

Orff Children's Day



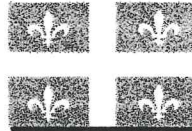
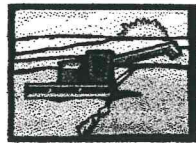
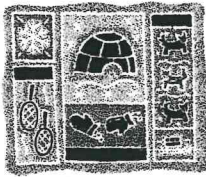
Canadian Collage

Thursday, May 5, 2005

Schedule – Thursday, May 5, 2005.

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

9:00 – 9:15 Opening Session



Time	Great White North	Golden Plains	La belle province	Rocky Mountains	Maritimes
9:20-10:00	Tole-Henderson CHORAL	Linklater REORDER	Monson BASIC ORFF	Vasquez MOVEMENT	Fitzmaurice BASIC ORFF
10:05-10:45	Fitzmaurice BASIC ORFF	Tole-Henderson CHORAL	Linklater REORDER	Monson BASIC ORFF	Vasquez MOVEMENT
10:45-11:00	RECESS	RECESS	RECESS	RECESS	RECESS
11:05-11:45	Vasquez MOVEMENT	Fitzmaurice BASIC ORFF	Tole-Henderson CHORAL	Linklater REORDER	Monson BASIC ORFF
11:45-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:10	Monson BASIC ORFF	Vasquez MOVEMENT	Fitzmaurice BASIC ORFF	Tole-Henderson CHORAL	Linklater REORDER
1:15-2:15	Linklater REORDER	Monson BASIC ORFF	Vasquez MOVEMENT	Fitzmaurice BASIC ORFF	Tole-Henderson CHORAL
2:15-2:30	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Linklater REORDER	Monson BASIC ORFF	Vasquez MOVEMENT	Fitzmaurice BASIC ORFF	Tole-Henderson CHORAL
2:45-3:00	SET UP	SET UP	SET UP	SET UP	SET UP
3:00-3:30	SHARING SESSION	SHARING SESSION	SHARING SESSION	SHARING SESSION	SHARING SESSION
3:30	DEPARTURE	DEPARTURE	DEPARTURE	DEPARTURE	DEPARTURE

KAREN TOLE-HENDERSON - CHORAL

Hi! My name is Karen Tole-Henderson and I am very happy to be here to sing with you today. Singing is one of the things that I love to do the most and teaching kids is right up there too. I am very lucky to be able to do both in my job as a Music Specialist at Hasting School in Winnipeg - I have been teaching there since 1990. When I am not teaching I still love to make music - each week I take African drumming lessons and I sing in a choir called Renaissance Voices - we sing only a cappella (unaccompanied) music. I also spend a lot of time playing with my 2 boys Sean and Alex.

Thanks for coming today and I am really looking forward to making beautiful music together.

Cheers.

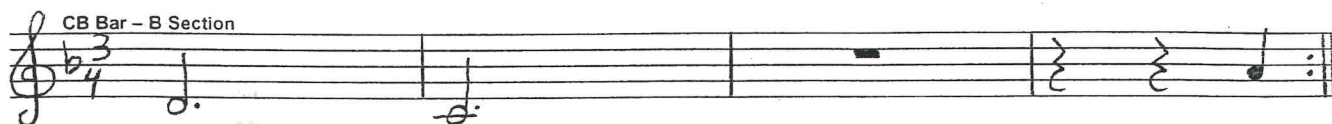
MONIQUE VASQUEZ - MOVEMENT

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



- 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.

- Create a question-answer between the two rows. This could be improvised one-by-one, or the entire row. It could 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 and RUN" as that part will continue throughout the B section.
- Complete the B section by keeping the "D-A and 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.



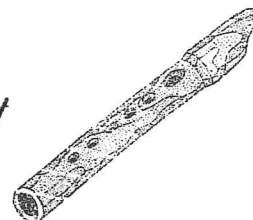
PERFORM

- 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 to 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 move back to their A section spots.
- Perform the full A section again. First with just the melody and a couple 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 (2003.) It has been re-arranged for this workshop by Sean Fitzmaurice (2005.)

RECORDER - Out on the Ice in the Middle of the Bay

PRESENTED BY: JOAN LINKLATER



Cumming, P. (1993). *Out on the Ice in the Middle of the Bay*. Toronto, ON: Annick Press.

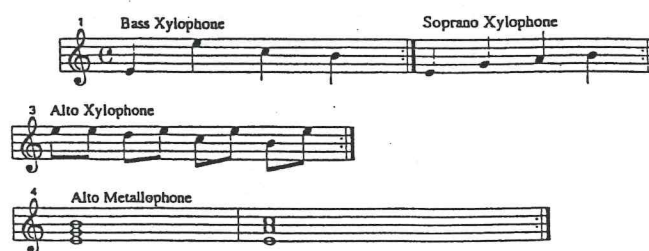
Using the story to set the mood, we will create and piece in ABA form using recorder, instruments and movement.

SECTION A:

"Out on the ice in the middle of the bay, an iceberg stands. A cold white moon in the purple sky shines over the silvery snow."

Movement: Students move in slow motion for two measures and freeze into an iceberg statue. At the end of 8 measures, we have an angular 4-person iceberg statue.

Instruments:



SECTION B:

"Leah's father saw Mother Nanook - Mother Nanook saw Leah's father - Mother Nanook lifted her paw and swung at Leah's Father.....she missed. Leah's father aimed his rifle and shot at Mother Nanook....he missed. Leah cried out. Baby Nanook growled."

Movement: Four students mime the drama.

Instruments: Students create four different rhythmic ostinati that are repeated four times as a crescendo.

SECTION A:

Movement: This time the students undo their statues as if the icebergs are melting into the ocean.

Instruments: The same as above.



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 2 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 4 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.

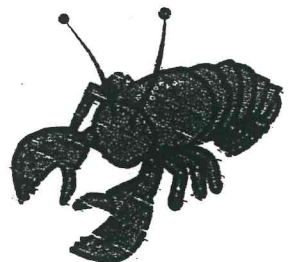
Notes for Teachers:

This well known French Canadian folksong is about a child going fishing for mussels; s/he 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! 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.



I Love This Country

unison/2part Choir, with Piano

Words and music by
Craig Cassils

mf All voices unison

4

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

9

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

13

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

17

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

21

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

25

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

29

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

33

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

36

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.

MOVEMENT - Tinikling: A Dance from the Phillipines

PRESENTED BY: MONIQUE VASQUEZ

This dance originated on the island of Leyte in the Philippines. The story behind the folk dance is as follows:

The farmers were having a problem with Tinikling birds eating their crops so they set up bamboo traps to catch them.

Another story involves Spaniard landowners smashing bamboo sticks together in order to scare the Philippine workers so that they would work harder. The bamboo sticks had thorns that would prick the workers at their ankles.

The dance consists of two dancers and two clickers. The clickers control the two bamboo sticks. The music for the dance is always $\frac{3}{4}$ time. The clickers hit the sticks twice, leaving them open and then once, sliding them closed. It is wise to first practice the dance without the movement of the sticks until the children are confident. Once you introduce the movement of the sticks, make sure your clickers are very rhythmic and consistent in their motion. They may need a while to practice as well.

The dancers start on the left side of the sticks facing each other. (Note: x marks the start position).



They will be crossing in opposite directions as they dance.

The remaining notes will only dictate the movement of one dancer because the other dancer does the exact same movement.

1) Basic Pattern

Cnt.1-leap in between sticks with Rt. foot

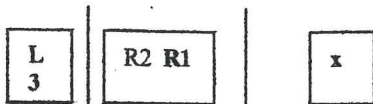
Cnt.2-leap onto Lft. foot in between sticks

Cnt.3-leap out of sticks with Rt. Foot

Repeat starting on Lft foot, ending back in starting position

Repeat basic pattern 8 x's (24cnts.)





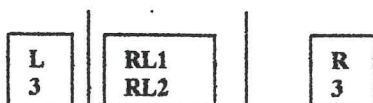
5) Hop Scotch Section

Cnt1- jump both feet in

Cnt2- jump both feet in again

Cnt3- jump both feet out

Repeat this section 8x's (24cnts)



6) Ending

Cnt.1-2- gallop foreward/side with Rt. foot

Cnt.3- cross Lft. foot over Rt.

Cnt.4-5- gallop backward/side with Rt. foot

Cnt.6- touch Lft. foot in

Repeat this ending section going to the Lft.

Repeat the entire section 2x's (24cnts.)

L3
R2 R4
L& L&
R1 R5 Ltouch6
Step and bow

