A MEDIEVAL & RENAISSANCE CHILDREN'S DAY

presented by

Manitoba Orff Chapter

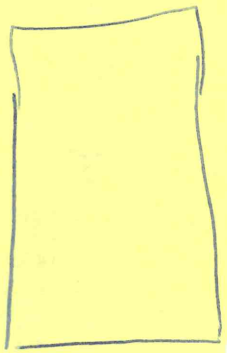
Friday, May 2, 1997

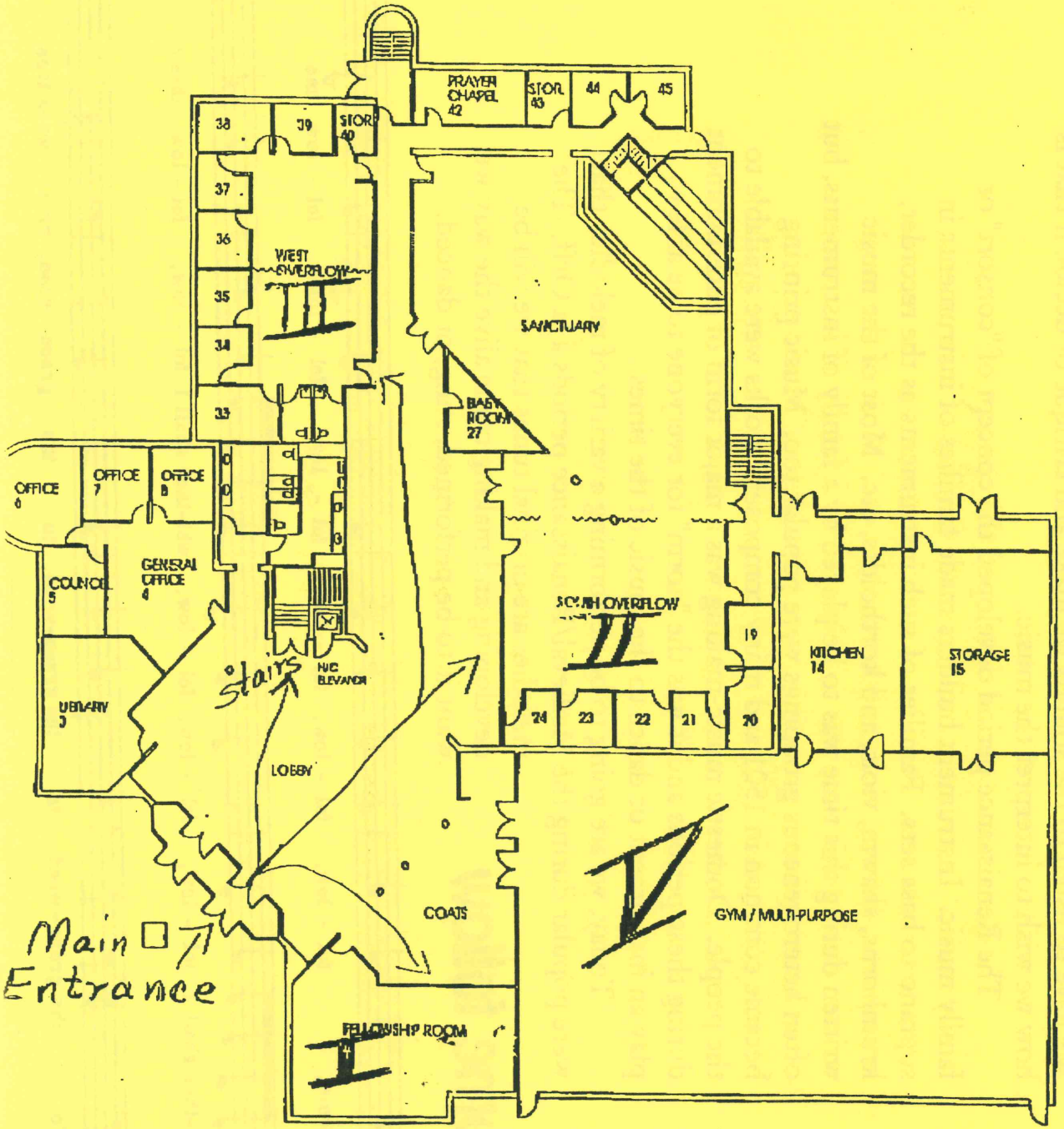
McIvor Mennonite Brethren Church

CHILDREN'S DAY SCHEDULE

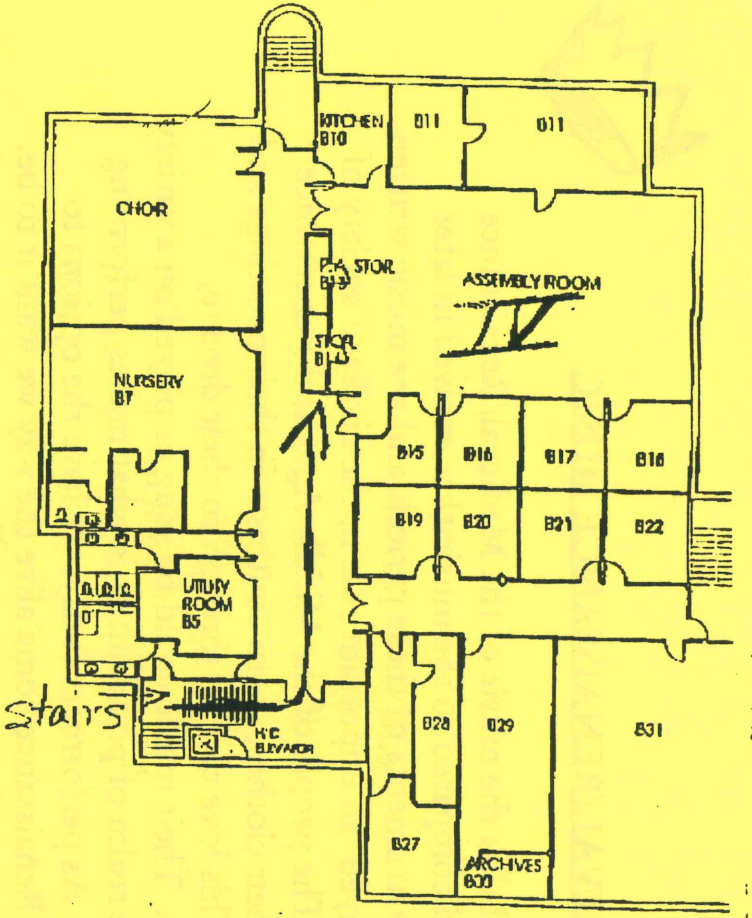
May 2, 1997 — McIvor MB Church

Time	JESTERS	KNIGHTS	CASTLES	DRAGONS	MINSTRELS
8:45-9:00			OPENING SESSION		
9:05-10:05	Knoll's Noble Knights	Casselman's Creative Crusaders	Johnson's Jolly Jesters	Reimer's Renaissance Royals	Linklater's Lords & Ladies
10:05-10:50	Linklater's Lords & Ladies	Knoll's Noble Knights	Casselman's Creative Crusaders	Johnson's Jolly Jesters	Reimer's Renaissance Royals
10:50-11:05			RECESS AND SNACK		
11:10-11:55	Reimer's Renaissance Royals	Linklater's Lords & Ladies	Knoll's Noble Knights	Casselman's Creative Crusaders	Johnson's Jolly Jesters
11:55-12:40			LUNCH		
12:45-1:30	Johnson's Jolly Jesters	Reimer's Renaissance Royals	Linklater's Lords & Ladies	Knoll's Noble Knights	Casselman's Creative Crusaders
1:30-2:15	Casselman's Creative Crusaders	Johnson's Jolly Jesters	Reimer's Renaissance Royals	Linklater's Lords & Ladies	Knoll's Noble Knights
2:15-2:30			RECESS		
2:30-2:45	Knoll's Noble Knights	Casselman's Creative Crusaders	Johnson's Jolly Jesters	Reimer's Renaissance Royals	Linklater's Lords & Ladies
2:50-3:30			SHARING SESSION		

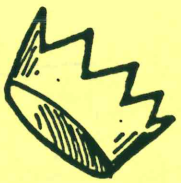




GROUND FLOOR PLAN



BASEMENT FLOOR PLAN



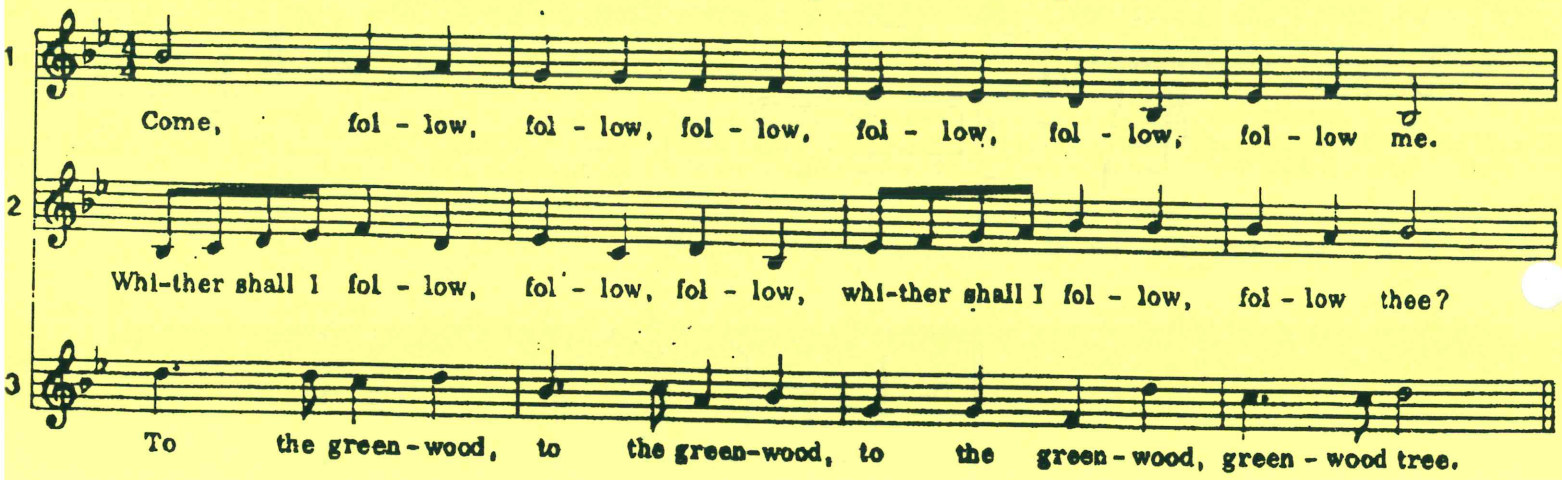
MEDIEVAL/RENAISSANCE MUSIC

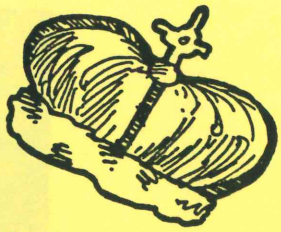
Many people feel that the music of the Medieval/Renaissance period was very limited compared to the music that evolved in later years. However, the instruments of these periods and the music written during these times "played" an important role in the civilized society of the European courts. The people of the Middle Ages and Renaissance loved rich colours in their clothes, sharp contrasts in their paintings and highly spiced foods. This love carried through to their diverse, individual instruments. Their music could be sung or played on a variety of instruments and the realm of possibilities is what makes performing this music so exciting. As performers today, we have the options to make the music of the Renaissance come alive the way we want it to be. We have to listen to the sounds we make and critique or decide if that is how we wish to interpret the music.

The Renaissance period developed the concept of "consort" or family music. Instrument builders made families of instruments in soprano to bass sets. Families of such instruments as the recorder, krumhorns, shawm, viols, and kortholdts, etc. Most of the music written during this time was to be played by a family of instruments, but often heterogeneous groupings were popular too. Music printing became common in 1501 and many composers' works were available to the people. Domestic music-making was a major form of entertainment during these periods and it was the "norm" for everyone to be able to play an instrument or dance to the music of the times.

Today, we are going to be performing a variety of melodies that were popular during the Medieval/Renaissance periods a la Orff. The melodies are original tunes that we will be developing and making come alive the way we want it to be performed, sung, or danced.

Come follow



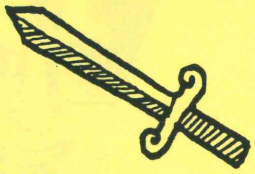


JEWEL CASSELMAN

Hi! My name is Jewel Casselman and I was born in Hamiota, Manitoba in the coldest month of the year--February. I have lived in three places - Rivers, Neepawa and Winnipeg. I have always been very involved in music with my family, through my church, and generally just because I liked it. I have studied violin, piano, guitar and played flute in my high school band. I also spent several summers in Neepawa learning to play different instruments such as clarinet, french horn and recorder.

I worked for seven years in the medical field before becoming a teacher and have now been teaching for eight years. I teach for the University of Manitoba, Music for Children, Carl Orff Program. I teach the three, four and six year old classes on Thursday and Saturday mornings. I also teach two older groups of children that range in age from six to thirteen.

I have taught workshops with children and adults and I have to say that I really enjoy working with new groups of children. You are always so open to new creative ideas. You teach many new things to me and hopefully I will be able to teach you some new things as well. I hope that you have a great time today learning new songs, dances, and music and making some new friends. Have a great day!!!

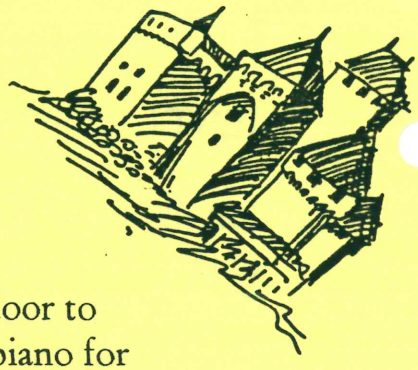


PAT JOHNSON

Hi! My name is Pat Johnson. I am married and have three grown up children, two grandchildren and a dog named Panda. I am very pleased to be working with you at the Orff Children's Day this year.

I teach children your age and younger all day long at Tyndall Park School and I love it. Teaching piano lessons at home and singing in a church choir keeps me busy when I'm not at school. I also conducted a church youth choir for many years.

Music has been a part of my life since I was very young. I started piano lessons at the age of five and sang in many choirs including the Winnipeg

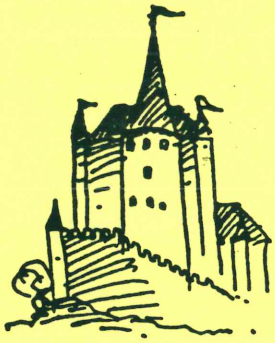


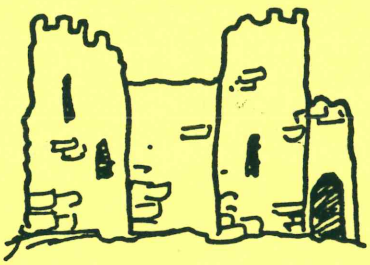
LORELIE KNOLL

I originally come from Saskatchewan, the province next door to Manitoba. When I was small, my parents bought an old piano for $100.00 and sent me to music lessons down the street. I loved my piano lessons but practising the piano on those nice days after school when I would rather be playing baseball was a tough thing to do. My mother just kept saying to me "Practise!". Eventually I was able to play quite well and I started to study other instruments like the violin and the clarinet. I didn't learn to play those that well but...I did learn to play another instrument which was the church organ. That has become my favourite thing to do, besides teaching music in school to students like you who are ever so clever and creative and fun. I'm sure that today you will have the best day in your whole grade five year!

JOAN LINKLATER

Hi, my name is Mrs. Linklater. I am very pleased to have the chance to teach you at the 1997 Orff Children's Day. I used to teach in a public school, but for the last few years I have been teaching children at Brandon University. They come for one lesson a week, and are between 4 and 11 years of age. I really love teaching music the Orff way, and I hope you will enjoy making music with other people for a long time to come.





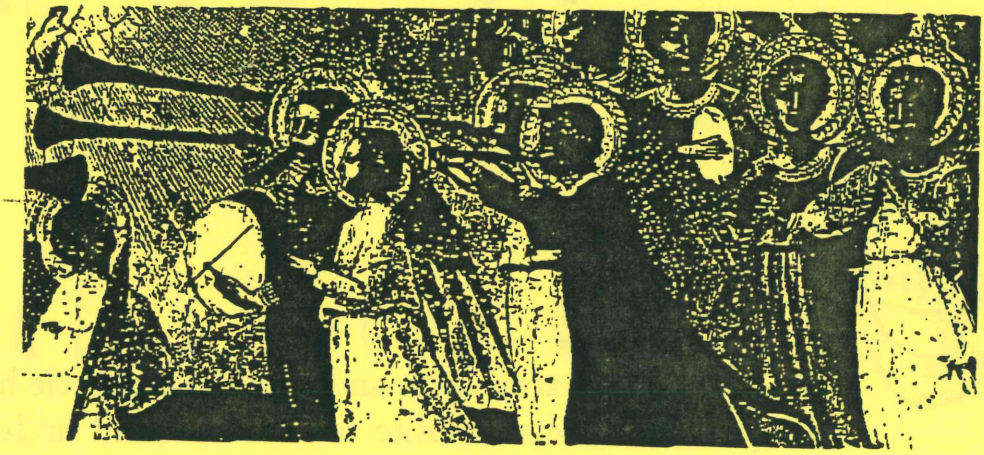
Girls Choir. Later I became a teacher so I could share the joys of music making with children like yourselves. Not too long ago I took courses at the University to obtain my Orff Certification. Now I know how to put singing, dancing and instrument playing altogether to make music and have fun at the same time.

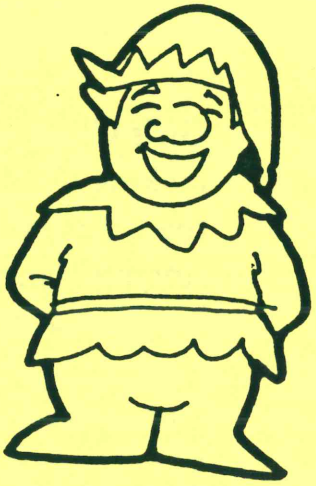
I am looking forward to working with you today because I know you are all enthusiastic young musicians. Have a great day!

SUSAN MAZA REIMER

I first started playing recorder in elementary school. When I was at the School of Music (U of M.) I continued studying the recorder and majored in Early Music. I played with the "Collegium Musicum", and am still playing with a group called the "Prairie Consort". We specialize in music from the Medieval/Renaissance periods (music over 400 years old!).

Today, you will be learning original music from those periods: a la Orff. I'm sure you will enjoy learning this music from the past and that you will see that any music is appropriate for any time. Music is indeed an international language and transcends any period of time.





CHANSON

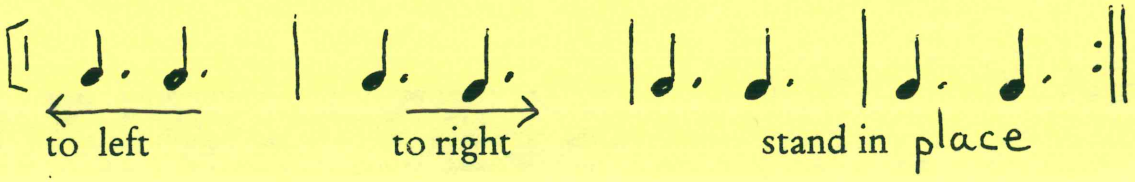
Teaching Process:

1. Learn melody A and B.
2. Learn BM section to words "Will you be my friend?".
3. Add CB, AX, AG/SG and HD to A section.
4. Add WB, BX and Triangle to B section.
5. Theme is AABBA. Add AG/SG to final A section only.
6. Develop movement using walk, stop and clap with HD, then add melody.
7. Clarify dance steps through mirroring.
8. Practise dance alone, in partners, in 4's and in circles.
9. Learn non-pitched percussion interludes alone and together.
10. FINAL FORM
    - Theme (AABBA) - single
    - Interlude - Tamb.
    - Theme - partners
    - Interlude - Tamb. and HD
    - Theme - 4's
    - Interlude - Tamb. and HD and WB
    - Theme - double circle and add "Hey!"

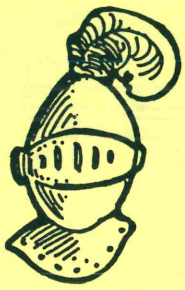
Movement:

Formation - Single, Partners, 4's, Double Circle

Section A



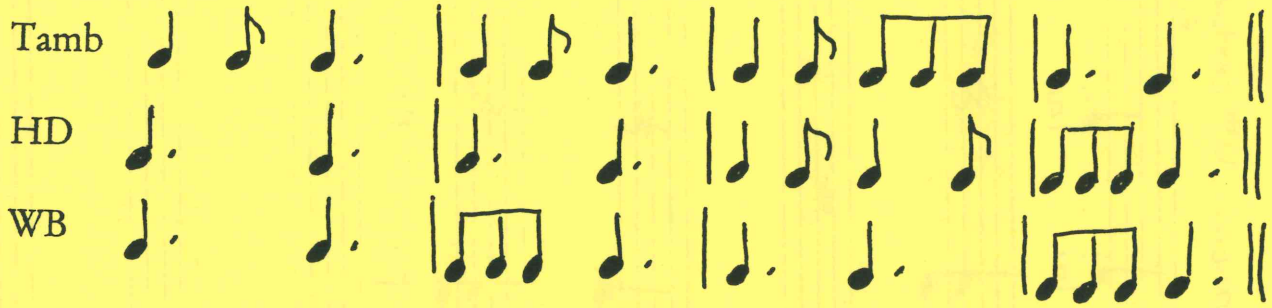
step - close step - close clap hands 4 times

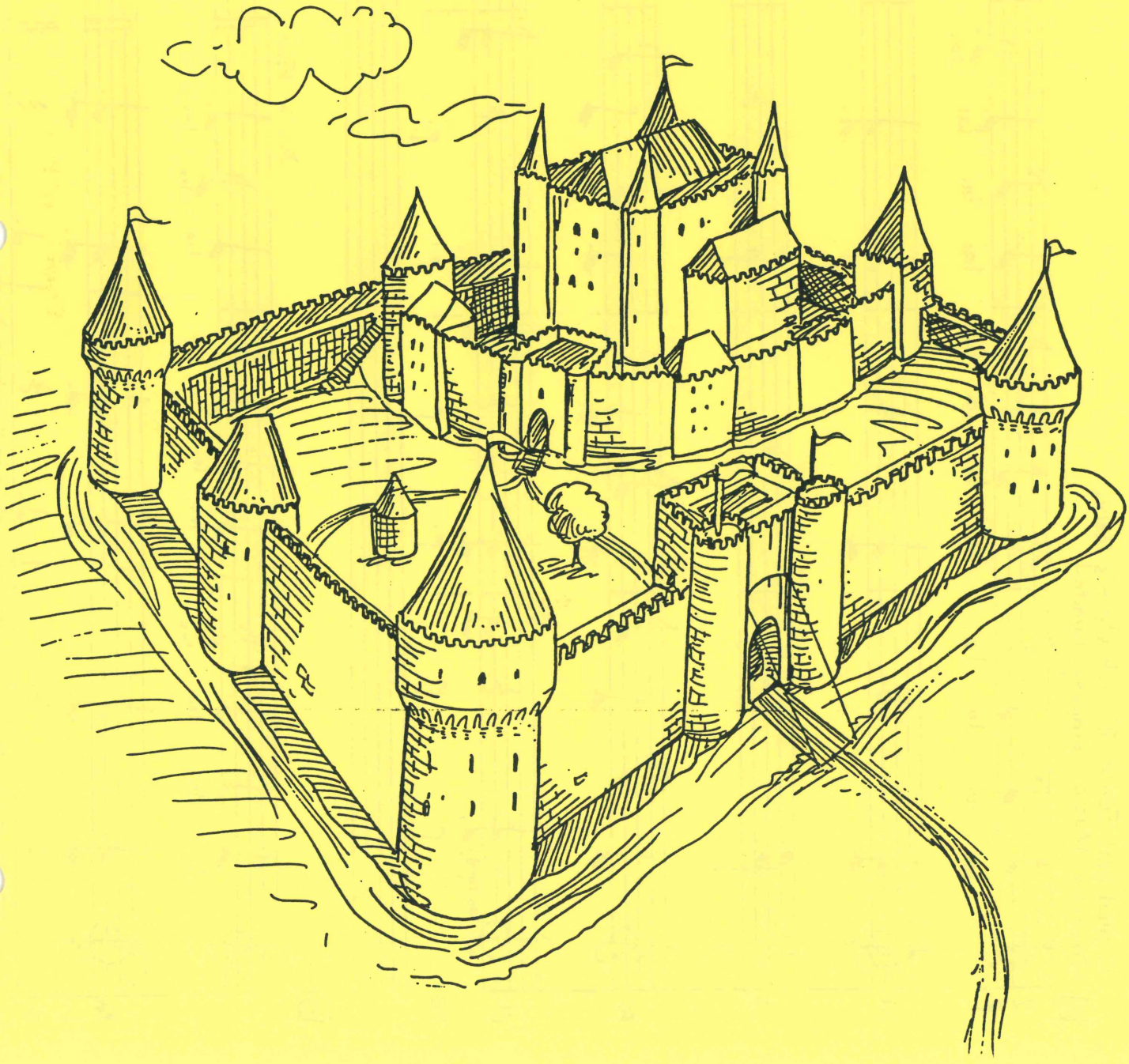


on repeat hook arms opposite and walk around circle back to place

(Make adjustments for partners, 4's and double circle)

Non-Pitched Percussion Interludes

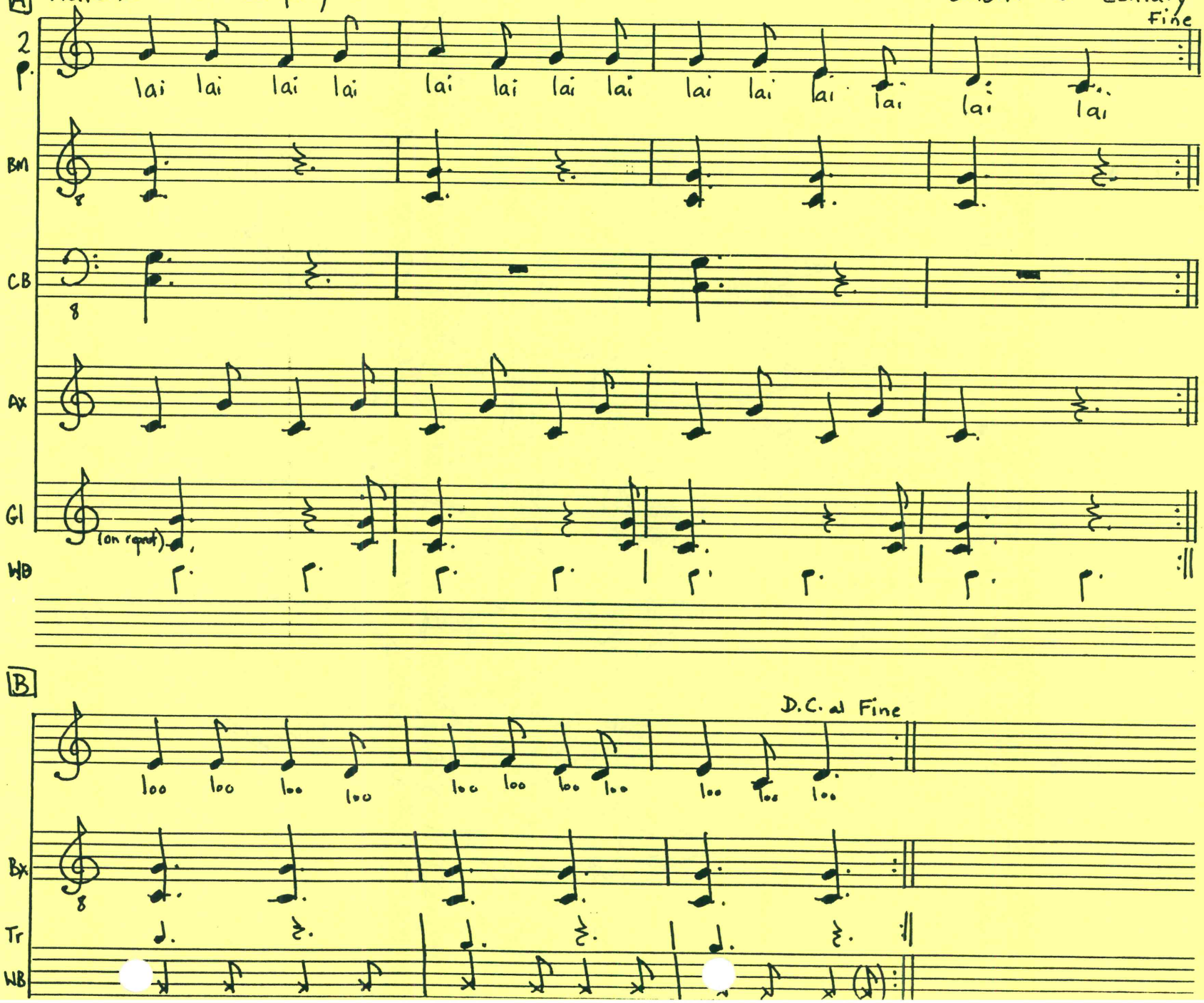


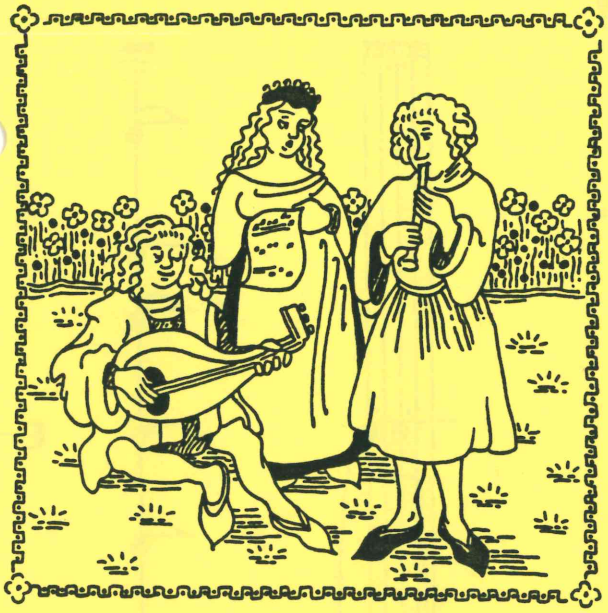


Chanson

A Medieval Feast II: Children's Menu
Waterloo Music Company Limited

anon. 12th century





PRENDÉS I GARDE
!!Watch Out!!

A Thirteenth Century Drama About Fish Poaching

A Lesson with Joan Linklater
1997 Orff Children's Day

Hello fair youth of the thirteenth century. Let us learn a noble song about poaching for fish. It is called *Prendés I Garde* (or *Watch Out* for those of you who are reading this in the 20th century) and is written by a fine gentleman by the name of Guillaume d'Amiens. (Or William for 20th Century readers)

Learn to sing Prendés I Garde.

Now let us learn to play this fine melody on our recorders.

Learn to play Prendés I Garde on the recorder.

You may perchance enjoy adding some other instruments to accompany our fine recorder playing.

Learn to play the instrument parts for Prendés I Garde.
Add the recorder and singing parts to the instrument parts.

Now fair youth, come and dance a nimble dance that we can do when we are out poaching for fish.

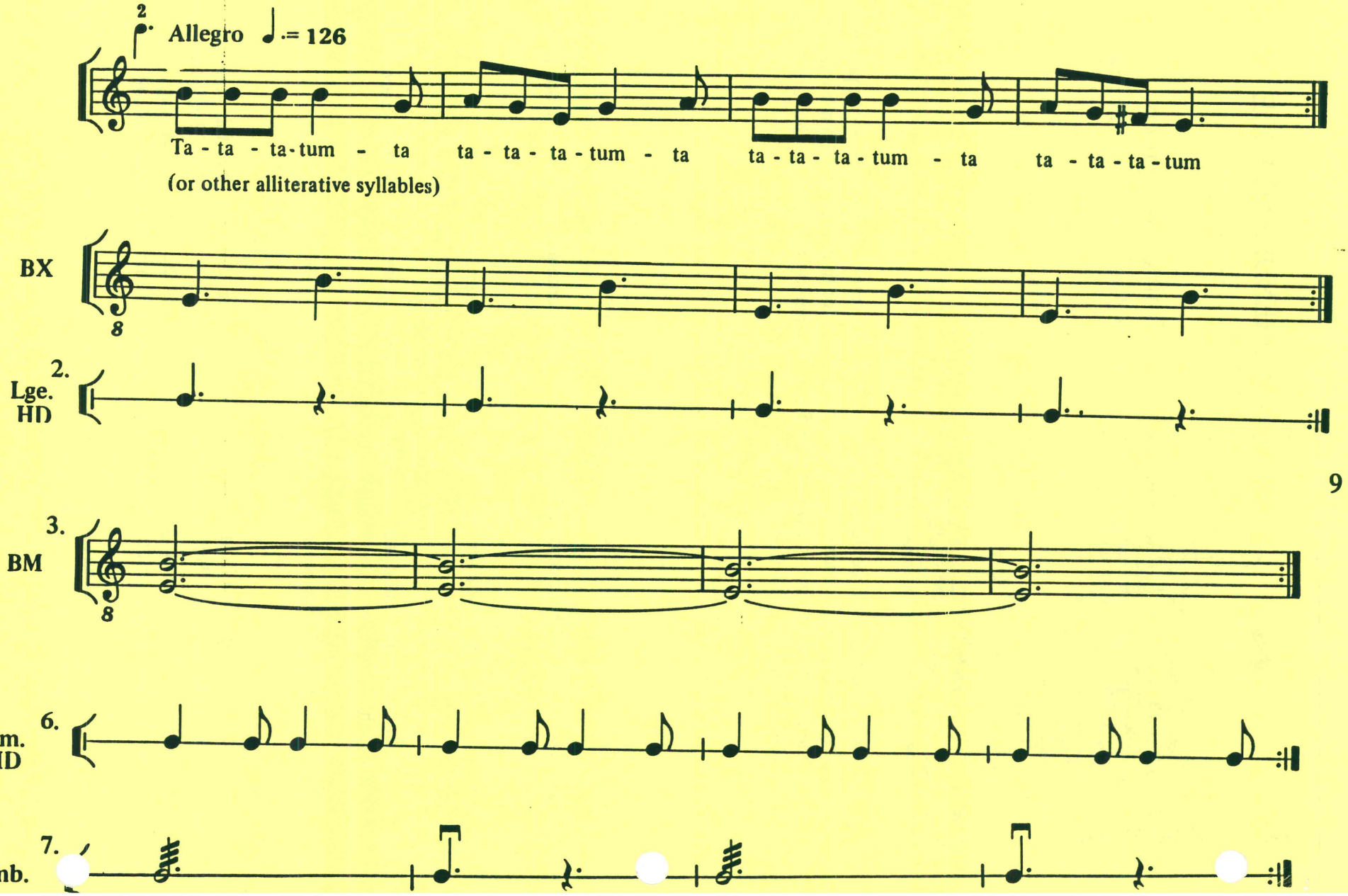
Learn the dance steps while singing the song Prendés I Garde.
Sing, dance and play the instruments all together.

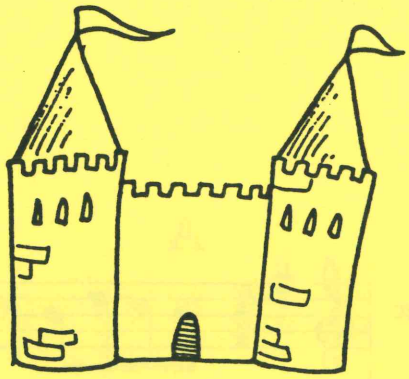
Well, it so ~~happened in the days or yore (in the year~~ 1243), ~~that~~ two fair youth went out to fish one morning. But alas, they were soon discovered by the local landowner and removed unceremoniously from the land upon which they were trespassing. Beware all ye poachers of fish. From this time forth, be ye cautious and Prendés I Garde!!

Create a drama using this simple plot and incorporating the Prendés I Garde dance, song, and instruments.

PRENDÉS I GARDE

Guillaume d'Amiens (13th C.)



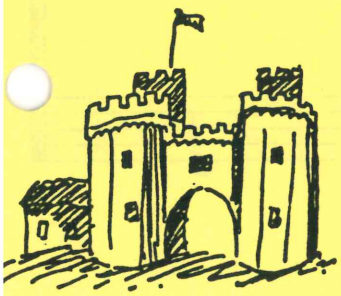


SHEPARD'S HEY

Teaching Process:

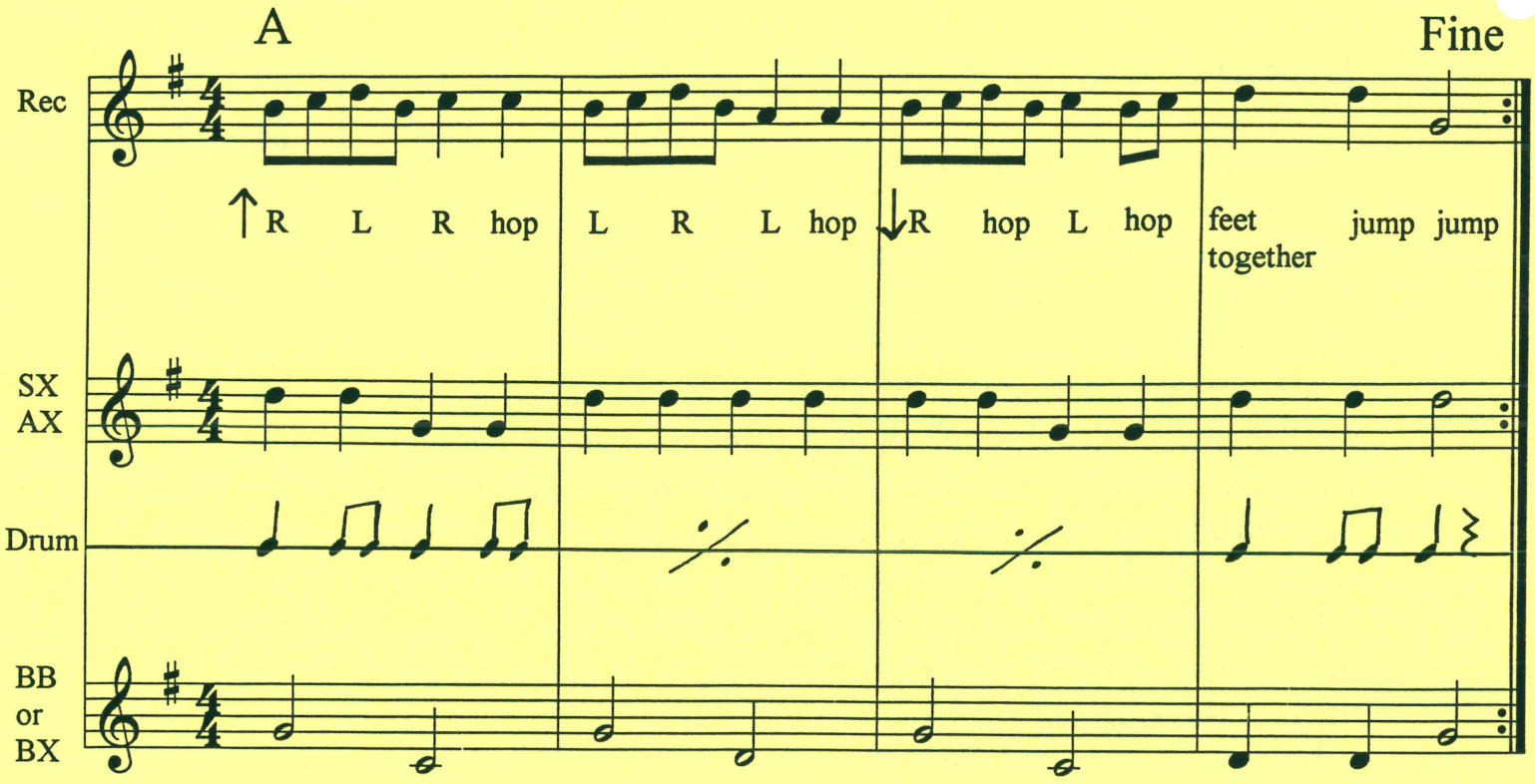
1. Brief introduction of Morris dancing.
2. Movement warm ups in 2 and 4. Use drum signals for walk, run, jump, hop, step-hop. Do these movements forwards and backwards.
3. Listen to the A melody. Using drum signals teach the two movement patterns for A.
4. Movement pattern one is (step-step-step-hop) moving forward with small steps. Dance through all of A using this movement pattern. The second movement pattern is (step-hop) moving backwards. Dance through all of A using this movement pattern. Try to cover the same amount of floor moving forward and backward.
5. Combine the two movement patterns (forward step-step-step-hop, step-step-step-hop and backward step-hop, step-hop) and dance through the first three bars of A.
6. Movement pattern three is (feet together, jump, jump) standing in place. Practise this with bar four of A.
7. Combine the three movement patterns and dance through A in the final form.
8. Demonstrate style of dance for A.
9. Listen to the B melody. Teach the clapping pattern one bar at a time. Slowly add each bar of clapping pattern sequentially. Do the clapping pattern with the music. Do the clapping pattern with the various presentations (eyebrow, cheek, shoulder etc.). The B clapping patterns are performed standing in one place. (Note: you can also start the presentations at the knee and work up)
10. Dance through A and B together.
11. Ask the teachers to join in by playing the accompaniment parts.
12. Listen to the melody and accompaniment parts together.
13. Perform "Shep ard's Hey" in its final form.

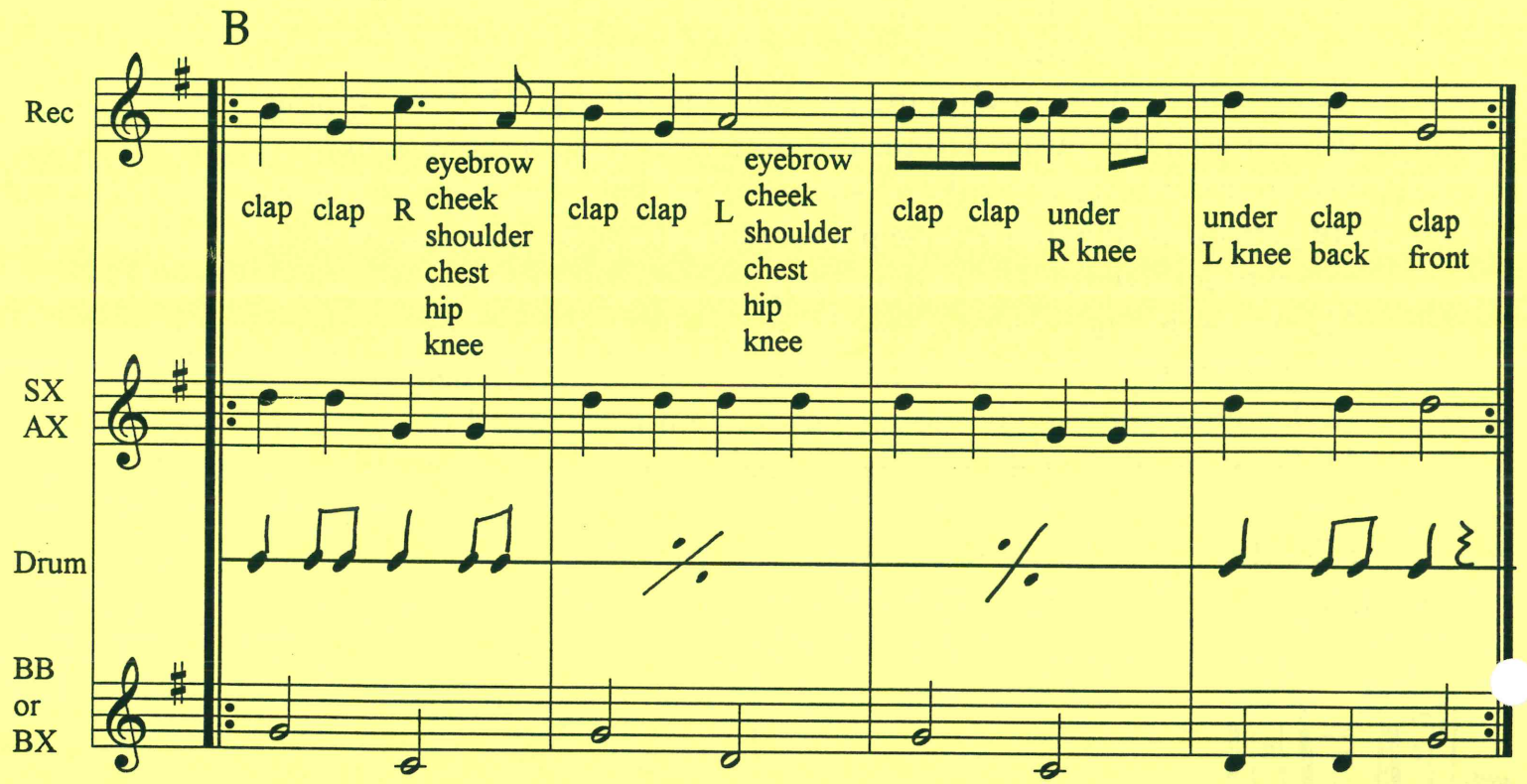
FINAL FORM Melody alone one time through
Dance through with the presentations starting at eyebrows and working towards knees
On the final jump everyone will shout "Hey!"



SHEPARD'S HEY

Morris Dance
Traditional
Arr. Jewel Casselman



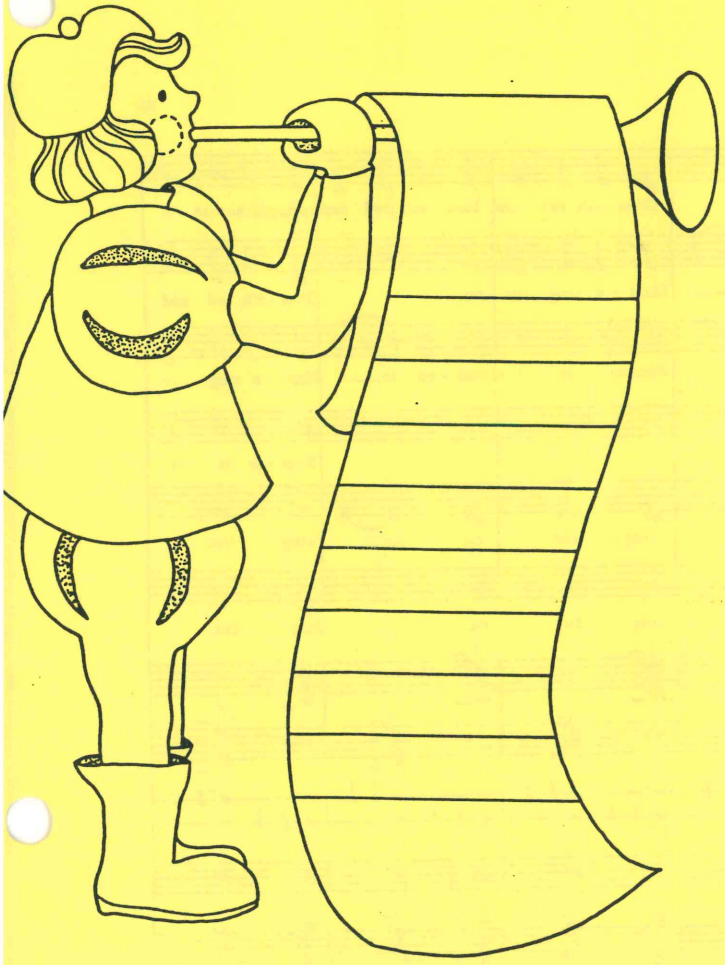


SUMER IS ICUMEN IN

Medieval Music:

Most people in the middle ages heard music in church. Monks and priests would recite their texts by chanting them in a single key. This was called plain song. Few cathedrals had organs and church singing was mostly unaccompanied by instruments. But the kings and noblemen often dined and were entertained in their castles to the sound of harps and lutes played by poet musicians called troubadours. They sang songs about love and brave deeds. Often their songs and humour were crude and rough. On feast days, ordinary people sang folk songs and danced to pipes and drums.

The song we are going to learn today is a happy song. It is a canon and is one of the oldest songs of its type. "Sumer is Icumen In" was written over 700 years ago and is still one of the jolliest spring songs ever written.

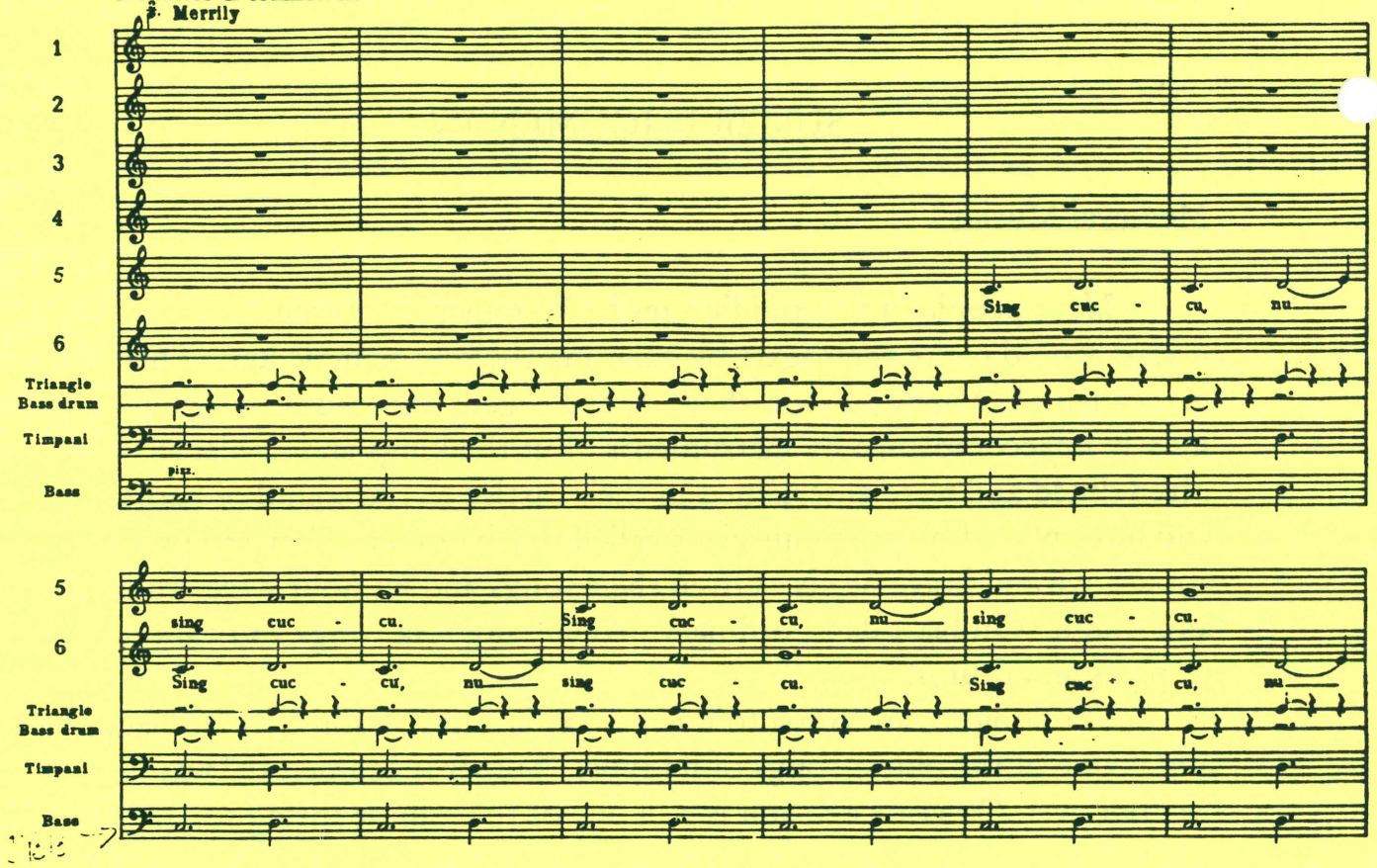


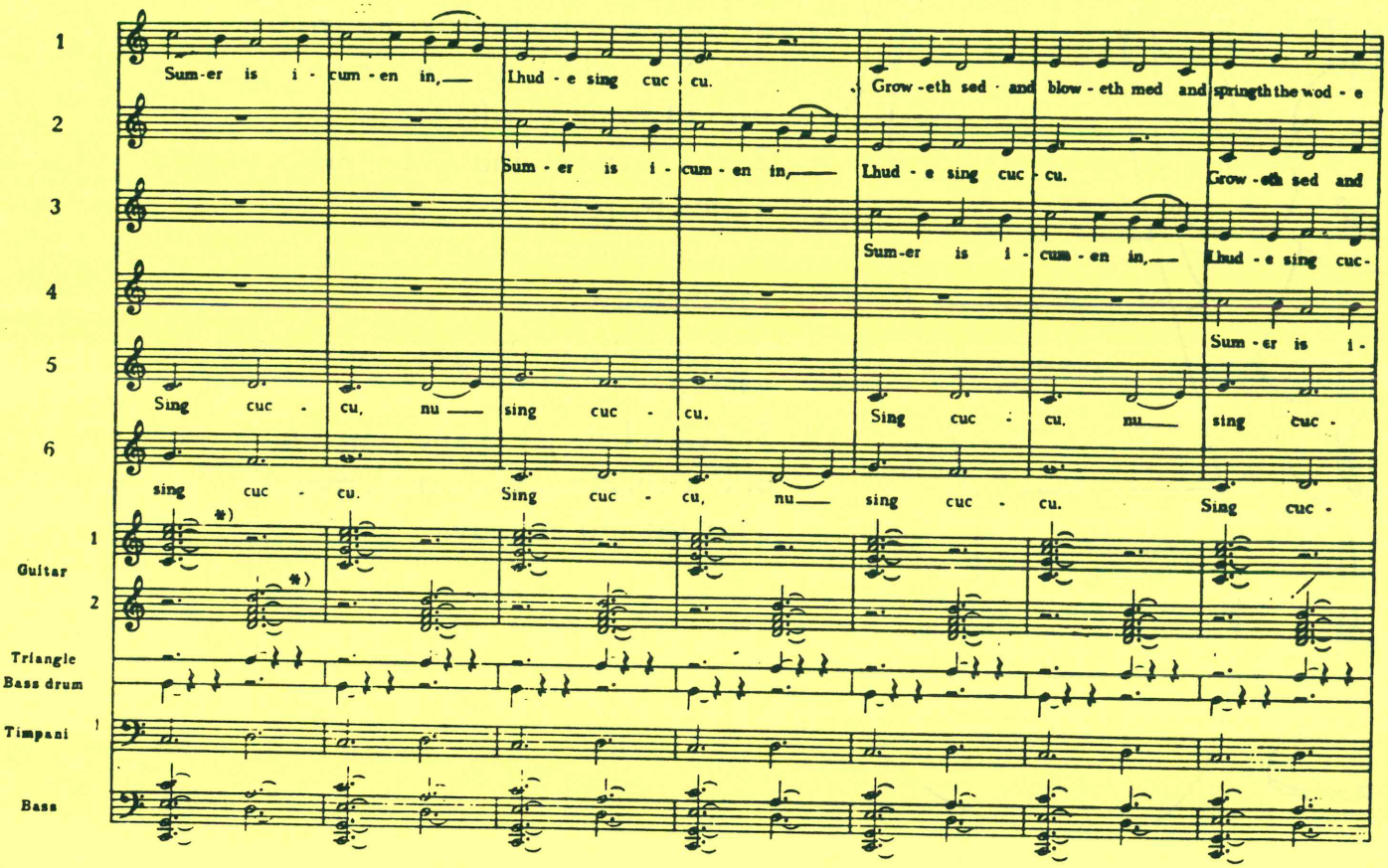
Teaching Process:

1. Read words and rhythm from a an overhead and discuss the meanings of some words.
2. Teach the melody one phrase at a time by rote.
3. Teach ostinato and sing against the melody.
4. Sing song in two part canon with ostinato.
5. Teach bass parts and timpani.
6. Put together with instruments, ostinato and melody.

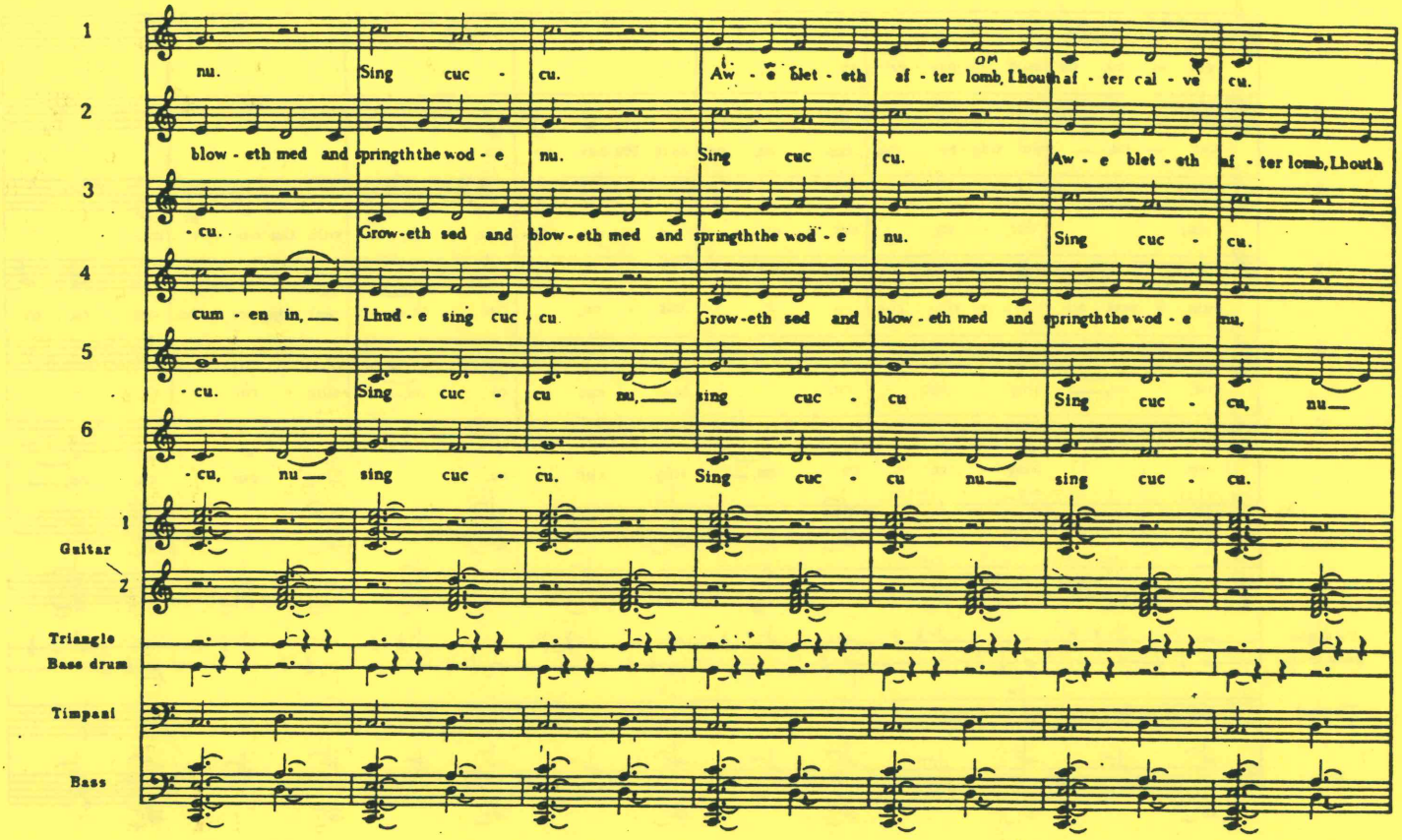
3. Sumer is icumen in

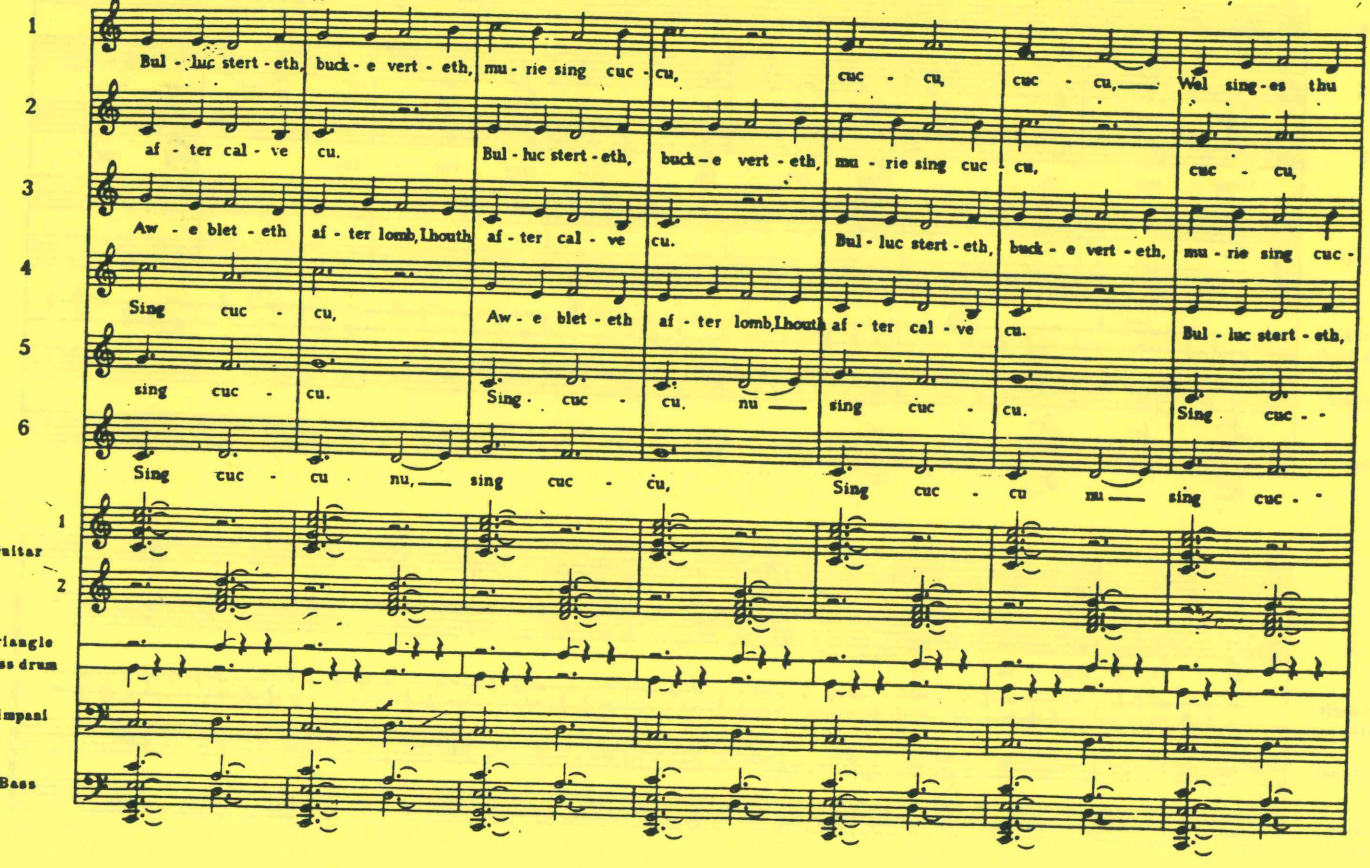
Merrily

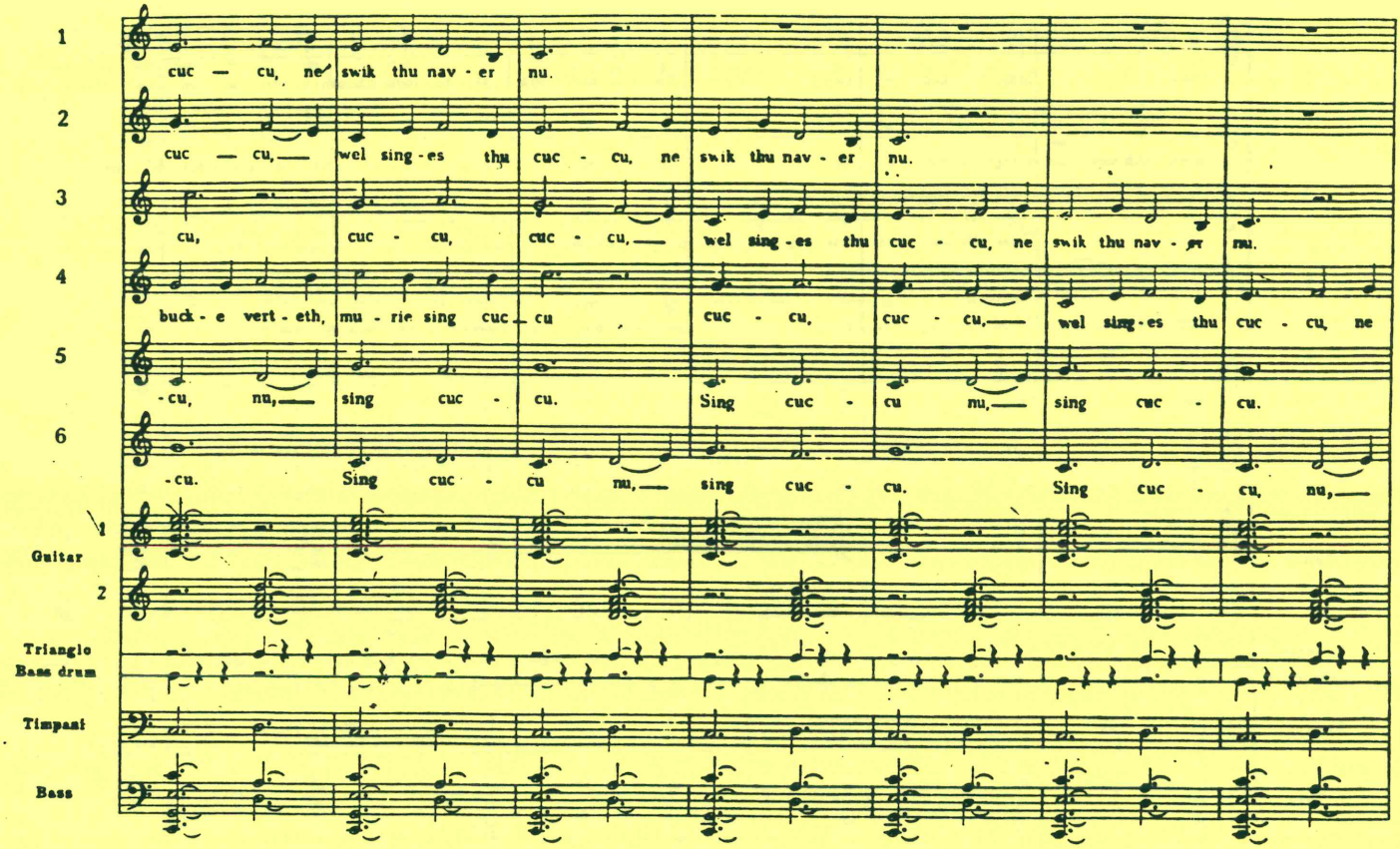


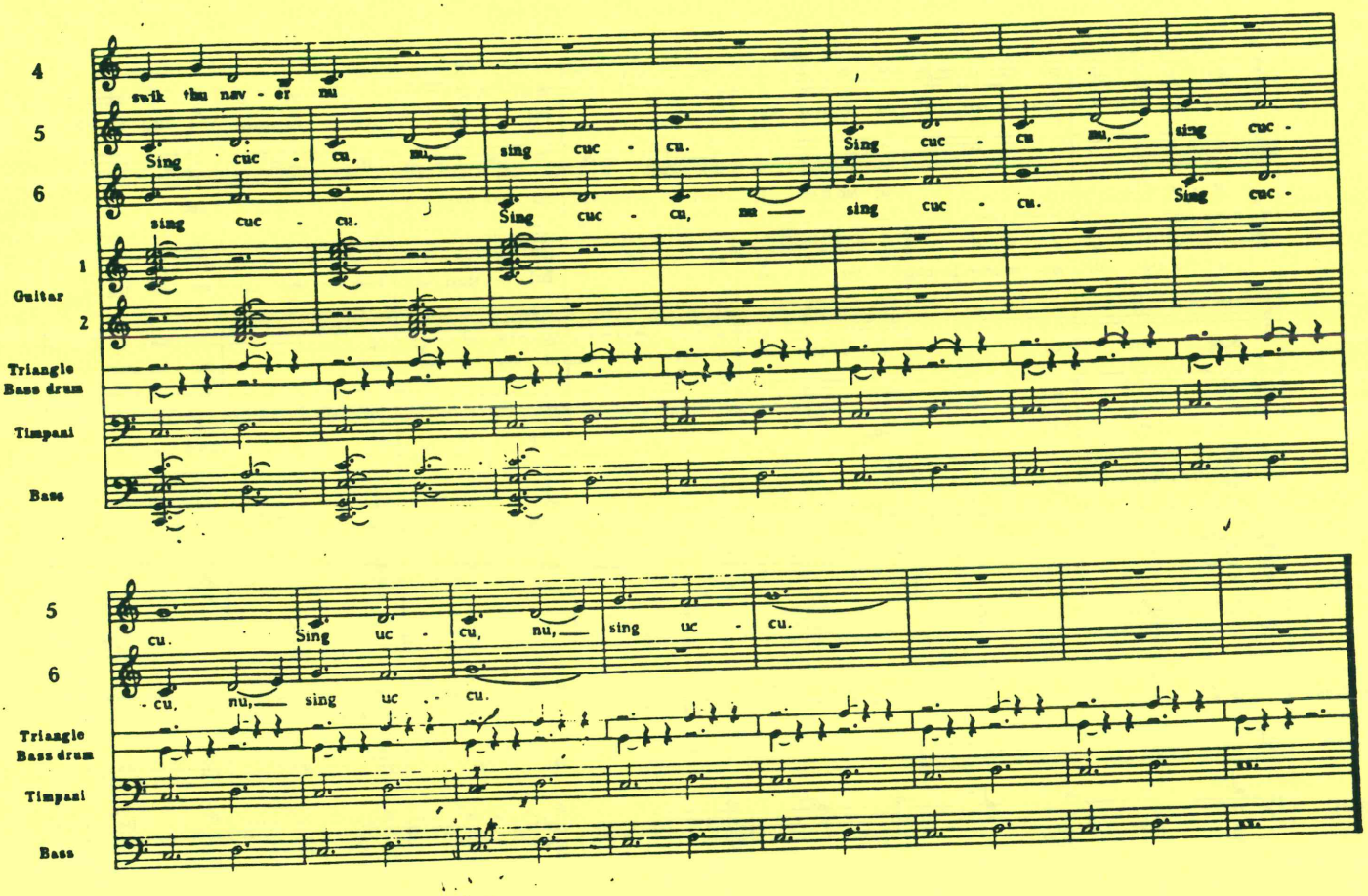


*See notes page 115


1
nu. Sing cuc - cu. Aw - e blet - eth af - ter lomb, Lhouth af - ter cal - ve cu.
2
blow - eth med and springth the wod - e nu. Sing cuc cu. Aw - e blet - eth af - ter lomb, Lhouth
3
- cu. Grow-eth sed and blow-eth med and springth the wod - e nu. Sing cuc - cu.
4
cum - en in, Lhud - e sing cuc - cu Grow-eth sed and blow - eth med and springth the wod - e nu,
5
- cu. Sing cuc - cu nu, sing cuc - cu Sing cuc - cu, nu
6
- cu, nu sing cuc - cu. Sing cuc - cu nu sing cuc - cu.
Guitar 1
2
Triangle
Bass drum
Timpani
Bass


1
Bul - luc stert - eth, buck - e vert - eth, mu - rie sing cuc - cu, cuc - cu, cuc - cu, Wel sing - es thu
2
af - ter cal - ve cu. Bul - luc stert - eth, buck - e vert - eth, mu - rie sing cuc - cu, cuc - cu,
3
Aw - e blet - eth af - ter lomb, Lhouth af - ter cal - ve cu. Bul - luc stert - eth, buck - e vert - eth, mu - rie sing cuc -
4
Sing cuc - cu, Aw - e blet - eth af - ter lomb, Lhouth af - ter cal - ve cu. Bul - luc stert - eth,
5
sing cuc - cu. Sing - cuc - cu. nu sing cuc - cu. Sing cuc - -
6
Sing cuc - cu nu, sing cuc - cu, Sing cuc - cu nu sing cuc - -
Guitar 1
2
Triangle
Bass drum
Timpani
Bass


1
cuc — cu, ne swik thu nav - er nu.
2
cuc — cu, wel sing - es thu cuc - cu, ne swik thu nav - er nu.
3
cu, cuc - cu, cuc - cu, wel sing - es thu cuc - cu, ne swik thu nav - er nu.
4
buck - e vert - eth, mu - rie sing cuc - cu cuc - cu, cuc - cu, wel sing - es thu cuc - cu, ne
5
- cu, nu, sing cuc - cu. Sing cuc - cu nu, sing cuc - cu.
6
- cu. Sing cuc - cu nu, sing cuc - cu. Sing cuc - cu, nu,
Guitar
1
2
Triangle
Bass drum
Timpani
Bass


4
swik thu nav - er nu
5
Sing cuc - cu, nu, sing cuc - cu. Sing cuc - cu nu, sing cuc -
6
sing cuc - cu. Sing cuc - cu, nu, sing cuc - cu. Sing cuc -
Guitar
1
2
Triangle
Bass drum
Timpani
Bass
5
cu. Sing uc - cu, nu, sing uc - cu.
6
- cu, nu, sing uc - cu.
Triangle
Bass drum
Timpani
Bass

BELLE QUI TIENS MA VIE

This piece is a "classic" from the Renaissance period. The original voicing (or parts) is for Soprano, Alto, Tenor, and Bass recorders. However, it can also be performed S, S, T, T, making it a viably historic composition to be used for Consort or Ensemble practise.

Teaching Process:

1. Simple ornamentation techniques will be discussed and the possible ornamentation for repeats is included.
2. The hand drum and finger cymbals will be used to add percussion to keep in the proper ensemble techniques of the period.
3. Belle qui tiens ma vie is a processional (pavane) and a simplified dance step will be taught.

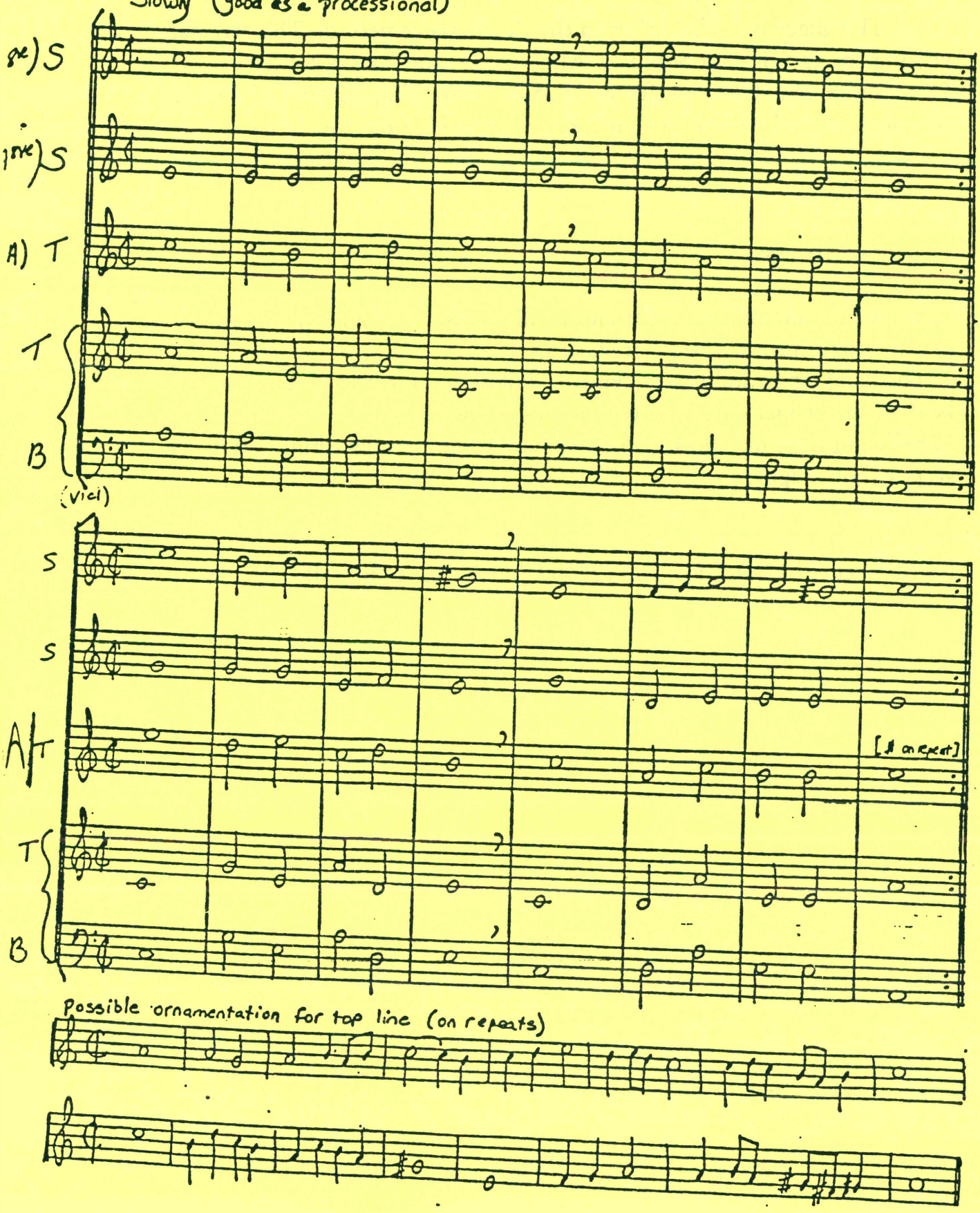
Notes needed: C,D,E,F,F ,G,G ,A,B,C',D',E' (C ' optional)

o | d d | o | d d | sim.

Belle qui tiens ma vie

Arbeau (C16)

Slowly (Good as a processional)



Possible ornamentation for top line (on repeats)