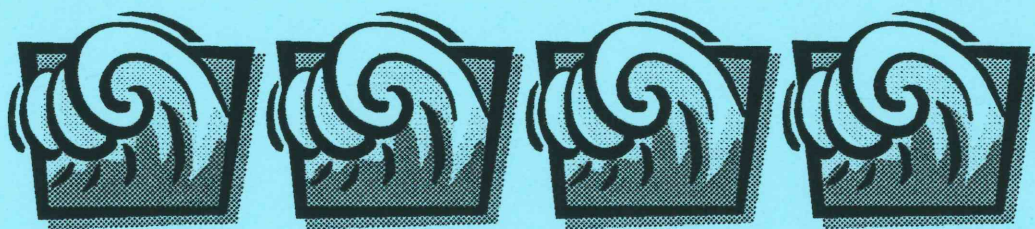


"Wouldst thou" -- so the helmsman answered, -- "Learn the secrets of the sea?
Only those who brave its dangers comprehend its mystery!"

Longfellow

Sea Shanties



Come explore the sea with us!!



Sounds of the sea grow fainter, Sounds of the sea have sped;
The sweep of gales, The far white sails,
Are silent, spent and dead. E. Pauline Johnson

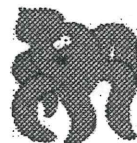
Lobsters = Karolina
 Danny
 Dale

Cod = Washkimakwa
 Devin

Schedule - Friday, May 2, 2003

8:30 - 9:00 Registration and grouping by name tag symbols

9:00 - 9:15 Opening Session



Time	Lobsters	Seals	Cod	Squid	Shrimp
9:20-10:05	Lafreniere's Landing	Manswell's Marina	Monson's Main	Peter's Port	Russell's Rig
10:10-11:05	Manswell's Marina	Monson's Main	Peter's Port	Russell's Rig	Lafreniere's Landing
11:05-11:20	Recess	Recess	Recess	Recess	Recess
11:25-12:10	Monson's Main	Peter's Port	Russell's Rig	Lafreniere's Landing	Manswell's Marina
12:10-12:45	Lunch	Lunch	Lunch	Lunch	Lunch
12:45-1:30	Peter's Port	Russell's Rig	Lafreniere's Landing	Manswell's Marina	Monson's Main
1:35-2:15	Russell's Rig	Lafreniere's Landing	Manswell's Marina	Monson's Main	Peter's Port
2:15-2:30	Lafreniere's Landing <i>Manswell</i>	Manswell's Marina <i>Monson</i>	Monson's Main <i>Peters</i>	Peter's Port <i>Russell</i>	Russell's Rig <i>Lafreniere</i>
2:30-2:45	Set Up	Set Up	Set Up	Set Up	Set Up
2:50-3:30	Sharing Session	Sharing Session	Sharing Session	Sharing Session	Sharing Session
3:30	Departure	Departure	Departure	Departure	Departure

45 mins

55 mins

45 mins

35 mins

45

40 mins

15

15

Meet the Clinicians:

Nicole Lafreniere - Choral

I grew up in Northern Saskatchewan where music class sadly did not exist at school. Luckily, my parents sang a lot with my siblings and me, and dad played the bass fiddle or polkas on the accordion too! I moved to Winnipeg to attend university and to sing for fun. After having performed pop, folk, rock and a bit of jazz, I decided to take formal voice lessons. A Bachelor of Music degree opened a GIGANTIC and exciting world of music to me, including the opportunity to work with wonderful people in the Manitoba Opera and many other productions. With my eclectic taste, I now teach music to people of all ages - baby and toddler groups, elementary school children, high school choirs and adult voice lessons. I especially love singing, dancing and playing instruments with my husband and two sweet little girls.

Monique Manswell - Movement

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 and African. Currently, Monique teaches Hip Hop dance at the Institute of Dance.

Maureen Monson - Basic Orff

Hello/Bonjour! My name is Maureen Monson and I am a retired music teacher. I received my Bachelor and Masters of Education from the University of Manitoba and have a Level III Orff Certificate. For many years I taught in French Immersion Schools and I was also a guidance counsellor at the Middle School level. I then taught at the University of Manitoba for two years, but, this year, for the first time in a very long time I am NOT teaching! However, I have been taking singing lessons, singing with and directing a church choir, as well as traveling, quilting, reading, gardening and singing to my two grandchildren (and two grandchildren-to-be). I look forward to making music today with a group of children who love music as much as I do.

Beryl Peters - Basic Orff

I have had the great good fortune to explore a wonderful variety of musical pursuits! I have enjoyed teaching infant music classes through the age groups to University students and teachers. I love playing and performing with my family. My four children all play stringed instruments and piano and each year we play more in tune and get closer to the original scores! I make my children sing rounds for their supper! I enjoy arranging and writing music for them and my choirs and school students. I have moved from Texas to the Yukon and back to Winnipeg and everywhere I go, I am always

connected to new people and places by music making! I started the Orff Chapter in the Yukon and the people involved in Carl Orff - Music for Children across Canada and Winnipeg have been very important to me. I have especially fond memories of Level III Orff! Right now I wear a number of hats at the University of Manitoba, Grosvenor School, with my choirs, and as a Mom! I'm delighted to share music with you here today!

Alice Russell - Recorder

Alice Russell is a music teacher in St. James Assiniboia School Division, where she has taught "musique" at Ecole Bannatyne School for almost 12 years. Currently, the choral teacher at Bruce Middle School and the director of the St. James Divisional Children's Choir, she enjoys being a clinician for Orff and choral workshops and festivals. She is a graduate of the University of Manitoba: B. Ed/B. Mus 1991, M. Ed 1997, Orff Level III Certification 2001, and last summer, she studied with Henry Leck in the Summer Academy of Choral Conducting. Alice is proud to say she is a "Spitune"! She is the founding member of a recorder ensemble known as the "Spitunes", which began in 1997 and is still going strong. Alice is honoured to be part of Children's Day, and she is looking forward to hearing some fantastic recorder-playing!

Clinician's Notes

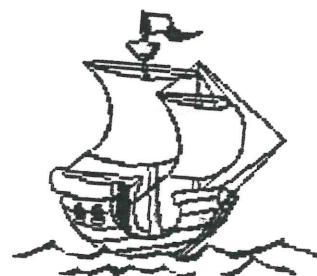
Choral - Lafreniere

Skye Boat Song is a Scottish folk song about Prince Charles Edward Stuart, also known as the Bonnie Prince Charlie. In 1746, the English Army surprised the Bonnie Prince and his loyal Scottish clans at the Battle of Culloden Moor. The Prince was forced into hiding for 5 months in the highlands and islands of Scotland because of a price of 30,000 pounds on his head. According to legend, a Scottish lass named Flora McDonald saved Prince Charlie's life by rowing the Prince (disguised as a woman) and a small group of highlanders through stormy seas to the Island of Skye.

The melody is a part of a Hebridean (Highland) boat song completed by A. C. Macleod. H. E. Boulton wrote the lyrics. We will sing it in two parts with an "Orffish" arrangement based on one by Joyce Eilers.

Skye Boat Song

- | | |
|--|---|
| <p>1. Speed, bonnie boat, like a bird on the wing
"Onward!" the sailors cry.
Carry the lad that's born to be King
Over the sea to Skye.</p> <p>2. Loud the winds howl, loud the waves roar
Thunderclouds rend the air.
Baffled, our foes stand by the shore,
Follow, they will not dare.</p> | <p>3. Though the waves leap, soft shall ye sleep
Ocean's a royal bed.
Rocked in the deep, Flora will keep
Watch by your weary head.</p> |
|--|---|



Movement - Manswell

"Hills of Connemara" by the Dust Rhinos

Outline of Dance/Song:

Drumming (8 counts)

Drumming with Pennywhistle (16 counts)

Chorus (x 2)

Instrumental section (16 counts) x 2 * for repeat, see Instrumental Repeat choreography

Verse 1

Chorus (x 1)

Instrumental Section (16 counts) x 1

Verse #2

Chorus (x 1)

Verse #3

Chorus (x 1)

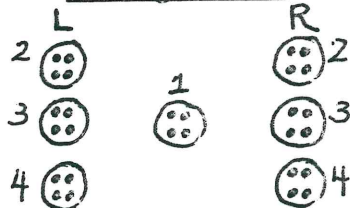
Instrumental Section (16 counts)

Verse #4

Chorus (x 2)

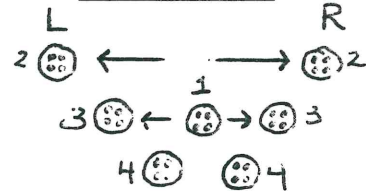
Instrumental Section (16 counts)

Starting Position



move into Dance Position during
Drumming with Pennywhistle
Section. Right side moves with
limping step on first 8 counts.
Left side moves with limping
step on second 8 counts.

Dance Position



Chorus

swing position:



* arrows indicate facing

Counts:

1 & 2

- person 2 swings person 1 to the left.

- person 2 uses left hand, holding person 1 right hand

- person 1 should end up of left side of person 2.

3 & 4

- person 3 & 4 copy previous move but use reverse hand hold
and swing to the right.

5 & 6

- all dancers hop-waltz-step to right

7 & 8

- all dancers hop-waltz-step to left

**

1 - 4

- jog 4 times forward raising arms slowly to the sky

5 - 8

- jog 3 times backward lowering hands on hips. Jump

together on count 8

* note: when chorus is repeated at the beginning and end of the dance, the last 8 counts are used to reposition group back to swing position. Jog for 8 counts into swing position with correct facings ready to start again. The last 8 counts of the repeat are as shown above (indicated **)

Instrumental Section (16 counts)

- Counts: 1 - 8 - jog in a circle with your group
 1 - 2 - jog into center of circle raising arms (hands held)
 3 - 4 - jog back out lowering arms (hand release)
 5 - 8 - jog into straight line (face the front)

Instrumental Repeat (16 counts)

** note: this section is only danced during the first Instrument section (see Outline of Dance)*

- Counts: 1 - 4 - right leg, heel /toe x 2
 5 - 8 - left leg, heel /toe x 2
 1 - 4 - jog forward 4 times raising arms
 5 - 8 - jog backward 3 times lowering hands onto hips. Jump together on count 8.

** note: the start position for each verse is a straight line facing front with your group.*

Verse 1

- Counts: 1 - 2 - "gather" motion with right arm (toward mid-line)
 3 - 4 - repeat with left arm
 5 - 8 - mash and twist right fist into left palm 2 x (mash-twist-mash-twist)
 1 - 4 - jog 4 times swinging arms at sides with fists ("run like the devil")
 5 - 8 - jog into swing position →

Verse 2

- Counts: 1 - jump to face swing partner
 3 - 4 - give a "low 5" like you've made a deal
 5 - 6 - give a "sideways 5" 2 times.
 7 - jump to face front. Fists on hips.
 1 - 2 - lean to right side with right hand over eyes (search)
 3 - 4 - lean to left side with left hand over eyes (search)
 5 - 8 - jog into swing position

Verse 3

- Counts: 1 - 2 - "toast" with swing partner
 3 - 4 - drink
 5 - 8 - repeat (1 - 4)
 1 - 4 - walk in a drunken stupor (box step)
 5 - 8 - jog into swing position

1 4
2 3

Verse 4

- Counts: 1 - one swing partner jumps to face partner
 3 - other swing partner jumps to face partner
 5 - 8 - jog in circle with partner, right arms intertwined
 1 - 4 - walk in a drunken stupor around each other
 5 - 8 - jog into swing position.

Basic Orff - Monson

Jack Was Ev'ry Inch A Sailor

Traditional Maritime Folk Song

Verse



2. When Jack grew up to be a man, he went to Labrador,
He fished in Indian Harbour where his father fished before.
On his returning in the fog, he met a heavy gale,
And Jack was swept into the sea and swallowed by a whale.
3. The whale went straight for Baffin's Bay, 'bout ninety knots an hour
And ev'ry time he's blow a spray, he'd send it in a shower.
"Oh now", says Jack unto himself, "I must see what he's about"
He caught the whale all by the tail and turned him inside out.

Instruments

Any barred instruments may be used to play the I - V chords.

Rhythmic patterns will be developed on the tonic of the chord only,

Hand Drum / Claves:
(chorus only)



Other instruments may be added as sound effects in the narration of the story.

Movement

Brainstorm sailor's activities: swabbing the decks, climbing to the crow's nest, hauling ropes etc. and build them into the chorus, ending with a circle into a "hornpipe" position. Movement does not have to be a "miming" of the story but rather actions that reflect the flavour of the piece.

Teacher's Notes

Think of this traditional Canadian Shanty as a true folk song and let the "folks" decide how they will interpret it. Because it only uses I-V chords, there are many opportunities to establish that pattern and then play with different rhythmic improvisations. As it is also a ballad (based on the Biblical tale of Jonah) try narrating some verses (think choral speech here) as well as singing them. Sound effects may be vocal or may include NPP instruments and BP. The second voice part (based on Edith Fowke & Richard Johnston's version in Folk Songs of Canada) could be played on glockenspiel.



Basic Orff - Peters

This exploration of the world of sea shanties and the sea is based on grade 5 curricular documents using story, speech, song, movement, listening, instruments, and improvisation - in other words - the Orff process! Here are ideas for a unit or performance, or, as we will do today, for choosing activities to sample the sea!

Let's begin our field trip to the sea with the

Sounds of the Sea

There are many tapes, CDs, and Internet sources for sea/water sounds as well as wonderful examples in the listening repertoire, for example:

<i>Calm sea and Prosperous Voyage</i>	Beethoven	<i>Fingal's Cave</i>	Mendelssohn
<i>Four Sea Interludes</i>	Britten	<i>The Moldau</i>	Smetana
<i>Aquarium (Carnival of the Animals)</i>	Saint Saens	<i>Sea Symphony (no.1)</i>	Vaughan William
<i>La Mer</i>	Debussy	<i>Nocturnes</i>	Debussy
<i>Atlantic Suite (for jazz ensemble-first movement-Harbours)</i>		Philip Nimmons	
<i>The Oceanides</i>	Sibelius		

Setting the Stage

I am going to begin with the opening paragraph of one of my children's favourite books called *The Wreckers* by Iain Lawrence. It is the first of a high seas trilogy. *Buccaneers* (the 3D-just in paperback) is a Myrca 2003 book. (see attached bibliography for some great titles featuring women/girl pirates/sailors.)

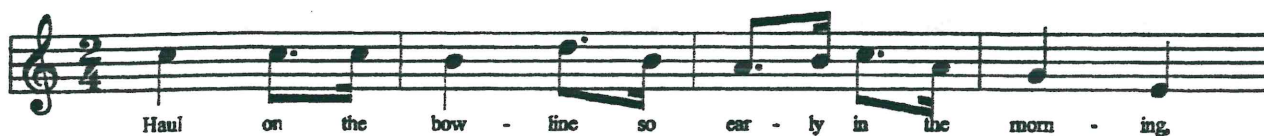
So What's a Shanty?

"I soon got used to this singing, for the sailors never touched a rope without it. Sometimes, when no one happened to strike up, and the pulling, whatever it might be, did not seem to be getting forward very well, the mate would always say, 'Come men, can't any of you sing? Sing now and raise the dead.' And then some of them would begin, and if every man's arms were as much relieved as mine by the song, and he could pull as much better as I did, with such cheering accompaniment, I am sure the song was well worth the breath expended on it. It is a great thing in a sailor to know how to sing well, for he gets a great name by it from the officers, and a good deal of popularity among his shipmates. Some sea captains, before shipping a man, always ask him whether he can sing out at a rope."

Herman Melville, *Redburn*, chapter 9 (1849)

Get ready.. get set...

Let's Haul on the Bowline!



1. Haul on the bowline, the ship she is a-rolling
Haul on the bowline, the bowline *Haul!*
2. Haul on the bowline, we'll either break or bend it,
Haul on the bowline, the bowline *Haul!*
3. Haul on the bowline, another pull together,
Haul on the bowline, the bowline *Haul!*
4. Haul on the bowline, we'll pull for finer weather
Haul on the bowline, the bowline *Haul!*

The definitive source for sea shanties (also chanties) is any source by Stan Hugill. He is often reprinted or quoted in other well-known sources (see attached biblio). His *Haul the Bowline* is found in Richard Johnston's bible, *Falksongs North America Sings*, but I have chosen one of the many slight variations of this source to accommodate recorders and to emphasize the *Haul* on beat one.

Haul on the Bowline is a sheet tack and bowline shanty, one of the body of short-haul shanties (songs for a short, hard pull). It is one of the oldest recorded shanties, heard aboard a Dover trader during the reign of Henry VIII, though it's probably even older. Early British explorers passed the song on to Canadian seamen. The bowline (pronounced *bo'lin*) was an important rope on early square-rigged sailing ships. These shanties were historically sung in unison with little or no accompaniment as a call and response by shanty men and sailors. So, that is what we are going to do today.

Sailor's beware - there's fear in the air!

The Wandering Albatross

Historically, the albatross is believed to bear the souls of lost mariners. We're using an excerpt from the poem *The Wandering Albatross* by Paul Fleischman from his book *I Am A Phoenix: Poems for Two Voices*, p.9-10. His *Joyful Noise: Poems for Two Voices* is excellent too - a Newberry winner.

Use given vocal ostinati drawn from words in poem transferred to BP/NPP or to barred instruments as below:

B. P.

SG
AG

Soar - ing high. Soar - ing high.

AX

Wan-der-ing al-ba-tross, wan-der-ing al-ba-tross, wan-der-ing al-ba-tross.

BX/BM

Storm Drowned Storm Drowned

CO

Party Time! Ise the B'y

This is not, strictly speaking, a sea shanty as in a song to accompany sailor's work at sea. But sailors had time to play too, and there is a large body of recreational sea song. *Ise the B'y* is an historical Newfoundland sea song collected by Kenneth Peacock in the early 50's. It's one of my favourites because it's the only one my brother (now 40+) remembers from elementary school days. He still sings it, usually full volume, in the shower. Maybe you will too!



I se the B'y

Music score for the song "I se the B'y". The score is written for four parts: Voice, SG (Soprano), AG (Alto), AX (Tenor), and BX (Bass). The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are as follows:

Voice
I se the b'y that builds the boat, And I se the b'y that sails her

SG
I se the b'y that catch-es the fish and takes 'em home to Li - za.

AX
Hip yer part - ner Sal - ly Tib - bo! Hip yer part - ner Sal - ly Brown!

BX
Fo - go Twil - lin - gate Mor - ton's Har - bour, All a - round the cir - cle.



2. Sods and rinds to cover your flake, cake and tea for supper,
Codfish in the spring of the year, fried in maggoty butter.
3. I don't want your maggoty fish, that's no good for winter,
I can buy as good as that down in Bona Vista.

From the Dictionary of Newfoundland English:

I'se - I is (I am)

Rinds - bark of a tree peeled and used to cover fish

Cake - stove cakes (like pancakes)

B'y - boy (Newfoundlanders call adults and children "boy")

Flake - the cod itself or the platform where it's spread to dry

Fogo, Twilingate, etc. - outposts in Newfoundland

An excellent recording of this song can be found on *My Heart Soars: A Canadian Celebration of Life, Laughter and Love and Praise* by the Toronto Children's Chorus. For details or to listen to a clip, go to www.torontochildren'schorus.com.

Selected Bibliography

Prepared by Beryl Peters

A Sampling of Books of Poems About the Sea

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- Avi (1990). *The true confessions of Charlotte Doyle*. NY: Avon Books.
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 Taylor, C. (2002). *Ghost Voyage*. Regina, Sask: Coteau Books.
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 Thornton, Duncan (2001). *Captain Jenny and the sea of wonders*. Regina, Sask: Coteau Books

A Sampling of Songbooks About the Sea

- The Kodaly Society of Canada has a fabulous bibliography of Canadian regional song collections including an impressive number of sea songs. Go to: www.kodalyofsocietyofcanada.ca/resources.html
 Included in the Kodaly print resources is *Sail Away: 155 American folk songs to sing, read and played*. E.G. Locke.
 Bone, David (1931). *Capstan Bars*. USA: Porpoise Press.
 Colcord, Joanna (1938). *Songs of American Sailormen*. NY: W.W. Norton.
 Cole, William (1967). *Sea, ships, and sailors*. NY: Viking Press
 Hugill, Stan (1961). *Shanties from the seven seas*. USA: Mystic Seaport.
 Masfield (1912). *Salt water poems and ballads*. NY: Macmillan Company. (this is another acknowledged leading authority in this genre)
 Palmer, Roy (ed). (1986). *Oxford book of sea songs*. London, England: Oxford University Press.
 Also see www.aandc.org/collections/shanties.html, the website for the Archives and Collections Society.

Recorder - Russell

The pirates of the Barbary Coast sailed along North Africa from Egypt to the Atlantic Ocean. The original ballad refers to two merchant vessels, the George Aloe and the Sweepstake, which were bound for Safee. The George Aloe anchored but the Sweepstake continued, being overtaken by a French ship. Her crew was thrown overboard. The George Aloe then pursued the French ship and defeated her. Though the French crew begged for mercy, the English showed them the same mercy that the French showed the crew of the Sweepstake.

The Coasts of High Barbary (lyrics)

Look ahead, look a-stern
Look the weather in the lee,
Blow high! Blow low! And so sailed we.
I see a wreck to the windward
And a lofty ship to lee,
A-sailing down all on
The coasts of High Barbary

O are you a pirate
Or a man-o-war? Cried we.
Blow high! Blow low! And so sailed we.
O no! I'm not a pirate
But a man-o-war, cried he.
A-sailing down all on
The coasts of High Barbary

We'll back up our topsails
And heave our vessel to;
Blow high! Blow low! And so sailed we.
For we have got some letter
To be carried home by you.
A-sailing down all on
The coasts of High Barbary

For broadside, for broadside
They fought all on the main:
Blow high! Blow low! And so sailed we.
Until at last the frigate
Show the pirate's mast away.
A-sailing down all on
The coasts of High Barbary

For quarters! For quarters!
The saucy pirates cried,
Blow high! Blow low! And so sailed we.
The quarters that we showed them
Was to sink them in the tide.
A-sailing down all on
The coasts of High Barbary

With cutlass and gun,
O we fought for hours three;
Blow high! Blow low! And so sailed we.
The ship it was their coffin
And their grave it was the sea.
A-sailing down all on
The coasts of High Barbary



The Coasts of High Barbary

Traditional

Arranged by A. Russell

Soprano/
Voice

Yo ho! Heave ho!

Alto

improvise to create spooky, dangerous mood... something scary is going to happen!

Bx/BM

tremolo

BB

tremolo

S/V

And blow ye winds High - o! Look a - head look a -

A

end tremolo

Bx/BM

BB

BX only

S/V

stern, look the wea - ther on the lee. Blow high! Blow low, and so sai - led

A

Bx/BM

S/V

we! I see a wreck to wind - ward and a lof - ty ship to lee. A -

A

Bx/BM

S/V

sai - ling down all on the coasts of High Bar - bar - y. Yo

A

Bx/BM

2003 Orff Children's Day Evaluation

Three things I enjoyed the most:

1. _____

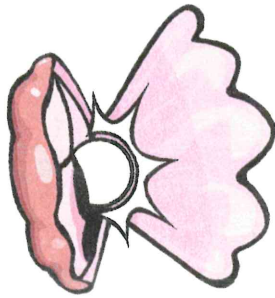
2. _____

3. _____

If I could change something about this day, it would be:

If I could add something to this day, it would be:

Additional comments:



Kristi

Grunsten-
yorda

6

TO TELL A TALE OR TWO

With a beat We'll sing a song of sail & sea *and*

We've come to-day to sing and play; to tell a tale or two. So

sing your song for me to-day and I'll sing mine for you. And we'll

Fine

fill this room with laugh - ter un - til the day is through. We've

mu - sic

sail a-board a ship or until

two

3-PART

USE: AS A GREETING SONG, ESPECIALLY AT THE BEGINNING OF CLASS.

MOVEMENT

Divide students into pairs and "patty-cake." Each pair creates three different "patty-cakes," one for each of the three musical phrases. Here's an example:

Measures 1-2 *Clap* *Slap thighs*

Measures 3-4

Measures 5-6

- Ask students to make up their own "tall" tales.

Over the Sea to Skye - Scotland

Off arr. N. Lafrenière
based on vocal/piano
arr. by J. Eilers

Melody - Refrain

Speed bonnie boat like a bird on the wing onward the sailors cry
Car-ry the lad that's born to be king o-ver the sea to Skye

Melody - Verse

1. Loud the winds howl, loud the waves roar, Thunderclouds rend the air
Baffled our foes, stand by the shore, Follow they will not dare

Harmony - Refrain (arr. by J. Eilers)

Speed bonnie boat like a bird on the wing on-ward the sailors cry
Car-ry the lad o-ver the sea to Skye

Intro 4x Refrain 8x Verse 8x

Intro Refrain 3x (take it home)

