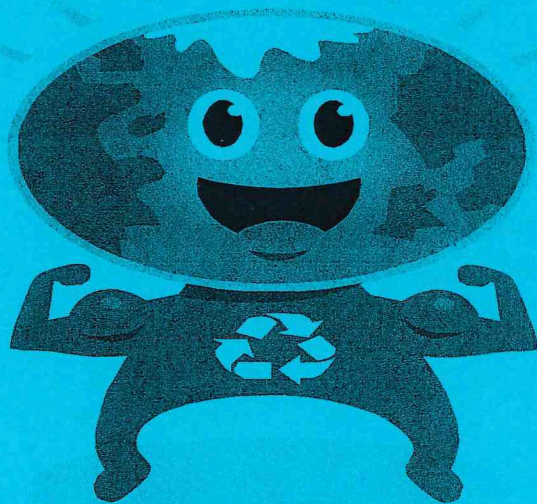


Orff Children's Day 2009

ORFF GOES GREEN



**JOURNEE ORFF POUR ENFANTS
2009**

Table of Contents

Schedules: Brandon	1
Winnipeg - Francophone	2
Winnipeg	3
Meet the Clinicians (Biographies)	4
Opening Session Pieces: Brandon/Winnipeg	7
Francophone	8

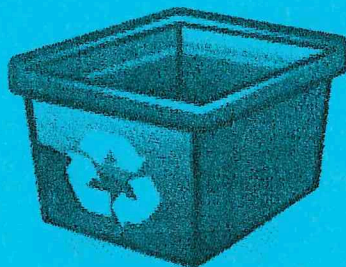
Clinician's Notes

Brandon/Winnipeg:

Care for the Earth - Basic Orff (Stephanie Davis)	9
Heal the World - Recorder (Becki Gordon)	15
The 3 R's - Reduce, Reuse, Recycle - Basic Orff (Steven Howes)	18
How Beautiful is the Rain! - Choral (Vhana Moldowan)	22
Think Green - Movement (Monique Vasquez)	23

Francophone:

Recyclez en rythme! - Percussion (Jennifer Enbrecht)	26
O lé lé molibá mákasi - Chorale (Nicole Lafrenière)	28
Descent mon beau canot - Flute à bec (Faith Loewen)	31
Pembala - Orff global (Alice Russell)	32
Highlife - Mouvement (Sonia Tesch)	36



Brandon

Schedule – Tuesday, May 5, 2009.

8:30 – 9:00 Registration and grouping by
name tag colours

9:00 – 9:15 Opening Session

Time 	 PLASTIC BOTTLES (RED)	 NEWSPAPERS (YELLOW)	 ALUMINUM CANS (GREEN)	 JUICE BOXES (PURPLE)	 GLASS JARS (ORANGE)
9:20-10:00	Moldowan CHORAL	Howes BASIC ORFF	Vasquez MOVEMENT	Gordon RECORDER	Davis BASIC ORFF
10:05-10:45	Davis BASIC ORFF	Moldowan CHORAL	Howes BASIC ORFF	Vasquez MOVEMENT	Gordon RECORDER
10:45-11:00	RECESS	RECESS	RECESS	RECESS	RECESS
11:05-11:45	Gordon RECORDER	Davis BASIC ORFF	Moldowan CHORAL	Howes BASIC ORFF	Vasquez MOVEMENT
11:45-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:10	Vasquez MOVEMENT	Gordon RECORDER	Davis BASIC ORFF	Moldowan CHORAL	Howes BASIC ORFF
1:15-2:15	Howes BASIC ORFF	Vasquez MOVEMENT	Gordon RECORDER	Davis BASIC ORFF	Moldowan CHORAL
2:15-2:30	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Howes BASIC ORFF	Vasquez MOVEMENT	Gordon RECORDER	Davis BASIC ORFF	Moldowan CHORAL
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

Winnipeg

Cédule – jeudi le 7 mai, 2009

8:30 – 8h50 Inscriptions

8h50 – 9:10 Ouverture

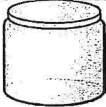
	ROUGE	VERT	ORANGE	VIOLET	JAUNE
9:15-9:55	Loewen FLUTE À BEC	Tesch MOUVEMENT	Russell ORFF GLOBAL	Lafrenière CHORALE	Engbrecht Percussion
10:00-10:45	Tesch MOUVEMENT	Russell ORFF GLOBAL	Lafrenière CHORALE	Engbrecht Percussion	Loewen FLUTE À BEC
10:50-11:05	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
11:10-11:55	Russell ORFF GLOBAL	Lafrenière CHORALE	Engbrecht Percussion	Loewen FLUTE À BEC	Tesch MOUVEMENT
11:55-12:25	DÎNER	DÎNER	DÎNER	DÎNER	DÎNER
12:30-1:15	Lafrenière CHORALE	Engbrecht Percussion	Loewen FLUTE À BEC	Tesch MOUVEMENT	Russell ORFF GLOBAL
1:20-2:10	Engbrecht Percussion	Loewen FLUTE À BEC	Tesch MOUVEMENT	Russell ORFF GLOBAL	Lafrenière CHORALE
2:10-2:25	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
2:30-2:45	Engbrecht Percussion	Loewen FLUTE À BEC	Tesch MOUVEMENT	Russell ORFF GLOBAL	Lafrenière CHORALE
2:45-3:00	Préparation	Préparation	Préparation	Préparation	Préparation
3:00-3:30	SESSION PARTAGE	SESSION PARTAGE	SESSION PARTAGE	SESSION PARTAGE	SESSION PARTAGE
3:30	DEPART	DEPART	DEPART	DEPART	DEPART

Winnipeg

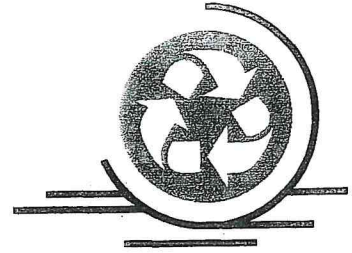
Schedule – Friday, May 8, 2009.

**8:30 – 9:00 Registration and grouping by
name tag colours**

9:00 – 9:15 Opening Session

Time 	 PLASTIC BOTTLES (RED)	 NEWSPAPERS (YELLOW)	 ALUMINUM CANS (GREEN)	 JUICE BOXES (PURPLE)	 GLASS JARS (ORANGE)
9:20-10:00	Moldowan CHORAL	Howes BASIC ORFF	Vasquez MOVEMENT	Gordon RECORDER	Davis BASIC ORFF
10:05-10:45	Davis BASIC ORFF	Moldowan CHORAL	Howes BASIC ORFF	Vasquez MOVEMENT	Gordon RECORDER
10:45-11:00	RECESS	RECESS	RECESS	RECESS	RECESS
11:05-11:45	Gordon RECORDER	Davis BASIC ORFF	Moldowan CHORAL	Howes BASIC ORFF	Vasquez MOVEMENT
11:45-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:10	Vasquez MOVEMENT	Gordon RECORDER	Davis BASIC ORFF	Moldowan CHORAL	Howes BASIC ORFF
1:15-2:15	Howes BASIC ORFF	Vasquez MOVEMENT	Gordon RECORDER	Davis BASIC ORFF	Moldowan CHORAL
2:15-2:30	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Howes BASIC ORFF	Vasquez MOVEMENT	Gordon RECORDER	Davis BASIC ORFF	Moldowan CHORAL
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

MEET THE CLINICIANS!



STEPHANIE DAVIS

Basic Orff - Brandon/Winnipeg

Steph Davis is graduating from the University of Manitoba this May, with a Bachelor of Education and a Bachelor of Music. Steph has completed her Orff levels I and II, and was one of this year's Helen Neufield Memorial Scholarship recipients presented by the Manitoba Orff chapter. Steph has a passion for working with children and a passion for music, which has helped her in becoming an enthusiastic and engaging educator. She has coordinated creative music sessions for the programs of Royal Kids Inc, Lighthouses, and Greenway School. Steph loves to play the tuba, piano, guitar, and of course the Orff instruments! Steph is very excited to be a part of this year's Children's Day!

JENNIFER ENGBRECHT

Atelier de percussion - Winnipeg

Jennifer est enseignante de musique dans la Division Scolaire Louis Riel depuis 15 ans. Elle aime enseigner la musique avec une emphase sur la philosophie Orff, en utilisant les instruments traditionnels, et les instruments du monde. Elle est en train de compléter son Post Baccalauréat en Éducation à l'Université du Manitoba.

BECKI GORDON

Recorder - Brandon/Winnipeg

Becki Gordon is currently teaching at H.S Paul School in the Louis Riel School Division. This is her second year teaching elementary music. She is a graduate of the University of Mary in Bismarck, North Dakota but was born and raised in Winnipeg, attending school in the Louis Riel School Division. She plays the French horn as well as the piano and enjoys sports, reading, and watching comedy movies.

STEVEN HOWES

Basic Orff - Brandon/Winnipeg

Steven has a BFA from York University, majoring in performance percussion. He is a certified ORFF specialist, having completed ORFF Levels I, II, and III at the University of Manitoba. Steven has 11 years experience teaching elementary music in the St. Boniface/Louis Riel School Division. He currently is a music specialist at Frontenac School where he teaches elementary music and band. He has been a clinician for University of Manitoba Prep Studies Suzuki classes and LRSD ORFF days, as well as a workshop leader at various LRSD divisional honour band and choir events. He also is a member of 'The Riffs' (a male acapella quintet) and the Winnipeg Wind Ensemble, and played with the New York University Percussion Ensemble in 2003.

Nicole Lafrenière

Atelier de chorale - Winnipeg

Je viens d'une famille fransaskoise ayant des racines au Canada depuis 1604. Grâce à mes parents musicaux, on chantait souvent et j'ai pu faire des études musicales dans une école privée. Depuis que je suis arrivée à Winnipeg en 1983, j'ai eu le bonheur de rencontrer beaucoup de gens en chantant et en enseignant toutes sortes de musique - du folk, du rock, du pop, du jazz, de l'opéra et d'autres genres classiques. Diplômée de l'Université du Manitoba et du CUSB avec un B.Mus. 1991, un B.Ed. 1995, Certificat niveau II Orff, ma vie est remplie de musique à l'École Guyot, mais aussi à la maison avec mon époux, Eric, et nos deux filles, Anne-Sofie et Dominique.

FAITH LOEWEN

Atelier de flûte à bec - Winnipeg

Née au Canada, Faith Loewen grandit en Amérique du sud. Elle retourna au Canada pour l'école secondaire et compléta son B. Ed. / B. Mus. à l'Université du Manitoba. Faith enseigne aux Études Préparatoires à l'Université du Manitoba depuis 1993, et enseigne aussi la musique aux élèves de la Maternelle à la 9^e année dans les Division scolaires Louis-Riel et la DSFM.

VHANA MOLDOWAN

Choral - Brandon/Winnipeg

Vhana Moldowan is graduating from the University of Manitoba this spring, 2009, with a Bachelor of Music and Bachelor of Education. She enjoys teaching a full private studio of piano, voice and violin students. She loves to sing, and has been fortunate enough to sing under the direction of Elroy Friesen, Henry Engbrecht and Diane Loomer. Vhana loves to travel and has been exploring much of North America in the past few years. She has always had a love for music and is excited to be taking part in Manitoba Orff Days this year!

ALICE RUSSELL

Atelier d'Orff global - Brandon/Winnipeg

Pendant 16 ans, Alice Russell a enseigné la musique utilisant la méthode Orff aux niveaux M-8, ainsi que le chant choral, aux écoles Bannatyne et Lincoln Middle School. Aujourd'hui, elle occupe le poste d'enseignante en chant choral à Westwood Collegiate.

Bien qu'elle jouisse beaucoup d'enseigner au secondaire, l'aspect créatif de l'enseignement en Orff à l'élémentaire lui manque !

Alors c'est avec grand plaisir qu'elle a accepté d'animer les ateliers d'Orff Global ici aujourd'hui.

Elle anticipe s'amuser avec vous !

SONIA TESCH

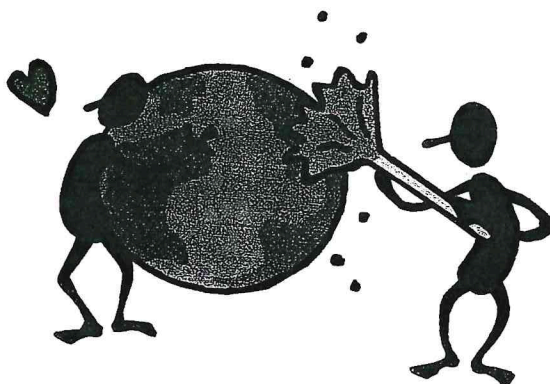
Atelier de mouvement - Winnipeg

Sonia Tesch est une enseignante de musique depuis 1977. Elle a enseigné à l'école Taché, aux écoles Taylor et Heyes (Swan River), l'école Centrale (Transcona), et l'école Royal (Assiniboine-South/Pembina Trails). Depuis 2001, elle partage son temps entre les écoles Chapman et Tuxedo Park dans la division scolaire Pembina Trails. Elle a présenté de nombreux ateliers aux conférences EFM, aux symposiums de l'Immersion ainsi qu'aux journées Orff dans la division scolaire de Pembina Trails. La danse et le mouvement ont toujours joué un rôle important dans ses cours et dans son développement professionnel. Elle a suivi des cours de danses traditionnelles et irlandaises, de ballet, de claquette et de mouvement créatif. Les méthodes d'enseignement de Carl Orff et aussi de Jacques Dalcroze influencent beaucoup son approche à l'utilisation de la danse et du mouvement dans ses classes d'éducation musicale.

MONIQUE VASQUEZ

Movement - Brandon/Winnipeg

Monique has been dancing since she was five and teaching others to dance since she was fifteen. After graduating from high school, she moved to Toronto and graduated from York University with a Bachelor of Fine Arts, dance. She has performed in the Manitoba Dance Festival where she received gold medal standings and a scholarship to pursue her dancing career. When dancing in New York City , Monique had the chance to train and perform with the Dance Theatre of Harlem, professional division. She is well-versed in many dance forms including ballet, jazz, ballroom, hip hop and African. Currently, Monique teaches music/dance for the Winnipeg School Division.



RECYCLE YOUR BOTTLE OF POP

CHILDREN'S DAY 2009 OPENER CREATED BY THE CLINICIANS

THREE-PART SONG

PART 1

One bot-tle of pop, two bot-tle of pop, three bot-tle of pop, four bottle of pop,

five bot-tle of pop, six bot-tle of pop, seven bot-tle of pop, stop!

PART 2

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

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

PART 3

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

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

GROUP OSTINATI

News - pa - pers!

Juice box - es!

lu - mi - num cans! A-

Plas - tic bot - tles! Plas - tic bot - tles!

Glass jars!

RONDO FORM

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

Chant de rassemblement
Chapitre Orff du Manitoba - Journée des enfants 2009



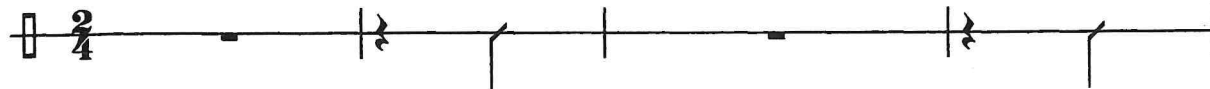
Notre jardin

canon d'une mélodie traditionnelle
paroles françaises : N. Lafrenière

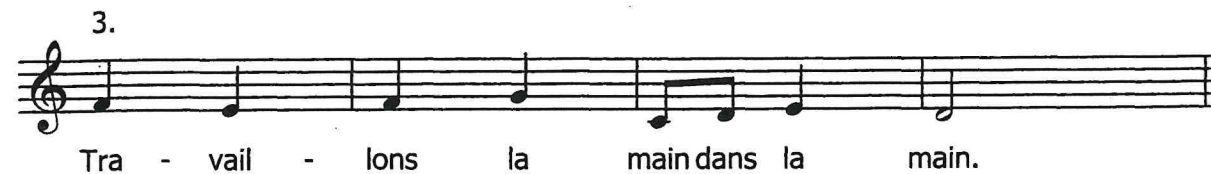
Introduction & ostinato



Mains



Canon



CARE FOR THE EARTH

Stephanie Davis - Basic Orff

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

Introduction:

1. Have students move around the room to the beat of your drum. Each time the students hear an accent, they should show it in their movement.
2. Beat the drum in 4 so that the students know when to expect the accent. Try this in three and in two.
3. Tell the students to listen carefully because they're going to notice a change. Play a repeated 3+2 pattern for the students. Have them show the accents of this pattern with their movement.

Learning the Song:

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

Learning Instrument Parts Through Movement:

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

Go to the Instruments:

1. Have students go to the barred instruments and take out Cs and Fs. Have students find the low E and B and play the solid bourdon pattern ("Turn it off") with their fingers, then with mallets. Add singing.
2. Have students put down their mallets and do the movement, while sitting, for the "Please pick up your mess now" pattern. Instead of the words, have the students sing "E-G-G-A-B-B" with the same rhythm as the speech pattern.
3. Students should find these notes on the instruments and play the pattern with their fingers, then play with mallets.
4. Have students patsch then play the "Hey let's not waste time" pattern.

5. Have bass instruments play solid bourdon pattern. Add XA and XS on the "Please pick up your mess now" pattern. Add glockenspiels on the "Hey let's not waste time" pattern.
6. Play this while singing.
7. Have students put their mallets down and say and clap speech pattern #4.
8. 8. Have two students come up and play the rhythm on the wood block.
9. Have students snap (if possible, clapping might be better for them) pattern #5.
10. Choose two student sto play this on triangle.
11. Have all parts play the entire A section by layering in the instruments.

Learning the B Section:

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

Learning the Movement:

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

Extra Movement:

1. If time allows, teach movement for the A section as well.
2. Students could form groups and create their own.
3. The following is an idea for the A section.
4. Students should form a circle with a scarf in their right hand. Students will have alternating green ad blue colours.
5. Students move counter clockwise following the person in front of them, beginning with a right foot step-hold-hold for the first three beats. Arms straight up with this step.

- Following this, the students bring their back leg (left) forward next to the right then step in place with the right. These steps should be one beat each, bringing us back to 1 in the 5/4 metre.
- Repeat starting with the left foot and repeat pattern.

Putting it all Together:

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

Extension Ideas:

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

Speech patterns for section A:

#1- BX:

#2- AX/SX:

#3- SG/AG:

#4- Wood block:

#5- Triangle:

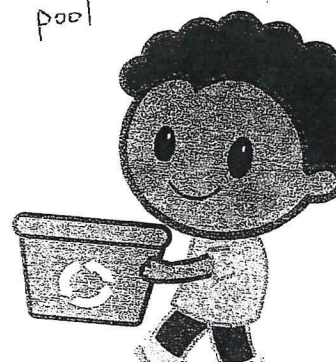
Annotations:
 * = arm bursts
 RLR = hammer motion with appropriate hand

Speech patterns for recyclable materials in section B:

Recycling bins:

Tin can and drums stick:

Plastic bag scrunches:



E la pentatonic

Care for the Earth

S. Davis

Handwritten musical score for the song "Care for the Earth" by S. Davis. The score is written on two systems of staves, each featuring a vocal line (V) and four instrumental parts: SG AG, SX AX, BX, and Triangle/Wood block.

System 1:

- Vocal (V):** The melody is in E la pentatonic scale. The lyrics are: "We have lived off the Earth to sur-vive. It's up to us to".
- SG AG:** Accompaniment for SG and AG instruments, featuring a simple harmonic line.
- SX AX:** Accompaniment for SX and AX instruments, featuring a rhythmic pattern of eighth and sixteenth notes.
- BX:** Accompaniment for BX instrument, featuring a simple harmonic line.
- Triangle/Wood block:** Percussion part using 'x' marks to indicate hits, with some notes written below the staff.

System 2:

- Vocal (V):** The melody continues. The lyrics are: "Keep her a-live. She's gi-ven us clean wa-ter and air,".
- SG AG:** Continuation of the accompaniment for SG and AG instruments.
- SX AX:** Continuation of the accompaniment for SX and AX instruments.
- BX:** Continuation of the accompaniment for BX instrument.
- Triangle/Wood block:** Continuation of the percussion part.

V
Tak-ing and tak-ing, this seems un-fair. Peo-ple seem to

SG
AG

Sx
Ax

Bx

triangle
wood
block

V
think that there's an end - less su - pply.

SG
AG

Sx
Ax

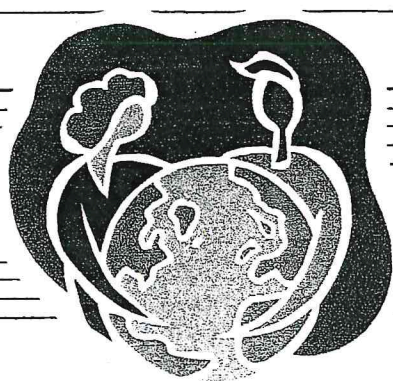
Bx

triangle
wood
block

Handwritten musical score for a song. The score is written on ten staves, grouped into two systems of five staves each. The instruments are labeled on the left of each staff: V (Vocal), SG (Soprano), AG (Alto), SX (Soprano), AX (Alto), BX (Bass), Triangle, and Wood block.

The lyrics are: "We all need to change our life styles give it a try."

The first system contains the main melody and accompaniment. The second system is labeled "B section: recorder part" and includes a key signature change to one sharp (F#) and a time signature change to 2/4. The score ends with a double bar line.



HEAL THE WORLD

Becki Gordon - Recorder

Warm-up:

- Begin with some echoes using notes D-E-F#-G-A-B-C'-D'
- As the warm-ups progress begin incorporating some of the passages in the piece (2-5 minutes)

Introduction:

- Introduce the theme for the day and talk about what the piece entails
- Play the original vocal version of the piece for students and have them follow along with the lyrics on the backside of the sheet

Teaching The Piece:

- Begin by introducing/reviewing some of the difficult rhythms (dotted eighth-sixteenth notes, ti-ti-ka's) - have students clap them and explain where necessary
- Have students play a small section that repeats in the piece and have students point out other sections where they can find the same part. (first 8 measures)
- Have students start by learning these repetitive sections
- Teach melody part second (last 8 measures)
- Lastly teach the middle section as it is not repetitive (measures 9-12) - while teaching sections, use varied instructional methods where possible - echoes, sing, etc.
- Put sections together and review sections that need more work.

Heal The World

Michael Jackson arr. Becki Gordon

Recorder



There's a place in your heart and I know that it is love. And this place could be much bright-er than to-



mor-row. — If you try, real-ly try you'll find there's no need to cry. In this place you'll feel that there's no hurt or



sor-row. - There are ways to get there if you care e-nough for the liv-ing make a lit-tle space, make a



bet-ter place. Heal the world make it a bet-ter place for you and for me - and the en-tire hum-an race. There are



peo - ple dy-ing, if you care e-nough for the liv-ing, make a bet-ter place for you and for me.



Heal The World Michael Jackson

Spoken:

Think about the generations and to say we
want to make it a better place for our
children and our children's children. So that
they know it's a better world for them; and
think if they can make it a better place.

Verse 1:

There's a place in your heart
And I know that it is love
And this place could be much
Brighter than tomorrow.
And if you really try
You'll find there's no need to cry
In this place you'll feel
There's no hurt or sorrow.
There are ways to get there
If you care enough for the living
Make a little space, make a better place.

Chorus:

Heal the world, make it a better place
For you and for me and the entire human
race.
There are people dying
If you care enough for the living
Make a better place for you and for me.

Verse 2:

If you want to know why
There's a love that cannot lie
Love is strong
It only cares of joyful giving.
If we try we shall see
In this bliss we cannot feel
Fear or dread
We stop existing and start living
Then it feels that always
Love's enough for us growing
So Make a better world, make a better
world.

Chorus:

Heal the world, make it a better place
For you and for me and the entire human
race.
There are people dying
If you care enough for the living
Make a better place for you and for me.

Bridge:

And the dream we were conceived in will
reveal a joyful face
And the world we once believed in
Will shine again in grace
Then why do we keep strangling life
Wound this earth, crucify it's soul
Though it's plain to see, this world is
heavenly, be God's glow.

Verse 3:

We could fly so high
Let our spirits never die
In my heart I feel
You are all my brothers
Create a world with no fear
Together we'll cry happy tears
See the nations turn
Their swords into plowshares
We could really get there
If you cared enough for the living
Make a little space to make a better place.

Chorus:

Heal the world, make it a better place
For you and for me and the entire human
race
There are people dying
If you care enough for the living
Make a better place for you and for me.

There are people dying if you care enough
for the living
Make a better place for you and for me.
There are people dying if you care enough
for the living
Make a better place for you and for me.

You and for me / Make a better place
You and for me / Make a better place
You and for me / Make a better place
You and for me / Heal the world we live in
You and for me / Save it for our children
You and for me / Heal the world we live in
You and for me / Save it for our children
You and for me / Heal the world we live in
You and for me / Save it for our children
You and for me / Heal the world we live in
You and for me / Save it for our children

THE 3 R's - REDUCE, REUSE, RECYCLE

Jack Johnson song adapted for Orff Instruments for Steven A. Howes

STEVEN HOWES - BASIC ORFF

What you'll need:

Recycling bin, Homemade Recycled Instruments – Milk Jug drums, Juice Shakers, etc.

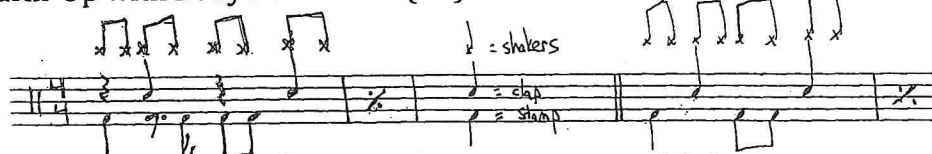
Orff Instruments (with Bbs in BM/ BX and 'improv' instruments)

Recorders

Overhead (or LCD) for lyrics

CD player/recording (On J.J.'s – Curious George "Original Soundtrack")

- Warm-Up with Body Percussion (BP) to establish drum groove to be used in song.



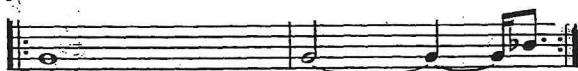
Transfer BP to Recycled/Reused Instruments – establish groove

- Teach Chorus with voices and recorders: 'Reduce, Reuse, Recycle'



- Teach Bass groove on Bass instruments with Bbs in.

Simple



Advanced



- Teach AX groove line to all



- Teach chords for verses on all Instruments (to be played on X's)



FORM – as per recording

INTRO 3+1 + 4 (8)

VERSE 4 + 4 + 3

CHORUS (PU) 4

BRIDGE A 2 + 2Groove

BRIDGE B 2(Agogo/Perc) + 2Groove

BRIDGE C 2 +2 Groove

CHORUS 4

VERSE – 2 lines – Intro Groove 4
(optional open for improv. 12 m)

CODA



Arranger's notes:

This is a 'pop' tune. The transcription is accurate, but intimidating. I would suggest taking an 'aural' approach to the tune as you will find more success than having the students try to read some of the parts. The melody can sung, be played on barred instruments, or recorder. In the chorus feel free to harmonize up a third on recorders/voices (using B, D, and C). You can use my BP and 'Recycled' perc. parts or have fun making up your own. If time allows improvising after the second chorus (using D, F, G, Bb, C) allows for more creativity.

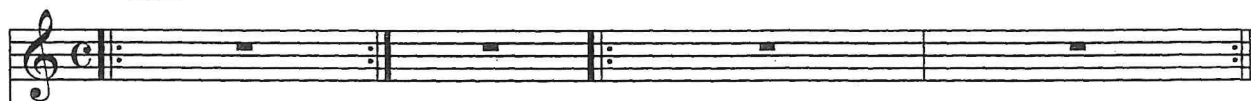
Enjoy, have fun, do you part for the Earth!!

The 3 R's Reduce, Reuse, Recycle

Jack Johnson
Steven A. Howes

Intro

Soprano Recorder



Alto Xylophone



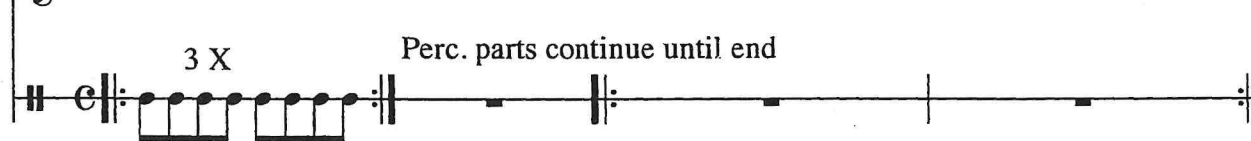
Bass Xylophone



Contrabass Bars



Shakers



5 Verse - See Vocal/Recorder Part

Chorus

S. Rec.



AX



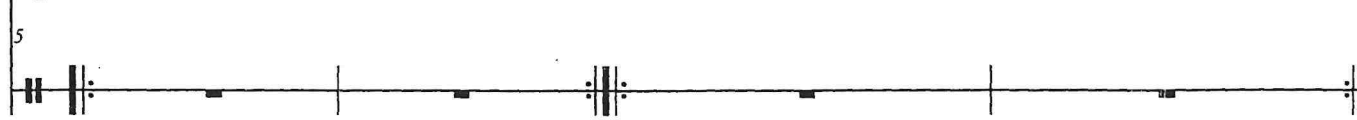
BX



CBB



Sh.



The 3 R's
Reduce, Reuse, Recycle

Bridge 3X

9 S. Rec. 9 AX 9 BX CBB 9 Sh.

Chorus

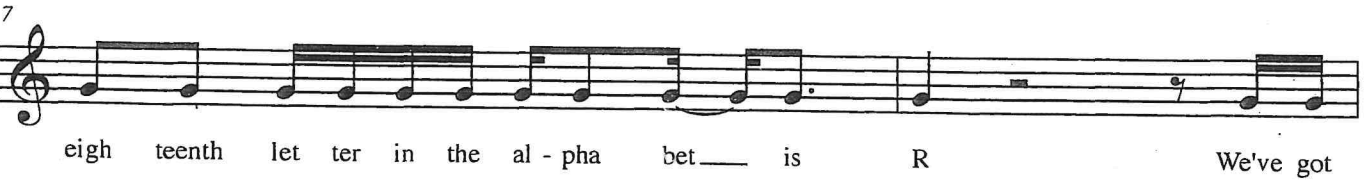
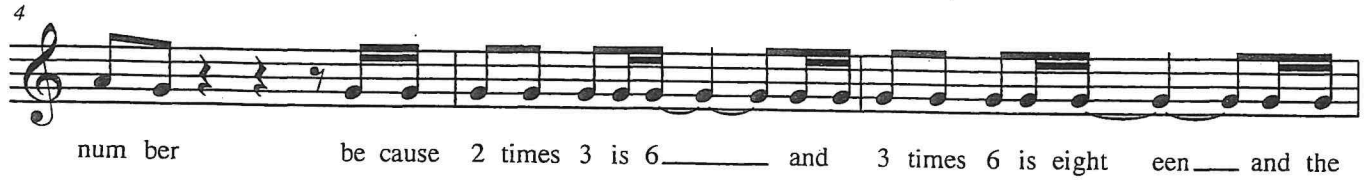
Coda

¹³ S. Rec. ¹³ AX ¹³ BX CBB ¹³ Sh.

The 3 R's - Vocal

Verse

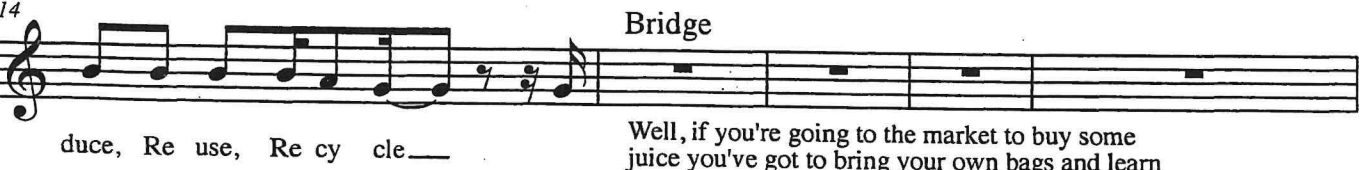
voice



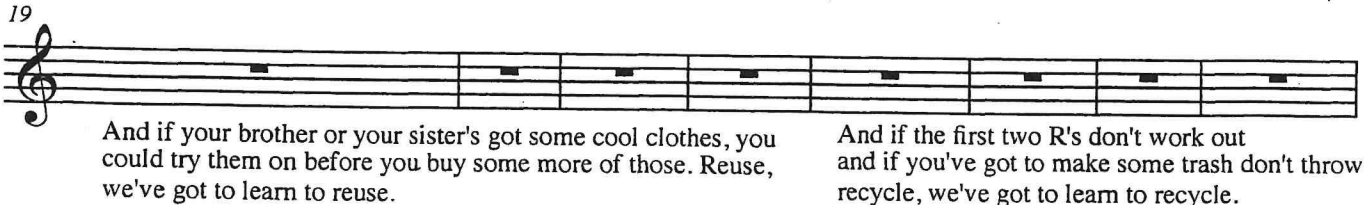
Chorus



Bridge



Well, if you're going to the market to buy some juice you've got to bring your own bags and learn to reduce your waste.

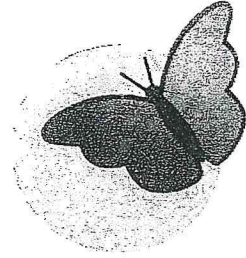


And if the first two R's don't work out and if you've got to make some trash don't throw it out recycle, we've got to learn to recycle.



How Beautiful is the Rain!

Vhana Moldovan- Choral



2-part
New Horizons Publishing
Poem by Henry Wadsworth Longfellow
Music by Mary Lynn-Lightfoot

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

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

Consider the following few pointers when singing this arrangement:

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

"THINK GREEN"
by 3rd Rock Hip Hop
Monique Vasquez- Movement

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

x x x x x x x x x x x x x x x x -back row
x x x x x x x x x x x x x x x -front row
grp.1 grp.2 grp.3 grp.4

The order of the dance is as follows:

Intro-32cnts.

Verse 1- 64cnts.

Chorus- 32cnts.

Verse 2-64cnts.

Chorus- 32cnts x 3

Instrumental



Intro

-the students free-style dance or you can add choreography

Chorus

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

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

CNTS.

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

Verse 1

I have divided this verse into 8 'hand jives'. Group 1 performs hand jive #1, Grp.2=HJ2, Grp.3=HJ3, Grp.4=HJ4. Groups 1 and 2 perform hand jive #5, Groups 3 and 4=HJ6. All groups perform HJ#7&8. You can get the students to think of their own hand jives that match the words or you can use these:

HJ#1

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

HJ#2

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

HJ#3

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

HJ#4

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

HJ#5

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

HJ#6

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

HJ#7

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

HJ#8

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

Verse 2

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

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

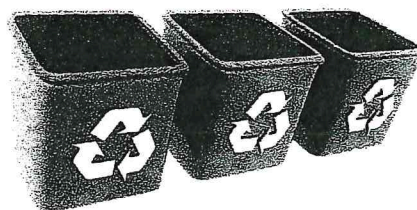
Chorus

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

RECYCLEZ EN RYTHME!

Jennifer Enbrecht - Percussion

Pour avoir un lien avec l'esprit du thème « vert » de La Journée d'Orff, il faut savoir que ce rythme n'est pas authentiquement Africain. Il y a des rythmes qui sont semblable aux rythmes entendus en Afrique, mais j'ai pris la liberté de faire un arrangement qui fonctionne avec les mots de recyclage, et la liberté de choisir des motifs de partout (ou même simplement inventé pour ce thème). J'espère que l'effet final est une expérience rythmique qui nous fera réfléchir à des projets « verts » et qui est amusant!



Pour l'introduction, et des interludes :

Appel Réponse Appel

Nous aim - ons... NOUS AIM - ONS RE - CYC - LER! C'est

3 Réponse

Perc. no - tre monde... C'EST NO - TRE MONDE À PRO - TÉ - GER!

Les gros tubanos :

4

Ré - u - ti - li - sez! Ré - u - ti - li - sez! Ré - u - ti - li - sez!

Les moyens tubanos :

Com - pos - ter! Nous aim - ons à com - pos - ter! Nous aim - ons à

3

com - pos - ter! Nous aim - ons à com - pos - ter! Nous aim - ons à com - pos - ter! (Nous aim - ons à)

Petits tubanos :

Nous re - cyc - lons le pa - pier, nous re - cyc - lons du verre,

3

nous re - cyc - lons les can - nettes; C'est vrai - ment fa - cile à faire!

La fin :

Petits *Petits et moyens* *Tous*

Percussion

4

Appel *Réponse* *Appel*

Perc. Nous aim - ons NOUSAIM - ONS RE - CYC - CLER! C'est

7

Réponse

Perc. no - tre monde.. C'EST NO - TREMONDE À PRO - TÉ - GER!!!

LE LE MOLIBA MAKASI

Nicole Lafrenière - Chorale

Chant de la République du Congo (en lingala)

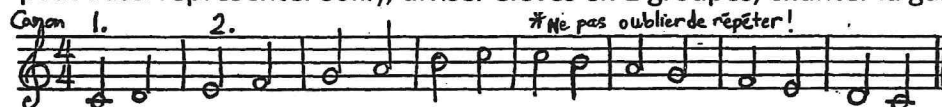
« *Ne jette pas ton eau, même quand la pluie s'annonce.* » Proverbe de l'Afrique de l'Ouest

[banderolle sur le mûr avec photos de l'Afrique, si possible]

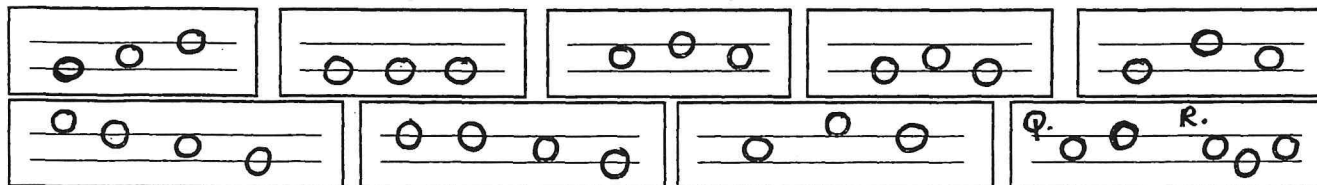
Plan de leçon interdisciplinaire : musique & science humaine

Échauffement corporel et vocal (environ 15 min.)

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



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



Science humaine (de 5-8 min.)

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

2. Demander aux élèves ce qu'ils savent au sujet du rôle de l'eau en Afrique, et plus spécifique dans la République du Congo en Afrique
 - l'existence de villages sans eau ou puits; sans oublier villes très modernes
 - on cherche de l'eau au fleuve en la transportant dans unealebasse [exemplaire/photo]
 - on voyage et pêche en pirogue (moyen de transport) avec filets;
 - on cultive la terre à la main; il y a souvent la sécheresse dans certaines régions, ou des saisons de pluie; ou bien on ne peut pas pratiquer l'irrigation comme au Canada;
 - l'importance de la pluie pour que le fleuve ne s'assèche pas, pour que les cultures puissent pousser, pour que le village puisse se nourrir, boire et survivre, pour LA VIE!
3. Chants de travail « Connaissez-vous des chansons de travail que les voyageurs chantaient en canot? » (Rame, rame, C'est l'aviron qui nous mène en haut, etc.) *Souligner que Voyageur, va faire tes bagages n'était pas chanté par les anciens voyageurs. C'est le compositeur moderne et franco-manitobain Gérard Jean qui a composé ces paroles sur l'air de Chevaliers de la table ronde connu par les anciens voyageurs.

Chant choral : Olélé! Olélé molibá mákási (au moins 35 min.)

1. Raconter ce **récit** congolais : « Un jour, des pêcheurs sont revenus bredouilles [sans poissons; sans succès]. Il leur faut changer d'endroit. Afin de s'attirer un meilleur sort, ils invoquent les esprits d'une rivière très poissonneuse, la rivière Kasai, et chantent pour supplier les génies de l'eau. Si le courant est très fort, ils invoquent le chef de la région, Benguela. » (www.ensemblevocal-ktema.com/olele) Mythe ou vérité? Ils ont des croyances différentes que nous...
 2. Annoncer : « Voici une chanson de travail congolaise qu'on chante en voyageant en pirogue sur la rivière » et **chanter la chanson** en entier, avec les paroles écrites sur une feuille/pencarte.
Voici la traduction que les élèves voudront et devront entendre et lire. ** Notez que je transpose la chanson en E (mi) majeur et non pas en G (sol).
- | |
|--|
| Olélé! Olélé! Le courant est très fort. (bis)
Son pays, son pays, son pays, c'est le Kasai.
Ééo, éé, ééo que vienne Benguela (bis)
Viens! Viens! Le courageux! Viens! Viens! Le généreux! |
|--|
3. Enseigner la **mélodie** phrase par phrase en écho, en se servant de la méthode de Calantropio (voir ci-haut) avec notation (hauteur et rythme). Ne chante pas la section D de *question & réponse*.
 4. Enseigner l'**harmonie** en divisant la classe en deux groupes : un groupe chantera la note grave de la notation mélodique, l'autre groupe chantera la notation harmonique en tierce (expliquer avec un transparent de l'harmonie superposée sur la mélodie & faire démonstration avec un xylophone), une phrase à la fois, avec le prof qui dirige la lecture. Bonne occasion pour expliquer *mélodie, harmonie*. Chaque groupe pourrait avoir l'occasion de chanter les deux parties (s'il y a du temps).
 5. Pour la section D de **question et réponse**, enseigne la partie *réponse* qu'ils chanteront lorsqu'on leur fera signe. Chante les *questions* en alternant avec la *réponse* des élèves, tel qu'écrit. Ensuite fais le transfert aux 2 groupes (ou un petit groupe/soliste pourrait chanter les *questions*).
 6. Explorer la **forme** selon les phrases et la notation des signes de reprises : A A B B A A C C D D .
 7. Rechanter la chanson a capella ou en ajoutant des **instruments africains** : tambours (tubanos...), shekere/axatse, cloche atoke, etc. Voir African Rhythm & Beats de Calla Isaak (Ed. JPMC) pour enseigner la technique et pour des accompagnements.

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

O lé lé molibá mákási

Chant du Congo (en lingala)

O lé lé o lé lé mo-li-bá má-ká-si

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

O lé lé o lé lé mo-li-bá má-ká-si

e-e-o e-e-e e-o Bén-gué-lá á-yá

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

o-yá o-yá o-yá o-yá

Yá-ká-rá a Kón-gúi-djá a

yá o-yá o-yá o-yá o-yá

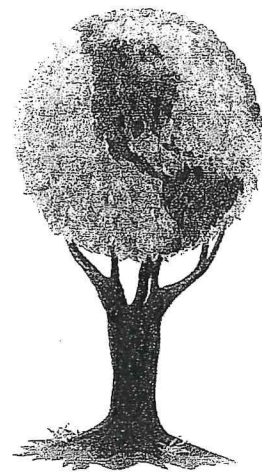
O lé lé o lé lé molibá mákási (bis)
mbôká ná yé (bis)
mbôká mbôká Kásái
eeo eee eeo BÉNGUÉLÁ áyá (bis)
BÉNGUÉLÁ o
oyá oyá
Yákará a
oyá oyá
Kóngúidjá a
oyá oyá

Le courant est très fort
 Son pays,
 Son pays, c'est le Kasai
 Ééo éé ééo, que vienne Benguela
 Benguela
 Viens ! Viens !
 Le courageux
 Viens ! Viens !
 Le Généreux
 Viens ! Viens !

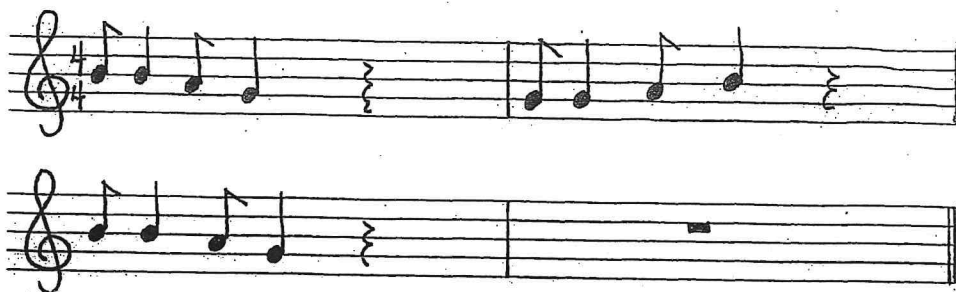
DESCEND MON BEAU CANOT

Faith Lowen - Flute à bec

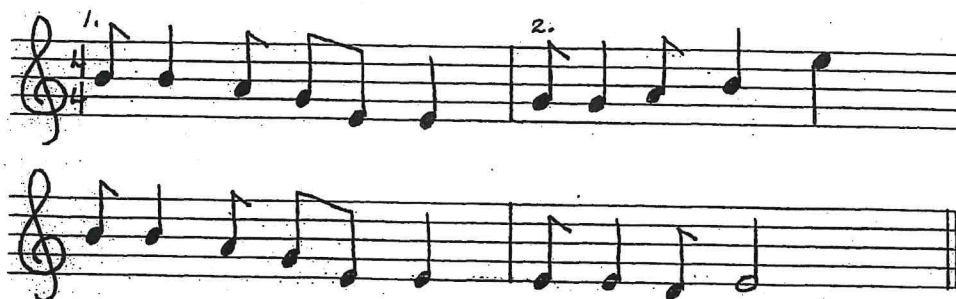
Descend mon beau canot



Démontrez la mélodie simplifiée.

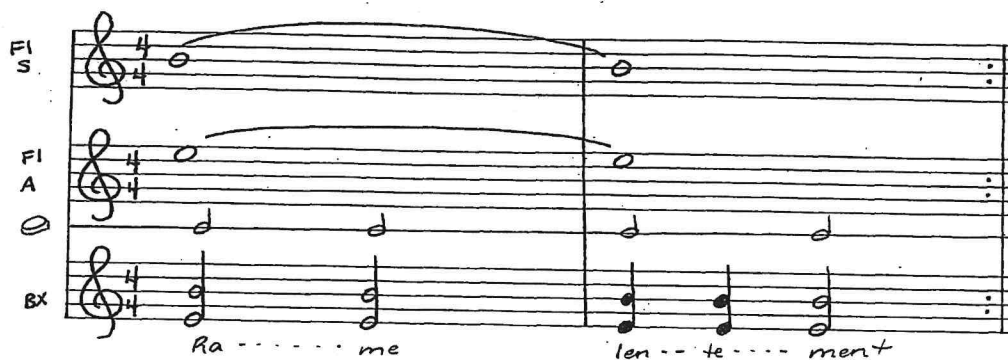


Ajoutez les autres notes pour compléter la mélodie.



Cette chanson peut être jouée en canon de 2 parties.

Ajoutez l'accompagnement.



PEMBELA ~ ORFF GLOBAL ~ Alice Russell

TIRÉ DE THREE AFRICAN FOLK SONGS, ARR. SCOTT LEITHEAD AND KATHLEEN SKINNER NOBELE TRADITIONAL SONG, ARR. A. RUSSELL

RÉGULIER ♩ = 96 **A**

VOIX/FLUTE À BEC

I - NO - PEM - BE - LA N - JIV - A YA - KAD - LA MAP -
 EE - NO PEM - BEL - LA N - JEE - VAH JAH - KAH - LA MAHP -

CARILLON

XYLOPHONE SOPRANO

XYLOPHONE ALTO

XYLOPHONE BASSE

CONTREBASSE

CLOCHE À VACHE

SHEKERE

DJEMBE

Voici l'histoire d'un gamin nommé Pembela qui s'amuse à suivre un fermier, mangeant les graines que le fermier sème, à mesure que celui-ci les met en terre ! Deux élèves interprètent cette scène, tandis que les autres se balancent à l'unison de gauche à droite au rythme de la musique en levant leurs pieds et les reposant sur place.
 Le mouvement s'arrête à la dernière mesure, tous se tenant debout pour la fin .

3

1. 2.

VOIX/FL.

FUN - DE E - VAN - U.
FOON - DAY AY - VAN OO

1 - NO
EE - NO

CAR.

XYL. SOP.

XYL. ALT.

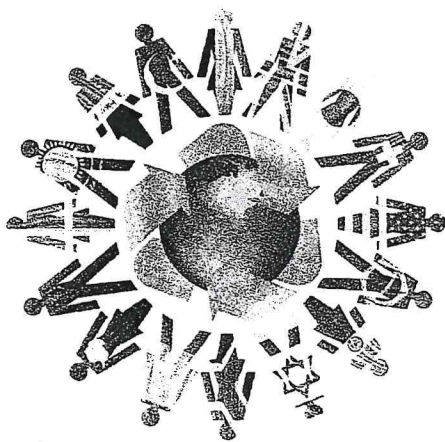
XYL. B.

CONTREBASSE

CLOCHE À VACHE

SHEKERE

DJEMBE



6 8

VOIX/FL. PEM - BE - LA, PEM - BE -

CAR.

XYL. SOP.

XYL. ALT.

XYL B.

CONTREBASSE

CLOCHE À VACHE

SHEKERE

DJEMBE



9

1. 2. 3.s

VOIX/FL.

LA. LA. I - NO LA.

CAR.

XYL. SOP.

XYL. ALT.

XYL B.

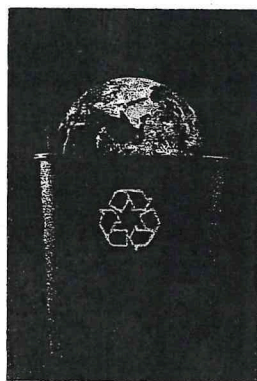
CONTREBASSE

CLOCHE À VACHE

SHEKERE

DJEMBE

TOUT PERC. "ROLL"



HIGHLIFE

Sonia Tesch - Mouvement

(Afrique de l'Ouest. Cette danse interprétative est faite sur des rythmes de percussions et les gestes sont des symboles tirés du vécu des habitants.)

Resource: Swing la Bottina 3
Volet international
Les danseurs de la Rivière Rouge

Longueur: 22 X 16 temps

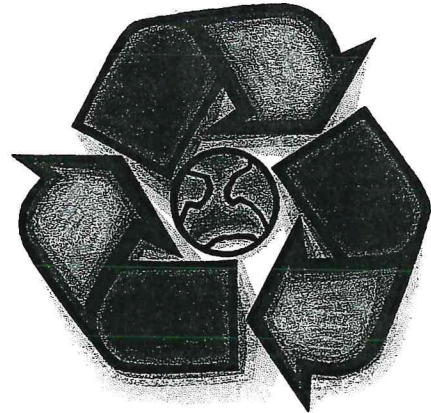
Mesure: 4/4

Durée: 2:36

Introduction (8 temps)

(Chaque refrain et chaque couplet durent 16 temps)

1. Refrain (pointes)
2. Poussez/creusez, a droite, a gauche
3. Refrain (pointes)
4. Priere
5. Refrain
6. Tambour sur place
7. Refrain
8. Tambour a droit, a gauche
9. Refrain
10. Nagez sur place
11. Refrain
12. Nagez (avancez)
13. Refrain (reculez)
14. Grosse poule a droit, a gauche
15. Refrain
16. La peur (reculez)
17. Refrain (avancez)
18. Poussez/creusez
19. Refrain
20. Priere
21. Refrain
22. Tambour sur place (et gele sur le dernier temps)



Daniel Lavoie

CHANSON DE LA TERRE

Introduction instrumentale: 12 mesures (4/4)

1) Y'a que les corbeaux dans les champs aujourd'hui
Le travail des hommes attend la pluie
La terre est noire brune blonde ou rousse

2) Y'a que les corbeaux dans les champs aujourd'hui
Que revienne l'eau au fond des puis
La terre est chaude et le blé y pousse

Refrain

C'est la terre austère c'est la terre de nos pères
C'est la terre qui nous fait vivre
Terre noire, terre claire terre trempée terre séchée
Terre usée qui rien ne livre

3) Y'a les corbeaux dans les champs aujourd'hui
Mais un ciel d'orage annonce la pluie
La terre est bonne sous nos pieds si douce

4) Y'a que les corbeaux dans les champs aujourd'hui
Mais demain les blés seront en épis
La terre se donne et l'enfant grandit

Refrain: (3X)

C'est la terre austère c'est la terre de nos pères
C'est la terre qui nous fait vivre
Terre noire, terre claire terre trempée terre séchée
Terre joyeuse au mois de juillet

C'est la terre austère c'est la terre de nos pères
C'est la terre qui nous fait vivre
Terre noire, terre claire terre trempée terre séchée terre usée sous nos pieds
Terre joyeuse au mois de juillet

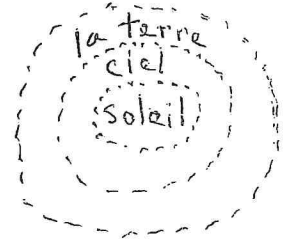
C'est la terre austère c'est la terre de nos pères
C'est la terre qui nous fait vivre
Terre noire, terre claire terre trempée terre séchée
Terre joyeuse au mois de juillet

Daniel Lavoie

Daniel Lavoie (17 mars 1949 à Dunrea, Manitoba, Canada) est un auteur-compositeur-interprète et pianiste franco-manitobain. En 1998, il est notamment connu pour sa participation à la comédie musicale *Notre-Dame de Paris*.

Danse interprétative:

3 cercles:



le soleil: suivre l'ostinato joué
par la guitara basse

le ciel: suivre les parties chantées
par la chorale

la terre: suivre les parties chantées
par le soliste (Daniel Lavoie)

tous: créer des partrons visuels
pendant les refrains

L'atelier sera une combinaison de
danse/mouvement guidé et de
création par les élèves.



Participating Schools 2009

Welcome!

Bienvenue!

Angus McKay	Pacific Junction
Buchanan	Pointe de Chenes
Christine Lespérance	Précieux-Sang
Dalhousie	Radisson
Darwin	Ralph Maybank
Dieppe	Réal-Bérard
Dr. Penner	River West Park
Earl Oxford	Riverheights
George Fitton	Sainte-Agathe
Henri Bergeron	Ste. Anne
Ile -de-Chênes	St. Augustine
Joseph Teres	Saint-Joachim
Julie Riel	St. Edward's
Kirkcaldy Heights	Saint Norbert Immersion
Lacerte	Salisbury-Morse Place
Linden Christian	Samuel Burland
Linden Lanes	Sun Valley
Lord Selkirk	Taché
McLeod	Valleyview
Meadows	Viscount Alexander
Minnetonka	Waverly Park
New Era	Wawanesa
Noël Ritchot	Wayoata
Oak Bluff	Westview
Oak Lake	Windsor School

Thank you for being a part of Children's Day 2009!!!!

We would like to acknowledge the hard work of
the 2009 CHILDREN'S DAY COMMITTEE:

**Sean Fitzmaurice, Claudette McDonald, Kathie Gordon,
Lori Arthur, Miranda Yarmey, Jen Braun, and Erin Risbey.**

Thank you also to the many other volunteers for their help!

Special thanks to our venues:

Louis Riel Arts and Technology Center

Brandon University School of Music

We apologize if there are any errors or omissions.

Selmer



BUFFET
Crampon & Cie
A PARIS

KING

C.G. Conn

Höfner



YANAGISAWA

Vito

Leblanc

AMADEUS
by Wm. S. Haynes Co.

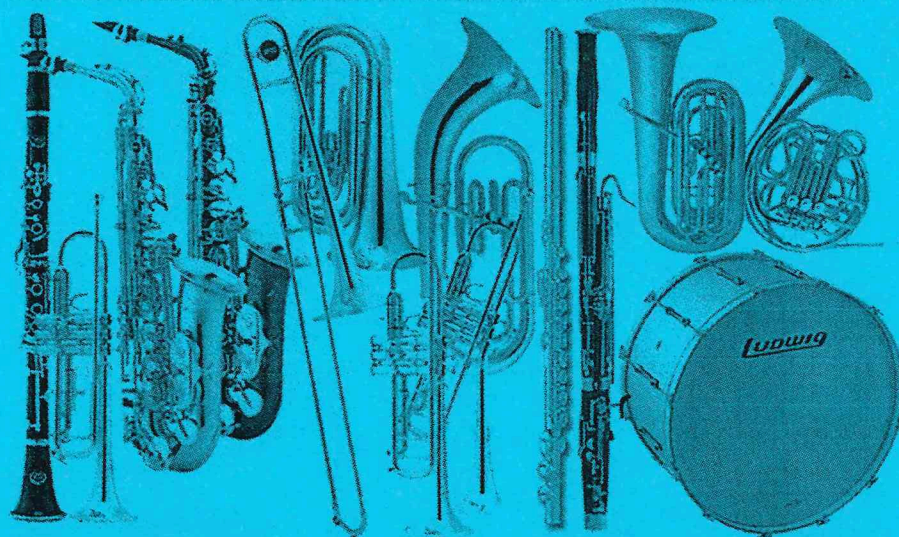
Armstrong

STUDIO 44
Orff - SCHULWERK

SONOR

MACKIE

SAMSON



LUDWIG

SABIAN

Zildjian

Gibraltar

REMO

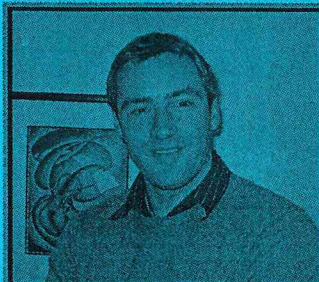
LP

BOOM
WHACKERS

SHURE

audio-technica

Quest
QUEST MUSIQUE



R.J.
Educational Sales



Courtney
Orff Sales & Repairs



Wes
Manager



Jeff
Woodwind & Brass Repairs



Andre
Pro Audio

Music Makes Our World Go 'Round
1.866.386.5638 WWW.QUESTMUSIQUE.COM

*A special thank you to
our sponsor*

 *St. John's Music*
We believe in music!

**Thank you to St. John's Music who provided many of the
Studio 49 Orff Instruments at this event!**

For all your Elementary and Choral program needs, please contact Kim Pelletier

kim.pelletier@stjohnsmusic.com

975-4302 (direct) or 1-800-515-5646 ext. 248