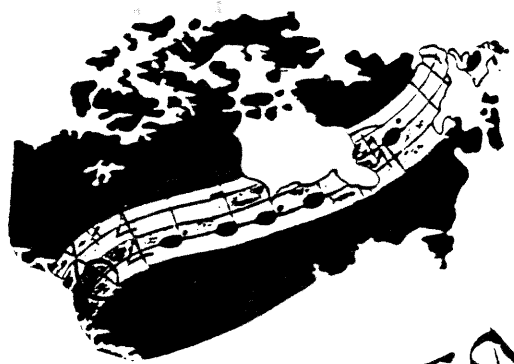




CHILDREN'S DAY 1995 PRESENTS



ELSTER & ROWESA

.... GOING ON A JOURNEY

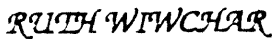
RUTH WIWCHAR

.... CANADIAN FOLK SONGS

DAVE MANDZUK

.... CANADIAN FOLK DANCE





VIVE LA MUSICA!!



Dr. Mandzuk is originally from Winnipeg and has taught for over 16 years. He has worked as a classroom teacher and as a physical education specialist at the elementary level. Also as a sessional instructor at the university level. He received his Bachelor's, Master's and Doctoral degrees all from the university of Manitoba. Dr. Mandzuk enjoys both traditional folk dance and choreography; in particular, he enjoys the challenge of blending traditional folk dance elements with contemporary musical selections from a wide variety of contexts.



ANGELA ELSTER

Angela Elster is a graduate of the Faculty of Music, University of Toronto (voice).

She received her Orff training at the University of Toronto, University of Manitoba and the Orff Institute in Salzburg.

She is currently teaching as an Orff specialist at the Royal Conservatory of Music and is the head of the Orff department for the Toronto Board of Education. Angela is a faculty member of York University and of McMaster University. She has directed and taught many integrated Arts Programs. Angela is Past President of the Ontario Chapter of Carl Orff Canada Music For Children and is an active clinician.

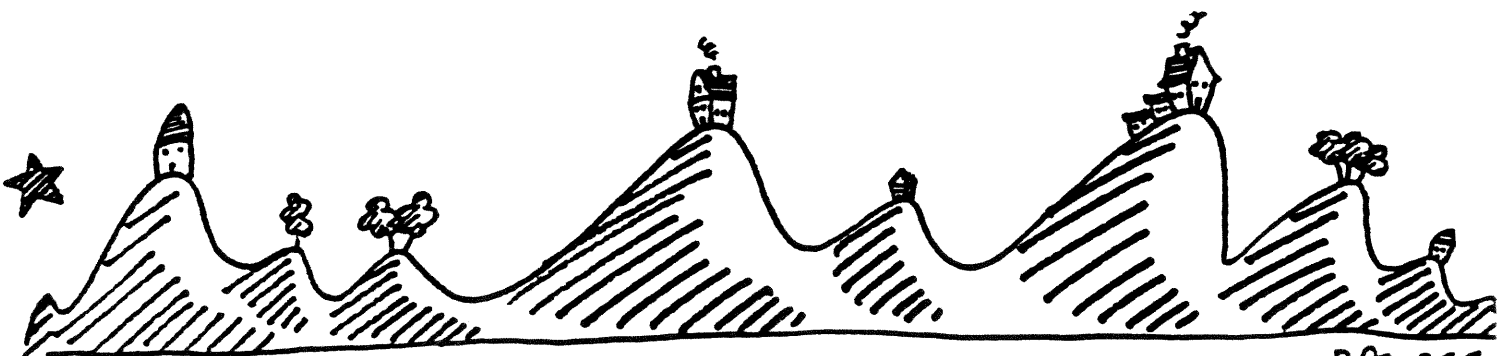


ROWESA

Rowesa is a graduate of the Ontario College of Art Teacher's College and ISIS- the only training school for intermodal expressive arts therapists in Canada. She is presently completing her Master's degree in expressive therapies at Lesley College in Cambridge, Massachusetts.

As well as painting in her studio, Rowesa designs fabrics for children. She is in private practice in Toronto as an expressive arts therapist, where she offers the interweaving of visual art, sound, movement, theatre and writing as an integral part of the healing process.

Rowesa and Angela have developed "Through Sound and Colour"-a series of workshops for children from K-8, to inspire and encourage spontaneous creativity in the arts.





CHILDREN'S DAY SCHEDULE 1995



SESSION TIMES	Group A	Group B	Group C	Group D
9:00 am	PLENARY SESSION IN GYM			
9:10 am Session 1	Elster & Rowesa	Elster & Rowesa	Ruth Wiwchar	Dave Mandzuk
10:25 am	RECESS			
10:50 am Session 2	Elster & Rowesa	Elster & Rowesa	Dave Mandzuk	Ruth Wiwchar
11:55 am	LUNCH			
12:30 pm Session 3	Ruth Wiwchar	Dave Mandzuk	Elster & Rowesa	Elster & Rowesa
1:30 pm Session 4	Dave Mandzuk	Ruth Wiwchar	Elster & Rowesa	Elster & Rowesa
2:30 pm	RECESS			
2:45 pm	SHARING SESSION IN GYM			
3:25 pm	HAVE A MUSICAL WEEK-END!			



THE CLINICIANS ARE LOCATED IN THE FOLLOWING AREAS

ELSTER & ROWESA - GYMNASIUM (UPPER HALL)

RUTH WIWCHAR - LOUNGE

DAVE MANDZUK - LOWER HALL

* Please refer to map on reverse side for directions

THE KANGAROO

Form: AABC

Chord Progressions: A and C E I-I-Vii-I
B section: V——



I found this wonderful piece of music years ago while studying the Orff process at Hamline University in St. Paul. It was part of a collection edited by the noted Canadian folksong collector, Barbara Cass-Beggs. "The Kangaroo" is a very old song dating back to the sixteenth century in the British Isles. In the original, the kangaroo was a crow ...which certainly would make more sense!! The song was found both in Newfoundland and in Nova Scotia. The version we are using today was transcribed by Helen Creighton from the Nova Scotian adaptation.

Here is the Process we'll use today:

1. We will learn the song in its entirety.
2. We'll explore the dorian mode.
3. We'll discover harmonic patterns that suite this piece.
4. We'll create the pattern for the BX(BM)).
5. We'll add a countermelody OR other accompaniment patterns for the barred percussion instruments and/or for recorder.
6. We'll explore possible additions of Non Pitched percussion instruments.
7. We'll add a hand jive OR movement sequence.
8. We'll add improvisation if time allows!
9. We'll discuss and come to a decision regarding the FINAL FORM.

***Please Note that the ideas for orchestration will come from YOU. Be prepared to think like a composer!

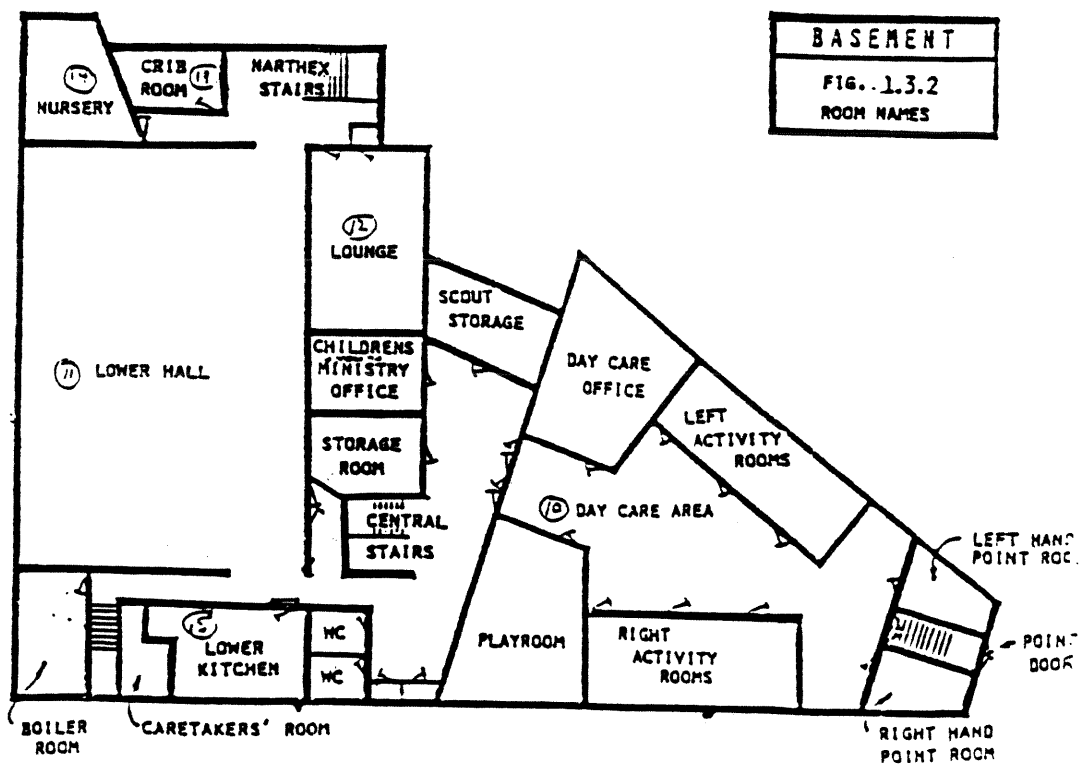
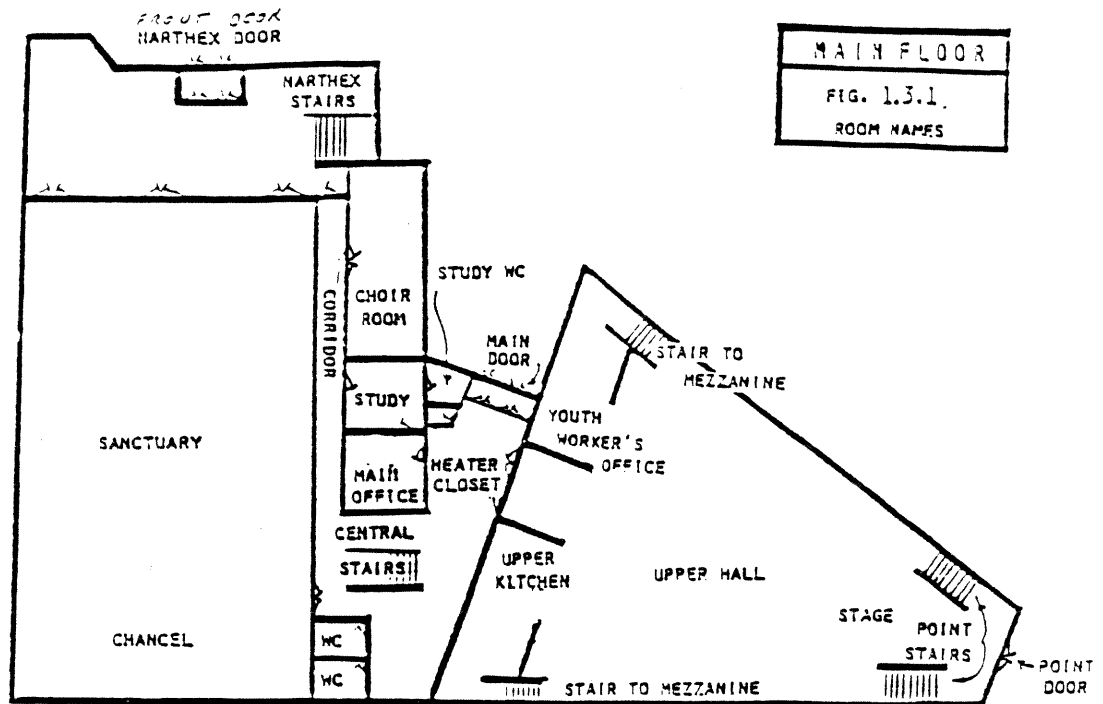
***Please remember to sing like a singer (tall back...lots of breath...forward vowel sounds...teeth, tip of our tongue AND lips!!)

***Please remember to play like a percussionist (wrists flexible...elbows out...fingers wrapped around the mallets).

***Please remember to look like a dancer (Gorgeous straight bodies...good arm positions...feet in place).

***Orff people are FINE musicians who make fabulous music TOGETHER.





THE KANGAROO!!

From Newfoundland
arr. RW



A kun - ga - roo sat on an oak, To my in - kum - kid - dy - kum
ki - mo, Watch - ing a tail - or mend his coat, To my
in - kum - kid - dy - kum ki - mo. Ki - mi - nee - ro,
Kid - dy - kum - kee - ro Ki - mi - nee - ro, ki - mo. Ba ba ba ba,
bil - ly il - ly in - kum, In - kum, kid - dy - kum, ki - mo.

*A kangaroo sat on an oak
To my inkum-kiddy-kum-ki-mo,
Watching a tailor mend his coat
To my inkum-kiddy-kum-ki-mo.*

*Ki-mi-nee-ro, kiddy-kum-kee-o
Ki-mi-nee-ro, ki-mo.
Ba ba ba ba, billy illy inkum,
In-kum, kiddy-kum, ki-mo.*





Theme: French-Canadian Folk Dance

Materials: Records: "Rhythmically Moving 1" by Gemini (High/Scope Press, 1983) and "Neiges" by André Gagnon (London Records of Canada, 1975)

Warm-up: "Les Saluts" and Cobbler's Reel/Gaspé Reel

Culmination: Application of movements introduced in warm-up dance(s) to André Gagnon's "Concertino for Carignan and Orchestra"

Part A. Warm-up:

1. Les Saluts (Rhythmically Moving, Side 2 #6)

- introduce two basic locomotor movements-walking, and simple clogging
- identify the 8 or 16-beat phrasing use
- move around the circle and in and out of the circle individually; pause and balance on extended beats at the end of every sequence

Note: This is a fairly simple selection that has predictable phrasing and will hopefully get us moving right away!

2. Cobbler's Reel/Gaspé Reel (Rhythm. Moving, Side 2, #7)

- review walking and simple clogging movements from Les Saluts
- identify similar 8 or 16-beat phrasing also used in this piece
- introduce sliding CW and CCW with full circles at the end of 8-beat phrases. (This movement makes this dance more dynamic and challenging than the first.)
- identify transition from one reel to the next indicating the beginning of the sliding section.



Note: This dance is simply an extension of the first. If time is of the essence, I may decide to introduce only one of these warm-up selections.

PART B. Culmination:

*Concertino for Carignan and Orchestra
(André Gagnon, "Neiges", Side 1, #5)*

-Listen to piece to identify two distinct themes...

Theme 1 = classical theme

Theme 2 = Fr. Canadian fiddle theme

(provide background to Jean Carignan)

-emphasize that the first theme will be more interpretive than the second which will integrate some of the movements already done in the warm-up

-listen for transitions from one theme to the next.

Theme 1:

-introduce movement for syncopated, classical theme. This will involved a series of carefully-timed "ballet-like" steps combined with a number of circling movements.

-remind children that this theme appears in a abbreviated form later in the piece.

Theme 2:

-review the walking, simple clogging, and sliding movements for Fr. Canadian fiddle theme.

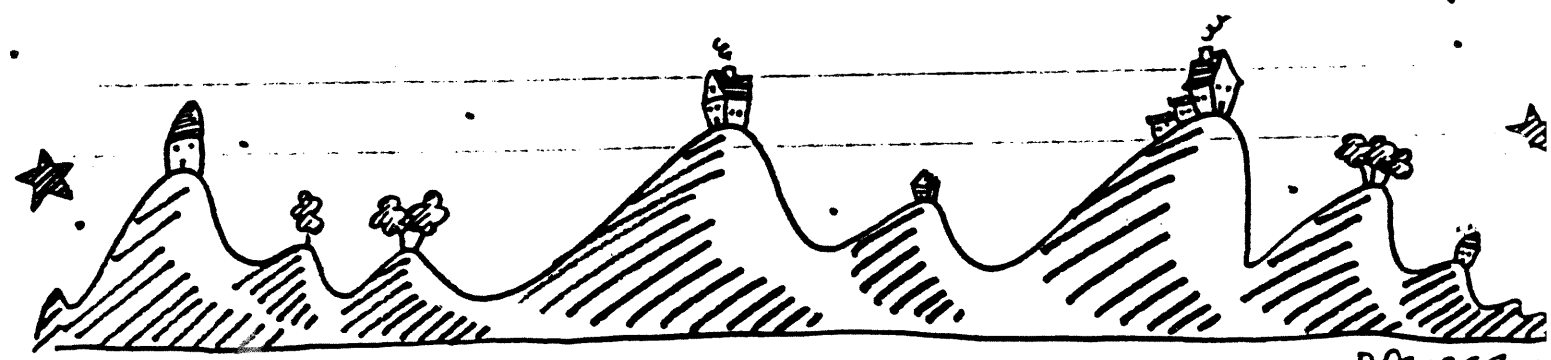
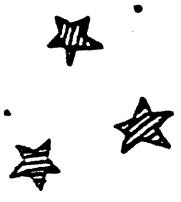
-introduce the toe and heel point sequence, an important stationary element of this dance

-review moving in and out the circle as introduced in the warm-up

-combine movements for both themes emphasizing the importance of contrast. In other words, the first theme should be interpreted as though one is trained in classical ballet while the second should be interpreted in a fun and free-moving fashion. Our goal will be to 'marry' these two distinct themes in a interesting and dynamic way

♪ ★ ↓ NOTES ... ♪ ★

★ We're Going on a Journey ★





CHILDREN'S DAY
INTEGRATED ARTS WORKSHOP

PRESENTERS:
ANGELA ELSTER
ROWESA GORDON

WARM UP

- ATOM
- * Children move randomly throughout the room
 - * At the sound of the cymbal a number is called
 - * Children group and freeze in that number grouping
 - * They are to connect in some way during the freeze

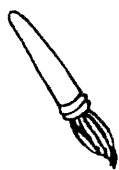
Extensions

Call out number and a shape example: clock, lamp, letter

Call out number and an attitude example: anger, power, joy

STATUES

- * Children in groups
- * Share their names, the spelling, the sounds etc.
- * Create a common name from the sounds and spellings
- * Create a statue reflecting the group name (this is more effective if it is done in silence)
- * Each group shares their name and statue



ACTIVITY

THE NAME OF THE TREE

CLOSURE / REFLECTION

- * In the same small groups
- * Discuss what they liked about the activity, what they learned, and what they would do differently.
- * Each group comes up with one statement about their learning and share with the larger group.



The Name of the Tree
A Bantu Tale Retold By Celia Barker Lottridge
And Illustrated by Ian Wallace
Prentice Hall

OBJECTIVES:

- * ensemble singing and playing
- * enhancing musical experience with visual art
- * creating visual responses and expressions
- * connecting visual art to stories and music
- * research and exploration of African culture
- * rhythmic development
- * creative use of language
- * improvisational skills
- * composing techniques
- * creative problem solving skills

PROCESS:

- * explore African Children's Games (such as Obwisana)
- * play and learn Obwisana as a starting point for *The Name of the Tree*
- * develop musical skills such as beat awareness, coordination left and right directions, listening, cooperation, through the game
- * read *The Name of the Tree*
- * teach the song Ungalli, add instruments
- * children divide into groups of gazelle, elephant, tortoise, lion, and Ungalli
- * each group is to create their own visual art and compose a chant with the use of instruments to reflect the role of their character
- * retell the story, leaving space for each group to share their musical and visual compositions
- * all groups sing the Ungalli song with the Ungalli group

EXTENSIONS:

- * explore additional African Music
- * explore stories and music of other countries
- * write their own stories about the unreachable
- * find other stories with similar themes, and create music, movement, drama and visual art for them
- * create a magical tree that gives you something special or the world something special, bring your tree to life through movement and song

OBWISANA

STODE GAME
GHANA

Ob-wi-sa-na sa-na-na. Ob-wi-sa-na sa.

Ob-wi-sa-na sa-na-na. Ob-wi-sa-na sa.

x = tap in front o = pass

UNGALLI

S. SMITH/A. ELSTER.

Voice: Un - gal - li. Un - gal - li - the

A. Xyl.

name of the tree is Un - gal - li. gal - li.

possible alternate accompaniment.

Bx

CHILDREN'S DAY NOTES

