



MUSIC FOR CHILDREN - CARL ORFF CANADA - MUSIQUE POUR ENFANTS

ORFF CHILDREN'S DAY 2015

A Musical Palette



Une palette musicale

JOURNÉE ORFF POUR ENFANTS 2015

Table of Contents

Teacher Feedback Survey/formulaire d'évaluation	1
Schedules: Winnipeg-Francophone	3
Winnipeg	4
Brandon	5
Map of Centre culturel franco-manitobain (CCFM)	6
Meet the Clinicians (Biographies)	8
Opening Session Piece: Winnipeg – Francophone	13
Winnipeg/Brandon	14
Clinician's Notes	
Francophone/Winnipeg/Brandon:	
The Kandinsky Circle Dane/La ronde Kandinsky – Movement/Mouvement (Stephanie Poulin)	15
Francophone:	
Une palette musicale - Flûte à bec (Linda Mandziuk)	19
Jouons le Blues de 12 – Orff de bass (Lucille Fournier)	22
Adaption du Rythme 'Cabaret' – Tubanos (Jennifer Engbrecht)	28
Winnipeg:	
A Musical Palette : Music and Art Unite! – Recorder (Julie Penny)	29
Hateless – Basic Orff (Michelle Allard)	33
A Palette of Songs – Choral (Maureen Monson)	35
Brandon:	
Turn the World Around – Basic Orff (Brittany Goulet)	37
A Music Palette – Choral (Kathie Gordon)	40
Brandon/Winnipeg:	
Lullaby – Basic Orff (Lynn Levine)	42
Francophone/Brandon:	
La bella Lola – Choral/Chorale (Nicole Lafrèniere)	45
Save the Date – Children's Day 2016!	51

- SAVE THE DATE! -

**April 21, 2016 – Winnipeg Francophone, April 22, 2016 – Winnipeg,
April 25, 2016 - Brandon**

Orff Children's Day 2015 Teacher Feedback Survey

Journée Orff pour enfants 2015 - formulaire d'évaluation

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

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

Name/ Nom(optional/ optionnel): _____

Email/ Courriel(optional/ optionnel): _____

1. How useful is the inclusion of a map of the venue?

☐ very useful ☐ useful ☐ somewhat useful ☐ not necessary

L'inclusion du plan du site dans le livret est elle utile ?

☐ très utile ☐ moyennement utile ☐ inutile

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

☐ yes ☐ no

If so, did your school administrator attend:

☐ a portion of the Children's Day

☐ the sharing Session

☐ none of the above

☐ unsure

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

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

☐ une partie de la journée pour enfants

☐ la session de partage

☐ incertain

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

_____ April /avril _____ May/mai

_____ Other/autre (specify/préciser: _____)

Comments/commentaires: _____

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

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

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

Movement/ *le mouvement:* _____

Drumming/ *la percussion:* _____

Basic Orff/ *Orff global:* _____

Choral:/ *la chorale:* _____

Recorder/ *la flûte à bec:* _____

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

Winnipeg

Cédule - mardi, le 26 mai, 2015

8:30- 8h50 Inscription

8h50 – 9:10 Ouverture

	ROUGE	VERT	ORANGE	VIOLET	JAUNE
9:15-9:55	Mandziuk FLûTE À BEC	Poulin MOUVEMENT	Engbrecht TUBANOS	Lafrenière CHORALE	Fournier ORFF GLOBAL
10:00-10:45	Fournier ORFF GLOBAL	Mandziuk FLûTE À BEC	Poulin MOUVEMENT	Engbrecht TUBANOS	Lafrenière CHORALE
10:50-11:05	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
11:10-11:55	Lafrenière CHORALE	Fournier ORFF GLOBAL	Mandziuk FLûTE À BEC	Poulin MOUVEMENT	Engbrecht TUBANOS
11:55-12:25	dîner	dîner	dîner	dîner	dîner
12:30-1:15	Engbrecht TUBANOS	Lafrenière CHORALE	Fournier ORFF GLOBAL	Mandziuk FLûTE À BEC	Poulin MOUVEMENT
1:20-2:10	Poulin MOUVEMENT	Engbrecht TUBANOS	Lafrenière CHORALE	Fournier ORFF GLOBAL	Mandziuk FLûTE À BEC
2:10-2:25	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
2:30-2:45	Poulin MOUVEMENT	Engbrecht TUBANOS	Lafrenière CHORALE	Fournier ORFF GLOBAL	Mandziuk FLûTE À BEC
2:45-3:00	Préparation	Préparation	Préparation	Préparation	Préparation
3:00-3:30	SESSION DE PARTAGE	SESSION DE PARTAGE	SESSION DE PARTAGE	SESSION DE PARTAGE	SESSION DE PARTAGE
3:30	DÉPART	DÉPART	DÉPART	DÉPART	DÉPART

Mandziuk - Flûte a bec
 Poulin - Mouvement
 Engbrecht - Tubanos
 Lafrenière - Chorale
 Fournier - Orff global

- 142
 - Studio
 - Salle Jean-Paul-Aubry
 - 242
 - Salle Antoine Gaborieau

Winnipeg

Schedule -Wednesday, May 27, 2015

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

8:50 – 9:10 Opening session

Time 	RED	YELLOW	GREEN	PURPLE	ORANGE
9:15-9:55	Penny RECORDER	Poulin MOVEMENT	<i>Allard</i> BASIC ORFF	Monson CHORAL	<i>Levine</i> BASIC ORFF
10:00 - 10:45	<i>Levine</i> BASIC ORFF	Penny RECORDER	Poulin MOVEMENT	<i>Allard</i> BASIC ORFF	Monson CHORAL
10:50-11:05	RECESS	RECESS	RECESS	RECESS	RECESS
11:10-11:55	Monson CHORAL	<i>Levine</i> BASIC ORFF	Penny RECORDER	Poulin MOVEMENT	<i>Allard</i> BASIC ORFF
11:55-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:15	<i>Allard</i> BASIC ORFF	Monson CHORAL	<i>Levine</i> BASIC ORFF	Penny RECORDER	Poulin MOVEMENT
1:20-2:10	Poulin MOVEMENT	<i>Allard</i> BASIC ORFF	Monson CHORAL	<i>Levine</i> BASIC ORFF	Penny RECORDER
2:10-2:25	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Poulin MOVEMENT	<i>Allard</i> BASIC ORFF	Monson CHORAL	<i>Levine</i> BASIC ORFF	Penny RECORDER
2:45-3:00	SET UP	SET UP	SET UP	SET UP	SET UP
3:00-3:30	SHARING SESSION	SHARING SESSION	SHARING SESSION	SHARING SESSION	SHARING SESSION
3:30	DEPARTURE	DEPARTURE	DEPARTURE	DEPARTURE	DEPARTURE

Monson – Choral	– 242
Poulin - Movement	– Studio
Levine – Basic Orff	– Salle Pauline-Boutal Theatre
Penny – Recorder	– 142
Allard – Basic Orff	– Salle Antoine Gaborieau Hall

Brandon

Schedule - Friday, May 29, 2015

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

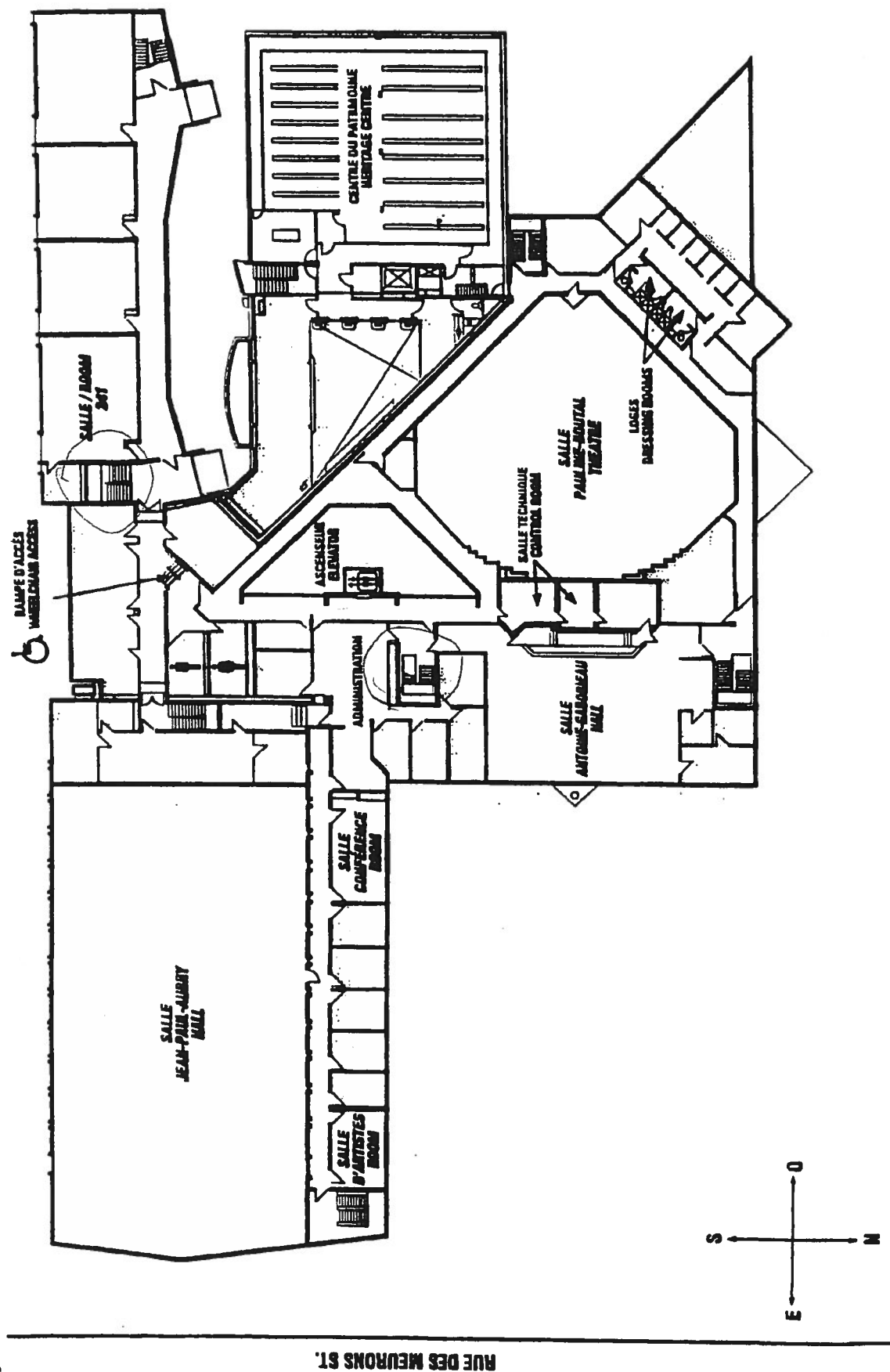
8:50 – 9:10 Opening session

Time 	RED	YELLOW	GREEN	PURPLE	ORANGE
9:15-9:55	Gordon RECORDER	Poulin MOVEMENT	<i>Goulet</i> <i>BASIC ORFF</i>	Lafrenière CHORAL	<i>Levine</i> <i>BASIC ORFF</i>
10:00 - 10:45	<i>Levine</i> <i>BASIC ORFF</i>	Gordon RECORDER	Poulin MOVEMENT	<i>Goulet</i> <i>BASIC ORFF</i>	Lafrenière CHORAL
10:50-11:05	RECESS	RECESS	RECESS	RECESS	RECESS
11:10-11:55	Lafrenière CHORAL	<i>Levine</i> <i>BASIC ORFF</i>	Gordon RECORDER	Poulin MOVEMENT	<i>Goulet</i> <i>BASIC ORFF</i>
11:55-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:15	<i>Goulet</i> <i>BASIC ORFF</i>	Lafrenière CHORAL	<i>Levine</i> <i>BASIC ORFF</i>	Gordon RECORDER	Poulin MOVEMENT
1:20-2:10	Poulin MOVEMENT	<i>Goulet</i> <i>BASIC ORFF</i>	Lafrenière CHORAL	<i>Levine</i> <i>BASIC ORFF</i>	Gordon RECORDER
2:10-2:25	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Poulin MOVEMENT	<i>Goulet</i> <i>BASIC ORFF</i>	Lafrenière CHORAL	<i>Levine</i> <i>BASIC ORFF</i>	Gordon RECORDER
2:45-3:00	SET UP	SET UP	SET UP	SET UP	SET UP
3:00-3:30	SHARING SESSION	SHARING SESSION	SHARING SESSION	SHARING SESSION	SHARING SESSION
3:30	DEPARTURE	DEPARTURE	DEPARTURE	DEPARTURE	DEPARTURE

Gordon – Recorder
Poulin – Movement
Levine – Basic Orff
Lafrenière – Choral
Goulet – Basic Orff

- Classroom 2-02
- Kinsmen Rehearsal Hall, Room 1-20
- Classroom 0-04
- RD Bell Hall, Room 1-57
- Suzuki Room, Room 1-43





MEET THE CLINICIANS!



MICHELLE ALLARD

Basic Orff – Winnipeg

Michelle Allard is an Elementary and High School Music teacher who has a love for choral music. She has completed Level II Orff, and hopes to take Level III in the future. Michelle enthusiastically participates in all Manitoba Orff Chapter events and recently presented at the Make and Take event. She is very excited to be a clinician at this year's Children's Day event. Let the fun begin!

JENNIFER ENGBRECHT

Tubanos – Francophone

Jennifer Engbrecht a commencé sa carrière en éducation musicale à 1995. Elle aime la musique éducation intégré avec les autres sujets, la composition, l'improvisation à l'école primaire, et intégration avec TIC. Quand elle n'est pas au milieu des projets musicales, elle aime être actif en faisant le yoga, le karaté, le ski au fond, kayaking et jouer avec ces enfants dans la nature au chalet.

LUCILLE FOURNIER

Orff globale – Francophone

Lucille Fournier est enseignante depuis 1987. Elle a été titulaire de classe de la 1^{ère} à la 6^e pendant les 7 premières années de sa carrière et ce pour les divisions scolaires de la Seine, St. James et présentement Pembina Trails. La musique prend une grande place chez elle et les membres de sa famille. Elle est enseignante en éducation musicale à l'École St. Avila depuis l'an 2000. Elle a reçu ses certificats Orff I et Orff II en 1996 et 1998 respectivement. Depuis plusieurs années, elle jouit des sessions formidables offertes par MOC et bien heureuse de pouvoir donner de son temps comme clinicienne cette année.

KATHIE GORDON

Recorder – Brandon

Kathie Gordon was born in Winnipeg and attended Brandon University where she received a Bachelor of Music (Music Education) degree. She has an Orff Level III certificate from the U. of M. and a Kodaly Level 3 Certificate from B.U. She taught K - 6 music in Brandon schools for 34 years before retiring in 2013, and is currently substitute teaching and supervising music student teachers. Kathie plays the clarinet in the Brandon Community Orchestra and is a long time board member of the Brandon Festival of the Arts. She enjoys reading books, playing bridge and travelling the world. She looks forward to working with a talented group of Grade 5 students at Orff Children's Day 2015!

BRITTANY GOULET

Basic Orff – Brandon

Brittany teaches Kindergarten to Grade 6 Music at Betty Gibson School in Brandon. She got her Bachelor of Music Education degree at Brandon University and has since received her Orff Level II from the University of Manitoba. Brittany offers lots of extra-curricular Music clubs for the students at Betty Gibson, including Grade 3-6 Choir, Recorder Club, Drum Club, Orff Club and Dance Club. Outside of her work at the school, she has been teaching voice lessons for 3 years through the Eckhardt-Gramatte Conservatory at Brandon University. This is her first time being a clinician for Children's Day and is very excited to be working with all the students across Westman.



NICOLE LAFRENIÈRE

Choral/Chorale – Francophone/Brandon

Nicole a grandi dans une grande famille fransaskoise (et musicale) ayant des racines au Canada depuis 1604. Dès son arrivée au Manitoba en 1983, elle a eu le bonheur de rencontrer beaucoup de gens incroyables en chantant et en enseignant une variété de musique - du folk, du pop, du jazz, de l'opéra et d'autres genres classiques. Diplômée de l'U du MB (B.Mus. 1991) et de l'USB (B.Ed. 1994), ainsi que certifiée dans l'approche Orff (2012), Nicole est membre de l'équipe de Fun with Composers dans le but de créer des ressources en français et de voyager partout au Canada pour partager des activités pédagogiques amusantes et innovatrices. Oui, sa vie est remplie de musique à l'École Guyot, aux conférences, et chez elle avec ses deux filles, Anne-Sofie et Dominique.

Originally from Saskatchewan, Nicole grew up in a large musical family with roots in Canada since 1604. After her arrival in Manitoba in 1983, she has had the pleasure of meeting many incredible people through her singing and music teaching experiences, including folk, pop, jazz, opera and other classical genres. Graduating from the U of MB and USB with a BMus (1991), BEd (1994) and Orff Certification (2012), Nicole is part of the Fun with Composers team busy creating French Music resources. She travels throughout Canada to share these fun and innovative pedagogical activities. Yes, she leads a very musical life at her school École Guyot, at conferences, and at home with her daughters, Anne-Sofie and Dominique.

LYNN LEVINE

Basic Orff – Winnipeg/Brandon

Lynn Levine is a K-6 music teacher at Oakenwald and River West Park Schools in Pembina Trails School Division. She is a graduate of the University of Manitoba and has completed her Orff Level III Certification. Lynn's music program offers students opportunities including, recorder and Orff clubs, choir, spring musicals, the Winnipeg Music Festival, Winnipeg Symphony Orchestra performances, and various school based assemblies and concerts. Lynn was a member of the Manitoba Orff Chapter executive and was previously the chair of Children's Day. She is passionate about teaching children using the Orff process!

LINDA MANDZIUK

Flûte à bec – Francophone

Linda est enseignante de musique M à 6 à l'école Howden de la Division Scolaire Louis-Riel. Elle a fait ses études, incluant Orff niveaux I et II, à l'université du Manitoba. Elle avait aussi enseigné l'harmonie présecondaire dans le passé. Elle aime travailler avec des chorales d'enfants. Il y a deux chorales à son école.

Linda aime beaucoup chanter et elle est membre et co-directrice de la chorale à son église. Elle joue le saxophone aussi. Elle aime se reposer avec la lecture ou le jardinage.

Il lui fait grand plaisir d'offrir les ateliers de la flûte à bec aujourd'hui.

MAUREEN MONSON

Choral – Winnipeg

Maureen Monson is a retired music teacher who is delighted and surprised to be back as a clinician for the Orff Children's Day for her 12th time. She completed her Bachelor and Masters Degree in Education as well as her Level III Orff certificate at the University of Manitoba many long years ago. After teaching music in French Immersion Schools for 15 years, she left that exciting venue to enter the "relaxing" world of a middle years school counselor. Then she segued into the wonderful and *truly* relaxing world of teaching other teachers, particularly music teachers. After decades of directing school and church choirs and a wonderful choir for the blind, she is now dedicating most of her time to grandchildren, quilting, reading, the occasional Christmas church pageant and working with new Canadians who often teach her the most amazing songs!



JULIE PENNY

Recorder – Winnipeg

- J -- Just retired after teaching for 38 years, 35 of these years with the St. Vital and Louis Riel School Boards
- U -- Usually taught K - 6 music, but have also taught classroom and have worked part-time as the teacher librarian
- L -- LOVE teaching children, especially as an elementary music teacher
- I -- Interests, other than teaching, include walking/running/biking, reading, and gardening
- E -- Excited to be doing this workshop with enthusiastic grade 5 students

- P -- Piano students come to my home on Monday nights for lessons
- E -- Enjoying the opportunity to sub at other schools in LRSD, meet new students, and see other wonderful music programs in operation!
- N -- Need to keep on learning new things, be it sharing ideas with colleagues, taking in workshops or conferences, or perusing Pinterest
- N -- Nice to now have time to travel
- Y -- "YES" to the Orff process of teaching music to students!

STEPHANIE POULIN

Movement/Mouvement – Francophone/Winnipeg/Brandon

Stephanie Poulin was born and raised in Thompson, Manitoba where she was fortunate enough to learn from wonderful Music teachers who later inspired her to teach. She received her Bachelor of Music Education with an Elementary Music major and a Choral minor from the University of Manitoba and has her Level II Orff Certification.

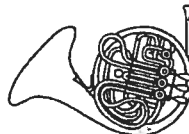
Stephanie currently serves as President of the Manitoba Orff Chapter Executive. She is the Music specialist at Ryerson Elementary School in the Pembina Trails School Division. Stephanie loves being a part of the energy, creativity and passion that children bring to making music and is thrilled to be with you today!





L'orchestre

Canon ou chant à quatre voix



Le vio - lon: il chan - te, sa voix _ nous _ en - chan - te. Le

La cla - ri - nette, la cla - ri nette fait dou - a, dou - a, dou - a, dou - a - dette. La

Le cor, le cor a - vec sa voix d'or. Le

Les tim - bales font deux sons et tou - jours les mêmes sons: sol

5

vio - lon: il chan - te une dou - ce _ chan - son.

cla - ri - nette, la cla - ri nette fait dou - a, dou - a, dou - a - dette.

cor, le cor, a - vec sa voix d'or.

do, do sol, sol sol sol sol do.

Group Warm-up Activity

This canon will start our day!

Paint Me a Song

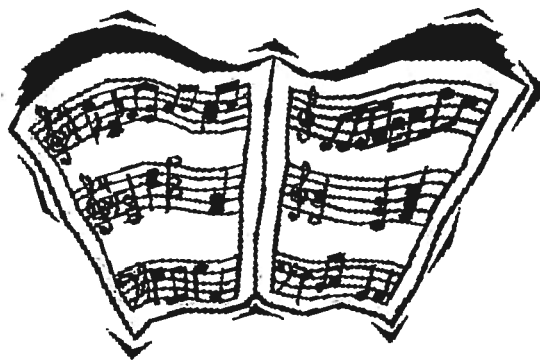
Steph Poulin

5

Paint me a song. Sing me a me-lo-dy.

Oh, how the mu___ sic comes to life.

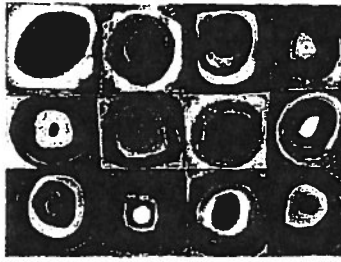
The image shows two staves of musical notation in 3/4 time. The first staff contains the melody for the first line of the song, and the second staff contains the melody for the second line. The lyrics are written below the notes. A small number '5' is written to the left of the second staff.



The Kandinsky Circle Dance

Moving to Wagner's Sonata in B flat, mvt. 1

Stephanie Poulin - Movement



wikiart.org

This lesson is inspired Color Study: Squares with Concentric Circles, c.1913, by Wassily Kandinsky.

Kandinsky spoke of his experience attending Wagner's opera Lohengrin: "I saw all my colours in spirit, before my eyes. Wild, almost crazy lines were sketched in front of me."

Materials:

- emotion word cards
- painted cards symbolizing emotions
- a poster of Kandinsky's circle paintings
- scarves, hula hoops, balls, ribbon wands, other movement props
- cymbal and hand drum
- Sonata in B flat, mvt. 1 by Richard Wagner

Activate (Emotion Walk):

- Have students walk to the beat of the hand drum. Call out various emotions periodically while walking and have students demonstrate the emotion with their body language.
- Using emotion word cards (and/or painted cards that represent emotions) and have students choose the different emotions for the class to move.

Acquire (Kandinsky and Music):

- Show students the Kandinsky painting. Ask what they see; do they know who painted it? What kind of art it is?
- Share biographical facts about Kandinsky with the class, focusing on the impact of music in Kandinsky's life and in his artwork. Also, emphasize the affect that Wagner's compositions had on Kandinsky's choice to pursue his passion for art as a career later on in his life.

Apply:**A SECTION**

- In scatter formation, teach the movement steps from the A section of the dance.
- using those steps, have students move to *Piano Sonata in B flat, movement I* by Wagner.
- Share the inspiration of the The Kadinsky Circle Dance with the class. Next, add scarves and the circle formation and play the music.
- Present the listening map and show the class how the movement matches the music.
- The listening map as well as a video demonstrating the entire A section steps can be found at staytunedmusicteacher.blogspot.com or by following the QR code at the bottom of the page.

B SECTION

- Split the class into four and have each group responsible for improvising, using one type of movement prop. Choices could be hula hoops, balls, ribbon wands, skipping ropes, etc. Place the movement props in the middle of the circle.
- Providing a drum beat, have each group practice walking from their spot to the middle to take a prop, move in the middle of the circle with it, return it, and return to their spot, all in 32 beats.
- Playing the sonata recording, have students move the improvised B section with each group having 32 beats in the middle of the circle with a prop.
- Put the whole dance together with the music using ABA form.

Extensions:

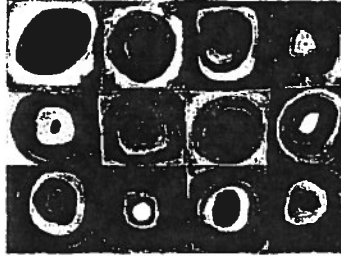
- Spend more time exploring Kandinsky and introduce him by reading *The Noisy Paint Box* by Barb Rosenstock.
- Rather than one big circle, have the students in two concentric circles facing each other for the A section
- For the B section, rather than improvising, have students create 16-beat movement choreography and for a further extension have the groups create an art piece that represents their group's movement.
- Create movement for the C section as a class, or in groups.

Use the QR code to view the Kandinsky Circle Dance in action!



La ronde Kandinsky

Sonate en si bémol majeur, 1er mouvement (Allegro con brio) par Wagner
Stephanie Poulin - Mouvement



wikiart.org

Cette leçon est inspirée par l'œuvre d'art de Wassily Kandinsky, Carrés et cercles concentriques (1913), ainsi que l'expérience de l'artiste dans l'opéra Lohengrin par Richard Wagner.

**<<J'ai vu toutes mes couleurs dans l'esprit, devant mes yeux.
Des lignes sauvages, presque folles, ont été esquissées en face de moi.>>**

Matériel:

- cartes de vocabulaire d'émotions
- cartes peintes (représentant des émotions)
- des exemples de tableaux par Kandinsky
- objets, tels que foulards, cerceaux, balles, serpentins de ruban, cordes à sauter, etc.
- tambourin et mailloche
- un enregistrement de Sonate en si bémol majeur, 1er mouvement (Allegro con brio) par Richard Wagner

Activer (La marche d'émotions) :

- Demandez aux élèves de marcher au rythme du tambourin. Faites l'appel aux diverses émotions périodiquement et demandez aux élèves de démontrer l'émotion avec leur langage corporel tout en marchant.
- Utilisez des cartes de vocabulaire d'émotions (et/ou des cartes peintes qui représentent des émotions) et demandez à la classe de démontrer des émotions différentes pour chaque carte.
-
- **Acquérir (Kandinsky et la musique):**
- Montrez aux élèves la pièce d'art de Kandinsky. Demandez ce qu'ils voient. Savent-ils qui l'a peint? C'est quel genre d'art?
- Partagez des faits biographiques à propos de Kandinsky, en soulignant l'influence de la musique dans la vie de Kandinsky et dans son œuvre. Appuyez aussi sur l'effet des compositions de Wagner comme source d'inspiration sur Kandinsky à poursuivre sa passion pour l'art comme carrière plus tard dans sa vie.

Appliquer (La danse):

SECTION A

- Pour la mise en place, les élèves sont dispersés dans la pièce.
- Enseignez le mouvement de la section A de la danse.
- En utilisant le mouvement, demandez que les élèves bougent en écoutant la musique de Sonate pour piano en si bémol, 1er mouvement par Wagner.
- Partager avec la classe l'inspiration de La ronde Kandinsky.
- Faites une ronde avec la classe, ajoutez les foulards et dansez la section A accompagnés par l'enregistrement de la musique.
- Présentez le musicogramme et montrez à la classe comment le mouvement correspond à la musique.
- Vous trouverez le musicogramme et une vidéo de la danse de la section A au site staytunedmusicteacher.blogspot.com en suivant le code QR en bas de cette page.

SECTION B

- Divisez la classe en quatre groupes et demandez à chaque groupe de créer une improvisation en utilisant un objet. Les élèves pourraient choisir entre les cerceaux, balles, serpentins de ruban, cordes à sauter, etc. Placez les objets au milieu du cercle.
- Jouez un battement au tambourin afin que chaque groupe puisse pratiquer la marche depuis leur espace jusqu'au milieu pour prendre leur objet, bouger dans le milieu du cercle avec l'objet, le ranger et ensuite retourner à leur place, le tout dans 32 pulsations.
- Avec l'enregistrement de la sonate, les élèves bougent pendant la section B improvisée, chaque groupe ayant 32 pulsations au milieu du cercle avec leur objet.
- Reprenez toute la danse avec la musique depuis le début selon la forme ABA.

Activités supplémentaires:

- Au lieu d'un grand cercle, demandez aux élèves de danser face à face dans deux cercles concentriques pendant la section A.
- Pour la section B, plutôt que d'improviser, demandez aux élèves de créer une chorégraphie de 16 pulsations.
- Demandez aux groupes de créer une œuvre d'art qui représente la chorégraphie de leur groupe.
- Avec toute la classe ou en petits groupes créez une chorégraphie pour la section C.



Une palette musicale: La couleur, la ligne et la texture

Linda Mandziuk- *Flûte à bec*

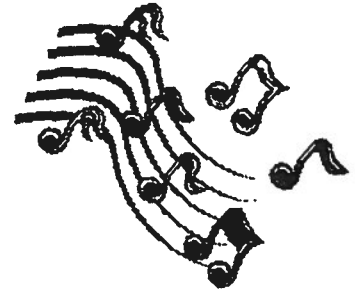
Le processus d'enseignement

Discute les éléments d'art

- **La couleur**- intensité, valeur (claire ou foncé)
- **La ligne** – direction, longueur, grandeur
- **La texture**- à la touche ou visuelle

Il y a les mêmes éléments en musique

- **La couleur** - le timbre
- **La ligne** - le contour mélodique
- **La texture** – l'interaction des voix/instruments multiple.



J. Penny

Flûte soprano 1

Flûte soprano 2

Flûte soprano 3

Flûte alto

Barres CB

La flûte à bec

Réchauffe avec des courtes mélodies en écho. Utilise des motifs en 6/8 et des patrons de doigts qui se trouveront dans la mélodie de FS1.

Flûte soprano 1

- Introduise la mélodie en la chantant avec les paroles suivantes:
<<Couleur et texture et ligne aussi, elles rendent l'art et musique jolies.>>

- Explore le contour mélodique en regardant des dessins de chaque mesure, présenté en ordre mélangé. Joue mesure 1 et demande aux élèves de trouver la bonne image. Vérifie les noms des notes et les doigtées, et pratique la mesure ensemble.
- Continue ce processus pour ajouter les autres mesures.
- Montre aux élèves la mélodie entière sur la portée.

Flûte soprano 2

- Montre aux élèves un graphique pour la mélodie de FS2 avec les noms des notes écrits dans des cœurs pour démontrer la pulsation (2 comptes à la mesure).
- Montre la mélodie sur la portée. Vous pouvez ajouter des syllabes pour clarifier le rythme en 6/8
ex. *tum tum tum tricyclette tum tum tum tum*
- Joue FS2 ensemble

Divise la classe en 2 groupes. Groupe 1 joue FS2. À la barre de reprise, ajoute groupe 2 sur FS1.

Flûte soprano 3

- Enseigne ceci de la même façon que FS2. Prend note de la doigtée pour la note F (fa).
- Combine les voix, commençant avec FS3, ensuite FS2 et puis FS1 pour un effet cumulatif.

Flûte alto

- Pour l'efficacité, demande aux élèves de simplement mimer le patron de doigtée, sans discuter la différence entre les doigtées de soprano et de l'alto.
- Combine les voix encore, commençant avec FA. Ajoute une autre voix avec chaque répétition.

Barres Contrebasse

- Enseigne ceci à un élève. Vous pouvez aussi doublé ceci avec XB ou MB.

Blocs chinois

- Enseigne le rythme avec des syllabes:

Blocs chinois 

Ta ti ta ti tri-cy-clette tum Tri-cy-clette tri-cy-clette tri-cy-clette tum

Forme finale

- Utilise les blocs chinois comme l'introduction, les interludes entre chaque ajoute, et le Coda.
- Commence avec les BCB, ensuite ajoute une voix à la fois : FA, FS3, FS2 et finalement FS1. (dans le style du Canon de Pachelbel)

Extension : L'art et la musique

Crée un tableau pour démontrer la texture de la musique visuellement. Chaque ligne mélodique est unique. L'interaction de ces mélodies crée une texture plus complexe.

La couleur

- Assigne une couleur à chaque voix. Discute le lien entre la couleur et les sentiments. Laisse les élèves choisir des couleurs appropriées.
- Vous pouvez aussi utiliser le **mouvement** avec des rubans en couleurs spécifique.

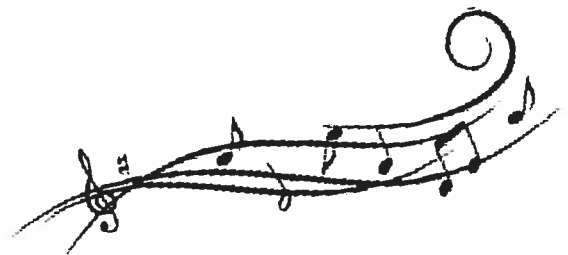
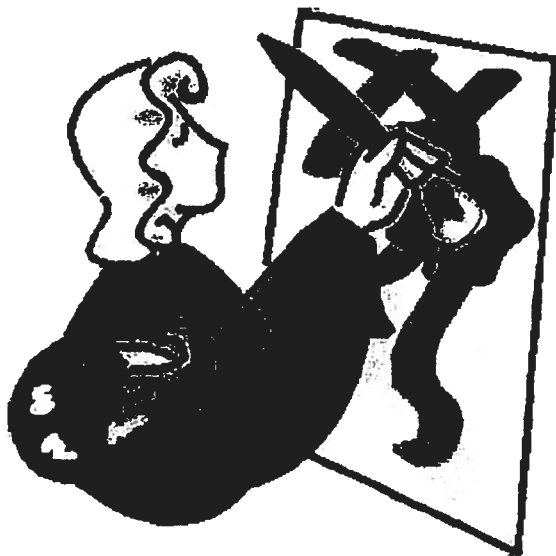
La ligne

- Discute des types de lignes différents.
- Demande aux élèves de créer un œuvre d'art avec la ligne et la couleur qui démontre l'effet cumulatif de la musique.

La texture

- Chaque ligne de la chanson sera représenté par un objet/matériel affiché à un grand tableau. Discute quel matériel mieux représentera la texture de chaque voix.

ex. BCB – le carton (noir)
FA - le métal (papier aluminium, etc.)
FS3 - le plastique (sacs en plastique, Saran Wrap, etc.)
FS2 - le tissu ou les plumes
FS1 - les rubans multi-couleurs
Blocs chinois - le styromousse d'emballage



Jouons le Blues de 12

Lucille Fournier - Orff globale



LA PALETTE MUSICALE : LES BLUES

Concepts et habiletés :

- *identifier et apprendre quelques caractéristiques du blues
- *utilisation de rythmes syncopés : *7 8 9 10 11 12 - syncopé - syncopé - pa, 1 2 3 4 5 6 7 8 9 10 11 12 - saute, saute, noire - soupir.*
- *accompagnement I-IV-V, quinte du swing, ostinati rythmiques & mélodiques
- *forme musicale : Blues de 12 mesures, appel-réponse, Introduction-RONDO-Coda
- *explorer improviser à la flûte avec les gammes pentatoniques de Do majeur (C), Fa majeur (F) et Sol majeur et introduire l'improvisation au scat
- *introduire le choix de timbre aux petites percussions

Matériel :

- *instruments : xylophones, métallophones, petites percussions (peau, bois, métaux) surtout une cymbale et un vibra-frappe
- *aides visuels en format pancarte des sections incluses
- *livres biographiques : Django Reinhardt (ISBN 978-2-07-63117-9), Louis Armstrong (ISBN 978-2-07-62316-7) et Ella Fitzgerald (ISBN 978-2-07-69694-9); référence : *Now's The Time* de Doug Goodkin.

Démarche :

Sur ma palette musicale, il me faut du rythme et la percussion.

RÉCHAUFFEMENT (le coda) : (arrangement de Lucille Fournier 2015) ; Vous pourriez...

- enseigner dans un cercle chaque ostinato rythmique en réponse
- exécuter en trois groupes : unisson, en couches 1, 2, 3, tutti, en élimination 1, 2, 3.

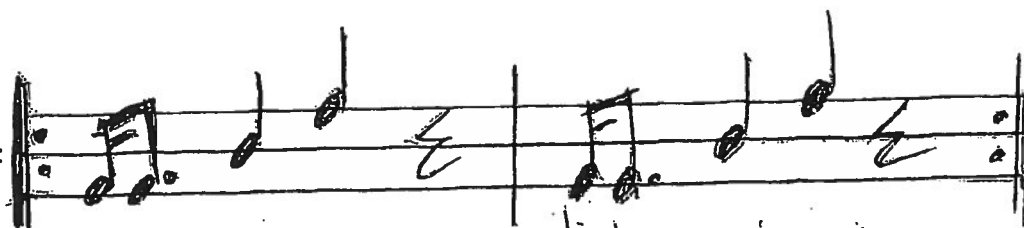
PERCUSSION CORPORELLE : 4/4

#1)

Mains :

Der. cuisses :

Pieds :



#2)

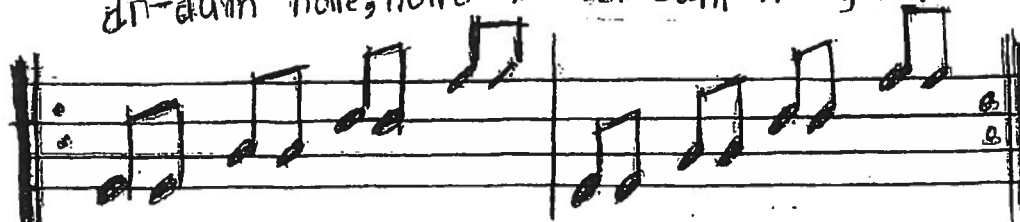
di-dum noire, noire x di-dum noire, noire x

Épaules :

Ventre :

Cuisses :

Jambes :



1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

#3) 4/4



Application (Partie B) : Chaque groupe du réchauffement pourrait ...

- faire un choix de petites percussions (s'il manque du temps faites le choix pour eux)
- exécuter leur formule rythmique et décider si le timbre s'y accorde
- Le groupe le joue comme un ensemble – ajouter une cloche à vache qui joue des blanches pour garder la pulsation et le vibra-frappe pourra jouer à la fin des la phrase #3 .

Sur ma palette musicale, il me faut la pulsation et une mélodie.

JOUONS LES BLUES

(arrangement Orff & paroles de Lucille Fournier)

Vous pourriez...

- Demander qu'est-ce c'est le blues; faire ressortir que c'est une forme de musique vocale ou instrumentale : le blues de 12 mesures utilise I, IV, V; Blues – énoncés; Blues – échos; sujets souvent tristes mais pas aujourd'hui;
- Présenter quelques grands artistes du jazz et du blues via les biographies et écouter des extraits ou tout du disque;
- Dire aux enfants que nous allons jouer et improviser une forme de blues de 12 mesures et chanter une mélodie de Blues-énoncé;

Mélodie et pulsation (l'Introduction) : Vous pourriez...

- Expliquer qu'il y a une forme du blues chanté où l'on fait un énoncé – une phrase simple comme ... (demandez aux enfants d'en faire une); ensuite l'énoncé est répété ensuite il y a une conclusion.
- Démontrer ceci avec les paroles de la mélodie de « Jouons le Blues de 12 »

ÉNONCÉ : *Jouons le Blues de 12... Mesures de 12 en blues.*

ÉNONCÉ RÉPÉTÉ : *Jouons le Blues de 12... Mesures de 12 en blues.*

CONCLUSION : *Les rythmes qui SWING! Bob-a-Dou-BING!
Voilà le Blues de 12.*

- Utiliser un XB ou XA et jouer l'ostinato de quinte de Blues suggéré et chanter la mélodie en même temps, faire apprendre par phrase par phrase et tutti.



VOIX (flûtes) « Jouons le Blues de 12 »

1. 2. 3. 4.

① Jouons le Blues de 12... Mesures de 12 en Blues.

5. 6. 7. 8.

④ Jouons le Blues de 12... ① Mesures de 12 en Blues.

9. 10. 11. 12.

⑤ Les rythmes qui swing ④ Bô-bô-dou-Bla ① Voilà le Blues en 12,

Sur ma palette musicale, il me faut une progression et une forme.

L'ensemble : PARTIE A₁ : Les instruments aux lames ...

- Utiliser les aides visuels Les gammes, Les accords et Les 12 mesures du blues avec accords;
- Expliquer que le Blues de 12 est un blues créé en douze mesures et utilise souvent trois accords de la tonalité-maison qui sera aujourd'hui en Do (C);
- Introduire les accords I-IV-V et parler de comment les trouver dans une tonalité, montrer avec l'aide visuel : Les gammes;
- Expliquer que les accords majeurs ont besoin de trois sons : Do Mi Sol, montrer avec l'aide visuel : Les accords;
- Aller aux instruments aux lames afin de développer l'ensemble, utiliser l'aide visuel Les 12 mesures du blues avec accords comme guide;
- faire jouer toutes les parties par tous en démontrant chaque ostinato (inclus): Le XCB joue des rondes suivant la progression selon la forme; les XB & MB jouent des noires; les XA, XS & métallophones jouent les ostinati inclus;
- jouer tutti en utilisant l'aide visuel : Les 12 mesures du blues avec accords;
- enseigner un rythme swing (saute, noire - répétée) à la cymbale et choisir quelqu'un pour le jouer;

Sur ma palette musicale, il me faut la forme et de l'improvisation.

L'improvisation PARTIE A₂ : FLÔTES ...

- Expliquer une façon d'improviser en se servant des gammes pentatoniques, faire choisir des notes des chaque gamme de Do (C), Fa (F) et Sol (G);

- Utiliser le système de 3-2-1 pour faire les choix : trois notes pour C, deux pour F et une pour G;
- Écrire et jouer les choix, utiliser la formule rythmique : saute-saute-noire-soupir (ostinato des métalphones).

Sur ma palette musicale, il me faut de l'improvisation vocale.

Appel-réponse : PARTIE C : Faisons le scat :

- Avoir une pancarte avec les syllabes musicale du scat : Oop Bop; Bob a dou dum; Dé dé dou dé; Shoo do sha dat; Scoo bee dou dou; A-klool-a-mop; Oop opp; Shee bee bop; Sha bam; Dou bee dou wah;
- Utiliser la percussion corporelle avec l'ostinato classique en 4/4 : pied droit – doigts – pied gauche – doigts... ;

Sur ma palette musicale, il me faut l'ensemble.

- Mettre tout ensemble et rappeler la forme du RONDO : A₁ B A₂ C A₁ et déterminer comment le tout se présentera!

Présentation finale :

Introduction : Cymbale, CB, XB et MB et « Jouons le Blues de 12 » chanté;

Partie A₁ : « Jouons le Blues de 12 » Les instruments à lames, cymbale & vibra-frappe;

Partie B : Les instruments à percussion et rythmes du réchauffement

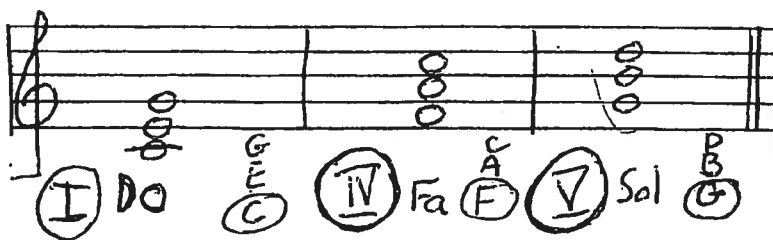
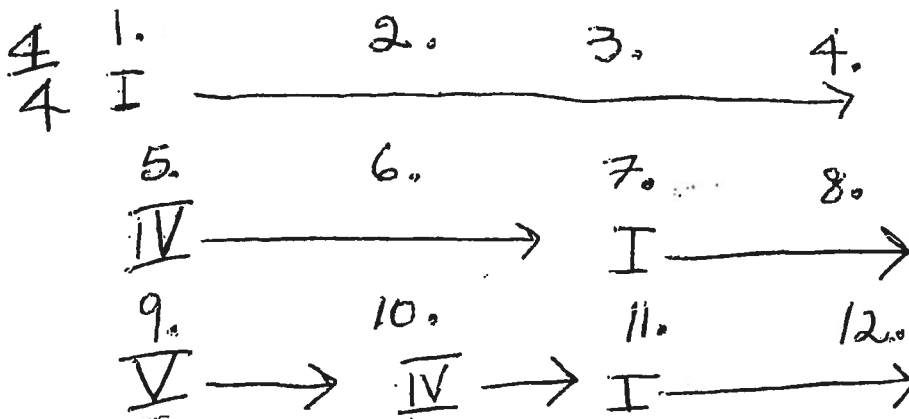
Partie A₂ : « Jouons le Blues de 12 » Les instruments à lames et l'improvisation à la flûte à bec, cymbale & vibra-frappe;

Partie C : Faisons le scat : appel-réponse

Partie A₁ : « Jouons le Blues de 12 » Les instruments à lames, cymbale & vibra-frappe;

Coda : Percussion corporelle et CB, XS et vibra-frappe

Le Blues de 12 mesures :



Les 3 accords de Blues de 12:
I - IV - V

Les gammes - degrés, accords, notes, lettres

	1 ^{er}	2 ^e	3 ^e	4 ^e	5 ^e	6 ^e	7 ^e	8 ^e	degrés sons
I C	do	ré	mi	fa	sol	la	si	do	
	I	ii	iii	IV	V	Vi	Vii	I	accords lettres
IV F	F	G	A	Bb	C	D	E	F	
V G	G	A	B	C	D	E	F#	G	

<< Jouons le Blues de 12 >>

* Ostinato xA et mA - la quinte du blues.

* Ostinato Ms et clarions

* partition XS et vibra-frappe (Vf)

SESSION ORFF mai 2015
Animation de tout le groupe et l'auditoire

RÉCHAUFFEMENT RYTHMIQUE:

(activité inspirée de la session Fall Fiesta de Chapitre Orff Manitoba présentée par Jeff Kiske & Randy DeLelles, octobre 2012)

Concepts et habiletés : Nous allons...

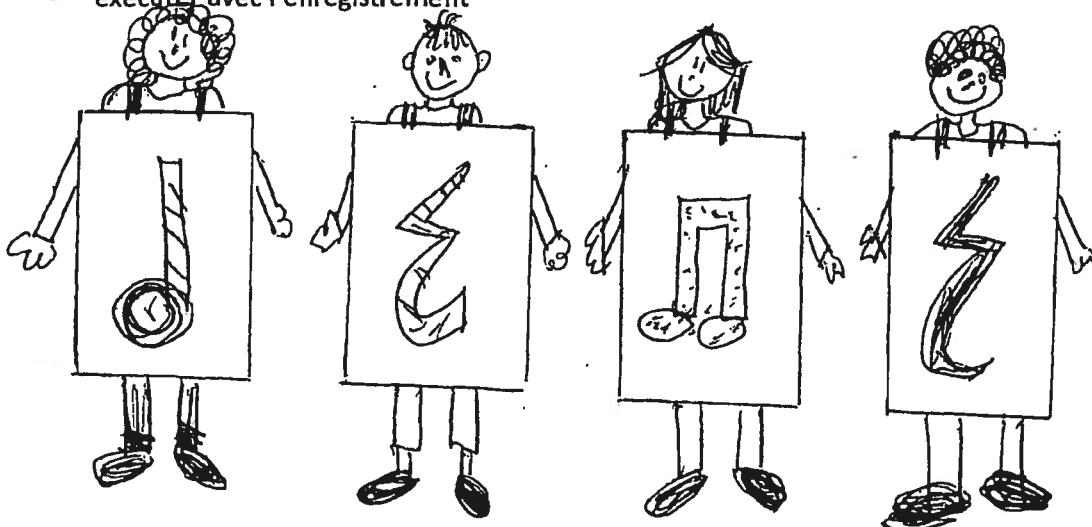
- *créer des ostinati rythmiques;
- *garder la pulsation;
- *taper des ostinati rythmiques variantes.
- * utiliser noire, deux croches, soupir

Matériaux :

- *feuilles de papier ou carton 18" X 25"
- *la gouache de couleurs variées
- *ruban gommé « masking » pour attacher les feuilles
- *enregistrement : « Sock Him in the Jaw » de Paul Englishby du film « Miss Petigrew Lives for a Day » ou n'importe quelle pièce swing en 4/4.

Démarche : Nous allons...

- former des groupes de trois ou quatre enfants;
- le groupe choisit et peint soit une grande noire, des grandes deux croches ou un grand soupir; dessiner et peindre;
- attacher deux feuilles ensemble pour créer des panneaux que les enfants peuvent porter
- placer quatre enfants l'un à côté de l'autre; un autre enfant ou l'enseignante pointe à chaque panneaux en gardant la pulsation;
- les enfants autres tapent le rythme en ostinato;
- les quatre enfants se tournent ou changent de place pour changer le rythme à taper;
- exécuter avec l'enregistrement



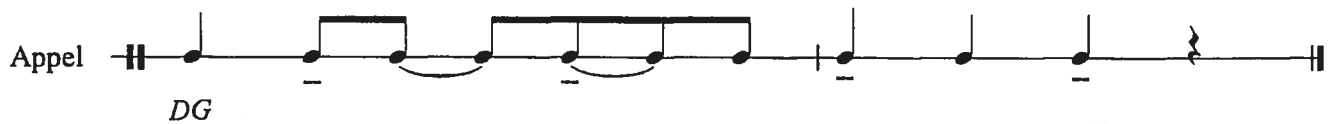
Adaption du Rythme 'Cabaret'

(montré à moi par Jordan Hanson)
Un rythme de l'Afrique de Ouest

Jennifer Engbrecht - Tubanos



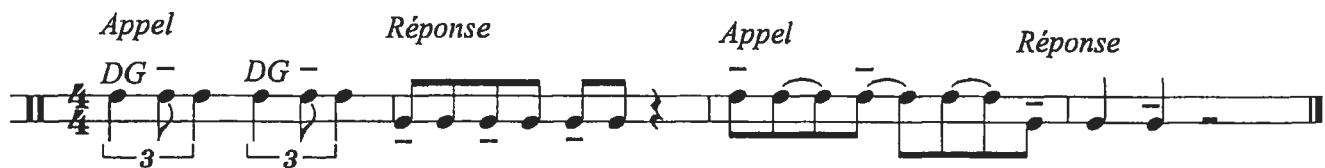
— = le rythme est joué par la main 'forte'



Joué sur les tubanos ou des djembes:



Pause :



Une variation de ce rythme est dans le livre 'African Rhythms and Beats: bringing African traditions to the classroom' de Calla Isaak

A Musical Palette: Music and Art Unite!

Julie Penny – Recorder

TEACHING PROCESS

DISCUSSION

- Discuss how ART is made up of such elements as **color**, **line**, and **texture**.
 - a) Properties of **Color** -- *hue, intensity, value* (lightness or darkness)
 - b) Properties of **Line** -- *direction, length, width* (thickness or thinness)
 - c) Properties of **Texture** -- *the feel* (actual feel or visual feel)
- Discuss how MUSIC is also made up of such elements as **color**, **line**, and **texture**.
 - a) Properties of **Color** -- *timbre* (tone color)
 - b) Properties of **Line** -- *melody* (arrangement of sounds)
 - c) Properties of **Texture** -- *the interaction of multiple voices or instruments*
 - *equality of parts? VS more prominent parts?*

RECORDER ECHOES

- As a warm-up, have the students echo short melodies played by the teacher.
- Play the melodies in 6/8 time signature.
- Incorporate some of the fingering patterns that will occur in the SR₁ melody.

SR₁

- Display a visual of the lyrics. Sing Verse 1 and Verse 2 for the students.
- In mixed-up order, display individual visuals of the **melodic contour** of each bar of the recorder melody. Instruct the students to locate the visual that matches your fingering of the notes in bar 1. Have a student move the correct visual into the beginning position of the recorder melody.
- Ask the students questions about this first bar before they practice it (e.g. *What is the starting note? Is it a high C or a low C? What is the fingering for a high C? etc.*)
- Practice bar 1.
- Repeat the same format for finding bar 2, analyzing bar 2, practicing bar 2, and then combining bars 1 and 2 to practice.
- Again, follow the same format for bars 3 and 4.
- Underneath each of the melodic contour visuals, place the corresponding **staff notation** card. (You could also have the entire SR₁ melody written out on a large sheet of staff paper).



SR₂

- Place heartbeats on the whiteboard containing letter names for each of the main beats in the SR₂ melody.

G G G GGG G B G G

- Underneath the heartbeat visuals, display the corresponding SR₂ melody written out on a large sheet of staff paper. Challenge students to read from this visual so they again experience the 6/8 rhythmic notation, as well as the melodic notation. You could use words such as:

tum tum tum tricycle tum tum tum tum

SR₂+SR₁

- Divide the class into 2 sections. Have the first section play SR₂ one time through. On the repeat, have the SR₁ section play their part simultaneously with the SR₂ part.

SR₃

- Teach in the same manner as SR₂. Focus on the **F** fingering.
- Combine SR₃ with SR₂ and then with SR₁, producing a layered-in effect.

AR

- To avoid the need to explain the change in fingering positions for an Alto recorder, simply have the students copy your fingering to teach them the pattern. For today's lesson, the melody will be thought of in terms of Soprano fingering to aid the students learning this part.
- Combine AR with SR₃, then with SR₂, and finally with SR₁ to produce a more intricate layered-in effect.

CBB

- Select one student to learn this part. In your classroom, this part could be doubled up on the BX or BM.

TEMPLE BLOCKS (to be used as an INTERLUDE between layered-in Orff and recorder parts)

- Select one student to learn this part.
- Teach the rhythm pattern using rhythmic syllables:

Ta---ti Ta---ti Tricycle Tum
Tricycle Tricycle Tricycle Tum

FINAL FORM with RECORDERS

- Use the Temple Block part for the Introduction, Interludes, and Coda.
- Begin with the CBB part, then layer in the AR, followed by SR₃, then SR₂, and finally SR₁.

FINAL FORM using RECORDERS and a TEXTURE CANVASS

- Follow the above form for the recorders, CBB, and Temple Blocks.
- Incorporate students to visually demonstrate the **texture** of the music (each melodic line is unique; the melodic lines interact to create a more complex layered effect).
/// See below under "Texture" for a suggestion as to how to do this. ///

LINKING MUSIC with ART to CREATE EXTENSIONS

COLOR

- Each part of the musical score could be assigned a COLOR. Discussions could center around how certain colors make a person feel. Students could then listen to each part of the music and decide on a color to represent each line.
- Each part might then be represented in **movement** by using a specific colored ribbon streamer. (Different colored balloons on sticks might also be used).

LINE

- Students could brainstorm for different types of LINES.
- Students could then do a piece of art using only LINE and COLOR that would indicate the "layered-in" effect of the music. Their art work would also demonstrate how the music becomes increasingly complex with the additional layers.
- Another piece that could be used to examine LINE is "*Pachelbel's Canon*".

TEXTURE

- Each line/part of the music could be represented by a different substance attached to a large canvas. Discussions could be had as to which substance best suits the "texture" of each individual instrumental part.

e.g. CBB	--	<i>paper</i>	(black bristol board)
AR	--	<i>metal</i>	(tin foil, OR juice lids)
SR ₃	--	<i>plastic</i>	(Saran Wrap, OR plastic bags, OR plastic objects such as plastic cutlery)
SR ₂	--	<i>fabric or feathers</i>	
SR ₁	--	<i>multi-colored ribbon wands</i>	
Temple Blocks	--	<i>styrofoam packing chips</i>	

J. Penny

Soprano Recorder 1

Soprano Recorder 2

Soprano Recorder 3

Alto Recorder

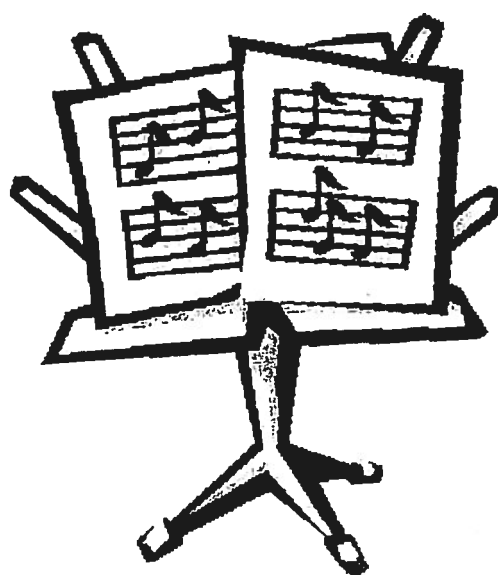
CBB

A musical score for five recorders and a CBB. The score is written in 6/8 time. The Soprano Recorder 1 part has a melody of eighth and sixteenth notes. The Soprano Recorder 2 part has a melody of eighth and sixteenth notes. The Soprano Recorder 3 part has a melody of eighth and sixteenth notes. The Alto Recorder part has a melody of eighth and sixteenth notes. The CBB part has a melody of eighth and sixteenth notes. The score is divided into four measures.

Interlude:

Temple Blocks

A musical score for Temple Blocks. The score is written in 6/8 time. The score consists of a single line of music with a melody of eighth and sixteenth notes. The score is divided into four measures.

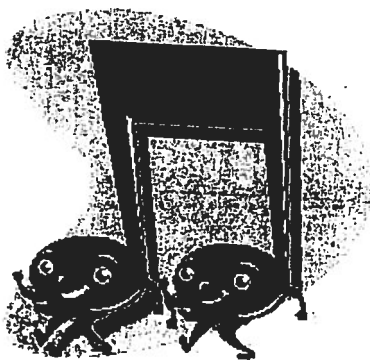


Hateless

Michelle Allard - Basic Orff

Process:

- 1) Teach the verse and chorus by rote. Listen to FLO sing the song online to learn the melody (<https://www.youtube.com/watch?v=AXnCQoWJJWY>).
- 2) Add movement to show each instrumental line.
- 3) Ask students to walk to barred instruments. Remove 'c' notes, and add 'f#'. Teach each line of the accompaniment. Demonstrate on a xylophone visual, and display the notes written out for visual learners.
- 4) Take a minute to show the aboriginal artwork that depicts the Medicine Wheel, and the four colours that represent all people. Talk about what the words of FLO's song means.
- 5) Add movement: The verse is a circle of everyone walking to the beat and singing each holding a colourful scarf. They will walk to the beat of the verse until "let it go" and then they will let go and let their scarves wave for the chorus (play with different variations of how they move their scarves and how they move in the circle). Add egg shakers and cabasa rhythms at the end.



Hateless

Original by FLO

Arranged by Michelle Allard

Verse accompaniment

Mallets 1
Alto Glock

Mallets 2
Sop. and Alt.
Xylophone

Mallets 3
Bass
Xylophone

Percussion 1
Cabasa

Percussion 2
Egg shaker

Chorus accompaniment

Mal. 1

Mal. 2

Mal. 3

Perc. 1

Perc. 2

A Palette of Songs

Maureen Monson - Choral

Four songs based on the colour theme have been chosen and for today only single verses or choruses will be taught. Short poems based on similes will connect the songs.

Objectives: ~ to enhance choral development through songs and speech based on the colour theme

- ~ to teach different styles of songs
- ~ to reinforce chord changes
- ~ to create a "colourful" musical rondo.

Materials: ~chart Paper, Orff Instruments (any combination for I, IV, V chords), and NPP as desired.

~ all songs are available online.

Procedure:

1. Short discussion on favourite colours, on how colours evoke different feelings, on how colours exist not just in art, but also in countless songs.

2. Present "Poems" (I have written lines 2 and 4 to save time) and brainstorm for vocabulary to fill in the blanks.

Blue as _____, Blue as the sky,

Blue as _____, Blue's a lullaby.

Yellow as _____, Yellow as a pear,

Yellow as _____, Yellow everywhere.

Purple as _____, Purple as a plum,

Purple as _____, The colour purple's done!

White as _____, White as a sheet,

White as _____, The lack of colour's sweet.



3. Teach all four songs including actions for the last two and I-V and I-IV-V chords for all of them. Piano will probably only be used for rehearsal.

~**Lavender blue, Lavender Green** (traditional English folk song originating in the 17th century)

~**Yellow Submarine** (written by Paul McCartney as a children's song in 1966))

~**Purple People Eater** (an example of early rock and a one hit wonder recorded in 1958 by Sheb Wooley)

~**Four White Horses** (traditional, Caribbean)

Concluding Song (improvised melody):

"We have played with colour;
We have played with song
Now it's time for all of us to say
"So long".

4. Assemble the rondo.



Turn the World Around

Harry Belafonte, Arranged by Lynn Johnson

Brittany Goulet - Basic Orff

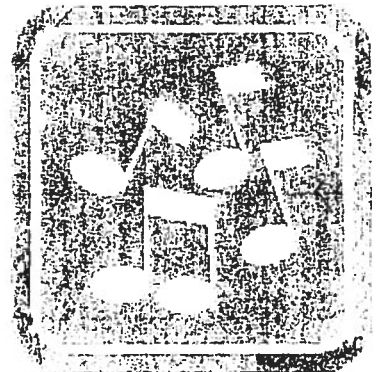
1. Teach the words and melody by rote.
 - a. Have students step to the beat as they learn the song.
 - i. This will help later on with the drum part which requires a steady beat against off beat rhythms in other instrument parts.

Note: I have not created speech to go with the instrument parts for this song. My reason being is that they correlate with the words and rhythms of the song quite well. I find it easier to "feel" these rhythms as opposed to some other songs.

2. Teach bass xylophone part.
 - a. Rhythm in verses correlates with the emphasized text "We...from....fire, liv-....in...fire" etc.
 - b. Rhythm for refrain correlates exactly with text.
3. Teach alto metallophone part.
 - a. Notes for the verses comes on the elemental word at the end of each measure "fire" "water" "mountain"
 - b. For the notes in the refrain teach notes on the strong beats first. Then add in the additional notes.
4. Teach djembe part.
 - a. On the beat with the emphasized 1 and 4 beat in the middle of the drum (bass) and week beats on the edge (tone)
5. Add contra bass bars.
 - a. Use the same rhythm as the bass xylophone and the root of the chords (G, C, D)
6. Once all parts are learnt and put together have students find their own space.
7. In their own space sing through the song and have them explore ways of moving to represent the text.
8. As a group have students share their ideas for movement to the song.
 - a. Fire, water, mountain, etc.
9. Incorporate scarves into movement that helps represent the different elements depicted in the text.
 - a. Fire- orange or yellow, water- blue, mountain- green, etc
10. Put all together.

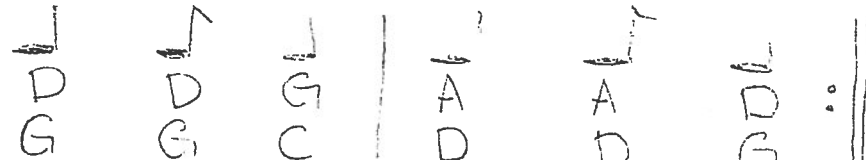
Extensions/Substitutions:

1. Use in choir with the second vocal part.
2. Include an improvisation section on the xylophone or recorder.
3. Play the melody on recorder.
4. Add more/alternative instrument parts.
 - a. Guiro, egg shaker, rain stick, etc.
5. Teach chords on ukulele or guitar
6. Have students create own form of verses and refrains.

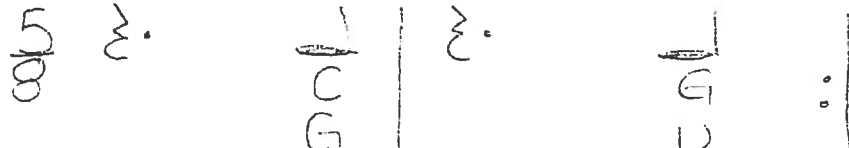


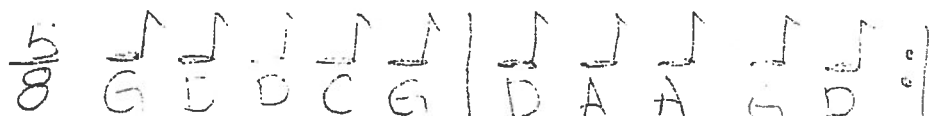
BX /CBB

Verses $\frac{5}{8}$ 

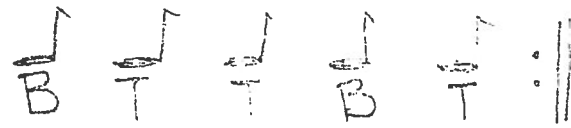
Refrain $\frac{5}{8}$ 

AM /SM

Verses $\frac{5}{8}$ 

Refrain $\frac{5}{8}$ 

Djembe

$\frac{5}{8}$  B = Bass
T = Tone

Turn the World Around

Music by Robert M. Freedman
Words by Harry Belafonte
Arranged by Lynn Johnson, adapted

1. We come from the fi - re, liv - ing in the fi - re.
2. We come from the wa - ter, liv - ing in the wa - ter.
3. We come from the moun - tain, liv - ing on the moun - tain.
4. Wa - ter made the riv - er, riv - er washed the moun - tain.
5. Heart is of the riv - er, bod - y is the moun - tain.
6. We are of the spir - it, tru - ly of the spir - it.

Add harmony on repeat vs. 2-6.

2. We come from the wa - ter.
3. We come from the moun - tain.
4. Wa - ter made the riv - er.
5. Heart is of the riv - er.
6. We are of the spir - it.

go - back to the fi - re,
go back to the wa - ter,
go back to the moun - tain,
fi - re made the sun - light, turn the world a - round
spir - it is the sun - light,
on - ly can the spir - it.

go back to the wa - ter,
go back to the moun - tain,
fi - re made the sun - light, turn the world a - round.
spir - it is the sun - light,
on - ly can the spir - it.

Refrain

Do you know who I am? Do I know who you are?
Oh oh so is life, Ah hah! so is life.

Ah ah ah ah ah ah

See we one an - oth - er clear - ly, Do we know who we are?
Oh oh so is life, Ah hah! so is life.

Ah ah ah ah ah ah

Playalong

1 pat clap clap clap clap

2 pat clap clap pat clap

A Musical Palette:

How art and music relate in Canon by Henry Purcell

Kathie Gordon - Recorder

1. Introduce the composer, Henry Purcell, who lived over 300 years ago. He was born in England in September, 1659 and died in November 1695 at age 36. Purcell played the organ and composed music for the theater and the church. He is considered one of England's greatest composers.
2. Sing Purcell's canon with text:
"This is a canon by Henry Purcell which uses the scale as you surely can tell"
3. Learn the melody on the recorder, first by playing each note three times and then adding the correct rhythm in bars 4 and 8. Play unison and then in canon.
4. Have students discover that the canon produces simultaneous notes in thirds, and try starting with the E and C at the same time to get a similar effect.
5. Introduce the bass line by reading the notes from the staff, "playing" in the air, then transferring to the BX
6. Introduce the challenging countermelody on recorders, then on glocks
7. Discuss the comparison to art – line (phrase), colour (timbre of instruments and/or voices) and texture (melody, harmony, countermelody, bass line)
Discuss elements of art which can also be found in music such as:

	Art	Music
Line	has width, direction and length, and spans the distance between two points	a succession of musical tones forming a distinctive sequence.
Colour	is produced when light strikes an object and is reflected back to the eye; main properties are hue (actual colour), intensity (bright or dull) and value (lightness/darkness, shade or tint)	the timbre or tone colour of a musical note or tone that distinguishes it from other sounds. Ex.: voices or musical instruments. Can be directly compared to properties of colour in art
Texture	the way a three-dimensional work actually feels when touched, or the visual "feel" of a two-dimensional work	the way in which multiple voices or instruments interact in a composition. Which voice is prominent, or are they all equal?

We will focus on texture, the "structure of interwoven fibers". Purcell's consists of a single, dominant melody that is accompanied by a descant line and a countermelody.

8. With elastics, tie 4 colours of scarves to the bottom of recorders representing the four lines of music (thanks for the idea Tim Wiegand!). Play the piece on piano so that all have a chance to use the scarves. Layer BX – left hand, AX 1 & 2 - right hand, sing top line. Students move their scarves/recorders as their part enters.

9. With student suggestions, derive a final form for the piece.

Example:

a) Instruments enters one at a time from bottom to top with recorder players moving corresponding colour scarves BX, AX 1, AX 2, Glock

b) BX continue, sing the song once in unison

c) BX continue, add recorder playing and instruments one line at a time until all are playing, repeat several times

d) Layer instruments out, ending with BX rit. on final three notes.

Canon

H. Purcell (1659-1695)

The musical score is written for five voices: Soprano 1, Soprano 2, Soprano 3, Alto, and Tenor. The key signature is one flat (B-flat) and the time signature is 3/4. The Soprano parts (Soprano 1, 2, and 3) are marked with (AG) and (AX) respectively. The Alto part is marked with (AX). The Tenor part is marked with (BX). The score shows a canon where the parts enter one by one, with the Tenor part entering last. The Soprano 1 part begins with a treble clef and a key signature of one flat. The Soprano 2 and 3 parts also begin with a treble clef and a key signature of one flat. The Alto part begins with a treble clef and a key signature of one flat. The Tenor part begins with a bass clef and a key signature of one flat. The score is written on five staves, each with a treble clef except for the Tenor part which has a bass clef. The Soprano 1 part is marked with (AG) and the Soprano 2 part is marked with (AX). The Soprano 3 part is marked with (AX). The Alto part is marked with (AX). The Tenor part is marked with (BX). The score shows a canon where the parts enter one by one, with the Tenor part entering last. The Soprano 1 part begins with a treble clef and a key signature of one flat. The Soprano 2 and 3 parts also begin with a treble clef and a key signature of one flat. The Alto part begins with a treble clef and a key signature of one flat. The Tenor part begins with a bass clef and a key signature of one flat.

Lullaby

From *Pieces and Processes* by Steven Calantropio (page 18)

Lynn Levine – Basic Orff

Inspiration Artwork: *The Starry Night* by Vincent van Gogh.

- Show students the painting of *The Starry Night*
- Ask students how they would describe the painting – discuss line, movement, colour, texture
- Ask students what type of music would go with this song. What do they think people in the village are doing during this scene?

Lullaby – Teaching Process

- Teach the melody by rote – verse 1 and verse 2
- Teach the bass metallophone pattern through patschen with the words “by sing lullaby.” Identify the change in the pattern at the end of each verse.
- Practice singing verse 1 and verse 2 to get the change in the pattern at the end of each verse.
- Teach the finger cymbal and alto metallophone through body percussion
 - Use the four bar pattern – pat, clap, clap, snap, snap, clap, clap, pat
 - Put together with the song
 - Teach the finger cymbal part – play only on the snaps
 - Put together with the song
 - Sing the alto metallophone part – G F and D F
 - Identify that it is on the clap part of the body percussion pattern
 - Put together with the finger cymbal part
- Go to the barred instruments
- Teach the alto metallophone part – playing the G F and D F on the clap part of the body percussion pattern
- Put it together with the song and finger cymbal part
- Teach the bass part on instruments – put it together with the song, alto metallophone part, and finger cymbal part
- Teach the counter melody part/glockenspiel part
 - Using notes on the musical staff, teach F, E, D, C, C, Bb, A, G, F
 - Change it into the rhythm of the piece
 - Add the extra A – Play through
 - Add the extra Bb – Play through
 - Play through the counter melody part
 - Add the eighth note ending to teach the first ending
 - Add the eighth note ending for the last ending
 - Put the entire part together and play through
- Put the song together with all known parts



Movement

- Ask students to find a space on the floor
- Have students sing through the song and discuss how they would move to this song – slow, smooth, long, connected
- Hand out scarves. Sing the song and students create their own movement to the song
- Reflect on and remind students of the painting *The Starry Night*. How can they move their bodies to show the movement in the painting?

Final Presentation

- Verse 1 – singing, no glockenspiel part and movement
- Verse 1 – no singing, add glockenspiel and movement
- Verse 2 – singing, all parts and movement
- Verse 2 – no singing, all parts and movement

Concepts: 6/8 time, dotted quarter note, playing in an ensemble setting with a group, maintaining a part within an ensemble, scale (do-do'), B flat, and genre of lullaby.

Extensions: add opportunities for improvisation, experiment with form, make conscious the rhythm of the melody or the rhythm of the countermelody, and compare and contrast styles of music.

Literacy connections: Read do'-do on a solfege chart, read F-F' on the staff, read the melody on the staff, make conscious the rhythm of each part, and read or integrate different lullabies or stories.

Assessment for students: Create a rubric for students to play the countermelody independently, use a checklist to observe students' ensemble skills, assess pitch using a rubric by having students sing the melody independently, and ask students to point to the notes of the countermelody as it is played to identify note reading.



3. Lullaby

Slow, in 6

Steven Calantropio

Score for the first system of "3. Lullaby". The score includes five staves: Voice, Glockenspiel, 'Alto Metallophone, Finger Cymbals, and Bass Metallophone. The music is in 6/8 time and B-flat major. The lyrics are:

1. Lull - a-by, lull - a-by, an - gels, their watch o'er you keep-ing,
2. Loo - lay, loo - low, hush now and don't you be wak-in',

Score for the second system of "3. Lullaby". The score includes five staves: V (Voice), G (Glockenspiel), AM ('Alto Metallophone), FC (Finger Cymbals), and BM (Bass Metallophone). The music continues in 6/8 time and B-flat major. The lyrics are:

Lull - a-by, lull - a-by, while you lie peace-ful - ly sleep-ing,
Loo - lay, loo - low, day-light will soon be break-in',

Taken from *Pieces and Processes* by Steven Calantropio

Printed with permission

Calantropio PIECES & PROCESSES

Copyright © 2005 by Schott Music Corporation

Nicole Lafrenière - Choral

Arr. Sofia López-Ibor & Verena Maschat,

¡Quien canta su mal espanta!, Music for Children, Schott, SMC 568

Sol-fa with Curwen hand signs:

 $s_1, l_1, t_1, d, r, m, f, s, la, t, d', r'$

Review individual notes and scale.

Echo short phrases from song.

Review rhythmic building blocks.

Teach rhythmic phrases, especially

the Habanera Rhythm (tim-ri ti-ti)

7.1, 8, 7, 7, 7
 syn-co-pa

1. (Habanera rhythm)

1.  (Habanera rhythm)
2. 
3. 
4. 
- $\gamma = "mm" \text{ (touch shoulders)}$

Echo the lyrics in rhythm, short phrases at a time. Read translation. Point out the rhythmic patterns, such as *syn-co-pa ti-ti*.

7				
---	--	--	--	--

Después de un año de no ver tierra

After one year without seeing land

Après un an sans avoir vu la terre

Me fui a La Habana donde se hallaba la

I went to Havana where there was the one

Je suis allé à Havane où était celle

7	1	2	3	4	5
---	---	---	---	---	---

porque la guerra me lo impidió

because the war prevented me

parce que la guerre me l'a empêché

que adoraba mi corazón.

whom my heart adored.

que mon coeur adorait.

↑ □ ♪ ♯ □ ♪ ♯ ↑

¡Ay, que placer sentía yo cuando en

Oh, what a great pleasure I felt when in

Ah, quel plaisir sentie-je quand

el puerto saco el pañuelo y me saludo!

the port she pulled out a handkerchief and greeted me!

au port elle a sorti un mouchoir et me salue!

Melodic Contour:

I highly recommend starting with Stephen Calantropio's approach in *Pieces and Processes* to teach melody. Introduce the melodic contour of each phrase of *La bella Lola*. Refer to large colour-coded visuals, displayed below (each voice part has a separate colour), to help students see the melodic shape. Echo the melody one phrase at a time, first using sol-fa vowels, then inserting the Spanish words. The sol-fa syllables could also be included to help students read. Once the melody is secure, teach the middle voice, one phrase at a time. Point out the relationship between both voices. Teach the lowest voice. Divide the class into 3 voice groupings, combining 2 voices at a time, then all three voices. Discuss the limitations of this type of notation (no rhythm or precise notes). Compare it with traditional notation.

Voice II / 2^e Voix

Verse / Couplet

Des-pués de un año _____
Me lo impidió y me fui a La Habana
donde se hallaba la
que adoraba mi corazón _____

Refrain

¡Ay, que placer _____
sentí-a yo
en el puerto sacó el pañuelo y me saludó!

Voice III / 3^e Voix

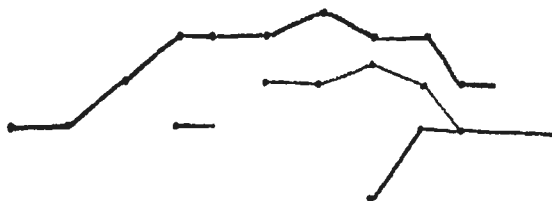
Verse / Couplet

Tum, tum tum, tum tum, tum tum,
Tum tum, tum tum, tum tum, tum tum,
Mi corazón, mi corazón.

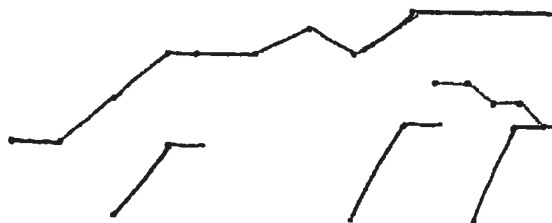
Refrain

Placer
En el puer—to me saludó, me saludó!

~ La bella Lola ~
Verse: phrase 1
couplet: 1st phrase



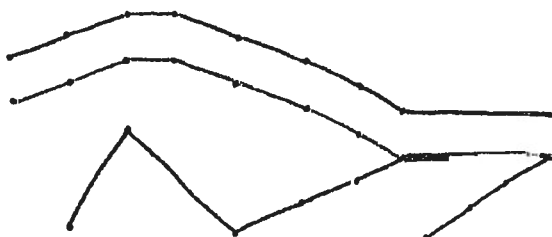
~ La bella Lola ~
Verse: phrase 2
couplet: 2nd phrase

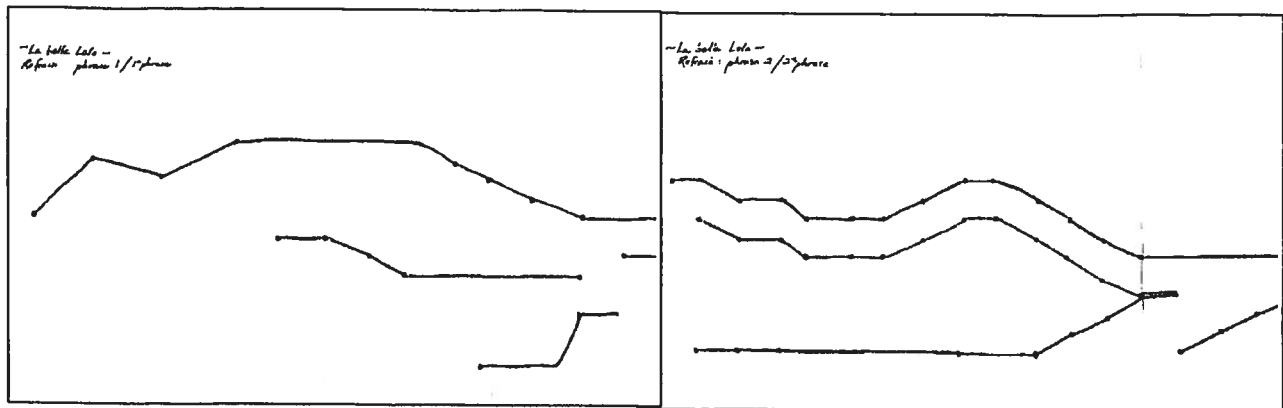


~ La bella Lola ~
Verse: phrase 3
couplet: 3rd phrase



~ La bella Lola ~
Verse: phrase 4
couplet: 4th phrase





*I used the reverse side of large staff sheets to write these specific pitches.

Extensions:

- History of the Habanera – The Habanera is an Afro-Cuban dance in duple meter, with a slow tempo, originating in Havana. It is the ancestor to the Bolero and the Tango (López-Ibor & Maschat).
- Chord Progressions – Teach the I - V chord progressions of *La bella Lola* using 1 finger = I, 5 fingers = V. Teacher sings the melody while students sing the root of I or V according to teacher's finger signals. Teach root of each chord on barred instruments.
Verse: I / I / I / V / V / V / I / V / I V / I (Repeat)
Refrain: (Anacrusis I) V / V / I / I V / I / V / I / I (Repeat)
- Listen to recordings of Carmen's "Habanera" (Bizet), instrumental versions of Habaneras by Chabrier, Debussy, and songs by the Buena Vista Social Club.
- Display photos of Cuba, Havana, the harbour and beach, art, architecture, etc.

NOTE:

Enlarge lyrics and melodic contour phrases on 11"x 17" paper. PDF versions are available through the following link:



La bella Lola

<https://drive.google.com/folderview?id=0B1Dbhy4hAEsSfjdpeDdlTnZLQUtra2lzcGRvRUF1bGlXM1JtWHZqU1VORGnpckF6dFdwc2c&usp=sharing>

Nicole Lafrenière - Chorale

Arr. Sofia López-Ibor & Verena Maschat,

¡Quien canta su mal espanta!, Music for Children, Schott, SMC 568

Solfège avec les signes de main Curwen:

sol₁, la₁, si(ti)₁, do, re, mi, fa, sol, la, si(ti), do',
re'. Révisez chaque note et la gamme de do.

Réviser les rythmes de base en écho avec la percussion corporelle. Enseigner les phrases rythmiques de la chanson, surtout le rythme de la Habanera (*saute deux croches*).

Récitez les paroles selon le rythme, une phrase à la fois, et demandez aux élèves de les répéter. Lisez la traduction. Soulignez les régularités rythmiques, telle que *syncope deux croches*.

Rythmes de base:

□, |, d, . □, 7 ↑, □ □
syn-co-pe

Phrases rythmiques:

1. □ □ (rythme Habanera)
2. □ □ □ □
3. | 7 ↑
4. 7 ↑ □

7. = mm. (Touchez les Épaules)

La bella Lola (Cuba) ♩ □ FTF □ F Después de un año de no ver tierra <u>After one year without seeing land</u> Après un an sans avoir vu la terre ♩ □ FTF □ FTF Me fui a La Habana donde se hallaba la <u>I went to Havana where there was the one</u> Je suis allé à Havane où était celle	♩ □ FTF □ ♪ — porque la guerra me lo impidió <u>because the war prevented me</u> parce que la guerre me l'a empêché ♩ FTF □ ♪ — que adoraba mi corazón. <u>whom my heart adored.</u> que mon coeur adorait.
Refrain: ♩ □ ♪ ♩ ♩ ♩ ♩ ♩ ¡Ay, que placer sentía yo cuando en <u>Oh, what a great pleasure I felt when in</u> Ah, quel plaisir sentie-je quand	♩ FTF □ FTF □ ♪ el puerto saco el pañuelo y me saludo <u>the port she pulled out a handkerchief and greeted me!</u> au port elle a sorti un mouchoir et me salue!

Contour mélodique:

Dans la mesure du possible, commencez avec la démarche de Stephen Calantropio selon sa ressource *Pieces and Processes*. Présentez le contour de chaque phrase mélodique en vous servant de pancartes ou de technologie / mimio (chaque voix ayant une couleur différente) afin que les élèves puissent voir la direction mélodique. Enseignez chaque phrase en écho, en vous servant du solfège ensuite des paroles espagnoles. Écrivez les notes du solfège sur la pancarte pour une lecture plus précise. Lorsque la mélodie est apprise, enseignez la 2e voix, une phrase à la fois. Faites remarquer la relation entre ces deux voix (souvent parallèle en tierce). Enseignez la 3e voix. Divisez la classe en trois groupes, un groupe par voix. Reprenez la chanson, deux voix à la fois, ensuite les trois. Discutez les problématiques de ce genre de notation (absence de rythmes et hauteurs de notes imprécises). Faites une comparaison avec la notation traditionnelle.

Voice II / 2^e Voix

Verse / Couplet

Des-pués de un año _____
Me lo impidió y me fui a La Habana
donde se hallaba la
que adoraba mi corazón _____

Refrain

¡Ay, que placer _____
sentí-a yo
en el puerto sacó el pañuelo y me saludó!

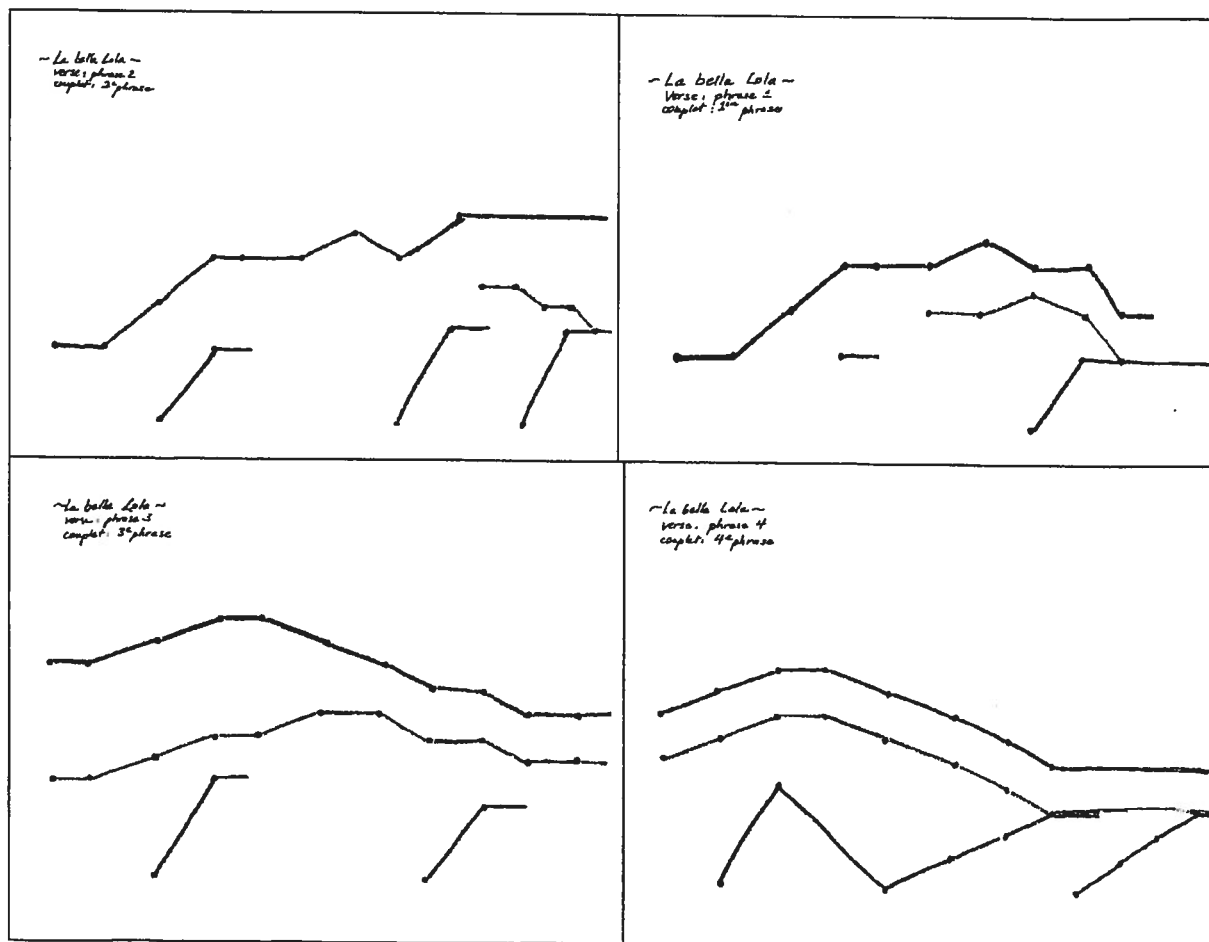
Voice III / 3^e Voix

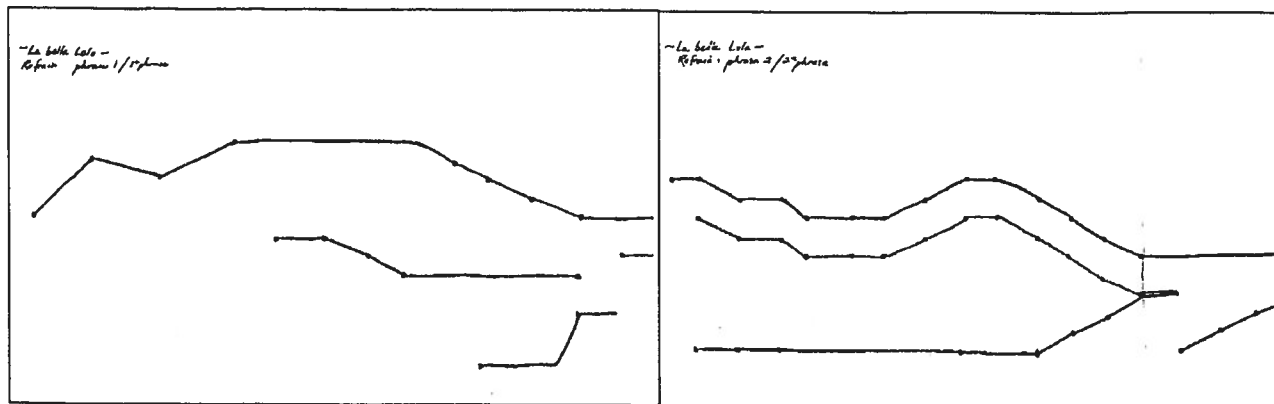
Verse / Couplet

Tum, tum tum, tum tum, tum tum,
Tum tum, tum tum, tum tum, tum tum,
Mi corazón, mi corazón.

Refrain

Placer
En el puer---to me saludó, me saludó!





*Pour tracer ce genre de contour, servez-vous du verso d'une feuille ayant une grande portée.

Activités supplémentaires:

- L'historique de la Habanera – La Habanera est une danse lente et afro-cubaine (ou havanaise) à 2 temps, l'ancêtre du Boléro et du Tango (López-Ibor, Maschat).
- Accords – Enseignez les accords I - V de *La bella Lola* en vous servant de votre main, un doigt pour l'accord I, et 5 doigts pour l'accord V. Chantez la mélodie pendant que les élèves chantent la tonique des accords I ou V selon vos doigts. Leur enseignez les toniques des accords aux instruments à lames.
Couplet : I / I / I / V / V / V / I / V / I V / I (répéter)
Refrain : (Anacruse I) V / V / I / I V / I / V / I / I (répéter)
- Écoutez des enregistrements de "Habanera", tels que l'air de l'opéra Carmen de Bizet, et les compositions instrumentales de Chabrier, Debussy, Ravel, ainsi que les chants du Buena Vista Social Club.
- Montrez des images de la Havane, du Cuba, du port et de la plage, des arts plastiques, de l'architecture, etc.

NOTEZ:

Agrandissez les paroles et les contours mélodiques sur des feuilles de 11"x 17". Pour télécharger les formats PDF ci-hauts, suivez le lien du MOC au



La bella Lola

<https://drive.google.com/folderview?id=0B1Dbhy4hAEsSfjdpeDdlTnZLQUtra2lzcGRvRUF1bGIXM1JtWHZqU1VORGnpckF6dFdwc2c&usp=sharing>



MUSIC FOR CHILDREN - CARL ORFF CANADA - MUSIQUE POUR ENFANTS

SAVE THE DATE!

CHILDREN'S DAY 2016/JOURNÉE POUR ENFANTS 2016

Thursday, April 21, 2016 - Winnipeg Francophone - CCFM

Friday, April 22, 2016 - Winnipeg - CCFM

Monday, April 25, 2016 - Brandon - Brandon University

**JOIN US AS WE CELEBRATE THE 40th ANNIVERSARY
OF THE MANITOBA ORFF CHAPTER!**

Participating Schools 2015

Welcome! Bienvenue!

Betty Gibson	Noel Ritchot
Birch River	Oak Bluff
Bird's Hill	Oakenwald
Bowsman	Oak Lake Community
Carman Elementary	O'Kelly (Shilo)
Centrale	Opasquia (The Pas)
Christian Heritage	Pointe des Chênes
Crane	Précieux-Sang
Dalhousie	Princess Margaret
Dugald	Ralph Maybank
George Fitton	Riverheights
Hamiota Elementary	Rivers
Harrison	River West Park
Héritage Saint Pierre	St. Augustine
Joseph Teres	Saint Avila
Julie Riel	Sansome
Kirkaldy Heights	Sun Valley
Lacerte	Swan River School South
Laidlaw	Taché
Landmark Elementary	Tuxedo Park
Linden Lanes	Valleyview
Meadows	Van Wallegghem
New Era	Waverly Park
Windsor	

Thank you for being a part of Children's Day 2015!!!!

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

**Lori Arthur (chair), Bobbi-Gene Bessel, Jen Braun, Bernadette
Divorne, Marla Fontaine, Janelle Henwood, Erin Lees,
Jocelyne Lépine, Claudette MacDonald, Julie Mongeon-Ferré,
Shannon Moses and Miranda Yarmey**

Special thanks to our venues:

**Centre culturel franco-manitobain
Brandon University School of Music**

**And to our sponsors: St. John's Music, McDonalds, Louis
Riel School Division, DSFM, Stella's CCFM, Scholar's Choice**

We apologize if there are any errors or omissions.

St. John's Music



**BRANDON
UNIVERSITY**

Founded 1899



i'm lovin' it[®]

