patterns for Section A:

#1 – BX:
Turn it off!

#2 – AX/SX:
Please pick up your mess now!

#3 – SG/AG:
Hey! Let's not waste time! (★=arm bursts; R L R = hammer motion with appropriate hand)

#4 – Wood Block:
Ride a bike, not a car to - day!

#5 – Triangle:
Keep - ing our friend the Earth well!

Speech Patterns for Recyclable Materials in Section B:

Recycling Bins: (play sides of bins with drum sticks)
Turn off the lights

Tin Can & Sticks: (play similar to a guiro)
So-lar pow-er en-er - gy oh!

Plastic Bags: (scrunch the bags)
Car pool

Care for the Earth

By Stephanie Davis

V
We have lived off the Earth to sur-vive. It's up to us to keep her a-live.

SG
AG

SX
AX

BX

Triangle

Wood Block

V
She's gi-ven us clean wa-ter and air, Tak-ing and tak-ing, this seems un-fair.

SG
AG

SX
AX

BX

Tr.

W.B.

V
Peo - ple seem to think that there's an end - less sup - ply.

SG
AG

SX
AX

BX

Tr.

W.B.

V
We all need to change our life-styles, give it a try.

SG
AG

SX
AX

BX

Tr.

W.B.

Recorder: B Section

THINK GREEN

Presented by Monique Vasquez

"Think Green" by 3rd Rock Hip Hop

Formation

Depending on classroom size, allow for a front row, a back row, and four groupings.

XXXX	XXXX	XXXX	XXXX	(back row)
XXXX	XXXX	XXXX	XXXX	(front row)
Group 1	Group 2	Group 3	Group 4	

The order of the dance is as follows:

Intro	32 counts
Verse 1	64 counts
Chorus	32 counts
Verse 2	64 counts
Chorus	32 counts x 3
Instrumental	

Intro

The students free-style dance or you can add choreography.

Chorus

The greenhouse effect affects us all
If we don't stop now, we'll be next to fall
Like the dinosaur became extinct
All the people of the world
All we really need to do is think

All the students can perform the chorus two times, or groups 1 and 2 can perform it first and then groups 3 and 4 can perform it on the repeat.

Counts

1-4	-step/touch X 2 -R/L -Lft arm up then flex fist on cnt. 2 -Rt arm up then flex fist on cnt. 4
5-6	-pulse ribs 4wd 2x's as upper body faces Rt corner -hands on invisible wall in front
7	-twist upper body Lft to face Lft corner -flex fists up over head
8	-bend at waist bringing fist down over face
1-3	-3 dinosaur walks 4wd -R/L/R
4	-freeze on "extinct"
5	-step to open legs and hit hands up over head
6-7	-slowly open arms to the side
8	-strike a pose to 'think'
1-16	-Repeat

Verse 1

I have divided this verse into 8 'hand jives'. Group 1 performs Hand Jive 1; Grp.2=HJ2; Grp.3=HJ3; Grp.4=HJ4; Grps.1&2=HJ5; Grps.3&4=HJ6; all four groups perform HJ 7&8. You can get the students to create their own hand jives that match the words or you can use these:

HJ#1

- pump fist X 2-Rt
- pump fist X 2-Lft
- cup ear to listen-Rt
- shake finger-Lft

HJ#2

- hold head in hand x 2-Rt
- hold head in hand x 2-Lft
- melt hands down face and neck 4 cnts.

HJ#3

- apply suntan lotion to Rt. arm
- apply suntan lotion to Lft. arm
- shade eyes and look-Rt
- shade eyes and look-Lft

HJ#4

- gesture to come-Rt
- gesture to come-Lft
- open hand out along horizon-Rt
- open hand out along horizon-Lft

HJ#5

- gesture to 'think' x 2-Rt
- gesture to 'think' x 2-Lft
- thumb points to self x 2-Rt
- fist hits down x 2-Lft

HJ#6

- arms fly like bird slowly-Rt
- arms fly like bird slowly-Lft
- arms fly like bird slowly-Rt
- arms fly like bird slowly-Lft

HJ#7

- 3 walks then touch-Rt
- 3 walks then touch-Lft

HJ#8

- arms swing like you're driving a car-Rt/Lft

Verse 2

I have created my own "Electric Slide". The students may already be familiar with their own "Electric Slide" version. The Electric Slide is a group dance (block dance) that repeats over and over with a change of direction so that the dance is performed facing each four sides or the front and the back only.

- 3 walks then touch/clap-Rt
- 3 walks then touch/clap-Lft
- 3 walks then touch/clap-back
- 3 walks 4 wrd. then jump to face new side
- Repeat to all 4 sides

Chorus

The students will repeat the chorus 2 times as they did before and then they can move into a circle where they can show off their breakdancing or any type of dance inside the circle one at a time.

HOW BEAUTIFUL IS THE RAIN

Presented by Vhana Moldowan



2-part

New Horizons Publishing

Poem by Henry Wadsworth Longfellow

Music by Mary Lynn Lightfoot

“How Beautiful is the Rain!” is based on selected verses from Henry Wadsworth Longfellow’s poem “Rain in Summer”. The text welcomes the rain, and talks about the simple beauty in nature. This arrangement has ample unison and echoed phrases that allow for built-in success with developing choirs with only a few simple harmony parts.

In this arrangement, there is a dynamic piano accompaniment with a rainstick part for near the beginning and at the end. It would be a suitable selection for a spring or final concert.

Consider the following few pointers when singing this arrangement:

- Careful tuning on the sustained pitches on the word ‘rain’ especially. Watch that the vowel is not too spread, or closed to an [i] sound.
- Be aware of the changes of melody on repeated text.
- Watch when the 2 parts are conversing (measure 27 to 41) that there is a clean cut off so the next part can continue singing.
- Incorporate movement to help with singing the sustained notes. Have the students roll their arms in front of them, or do a slow sweeping gesture to keep the air moving.

O LÉ LÉ MOLIBÁ MÁKÁSI

Présentée par Nicole Lafrenière



CHILDREN'S DAY 2009

Chant de la République du Congo (en lingala)
« Ne jette pas ton eau, même quand la pluie s'annonce. »
Proverbe de l'Afrique de l'Ouest

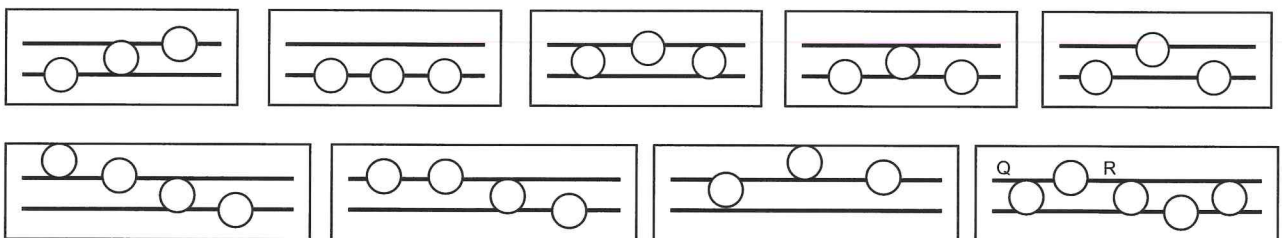
Plan de leçon interdisciplinaire: musique & science humaine

Échauffement corporel et vocal (environ 15 min.)

- Étirement musculaire: cou, épaules, bras, hanches, jambes, pieds;
- Posture: alterner entre la posture d'une poupée de chiffon et d'un soldat
- Secouer les mains, pieds, tout le corps
- Imiter mouvements du prof: toucher le soleil, toucher le sol, respirer l'air en se gonflant autour de la taille et souffler des chandelles imaginaires; ramer dans un canot lentement et rapidement, ensuite accelerando et rallentando
- Faire le son « bbbbbb » pour dégager la bouche, les lèvres, la langue...
- Chanter des montagnes russes sur le phonème « ou » (glissandi ascendants et descendants)
- Imiter les pleurnicheries d'un gros chien (son grave), d'un chien moyen (son moyen) et d'un chiot (son aigu) afin que les élèves placent leur voix dans l'étendue aiguë / de tête
- Chanter en écho la gamme Kodály (voix et mains) avec notes *do ré mi fa sol la ti do* (je me sers de *ti* puisque *si* peut aussi représenter *sol#*); diviser élèves en 2 groupes, chanter la gamme en canon



- Courtes mélodies de la chanson Olélé, chantées encore en écho (ou sans écho, avec signes Kodály par les élèves: *d r m; m f s; d r m r m r d; s f m; s f m r m; s f m r m f m r d; f l s f; s f m r d; d m l, d l; r r r m; r d r r*; etc.
- En se servant de notation de configurations mélodiques tirées de Olélé (technique selon S. Calantropio, Pieces and Processes, Ed.Schott), le prof choisit la note Kodály du départ et claque les doigts comme signal de chanter la prochaine note. Le prof choisit ensuite une note de départ différente pour que les élèves s'habituent à chanter n'importe quelle note de la gamme Kodály. Demander les élèves au sujet du contour: notes répétées, ascendantes, descendantes



Science humaine (de 5-8 min.)

1. Discussion avec élèves de l'importance de l'eau au Canada? [récipient écologique & verre d'eau]
 - « Avons-nous de l'eau fraîche, polluée, en abondance, etc.? »
 - « De quelle façon est l'eau – la pluie, la rivière, les lacs, l'océan – importante pour nous? »
 - « Quelle rôle avait les rivières et les lacs pour les voyageurs? »

2. Demander aux élèves ce qu'ils savent au sujet du rôle de l'eau en Afrique, et plus spécifique dans la République du Congo en Afrique:

- l'existence de villages sans eau ou puits; sans oublier villes très modernes
- on cherche de l'eau au fleuve en la transportant dans unealebasse [exemplaire/photo]
- on voyage et pêche en pirogue (moyen de transport) avec filets
- on cultive la terre à la main; il y a souvent la sécheresse dans certaines régions, ou des saisons de pluie; ou bien on ne peut pas pratiquer l'irrigation comme au Canada;
- l'importance de la pluie pour que le fleuve ne s'assèche pas, pour que les cultures puissent pousser, pour que le village puisse se nourrir, boire et survivre, pour LA VIE!

3. Chants de travail « Connaissez-vous des chansons de travail que les voyageurs chantaient en canot? » (Rame, rame. C'est l'aviron qui nous mène en haut. etc.) *Souligner que Voyageur, va faire tes bagages n'était pas chanté par les anciens voyageurs. C'est le compositeur moderne et franco-manitobain, Gérard Jean, qui a composé ces paroles sur l'air de Chevaliers de la table ronde connu par les anciens voyageurs.

Chant choral: O lé lé molibá mákási (au moins 35 min.)

1. Raconter ce **récit** congolais: « Un jour, des pêcheurs sont revenus bredouilles [sans poissons; sans succès]. Il leur faut changer d'endroit. Afin de s'attirer un meilleur sort, ils invoquent les esprits d'une rivière très poissonneuse, la rivière Kasai, et chantent pour supplier les génies de l'eau. Si le courant est très fort, ils invoquent le chef de la région, Benguéla. »

(www.ensemblevocal-ktema.com/olele) Mythe ou vérité? Ils ont des croyances différentes que nous...

2. Annoncer: « Voici une chanson de travail congolaise qu'on chante en voyageant en pirogue sur la rivière » et **chanter la chanson** en entier, avec les paroles écrites sur une feuille/pancarte. Voici la traduction que les élèves voudront et devront entendre et lire. ** Notez que je transpose la chanson en E (mi) majeur et non pas en G (sol).

Olélé! Olélé! Le courant est très fort. (*bis*)

Son pays, son pays, son pays, c'est le Kasai.

Eéo, ée, ééo que vienne Benguéla. (*bis*)

Viens! Viens! Le courageux! Viens! Viens! Le généreux!

3. Enseigner la **mélodie** phrase par phrase en écho, en se servant de la méthode de Calantropio (voir ci-haut) avec notation (hauteur et rythme). Ne chante pas la section D de question & réponse.

4. Enseigner l'**harmonie** en divisant la classe en deux groupes: un groupe chantera la note grave de la notation mélodique, l'autre groupe chantera la notation harmonique en tierce (expliquer avec un transparent de l'harmonie superposée sur la mélodie & faire démonstration avec un xylophone), une phrase à la fois, avec le prof qui dirige la lecture. Bonne occasion pour expliquer mélodie, harmonie. Chaque groupe pourrait avoir l'occasion de chanter les deux parties (s'il y a du temps).

5. Pour la section D de **question et réponse**, enseigne la partie réponse qu'ils chanteront lorsqu'on leur fera signe. Chante les questions en alternant avec la réponse des élèves, tel qu'écrit. Ensuite fais le transfert aux 2 groupes (ou un petit groupe/soliste pourrait chanter les questions).

6. Explorer la **forme** selon les phrases et la notation des signes de reprises: A A B B A A C C D D.

7. Rechanter la chanson a capella ou en ajoutant des **instruments africains**: tambours (tubanos...), shekere/axatse, cloche atoke, etc. Voir African Rhythm & Beats de Calla Isaak (Ed. JPMC) pour enseigner la technique et pour des accompagnements.

Finalement, appréciez, respectez, conservez et célébrez l'eau - une source véritable de la vie!

O lé lé molibá mákási

Chant du Congo (en lingala)

O lé lé o lé lé mo - li - bá má - ká - si

mbô - ká ná yé mbô - ká ná yé mbô - ká mbô - ká Ká - sá - i

O lé lé o lé lé mo - li - bá má - ká - si

e - e - o e - e - e - o Bén - gué - lá á - yá

Bén-gué-lá o Yá-ká-rá a Kón-gúi-djá a Bén-gué-lá o

o - yá o - yá o - yá o - yá o - yá o - yá o -

Yá - ká - rá a Kón - gúi - djá a

yá o - yá o - yá o - yá o - yá

O lé lé o lé lé molibá mákási (bis)
 mbôká ná yé (bis)
 mbôká mbôká Kásáï
 eeo eeo eeo Bén-gué-lá áyá (bis)
 Bén-gué-lá o
 oyá oyá
 Yákará a
 oyá oyá
 Kóngúidjá a
 oyá oyá

Le courant est très fort
 Son pays,
 Son pays, c'est le Kasai
 Éeo éeo éeo, que vienne Benguela
 Benguela
 Viens! Viens!
 Le courageux
 Viens! Viens!
 Le généreux
 Viens! Viens!

NOTES



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