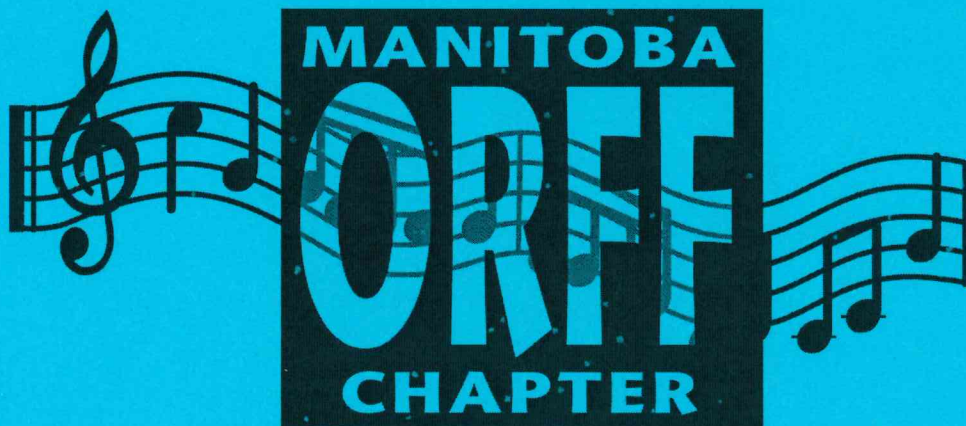

CHILDREN'S DAY COLLECTIONS

*A collection of lessons from Children's Day
events hosted by the Manitoba Orff Chapter.*

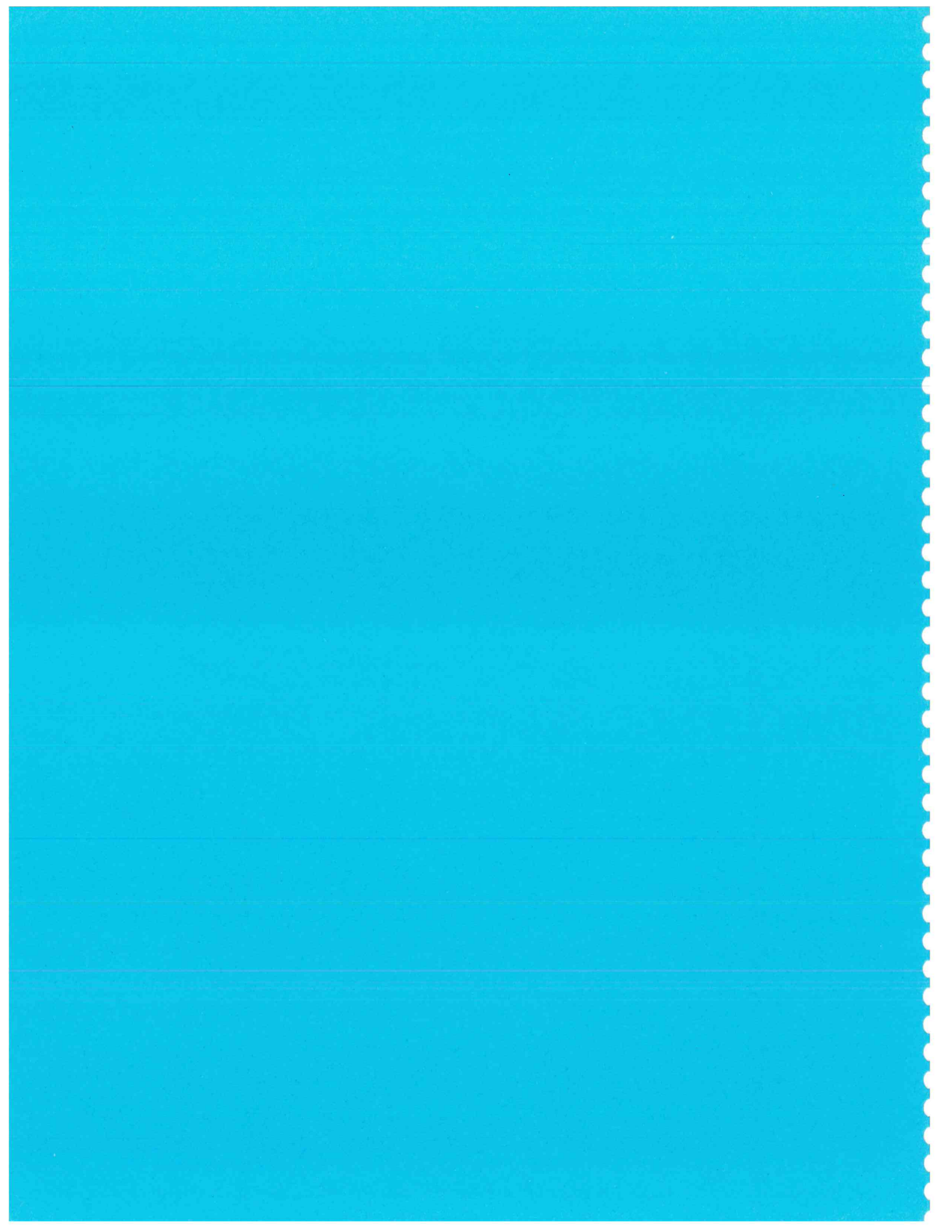
Prepared specially for UNITE 2010!



**Collected by
Judy Epp Blatz and Nicole Lafrenière**

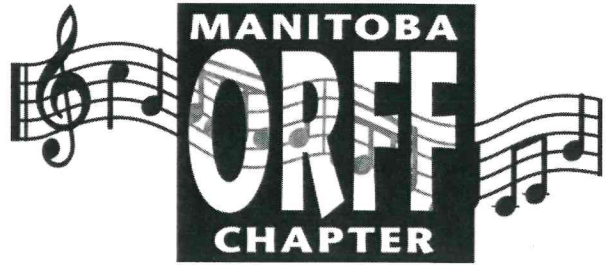
**Compiled and formatted by
Sean Fitzmaurice**

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CHILDREN'S DAY COLLECTIONS

*A collection of lessons from Children's Day
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A HISTORY OF CHILDREN'S DAY	3
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2000 – The Renaissance

SELLENGER'S ROUND (Clinicians)	4
WHO'LL BUY? / EARLY AS I ME WALKED / SCHIARAZULA MARAZULA	6

2001 – The Prairies

PRAIRIE DOG DANCE (Maureen Monson)	7
SUMMER SKIES (Judy Sutton)	9
EXPLORING THE PRAIRIES (Dr. Francine Morin)	10

2002 – Africa

MWEZUWALE (Joan Linklater)	12
THREE AFRICAN SONGS (Maureen Monson)	14
FATOU YO (Monique Vasquez)	16
TUE TUE (Calla Isaak)	18

2003 – Sea Shanties

THE COASTS OF HIGH BARBARY (Alice Russell)	19
THE WORLD OF SEA SHANTIES (Beryl Peters)	22

2004 – Orff-A-Rama: The World Awaits

SPINNING AND WEAVING (Julie Penny)	25
SHINING MOON (Karen Tole-Henderson)	27

2005 – Canadian Collage

CANADA (Clinicians).....	31
À LA PÊCHE AUX MOULES (Maureen Monson).....	32
TORAJI (Sean Fitzmaurice)	34
I LOVE THIS COUNTRY (Karen Tole-Henderson)	38

2006 – Pop Orff

ORFF POP OPENER (Clinicians)	41
RAINY DAY BLUES (Julie Penny)	42
CRABBUCKIT (Sean Fitzmaurice)	45
KISHA ET LE LION (Maureen Monson)	48

2007 – A Global Village

LET'S TAKE A TRIP (Clinicians)	50
TURNIP GREENS (Judy Epp Blatz).....	51
JUNGLE DRUMS (Sean Fitzmaurice).....	54
KAGOME (Erin Risbey)	57
CALYPSO (Christine Penner)	59
POUR CHANTER COMME IL FAUT (Danielle Cormier).....	60

2008 – Orff Olympics

OLYMPIC WELCOME (Clinicians)	63
CHOOSE YOUR MOVES (Beryl Peters).....	65
OLYMPIC RHYTHM ROUND (Karin Klassen)	68
LE RELAIS DES OLYMPIQUES (Andrea Wicha)	72

2009 – Orff Goes Green

RECYCLE YOUR BOTTLE OF POP (Clinicians)	73
NOTRE JARDIN (Clinicians)	74
CARE FOR THE EARTH (Stephanie Davis)	75
THINK GREEN (Monique Vasquez).....	80
HOW BEAUTIFUL IS THE RAIN (Vhana Moldowan).....	82
O LÉ LÉ MOLIBÁ MÁKÁSI (Nicole Lafrenière)	83

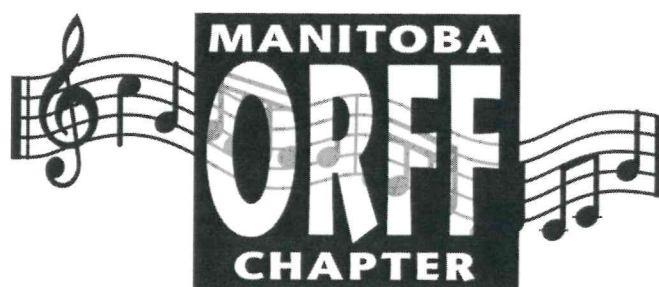
A HISTORY OF CHILDREN'S DAY

Children's Day has been a long-standing tradition for the Manitoba Orff Chapter. It is a fun-filled day of Orff music making for grade five students. Under the leadership of expert clinicians, students take part in various workshops throughout the day, integrating choral singing, recorder, movement, and ensemble playing on the Orff instruments. The day's activities culminate in a sharing session presented by all participating students and attended by friends and family. This event is always a highlight of the year for everyone!

Our event became so popular that in 2005, in addition to our long-established event in Winnipeg, we added a second Children's Day event in Brandon. Then in 2006, to help better meet the needs of our French music educators and students, we added a third Children's Day event entirely *en français*. The Manitoba Orff Chapter now hosts more than 350 students and teachers each year who participate in our Children's Day events. We also hope to see an event start in the near future for our rural educators in Southern Manitoba, and would one day like to help bring Children's Day to our friends in Northern Manitoba.

Children's Day would not be possible without the tremendous support of our many volunteers, the local music businesses that supply instruments for our events, the countless hours spent by our organizing committee and our clinicians in preparation for the events, the wonderful support of the Manitoba Orff Chapter and its affiliated organizations, and of course our many young musicians who come out for an exciting and enriching day of music making. Thank you to everyone who helps make the MOC Children's Day events possible.

In preparation for the Unite 2010 conference, we put together this special collection of fantastic lessons our clinicians have delivered over the past decade of Children's Day here in Manitoba. Every year our Children's Day events have a theme, and clinicians are encouraged to work together in planning their activities centered around the particular theme. We hope you will enjoy this collection of thematic lessons. It is important to remember that many lessons are mere outlines of what will be covered in the session, and to fully appreciate the extent of the activity, it is important to experience it with the students and the clinician in the actual session. We have done our best to provide you with clear notes, and also trust that you will use your own judgement and creativity when bringing these lessons to life with your students.



Thank you again for being a part of Unite 2010. We know you will enjoy your conference experience, and we are also certain you will enjoy this valuable collection of creative lessons from the Manitoba Orff Chapter's Children's Day Events. If you would like more information or if you have any questions, please visit the Manitoba Orff Chapter website at www.manitobaorff.org. ENJOY!

SELLENGER'S ROUND

Presented by the Clinicians



CHILDREN'S DAY 2000

Presented by our team of clinicians: Carolyn Boyes, Jewel Casselman, Pamela Fast, Krista Johnston, Marcelline Moody, Morna-June Morrow, Alice Russell

Round Dance – men on left, ladies on right

- I A "Hands-all" – (all holding hands), 8 steps clockwise, 8 counter-clockwise
 B1 4 steps into centre, 4 steps back (begin with R)
 C1 Partners facing, "set and turn" (begin with R foot & turn to the R)
 B2 4 steps into centre, 4 steps back (begin with R)
 C2 Partners facing, "set and turn" (begin with R foot & turn to the R)

- II A "Siding" – change places with partner, first passing R shoulder, then passing
 left shoulder
 B1, C1, B2, C2 – same as above

- III A "Arming" – (wrists crossed) – change places with partner, R wrists crossed
 first, then L wrists crossed
 B1, C1, B2, C2 – same as above

- IV A "Tour de main" – (hands lightly touching, raised to shoulder level) full circle,
 R hands first, then L hands
 B1, C1, B2, C2 – same as above

- V A "Round" – (holding hands, make full circle) – clockwise first, then counter-
 clockwise

- VI A "Cake Figure" – (four steps diagonally towards centre, four steps diagonally
 back, ending up on partner's right). Men make "Cake Figure" first ending on
 ladies' right, then ladies make "Cake Figure" ending on men's right, in original
 position
 B1, C1, B2, C2 – same as above

- VII A "Hands all" – (all holding hands) 8 side slips clockwise, 8 counter-clockwise
 B1, C1, B2, C2 – same as above

Sellenger's Round

From "The English Dancing Master" by John Playford, 1670

A

1. 2.

Soprano Recorder

Alto Recorder

Tenor Recorder

B 1/2 **C 1/2**

S. Rec.

A. Rec.

T. Rec.

1. 2.

S. Rec.

A. Rec.

T. Rec.

Who'll Buy

Market Call

Part 1



Who'll buy my ro - ses, who'll buy my po - sies? Who'll buy my li - lies la-dies fair?

Part 2



Taste and try be-fore you buy fine ripe pears. Taste and try be-fore you buy fine ripe pears?

Part 3



Clothes. clothes. an - y old clothes for sale or hare skin, rab - bit skin an - y old clothes?

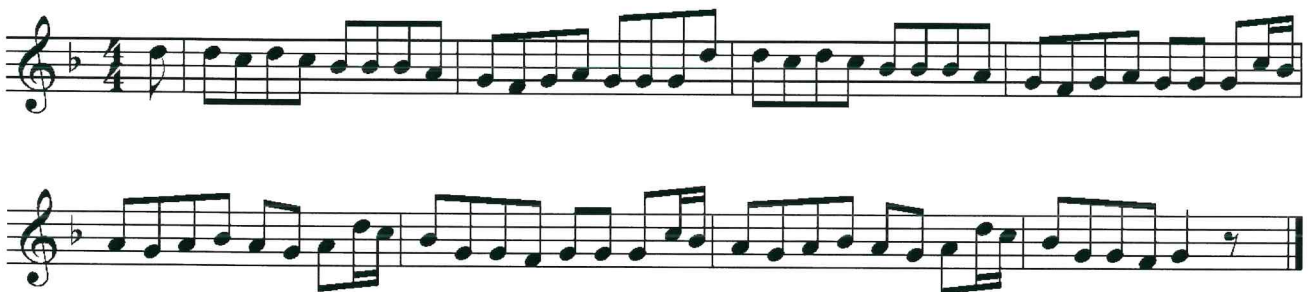
Early as I me Walked



Ear - ly as I me walk - ed up - on a May morn-ing, I heard a Byrd sing.

Schiarazula Marazula

anon. 16th century



PRAIRIE DOG DANCE

Presented by Maureen Monson



CHILDREN'S DAY 2001

Introduction, Interlude, Coda

Stomp your feet. Clap your hands. Everybody's ready for a Prairie Dog Dance.


(L-R-L stomp)


(clap)


(patsch)

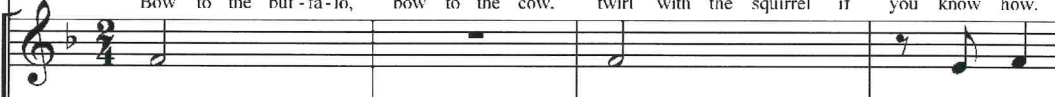
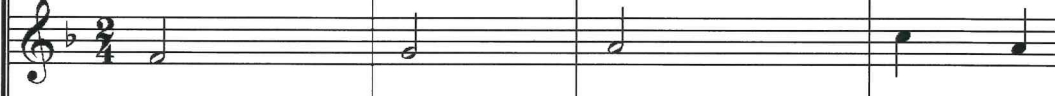

(clap, clap, snap)

A Section

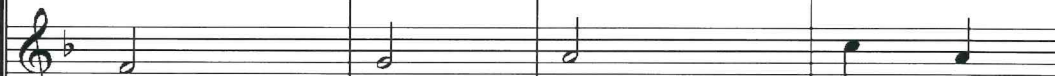
Prairie Dog Dance

By Maureen Monson

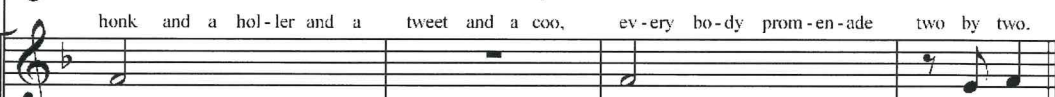
Voice 
Bow to the buf-fa-lo, bow to the cow. twirl with the squirrel if you know how.

SG/AG 
AX 
BX/BM 

SG/AG 
Bounce with the jack rabbit, strut with the duck, spin with the prairie chick-en cluck, cluck, cluck. With a

AX 
BX/BM 

SG/AG 
honk and a hol-ler and a tweet and a coo, ev-ery bo-dy prom-en-ade two by two.

AX 
BX/BM 

Claves 

HD 

(8 more beats, BX and AX repeating last 4 bars)

- | | |
|---|--|
| <p>1. Bow to the buffalo.
Bow to the cow.
Twirl with the squirrel if you know how.
Bounce with the jack rabbit.
Strut with the duck.
Spin with the prairie chicken cluck, cluck, cluck.
With a honk and a holler and a tweet and a coo.
Everybody promenade two by two.</p> | <p>2. Prance with the pronghorn
Skitter with the mice,
Swing with your partner, once or twice.
Trot with the turkey.
Leap with the frog.
Take another spin with a prairie dog.
With a honk and a holler and a quack, quack, quack.
This dance is done but we'll be back!</p> |
|---|--|

B Section (and/or C) – Word Wall

1 – Sunshine, Blue Skies, Fluffy White Clouds, Thunderstorms, Daisies, Black-Eyed Susans, Coneflowers, Sunflowers, Asters, Sweetgrass, Clover, Crocus

2 – Buffalo, (Bison), Bobcat, Bear, Coyote, Wolf, Fox, White-Tailed Deer, Elk, Antelope, Skunk, Badger, Weasel, Rabbit, Squirrel, Chipmunk, Mouse, Vole, Prairie Dog, Hawk, Eagle, Owl, Meadowlark, Red-Winged Blackbird, Canada Geese, Grasshopper, Monarch Butterfly, Toad, Garter Snake, Turtle

Non-Pitched Percussion Accompaniment

Suggested Instruments: Finger Cymbals, Guiro, Maracas, Hand Drums, Wind Chimes

Randomly play, starting with finger cymbals, light scratching on drums, adding maracas, guiro, and then wind chimes, building slightly in intensity. Students may want to "match" the instruments more closely to the text, and choose a sound to imitate an animal, for example.

Formation

Students form 2 rows facing forwards. Partners are beside each other.

Actions: (You really just do what the words say!)

A Partner #1 bows, partner #2 bows. Link arms, swing and return to place.

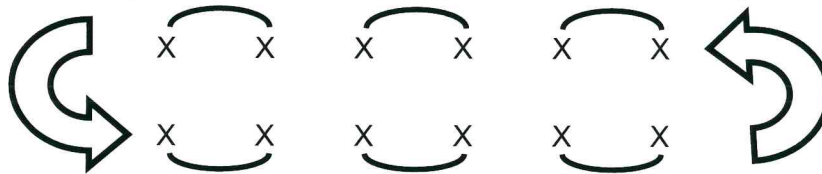
Jump once, "strut" on the spot. Link arms, swing and return to place.

Join hands in "Skater's Waltz" position, turn left and promenade for 8 beats, so that the second comes to the front, and the first line moves to the back. Sit down. Second verse is basically the same, but adjust actions on words "prance", "skitter", "trot" and "leap".

B Students stand individually and call out one of the descriptions/words from the Word Wall. When everyone has spoken and stood, say the chant again and then either repeat the verse, or sing the second verse.

After the last verse, students promenade and finish with the chant, but change words to:

Stomp your feet, clap your hands, everybody's done the Prairie Dog Dance!



Teacher's Notes

This song is based loosely on Sandra Boynton's book *Barnyard Dance* (Workman Publishing, N. Y. 1993). When working with your students, you will want to brainstorm as much vocabulary about prairie animals, flowers, vegetation, etc. as possible, and include them on your Word Wall. You may want to use single words, or phrases, with descriptive adjectives (Language Arts connections). Of course your improvised Sections B and C will look quite different from ours. You may want to be much more specific about the NPP; you may even want to put that section in more poetic form, such as Haiku, or you may feel that is too great a contrast; you may want to formalize the meter, or choose an irregular meter. You may wish to develop the I-V chords more fully. The song could be entirely adapted to focus more on Pioneers (Social Studies connection), with vocabulary based on farm animals, crops and prairie implements. Enjoy!

SUMMER SKIES

Presented by Judy Sutton



CHILDREN'S DAY 2001

Summer Skies

By Judy Sutton

Voice
 Recorder
 Alto & Sop Bars
 BX/BM

1. Sum-mer sky
 2. Sum-mer clouds
 3. Sum-mer rains

smil-ing on me.
 co-ver-ing me.
 fall-ing on me.

Far as the eye search-ing can
 Far as the eye search-ing can
 Wash-ing the dust co-ver a-

sec. An az-ure cap to cov-er the world. A silk-en scarl' that bil-lows un-
 see. Great It puffs of white life to float on the breeze. Touch-ing the land and then fly-ing
 way. It brings new life to flow-ers and trees. Re-fresh-ing drinks for both man and

furred. And warms the prai-rie space.
 free. Com-fort of clouds a-bove.
 beast. The bath of life re-newed.

EXPLORING THE PRAIRIES

Presented by Dr. Francine Morin



1 Recreating a Prairie Landscape Kinesthetically (Warm-Up Movement Game)

Invite children to imagine living in a natural prairie environment. Divide the group in half. Prepare cards of visual images which are based on prairie fauna and distribute them to about half the group. Ask those children to study and memorize the picture on the card, return it to the teacher, and then go find a personal space in which they can think about and work out how to take on the shape and movement qualities for that creature (i.e. prairie dog, rabbit, deer). The other half of the group can be challenged to recreate the plant and tree life of the prairies (tall grasses, trees, bushes, wild flowers). Picture books of the prairies might be helpful for stimulating ideas for this group. A recording of natural prairie sounds such as Thexton's (1997) *Sounds from field and woods* (CD is available from C. Thexton, 327-700 Centre Ave., Stonewall, MB R0C 2Z0) could serve as an effective sound accompaniment for this game. When the flora group is ready, the fauna group moves through the "prairie" in search of another creature akin to them. Encourage the children to take on the shape of their creature and move it through space. Ask them to walk the shape, skip, run, gallop, slide, turn, and so on. When the teacher gives a signal, children must find their match as quickly as possible and move together through space. On a second cue, they gesture goodbye to each other and move alone again until they are asked to freeze into a final shape. The group then trades roles and the game is played as often as desired.

2 Aboriginal Friendship (Round) Dance Combined With Creative Movement

Arrange children in circles of six. Each child is invited to create a four beat movement phrase which has to link logically to the movements of the previous child. The resulting 24 beat movement composition should be practiced carefully until it flows. If there are extra people, they can choose a style-appropriate non-pitched percussion instrument (i.e. drum, rattle, jingle) and improvise in 4/4 while groups rehearse. This collaborative movement piece will become the B section for a larger dance form. Teach children the friendship dance using a cross-step pattern (step L, R in front of L, step L, R in back of L). This pattern will be repeated 6 times to the A section of the music. Any pow-wow music in ABA form can be used for this, but teachers will find B. Burton's (1993) *Moving within the circle: Contemporary Native American music and dance* published by World Music Press a helpful resource. Further interest can be added if circles are combined two at a time concentrically.

3 The Prairie Circle (Traditional Folk Dance)

Formation: Partners side-by-side, facing CCW, inside hands joined.
Analysis of Music: 4/4 meter, ABBC form, 4 beat introduction, 5 repetitions.
Recording: Cavalier, D. (Ed.). *World dance series: Canadian folk dances*. Miami, FL: Warner Bros. Publications Inc.

Analysis of Movement

1. Basic locomotor skills/dance steps used are the walk, slide, and skip.
2. Basic non-locomotor skills used are the clap and turn-in-place.
3. High body level is used throughout.
4. Floor patterns involved are forward, backward, and sideways directions, as well as circular pathways.
5. Group relationships are based on partner work including side-by-side, lead and follow, meet and part.

Directions for the Dance

- A Section: Walk forward CCW on beats 1-8 beginning on R. Face partner, join hands, slide CCW on beats 9-16. (WALK 2, 3, 4, 5, 6, 7, 8; SLIDE 2, 3, 4, 5, 6, 7, 8)
- B Section: Partner A claps 4 times on beats 1-4 and turns once around in place with 4 small steps on beats 5-8. Partner B claps 4 times on beats 9-12 and turns in place on beats 13-16. Repeat. (CLAP 2, 3, 4; TURN 2, 3, 4)
- C Section: Walk 4 steps backwards away from partner on beats 1-4. Walk 4 steps forward towards partner on beats 5-8. Join hands and skip in a small circle with your partner on beats 9-16. (BACK 2, 3, 4, FORWARD 2, 3, 4; SKIP 2, 3, 4, 5, 6, 7, 8)

Teaching Process

1. Using a scatter formation, begin with period of clapping and stepping on beat. Progress to clapping for 4 beats and turning in place for 4.
2. To a drum beat, move freely through space walking forward and backward, sliding sideways, and skipping in a small circle.
3. Combine the walk forward for 8 and slide sideways for 8, moving freely through space to the drum.
4. Get a partner and walk side-by-side in sync to a drum beat. Face your partner and slide together in sync to the drum. Join inside hands and walk for 8, face your partner and slide with both hands joined.
5. Skip in a small circle with your partner for 8 beats. Drop hands. Walk backwards away from your partner for 4, and then forwards to meet your partner again for 4. Combine the walking and skipping sequence.
6. Stop and listen to the dance music. Identify the ABBC form and the number of beats in each section. Use a visual to outline the movement sequences for each section of the dance.
7. Review the entire dance with a partner in free formation, accompanied by the drum. Progress to trying the dance with the music.
8. Move into the large group formation and review the entire dance once with the drum. Finish with performing the dance in a double circle with the dance music.

This is a hand clapping game played by the children of Malawi. One person calls the numbers and the others respond.

Translation

These are nonsense words which play with the sounds of the numbers as they are pronounced in English. E.g.: one: "wa nena," two: "thumba," three: "firi," four: "foto," etc.

Mwezuwale tisewere tiimbe	let the moon shine that we may play and sing
Wanena bwino	you said it well
Thumba la mchere	the bag of salt
Firiwiro	free wheels
Fotokoza	explain
Fafaniza	cancel that
Tsimikiza	confirm that
Weta nglombe	go and feed the cattle
Lemekeza	respect
Nailoni	nylon
Telalini	tereleen
Leza mtima	calm down
Nthawi yakwana	it is time for lunch

Actions

Formation 1: In partners, facing each other, standing up.

Rhythm 
1 2 3 4 5

- 1 – clap your partner's hands with your right hand palm down and your left hand palm up
- 2 – clap your own hands
- 3 – repeat #1
- 4 – clap your own hands
- 5 – clap your partner's hands but this time reverse the direction of your palms. That is, your right hand is palm up and your left hand is palm down.

Formation 2: In a circle, facing in, standing up. This time clap your neighbours' hands on your right and left on numbers 1, 3, and 5.

Variation: On #1 tap your right elbow on your partner's upturned left hand while tapping your left hand (palm up) on your partner's elbow.

Mwezuwale
Traditional
Transcribed by Joan Linklater

Mwe-zu - wa - le ti - se - we - re ti-im-be. Mwe-zu - wa - le ti - se -

we - re ti-im-be. Mwe-zu - wa - le ti - se - we - re ti-im-be.

Mwe-zu - wa - le ti - se - we - re ti-im-be. 1 Wa - ne - na bwin - o 2

Thum - ba la mcher - e 3 Fi - ri - wi - ro 4 Fo - to - ko - za 5

Fa - fa - ni - za 6 Tsi - mi - ki - za 7 We - ta nglom - be 8

Le - me - ke - za 9 Na - i - lo - ni 10 Te - la - li - ni 11

Le - za mti - ma 12 Ntha - wi ya - kwa - na.

THREE AFRICAN SONGS

Presented by Maureen Monson



Here are the melody lines for three African songs with some thoughts and suggestions:

- To sing African songs without movement or dance is impossible. Movement can be a simple swaying motion, a small step touch from side to side, a rocking of the shoulders, a raising of the arms in order to 'lift' the songs, or a complete dance.
- Rhythm instruments, especially drums, can be added to all of the songs. Barred instruments are optional. It should be noted however that music from South Africa (i.e. Siyahamba) is always sung a capella and in that country only, drums are used rarely with choirs.
- The majority of songs from all countries in Africa are passed on orally, as these were to me, and are not often written down. Teach them orally to your children without using a piano. Add your own harmonies if possible; feel free to try a call and response. Try to develop a full-bodied sound.
- These songs first and foremost have a message - share this message with your singers; it is more important than the format of the song.
- The boundaries between choir and listeners and the choir and the conductor are always shifting and can even vanish. The song is born from the community and shared by the community.
- The actual notes and rhythms should not be an inhibiting factor in the creation of the music, but a point of departure; feel free to alter them as needed. Do not aim for perfection. Better a song with small musical flaws than a perfect song that lacks soul.

FUNGA (FUNWA) ALAFIA

Country: Western Africa (Liberia, Nigeria)

Language: Yoruba

Meaning: Let there be peace, prosperity, happiness, all good things.
So may it be (Amen), So may it be (Amen).

Funga Alafia

Traditional



ISE OLUWA

Country: Nigeria
Language: Yoruba
Meaning: The work of God can never be spoiled.

Ise Oluwa

Traditional



The musical notation for 'Ise Oluwa' is written on four staves in G major (one sharp) and 3/4 time. The melody consists of eighth and quarter notes. The lyrics are written below each staff.

I - se o - lu - wa, Ko - le ba - je oh,
I - se o - lu wa, Ko - le ba - je oh.
Ko - le ba - je oh, Ko - le ba - je oh.
I - se o - lu - wa, Ko - le ba - je oh.

Leteni Mwana

Traditional



The musical notation for 'Leteni Mwana' is written on two staves in G major (one sharp) and 4/4 time. The first staff is marked with a box 'A' and the second with a box 'B'. The melody features eighth and quarter notes. The lyrics are written below each staff.

A
1. Le-te-ni mwa-na nde-le - ko, nde-le - ko, Le-te-ni mwa-na nde-le - ko.
2. Le-te-ni mwa-na mpa-pe - ko, mpa-pe - ko, Le-te-ni mwa-na mpa-pe - ko.

B
1. Um-wa-na wa-le-le-le-ko Ma-ri-i - a - a-a, Um-wa-na wa-le-le-le-ko Ma-ri - a.
2. Um-wa-na wa-pa-pi-le-ko Ma-ri-i - a - a-a, Um-wa-na wa-pa-pi-le-ko Ma-ri - a.

- When adding barred instruments, xylophones are preferred. Although we will only play a bordun (G&D) today, you may want to try I-V chords.
- You may want to add a specific sound effect during the eighth rest in measures 5 & 6, such as a tambourine or rattle.
- Recorder is not really appropriate to this song, but teacher could play measures 1 & 2 and have children respond with measures 3 & 4, as a good reinforcement of G, A, B.

FATOU YO

Presented by Monique Vasquez



CHILDREN'S DAY 2002

Music: "Fatou Yo" by Toure Kunda

Location: Senegal, West Africa.

Story: Fatou is the name of a little girl who likes to play with other boys and girls in her village. She dreams of playing with baby giraffes and baby elephants.

Dance: This song/dance is called a "sikko" (see-koh) where the dancers form a line, hold their hands towards the sky or hold their hands on the waist of the person in front of them.

Note: The movement throughout the dance is accented by the arching of the back which in turn accents the beat. In Part III "Spin Out", the arching is emphasized. Arching is also important in Part IV "Circle".

Starting Positions:

	X	front	X	
group 1	X		X	group 2
	X		X	
	X		X	
	X		X	
	X	back	X	

INTRO – "Bouncing"

Counts

- 1-16: bounce in line with hands on the back of the person in front of you
- 1-4: bounce out step out on outside foot (right foot) 2X and bounce close 2X. (This should be done on opposite side of person in front of you: "peek-a-boo")
- 5-8: repeat previous 4 counts on other side (left side)
- 9-16: repeat previous 8 counts

PART I – "One Group"

Group 1 goes first while group 2 bounces in line.

- 1-4: walk out of line 3 steps and hop; arms move up to sky in front of body and bend elbows on hop
 - 5-8: walk backwards; 3 steps back to line and close to starting position
 - 9-16: bounce out 2X toward side you came from and bounce close
- Group 2 repeats above while group 1 bounces in line.

PART II – “Both Groups”

Both groups do this at the same time.

- 1-3: hop 3X while turning out of line; arms bent back and arch back on each hop
- 4: touch free leg
- 5-6: “wooden leg” to one side
- 7-8: “wooden leg” to other side

Arms open one at a time (alternating) to sky. Other arm goes on hip.

- 1-3: hops back to line (no turn) (hop forward, not backward)
- 4: close legs back in line
- 5-8: bounce out 2X and bounce close 2X toward side you came from

Repeat PART I and PART II

PART III – “Spin Out”

- 1-4: spin/bounce (one spin to face circle while bouncing 4X) with “wooden leg”
form circle
people on right side (group 2) use right leg & left wooden leg; group 1 uses left leg
one arm to side and bent, other arm at hip
- 5-6: switch legs and arms
- 7-8: switch legs and arms
- 9-16: repeat previous 8 counts 2X
- 1-3: walk with arms moving up to sky to the center of circle
- 4: touch free leg (no weight)
- 5-8: repeat counts 1-4 moving backwards out to circle; arms go down
- 9-16: repeat previous 1-8 counts

PART IV – “Circle”

All dancers face clockwise.

- 1-2: step on inside leg with wide legs (straddle circle) and bended knee
stretch up to point outside leg (touch)
arms swing down and up and across body; end up on outside of circle (high)
- 3-4: repeat counts 1-2 on other side

TUE, TUE

Presented by Calla Isaak



CHILDREN'S DAY 2002

Tue, Tue Traditional (Ghana)

The musical score for 'Tue, Tue' is written on three staves in 4/4 time. The melody is in the key of B-flat major. The lyrics are written below the notes.

Tu - e, Tu - e ba - ri - ma tu - e tu - e. Tu - e, Tu - e ba - ri - ma

tu - e tu - e. A - bo - fra ba A - ma da - wa da - wa tu - e tu - e. A - bo - fra

ba A - ma da - wa da - wa tu - e tu - e. Hai ba - ri - ma tu - e tu - e Hai ba - ri - ma.

Learning Tips :

- Add some Stage 1 or Stage 2 drumming patterns.
- Use this song with *Polyrhythm* and *Djembe Solo* to create a performance piece.
- See *African Rhythms & Beats* by Calla Isaak (JPMC Books Inc.) for full details.

THE COASTS OF HIGH BARBARY

Presented by Alice Russell



CHILDREN'S DAY 2003

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-stem,
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.

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.

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.

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.

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.

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 Alice Russell

Soprano/
Voice

Yo ho! _____ Heave ho! _____

Alto

NPP *Chimes - improvise to create a spooky, dangerous mood...*

BX/BM *tremolo*

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

Drum

end tremolo

stern, look the wea - ther on the lee. Blow high! — Blow low, — and

so — sai - led we! I see a wreck to wind - ward and — a lof - ty ship to

lee. A - sail - ing down all on the coasts of High Bar - bar - y. Yo

THE WORLD OF SEA SHANTIES

Presented by Beryl Peters



CHILDREN'S DAY 2003

This exploration of the world of sea shanties and the sea is based on grade five curriculum 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</i> (Carnival of the Animals) – Saint Saens	<i>Sea Symphony</i> (no.1) – Vaughn Williams
<i>La Mer</i> – Debussy	<i>Nocturnes</i> – Debussy
<i>Atlantic Suite: Harbours</i> (for jazz ensemble, 1 st mov.) – Philip Nimmons	<i>The Oceanides</i> – Sibelius

Setting the Stage... So What's a Shanty?

I'm 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* is a MYRCA 2003 book. (see bibliography for some great titles featuring women/girl pirates/sailors).

"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!

Haul on the Bowline

Traditional

Haul on the bow - line so ear - ly in the morn - ing.

Haul on the bow - line, the bow - line haul!

- | | |
|--|---|
| 1. Haul on the bowline, the ship she is a-rolling,
Haul on the bowline, the bowline haul! | 3. Haul on the bowline, another pull together,
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! | 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 bibliography). His *Haul the Bowline* is found in Richard Johnston's bible: *Folksongs 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.

Song: Echo process, movement using the bowline to illustrate actions described by song, its phrase lengths, call/response, and the emphasis on Haul.

Improvised Movement: First, we need to develop a movement vocabulary:

A) – Ship to Shore game

B) – Treasure Chest – “The treasure chest gives you a clue, reach inside for what to do.”

Students choose a movement card (swabbing the deck, walking the plank, hauling on the anchor, etc.) to explore movement ideas.

C) – Movement ideas are used to create a B section to melody on the recorder; teacher on Kleiner or small student recorder group.

Final Form: A – song and bowline actions
B – movement improv to recorder
C – song and bowline actions

Sailors 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.

A) Speak the poem using two groups. How do we evoke soaring/wandering? (6/8, legato line, crescendo/decrescendo, expressive vocal qualities, etc).

B) Add vocal ostinato: Seashell/Sand Dollar game

Students pass seashell or sand dollar in circle to teacher's 6/8 improvisation on piano or recorder, or to a known sea song. When music stops, student holding seashell offers a word associated with sea/ships/pirates (ie: shipwrecked). Continue game until you have collected four words. Notate on cards. Use to build vocal ostinati to transfer to BP or NPP.

C) Alternatively, use given vocal ostinati drawn from words in poem and transfer to BP/NPP or using barred instruments, create melodic/harmonic ostinati

Party Time!... *I'se the B'y*

This is not, strictly speaking, a sea shanty as in a song to accompany sailors' work at sea. But sailors had time to play too, and there is a large body of recreational sea songs. *I'se 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 remembers from elementary school days. He still sings it, usually full volume, in the shower. Maybe your students will too!

I like to use *I'se the B'y* to introduce/review I and V. Here is my teaching sequence for I-V that is easily adapted to I-IV-V. And a great I-IV-V song is... *Haul on the Bowline*!

Aural Identification of Chord Changes

a) teacher plays I-V patterns on BX; harmony is introduced through movement of bass of bordun (the dominant sounds most clearly when it is heard below the tonic); students walk beat, moving to lower level on changes to V; progress to pattern used in song

b) teacher plays I-V patterns on BX; students hold up pointer finger of RH for tonic and LH for dominant; progress to pattern in song

Hearing Implied Chord Changes

- a) review *I'se the B'y*; call all these next activities chord "shark" games
- b) class sings song, holding up hands as above when they think chord changes (or sit/stand)
- c) class sings song, teacher plays tonic bordun; students hold up hands to indicate implied change to V (or sit/stand/hold appropriate cards)
- d) class sings I-V pattern from teacher's solfege handsigns
- e) class sings I-V pattern as teacher points to numbers on chart/board
- f) class sings I-V pattern reading note names
- g) half class sing song while other half sings chord roots (note names, solfege, chord numbers); switch
- h) mirror BX; play BX
- i) reinforce with chord map for visual learners
- j) reinforce with movement pattern for kinaesthetic learners
- k) apply process to familiar songs

Robert de Frece has created a wonderful arrangement of *I'se the B'y*. It can be found in *An Orff Mosaic from Canada* edited by Lois Birkenshaw, p.36-39. He includes an excellent, clear teaching process for all the parts, as well as extensions and directions for an authentic Canadian barn dance contributed by Joanna Robertson.

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. For a different arrangement that's also full of life and fun, try Nancy Telfer's arrangement of *I'se the B'y* found in her *Choral Audio Library No. 1* (Neil A. Kjos) or for SSA No. 3 from *When the Outports Sing* also by Neil A. Kjos.

Selected Bibliography (prepared by Beryl Peters)

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- Avi (1990). *The true confessions of Charlotte Doyle*. NY: Avon 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.kodallysocietyofcanada.ca/resources.html
Included in their print resources is *Sail Away: 155 American folk songs to sing, read and play*. ed. E.G. Locke.
Bone, David (1931). *Capstan Bars*. USA: Porpoise Press.
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Hugill, Stan (1961). *Shanties from the seven seas*. USA: Mystic Seaport.
Masefield (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.

SPINNING AND WEAVING

Presented by Julie Penny



SARASPONDA (Dutch spinning song)

I. Orff Arrangement

1. Teach song by rote or word chart.
2. Teach instrumental parts, working in sections. The focus of this class will be developing instrumental technique. It will hopefully include the picking out of the melody on the glockenspiels.
3. Add knitting needles on "ret-set-set," using the same rhythm pattern as the words.

II. Movement

1. Time permitting, create a circular movement to accompany the song.

SONG OF THE SKY LOOM

(traditional Native American verse from the Tewa people of the Southwestern USA)

I. Poem

Oh our Mother the Earth oh our Father the Sky
Your children are we
with tired backs we bring you the gifts you love

So weave for us a garment of brightness

May the warp be the white light of morning
May the weft be the red light of evening
May the fringes be the falling rain
May the border be the standing rainbow

Weave for us this bright garment
That we may walk where birds sing
where grass is green

Oh our Mother the Earth oh our Father the Sky

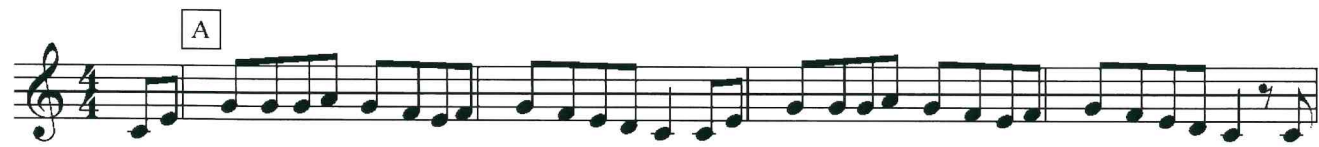
II. Link Weaving to Spinning; How the Concepts are Found in Different Cultures

1. Retell the story told in poem in "kid-friendly" terms.
2. Discuss: (a) warp = vertical strings of a loom
(b) weft = the yarn that gets woven between them
3. Create a movement piece involving students weaving ribbons (weft) through the already stationary ribbons (warp) to produce a "weaving from the sky loom".

Sarasponda

Traditional (Netherlands)
Arranged by Julie Penny

A



Sar-a - spond-a, sar-a-spond-a, sa-ra - spond-a, ret-set-set. Sar-a - spond-a, sa-ra-spond-a, sar-a - spond-a, ret-set-set. Ah-

B



do - ray - oh, ah - do - ray - boom - day - oh! Ah - do - ray - boom - day ret - set - set! Ah - say - pa - say - oh! Ah -

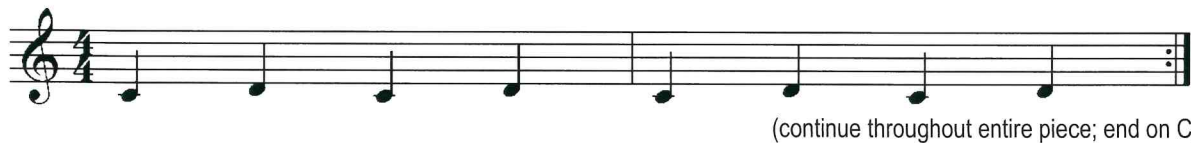


do - ray - oh, ah - do - ray - boom - day - oh! Ah - do - ray - boom - day ret - set - set! Ah - say - pa - say - oh!

Orff Parts

A/B

BX/BM



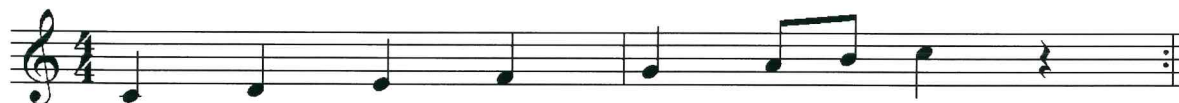
(continue throughout entire piece; end on C)

A

AX



SX



B

CBB



SM/AM



SHINING MOON

Presented by Karen Tole-Henderson



Shining Moon ("Ngam Sang Duan") is a folk song from Northern Thailand. It is one that young Thai children learn and then sing all their lives. This arrangement is not a literal translation of the Thai words, but is intended to capture the mood of the original lyrics that speak of dancing on a lovely summer's evening. The literal translation is as follows:

THAI: Nyahm sang doo-un mah doo-un song lah,
Nyahm by nah mah sue Wong Lahm.
Nyahm sang doo-un mah doo-un song lah,
Nyahm by nah mah sue Wong Lahm.
Lahoo len Kahn___ pooah sah-nook.
Looahng-took___ wye lah gahm.
Kahoo___ high len fahoon room
Pooah___ sah-mah kee___ oooo.

LITERAL TRANSLATION: The moon brightly shines in the rice fields.
Under the moon the light of your face shines beautifully.
We dance the Lahm Wong dance.
We dance because it is enjoyable.
We cast all of our trouble away
And dance because we like to be together.

I found the melody from a choral arrangement by Audrey Snyder published by the Hal Leonard Corporation, 08551175.

Teaching Process:

The words and melody are the most important part of this song. They are very descriptive and really help to paint the picture of dancing on a summer's evening. To focus students on the text, I start with a lyric following activity where students use inner hearing.

1. Have students follow the lyrics that are printed on a large chart paper. Begin to play the first phrase while students follow the text inside their heads; stop midway through the phrase on an important word in the text and ask students to identify what word was stopped at. Repeat process always beginning at the start of the phrase until the students have heard the phrase two or three times. Have students echo sing the phrase. Continue with the second phrase, etc. Depending on the group, you can use this process to introduce all of the phrases or just the first couple.
2. Echo sing all four phrases, couple phrases and work towards singing entire song. Focus on open vowel shape and long beautiful phrases.
3. Use body percussion to introduce instrument parts – the first two phrases are accompanied by a level pattern using BM, AM, SM and SG

SG – snap

SM – clap

AM – patsch

BM – stomp

Practice the body percussion pattern
and then add the melody.

4. The final two phrases incorporate a I - V - I chord change. Have students listen to a tremolo on the I chord while they sing the final two phrases. Ask students to raise their hands when their ears tell them they need to change to the V chord and then back to the I chord.
5. Practice the chord changes using patschen tremolo and then move to instruments.
6. Movement:
 - a) have students study the lyrics and identify words in the text that imply movement
 - b) have students demonstrate with their bodies how these movement words would look; observe carefully the movement the students demonstrate.
 - c) incorporate these movement ideas into an ostinato that students will maintain throughout the song; once again look for gentle, lyrical movements that will eventually work well in a movement canon.
7. Put it all together – singing, movement and instruments.
Once it is successful in unison, the first two phrases can be done in canon (potentially, a four-part canon). At the end of the canon, the groups will sing and move the last two phrases in unison.

Shining Moon
Thai Folk Song
Arranged by Karen Tole-Henderson

Voice

If you see the moon be-ams shim-mer 'cross the wa-ter as twi-light fades. And you

SG

SM

AM

BM

hear the wind gent-ly whis-per in a del-i-cate ser-e-nade then

SG

SM

AM

BM

come join us in the dance. Share the moon beam's soft de - light. Gent-ly we are

SG

SM

AM

BM

sing-ing eve - ning's song, come cel - e - brate this mag - ic moon - lit night.

SG

SM

AM

BM

CANADA

Presented by the 2005 Clinicians



CHILDREN'S DAY 2005

Canada

Created by the 2005 Clinicians: Karen Tole-Henderson,
Sean Fitzmaurice, Joan Linklater, Maureen Monson, Monique Vasquez

A Section

Voice

Ca - na-da, Ca - na-da, it is the place where we be-long.---

Xylo or BB

Ca - na-da, Ca - na-da, it is the place we fill with song.---

B Section

Great White North,

C Section

Plains, Gol - den Plains, Gol - den Plains, Gol - den Plains, Gol - den

D Section

Rock - y Moun - tains, Rock - y Moun - tains,

E Section

Belle Pro - vince, la Belle Pro - vince, la

F Section

Mar - i - times, Mar - i - times,

À LA PÊCHE AUX MOULES

Presented by Maureen Monson



CHILDREN'S DAY 2005

This well known French Canadian folksong is about a child going fishing for mussels; she is worried that someone will take her basket from her. There are several variations on this tune, as befitting a true folk song, and for dozens of additional verses just Google in the title and you will find more than you can ever use. It is also possible to end the song after four measures, ending on 'do'; the song then becomes a canon, and a real challenge for nimble recorder players!

À la pêche aux moules

Traditional / Folklorique



Text/Les paroles: À la pêche aux moul-es, moul-es, moul-es,
Je n'veux plus aller, maman;
Les gens de la vil-le, vil-le, vil-le
M'ont pris mon panier, maman,
Les gens de la vil-le, vil-le, vil-le
M'ont pris mon panier, maman.

Form:

Intro: At least two measures on NPP. This is important so that students have a chance to move into place and be ready and focused before they start the song.

A Section: Singing, accompanied by I-IV-V chords on barred instruments and body percussion in groups of four students.

- Interlude: Again, at least two measures on NPP so students can be ready for change from BP to movement.
- B Section: Improvisation on I-IV-V chords. Movement to be created by students.
- Interlude: NPP
- A Section: Singing, accompanied by chords and BP.

There are many variations possible in the final performance. Students may want to sing the song through once before adding the BP; they may need more than two measures for transitioning in and out of groups. They may want to change the tempo for the last time through. Ideally they will create their own BP and movement. Questions to help them create their own movement might be...

- Do you want to mime the words of the song with your actions?
- Do you want to stay in groups of four or regroup?
- Does each group want to do the same thing or will each be unique?
- Will movement mirror the chord changes?

This could become a rondo by having soloists or small groups doing the improvisations.

Creating New Lyrics:

If you prefer to create your own English words, consider letting your students play with the text of the poem “Nova Scotia Lobster” from *Eenie Meenie Manitoba* by Robert Heidbreder (Kids Can Press). Here is one example of how that might look:

Nova Scotia Lobster

Nova Scotia, Nova Scotia Lobster, do high kicks and turn around,
Nova Scotia, Nova Scotia Lobster, do the splits and touch the ground.
Nova Scotia, Nova Scotia Lobster, do the splits and touch the ground.

Nova Scotia, Nova Scotia Lobster, jump back in and stamp the floor,
Nova Scotia, Nova Scotia Lobster, slam the door and start once more.
Nova Scotia, Nova Scotia Lobster, slam the door and start once more.

TORAJI

Presented by Sean Fitzmaurice



CHILDREN'S DAY 2005

BACKGROUND

Toraji is an ancient Korean folk song which comes from the Kangwon Province located on the coast of South Korea. Legend has it that long ago, a man named To and a woman named Raji lived in a seaside village on the coast of Korea. They were very much in love with one another, but the greedy landlord in the village trampled down their love and made their lives unbearable. Unable to cope with this hatred and cruelty, the man and woman committed suicide. Later, a beautiful plant sprouted from their graves and blossomed, and the townspeople called the flower "Toraji" in honour of the man and woman's love.

Toraji grows deep within the mountains of South Korea. Not only is the toraji flower a lovely decoration, but the white roots of the plant are edible and used in many Korean recipes. Young girls take their bamboo baskets to harvest the toraji. The song shows the excitement of the harvest, which is one of the only times young girls are allowed to socially interact with the boys. Today, Toraji is sung or played in many Korean cultures throughout Canada.

PREPARE & PRESENT

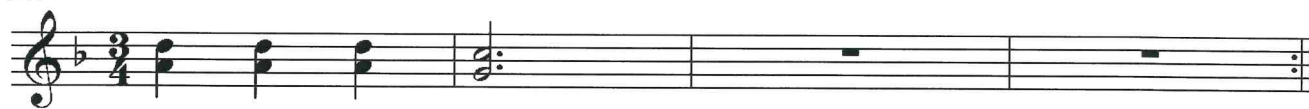
- Have students echo various body percussion patterns in 3/4 time. This will prepare the students for the 3/4 meter of the song.
- Move to the barred instruments. Put instruments in F pentatonic by removing the B and E's (baby elephants). Continue with simple melodic echoes. This will familiarize students with playing the barred instruments and with the tonality of the piece. Use this time to also reinforce proper playing techniques.
- Gradually evolve the echoes into the melody of the piece. I have elected to do a simplified version of the melody, played on the xylophones. Teach it to everyone in small sections. Be sure to point out the patterns as this will help students remember the melody later on. Explain that this is the melody for a Korean folk song called Toraji. You may also share some of the history of the piece as well.

MELODY

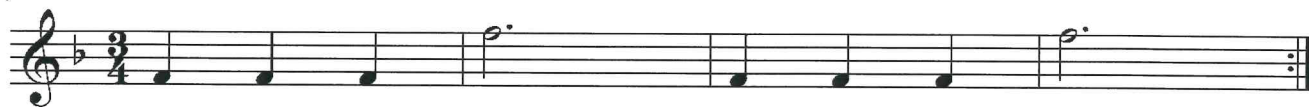


- Teach the three pitched accompaniment patterns one by one. First the "D-A" pattern, then the "F" pattern, and finally the "RUN" pattern. These patterns can essentially be played in any instrument combination and in fact sound most complete when a variety of instruments are playing each pattern. However, please be mindful of instrument range. The D-A and Run should be higher than melody, and the F pattern should be on bass to support the group.

"D-A"



"F"



"RUN"



- Combine the "D-A" and "RUN" patterns to form one repeated sequence played by the same group of instruments. This will be especially helpful when teaching classes with fewer students. Layer the "F" pattern underneath it.

"D-A & RUN"



- Next teach the percussion parts: Temple Blocks, Gong/Suspended Cymbal, and Wind Chimes (Bell Tree will come later). Teach this to everyone using body percussion and/or vocalizations. Show the parts to everyone, but select students to actually play those parts a little later. This can be a little break from the barred instruments.

PERCUSSION

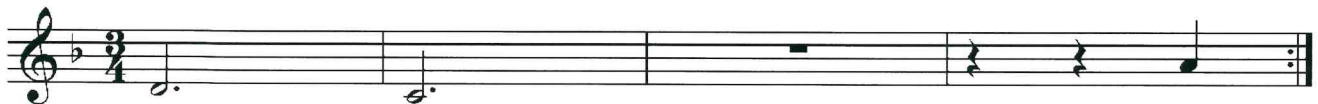
Temple Blocks	
Gong	
Wind Chimes	

PRACTICE & POLISH

- Now revisit the melody. Choose 3-5 students who are very comfortable with the melody to play it on SX/AX using wooden (or hard plastic) mallets. This sound will cut through the ensemble when everything is put together.
- Layer in the pitched accompaniment parts ("D-A & RUN" and "F" including contrabass bar). Again, be mindful of range. Perhaps put D-A & Run on SG/AG so it is above the melody which is on SX/AX. The F pattern is on BX/BM and CBB so it is below the melody and provides a foundation for the ensemble. Then select students to do the non-pitched percussion parts (including the bell tree, which simply plays once every 8 measures, when the melody begins).
- The combination of the melody, barred accompaniment patterns, and non-pitched percussion parts form the basis for the song (the A section).

- Create a contrasting B section using hand drums. Create two equal rows of drummers (3-5 people in each, and preferably one row is boys, the other is girls, but this is not necessary). These drums should be played with hard mallets or rhythm sticks with rounded edges.
- Create a question-answer between the two rows. This could be improvised one-by-one, or the entire row. It could also be a pre-determined rhythm pattern played by one row, then echoed by the other.
- It may be helpful to have 2-3 other hand drums (played only with hands) keep a steady quarter-note pulse throughout the drumming section.
- Try adding a simple movement to enhance the drumming parts. Rows could move towards each other as they play, turn to face different directions, or even have individual improvised movement. Use various heights and facing directions to add interest to the movement.
- If there is a shortage of people to fill all parts, the drummers could be students playing the percussion parts during the A section or the “F” pattern or melody, but not the “D-A & RUN” as that part will continue throughout the B section.
- Complete the B section by keeping the “D-A & RUN” pattern from the A section, adding the new contrabass bar part, and even a few sound effects from the non-pitched percussion layered in with the drumming parts.

CBB – B Section



PERFORM

- Now that all the parts and sections have been learned, the piece can be performed. This could be done in a variety of ways, below is just one example.
- For an intro, layer in the A section parts, starting with “D-A”, then “F”, then adding the “RUN”. Next layer in the percussion parts, one by one. Finally, once everything is established, the melody can be introduced.
- Perform the entire A section 4 times.
- Transition into the B section by having just the “D-A” continue. Bring in the new contrabass bar part. Introduce the steady quarter pulse on the hand drums. Use this transition time to allow drummers to get into their rows.
- Perform the entire B section. Perhaps first just with drums, then with added movement.
- The transition back to the A section could be as simple as just having the melody and “D-A” pattern play. This would give the others time to put their drums down and get back to their A section spots.
- Perform the full A section again. First with just melody and a couple of instrument parts (as mentioned) then a couple more times with full instrumentation.
- Finally end the performance with a final repetition of just the last 4 measures of the melody. Let the wind chimes linger for a special meditative effect at the end.

*The piece “Toraji” is a traditional Korean folk song. This arrangement has been used, in part, with permission, from *ENCORE: Performance Pieces with Music for Children* by Jeff Kriske and Randy DeLelles (KiD sounds publications, ©2003). It has been adapted for this workshop by Sean Fitzmaurice.

Toraji

Korean Folk Song
Arranged by Jeff Kriske and Randy DeLelles
Adapted by Sean Fitzmaurice

Melody
SX/AX

D-A & Run
SG/AX

F
BX/BM CBB

Temple Blocks

Gong

Wind Chimes

Bell Tree

I LOVE THIS COUNTRY

Presented by Karen Tole-Henderson



Craig Cassils grew up in Manitoba. He graduated from Brandon University and has taught music in a number of schools over the past 30 years. Craig has enjoyed composing most of his life; he especially enjoys composing choral works and musical theatre.

Warm Up:

Because this is a lyrical song we will do a number of quick warm ups that will work on engaging the breath, the mind, and the voice. We will focus a lot on vowel shape and on long legato singing.

The Song:

This piece can be sung either unison (1 part) or in 2 parts. Because of our short time together we will probably only work on the unison line.

We will begin with the chorus “I love this country,” and maybe we will even have a few moments to discuss the wonderful reasons we all love our country.

Once the chorus is set we will go on to the verses. Craig has come up with a very nice contrast to the more legato lines of the chorus and has made the verses more rhythmic. We will spend a lot of time speaking the words so they will become very familiar and clear when we perform them.

The Ending:

Once we are really comfortable with the chorus and the verses we will spend some time working on what I like to call “the big finish.” It is always important to work on the end of a piece so that when you perform you can go out with a lot of confidence.

The Performance:

Once we have worked on all the pieces of the puzzle, we will put it all together for an amazing performance.

“I Love This Country” (unison/2 part choir, with piano)

Words and music by Craig Cassils

From Songs for Peace published by Themes and Variations (www.musicplay.ca)

Used with permission.

I Love This Country

Words and music by Craig Cassils
Published by Themes and Variations (www.musicplay.ca)

Words and music by
Craig Cassils

4 *mf* All voices unison

The musical score is written for a single melodic line in G major (one sharp) and 4/4 time. It consists of 36 measures. The lyrics are written below the staff, with some words on multiple lines. The score includes dynamic markings (*mf*, *mp*) and performance instructions (*All voices unison*). The lyrics are as follows:

I love this coun - try, I love this land.

The earth be - neath my feet in this place I stand.

I love this coun - try, it means the world to me, and I'll

nev - er take for grant - ed that I am free.

mp

1. It real - ly does - n't mat - ter where you are, what - ev - er
2. It real - ly does - n't mat - ter who you are, who - ev - er

cor - ner of this place. Just to know that you can be here is all, just to
you are, you may be. Just to know that you can be here is all, just to

see your smil - ing face. It tells me you have found a home, you've found a
see you pleas - es me. It tells me you have found a home, and of this

com - fort in a friend. And what bet - ter way to
coun - try you're a part, And what bet - ter way to

spend a life when you're sur - round - ed by love a - gain.
spend a life when you're sur - round - ing me with your heart.

39 *f* I love this coun - try. I love this land.

39 I love this coun - - try, I love this

43 The earth be - neath my feet in this place I stand.

43 land, be-neath my feet, I stand.

47 I love this coun - try, it means the world to me, and I'll

47 I love this coun - try, it means the world to me, and I'll

51 nev - er take for grant - ed that I am free. *Fine*

51 nev - er take for grant - ed that I am free. *Fine*

55 2. free. I am free. I am

55 2. free. I am free. I am

59 I love this coun - try, I love this coun - try,

59 free. I am free! *ff*

59 I love this coun - try, *ff*