

Shannon Moses



MUSIC FOR CHILDREN - CARL ORFF CANADA - MUSIQUE POUR ENFANTS

Journée Orff pour enfants 2019

Orff Children's Day



These are a few of my Favourite Things...



Un peu de mes joies quotidiennes...

9:00-3:30

9h - 15h 30

Brandon University School of Music, Brandon

Friday, April 26, 2019 - English

le vendredi 26 avril - anglais

Centre culturel franco-manitobain, Winnipeg

Tuesday, April 30, 2019 - English

le mardi 30 avril - anglais

Wednesday, May 1, 2019 - French

and French Immersion

le mercredi 1 mai - français

et d'immersion française

WELCOME! BIENVENUE!

BRANDON APRIL 26

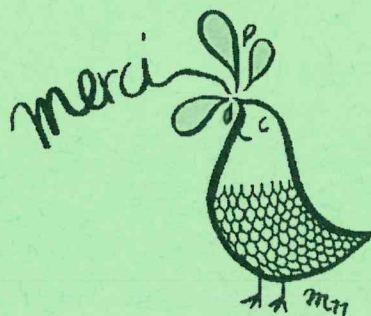
Betty Gibson School
Christian Heritage
School
École Harrison
George Fitton School
J R Reid School
Kirkcaldy Heights
School
Linden Lanes School
MacGregor
Elementary
MacLeod Elementary-
Moosomin
École New Era School
École O'Kelly School
Oak Lake Community
School
Riverheights School
St. Augustine School
Waverly Park School

WINNIPEG APRIL 30

Bairdmore School
Beaumont School
Dalhousie School
Dugald School
Heritage School
Joseph Teres School
Lakewood School
Oak Bank Elementary
School
Ralph Maybank
School
Ryerson School
École South Pointe
School
École St. Eustache
St. Francois Xavier
School

WINNIPEG le 1 mai

École Communautaire
Réal- Bérard
École Crane
École Heritage
Immersion School
École Lacerte
École Lorette
Immersion
École Noël-Ritchot
École régionale Saint -
Jean- Baptiste
École South Pointe
School
Sun Valley School
École Taché
École Van Wallegghem
School



THANKS TO OUR CLINICIANS:

Brandon- Rob Bonefaas, Lynn Levine, Sandra Poole, Bobbi Schaminee, Dr. Jody Stark
Winnipeg English- Rob Bonefaas, Carolyn Boyes, Lynn Levine, Julie Penny, Dr. Jody Stark

MERCI À NOS ATELIERS :

Carolyn Boyes, Naomi Garrett, Chantal Martin, Dr. Jody Stark, Sonia Tesch





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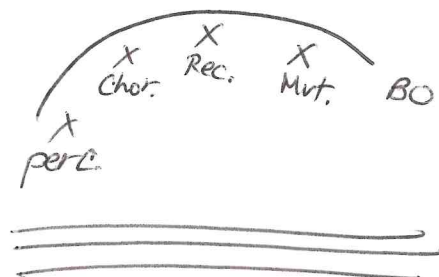
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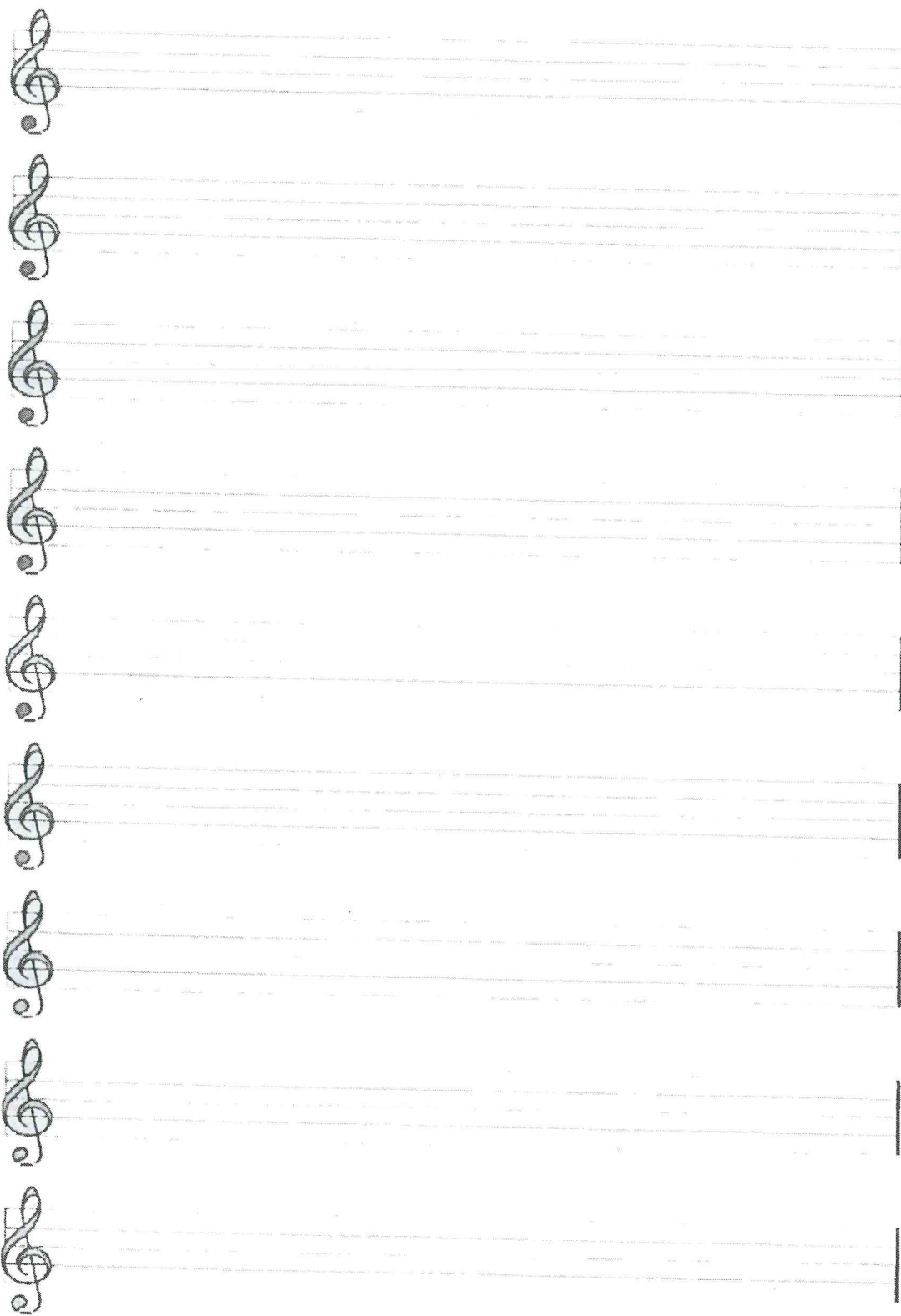
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Take N^{ote}te Merci de prendre note



Winnipeg Children's Day Tuesday, May 5, 2020
la journée Orff pour enfants 2020 mercredi, le 6 mai
Brandon: Thursday, May 7, 2020 – Brandon University





Winnipeg
Schedule- Tuesday, April 30, 2019
8:30 – 8:50 Registration
8:50- 9:10 Opening Session

	RED	GREEN	ORANGE	BLUE	YELLOW
9:15-9:55	Levine Basic Orff	Penny Recorder	Boyes Choral	Bonefaas Percussion	Stark Movement
10:00-10:45	Stark Movement	Levine Basic Orff	Penny Recorder	Boyes Choral	Bonefaas Percussion
10:50-11:05	Recess				
11:10-11:55	Bonefaas Percussion	Stark Movement	Levine Basic Orff	Penny Recorder	Boyes Choral
11:55-12:25	Lunch				
12:30-1:15	Boyes Choral	Bonefaas Percussion	Stark Movement	Levine Basic Orff	Penny Recorder
1:20-2:10	Penny Recorder	Boyes Choral	Bonefaas Percussion	Stark Movement	Levine Basic Orff
2:10-2:25	Recess				
2:30-2:45	Penny Recorder	Boyes Choral	Bonefaas Percussion	Stark Movement	Levine Basic Orff
2:45-3:00	Set-Up				
3:00-3:30	Sharing Session				
3:30	Departure				

Lynn Levine
Jody Stark
Rob Bonefaas
Carolyn Boyes
Julie Penny

Basic Orff
Movement
Percussion
Choral
Recorder

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

SAVE THE DATE FOR NEXT YEAR: Winnipeg Children's Day will be Tuesday, May 5, 2020

Relocated to  **CMU**

Feedback

- communicate +50 fee reimbursement to travelling clinicians
- check into Klaus
- arrange separate seating for committee at lunch?
- communicate a minimum recorder knowledge for students (BAGED?)
- ask for student's feedback?



Orff Children's Day 2019 Teacher Feedback Survey

Your feedback is important to us. Please complete session feedback after you finish each session.

Thank You!

Basic Orff

Choral

Movement

Percussion

Recorder

Name(optional): _____

Email (optional): _____

1. Please circle the day you attended:

Brandon

English Winnipeg

French Winnipeg

2. Did you give your school administration the emailed invitation for Children's Day?

Yes ____

No ____

If yes, did your administration attend:

____ a part of the day

____ unsure

____ the sharing session only

____ did not attend

3. Which month of the year would you prefer to attend the Children's Day event?

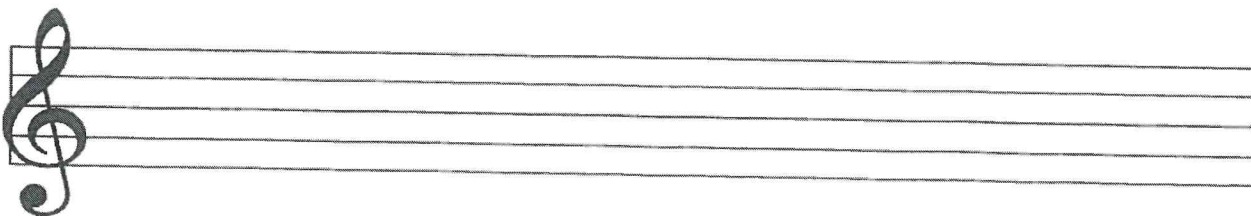
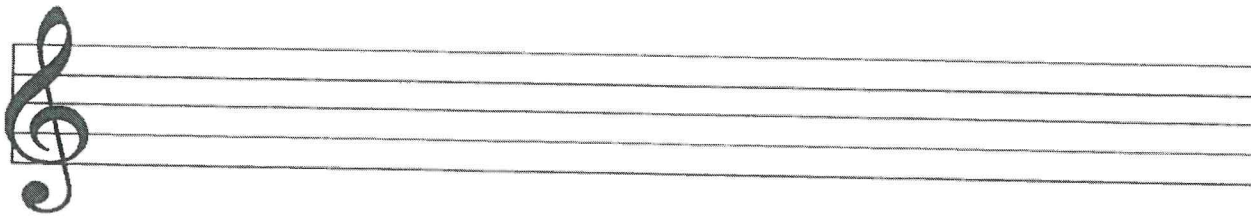
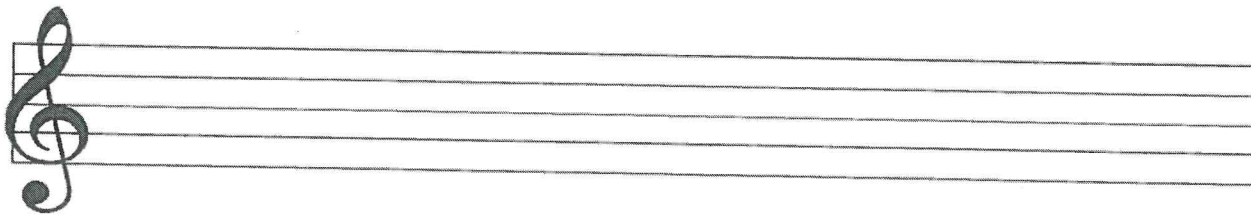
____ April

____ May

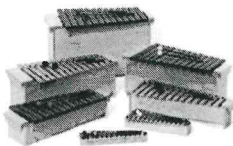
____ other (please specify)

Comments:

NOTES



Meet Our Clinicians



Lynn Levine **Basic Orff – Winnipeg**

Lynn Levine is a K-6 music teacher at Bairdmore School in the Pembina Trails School Division. She is a graduate of the University of Manitoba and has completed her Orff Level III Certification. Most recently Lynn has completed the Orff mentorship program to teach Level I Basic Orff and she has created and written lesson plans for the Winnipeg Symphony Orchestra Musical Discoveries and Adventures in Music programs. Lynn's music program offers students musical opportunities including recorder and Orff Clubs, choir, winter and spring musicals, Winnipeg Music Festival performances, Winnipeg Symphony Orchestra performances, and various school and community-based performances. She has been a clinician at numerous Orff Days and she is looking forward to making music with students today!



Carolyn Boyes **Choral – Winnipeg**

Carolyn Boyes grew up singing in school and church choirs and has been active in Manitoba's choral community ever since. During her career as a public school Music specialist, she has taught at the elementary, middle and senior levels, in English, French Immersion and milieu programs. She has worked as the Winnipeg School Division's Performing Arts Consultant and currently teaches high school Choral Music. In addition to being Artistic Director of the Winnipeg Boys' Choir and conductor of its Treble Choirs, Carolyn prepares children's choruses for Manitoba Opera and is instructor of Choral Techniques with the University of Manitoba's Orff Certification Program. She has been guest conductor of the Eastern Manitoba Youth Choir, the Manitoba Senior High Provincial Honour Choir and the Alberta Children's Chorus. Carolyn earned a Master of Music from the University of Manitoba. She was awarded the Michael J. Proudfoot Award for Excellence in teaching at the 2009 Winnipeg Music Festival and was recently honoured by the Winnipeg Symphony Orchestra on the occasion of their 70th anniversary for her contributions to music education.



Jody Stark **Movement- Winnipeg**

Dr. Jody Stark is an Assistant Professor in Music Education at the Desautels Faculty of Music at the University of Manitoba. A well-known clinician, Jody taught music in French Immersion and English schools in Alberta for many years before becoming a music teacher educator. Jody studied music education at the Zoltán Kodály Pedagogical Institute in Hungary, the University of Calgary with Lois Choksy, the University of Manitoba, and at the University of Alberta where she received her Bachelière en Éducation, Masters, and Ph.D. She holds an Orff Specialist certificate and a Dip. Fine Arts (Kodály) and uses elements of both Kodály- and Orff-inspired pedagogies in her teaching. Jody is proud to be the director of the University of Manitoba's summer Orff and Kodály programs.

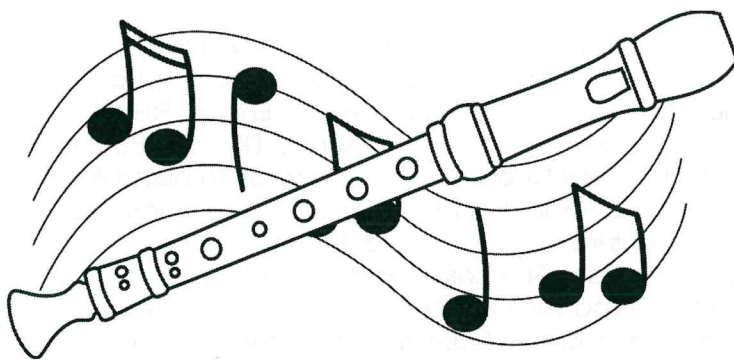
Meet Our Clinicians



Rob Bonefaas **Percussion- Winnipeg**

Rob Bonefaas began his music career as a percussionist at the local drum corps in the Netherlands. He studied percussion and theory with Willem de Wit and obtained his All-Round Percussion Certificate. Rob has performed with various marching bands and brass bands in the Netherlands.

Rob graduated in 2010 from McMaster University in Hamilton with a Bachelor of Music, specializing in voice. He began his education career in 2011 at Immanuel Christian School in Winnipeg where he teaches K-12 music. In 2015 Rob became a Certified Orff Specialist for which he received a Gunild Keetman Scholarship for his academic achievement and community involvement. In 2018 Rob graduated from the University of Manitoba with a Bachelor of Education.



Julie Penny **Recorder- Winnipeg**

Julie Penny retired in 2014 after teaching for thirty-eight years. Thirty-five of these years were spent teaching in Winnipeg with the Louis Riel School Division. Most of her teaching career was as a K - 6 music specialist, with a "sprinkling" of classroom and teacher librarian thrown into the mix. She received the *Morna June Morrow Award for Excellence in Music Education in Manitoba* and has felt extremely privileged over the years to work with and learn from so many outstanding music teachers in her community.

Julie loves working with children, particularly as an elementary music teacher. She feels very fortunate to continue this contact through substitute teaching, where she gets to meet many new students and see other wonderful music programs in operation!

Other interests for Julie include teaching private piano students, walking/running/biking, gardening, and reading. Being retired means she can also do more travelling with her husband!

Children's Day 2019
Opening Activity

Chocolat Chaud

(3 Part Canon)

Roland Lemêtre

Chaud cho-co-lat Chaud cho-co-lat

Chaud Chaud Chaud Chaud cho-co-lat

Chaud cho-co-lat

SMA choir, a cappella

Composed by Traditional, Roland Lemetre. Secular, Canons. Choir part. 2 pages. Published by Editions a Coeur Joie (CJ.A112500009).

Item Number: CJ.A112500009 available for purchase through:

<https://www.sheetmusicplus.com/title/le-canon-du-matin-chocolat-chaud-sheet-music/20450562>

YouTube performance at https://www.youtube.com/watch?v=_HzUl-oSBBM

1. With the score projected on the screen, sing the song to the group. If you have more than one teacher with you, you can demonstrate how it sounds in a canon too.
2. Teach the song by rote 2 bars at a time (possibly 1 bar at a time for the first phrase) with the following actions:
 - a. Phrase 1: Clap hands on « chaud » each time you sing it.
 - i. For bar 1 and 3, keep your hands together after you clap. Make a circle with your hands and head at the same time while you sing the whole word « chocolat ».
 - ii. For bar 2 and 4, hold out your left hand flat (the cutting board) and use your right hand to make a slicing action on the syllables « co-co », making a circular gesture as you do it.
 - b. Phrase 2: Arms at your sides, head facing front for all the « chauds » (bars 5 and 7). On the first « chocolat » (bar 6), turn your head to the left (snappy like a tango). The second time you sing « chocolat » (bar 8), turn your head to the right.
 - c. Phrase 3:
 - i. Bar 9 and 10 – Show both hands in front of your chest and move them from right to left on « chaud », bending the knees and moving the whole body in the same direction (slowly

over the 4 beats, but with lots of energy and intention). Clap your hands on the first beat of bar 10 at the left

ii. Bar 11 and 12 : Do the same thing as above, in the opposite direction

3. Sing the whole song with the actions
4. Sing the song again, but with a teacher singing in canon.
5. Split the group in half and try it as a 2 part canon (you can skip to step 6 if you feel the group is ready for it already)
6. Split the group into 3 and try as a 3 part canon (repeat the song 3-4 times)

Extensions :

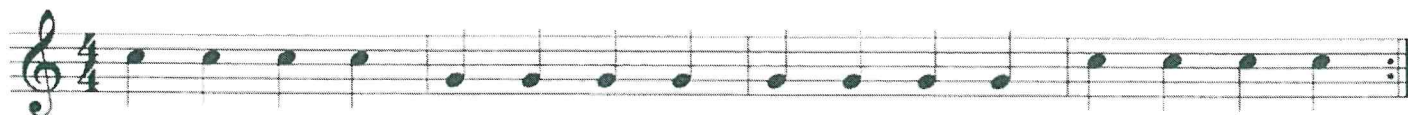
1. Add claves and castanets with finger cymbals on this rhythmic ostinato:



Claves and castanets

Finger cymbals

2. Add xylophones (contrabass bars, bass xylophones and alto xylophones) on the beat:



Basic Orff: "Our Favourite Things"

Lynn Levine

Taken from Music for Children Volume 1 40. Canon

A section:

"Come and dance and sing and play about our favourite things. Each one's special just to us, these are our favourite things."

B section:

The B section musical notation is presented on four staves, each with a corresponding line of lyrics. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics are: "Rea - ding and wri - ting and spend - ing time with books", "Vi - de - o games more", "Be - ing with friends and fam - i - ly", and "Hock - ey, soc - cer, base - ball, swim - ming, play - ing sports that we all love". The notation concludes with a double bar line and repeat dots.

Teaching Process:

- Teach the melody by rote (A section)
- Practice singing in canon – teacher sings the second part first while students sing the song together. Then divide the class into two. Students practice singing each part of the canon. If time, try it in 3 and 4 parts.
- Discuss the theme of the day and the connection to the words of our song.

Teach the instrument part:

- Have students put the beat in their bodies while singing the song. (This will transfer to the CBB part.)
- Have students go to the barred instruments and remove F's and B's
- Teach the melody in sections
 - o CC, DD, E, A, G
 - o A, G, E, D D, C
 - o Put the melody together and practice until students are confident
 - o Add the glissando
- Students play through the melody and the teacher plays the canon
- Divide students in half and play a two-part canon
- Continue practicing so students can play a 3 and then 4 part canon (time permitting)
- Add the Bass part and put it all together

B section:

- Ask students what some of their favourite things are and brainstorm a list.
- I asked my students ahead of time and we came up with these four patterns:
 - o Reading, and writing, and spending time with books
 - o Videogames more!
 - o Being with friends and family
 - o Hockey, soccer, baseball, swimming, playing sports that we all love
- Add body percussion.
 - o (clap) Reading, and writing, and (pat) spending time with (stomp) books
 - o Videogames more! - pat
 - o Being with friends and family - snap
 - o Hockey, soccer, baseball, swimming, playing sports that we all love – clap
- Divide students into four groups and layer in the patterns until we are performing all four at the same time.
- Students create a basic movement pattern that represents the words in their group.
- Add non-pitched percussion for each body percussion part.
 - o Reading, and writing, and spending time with books - cabasa
 - o Videogames more! – hand drum with mallet
 - o Being with friends and family – temple blocks
 - o Hockey, soccer, baseball, swimming, playing sports that we all love – maracas
- Practice layering in the parts with non-pitched percussion and movement.

Final Performance:

- Select half the students to do the movement and body percussion pattern of the B section. The other half will perform the A section on the barred instruments.
- Practice and put together the final performance. Movement and non-pitched percussion are also singers!

Form: A B A

- Bass pattern
- All sing melody
- All play melody
- 2-part canon
- Layer in B section
 - o Reading, and writing, and spending time with books – cabasa
 - o Videogames more! – hand drum with mallet
 - o Being with friends and family – temple blocks
 - o Hockey, soccer, baseball, swimming, playing sports that we all love – maracas
- Bass pattern
- All sing melody
- All play melody
- Canon with instruments

CHORAL- Carolyn Boyes

Wau Bulan (arr. Tracy Wong)

"Wau Bulan" describes the beauty of the Malaysian traditional kite (wau) with a rounded bottom shaped like a half moon (bulan) as it flies up high in the sky.

It is a folk song and dance originating from Malaysia and performed in the Dikir Barat style whereby singers sit in rows on the floor to sing and perform choreographed hand and body movements. Dikir Barat is performed by Malaysians as a way of preserving and cultivating the Malay community culture of song and dance. Performers are encouraged to create new lyrics to any existing tune.

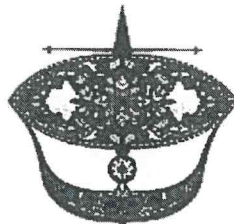
Malay:	Ewah boleh teraju tigo
IPA:	ɛwah bule tɛradʒu tigo
English:	Wow, the three-cornered moon

Materials:

- Wau Bulan sheet music (Cypress Publishing CP 1537)
- Video: Hamilton Children's Chorus
<https://www.youtube.com/watch?v=973KgWkwctw>
- Bass bars, bass barred instruments, hand drums

Objectives:

- experience music and language of another culture
- Singing in canon
- Exploring tempo changes within a song
- Incorporating movement with song



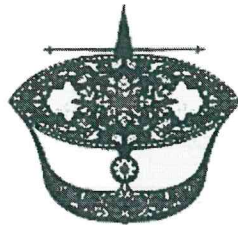
Process:

Warm-up

- Preparing the body to sing through stretching, breathing and vocalizing
- Mental focus exercise: *Frere Jacques* in canon with self! (voice/body percussion)

Teaching the song

- Invite half of class to sing and sustain middle C on the syllable loo while the other half sings F. (Barred instruments can support this.) Students stagger breathe to sustain chord while teacher introduces entire melody.
- Melody is then taught by rote; 4-beat phrases, 8-beat phrases, 16-beat phrases, entire A section
- Once secure, sing in canon (B section).
- Show video of Hamilton Children's Chorus singing *Wau Bulan*.
- Introduce body percussion for C section.
- If time, introduce D section, using same process as previous three bulleted steps.
- Or, continue to teach body percussion of E section and m. 47 to end.
- Invite teachers/students to add hand drum parts and perform from beginning.



Manitoba Orff Chapter Children's Day 2019

My Favorite Things

Dr. Jody Stark, University of Manitoba

French Canadian-Inspired Movement

Mon père mariez-moi donc/ reel de nouveaux mariés, La bottine souriante

This French-Canadian inspired dance combines elements of a *Farandole* and *la Bastrigue*, a winding dance where all join hands and follow the leader as the group winds all around the room (or house in the case of a *fête*). It is big fun! While the steps for the movement are easy, the phrase length of the song is irregular and adds a twist. Depending on your group, the movement could be made more complicated by having students do a polka step (right left right, left right left) while circling right and left, or by making one or more of the Stanzas into a true *Bastrigue*. Check out this Youtube video entitled "La Bastrigue French Canada" which shows the Surrey International Folk Dancers performing in 2011 if you want to explore this. <https://www.youtube.com/watch?v=0w6WJxNgSmY>.

A final note: The goal of this activity is not just to learn the dance, but also to experience French Canadian culture and to learn about a living and breathing **musical practice**. This is intended to be an example of *praxial music education*. While I won't have time to do all of this at Children's Day, this is what I might do in my school over a period of several classes (maybe in the weeks leading up to Festival de voyageur).

1. First class: Introducing French Canadian culture (15-20 minutes)

Have the students sitting in chairs or have chairs ready for them. You will need the two songs cued up and ready to go.

a. Listen to a minute or two the song *Ziguezou zinzou* by *La bottine souriante* from Québec. The song is available on iTunes or on Youtube <https://www.youtube.com/watch?v=qMc-6MVEHF8>

b. Lead the students to notice the call and response form of the piece. (How many different singers are there? Do they sing at the same time?)

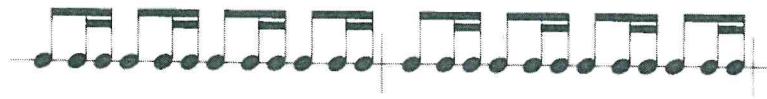
c. Ask: What instruments do you hear? (Voice and percussion) What is that percussion instrument? Let a few people give their suggestions and if no one knows/guesses, tell them that it's feet and is called *podorythmie*. Get them to say the word and write it on the board.

d. If you like, show them a video of someone doing the *podorythmie* (foot percussion) in a song. Here's a good one of Québec band *Le vent du Nord* at the Shrewbury Folk Festival. There's a camera on the fiddler's feet about 4 minutes in.

<https://www.youtube.com/watch?v=OB5EfYZ2JQE>

e. Show students how to do the foot percussion. Students will need to be sitting in chairs. Start with the right foot: heel toe, heel toe (put weight

on the ball of foot on toe each time), then add the left foot so the pattern is R heel R toe L toe in the following rhythm:



f. If you like, you can show them part of this video of the fiddler from *Le vent du nord* teaching how to do the percussion. Start about 45 seconds in to avoid a reference to alcohol if you prefer. ☺ I would recommend just showing the single tap version at the beginning of the video. <https://www.youtube.com/watch?v=yRKUgY4H9o8>

g. Play students the song *Mon père mariez-moi donc* for the first time and guide students in doing the foot percussion to the music half time. Students (and you!) will likely only be able to do it this fast but you can try it up to speed for fun and see what happens.

h. If you want, hand out spoons to each student or every second student and have them do the ti-tika ti-tika rhythm up to speed on the spoons along with the song. Switch if some students have not yet had a turn on the spoons. Those who don't have spoons can do the rhythm using their hands on their legs or do the percussion in their feet half time.

2. Second Class: Form and phrase length (15 minutes)

a. Have students do the foot percussion or spoon rhythm along with the beginning of the song *Mon père mariez-moi donc* to get the music in the students' heads and bodies.

b. Listen again and make a map of the first stanza as you say the counts to the class out loud while the song plays. (Students will need to know the counts to learn the movement). Start counting when the singer sings "marier" AFTER the anacrusis. Write the following on the board as you go:

1, 2, 3, 4, 5, 6, 7, 8

1, 2, 3, 4, 5, 6, 7, 8

1, 2, 3, 4, 5, 6, 7, 8

1, 2, 3, 4

1, 2, 3, 4, 5, 6, 7, 8

Stop the music.

c. Have the class listen to Stanza two (you'll have to start at the beginning most likely because there is a line that overlaps between stanzas). Is it the same or different as Stanza one? As you listen, make a map again, counting out loud. Write the following on the board as you go:

1, 2, 3, 4, 5, 6, 7, 8

1, 2, 3, 4, 5, 6, 7, 8

1, 2, 3, 4, 5, 6, 7, 8

1, 2, 3, 4, 5, 6, 7, 8

1, 2, 3, 4

1, 2, 3, 4, 5, 6, 7, 8

1, 2, 3, 4, 5, 6, 7, 8

(N. B. The stanzas run together. The beginning of stanza 2, 3, etc. is also the last line of the previous one. To make the dance work, count the overlapping phrase as phrase one of the next stanza).

Have class discuss what is different.

Tell the class: All the Stanzas are like Stanza two in the song except for the first one and the last one.

- d. Listen again from the beginning and have students follow as you point to beats on board and you all say the counts out loud. If they have spoons, they can tap spoons to the beat as they count.
- e. When you feel like they've got it, ask students to get up and walk around the room to the beat, saying the counting as they walk.

3. Third Class: Learning the Dance

- a. With the map on the board, have students count with you as they follow along from the beginning of the piece.
- b. After you practice counting 3 stanzas, have the class stand and follow you into a line while the song still plays. Lead the class into a circle, stepping the beat.
- c. Learn the steps for the first stanza. Everyone holds hands and steps as follows:

8 Starting on left foot, move Forward (L R L, touch); out (R, L R touch), arms up 2, 3, 4 lowered 2 3 4

8 Repeat L R L touch; out R L R touch

8 Circle left 2, 3, 4, 5, 6, 7 touch

4 Circle right 2, 3, touch

8 Circle left 2, 3, 4, 5, 6, 7, touch

- d. Try with music

- e. Quickly assign partners by going around the circle and saying "partners" as you indicate two students next to each other. For younger students, you could give everyone a hair scrunchie to put on their right wrist to help keep right and left straight.

-demonstrate swinging your partner and your corner and have

students try. They have 8 counts to get back to their spot each time.

-add the rest of the steps for the stanza

8* In (L, R, L, touch) out (R, L, R touch)

- 8 In (L, R, L, touch) out (R, L, R touch)
- 8 swing your partner 2, 3, 4 to your spot 5, 6, 7, 8 (Right arm)
- 8 swing your corner 2, 3, 4, to your spot 5, 6, 7, 8 (Left arm). Grab hands on eight
- 8 Circle left 2, 3, 4, 5, 6, 7, touch
- 4 Circle right 2, 3, touch
- 8 Circle left 2, 3, 4, 5, 6, 7, touch
- (*represents number of beats)

4. Next Few Subsequent classes

Review the movement for stanza one and two.

Learn the movement for stanzas three to five.

N. B. The steps for the first two phrases are always the same, as are the last 3. It's just phrase 3 and 4 that change each time

Third Stanza

- 8 In (L, R, L, touch) out (R, L, R touch)
- 8 In (L, R, L, touch) out (R, L, R touch)
- 8 Chaine anglaise to the right 1 2, 3, 4, 5, 6, 7, 8
- 8 Chaine anglaise still to the right 1 2, 3, 4, 5, 6, 7, 8 (8 people total, 2 counts each)
- 8 circle left 2 3 4 5 6 7 touch
- 4 circle right 2 3 touch
- 8 circle left 2, 3, 4, 5, 6, 7 touch

(Chaine anglaise: partners take right hands and trade places, always facing the same direction. They then take the left hand of the person with whom they come face to face and then take the right hand of the next person, and so on)

Fourth Stanza

- 8 In (1, 2, 3, touch) out (1, 2, 3 touch)
- 8 In (1, 2, 3, touch) out (1, 2, 3 touch)
- 8 Face partner: dos à dos Right side 2, 3, 4 to your spot 5, 6, 7, 8
- 8 Face partner: dos à dos Left side 2, 3, 4, 5, 6, 7, 8
- 8 Circle left 2, 3, 4, 5, 6, 7, 8
- 4 Circle right 2, 3, 4
- 8 Circle left 2, 3, 4, 5, 6, 7, 8

Fifth Stanza

- 8 In (1, 2, 3, touch) out (1, 2, 3 touch)
- 8 In (1, 2, 3, touch) out (1, 2, 3 touch)
- 8 Chaine anglaise 1 2, 3, 4, 5, 6, 7, 8

- 8 Chaine anglaise 1 2, 3, 4, 5, 6, 7, 8 (8 people total, 2 counts each)
- 8 Circle left 2, 3, 4, 5, 6, 7, 8
- 4 Circle right 2, 3, 4
- 8 Circle left 2, 3, 4, 5, 6, 7, 8

5. Next class

Last verse and la farandole

- a. Ask them if they know what a fête is. (It's a French Canadian party! People used to gather at someone's house and move all the furniture to the sides of the rooms. Whoever wanted to play guitar, fiddle and foot percussion, spoons, accordion, etc. would play and people would get up and dance. Sometimes they would do the farandole all over the house! We are going to learn a farandole).
- b. Review steps for stanzas 1-5
- c. Learn steps for last stanza

Easy version

Do the same steps as stanza four, adding

- 8 Circle right 2, 3, 4, 5, 6, 7, 8

More challenging version

-give every second person a scrunchie to put on their right wrist.

- 8 In (1, 2, 3, touch) out (1, 2, 3 touch)
- 8 In (1, 2, 3, touch) ONLY SCRUNCHIES GO out (1, 2, 3 touch) inner and outer circle join hands
- 8 inner circle left, outer circle right 2, 3, 4, 5, 6, 7, 8
- 8 inner circle right, outer circle left 2, 3, 4, 5, 6, 7, 8
- 8 switch: Circle left/right 2, 3, 4, 5, 6, 7, 8
- 4 other way 2, 3, 4
- 8 Circle left 2, 3, 4, 5, 6, 7, 8
- 8 Scrunchies in 2 3 4, everyone out 2, 3, 4
- 8 Cross arms with right hand on top and bend knees (1, 2, 3, 4, 5, 6, 7, 8)

MUSIC CHANGES

- 8 Rock on heels, toes go left, right, left, right (8 beats or do as long as you'd like until your dancers are ready to move on)
- 8 Unwind the circle without letting go of hands. Each dancer turns right towards their top hand as they lift their arm and turn to face the other direction (You'll need to practice this several times)

Rest of song: Teacher breaks the circle and becomes the leader of the Farandole. Lead the line around the room into a spiral, a zig zag, etc. until the song ends

Kick up your heels, hoot and holler, and have a great time!

(If you share the dance, it would be great at this point to have your audience join in if possible. You could send kids into the audience to get their families and bring them back to join the line.)

If you want, during the last repeat of the reel melody, you can lead the line into a circle and have them do in and out like the beginning of the dance, this time with a "whoot!" when they go in. As the music returns to the foot percussion and the refrain from the first melody, students could end by crossing their arms and rocking on their heels again.

N. B. The reel melody repeats 3 times and is seven 8-beat phrases long (with an extra beat between phrase 3 and 4).

Choreography Cheat Sheet

Intro (9 beats)

Stanza 1

*** Beats/phrase**

- 8* Forward and Back 2, 3, touch; out 2, 3, touch (arms up 2, 3, 4 lowered 2 3 4)
- 8 In 2, 3, touch; out 2, 3, touch
- 8 Circle left 2, 3, 4, 5, 6, 7 touch
- 4 Circle right 2, 3, touch
- 8 Circle left 2, 3, 4, 5, 6, 7, touch

Stanza 2

- 8 In 2, 3, touch; out 2, 3, touch
- 8 In 2, 3, touch; out 2, 3, touch
- 8 swing your partner 2, 3, 4 to your spot 5, 6, 7, 8
- 8 swing your corner 2, 3, 4, to your spot 5, 6, 7, 8
- 8 Circle left 2, 3, 4, 5, 6, 7, touch
- 4 Circle right 2, 3, touch
- 8 Circle left 2, 3, 4, 5, 6, 7, touch

Stanza 3

- 8 In 2, 3, touch, out 2, 3, touch
- 8 In 2, 3, touch, out 2, 3, touch
- 8 chaine Anglais 1 2, 3, 4, 5, 6, 7, 8
- 8 chaine Anglais 1 2, 3, 4, 5, 6, 7, 8 (8 people total, 2 counts each)
- 8 circle left 2 3 4 5 6 7 touch
- 4 circle right 2 3 touch
- 8 circle left 2, 3, 4, 5, 6, 7 touch

Stanza 4

- 8 In 2, 3, 4, out 2, 3, 4
- 8 In 2, 3, 4, out 2, 3, 4
- 8 dos à dos 2, 3, 4 to your spot 5, 6, 7, 8
- 8 dos à dos 2, 3, 4, 5, 6, 7, 8
- 8 Circle left 2, 3, 4, 5, 6, 7, 8
- 4 Circle right 2, 3, 4
- 8 Circle left 2, 3, 4, 5, 6, 7, 8

Stanza 5

- 8 In 2, 3, touch, out 2, 3, touch
- 8 In 2, 3, touch, out 2, 3, touch
- 8 chaine Anglais 1 2, 3, 4, 5, 6, 7, 8
- 8 chaine Anglais 1 2, 3, 4, 5, 6, 7, 8 (8 people total, 2 counts each)

- 8 circle left
- 4 circle right 2 3 touch
- 8 circle left 2, 3, 4, 5, 6, 7, 8

Last Stanza

- 8 In 2, 3, touch, out 2, 3, touch
- 8 In 2, 3, 4, out 2, 3, 4
- 8 In 2, 3, 4, Scrunchies out 2, 3, 4
- 8 inner circle left, outer circle right 2, 3, 4, 5, 6, 7, 8
- 8 inner circle right, outer circle left 2, 3, 4, 5, 6, 7, 8
- 8 Circle left/right 2, 3, 4, 5, 6, 7, 8
- 4 other way 2, 3, 4,
- 8 Circle left 2, 3, 4, 5, 6, 7, 8
- 8 Scrunchies in 2 3 4, everyone out 2, 3, 4 ARMS CROSSED

Music changes

Everyone holds hands with arms crossed in front of them and rocks on heels from left to right

- 8 Rock 2, 3, 4, 5, 6, 7 8
- 8 Unwind 2, 3, 4, 5, 6, 7, 8
- 8 Without letting go of hands, break the circle on one side of leader and leader starts walking forward to make a line

La farandole: lead the line in a variety of formations, snake, spiral, thread the needle, crack the whip

So, she bought some better butter put it in her bitter batter

11

So 'twas better Betty Botter bought a bit of better butter.

Warm-up

[illegible]

1. Displaying the diagram above, students follow the text as the teacher reads it without pulse. The indented line is emphasized dynamically and with a *cesura* (pause) before continuing a *tempo*. Divide the text into lines, phrases, and words while continuing to explore the possibilities of large group, small group, solo, and antiphonal speech effects.
2. When students demonstrate a command of the text, perform the entire exercise while accompanying the speaking with a four-beat percussion pattern: low, high, clap, high

Clap
Rim
Middle



The text should move in strict eighth notes, with *rubato* tempo during the indented line, continuing *a tempo* for the last line. Try alternating lines and phrases between teacher and students, or among groups of students.

Bet - ty Bot - ter bought some but - ter "But," she said, "This but - ter's bit - ter!" . etc.

- Now ask the class to observe the boxed, circled, and underlined elements of the text. Their first task is to speak only the boxed words while the teacher speaks and plays the entire text in rhythm. The isolated boxed motive should be inflected and musical. Everyone speaks and plays the entire indented line. Next, try the circled text only, then the underlined words. Divide the class into three groups and assign each group to box, circle, or underline while the instructor performs all of the words. Now, each assigned group speaks the boxed, circled, and underlined words while silently thinking the entire poem. All speak and play the indented line as before.
- The students can now transfer the rhythms to the Tubanos. The boxed words are played on the middle, the circled words are played on the rim, and the underlined words are clapped. All play the indented line. Replace the entire text with a repeated eighth note pulse on the rim, adding accents to the indented line.

Extension

- Replace the entire text with a repeated eighth note pulse on the low C of the bass xylophone, moving to the pitch of G on the indented line and then returning to C until completed.

BX But - ty Bot - ter bough some but ter... AND IT MADE HER BAT-TER BET- TER!

- You may wish you add other pitched accompaniment patterns to add to the texture. They should be played along with the bass xylophone, playing the indented line in unison on G and then returning to the pattern. Children enjoy the exciting texture of the whole experience, which has now moved from a speech exercise to an instrumental one.

AX

SX

Gloc.

Source: Calantropio, S (2005). Pieces and Processes. Toronto: Schott Music Corporation.

Ending

4 3 2 1

Tone

Bass

50

WHO HAS SEEN THE WIND?

Recorder --- Julie Penny

BACKGROUND

One of my **favorite** recorder pieces is a piece entitled "Who Has Seen the Wind?". The music can be found in Carol King's "*Recorder Routes Book I*". This piece incorporates low E, G, A, and B and ensures success with just a little practice. The lyrics to this song are based on a poem written by Christina Rossetti (Ms King has used Verse 2 of the poem and has changed "trees" to "leaves").

Who Has Seen the Wind?



Who has seen the wind?
Neither I nor you.
But when (the) leaves hang trembling,
The wind is passing through.

Who has seen the wind?
Neither you nor I,
But when (the) trees bow down their heads,
The wind is passing by.

WARM-UP

1. Review the Recorder Playing Tips charts.
2. Play some warm-up echoes incorporating B-A-G- low E, low D, and F#.

SECTION A -- Carol King's Melody

1. Teach the SR₁ part via:
 - (a) singing the melody, then playing the melody for the students
 - (b) melodic contour charts
 - (c) letter name contour charts
 - (d) music on the staff.

*** The score can be found in "*Recorder Routes Book I*", 978-0-9340-1720-6

** Scores for additional recorder parts can be viewed from the charts presented at the workshop.

2. Play in unison; then try it in canon (2-part, 3-part, 4-part).
3. Teach the SR₂ part via:
 - (a) singing the melody, then playing the melody for the students
 - (b) melodic contour charts
 - (c) letter name contour charts
 - (d) music on the staff

4. Play in unison; then try it in canon (2-part, 3-part, 4-part).

5. Divide the class into 2 groups. Group 1 plays SR₁ while Group 2 plays SR₂. Switch roles.

6. Choose a few students to learn the AR part.
 - (a) Display AR finger charts for E¹, D¹, and B (*relate AR "B" to SR "F#" position*).
 - (b) Have one student play B-A-G-F[#] on the SR simultaneously with the teacher playing E¹-D¹-C¹-B on the AR to demonstrate that the two recorders do NOT sound the same, even though they are using identical fingering! Hence the need for different finger charts for the AR.

OR

- (c) Teach the AR part by rote.
7. Play in unison; then try it in canon (2-part, 3-part, 4-part).
8. Divide the class into 3 groups. Group 1 is SR₁. Group 2 is SR₂. Group 3 is AR.

Experiment with performance options:

- (a) Layer in SR₁, then SR₂, then AR, or vice-versa.
 - (b) Create groups combining some SR₁, SR₂, and AR players. Then perform the piece in canon.
 - (c) Do a combination of layering in, and then breaking into pre-assigned canon groups.
9. **EXTENSIONS:**
 - (a) Add some Orff accompaniment to your final performance:
 - i) BX bordun pattern
 - ii) Level borduns on the quarter note beat
*** I have used AM, SM, AG, and SG today instead of BM, AM, SM, and SG simply due to instrument constraints.
 - (b) Create some blue-colored (wind) scarf movement to accompany the song.
 - (c) Use wind tubes to add sound effects (perhaps as an introduction/coda).
 - (d) Create a form that incorporates singing, recorder, Orff, and movement.

SECTION B -- Julie Penny's Melody and Lyrics

1. Both SR₁ and SR₂ will play the same melody. Teach the melody in a similar manner as outlined in SECTION A.
2. Teach the AR part by rote (*for time's sake today*). Have a visual available for the students to refer to (either a melodic contour chart or a staff chart).
3. Using the same groups as for SECTION A, have the students play SECTION B in unison
2x Group 1 is SR₁, Group 2 is SR₂, Group 3 is AR.
4. **EXTENSIONS:**
 - (a) Add some Orff accompaniment to your final performance:
 - i) BX bordun pattern (I-vii borduns)
 - ii) Level borduns (same as for SECTION A)
 - (b) Create some fall leaf-colored scarf movement to accompany the song.
 - (c) Create a form that incorporates singing, recorder, Orff, and movement.

FINAL FORM -- A B A FORM

- Introduction:**
- **wind** tubes + blue scarves (wind)
 - layer in the Orff parts, beginning with the Level Borduns
- Section A**
- layer in SR₁, SR₂, AR
 - continue the Orff accompaniment
 - continue the blue scarf movement (wind)
 - then perform in canon 2x
 - continue the Orff accompaniment
 - continue the blue scarf movement in a stationary place
- Interlude:**
- Orff (2 sets of Level Borduns)
- Section B:**
- unison SR₁, SR₂, AR
 - continue the Orff accompaniment (BX changes to I-vii borduns)
 - use red/yellow/orange/green scarf movement (fall leaves)
- Interlude:**
- Orff (2 sets of Level Borduns)
- Section A:**
- unison SR₁, SR₂, AR
 - continue the Orff accompaniment (BX changes back to original part)
 - bring back the blue scarf movement (wind)
- Coda:**
- layer out the Orff parts, beginning with the BX and then the Level Borduns
 - end with the wind tubes fading away (wind)

